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Processing of the collection was funded by the Getty Grant Program; digitization of the collection was funded by the Samuel H. Kress Foundation and the Terra Foundation for American Art. Glass plate negatives in this collection were digitized in 2019 with funding provided by the Smithsonian Women's Committee.

October 2001
## Table of Contents

Collection Overview ........................................................................................................ 1
Administrative Information .............................................................................................. 1
Arrangement note.......................................................................................................... 10
Biographical/Historical note.............................................................................................. 2
Scope and Contents note................................................................................................. 8
Names and Subjects ....................................................................................................... 11
Container Listing ........................................................................................................... 12
  Series 1: Correspondence, 1913-1978.................................................................. 12
  Series 2: Collectors Files, 1904-1977, undated................................................... 311
  Series 3: Auction Files, 1948-1975, undated....................................................... 434
  Series 4: Exhibition Files, 1925-1977, undated.................................................... 441
  Series 5: Reference Files, circa 1904-circa 1977................................................ 453
  Series 6: Inventory and Stock Files, 1923-1971, undated................................. 458
  Series 7: Financial Files and Shipping Records, 1910-1977................................ 466
  Series 8: Contemporary American Department, 1932-1978........................... 495
  Series 10: Modern Paintings, Inc., Records, 1927-1950.................................... 570
  Series 12: Germain Seligman’s Personal Papers, circa 1905-1984, 1882........... 573
Collection Overview

Repository: Archives of American Art
Title: Jacques Seligmann & Co. records
Identifier: AAA.jacqself
Date: 1904-1978
(bulk 1913-1974)
Extent: 203.1 Linear feet
Creator: Jacques Seligmann & Co
Language: Multiple languages

The records are in English and French.

Summary: The records of Jacques Seligmann & Co. measure approximately 203.1 linear feet and date from 1904 to 1978, with bulk dates from 1913 to 1974. The collection includes extensive correspondence files, reference material on American and European collectors and their collections, inventory and stock records, financial records, exhibition files, auction files, and the records of subsidiary companies. The collection is an invaluable resource in tracing the provenance of particular works of art and provides a comprehensive view of the activities of collectors and art dealers in the years leading up to and following World War II.

Administrative Information

Acquisition Information
The records of the Paris and New York art dealer Jacques Seligmann & Co., Inc., were donated to the Archives of American Art in 1978 by Mrs. Ethlyne Seligman, widow of Germain Seligman. A small addition of 19 linear feet was donated in 1994.

Available Formats
This site provides access to the records of Jacques Seligmann & Co. in the Archives of American Art, which were were digitized in 2010, and totals 330,752 images.

Processing Information
The staff of the Archives of American Art partially processed the collection to a preliminary level in the late 1970s. The collection was fully processed and the finding aid created by a team of professional archivists and archives technicians, including Barbara D. Aikens, Stephanie L. Ashley, Wendy Bruton, Patricia K. Craig, and Rosa Fernandez, between 1998 and 2001, with funding from the Getty Foundation.
Series 1: Correspondence and Series 2: Collectors Files were digitized in 2010 with funding provided by the Samuel H. Kress Foundation. The bulk of the remainder of the collection was digitized in 2010 with funding provided by the Terra Foundation for American Art. Glass plate negatives were re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Restrictions
Use of original papers requires an appointment.

Conditions Governing Use
The records of Jacques Seligmann & Co. are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note
Jacques Seligmann & Co., Inc., was counted among the foremost French and American art dealers in antiquities and decorative arts and was among the first to foster and support the growth and appreciation for collecting in the field of contemporary European art. The company’s clients included most of the major American and European art collectors of the era, and the art that passed through its galleries often ended up in the collections of prominent American and European museums through the donations of the wealthy benefactors who purchased them from the company. Jacques Seligmann & Co., Inc., took an active part in promoting such donations as well as providing its own donations and selling paintings, sculpture, and decorative arts directly to many museums.

The company was first established as Jacques Seligmann & Cie. in 1880 on the Rue des Mathurins in Paris by Jacques Seligmann (1858-1923), a German émigré who came to France in 1874 and soon thereafter became a French citizen. The company experienced so much success that in 1900 a new, larger Galerie Seligmann was opened on the Place Vendôme, and Jacques’s two brothers, Simon and Arnold, joined the business as partners. Simon served as the company’s accountant, and Arnold was in charge of correspondence with the firm’s many clients. Jacques remained as the manager and was in charge of all purchases for the firm.

Prominent clients of the company included Baron Edmond de Rothschild of France, the Stroganoff family of Russia, Sir Philip Sassoon of England, and American collectors Benjamin Altman, William Randolph Hearst, J. P. Morgan, Henry Walters, and Joseph Widener. As American clients increasingly came to dominate the company’s sales activities, a New York office at 7 West Thirty-sixth Street was opened in 1904. Five years later, Jacques purchased the Hôtel de Sagan (also called the Palais de Sagan by the Seligmann family) in Paris as a location where Jacques Seligmann & Cie. could stage larger exhibitions and receive its most distinguished clients.

In 1912 a family quarrel resulted in a lawsuit that split the company. Arnold remained at the Place Vendôme location, reorganized under the name Arnold Seligmann & Cie., while Jacques consolidated his operations and moved the headquarters for Jacques Seligmann & Cie. to the Hôtel de Sagan. Jacques also opened an additional gallery at 17 Place Vendôme to retain a presence near the company’s original
location, but this branch soon relocated to 9 Rue de la Paix. The New York office, which formerly had operated out of a single room, was upgraded to larger office space and a gallery at 705 Fifth Avenue.

Jacques’s son, Germain Seligman (1893-1978), showed an interest in art connoisseurship from his early years and often accompanied his father to work in the galleries. (In 1943, when Germain Seligman became an American citizen, he dropped the second "n" from his surname, and for clarity his name appears with this spelling throughout this finding aid.) His father taught him how to deal with clients and often assigned him tasks to help in the completion of sales. Germain accompanied Jacques on many business trips and in 1910 was sent to St. Peterburg, Russia, to secure information about the selling price of the Swenigorodskoi enamels owned by the Russian collector M. P. Botkine.

Germain continued to work informally in the firm’s galleries until the outbreak of World War I. Within hours of the mobilization order in 1914, Germain joined the French army as a second lieutenant in the 132nd Infantry Regiment of Rheims. By 1916 he was promoted to first lieutenant in the Twenty-fourth Infantry Brigade and in the following year achieved the rank of captain in the Fifty-sixth Infantry Division. Also in the same year, he was assigned as the first French liaison officer to the First Division of the American Expeditionary Force in France, serving as translator for Major George C. Marshall. Seligman was discharged from the French army in 1919 and was awarded the French Croix de Guerre with six citations. (In 1938 Seligman also was awarded the Office of the Legion of Honor from France, and in 1939 he was decorated by General John Joseph Pershing with the Distinguished Service Medal of the United States, in recognition for his service during World War I.)

After his discharge from military service, Germain Seligman actively joined his father’s company as a partner in 1920. Jacques Seligmann & Cie. was changed to Jacques Seligmann et Fils, and Germain was placed in charge as the president of the New York office. The strong American art market necessitated Germain’s making numerous cross-Atlantic trips each year. Upon the death of his father in 1923, Germain took over as president of both the Paris and New York offices, and the company was once again renamed Jacques Seligmann & Cie.

In the early years of Jacques Seligmann & Co., Inc., the firm carried few paintings, as collectors focused their interest mostly on small objects, enamels, ivories, and other decorative pieces from the Byzantine to the Renaissance eras. Stone and bronze sculptures, medieval and Renaissance tapestries, and eighteenth-century French furniture were the most avidly collected pieces of the era. The galleries of Jacques Seligmann & Co., Inc., reflected its clients’ tastes, but soon after the turn of the century art trends began to change.

The 1913 Armory Show introduced many Americans to contemporary European art, and collectors in the United States began to show marked interest in it. The advent of World War I brought much of the art market to a standstill in Europe, but interest in the Impressionists continued in the United States, and it quickly resumed in Europe, as well, after the war. Both collectors and dealers began buying modern art, led by such progressive American collectors as Walter Arensberg, Albert C. Barnes, A. E. Gallatin, Mrs. Horace O. Havemeyer, Mrs. Potter Palmer, Duncan Phillips, and John Quinn, among others.

Under Germain’s leadership, Jacques Seligmann & Co., Inc., began acquiring works by Pierre Bonnard, Paul Cézanne, Honoré Daumier, Edgar Degas, Pablo Picasso, Henri Rousseau, and Vincent van Gogh. While Germain promoted this trend for modern art in the New York gallery, other family partners did not approve as this was a new direction for the firm. For this reason Germain Seligman looked to establish a new, independent business venture in the evolving field of modern art. He selected as his partner César Mange de Hauke.

César Mange de Hauke was born on March 8, 1900, the son of a French engineer and a Polish mother. After completing academic and art studies in England and France in the years following World War I, de Hauke arrived in the United States in 1926. While in New York City, he was introduced to Germain Seligman by Germain’s cousin, René Seligmann, and by 1927 de Hauke had joined Jacques Seligmann & Co., Inc., as a sales representative.
With their shared interest in modern French painting, Seligman and de Hauke decided to explore the feasibility of sales in this area by forming a subsidiary to Jacques Seligmann & Co., Inc., that would specialize in contemporary European artists. In 1926 Seligman personally financed the fledgling company, first called International Contemporary Art Company, Inc., and he appointed de Hauke its director, but even before the legal documents setting up the company were completed the name was changed to de Hauke & Co., Inc. Although the bulk of the new company's art purchases took place in Paris and London, the majority of its sales occurred in the United States.

Seligman and de Hauke worked out an agreement allowing de Hauke to purchase works of art that could then be sold as stock inventory of Jacques Seligmann & Co., Inc., or privately under de Hauke's own name. Ownership of paintings was often shared among various art dealers, involving complicated commission transactions upon completion of sale. Seligman provided display space for de Hauke & Co., Inc., at the new, larger gallery of Jacques Seligmann & Co., Inc., now located at 3 East Fifty-first Street. The two businesses were deeply intertwined, as evidenced by the facts that Seligman's financial records include a great deal of de Hauke material and many of de Hauke's records are written on the stationery of Jacques Seligmann Co., Inc.

During the second half of the 1920s, de Hauke showed the work of modern French School artists in New York City. He exhibited works by Pierre Bonnard, Amedeo Modigliani, Odilon Redon, Ker-Xavier Roussel, Edouard Vuillard, and many others. De Hauke was equally interested in French School drawings and watercolors, and the scope of his exhibitions also included works by nineteenth-century masters such as Paul Cézanne, Jacques-Louis David, Eugène Delacroix, Jean Ingres, Pierre-Auguste Renoir, and Georges Seurat.

Among the exhibitions held at the New York gallery were two highly successful shows featuring the works of Pablo Picasso. The first one, held in 1936, displayed paintings from the Blue and Rose Periods and was soon followed by the 1937 exhibition, *Twenty Years in the Evolution of Picasso*. The star of this exhibition was *Les Demoiselles d'Avignon* which Germain had recently acquired from the Jacques Doucet Estate sale.

Despite the bleak economic conditions of the 1930s, the new business venture proved so successful that the other family members of Jacques Seligmann & Co., Inc., withdrew their opposition to expanding into the field of modern art, and de Hauke & Co., Inc., was dissolved and re-formed under the new name, Modern Paintings, Inc. César M. de Hauke was appointed its director, but tensions had crept into the relationship between the former partners, and by 1931, de Hauke had resigned and returned to Paris.

The mid-1930s appear to have been a period of reorganization for the company. By 1934 Modern Paintings, Inc., was also dissolved, and it assets were assumed by Jacques Seligmann & Co., Inc., and by Tessa Corp., another subsidiary of the firm. In 1935, however, the firm established a new subsidiary, the Contemporary American Department, to represent young American artists. Theresa D. Parker, a longtime gallery employee, was selected to head the department, and she initiated an exhibition and loan program. Soon thereafter, the City of Paris offered to buy the company's building at the Hôtel de Sagan as part of a complicated negotiation for a site for the *Exposition Internationale des Arts et Techniques dans la vie Modern 1937*. The Paris office of Jacques Seligmann & Co., Inc., reestablished itself at 9 Rue de la Paix, but Germain selected the New York office as the headquarters for Jacques Seligmann & Co., Inc. Subsequently he filed his legal residence as New York City. Germain's half-brother, François-Gerard, was left in charge of the Paris office operations, although Germain continued to commute between the two offices until the summer of 1939.

During the New York World's Fair of 1939, Germain served as a member of the Exhibition Committee, which coordinated the art section. When the fair was extended for an additional year, Seligman was asked to take responsibility for planning the French art section. World political events intruded, however, and rumors of impending war affected both the European and American economies as well as the international art world. Speculative sales, particularly in Europe, made for a chaotic and unpredictable market. In June 1940 German forces invaded France and occupied Paris. Business for Jacques Seligmann & Co., Inc.,
took a dramatic downturn. In the summer of 1940 the Seligmann galleries and family holdings were seized by the Vichy government, along with Germain's private art collection. The family house and its contents, along with almost the entire stock of the Paris firm, was sold at public auction. Jacques Seligmann & Co., Inc., staff burned the Paris office archives in an effort to keep the records relating to works of art from falling into the hands of the Nazi occupiers, who were looting and shipping art to Germany.

Family members also experienced the pains and changes brought on by the war. Jean Seligmann, a cousin of Germain and the head of Arnold Seligmann & Cie., was captured and shot in Vincennes, France. François-Gerard, a half-brother, was drafted into the army and subsequently joined the French Resistance. Another brother, André, fled France in September 1940 and arrived in New York City, where he opened his own gallery. (He would later return to Paris after the war, but died shortly thereafter from a heart attack.)

Germain applied for a commission in the United States Army in 1942, but his application was initially turned down due to his noncitizen status. Soon thereafter, however, President Franklin D. Roosevelt signed the second War Power Act, which stipulated that naturalization could be expedited if the individual served in the military during the war. This act prompted Germain to further press his application for a post overseas, citing his citizenship status as fairly inconsequential or at least no longer a grave hindrance. Despite numerous letters exchanged with the War Department, however, his application was eventually rejected due to changes in military personnel policy.

During the war years, the Seligmann company in New York moved from its 3 East Fifty-first Street location to smaller quarters at 5 East Fifty-seventh Street. The first exhibition in this space was held in the spring of 1944. By 1945 the Contemporary American Department was reactivated, with Theresa D. Parker as its head.

In the years following the war, a rapprochement occurred among the family members who had been split since the family quarrel between Jacques and Arnold Seligmann. With the death of Jean Seligmann during the war, Arnold Seligmann & Co. had been left without a director. Germain consolidated the two family businesses, but made separate financial and administrative entities of the Paris and New York offices. Henceforth they were affiliated "only by ties of affection."

During the early to mid-1950s, many of the activities involving Jacques Seligmann & Co., Inc., centered upon the recovery of looted artwork and property as well as resolving outstanding issues from the consolidation of the various family businesses. The firm was also involved in the sale of several significant collections.

In 1951 Germain was commissioned by the family of the Duc d'Arenberg to sell the family's collection of important illuminated manuscripts, engravings, and select paintings. Jan Vermeer's *Portrait of a Young Girl* was purchased for over a quarter million dollars.

Jacques Seligmann & Co., Inc., also handled the 1953 sale of works from the Prince of Liechtenstein's collection and negotiated the purchase of seven Italian marble sculptures that were eventually sold to the Samuel H. Kress Foundation in 1954. From the late 1950s up until the closing of the company in 1977-1978, the exhibitions mounted by the firm seem to indicate a gradual focus back toward drawings and more traditional art. Contemporary American artists continued to be shown as well, but the firm no longer maintained its leading edge in the art market.

Germain, who during the 1940s had written several works, among them a monograph on Roger de La Fresnaye in 1945 and *The Drawings of Georges Seurat* in 1947, devoted himself more and more to writing. In *Oh! Fickle Taste; or, Objectivity in Art*, published in 1952, Seligman addressed the importance of political and social climates in understanding the evolution of art collecting in the United States. He followed this book with the 1961 publication of *Merchants of Art, 1880-1960: Eighty Years of Professional Collecting* which memorialized his father and traced the history of Jacques Seligmann & Co., Inc.
Germain’s most significant work, *Roger de La Fresnaye, with a Catalogue Raisonné* (1969), was lauded by art critics and listed among the 1969 “Best Ten Books of the Year” by the *New York Times*.

With the death of Germain Seligman in 1978, the firm doors closed, leaving behind a legacy of collecting that helped to establish American collectors and museums in the forefront of the international art world. A survey of the major art museums and collections in the United States reveals the significant number of works that were acquired either by sales or through donation from Jacques Seligmann & Co., Inc. The influence the company wielded is also demonstrated through the network of relationships it built with collectors, art museums and institutions, and other dealers, such as Dr. Albert C. Barnes, Bernheim-Jeune, George Blumenthal, Sen. William A. Clark, the Detroit Institute of Arts, M. Knoedler & Co., Inc., the Metropolitan Museum of Art, the Museum of Modern Art in New York, the National Gallery of Art, Marjorie Merriweather Post, Henry Walters, and Wildenstein & Co., among others.

1858, September 18  
Jacques Seligmann born in Frankfurt, Germany.

1874  
Jacques Seligmann leaves Germany to work in Paris, France, as an assistant at Maître Paul Chevallier, a leading Paris auctioneer. Soon after he leaves to work for Charles Mannheim, an expert in medieval art.

1880  
Jacques Seligmann opens his own shop at the Rue des Mathurins. An early client is Baron Edmond de Rothschild.

1893, February 25  
Germain Seligman is born in Paris, France. His mother’s maiden name is Blanche Falkenberg (d. 1902).

1900  
Jacques Seligmann & Cie. is formed when Jacques’s brothers, Arnold and Simon, join him as partners and the business moves to the Place Vendôme.

1904  
The New York City office of Jacques Seligmann & Co., Inc., is established, with Eugene Glaenzer as the manager. Beginning in 1905, Seligmann begins yearly visits to the New York office.

1907  
Jacques Seligmann is elected a Fellow for Life of the Metropolitan Museum of Art.

1909  
Jacques Seligmann & Cie. acquires the Hôtel de Sagan on the Rue Saint Dominique. Jacques moves the headquarters for the company to this location and reserves its use for the most exclusive and important clients, but his brother Arnold continues to oversee the general operations of the company at the Place Vendôme.

1912  
A lawsuit between Jacques Seligmann and his brother, Arnold, results in a split in the family company. Arnold remains at Place Vendôme under the name Arnold Seligmann & Cie. Jacques consolidates his activities at the Hôtel de Sagan. He also opens another gallery at 17 Place Vendôme, but this is soon moved to 9 Rue de la Paix.

1914  
As a result of the split in the family business, a new office and gallery are opened at 705 Fifth Avenue, and Jacques Seligmann & Co., Inc., is incorporated within the State of New York.

1914-1919  
Germain Seligmann serves in the French army as a second lieutenant in the 132nd Infantry Regiment of Rheims. Later he is assigned as the first French liaison officer to the First Division of the American Expeditionary Force in France. He is discharged from active service in 1919.
1920  
Germain Seligman becomes a partner with his father and formally joins Jacques Seligmann & Fils as the president of the New York office.

1923, October  
Jacques Seligman dies.

1924  
Germain Seligman becomes the president of both the Paris and New York offices. Several of his brothers and sisters become partners in the firm. Theresa D. Parker joins the New York office.

1926  
The New York office moves to 3 East Fifty-first Street. Germain Seligman, with César Mange de Hauke, sets up de Hauke & Co., Inc., to sell modern European paintings to American clients.

1930  
De Hauke & Co., Inc., becomes Modern Paintings, Inc.

1931  
De Hauke resigns as head of Modern Paintings, Inc., and returns to Paris.

1934  
Modern Paintings, Inc., is dissolved, and its assets are assumed by Jacques Seligmann & Co., Inc., and by Tessa Corp., another subsidiary of the parent company.

1935  
The Contemporary American Department is created as a part of Jacques Seligmann & Co., Inc., and Theresa D. Parker directs its operations.

1936-1937  
Jacques Seligmann et Fils moves out of its gallery space at the Hôtel de Sagan and briefly reestablishes its headquarters at 9 Rue de la Paix. By 1937, however, the company headquarters moves to New York City. Germain Seligman establishes his legal residence there.

1939  
World War II begins.

1940  
During the summer, the Seligmann family house and its contents (at Rue de Constantine) are seized and sold by order of the Vichy government, along with Germain's private art collection and the gallery's stock. The Paris archives of Jacques Seligmann & Co., Inc., is destroyed by the Seligmann staff in order to keep the records from falling into the hands of the Nazis. René Seligmann dies in a New York hospital in June; François-Gerard, Germain's half-brother, is called up to serve in the army and joins the French Resistance. Another brother, André, escapes to the United States and opens a gallery in New York. Jean Seligmann, a cousin of Germain and the head of Arnold Seligmann & Cie., is captured and shot at Vincennes, France.

1943  
Germain Seligman becomes an American citizen (and drops the second "n" from his original surname).

1944, Spring  
The New York gallery holds its first exhibition in the new 5 East Fifty-seventh Street location in New York City. During the war years, the firm had moved from its Fifty-first Street location to smaller quarters.

1945  
The Contemporary American Department is reactivated.

1946  
After the war, Arnold Seligmann & Cie. is left without a director, although it remains at the Rue de la Paix location. Germain consolidates the two firms but organizes the Paris and New York offices as separate financial and administrative entities.

1978, March 27 Germain Seligman dies.

Scope and Contents

The Jacques Seligmann & Co., Inc., records measure approximately 203.1 linear feet and date from between 1904 and 1978, with bulk dates of 1913-1974. The records include extensive correspondence files, reference material on American and European collectors and their collections, inventory and stock records, financial records, exhibition files, auction files, and the records of subsidiary companies, including de Hauke & Co., Inc., and Modern Paintings, Inc.

Historians and researchers will find the collection an invaluable resource in tracing the provenance of particular works of art. Although in the early 1940s many records in the Paris office were destroyed by Seligmann staff to keep them from falling into the hands of the occupying German military forces, many records survive, as much of the firm's business had previously come to center in the New York office. In all, the remaining records provide a comprehensive view of the activities and transactions of collectors and art dealers in the years leading up to and following World War II.

Correspondence (Series 1) is the largest series of the collection (80 linear feet) and is comprised of extensive correspondence files, primarily between Germain Seligman and his New York office staff with domestic and foreign private clients, collectors, dealers, individuals representing public museums and collections, and international scholars. The New York Office Correspondence (Series 1.1) concerns a wide variety of topics, including routine business matters, but focuses primarily on potential and realized sales and purchases and provenance documentation. Also found is detailed information on financial transactions, commissions, stock inventory, and the travel of Germain Seligman and other staff. Paris Office Correspondence (Series 1.2) is separated into a small subseries and contains correspondence written primarily by Jacques Seligmann from Paris. The subseries General Correspondence (Series 1.3) is the largest subsection of the Correspondence series and contains letters written to and received from clients and other business associates concerning business transactions and inquiries. The subseries Museum Correspondence (Series 1.4) contains letters between the firm and art institutions and museums. The subseries Germain Seligman's Correspondence (Series 1.5), contains not only personal letters but a wealth of information concerning the affairs of the firm. Much personal correspondence was marked "private."

Also of note in the Correspondence series are the Legal Correspondence Files (Series 1.6) and the Inter-Office Correspondence (Series 1.9) and Inter-Office Memoranda (Series 1.13). The Legal Correspondence Files subseries houses correspondence with both U.S. and Paris attorneys and concerns legal affairs and specific lawsuits. Of particular interest are Germain Seligman's attempts to recover Seligmann family and Paris gallery artwork and other assets stolen or confiscated by the Germans in World War II. This small subseries also contains limited information on the stock and inventory holdings of several of the firm's and Germain Seligman's subsidiary corporations, family legal affairs and lawsuits, and other related legal matters. The subseries Inter-Office Correspondence and Inter-Office Memoranda (called fiches by Seligmann staff) include memos between Germain Seligman and his staff about clients, collectors, sales, acquisitions, and other matters. These offer interesting commentary clearly intended to be read by staff only.

Also prominent is Collectors Files (Series 2), which contains numerous reference files documenting the collections of existing and potential clients with whom Seligmann & Co. maintained contacts. The files are arranged by either individual name or institution and reflect the wide scope of collector references
maintained by the firm throughout its operating years. The files contain a variety of reference materials, such as photographs, provenance notes, and sales, purchase, and inventory information in cases where the collector purchased from the firm or the firm purchased from the collector. Researchers will find that many of the private and public names that appear in General Correspondence (Series 1.3) appear in the Collectors Files as well. Also found in this series are specific files relating to the Duc d'Arenberg Collection, the Clarence H. Mackay Collection, the Mortimer L. Schiff Collection, and the Prince of Liechtenstein Collection. The firm either handled substantial estate sales for these collections or purchased and sold important pieces from these collections.

Auction Files (Series 3) and Exhibition files (Series 4) trace the sales and exhibition activities undertaken by Jacques Seligmann & Co., Inc. In the Auction files, researchers will find documentation of auctions of individual works of art owned by the firm and handled by Christie's, Parke-Bernet, and other auction houses. Of particular interest is the 1948-1949 Parke-Bernet auction of the C. S. Wadsworth Trust, a "dummy" trust set up by the firm to dispose of a portion of its unsold inventory. The Exhibition Files house a variety of documentation, such as catalogs and correspondence, concerning the firm's active exhibition history. Many of the exhibitions featured works of art recently acquired by the firm, such as the 1937 exhibition, Twenty Years in the Evolution of Picasso, which included a number of Picassos the firm acquired from Madame Jacques Doucet that year.

Reference Files (Series 5) includes a card catalog to books and catalogs in the library maintained by Jacques Seligmann & Co., Inc., and a photograph reference index of works of art. Inventory and Stock Files (Series 6) tracks the firm's inventory through a series of stock books and supporting documentation that include sales and provenance information.

Financial Files and Shipping Records (Series 7) consists primarily of records of the New York office, but some Paris office documents can be found scattered throughout. Found in this series is a wide variety of financial records including purchase receipt files, credit notes, invoices, consignment invoices and books, invoices, consular invoices, sales and purchase account books, ledgers, and tax records. The records appear to be quite complete and date from 1910 to 1977. Of particular interest are the purchase receipts and credit notes and memoranda that contain detailed documentation on acquisitions and sales. The consignment invoices provide information about works of art sold on behalf of other galleries and dealers, as well as which galleries and dealers were handling works of art for Jacques Seligmann & Co., Inc. Although quite large and complex, the financial records offer a comprehensive overview of the firm's business and financial transactions.

The records of subsidiary companies that were part of Jacques Seligmann & Co., Inc., such as Contemporary American Department, de Hauke & Co., Inc., Modern Paintings, Inc., and Gersel Corp. are arranged in their own series. In 1935, the firm established the Contemporary American Department to represent young American artists. Under the direction of Theresa D. Parker, a longtime gallery employee, the department initiated an exhibition and loan program. Contemporary American Department (Series 8) includes mostly correspondence files and exhibition files.

The largest subsidiary company to operate under Jacques Seligmann & Co., Inc., was de Hauke & Co., Inc. De Hauke & Co., Inc., Records (Series 9) dates from 1925 through 1949 and contains domestic and foreign correspondence with clients, collectors, and dealers; inter-office correspondence and memoranda with Jacques Seligmann & Co., Inc.; administrative and legal files; and financial records. Modern Paintings, Inc., records (Series 10) contains the legal and financial files of this subsidiary company, which was established in 1930 to incorporate most of the stock of the liquidated de Hauke & Co., Inc. Gersel Corp. Records (Series 11) contains a small amount of material from this company.

Researchers should note that a scattering of records from most of the subsidiary companies may also be found throughout additional series, particularly Inventory and Stock Files (Series 6) and Financial Files and Shipping Records (Series 7). Records for the firms Tessa Corp. and Georges Haardt & Co., which were also owned by Germain Seligman, are not part of the Jacques Seligmann & Co., Inc., Records, although scattered references to these two firms may be encountered throughout the collection.
German Seligman's Personal papers (Series 12) includes scattered family and biographical materials, his research and writings files, and documentation of his personal art collection. Found in Family and Biographical Material (Series 12.1) are photographs of family members, including Jacques Seligmann, and of the Paris gallery. Also found is a limited amount of correspondence concerning Germain Seligman's residency status and his desire to obtain an army commission during World War II. Germain Seligman's research and writing files are found in this series and include material for his books: \textit{Roger de La Fresnaye, with a Catalogue Raisonné} (1969); \textit{Merchants of Art, 1880-1960: Eighty Years of Professional Collecting} (1961); \textit{The Drawings of Georges Seurat} (1947); and \textit{Oh! Fickle Taste; or, Objectivity in Art} (1952). Documentation of Germain Seligman's private art collection is arranged in this series and includes provenance and research files and correspondence concerning his art collection.

Overall, the historical records of Jacques Seligmann & Co., Inc., offer researchers a comprehensive and detailed resource for studying one of the most active dealers in decorative arts, Renaissance, and European contemporary art. The records clearly document the firm's numerous acquisitions and sales of important works of art to well-known European and American collectors and museums as well as Germain Seligman's extensive client contacts and references. The collection offers an insightful, intriguing, and often fascinating view into the complex field of art sales, trading, and acquisition during the first half of the twentieth century, when many major collections in the United States were formed.

Researchers interested in tracing the provenance of individual works of art should carefully check each series of the collection for information to obtain a complete history for any work. Jacques Seligmann & Co., Inc., staff set up many different files to cross-reference works of art from various angles, such as artist or creator; collector or collection; most recent owner or repository location; stock inventory number, if owned by Seligmann & Co.; and photographic reference files. The task is made somewhat more difficult by the number of commission sales and joint ownership of works of art, often documented solely in the Inventory and Stock Files (Series 6) or the Financial Files and Shipping Records (Series 7). Only by tracing a name or date through the various series can one find all of the information relating to a particular work of art and its provenance.

Arrangement

Following is an outline of the arrangement of the collection by series and corresponding box numbers and extent. More detailed information for each series and subseries, along with a box and folder inventory, is found in the Series Descriptions/Container Listings, which can be found by following the series links below. Glass plate negatives are housed separately and closed to researchers.

- Series 1: Correspondence, 1913-1978 (1-174, 80 linear feet)
- Series 2: Collectors Files, 1875, 1892-1977, undated (Boxes 175-252, 35 linear feet)
- Series 3: Auction Files, 1948-1975, undated (Boxes 253-259, 2.75 linear feet)
- Series 4: Exhibition Files, 1925-1977, undated (Boxes 260-272, 5.5 linear feet)
- Series 5: Reference Files, 1877-1977, undated (Boxes 273-278, 2.25 linear feet)
- Series 6: Inventory and Stock Files, 1923-1971, undated (Boxes 279-289, 4.5 linear feet)
- Series 7: Financial Files and Shipping Records, 1910-1977 (Boxes 290-357, 30.5 linear feet)
- Series 8: Contemporary American Department, 1932-1978 (Boxes 358-381, 10 linear feet)
- Series 9: De Hauke & Co., Inc., Records, 1925-1949, undated (Boxes 382-416; 16 linear feet)
- Series 11: Gersel Corp. Records, 1946-1969 (Box 421, 0.25 linear feet)
- Series 12: Germain Seligman's Personal Papers, 1882, circa 1905-1984, undated (Boxes 422-459, OV 460, 17 linear feet)
Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
- Arenberg, duc d' -- Art collections
- Art -- Collectors and collecting
- Art -- Collectors and collecting -- France -- Paris
- Art dealers -- France -- Paris
- Art dealers -- New York (State) -- New York
- Art galleries, Commercial -- France -- Paris
- Art galleries, Commercial -- New York (State) -- New York
- Art treasures in war
- Art, European
- Art, Renaissance
- Decorative arts
- La Fresnaye, Roger de, 1885-1925
- Liechtenstein, House of -- Art collections
- Mackay, Clarence Hungerford, 1874-1938 -- Art collections
- Schiff, Mortimer L. -- Art collections
- World War, 1939-1945 -- Art and the war

Types of Materials:
- Gallery records

Names:
- De Hauke & Co., Inc.
- Eugene Glaenzer & Co.
- Germain Seligmann & Co.
- Gersel
- Glaenzer, Eugene
- Haardt, Georges
- Hauke, Cesar M. de (Cesar Mange), d. 1965
- Jacques Seligmann & Co
- Parker, Theresa D.
- Seligman, Germain
- Seligmann, Arnold, 1870-1932
- Seligmann, Jacques, 1858-1923
- Seligmann, René
- Trevor, Clyfford
- Waegen, Rolf Hans
The largest in the collection, the Correspondence series includes the general correspondence of Jacques Seligmann & Co., Inc., with individuals and museums; the personal business correspondence of Germain Seligman; legal correspondence and other documentation concerning specific and general legal affairs; abstracts of letters sent; a small group of outgoing correspondence; correspondence of staff and agents Theresa D. Parker, Clyfford Trevor, and Rolf Hans Waegen; and inter-office memoranda.

The entire history of the firm, especially the years when the New York office functioned as the primary headquarters of the company, is well documented in this extensive series. The bulk of the correspondence reflects the period when Germain Seligman directed the firm and the New York office, although there is a small series of Paris office and gallery correspondence written mostly by Jacques Seligmann. Researchers will find correspondence with both U.S. and European clients, collectors, museums, dealers, galleries, shippers, U.S. and foreign government agents, bankers, and insurance firms in the General Correspondence (Series 1.3) and Museum Correspondence (Series 1.4). For additional documentation of the firm's business affairs, researchers should also consult Germain Seligman's Correspondence (Series 1.5), which includes not only personal invitations and announcements but also business correspondence that he considered to be of a more private nature. Legal Correspondence Files (Series 1.6) is arranged in a separate subseries and houses several interesting files concerning general legal affairs, specific lawsuits, and attempts to recover Seligmann family and gallery artwork stolen in Paris during World War II. Also of notable interest is the subseries housing the Inter-Office Memoranda (Series 1.13), which includes notations made by Germain Seligman and staff about clients, collectors, possible sales and acquisitions, and many other business matters. The interesting commentary was clearly intended to be read by staff only.

The Correspondence series is organized into the following subseries. More detailed descriptions for each of the subseries follow, with a corresponding box and folder inventory. The bulk of this series has been scanned. Details of exceptions are provided in the arrangement notes for each subseries.

- **1.1: New York Office Correspondence, 1913-1922**
- **1.2: Paris Office Correspondence, 1917-1930**
- **1.3: General Correspondence, 1913-1978**
- **1.4: Museum Correspondence, 1920-1978**
- **1.5: Germain Seligman's Correspondence, 1923-1977**
- **1.6: Legal Correspondence Files, 1924-1978**
- **1.7: Abstracts of Letters Sent, 1959-1967**
- **1.8: Letters Sent, 1965-1978**
- **1.9: Inter-Office Correspondence, 1921-1953**
- **1.10: Clyfford Trevor's Correspondence, 1923-1953**
- **1.11: Rolf Hans Waegen Correspondence, 1923, 1927-1945**
- **1.12: Theresa D. Parker Correspondence, 1960-1975**
- **1.13: Inter-Office Memoranda (Fiches), 1923-1976, undated**

### 1.1: New York Office Correspondence, 1907-1923

The letters are mostly written by Jacques Seligmann and Germain Seligman while in the New York office on frequent trips to the United States. Between 1920 and 1922, the firm was managed primarily by Jacques's colleague Eugene Glaenzer and nephew René Seligmann and depended on the Paris office for most of its inventory. When Germain Seligman completed his military service shortly after World War I, he became actively involved in the business affairs of the New York office and began to cultivate and
increase the number of the firm’s clients and collectors in the United States. Jacques Seligmann died in 1923, and Eugene Glaenzer a few months later, and in 1924 Germain became head of the company. Germain then began to dramatically increase the business of the New York office, thus marking the transition of the firm’s headquarters from Paris to New York.

The subjects covered in the correspondence are diverse and primarily concern possible sales or purchases. Found are letters to clients, collectors, dealers, and business associates, most of them American. Many of the names appearing throughout the correspondence are also found in the Paris Office Correspondence (Series 1.2), General Correspondence (Series 1.3), and Museum Correspondence (Series 1.4) that follow.

The correspondence is generally arranged in alphabetical order, although some names may appear slightly out of order. Not all names found in the series are listed under the folder headings.

This series has been scanned in entirety.

Box 1, Folder 1  A-Al, 1920-1922

Image(s)

- Abbott, J. B.
- Ackerman, Phyllis
- Adams, E. L.
- Adler, David
- Alavoine, L. (see L. Alavoine & Co.)
- Aldred, J. E.
- Allen, George Marshall

Box 1, Folder 2  Am-Ar, 1913-1923

Image(s)

- Ambassador
- American Art News
- American Art Association/American Art Galleries (Thomas F. Kirby)
- American Express Company
- American Federation of Arts
- Anderson Galleries
- Angus, Richard B.
- Anson, Mrs. Alfred
- Armour, Mrs. Laurance Hearne
- Art Association of Indianapolis
- Art Center
- Art Importing Co.
- Art Institute of Chicago

Box 1, Folder 3  Ba-Bi, 1920-1922

Image(s)

- Bache, Jules S.
- Bailey, Edith (Mrs. Vernon Howe)
- Bakewell-Green, Estelle
- Barnard, George Grey
- Barney (Charles D.) & Co.
- Batterson & Eisele
• Baule, J. B.
• Bauman, Jack
• Bayer, Edwin S.
• Bechtinger, E. F.
• Becker & Co.
• Benguiat, Benjamin
• Bergfeldt, J. V. P.
• Bermuth, Edith S.
• Bernard, Judae & Company
• Berolzheimer, Mrs. A.
• Berthelot, S. E. Philippe
• Bescoby, Mrs. B. A.
• Biddle, Mrs. Antony J. Drexel, Jr.
• Bigelow, Mrs. David

Box 1, Folder 4  
BL, 1918-1923

Image(s)

• Black, Mrs. Harry
• Blackstone (hotel)
• Blair, C. Ledyard
• Bliss, Mrs. G. T.
• Bliss, Lillie P.
• Bliss, Susan Dwight
• Blum, Henry
• Blumenthal, Mr. and Mrs. George

Box 1, Folder 5  
Bo-Bu, 1920-1923

Image(s)

• Bobb, Rita H.
• Bodker, Albert J.
• Borchard, Mrs. Samuel
• Borchard, Samuel
• Bosworth, W. W.
• Boyer, Florence H.
• Bradley, Edson
• Breeland, Mrs. James
• Brentano’s
• Brisbane, Arthur
• Brissac Owen, Mr. and Mrs. William de (see de Brissac Owen, Mr. and Mrs. William)
• British Passport Control Office
• Brokaw, Howard C.
• Brooklyn Museum
• Bryant, Miss Harriet C.
• Buckingham, Kate S.
• Buffalo Fine Arts Academy, Albright Art Gallery
• Bunn, Henry W.

Box 1, Folder 6  
Ca-Ch, 1907-1922

Image(s)

• Caldarazzo, Inc.
• Carlhian of Paris
• Carnegie Institute
• Carolan, Mrs. Francis
• Central Bureau for Registered Addresses
• Chalfin, Paul
• Chambers, W. B.
• Chatain, Alfred
• Chiusa, Marquise Della

Box 1, Folder 7  Cl, 1917-1922

Image(s)
• Clark, Charles W.
• Clark, Stephen C.
• Clark, William A.
• Clarke, Augustus W.
• Clarke, Lewis L.
• Cincinnati Museum Association
• Cleveland Museum of Art

Box 1, Folder 8  Co, 1920-1922

Image(s)
• Coburn, Mrs. Lewis L.
• Coe, W. R.
• Collector of Port
• Consulat Général de France
• Cook, Walter William Spencer
• Coolidge, J. T.
• Copley-Plaza Hotel
• Corporation Trust Co.
• Coster, Mrs. William B.

Box 1, Folder 9  Cr-Cu, 1916-1922

Image(s)
• Cram, Ralph A.
• Cravath, Paul D.
• Cret, Paul Philippe
• Crosby, John
• Cross, John
• Cruikshank's Sons Real Estate
• Cunard Steam Ship Company Limited
• Curtis, Fosdick and Belknap

Box 2, Folder 1  D-De, 1915-1922

Image(s)
• Davidson, Henry F.
• Davies, Lelwyn (see Wimborne, Lord)
• Davis, Mortimer B.
• Dearborn, Mrs. George S.
• Dearth, Mrs. H. Golden
• de Brissac Owen, Mr. and Mrs. William
• DeCamp, Sutphin and Brumleve
• Deering, James
• Delalande, J.
• De Lamar, Alice
• De Loca, John C.
• del Monte, Diane
• de Lucinge-Faucigny, Princess
• de Périgny, Comte
• Deschamps, Maurice
• Desurmont-Mott, Mrs.
• Detroit Institute of Arts
• Devries, Maurice
• de Wild, Carol F. L
• de Wolfe, Elsie

Box 2, Folder 2  Di-E, 1920-1922

Image(s)

• Diamond, Inc.
• Dickerman, Watson B.
• District Attorney’s Office, New York
• Dixon, Eleanor Widener
• Dorr News Service
• Dougherty, Paul
• Doyley, Comte
• Duke, Mrs. Benjamin N.
• duPont, Alfred I.
• Durand-Ruel, Inc.
• Durant, W. C.
• Duryea, Mrs. Harry
• Dutel, Pierre
• Dwight, Mrs. E. F.
• Edgewater Tapestry Looms
• Eggers, George William
• Ehrich Galleries
• Eisner, Sigmund
• Emerson, William
• Eyre, Wilson

Box 2, Folder 3  F-Fo, 1913-1923

Image(s)

• F. A. Straus & Co., Inc.
• F. Kleinberger Galleries, Inc.
• Fairbanks, Arthur
• Farandatos Bros.
• Farr, Daniel
• Fearon, Walter P.
• Feder, Joseph Fuller
• Federal Trade Information Service
• Feldman, Edward D.
• Felsenheld, Emanuel
• Feuerman, E.
• Fifth Avenue Association
• Fifth Avenue Bank
• Fischer, V. G.
• Fitzgerald, Edward F.
• Forbes, Edward Waldo

Box 2, Folder 4
Fr, 1921-1922

Image(s)
• Franco-American Board of Commerce and Industry
• Frank, Pearl V.
• Fraser, Charles L.
• French Chamber of Commerce of the United States
• French Institute in the United States
• French Restoration Fund
• Frey, L. B.
• Frick, Helen Clay
• Friedel, Albert H.
• Friedsam, M.
• Froehlich, Mrs. E.

Box 2, Folder 5
G, 1917-1922

Image(s)
• Gage, George E.
• Gardner, John Lowell and Isabelle
• Gillet, Mme. Edmond
• Goldman, Henry
• Gould, Margaret B.
• Granard, Lord and Lady
• Gréber, Jacques
• Greene, Belle da Costa
• Greenleaf, Richard C.
• Griswold, Mrs. F. Gray
• Gunsaulus, Frank W.

Box 2, Folder 6
Ha-Ho, 1913-1922

Image(s)
• Hanatschek, H.
• Hannon, E.
• Harding, J. Horace
• Harriman, Mrs. E. H.
• Hart, Stephen F.
• Hast, Miss L.
• Hastings, Thomas
• Havemeyer, Mrs. Horace O.
• Healy, Hon. A. Augustus
• Hearst, William Randolph
• Hechler, C. H.
• Hecht, J. R.
• Heckscher, Mrs. August
• Helbrun, Mr.
• Herrick, Myron T.
• Hervilly, A. D.
• Hesslein, Edward J.
• Hevergon, E. L.
• Hewitt, Erskine
• Hibbard, Spencer, Bartlett & Co.
• Hiss, Philip
• Hobbey
• Hobby, Theodore Y.
• Hofer, Martin
• Hoggson Bros.
• Holander, Barnett
• Holmes, Jackson

Box 2, Folder 7  Hu-J, 1913-1922
Image(s)
• Hudson Forwarding & Shipping Co.
• Hughes, Arthur W.
• Hunt, Clyde
• Hunt, Leavitt J.
• Hunter, George Leyland
• Huntington, Archer
• Huntington, Henry E.
• Interview
• Ickelheimer, Henry
• Jaccaci, August F.
• Jaehne, H.A.E.
• James, Mrs. Arthur Curtiss
• Jansen, Inc.
• Jennings, Oliver Gould
• John Wanamaker, New York
• Johnson, John G.
• Jucker, Werner
• Juley, Peter A.
• Jusserand

Box 2, Folder 8  K, 1913-1922
Image(s)
• Kahn, Otto H.
• Keller, Albert
• Keller, Gustave
• Kelly, George F.
• Kleinberger, François (see F. Kleinberger Galleries, Inc.)
• Klinkhardt & Biermann
• Knoedler & Co. (see M. Knoedler & Co.)
• Koons, Louis, Jr.
• Kozminski, Maurice W.
• Samuel H. Kress & Co. (see Samuel H. Kress Foundation)
• Kroll, Mr.
• Kronberg, Louis

Box 2, Folder 9  L, 1913-1922
Image(s)

- L. Alavoine & Co.
- La France Publishing Corp.
- Lalor, John Charles
- Lamont, Florence
- Lanier, Harriet B.
- Langdon Hotel
- Larcade, M. Edouard
- La Rue, B.V.M.
- Lawlor, Lily
- Lazard Frères
- Leavitt, Charles Wellford
- Lehman, Allan
- Lehman, Philip
- Lenoble, R.
- Leonard, William Clement
- Leventritt, Cook & Nathan
- Levi, Julian (Julien Levy?)
- Levy, Mrs. B. E.
- Levy, Florence N.
- Levy, John
- Lévy, Regine S.
- Lewis, Clarence
- Lewis, K. Park
- Lewis & Valentine Company
- Lewisohn, Mr. and Mrs. Samuel A.
- Libbey, Edward Drummond
- Liébert
- Lincoln Safe Deposit Co.
- Livingood, Charles J.
- Lobe & Co.
- Lotus Magazine Foundation, Inc.
- Louis, Ellis C.
- Lucinge-Faucigny, Princess de (see de Lucinge-Faucigny, Princess)
- Luckenbach, Mrs. Edgar F.
- Lyon, Mrs. B.

Box 3, Folder 1  M-Macy, 1913-1922
Image(s)

- M. Knoedler & Co., Inc.
- Maass, Mrs. Herbert H.
- MacCarthy, J. F.
- Macerow
- Mackay, Clarence H.
- Macomber, Frank Gair
- Macy, Valentine E.

Box 3, Folder 2  Man-Mat, 1913-1922
Image(s)

- Manhattan Storage & Warehouse Co.
• Mann, Harrington
• Manning, T. F.
• Marbury, Elisabeth
• Marshall Field & Co.
• Martin, Henri
• Masters, Mrs.
• Mather, Samuel
• Mather, William G.

Box 3, Folder 3  Max-Mc, 1914-1922

Image(s)

• Maxwell, Elsa
• May, William B., Jr.
• Mayer, B. W.
• Mayer, Eugene
• Maynard, Walter E.
• McBride, Mrs. Herbert
• McCarthy, Thomas
• McCormack, John Count
• McCormick, Harold
• McFadden, George
• McLean

Box 3, Folder 4  McKinney, Mrs. Price-McIlhenny, John D., 1914-1922

Image(s)

Box 3, Folder 5  Mee-Met, 1913-1922

Image(s)

• Meeker, Arthur
• Mellon, Andrew W.
• Mellon, Richard B.
• Mensch, E.
• Meredith, Sir Vincent
• Mermet, F.
• Metropolitan Art Association
• Metropolitan Museum of Art

Box 3, Folder 6  Mi-Mu, 1913-1922

Image(s)

• Middleton, Mrs. Merle Taylor
• Miller, Mack and Fairchild
• Millhiser, Mrs. R. V. G.
• Milliken, Henry O.
• Milliken, William
• Minneapolis Institute of Arts
• Missirian, Manouk
• Moffett, Mrs. George M.
• Monell, Ambrose
• Monod, Francois
• Montagnac, Madame
• Montani, Fabrizio A.
• Morgan, J. Pierpont (John Pierpont)
• Morphy-Voltier, Regina
• Morse, Albert L.
• Mortimer, Stanley
• Mosenthal, Philip J.
• Mott, Dr. Henry Elliott
• Mountbatten, Lord Louis
• Mount Sinai Hospital
• Muchnic, Charles M.
• Munroe, Louise (John Munroe & Co.)

Box 3, Folder 7  N, 1914-1922
Image(s)
• National Association of Portrait Painters
• National Stone Renovating Co.
• Neilson, Mrs. Francis
• Netter, Gaston G.
• New York American
• New York Herald
• Newton, Honorable Byron
• Norman Remington Co.
• Norman, W. W.
• Norris, M.
• North German Lloyd Steamship Co.
• Norton, Charles D.
• Norton, H.

Box 3, Folder 8  O, 1916-1922
Image(s)
• Oakman, Mrs. J.
• O'Brien, J. B.
• Ochs, Adolph S.
• O'Connor, A.
• Ogden & Clarkson Corp.
• Oliver, Robert T.
• Oriental Navigation Co.
• Osborne, Loyall A.

Box 4, Folder 1  Pa-Ph, 1913-1922
Image(s)
• P. W. French & Co., Inc.
• Pam, Max
• Panama-Pacific International Exposition
• Parish Watson & Co.
• Park Avenue Association
• Park-Lewis, Katharine
• Parmelee, James
• Paterson, Rufus
• Paul, A. T.
• Pease & Elliman
• Pell, Mrs. S.H.P.
• Pennsylvania Museum
• Périgny, Comte de (see de Périgny, Comte)
• Permutit Company
• Pfizer, Emile
• Pflueger, Carl F.
• Pforzheimer, Carl H.
• Phipps, John S. [illegible]

Box 4, Folder 2  
Pi-Pw, 1914-1922  
Image(s)
• Picemardi, Marquise di Calvatone Fommi
• Pierce, Daniel T.
• Pijoan, Joseph
• Pillsbury, Alfred F.
• Pisseau, Bernard
• Pitcairn, Raymond
• Pitkin, William, Jr.
• Platt, Charles A.
• Plaza Hotel
• Polk & Co. (see R. L. Polk & Co., Inc.)
• Porter, A. Kingsley
• Postmaster General
• Pouch Terminal Inc.
• Powell, Richard
• Pratt, Clyde A.
• Pratt, George D.
• Price, Samuels & Buckingham
• Princeton University Press
• Pulitzer, Mrs. Joseph, Jr.
• Putnam, Mrs. Eliot

Box 4, Folder 3  
Q, Quirós, Fray Santos, 1916  
Image(s)

Box 4, Folder 4  
R.-Ry, 1920-1923  
Image(s)
• R. L. Polk & Co., Inc.
• Rice, Mrs. Alexander Hamilton (Eleanor E.)
• Richardson, Philip
• Riefstahl, R. M.
• Riou, Gaston
• Ritz-Carlton Hotel
• Rockefeller, John D., Jr.
• Rolph, Ernest R.
• Roncin, Gustave
• Rosenbach, Philip H.
• Rosenfeld, Mrs. Ernst
• Rossbach, Leonora
• Rothbarth, Albert (Albert Rothbart?)
• Rowe, L. Earle (Rhode Island School of Design)
• Royal Copenhagen Porcelain and Danish Arts
• Rubinstein, Stella
• Ryan, Thomas F.
• Ryerson, Martin A.

Box 4, Folder 5  S-Sat, 1919-1922
Image(s)
• Sachs, Arthur
• Sachs, Harry
• Samuel H. Kress Foundation
• Sanders, Zelenko & Polstein
• San Francisco Art Association
• Santa Fe Art Museum
• Satinover Galleries
• Satterwhite, Dr. Preston Pope

Box 4, Folder 7  Schiff, Mortimer L-Schiffer, Jack W., 1920-1923
Image(s)

Box 4, Folder 6  Schi-Sev, 1920-1923
Image(s)
• Schiffer, Sam
• Schley, E. B.
• Schmidt, N. Isabel
• Schniewind, Henry, Jr.
• Schoellkopen, Walter
• Schuhmann (Robert) & Co.
• Severance, John L.

Box 4, Folder 8  Sh-Stei, 1920-1922
Image(s)
• Sheffield, Mrs. James R.
• Shepherd, Dr. F. J.
• Sidley, Irene
• Simonson, A.
• Simonson, Leo B.
• Slood, Maurice
• Smith, Corina Haven
• Smith, Dr. Haley
• Smith, Joseph Lindon
• Steffenson, Mrs. O. M.
• Stein, Leonard L.

Box 4, Folder 9  Ster-Sto, 1920-1922
Image(s)
• Stern, Mrs. Benjamin
• Sterner, Marie
• Stettenheim, I. M.
• Steyne, Alan
• Stotesbury, Mrs. Edward T.
• Stout, F. B.

Box 4, Folder 10  Str-Sy, 1920-1923

Image(s)
• Straubly, Josef [illegible]
• Straus, Mrs. Herbert N.
• Straus, Jesse I.
• Straus, Lionel F.
• Straus, Percy S.
• Straus, Mrs. S. W.
• Suarez, Diego
• Sullivan & Cromwell
• Syracuse, F. V.

Box 5, Folder 1  Ta-Ti, 1913-1922

Image(s)
• Taft, Charles P.
• Taylor, Sir Frederick Williams
• Taylor, James Duane
• Taylor, Myron C.
• Teague, Walter Dorwin
• Terrisse, A.
• Thacher, Mrs. A. G.
• Thomas, Louis
• Thomitz, G.
• Thompson, Col. William B.
• Thorne, Thomas P.
• Thursby, Mrs. C.
• Thursley, Mrs.
• Tim, Bernard S.
• Timken, William R.
• Tinelli, F. B.
• Titus, Dr. Norman Edwin

Box 5, Folder 2  To-Ty, 1913-1922

Image(s)
• Toch, Maximillian
• Toffler, M.
• Tonying & Company
• Town & Country
• Town Topics
• Tritton [illegible]
• Troubetzkoy, Pierre
• Trumbauer, Horace
• Turner Construction Co.
• Turrell, Charles
• Tyler, Mrs. George F. (Stella)

Box 5, Folder 3  U-V, 1913-1922
Image(s)

- Underwood & Underwood, Inc.
- United States Cable Censor
- United States Government Department of the Treasury
- United States Government Internal Revenue Service
- United States Government Tariff Commission
- United War Work Campaign
- Untermeyer, Samuel
- Valentiner, Dr. William R.
- Vanderbilt, Mrs. Alfred
- Vanderbilt, Mrs. Cornelius
- Veiller, Frank D.
- Verget, G.
- Villa, Alfonso
- Vimnera, Auguste
- Viviani, Madame R.
- von Lossberg, V. F.
- Voron, H.

Box 5, Folder 4  Wa, 1913-1923
Image(s)

- Wachter Bros. Engineers and Exporters
- Walker & Gillette
- Walker, A. Stewart
- Walker, Charles A.
- Walker, M. L.
- Walters, Henry
- Walton, Bannister & Hubbard
- Wareham, John Dee
- Warren, H. D.
- Warren and Wetmore
- War Trade Board
- Warwick House, Ltd.
- Watts, James

Box 5, Folder 5  We-Wil, 1913-1922
Image(s)

- Weissberger, Herbert P.
- Wells, Mrs. S.
- Werson, C. J.
- William A. White & Co.
- Whiting, E. B.
- Whitney, Mrs. Harry Payne
- Widener, George D.
- Wilcox, Mrs. E.
- Wild, Carol F. L. de (see de Wild, Carol F. L.)
- Wildenstein & Co.
- Wilhelson, H.
- Wilson, J. O.
1.2: Paris Office Correspondence, 1914-1930

This small subseries contains letters mostly written by Jacques Seligmann from the Paris office to U.S. clients, collectors, and business associates. Although the earliest date reflected is 1914 and the latest is 1930, the bulk of the letters date from 1921 through 1924 and document the firm's business when the Paris office was its primary headquarters. Many of the same names that appear in the New York Office Correspondence (Series 1.1) and General Correspondence (Series 1.3) are found here as well. Most of the letters are to or from clients, collectors, and dealers concerning possible and realized sales and purchases.

The correspondence is arranged alphabetically. Researchers should note that not all names are listed in the folder inventory. This series has been scanned in entirety.
• Biddle, Antony J. Drexel, Jr.
• Bigelow, Henry Forbes
• Blair, C. Ledyard
• Bliss, Susan Dwight
• Blum, Albert
• Blumenthal, Mr. and Mrs. George
• Boswell, Peyton
• Bosworth, W. W.
• Boulanger, Marcel
• Bouy, Jules
• Bradley, Edson
• Breck, Joseph
• Buckingham, Kate S.

Box 6, Folder 3  C, 1917-1927

Image(s)
• Calder, Sen. William M.
• Caro, Juan
• Cass-Gilbert
• Chambers, W. B.
• Chase, Henry H.
• Chatain, Alfred
• Chenue, J.
• Cincinnati Art Museum
• Clark, Charles W.
• Clark, Stephen C.
• Codman, Ogden
• Coe, W. R.
• Cohen, William
• Coleman, Mary Louise
• Conley, John E.
• Coolidge, J. T.
• Cram, Ralph A.
• Cret, Paul Phillippe

Box 6, Folder 4  D, 1917-1929

Image(s)
• Dalton, Henry G.
• Davison, H. P.
• Hearth, Mrs. H. Golden
• De Canson
• De Forest, Robert
• De Lamar, Alice
• de Montet, Dr. Charles
• Demotte, G. J.
• De Vasselot, Marquet
• de Wolfe, Elsie
• Dickerman, Watson B.
• Dillon, Clarence
• Dorr, Charles H.
• Dreicer & Co.
• Dreycer, Michael
• Duke, B. N.

Box 6, Folder 5

E-F, 1917-1928

- Ehrman, Sidney M.
- Einstein, Mr.
- Farr, Daniel
- Fearon Galleries, Inc.
- Feulner, Dr.
- Fiorentini, S.
- Fletcher, Isaac D.
- Frank, Stuart H.
- Frick, Helen Clay
- Frick, Henry Clay
- Friedley, Mr.
- Friedsam, M.

Box 6, Folder 6

G, 1918-1924

- Gerry, Mrs. Peter
- Glaenzer, Eugene
- Greenebaum, Fred H.
- Greene, Belle da Costa
- Guaranty Trust Company of New York

Box 6, Folder 7

H-K, 1917-1924

- Haardt, Georges
- Harriman, Mrs. E. H.
- Helleu, Paul
- Hewitt, Erskine
- Higham, Neville
- Hofer, Martin
- Horowitz, L. J.
- Huegate, Wilson
- Huntington, Archer
- Huntington, Mr. and Mrs. Henry E.
- Jackson, Jr., Edwin E.
- James, Mrs. Arthur Curtiss
- Kahn, Otto H.
- Kent, H. W.
- Kessler, George
- Kieffer, H., Jr.
- King, Frederic Rhinelander
- Kleinberger, François (see also F. Kleinberger Galleries, Inc., in Series 1.1: New York Office Correspondence)
- Knoedler, Roland

Box 6, Folder 8

L, 1919-1929
Image(s)

- Lachlan, Jane Law
- Lalor, John Charles
- Laurvik, J. Nilson
- Lazard Frères
- Lehman, Allan
- Lehman, Henri
- Lehman, Philip
- Levy, Julien (Julian Levi?)
- Lewisohn, Adolph
- Libbey, Edward Drummond
- Liébert
- Lowenstein, Alfred
- Luckenbach, Mrs. Edgar F.

Box 6, Folder 9  M, 1917-1924

Image(s)

- Maass, Herbert H.
- Macy, Valentine E. (see also end of folder)
- Martin, Ella S.
- Mather, Samuel
- May, Pierre
- Mayer, B. W.
- McFadden, George
- McIlhenny, John D.
- McKinney, Mrs. Price
- Mellon, Andrew W.
- Meredith, Sir Vincent
- Merle & Cie.
- Metropolitan Museum of Art
- Milliken, Henry O.
- Morgan, Anne
- Morgan Harjes & Cie.
- Morgan, J. Pierpont (John Pierpont)
- Morgan Livermore & Co.
- Mortimer, Stanley
- Muchnic, Charles M.

Box 6, Folder 10  N-R, 1917-1925

Image(s)

- Nathanson, Mrs. H.
- Nielsen, Schick
- Oakman, Mrs. J.
- Ochs, Adolph S.
- P. W. French & Co., Inc.
- Pam, Max
- Phipps, John S. [illegible]
- Pitcairn, Raymond
- Pope, John Russell
- Réau, Louis
- Reid, D. G.
• Rey, Anna
• Rice, Mrs. Alexander Hamilton (Eleanor E.)
• Robinson, Edward G.
• Rockefeller, John D., Jr.
• Rogers, Henry H.
• Rosenbach, A. D.
• Rosenbach, A. W.
• Rowe, L. Earle (Rhode Island School of Design)

Box 6, Folder 11  S, 1917-1924
Image(s)
• Sachs, Arthur
• Sachs, Harry
• Sachs, Paul J.
• Salomon, William
• Samuels, Mitchell
• Satinover, Joseph
• Schiff, Mortimer L.
• Schiffer, Jack W.
• Schiffer, Sam
• Schinasi, Leon
• Schuster, Dick
• Scott & Fowles
• Severance, John L.
• Sieben, J.
• Stern, Mrs. Benjamin
• Stern, Kenneth Gibson
• Sterner, Albert
• Stettenheim, I. M.
• Steyne, Alan
• Stotesbury, Mrs. Edward T.
• Stransky, Josef
• Straus, Jesse I.
• Straus, Lionel F. [illegible]
• Straus, Mrs. S. W.
• Strauss, Lewis L.

Box 6, Folder 12  T-V, 1919-1930
Image(s)
• Taft, Charles P.
• Taylor, Myron C.
• Townsend, James B.
• Trumbauer, Horace
• Tysen, (Kathleen K.?)
• Valentiner, Dr. William R.
• Vanderbilt, Mrs. Cornelius
• Van Derlip, John R.
• Vogue
• von Auspitz, Stefan

Box 6, Folder 13  W-Z, 1914-1929
1.3: General Correspondence, 1913-1978

The largest subseries within the Jacques Seligmann & Co., Inc., records, General Correspondence dates from circa 1913 through 1978 (bulk 1923-1978) and measures 33 linear feet. The general correspondence thoroughly documents the firm's business in its most active New York years when it was directed by Germain Seligman after his father's death in 1923. Although focusing primarily on the business of the New York office, throughout there is scattered correspondence of the Paris office staff, agents, and shippers, particularly René Seligmann, Georges Seligmann, and A. O. Liechti. Also included is the correspondence of Germain Seligman and the firm's employees, partners, and agents such as César de Hauke, Theresa D. Parker, Georges Seligmann, René Seligmann, Clyfford Trevor, and Rolf Hans Waegen. Researchers should note that additional correspondence of Theresa D. Parker is found in the series housing the files of Contemporary American Department (Series 8). Additional correspondence files for Clyfford Trevor (Series 1.10) and Rolf Hans Waegen (Series 1.11) are arranged in their own subseries as well. De Hauke & Co., Inc., Records (Series 9) is arranged in a separate series and also contains extensive correspondence with U.S. and European clients, collectors, dealers, and agents.

The General Correspondence covers a diverse range of the firm's business activities and focuses primarily on client contacts and potential and realized sales and purchases. Included are correspondence with regular and potential clients notifying them of acquisitions that may be of interest; correspondence with American and European art collectors regarding complicated sales and purchase negotiations; correspondence with American and European agents, dealers, and galleries concerning possible acquisitions, commissions, and sales; correspondence with American and European shippers, insurance companies, and banking agents; and routine correspondence concerning travel plans, research requests, photograph and publication requests, letters of recommendation and introduction, exhibitions, and restoration and authentication of works of art.

The files are arranged alphabetically by name of correspondent and reflect the firm's original arrangement except in cases of obvious duplication or misfiling. Cross-references direct readers to alternate listings or additional references where appropriate. Almost all the names listed reflect correspondence, although a few indicate files with information or letters about that particular individual. The original arrangement was in reverse chronological order in three groups, each group representing a particular date range. For ease of researcher use, the groups were merged into one large alphabetical file, and, in most cases, individual folders were rearranged in chronological order; a few reverse-order folders remain. Each letter of the alphabet has a miscellaneous division housing the correspondence of any name for which there are fewer than five letters, with folders representing an alphabetical range.
within each letter of the alphabet. For many of the names appearing in the General Correspondence (Series 1.3), there are corresponding files in Collectors Files (Series 2) that provide information about the private collections of U.S. and European collectors.

The bulk of this series has been scanned with the exception of folders containing records relating to subjects such as employee personnel records, or routine and financial transactions unrelated to gallery business.

Box 7, Folder 1  A. C. Cooper & Sons., Inc., 1938-1963
                  Image(s)
Box 7, Folder 2  A. N. Marquis Co., 1923-1956
Box 7, Folder 3  A. Weinmüller, 1960-1961
                  Image(s)
Box 7, Folder 4  A. Welti-Furrer, Ltd., Zurich, 1953-1955
                  Image(s)
Box 7, Folder 5  Aaron, May Todd, 1949
                  Image(s)
Box 7, Folder 6  Abdy, Sir Robert, 1950-1967
                  Image(s)
Box 7, Folder 7  Abegg, Mr. and Mrs. Werner, 1941-1960
                  Image(s)
Box 7, Folder 8  Abrams, Mrs. Lucien, 1937-1948
                  Image(s)
Box 7, Folder 9  Achelis, E., 1925-1926
                  Image(s)
Box 7, Folder 10 Acheson, Mr. and Mrs. George, 1946
                  Image(s)
Box 7, Folder 11 Ackerman, Phyllis, 1923-1924
                  Image(s)
Box 7, Folder 12 Ackerman, Phyllis, 1925
                  Image(s)
Box 7, Folder 13 Ackerman, Phyllis, 1926
                  Image(s)
Box 7, Folder 14 Ackerman, Phyllis, 1927
Box 7, Folder 15  Ackerman, Phyllis, 1928-1933
Image(s)

Box 7, Folder 16  Ackerman, Phyllis, 1939-1948
Image(s)

Box 7, Folder 17  Acquavella Galleries, 1970
Image(s)

Box 7, Folder 18  Adam, Georges, 1950-1951
Image(s)

Box 7, Folder 19  Adams, Frederick B., 1971-1972
Image(s)

Box 7, Folder 20  Addresses, circa 1946-circa 1951
Image(s)

Box 7, Folder 21  Ader, Etienne, 1946-1976
Image(s)

Box 7, Folder 22  Adhémar, Jean, circa 1960-1977
Image(s)

Box 7, Folder 23  Adler, A. M. (see also Mackay, Clarence H.), 1940-1942
Image(s)

Box 7, Folder 24  Adler, David, 1925-1941
Image(s)

Box 7, Folder 25  Adler, Thomas, 1937-1948
Image(s)

Box 7, Folder 26  Agnelli, Giovanni, 1956
Image(s)

Box 7, Folder 27  Air France, 1956-1960
Image(s)

Box 7, Folder 28  Aitken, Russell B., 1934-1940
Image(s)

Alavoine, L. (see L. Alavoine & Co.)
Box 7, Folder 29  Alazard, J., 1952-1953
Image(s)

Box 7, Folder 30  Albee, E. F., 1924-1928
Image(s)

Box 7, Folder 31  Albert Roullier Art Galleries, 1932-1933
Image(s)

Box 7, Folder 32  Albert Roullier Art Galleries, 1934-1935
Image(s)

Box 7, Folder 33  Albert Roullier Art Galleries, 1943-1945
Image(s)

Box 7, Folder 34  Aldred, John E., 1924-1936
Image(s)

Box 7, Folder 35  Aldrich, Lucy, 1931-1941
Image(s)

Box 7, Folder 36  Aldrich, William T., 1924-1936
Image(s)

Box 7, Folder 37  Aldus Book Office, 1948-1954
Image(s)

Box 7, Folder 38  Alex Reid & Lefèvre, Ltd., 1930-1938
Image(s)

Alfen, P. van (see van Alfen, P., in Miscellaneous V: Van)

Box 7, Folder 39  Alfieri & Lacroix, 1953, undated
Image(s)

Box 7, Folder 40  Alfred Brod Limited, 1964-1965
Image(s)

Box 7, Folder 41  Alinari, Fratelli, 1953
Image(s)

Box 7, Folder 42  Allen, E. M., 1924-1928
Image(s)

Box 8, Folder 1  Allen, George Marshall, 1923
Box 8, Folder 2  Allen, Judge Lafon, 1924-1936

Box 8, Folder 3  Allen, W. G. Russell, 1931-1938

Box 8, Folder 4  Allen, Mrs. William L., 1932

Box 8, Folder 5  Alliance Française de New York, 1925-1933

Box 8, Folder 6  Allison, John M. S., 1931-1936

Box 8, Folder 7  Alsdorf, James W., 1954-1955

Box 8, Folder 8  Alsop, Susan Mary, 1975-1976

Box 8, Folder 9  Altounian-Lorbet, J., 1937-1950

Box 8, Folder 10  Altschul, Frank, 1925-1936

Box 8, Folder 11  American Air Lines, 1946-1949

Box 8, Folder 12  American Art Association, 1923-1937

Box 8, Folder 13  American Association of Museums, 1925-1965

Box 8, Folder 14  American Exporter, 1947-1948

Box 8, Folder 15  American Express Company, 1924, undated

Box 8, Folder 16  American Federation of Arts, 1923-1932
Box 8, Folder 17  American Federation of Arts, 1933-1947 Image(s)
Box 8, Folder 18  American Federation of Arts, 1948-1953 Image(s)
Box 8, Folder 19  American Federation of Arts, 1953-1971 Image(s)
Box 8, Folder 20  American Group (Theresa D. Parker's Dept.), 1934-1935 Image(s)
Box 8, Folder 21  American Guild of Craftsmen, 1935-1936 Image(s)
Box 8, Folder 22  American Hebrew & Jewish Tribune, 1931-1934 Image(s)
Box 8, Folder 23  American Institute for Persian Art & Archaeology, 1931-1936 Image(s)
Box 8, Folder 24  American Institute of Decorators, 1933, undated Image(s)
Box 8, Folder 25  American Lead Pencil Company, 1938-1939 Image(s)
Box 8, Folder 26  American Railway Express Co., 1923-1929 Image(s)
Box 8, Folder 27  American Shakespeare Foundation, 1928 Image(s)
Box 8, Folder 28  Ames, Winslow, 1951-1976 Image(s)
Box 8, Folder 29  Amis de Gustave Courbet, 1970-1976 Image(s)
Box 8, Folder 30  Amm, Michel, 1951 Image(s)
Box 8, Folder 31  Amor, Inez, 1946-1947
Box 8, Folder 32  Anderson Galleries, 1923-1926
Image(s)

Box 8, Folder 33  Anderson, Gordon, 1937-1938
Image(s)

Box 8, Folder 34  Anderson, Hendrick C., 1929-1930
Image(s)

Box 8, Folder 35  Anderson, J. Starr, 1929-1950
Image(s)

Box 8, Folder 36  Anderson, Robert, 1925-1930
Image(s)

Andria, Ezio d' (see d'Andria, Ezio)

Box 8, Folder 37  Anson, Mr. and Mrs. Alfred, 1926, undated
Image(s)

Box 9, Folder 1  Antique & Decorative Arts League, 1925-1929
Image(s)

Box 9, Folder 2  Antique & Decorative Arts League, 1930-1931
Image(s)

Box 9, Folder 3  Antique & Decorative Arts League, 1932
Image(s)

Box 9, Folder 4  Antique & Decorative Arts League, 1933-1934
Image(s)

Box 9, Folder 5  Antique & Decorative Arts League, 1935-1938
Image(s)

Box 9, Folder 6  Apollo, 1933-1973
Image(s)

Box 9, Folder 7  Araujo, Alfonso, 1942
Image(s)

Box 9, Folder 8  Arensberg, Walter C., 1933-1946
Box 9, Folder 9  Armour, Mrs. Laurance Hearne, 1923-1926
Image(s)

Box 9, Folder 10  Armour, Mrs. Ogden, 1935-1946
Image(s)

Box 9, Folder 11  Armsby, Edwin Raymond, 1929-1938
Image(s)

Box 9, Folder 12  Armstrong, Mrs. F. M., 1924-1930
Image(s)

Box 9, Folder 13  Arnold Seligmann-Helift Corp. (see also de Batz, Georges), 1940-1949
Image(s)

Box 9, Folder 14  Arnold Seligmann, Rey & Co., Inc., 1925-1935
Image(s)

Box 9, Folder 15  Arnot Gallery, 1923-1929
Image(s)

Box 9, Folder 16  Art & Antique Dealers League of America, Inc., 1941-1944
Image(s)

Box 9, Folder 17  Art & Antique Dealers League of America, Inc., 1945-1947
Image(s)

Box 9, Folder 18  Art & Antique Dealers League of America, Inc., 1948-1957
Image(s)

Box 9, Folder 19  *Art Bulletin*, 1954-1955
Image(s)

Box 9, Folder 20  *Art Digest*, 1926-1939, undated
Image(s)

Box 9, Folder 21  *Art in America*, 1930-1956
Image(s)

Box 9, Folder 22  *Art in America and Elsewhere*, 1928-1938
Image(s)

Box 9, Folder 23  *Art in Industry*, 1948
Box 9, Folder 24  
*Art League News*, 1966

Box 9, Folder 25  
*Art News*, 1924-1958

Box 9, Folder 26  
Art Students League of New York, 1931-1938

Box 9, Folder 27  
Arthur Ackerman & Sons, 1938-1940

Box 9, Folder 28  
Arthur Lénars & Cie., 1953-1955

Arthur Tooth & Sons, Ltd. (see Tooth, Dudley W.)

Box 9, Folder 29  
*Arts*, 1923-1931

Box 9, Folder 30  
*Arts and Decorations*, 1923-1935

Box 10, Folder 1  
Arts Club of Chicago, 1931-1938

Box 10, Folder 2  
Arts Club of Chicago, 1939-1943

Box 10, Folder 3  
Arts Club of Chicago, 1944-1966

Box 10, Folder 4  
Arts Council of Great Britain, 1950-1953

Box 10, Folder 5  
Arts Newsletters, Miscellaneous, 1954-1962

Box 10, Folder 6  
Arts Plastiques, 1928, 1951-1954

Box 10, Folder 7  
Atchley, Whitney, 1934-1935
Box 10, Folder 8  Atha Exportation Antiquités, 1955-1959
Image(s)

Box 10, Folder 9  Aubry, Claude, 1954-1975
Image(s)

Box 10, Folder 10  Aubry, Georges, 1954
Image(s)

Box 10, Folder 11  Ault, Lee A., 1937-1950
Image(s)

Box 10, Folder 12  Aymonier, Genvieve, 1964-1965
Image(s)

Box 10, Folder 13  Miscellaneous A: A.-Abreu, 1924-1961
Image(s)

Box 10, Folder 14  Miscellaneous A: Accademia-Adler, 1923-1962
Image(s)

Box 10, Folder 15  Miscellaneous A: Aeberhard-Alba, 1927-1965
Image(s)

Box 10, Folder 16  Miscellaneous A: Albers-Algara, 1923-1961
Image(s)

Box 10, Folder 17  Miscellaneous A: Alger-Altschul, 1926-1961
Image(s)

Box 10, Folder 18  Miscellaneous A: Ambassador-American Equipment Exchange, 1926-1965
Image(s)

Box 10, Folder 19  Miscellaneous A: American International Enterprise-Amtorg, 1923-1955
Image(s)

Box 10, Folder 20  Miscellaneous A: Ananoff-Annoni, 1924-1970
Image(s)

Box 10, Folder 21  Miscellaneous A: Apeda Studio-Archibald, 1926-1955
Image(s)

Box 10, Folder 22  Miscellaneous A: Architectural League-Armstrong, 1924-1974
Box 10, Folder 23  Miscellaneous A: Arnavon-Art Dealers Association of America, 1926-1974
Image(s)

Box 10, Folder 24  Miscellaneous A: Art Gallery- Arts Weekly, 1923-1966
Image(s)

Box 10, Folder 25  Miscellaneous A: Ashforth-Atwell, 1929-1967
Image(s)

Box 10, Folder 26  Miscellaneous A: Aubert-Ayre, 1924-1965
Image(s)

Box 11, Folder 1  Baboin, Aimé, 1946
Image(s)

Box 11, Folder 2  Bache, Jules S., 1924-1929
Image(s)

Box 11, Folder 3  Bache, Jules S., 1930-1940
Image(s)

Box 11, Folder 4  Bachstitz, Kurt Walter, 1930-1938
Image(s)

Box 11, Folder 5  Backus, Standish, 1940-1943
Image(s)

Box 11, Folder 6  Bacri Freres, 1924-1931, undated
Image(s)

Box 11, Folder 7  Bacri, Jacques, 1956-1972
Image(s)

Box 11, Folder 8  Baderou, Henri, 1950-1951
Image(s)

Box 11, Folder 9  Baderou, Henri, 1952
Image(s)

Box 11, Folder 10  Baderou, Henri, 1953-1954
Image(s)

Box 11, Folder 11  Baderou, Henri, 1955-1957
Box 11, Folder 12  Baderou, Henri, 1958-1960
Image(s)

Box 11, Folder 13  Baderou, Henri, 1961-1962
Image(s)

Box 11, Folder 14  Baderou, Henri, 1963-1964
Image(s)

Box 11, Folder 15  Baderou, Henri, 1965-1966
Image(s)

Box 11, Folder 16  Baderou, Henri, 1967-1969
Image(s)

Box 11, Folder 17  Baderou, Henri, 1970-1971
Image(s)

Box 11, Folder 18  Baderou, Henri, 1972-1975
Image(s)

Box 12, Folder 1  Baer, Curtis O., 1953-1958
Image(s)

Box 12, Folder 2  Baerwald, Mr. and Mrs. Paul, 1923-1926
Image(s)

Box 12, Folder 3  Bahuet, Mme. J., 1950-1952
Image(s)

Box 12, Folder 4  Bailie, Earl, 1936-1938
Image(s)

Box 12, Folder 5  Baillard, Maude Littlefield, 1929-1935
Image(s)

Box 12, Folder 6  Baker, Mr. and Mrs. George F., Jr., 1924-1938
Image(s)

Box 12, Folder 7  Baker, Hollis S., 1950
Image(s)

Box 12, Folder 8  Baker, Mr. and Mrs. Rhodes, 1934-1938
Box 12, Folder 9  Baker, Mrs. Walter, 1934-1959
Image(s)

Box 12, Folder 10  Bakwin, Dr. Harry, 1930-1941
Image(s)

Box 12, Folder 11  Balay & Carré, 1938-1939
Image(s)

Box 12, Folder 12  Balay, Roland (see also Balay & Carré), 1939-1952
Image(s)

Box 12, Folder 13  Balch, Alan C., 1936-1941
Image(s)

Box 12, Folder 14  Baldwin, Mr. and Mrs. Charles A., 1923-1927
Image(s)

Box 12, Folder 15  Ball, Frank C., 1924-1938
Image(s)

Box 12, Folder 16  Ball, George A., 1925-1938
Image(s)

Box 12, Folder 17  Baltimore, Maryland (Visits and Contacts), 1944-1947
Image(s)

Box 12, Folder 18  Bamberger, Louis, 1925-1929
Image(s)

Box 12, Folder 19  Band, Max, 1934-1936
Image(s)

Box 12, Folder 20  Bangertner, Walter, 1941
Image(s)

Box 12, Folder 21  Bankhead, Tallulah, 1939
Image(s)

Box 12, Folder 22  Barbee, Stanley N., 1940-1943
Image(s)

Box 12, Folder 23  Barbour, Mr. and Mrs. W. T., 1927-1939
Image(s)

Box 12, Folder 24  Barclay, Isabella, 1930-1934
Image(s)

Box 12, Folder 25  Bardi, P. M., 1959-1967
Image(s)

Box 12, Folder 26  Barling, Roy M., 1963-1969
Image(s)

Box 12, Folder 27  Barnard College, 1938-1939
Image(s)

Box 12, Folder 28  Barnard, George Grey, 1923-1928
Image(s)

Box 12, Folder 29  Barnes, Dr. Albert C., 1924-1935, undated
Image(s)

Box 12, Folder 30  Barney, James W., 1924-1946
Image(s)

Box 12, Folder 31  Baroni, Giancarlo, 1968
Image(s)

Box 12, Folder 32  Barriere, D., 1924-1933
Image(s)

Box 12, Folder 33  Barton, Alfred I., 1937-1941
Image(s)

Box 12, Folder 34  Baruch, Mr. and Mrs. Bernard, 1927-1935
Image(s)

Box 12, Folder 35  Bass, John, 1936-1942
Image(s)

Box 12, Folder 36  Bassette, Clarence M., 1934
Image(s)

Box 12, Folder 37  Bates, Kenneth F., 1934-1935
Image(s)

Batz, Georges de (see de Batz, Georges)
Box 12, Folder 38  Baudoin, Denis H., 1949, undated
                  Image(s)

Box 12, Folder 39  Baum, Edgar, 1927
                  Image(s)

Box 12, Folder 40  Baumgarten, Clarence, 1925-1928
                  Image(s)

Box 12, Folder 41  Baur, Mrs. Jacob, 1925-1934
                  Image(s)

Box 12, Folder 42  Bay, Charles Ulrick, 1942
                  Image(s)

Box 13, Folder 1  Bayer, Mr. and Mrs. Edwin S., 1922-1923
                  Image(s)

Box 13, Folder 2  Bayer, Mr. and Mrs. Edwin S., 1924-1925
                  Image(s)

Box 13, Folder 3  Bayer, Mr. and Mrs. Edwin S., 1926-1927
                  Image(s)

Box 13, Folder 4  Bayer, Mr. and Mrs. Edwin S., 1928
                  Image(s)

Box 13, Folder 5  Bayer, Mr. and Mrs. Edwin S., 1929-1930
                  Image(s)

Box 13, Folder 6  Bayer, Mr. and Mrs. Edwin S., 1931
                  Image(s)

Box 13, Folder 7  Beale & Inman, Ltd., 1948-1962
                  Image(s)

Box 13, Folder 8  Beatty, Mr. and Mrs. Chester, 1931-1940
                  Image(s)

                  Beaufort, Ph. Van Alfen de (see de Beaufort, Ph. Van Alfen)

Box 13, Folder 9  Becker, Mr. and Mrs. A. G., 1923-1924
                  Image(s)

Box 13, Folder 10 Behrens, E. Beddington, 1945
Box 13, Folder 11  Beers Bros. Co., Inc., 1923-1930
Image(s)

Box 13, Folder 12  Bein, Ladislau, 1941
Image(s)

Box 13, Folder 13  Belgian Government Information Center, 1948-1949
Image(s)

Box 13, Folder 14  Belien, Henri, 1950-1952
Image(s)

Box 13, Folder 15  Belin, F. Lammot, 1937-1939
Image(s)

Box 13, Folder 16  Bellier, Alphonse, 1933-1956
Image(s)

Box 13, Folder 17  Bemo Shipping Company, 1946-1950
Image(s)

Box 13, Folder 18  Bemo Shipping Company, 1951-1953
Image(s)

Box 13, Folder 19  Bendann, David, 1928
Image(s)

Box 13, Folder 20  Benguiat, Vitall, 1925-1926
Image(s)

Box 13, Folder 21  Benisovich, Michel, 1941-1943
Image(s)

Box 13, Folder 22  Bennett, Edward H., 1924-1927
Image(s)

Box 13, Folder 23  Bensimon, S. A., 1936-1939
Image(s)

Box 13, Folder 24  Benson, Perry & Whitney, Ltd., 1952-1962
Image(s)

Box 13, Folder 25  Bentley-Cranach, Dana, 1963
Box 13, Folder 26  Bera, Germain, 1923-1924  Image(s)

Box 13, Folder 27  Beran, Mrs. Frances Hoffman, 1949-1950  Image(s)

Box 13, Folder 28  Berberyan, Ohan S., 1932-1941  Image(s)

Box 13, Folder 29  Berenson, Bernard, 1939-1953  Image(s)

Box 13, Folder 30  Beresford, Mrs. Florence, 1930-1932  Image(s)

Box 13, Folder 31  Berg, August, 1924-1927  Image(s)

Box 13, Folder 32  Berman, Manuel K., 1961-1965  Image(s)

Box 13, Folder 33  Bernard, Herbert C., 1964  Image(s)

Box 13, Folder 34  Bernard Quaritch, Ltd., 1940-1953  Image(s)

Box 14, Folder 1  Bernheim, Claude, 1936  Image(s)

Box 14, Folder 2  Bernheim, Gaston, 1935-1936  Image(s)

Box 14, Folder 3  Bernheim, Georges, 1936-1946  Image(s)

Box 14, Folder 4  Bernheim-Jeune, 1936  Image(s)

Box 14, Folder 5  Bernheim, Kurt, 1961  Image(s)

Box 14, Folder 6  Bernheim, Marcel, 1937  Image(s)
Image(s)

Box 14, Folder 7  Bernheim, Roger, 1934-1949
Image(s)

Box 14, Folder 8  Bernheimer, Otto, 1923-1950
Image(s)

Box 14, Folder 9  Bernoulli, Dr. Christoph, 1934-1951
Image(s)

Box 14, Folder 10  Berstl, Julius and Mrs. L., 1947-1952
Image(s)

Box 14, Folder 11  Bertin-Mourot, Theresa, 1951-1959
Image(s)

Box 14, Folder 12  Bertschmann & Maloy, 1923
Image(s)

Box 14, Folder 13  Berwind, E. J., 1923-1939
Image(s)

Box 14, Folder 14  Beveridge, Meryle Secrest, 1976-1977
Image(s)

Box 14, Folder 15  Biddle, George, 1934
Image(s)

Box 14, Folder 16  Biddle, Mrs. Louis A., 1937-1951
Image(s)

Box 14, Folder 17  Biddle, Mary Duke, 1925-1937
Image(s)

Box 14, Folder 18  Bier, Herbert N., 1953-1955
Image(s)

Box 14, Folder 19  Bier, Herbert N., 1956-1957
Image(s)

Box 14, Folder 20  Bier, Herbert N., 1958-1959
Image(s)

Box 14, Folder 21  Bier, Herbert N., 1960-1961
Box 14, Folder 22  Bier, Herbert N., 1962-1963
Image(s)

Box 14, Folder 23  Bier, Herbert N., 1964
Image(s)

Box 14, Folder 24  Bier, Herbert N., 1965
Image(s)

Box 14, Folder 25  Bier, Herbert N., 1966
Image(s)

Box 14, Folder 26  Bier, Herbert N., 1967
Image(s)

Box 14, Folder 27  Bier, Herbert N., 1968
Image(s)

Box 14, Folder 28  Bier, Herbert N., 1969-1970
Image(s)

Box 14, Folder 29  Bier, Herbert N., 1971
Image(s)

Box 14, Folder 30  Bier, Herbert N., 1972-1973
Image(s)

Box 14, Folder 31  Bier, Herbert N., 1974-1977
Image(s)

Box 15, Folder 1  Bigelow, Henry Forbes, 1923-1926
Image(s)

Box 15, Folder 2  Bignou, Etienne, 1929-1937
Image(s)

Box 15, Folder 3  Bignou Gallery, Inc., 1933-1945
Image(s)

Box 15, Folder 4  Bing, Alexander M., 1945
Image(s)

Box 15, Folder 5  Bing, Henri, 1946-1947
Box 15, Folder 6  Bing, Leo, 1926-1928

Box 15, Folder 7  Bingham, Judge Robert W., 1924-1935

Box 15, Folder 8  Bird, Charles S., 1929

Box 15, Folder 9  Birnbaum, David, 1943-1946

Box 15, Folder 10  Birnbaum, Martin, 1941-1943

Box 15, Folder 11  Bishop, Richard E., 1934-1936

Box 15, Folder 12  Björum, H., 1958-1964

Blaas, Guilio de and Lulu (see de Blaas, Guilio and Lulu)

Box 15, Folder 13  Blair, C. Ledyard, 1923-1949

Box 15, Folder 14  Blake, Mrs. I. Whitney, 1924-1926

Box 15, Folder 15  Blasingame, Frank, 1952-1956

Box 15, Folder 16  Blaustein, Mr. and Mrs. Jacob, 1941-1946

Box 15, Folder 17  Bleichroeder, Baron (Hans), 1928-1932

Box 15, Folder 18  Bliss, Lillie P., 1925-1926

Box 15, Folder 19  Bliss, Mr. and Mrs. Robert Woods, 1927-1937
Box 15, Folder 20  Bliss, Mr. and Mrs. Robert Woods, 1938-1951
   Image(s)

Box 15, Folder 21  Bliss, Susan Dwight, 1932-1934
   Image(s)

Box 15, Folder 22  Bloch, Mrs. Martin, 1955
   Image(s)

Box 15, Folder 23  Bloch, Vitale, 1930-1966
   Image(s)

Box 15, Folder 24  Block, Mr. and Mrs. Leigh B., 1936-1957
   Image(s)

Box 15, Folder 25  Block, Leopold, 1925-1928
   Image(s)

Box 15, Folder 26  Blodgett, Eleanor, 1925
   Image(s)

Box 15, Folder 27  Bloomingdale Bros., Inc., 1923-1927
   Image(s)

Box 15, Folder 28  Bloomingdale, Mr. and Mrs. Samuel J., 1926-1935
   Image(s)

Box 15, Folder 29  Blum, Albert, 1924-1940
   Image(s)

Box 15, Folder 30  Blum, André, 1952-1953
   Image(s)

Box 15, Folder 31  Blum, Edith and Mabel, 1926-1947
   Image(s)

Box 15, Folder 32  Blum, Henry, 1923-1951
   Image(s)

Box 15, Folder 33  Blum, John A., 1957-1958
   Image(s)

Box 15, Folder 34  Blumenthal, George, 1923-1925
Box 15, Folder 35  Blumenthal, George, 1926-1927
Box 15, Folder 36  Blumenthal, George, 1928-1931
Box 15, Folder 37  Blumenthal, George, 1932 January-November
Box 15, Folder 38  Blumenthal, George, 1932 December
Box 15, Folder 39  Blumenthal, George, 1933-1946
Box 15, Folder 40  Blumenthal, Robert, 1926-1937
Box 15, Folder 41  Blumenthal, Walter, 1925-1955
Box 16, Folder 1  Boas, René, 1940
Box 16, Folder 2  Bode, R., 1932-1934
Box 16, Folder 3  Boerner, C. G., 1955-1972
Box 16, Folder 4  Boettcher, A. E., 1925-1927
Box 16, Folder 5  Bofinger Bros., 1924-1926
Box 16, Folder 6  Böhler, Julius, 1927-1965
Box 16, Folder 7  Böhler, Julius, 1966-1977
Box 16, Folder 8  Bohrmann, Horst, 1937-1948
Box 16, Folder 9  Boinet, Amédeé, 1953-1959
Image(s)

Boisouvray, Count Guy du (see du Boisouvray, Count Guy)

Box 16, Folder 10  Bok, William Curtis, 1924-1927
Image(s)

Box 16, Folder 11  Bolton, Eugene, 1936
Image(s)

Box 16, Folder 12  Bonardelli, Count Alberto, 1959
Image(s)

Box 16, Folder 13  Bond, Robin, 1948
Image(s)

Box 16, Folder 14  Bondy, Richard C., 1923-1925
Image(s)

Box 16, Folder 15  Bonger, Mme. André, 1949-1952
Image(s)

Box 16, Folder 16  Bonjean, Jacques (Jean), 1933-1958
Image(s)

Box 16, Folder 17  Bonnier, Gerard and Ake, 1953, undated
Image(s)

Box 16, Folder 18  Book-Cadillac Hotel, 1925-1929
Image(s)

Box 16, Folder 19  Books and Catalogs, 1952-1956
Image(s)

Box 16, Folder 20  Books and Catalogs, 1957-1967
Image(s)

Box 16, Folder 21  Books and Catalogs, 1968-1970
Image(s)

Box 16, Folder 22  Booth, George, 1925-1927
Box 16, Folder 23  Booth, George, 1928-1945

Box 16, Folder 24  Booth, Mr. and Mrs. Ralph H., 1923-1941

Box 16, Folder 25  Borchard, Mr. and Mrs. Samuel, 1923-1933

Box 16, Folder 26  Borden, Mrs. John (Mrs. Waller), 1924-1929

Box 16, Folder 27  Borgstedt, Mrs. Simone, 1947-1955

Box 16, Folder 28  Bori, Lucretia, 1929

Box 16, Folder 29  Born, Edgar and Adele, 1923-1928

Box 16, Folder 30  Born, Jorge, 1941, undated

Box 16, Folder 31  *Boston Evening Transcript*, 1930-1931

Box 16, Folder 32  Boston, Massachusetts (Visits and Contacts), 1943-1945

Box 16, Folder 33  Boucher, François, 1951-1970

Box 16, Folder 34  Bouisset, Felix, 1955

Box 16, Folder 35  Bourdelle, Pierre, 1932-1977

Box 16, Folder 36  Bourgeois, Stephen, 1924-1945

Box 16, Folder 37  Bousquet, Jacques, 1963-1969
Box 16, Folder 38  Bowes, Major Edward, 1936-1942
Image(s)

Box 16, Folder 39  Boyer, C. Philip, 1933-1936
Image(s)

Box 16, Folder 40  Bradlee, Malcolm, 1946
Image(s)

Box 16, Folder 41  Bradley, Mrs. J. D. Cameron (Helen Sears Bradley), 1936-1943
Image(s)

Box 16, Folder 42  Bradley, Morton, 1953-1959
Image(s)

Box 16, Folder 43  Brady, Mr. and Mrs. J. C., 1924-1927
Image(s)

Box 16, Folder 44  Brady, Mrs. Nicholas, 1924-1935
Image(s)

Box 17, Folder 1  Brame, Paul, 1933-1935
Image(s)

Box 17, Folder 2  Brame, Paul, 1936-1938
Image(s)

Box 17, Folder 3  Brame, Paul, 1939-1971
Image(s)

Box 17, Folder 4  Braque, Georges, 1938, undated
Image(s)

Box 17, Folder 5  Brass, Alessandro, 1950
Image(s)

Box 17, Folder 6  Brass, Italico, 1934-1935
Image(s)

Box 17, Folder 7  Braun, John F., 1925-1926
Image(s)

Braux, Georges de (see de Braux, Georges)
Box 17, Folder 8  Breneiser, John Day, 1934-1935
  Image(s)

Box 17, Folder 9  Brennan, Albert A., 1924-1926
  Image(s)

Box 17, Folder 10  Brentano's, 1926-1939
  Image(s)

Box 17, Folder 11  Brewster, Mrs. Robert S., 1924-1926
  Image(s)

Box 17, Folder 12  Brewster, Mr. and Mrs. Walter S., 1925-1949
  Image(s)

Box 17, Folder 13  Brière, Gaston, 1951-1958
  Image(s)

Box 17, Folder 14  Brill, Mr. and Mrs. Maurice, 1927-1929
  Image(s)

  Brimo de Laroussilhe (see de Laroussilhe, Brimo)

Box 17, Folder 15  Brinn, Lawrence E., 1947-1949
  Image(s)

Box 17, Folder 16  Brisbane, Arthur, 1923-1924
  Image(s)

  Brisis, le Vicomte de (see de Brisis, le Vicomte)

Box 17, Folder 17  British Broadcasting Corp., 1959-1960
  Image(s)

Box 17, Folder 18  British Consulate-General, 1944-1946
  Image(s)

Box 17, Folder 19  Brixey, Richard D., 1924-1936
  Image(s)

  Broglie, le Duc de (see de Broglie, le Duc)

Box 17, Folder 20  Brokaw, George T., 1928-1934
Box 17, Folder 21  Brooks-Aten, Florence, 1929
Image(s)

Box 17, Folder 22  Brown, Clarence F., 1929-1932
Image(s)

Box 17, Folder 23  Brown, Davis, 1938
Image(s)

Brown, Ernest (see Ernest Brown & Phillips, Ltd.)

Box 17, Folder 24  Brown, Frederick, 1925-1927
Image(s)

Box 17, Folder 25  Brown, George E., 1955-1957
Image(s)

Box 17, Folder 26  Brown, John Nicholas, 1929-1945
Image(s)

Box 17, Folder 27  Brown, Vernon C., 1925
Image(s)

Box 17, Folder 28  Brown, William J., 1928-1933
Image(s)

Box 17, Folder 29  Brown's Warehouse Company, 1937-1958
Image(s)

Box 17, Folder 30  Browse, Lillian, 1945-1946
Image(s)

Box 17, Folder 31  Bruce, David, 1927-1949
Image(s)

Box 17, Folder 32  Brummel, Dr. L., 1953-1956
Image(s)

Box 17, Folder 33  Brummer Gallery, 1929-1947
Image(s)

Box 17, Folder 34  Bryce, Frank, 1929
Box 17, Folder 35  Bryn Mawr College, 1931-1932
Image(s)

Box 17, Folder 36  Buchholz Gallery (see also Valentin, Curt), 1941-1961
Image(s)

Box 17, Folder 37  Buckingham, Kate S., 1923-1933
Image(s)

Box 18, Folder 1  Budworth & Son, Inc. (W. S. Budworth and Son, Inc.), 1935-1960
Image(s)

Bueno, Germaine de (see de Bueno, Germaine)

Box 18, Folder 2  Buenos Aires, Argentina (Visits and Contacts), 1939-1944
Image(s)

Box 18, Folder 3  Buhl, Lawrence D., 1924-1936
Image(s)

Box 18, Folder 4  Bührle, Emil and Hortense (see also Drack, Walter), 1949-1951
Image(s)

Box 18, Folder 5  Bührle, Emil and Hortense (see also Drack, Walter), 1952
Image(s)

Box 18, Folder 6  Bührle, Emil and Hortense (see also Drack, Walter), 1953-1954
Image(s)

Box 18, Folder 7  Bührle, Emil and Hortense (see also Drack, Walter), 1955-1960
Image(s)

Box 18, Folder 8  Bulkley, Mrs. Jonathan, 1924-1928
Image(s)

Box 18, Folder 9  Burchard, Mrs. Anson W., 1925-1926
Image(s)

Box 18, Folder 10  Burden, William A. M., 1947-1951
Image(s)

Box 18, Folder 11  Burdon-Muller, Rowland, 1928-1950
Box 18, Folder 12  Burke, Edmund Stevenson, Jr., 1927-1942
Image(s)

Box 18, Folder 13  Burke, Mr. and Mrs. Stevenson, 1925-1946
Image(s)

Burlet, M. and Mme. C. Albert de (see de Burlet, Ch. Albert)

Box 18, Folder 14  Burlington Magazine, 1921-1956
Image(s)

Box 18, Folder 15  Burlington Magazine, 1958-1961
Image(s)

Box 18, Folder 16  Burlington Magazine, 1962-1976
Image(s)

Box 18, Folder 17  Burrell, Sir William, 1928-1933
Image(s)

Box 18, Folder 18  Burrus, Mrs. Perry, 1938
Image(s)

Box 18, Folder 19  Busch-Greenough, Mrs., 1940-1942
Image(s)

Box 18, Folder 20  Busiel, Syma, 1935-1958
Image(s)

Box 18, Folder 21  Buswell, Leslie, 1930-1939
Image(s)

Box 18, Folder 22  Butler, John, 1950-1954
Image(s)

Box 18, Folder 23  Buttenweiser, Joseph L., 1935
Image(s)

Box 18, Folder 24  Bye, Dr. Arthur, 1929-1942
Image(s)

Box 18, Folder 25  Byrne, Mrs. James, 1925-1932
Box 18, Folder 26  Byvanck, A. W., 1952-1953
Image(s)

Box 18, Folder 27  Miscellaneous B: Babbitt-Badenhop, 1929-1960
Image(s)

Box 18, Folder 28  Miscellaneous B: Baer-Baker, 1925-1977
Image(s)

Box 18, Folder 29  Miscellaneous B: Bal-Ballora, 1924-1971
Image(s)

Box 18, Folder 30  Miscellaneous B: Band-Barcet, 1924-1975
Image(s)

Box 18, Folder 31  Miscellaneous B: Bardac-Barney, 1924-1948
Image(s)

Box 18, Folder 32  Miscellaneous B: Barnum-Bassiano, 1921-1975
Image(s)

Box 18, Folder 33  Miscellaneous B: Bataille-Bazner, 1923-1947
Image(s)

Box 19, Folder 1  Miscellaneous B: Beacon-Bekins, 1925-1976
Image(s)

Box 19, Folder 2  Miscellaneous B: Belin-Bénard, 1924-1967
Image(s)

Box 19, Folder 3  Miscellaneous B: Benda-Benson, 1925-1976
Image(s)

Box 19, Folder 4  Miscellaneous B: Berenbau-Berle, 1924-1970
Image(s)

Box 19, Folder 5  Miscellaneous B: Bernard-Bernheimer, 1924-1965
Image(s)

Box 19, Folder 6  Miscellaneous B: Bernier-Bezancon, 1923-1964
Image(s)

Box 19, Folder 7  Miscellaneous B: Bianco-Bimm, 1924-1978
Box 19, Folder 8  Miscellaneous B: Bing-Björklund, 1923-1973
Image(s)

Box 19, Folder 9  Miscellaneous B: Black Mountain College-Bliss, 1922-1968
Image(s)

Box 19, Folder 10  Miscellaneous B: Bliven-Blundell, 1924-1960
Image(s)

Box 19, Folder 11  Miscellaneous B: Boas-Bole, 1924-1976
Image(s)

Box 19, Folder 12  Miscellaneous B: Boller-Booth, 1924-1971
Image(s)

Box 19, Folder 13  Miscellaneous B: Borbely-Boswell, 1924-1970
Image(s)

Box 19, Folder 14  Miscellaneous B: Bosworth-Bozzi, 1925-1968
Image(s)

Box 19, Folder 15  Miscellaneous B: Bracey-Breslauer, 1925-1977
Image(s)

Box 19, Folder 16  Miscellaneous B: Breuning-Briskin, 1924-1956
Image(s)

Box 19, Folder 17  Miscellaneous B: Brison-Brouse, 1925-1973
Image(s)

Box 19, Folder 18  Miscellaneous B: Brown & Hunter-Brown, Vincent, 1923-1951
Image(s)

Box 19, Folder 19  Miscellaneous B: Browne-Bryant, 1924-1969
Image(s)

Box 19, Folder 20  Miscellaneous B: Buch-Bunge, 1924-1966
Image(s)

Box 19, Folder 21  Miscellaneous B: Bunin-Bussy, 1925-1970
Image(s)

Box 19, Folder 22  Miscellaneous B: Buswell-Byrnes, 1923-1961
Box 20, Folder 1  C. W. Kraushaar Galleries, 1936-1955
Image(s)

Box 20, Folder 2  Cahiers d'Art, 1937-1954
Image(s)

Box 20, Folder 3  Cailac, Jean and Paule, 1938-1967
Image(s)

Box 20, Folder 4  Cailleux, Paul and Jean, 1937-1973
Image(s)

Box 20, Folder 5  Caisse National des Monuments Historiques, 1950-1951
Image(s)

Box 20, Folder 6  Callery, Mary, 1949
Image(s)

Box 20, Folder 7  Callery, Mrs. Meric, 1937-1946
Image(s)

Box 20, Folder 8  Callewaert, Michel, 1957-1960, 1935-[1939]
Image(s)

Box 20, Folder 9  Calmann-Levy, Editeur, 1951-1962
Image(s)

Box 20, Folder 10  Cambó, F., 1927-1946
Image(s)

Box 20, Folder 11  Camp, Mrs. Alex, 1938
Image(s)

Box 20, Folder 12  Camp, Mrs. Walter, 1939-1941
Image(s)

Box 20, Folder 13  Campbell, Arthur Bradley, 1945-1946
Image(s)

Box 20, Folder 14  Campbell, James A., 1924-1926
Image(s)

Box 20, Folder 15  Canadian Tariff Information, 1922-1926
Image(s)
Box 20, Folder 16  Canessa, Ercole, 1923-1935  Image(s)
Box 20, Folder 17  Canfield, Cass, 1939-1941  Image(s)
Box 20, Folder 18  Carisbrooke, Marquess and Marchioness of, 1931-1935
Box 20, Folder 19  Carlebach, René, 1943-1946  Image(s)
Box 20, Folder 20  Carlhian, André, 1923-1956  Image(s)
Box 20, Folder 21  Carlier, Philippe, 1977-1978  Image(s)
Box 20, Folder 22  Carlson, Victor, 1960-1961  Image(s)
Box 20, Folder 23  Carlton, Mrs. A. E., 1929-1938  Image(s)
Box 20, Folder 24  Carlu, Jean, 1935-1936  Image(s)
Box 20, Folder 25  Carmel, Sister M., 1945-1946  Image(s)
Box 20, Folder 26  Caro-Delvaille, Aline, 1958-1965  Image(s)
Box 20, Folder 27  Carré, Louis, 1929-1949  Image(s)
Box 20, Folder 28  Carreras Saavedra, Luis Maria, 1934-1943  Image(s)
Box 20, Folder 29  Carreras Saavedra, Luis Maria, 1944-1949  Image(s)
Box 20, Folder 30  Carritt, H. David G., 1961-1963
<table>
<thead>
<tr>
<th>Box 20, Folder 31</th>
<th>Carrive, Mme. Jean, 1970-1973</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 20, Folder 32</td>
<td>Carroll, Albert, 1926-1927</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 33</td>
<td>Carroll-Knight Gallery, Inc., 1948</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 34</td>
<td>Carruthers, Mr. and Mrs. Roy, 1923-1928</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 35</td>
<td>Carstairs, Carroll, 1934-1953</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 36</td>
<td>Carter, Mr. and Mrs. Amon, 1938</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 37</td>
<td>Carter, Raymond, 1938-1939</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 38</td>
<td>Cartier, Inc., 1923-1925</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 39</td>
<td>Cartwright, Mrs. Charles Aubrey (Beatrice), 1932-1933</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 40</td>
<td>Cartwright, Mrs. Charles Aubrey (Beatrice), 1934-1939</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 41</td>
<td>Cartwright, Mrs. Charles Aubrey (Beatrice), 1940-1949</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 42</td>
<td>Carvale, A., 1950</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 20, Folder 43</td>
<td>Cassatt, Robert K., 1942-1945</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 21, Folder 1</td>
<td>Cassel van Doorn, Baron, 1941-1943</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 21, Folder 2</td>
<td>Cassel van Doorn, Baron, 1944-1950</td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Box 21, Folder 3  Castano, Giovanni, 1938
  Image(s)

Box 21, Folder 4  Castaro, Giovanni, 1939-1954
  Image(s)

Box 21, Folder 5  Castets, Philippe, 1946-1947
  Image(s)

Box 21, Folder 6  Castiglioni, Camillo, 1930-1953
  Image(s)

Box 21, Folder 7  Cates, Dudley, 1926-1927
  Image(s)

Box 21, Folder 8  Central Bureau for Registered Addresses, 1923-1962
  Image(s)

Box 21, Folder 9  Chadbourne, Emily Crane, 1933-1954
  Image(s)

Box 21, Folder 10  Chadbourne, William M., 1927-1930
  Image(s)

Box 21, Folder 11  Chadbourne, William M., 1931-1953
  Image(s)

Box 21, Folder 12  Chadourne, Paul and Marc, 1929-1948
  Image(s)

Box 21, Folder 13  Chadwick, Charles H., 1932-1933
  Image(s)

Box 21, Folder 14  Chaikin, Nathan, 1951-1955
  Image(s)

Box 21, Folder 15  Chaison, Louis, 1934
  Image(s)

Box 21, Folder 16  Chalandon, Georges, 1958-1960
  Image(s)

Box 21, Folder 17  Chalut, Lillian, 1957
Box 21, Folder 18  Chapin, Horace D., 1925-1936  Image(s)

Box 21, Folder 19  Chaptal, Comte Jean, 1955  Image(s)

Box 21, Folder 20  Charles F. Biele & Sons Co., 1923-1927  Image(s)

Box 21, Folder 21  Charpentier, Thérèse, 1961-1967  Image(s)

Box 21, Folder 22  Chatain, Alfred, 1923-1925  Image(s)

Box 21, Folder 23  Chatain, Alfred, 1926-1928  Image(s)

Box 21, Folder 24  Chatfield-Taylor, Mrs. Robert, 1942  Image(s)

Box 21, Folder 25  Chatham, Richard Thurmond, 1930-1936  Image(s)

Box 21, Folder 26  Chattanooga Art Association, 1962  Image(s)

Box 21, Folder 27  Chauveau, René, 1947-1956  Image(s)

Box 21, Folder 28  Chemical Bank and Trust Co., 1943-1945  Image(s)

Box 21, Folder 29  Cheney, Warren, 1934  Image(s)

Box 21, Folder 30  Chenue, J., 1926-1933  Image(s)

Box 21, Folder 31  Chenue, J., 1934-1935  Image(s)

Box 21, Folder 32  Chenue, J., 1936-1939  Image(s)
Series 1: Correspondence
Jacques Seligmann & Co. records
AAA.jacqself

Box 21, Folder 33  Chenue, J., 1940-1949
Image(s)

Box 21, Folder 34  Chenue, J., 1950-1953
Image(s)

Box 21, Folder 35  Chicago Slide Co., 1934
Image(s)

Box 21, Folder 36  Chicago Tribune Ocean Times, 1925
Image(s)

Box 21, Folder 37  Chipman, Murray, 1937-1938
Image(s)

Chirico, Giorgio de (see de Chirico, Giorgio)

Box 21, Folder 38  Chittenden, William J., 1928
Image(s)

Box 22, Folder 1  Choate, Mabel, 1925-1948
Image(s)

Box 22, Folder 2  Christian Science Monitor, 1951-1953
Image(s)

Box 22, Folder 3  Christie, Manson & Woods, Ltd. (Christie's), 1928-1939
Image(s)

Box 22, Folder 4  Christie, Manson & Woods, Ltd. (Christie's), 1940-1955
Image(s)

Box 22, Folder 5  Christie, Manson & Woods, Ltd. (Christie's), 1956-1958
Image(s)

Box 22, Folder 6  Christie, Manson & Woods, Ltd. (Christie's), 1959
Image(s)

Box 22, Folder 7  Christie, Manson & Woods, Ltd. (Christie's), 1960-1963
Image(s)

Box 22, Folder 8  Christie, Manson & Woods, Ltd. (Christie's), 1964-1970

Page 67 of 599
Box 22, Folder 9  Christie, Manson & Woods, Ltd. (Christie's), 1971-1975
Image(s)

Box 22, Folder 10  Chrysler, Walter P., Jr., 1927-1959
Image(s)

Box 22, Folder 11  Cieslak, Judith, 1956-1966
Image(s)

Box 22, Folder 12  Cincinnati, Ohio (Visits and Contacts), circa 1944-1945
Image(s)

Box 22, Folder 13  Cintas, Honorable Oscar B., 1940-1950
Image(s)

Box 22, Folder 14  Claas, Peter, 1964-1965
Image(s)

Box 22, Folder 15  Clapp, Willard M., 1923-1926
Image(s)

Box 22, Folder 16  Clark, Anthony M., 1958-1961
Image(s)

Box 22, Folder 17  Clark, Mr. and Mrs. Charles W., 1921-1948
Image(s)

Box 22, Folder 18  Clark, Mrs. Frederick G., 1938-1947
Image(s)

Box 22, Folder 19  Clark, G.H.J., 1928-1934
Image(s)

Box 22, Folder 20  Clark, Mr. and Mrs. J. W., 1924-1926
Image(s)

Box 22, Folder 21  Clark, Sir Kenneth, 1934-1952
Image(s)

Box 22, Folder 22  Clark, Melville, 1938
Image(s)

Box 22, Folder 23  Clark, Robert Sterling, 1940-1956
<table>
<thead>
<tr>
<th>Box 22, Folder 24</th>
<th>Clark, Stephen C., 1924-1958</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 25</th>
<th>Clark, Mr. and Mrs. William A., 1912-1948</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 26</th>
<th>Clarke, John Lee, Jr., 1943-1970</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 27</th>
<th>Clarkson, Grosvenor B., 1924-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 28</th>
<th>Clarkson, Mrs. Robert, 1925-1948</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 29</th>
<th>Clement-Carpeaux, Mme. L., 1956-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 30</th>
<th>Clowes, Dr. G.H.A., 1938-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 1</th>
<th>Coburn, Mrs. Lewis L., 1924-1931</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 2</th>
<th>Cochin, Denys, 1959-1969</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 3</th>
<th>Cochran, Gifford A., 1929-1935</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 4</th>
<th>Cochran, Gifford, 1936-1967</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 5</th>
<th>Cocteau, Jean, 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 6</th>
<th>Coe, Ralph M., 1924-1950</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 7</th>
<th>Coe, W. R. (includes Coe Foundation), 1922-1924</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 8</th>
<th>Coe, W. R. (includes Coe Foundation), 1925-1959</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
| Box 23, Folder 9 | Cohen, Mr. and Mrs. L. Lewis, 1933-1938  
Image(s) |
| Box 23, Folder 10 | Cohen, Mrs. Max, 1925-1927  
Image(s) |
| Box 23, Folder 11 | Cohen, William, 1967-1971  
Image(s) |
| Box 23, Folder 12 | Colin, Ralph F., 1946-1966  
Image(s) |
| Box 23, Folder 13 | Colle, Pierre, 1945-1946  
Image(s) |
| Box 23, Folder 14 | College Art Association, 1931-1938  
Image(s) |
| Box 23, Folder 15 | College Art Association, 1945-1972  
Image(s) |
|  | Colnaghi & Co., Ltd. (see P. & D. Colnaghi & Co., Ltd.)  
| Box 23, Folder 16 | Combe, Jacques, 1950-1953  
Image(s) |
| Box 23, Folder 17 | Commissaires Priseurs, 1959-1974  
Image(s) |
| Box 24, Folder 1 | Conan Doyle, Denis P. S., 1941-1943  
Image(s) |
| Box 24, Folder 2 | Cone, Etta, 1934-1947  
Image(s) |
| Box 24, Folder 3 | Conger, Dr. G. T., 1962-1963  
Image(s) |
| Box 24, Folder 4 | Conley, John E., 1923-1925  
Image(s) |
| Box 24, Folder 5 | Connaisance des Arts, 1969  
|
Box 24, Folder 6  Connoisseur, 1924-1953
Image(s)

Box 24, Folder 7  Constable, W. G., 1939-1970
Image(s)

Box 24, Folder 8  Constantini, Countess, 1924-1926
Image(s)

Box 24, Folder 9  Consulat Général de France, 1924-1945
Image(s)

Box 24, Folder 10  Contini-Bonacossi, Count Augusto, 1969-1971
Image(s)

Box 24, Folder 11  Conzett & Huber, 1953-1954
Image(s)

Box 24, Folder 12  Cook Collection, 1939-1943, 1950-1952
Image(s)

Box 24, Folder 13  Cook, Robert, 1956-1957
Image(s)

Box 24, Folder 14  Cooke, Mrs. Clarence, 1924-1929
Image(s)

Box 24, Folder 15  Cooke, Mrs. Theodore, 1925-1928
Image(s)

Box 24, Folder 16  Cooney, Mrs. J. Patrick, 1974-1975
Image(s)

Box 24, Folder 17  Cooper, Douglas, 1936-1969
Image(s)

Coppet, André de (see de Coppet, André)

Box 24, Folder 18  Cornillot, Marie-Lucie, 1952-1976
Image(s)

Box 24, Folder 19  Cortissoz, Royal, 1924-1935
<table>
<thead>
<tr>
<th>Box 25, Folder</th>
<th>Name</th>
<th>Dates</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Costikyan &amp; Co., Inc.</td>
<td>1936</td>
<td>Image(s)</td>
</tr>
<tr>
<td>2</td>
<td>Cote, Mme. Claudius and Jean</td>
<td>1959-1960</td>
<td>Image(s)</td>
</tr>
<tr>
<td>3</td>
<td>Cotton, Leslie</td>
<td>1928-1935</td>
<td>Image(s)</td>
</tr>
<tr>
<td>4</td>
<td>Countiss, Mrs. Frederick</td>
<td>1924-1925</td>
<td>Image(s)</td>
</tr>
<tr>
<td>5</td>
<td>Courtais, Henri G.</td>
<td>1957-1959</td>
<td>Image(s)</td>
</tr>
<tr>
<td>6</td>
<td>Courvoisier Galleries</td>
<td>1933-1939</td>
<td>Image(s)</td>
</tr>
<tr>
<td>7</td>
<td>Coward, Noel</td>
<td>1929-1938</td>
<td>Image(s)</td>
</tr>
<tr>
<td>8</td>
<td>Cowles, Alfred</td>
<td>1945-1947</td>
<td>Image(s)</td>
</tr>
<tr>
<td>9</td>
<td>Cox, Atilla</td>
<td>1925-1927</td>
<td>Image(s)</td>
</tr>
<tr>
<td>10</td>
<td>Cox, Rev. Robert E.</td>
<td>1947-1948</td>
<td>Image(s)</td>
</tr>
<tr>
<td>11</td>
<td>Cox-McCormack, Nancy</td>
<td>1924-1928</td>
<td>Image(s)</td>
</tr>
<tr>
<td>12</td>
<td>Cramer, Ambrose</td>
<td>1935</td>
<td>Image(s)</td>
</tr>
<tr>
<td>13</td>
<td>Cramer, S. S.</td>
<td>1947-1949</td>
<td>Image(s)</td>
</tr>
<tr>
<td>14</td>
<td>Crane, Mrs. Richard T., Jr.</td>
<td>1923-1926</td>
<td>Image(s)</td>
</tr>
<tr>
<td>15</td>
<td>Crane, Mrs. W. Murray</td>
<td>1925-1944</td>
<td></td>
</tr>
</tbody>
</table>
Box 25, Folder 16  Crawford, Mrs. George, 1940-1948
   Image(s)

Box 25, Folder 17  Creange, Henry, 1927-1940
   Image(s)

Box 25, Folder 18  Creative Art, 1928-1933
   Image(s)

Box 25, Folder 19  Creighton, A. M., 1928-1929
   Image(s)

Box 25, Folder 20  Cret, Paul Phillippe, 1923-1941
   Image(s)

Box 25, Folder 21  Crocker, Templeton, 1927-1939
   Image(s)

Box 25, Folder 22  Crocker, Mrs. W. H., 1926-1929
   Image(s)

Box 25, Folder 23  Crocker, William W., 1938-1943
   Image(s)

Box 25, Folder 24  Crosby, Percy, 1934
   Image(s)

Box 25, Folder 25  Crosby, Percy, 1935
   Image(s)

Box 25, Folder 26  Crosby, Percy, 1936-1945
   Image(s)

Box 25, Folder 27  Crosby, William H., 1925-1929
   Image(s)

Box 25, Folder 28  Cross, Mrs. John, 1935-1948
   Image(s)

Box 25, Folder 29  Crowe & Co., Ltd., 1955-1956
   Image(s)

Box 25, Folder 30  Crowninshield, Frank, 1932-1947
   Image(s)
<table>
<thead>
<tr>
<th>Box 25, Folder 31</th>
<th>Cue, 1936-1959</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Cuevas, Marquis George de (see de Cuevas, Marquis George)</td>
</tr>
<tr>
<td>Box 25, Folder 32</td>
<td>Cukor, George, 1936-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 33</td>
<td>Cunard Steam Ship Co., Ltd., 1924-1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 1</td>
<td>Cunningham, John J., 1950</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 2</td>
<td>Cunningham, John J., 1951 February-May</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 3</td>
<td>Cunningham, John J., 1951 June-December</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 4</td>
<td>Cunningham, John J., 1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 5</td>
<td>Cunningham, John J., 1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 6</td>
<td>Cunningham, John J., 1954</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 7</td>
<td>Cunningham, John J., 1955-1957</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 8</td>
<td>Cunningham, John J., 1958-1959</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 9</td>
<td>Cunningham, John J., 1960-1975</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 10</td>
<td>Cunningham, John J., Jr. (of Van Dyke Gallery), 1924-1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Curt Valentin Gallery (see Valentin, Curt)</td>
</tr>
<tr>
<td>Box 27, Folder 1</td>
<td>Curtis, Charles P., 1939-1943</td>
</tr>
<tr>
<td>Box 27, Folder 2</td>
<td>Curtis, Cyrus H. K., 1923-1929</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Box 27, Folder 3</td>
<td>Cushman, Mrs. Charles T., 1962</td>
</tr>
<tr>
<td>Box 27, Folder 4</td>
<td>Cutten, Mrs. Rudolf E., 1929-1944</td>
</tr>
<tr>
<td>Box 27, Folder 5</td>
<td>Cutting, Mrs. Charles Suydem, 1937-1948</td>
</tr>
<tr>
<td>Box 27, Folder 6</td>
<td>Czartoryski, Prince Olgierd, 1946</td>
</tr>
<tr>
<td>Box 27, Folder 7</td>
<td>Miscellaneous C: Cabane-Callatay, 1924-1978</td>
</tr>
<tr>
<td>Box 27, Folder 8</td>
<td>Miscellaneous C: Calmann-Carey, 1924-1976</td>
</tr>
<tr>
<td>Box 27, Folder 9</td>
<td>Miscellaneous C: Carlebach-Cartier, 1924-1970</td>
</tr>
<tr>
<td>Box 27, Folder 10</td>
<td>Miscellaneous C: Carver-Cézanne Memorial Committee, 1925-1965</td>
</tr>
<tr>
<td>Box 27, Folder 11</td>
<td>Miscellaneous C: Chabaud-Charnace, 1923-1967</td>
</tr>
<tr>
<td>Box 27, Folder 12</td>
<td>Miscellaneous C: Charvet-Chisholm, 1923-1976</td>
</tr>
<tr>
<td>Box 27, Folder 13</td>
<td>Miscellaneous C: Chouteau-Clyde, 1923-1972</td>
</tr>
<tr>
<td>Box 27, Folder 14</td>
<td>Miscellaneous C: Coale-Comité National, 1923-1966</td>
</tr>
<tr>
<td>Box 27, Folder 15</td>
<td>Miscellaneous C: Committee-Coons, 1923-1963</td>
</tr>
<tr>
<td>Box 27, Folder 16</td>
<td>Miscellaneous C: Cooper-Courty, 1924-1967</td>
</tr>
</tbody>
</table>
Box 27, Folder 17  Miscellaneous C: Cousin-Crocker, 1924-1962
Image(s)

Box 27, Folder 18  Miscellaneous C: Cromwell-Curry, 1924-1971
Image(s)

Box 27, Folder 19  Miscellaneous C: Curtis-Czinober, 1925-1957
Image(s)

Box 28, Folder 1  Daber, Alfred, 1933-1961
Image(s)

Daehne, Arthur von (see von Daehne, Arthur)

Box 28, Folder 2  Dailey, Lois, 1947-1948
Image(s)

Box 28, Folder 3  Dale, Mr. and Mrs. Chester, 1926-1947
Image(s)

Box 28, Folder 4  Dalton, Henry G., 1923-1940
Image(s)

Box 28, Folder 5  Damiron, S., 1951-1975
Image(s)

Box 28, Folder 6  d'Andria, Ezio, 1958
Image(s)

Box 28, Folder 7  Danforth, Mrs. Murray S., 1933-1948
Image(s)

Box 28, Folder 8  Daniels, David, 1951-1973
Image(s)

Box 28, Folder 9  Danielson, Mrs. R. E., 1925-1936
Image(s)

Box 28, Folder 10  David, Henri, 1947-1960
Image(s)

Box 28, Folder 11  Davidson, Jo, 1929-1935
Box 28, Folder 12  Davies, Marion, 1929-1935

Box 28, Folder 13  Davillier, Baron and Baroness, 1955-1957

Box 28, Folder 14  Davis, Mr. and Mrs. Arthur V., 1924-1929

Box 28, Folder 15  Davis, J. Lionberger, 1924-1930

Box 28, Folder 16  Davis, John H., 1954-1958

Box 28, Folder 17  Davis, Leopold C., 1929-1934

Box 28, Folder 18  Davis, Norman, 1953-1956

Box 28, Folder 19  Davis, Richard S., 1958-1969

Box 28, Folder 20  Davis, Samuel C., 1925-1938

Box 28, Folder 21  Davison, Mrs. H. P., 1928

Box 28, Folder 22  Davray, Jean, 1951-1968

Box 28, Folder 23  Dawson, H. F., 1923-1937

Box 28, Folder 24  Dawson, John W., 1926

Box 28, Folder 25  Day & Meyer - Murray & Young, Inc., 1924-1974

Box 28, Folder 26  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1940-1946
Box 28, Folder 27  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1947-1970
  Image(s)

Box 28, Folder 28  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1971-1972
  Image(s)

Box 28, Folder 29  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1973
  Image(s)

Box 28, Folder 30  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1974-1975
  Image(s)

Box 28, Folder 31  de Batz, Georges (see also Arnold Seligmann-Helft Corp.), 1976-1977
  Image(s)

Box 28, Folder 32  de Beaufort, Ph. Van Alfen, 1959, undated
  Image(s)

Box 28, Folder 33  de Blaas, Giulio and Lulu, 1928-1933
  Image(s)

Box 28, Folder 34  de Braux, Georges, 1948-1951
  Image(s)

Box 28, Folder 35  de Brisis, le Vicomte, 1954-1955
  Image(s)

Box 29, Folder 1  de Broglie, le Duc, 1953-1954
  Image(s)

Box 29, Folder 2  de Bueno, Germaine, 1941
  Image(s)

Box 29, Folder 3  de Burlet, Ch. Albert, 1954-1957
  Image(s)

Box 29, Folder 4  de Chirico, Giorgio, 1937-1939
  Image(s)

Box 29, Folder 5  de Coppet, André, 1933-1940
  Image(s)

Box 29, Folder 6  Decorators Picture Gallery, Inc., 1936-1937
Box 29, Folder 7  Decroix, Fernand, 1955-1959
Image(s)

Box 29, Folder 8  de Cuevas, Marquis George, 1932-1943

Box 29, Folder 9  de Demanoix, Comte Henry, 1937-1956
Image(s)

Box 29, Folder 10  Deely, Mrs. James S., 1971-1972
Image(s)

Box 29, Folder 11  Deering, Charles, 1923-1925
Image(s)

Box 29, Folder 12  de Frey, Dr. Alexander C. (see also de Frey, Mrs. Alexander and von Frey, Dr. Alexander C.), 1946-1947
Image(s)

Box 29, Folder 13  de Frey, Mrs. Alexander (Erika) (see also above entry and von Frey, Dr. Alexander C.), 1958
Image(s)

Box 29, Folder 14  de Giafferri, Monsieur, 1936-1938
Image(s)

Box 29, Folder 15  de Gironde, Comte R. and Comtesse, 1955
Image(s)

Box 29, Folder 16  de Goldschmidt-Rothschild, Mrs. R. (Baroness), 1940-1961
Image(s)

Box 29, Folder 17  de Graaff, Jan, 1944
Image(s)

Box 29, Folder 18  de Graaff, W. H., 1946
Image(s)

Box 29, Folder 19  de Groot, Adelaide, 1936-1940
Image(s)

Box 29, Folder 20  de Gunzburg, Baron Nicolas, 1938-1943
Image(s)

Box 29, Folder 21  De Haspe, André, 1957-1963
Box 29, Folder 22  de Hauke, César M., 1926-1929, 1953-1963
Image(s)

Box 29, Folder 23  de Hevesy, André, 1953-1956
Image(s)

Box 29, Folder 24  Dehner, Walt, 1934-1939
Image(s)

Box 29, Folder 25  de Kammerer, Maria, 1932-1955
Image(s)

Box 29, Folder 26  de La Fresnaye, Solange (Solange Sternlicht), 1950-1963
Image(s)

Box 29, Folder 27  Delaissé, L.M.J., 1953
Image(s)

Box 29, Folder 28  De Lamar, Alice, 1923-1935
Image(s)

Box 29, Folder 29  Delamare, Alexis, 1923-1931
Image(s)

Box 29, Folder 30  De La Rancheraye & Co., 1936-1938
Image(s)

Box 29, Folder 31  de Laroussilhe, Brimo, 1960-1973
Image(s)

Box 29, Folder 32  de la Tour d'Auvergne, Princess, 1954
Image(s)

Box 29, Folder 33  de Levaque, Marguerite Marie, 1953-1957
Image(s)

Box 29, Folder 34  Delestre, Gaston, 1954-1974
Image(s)

Box 29, Folder 35  Delhaye, Alfred, 1969-1973
Image(s)

Box 29, Folder 36  de Limur, Andre and Ethel Mary, 1940-1951
Box 29, Folder 37  Dell, Ted, 1976-1977
Image(s)

Box 29, Folder 38  Delvaille, G. C., 1973
Image(s)

Demanoix, Comte Henry de (see de Demanoix, Comte Henry)

Box 29, Folder 39  de Massa, Duc, 1954-1973
Image(s)

Box 29, Folder 40  de Menil, Jean, 1946-1947
Image(s)

Box 29, Folder 41  Demeurisse, M. A., 1964
Image(s)

Box 29, Folder 42  Demogé, Mme. L., 1955
Image(s)

Box 29, Folder 43  de Molas, Nicholas, 1937-1941
Image(s)

Box 29, Folder 44  de Montesquiou-Fezensag, le Comte Blaise, 1960
Image(s)

Box 29, Folder 45  Demotte, Inc., 1921-1932
Image(s)

Box 29, Folder 46  Demotte, Inc., 1933-1942
Image(s)

Box 29, Folder 47  de Mouchy, Duchesse, 1953-1954
Image(s)

Box 29, Folder 48  Denmark-Consulate General, 1935
Image(s)

Box 30, Folder 1  de Nobele, F., 1956-1973
Image(s)

Box 30, Folder 2  Depew, Ganson, 1925-1927
Box 30, Folder 3  Dereppe, Gabriel, 1924-1957

Box 30, Folder 4  de Ricci, Seymour, 1923-1938

Box 30, Folder 5  Derrick, Robert O., 1926-1938

Box 30, Folder 6  de Schauensee, Baron and Baroness Rudolphe, 1940-1948

Box 30, Folder 7  de Schulthess, Hans, 1941-1947

Box 30, Folder 8  Descossy, Michel, 1952

Box 30, Folder 9  des Granges, Donald, 1934-1938

Box 30, Folder 10  Design Associates, Inc., 1935-1937

Box 30, Folder 11  Design Associates, Inc., 1937-1938

Box 30, Folder 12  De Souza, Roberto Pinto, 1974

Box 30, Folder 13  De Sylva, B. G., 1938-1946

Box 30, Folder 14  de Talleyrand, Marquis, 1930-1948

Box 30, Folder 15  Deutsch, Boris, 1933-1934

Box 30, Folder 16  de Vaux, Baron Maurice, 1927-1933

Box 30, Folder 17  de Veyrac, Marquis Jacques, 1935-1936

Box 30, Folder 18  Devigne, Marguerite, 1949-1968
Box 30, Folder 19  de Vries, Henry P., 1948
Image(s)

Box 30, Folder 20  de Walsh-Serrant, Duc, 1954-1955
Image(s)

Box 30, Folder 21  de Wild, Dr. A. Martin, 1953-1955
Image(s)

Box 30, Folder 22  de Wolfe, Elsie, 1923-1936
Image(s)

Box 30, Folder 23  Dexter, Mrs. Gordon, 1932-1936
Image(s)

Box 30, Folder 24  Dezarrois, André, 1955-1956
Image(s)

Box 30, Folder 25  Dickerman, Mrs. Watson B., 1929-1955
Image(s)

Box 30, Folder 26  Dillman, Mr. and Mrs. Hugh, 1926-1943
Image(s)

Box 30, Folder 27  Dillon, Clarence, 1924-1929
Image(s)

Box 30, Folder 28  Directory of Directors Company, 1927-1931
Image(s)

Box 30, Folder 29  di Segni, Leopoldo, 1956
Image(s)

Box 31, Folder 1  Dodd, J. E., 1935
Image(s)

Box 31, Folder 2  Dodge, Mrs. Horace, 1924, undated
Image(s)

Box 31, Folder 3  Dodge, Joseph (Hyde Collection), 1939-1962
Image(s)

Box 31, Folder 4  Doig, Wilson & Wheatley, 1934
Box 31, Folder 5  Dona dalle Rose, Conte Luigi, 1933-1935
Image(s)

Box 31, Folder 6  Donahue, James P., 1923-1936
Image(s)

Box 31, Folder 7  Donlon, Thomas, 1925-1938
Image(s)

Box 31, Folder 8  Doria, Comte Arnauld, 1952-1960
Image(s)

Box 31, Folder 9  Dorr News Service, 1923-1936
Image(s)

Box 31, Folder 10  Dorrance, John T., 1926-1932
Image(s)

Box 31, Folder 11  Dortu, Mme. Georges, 1938-1950
Image(s)

Box 31, Folder 12  Douglas, Mrs. Barclay, 1937-1941
Image(s)

Box 31, Folder 13  Douglas, Langston, 1933-1941
Image(s)

Box 31, Folder 14  Downing, Mr. and Mrs. John F., 1925-1927
Image(s)

Box 31, Folder 15  Downtown Gallery, 1931-1958
Image(s)

Box 31, Folder 16  Drack, Walter (see also Bührle, Emil), 1952-1965
Image(s)

Box 31, Folder 17  Draper, Mrs. R. S., 1935-1937
Image(s)

Box 31, Folder 18  Dreicer, Michael (and Estate of), 1921-1923
Image(s)

Box 31, Folder 19  Dreier, Katherine, 1938-1946
<table>
<thead>
<tr>
<th>Box 31, Folder 20</th>
<th>Drey, A. S., 1926-1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 31, Folder 21</td>
<td>Drey, F. A., 1943-1950</td>
</tr>
<tr>
<td>Box 31, Folder 22</td>
<td>Drey, Margaret, 1960-1962</td>
</tr>
<tr>
<td>Box 31, Folder 23</td>
<td>Drey, Paul, 1931-1953</td>
</tr>
<tr>
<td>Box 31, Folder 25</td>
<td>Drury, Francis E., 1924-1926</td>
</tr>
<tr>
<td>Box 31, Folder 26</td>
<td>Dubois, Evelyn, 1969</td>
</tr>
<tr>
<td>Box 31, Folder 27</td>
<td>Du Boisouvray, Count Guy, 1954, undated</td>
</tr>
<tr>
<td>Box 31, Folder 28</td>
<td>Dubourg, Jacques, 1935-1974</td>
</tr>
<tr>
<td>Box 31, Folder 29</td>
<td>Dubrujeaud, J., 1937-1949</td>
</tr>
<tr>
<td>Box 31, Folder 30</td>
<td>Duffy, James F., Jr., 1968-1969</td>
</tr>
<tr>
<td>Box 31, Folder 31</td>
<td>Dugas, Mlle., 1954-1955</td>
</tr>
<tr>
<td>Box 31, Folder 32</td>
<td>Duits, Clifford, 1957-1960</td>
</tr>
<tr>
<td>Box 31, Folder 33</td>
<td>Duits, W. E., 1928-1932</td>
</tr>
</tbody>
</table>
Box 32, Folder 1  Duke, Mrs. James B., 1924-1938
Image(s)

Box 32, Folder 2  Duke University, 1937
Image(s)

Box 32, Folder 3  Dunlap, Charles E., 1939-1964
Image(s)

Box 32, Folder 4  duPont, Alfred I., 1924-1936
Image(s)

Box 32, Folder 5  Dupont, Henry F., 1923-1943
Image(s)

Box 32, Folder 6  Dupont, Jacques, 1950-1967
Image(s)

Box 32, Folder 7  Du Pont, Lammott, 1923-1932
Image(s)

Box 32, Folder 8  Durand-Ruel, Inc., 1935-1950
Image(s)

Box 32, Folder 9  Durant, W. C., 1925-1929
Image(s)

Box 32, Folder 10  Durfey, Frank, 1929
Image(s)

Box 32, Folder 11  Durlacher Bros., 1926-1954
Image(s)

Box 32, Folder 12  Durlacher, George L., 1924-1942
Image(s)

Box 32, Folder 13  Durney-Bernsteen, Mme. Monique, 1953-1956
Image(s)

Box 32, Folder 14  Dutey-Harispe, 1926-1929
Image(s)

Box 32, Folder 15  Duthuit-Matisse, Marguerite, 1949-1950
Box 32, Folder 16  Duval, Paul, 1956-1961
Image(s)

Box 32, Folder 17  Duveen Brothers, Inc., 1928-1954
Image(s)

Box 32, Folder 18  Dwight, Voorhis & Helmsley, Inc., 1940-1945
Image(s)

Box 32, Folder 19  Dyer, George R., 1936-1948
Image(s)

Box 32, Folder 20  Miscellaneous D: D-Danielson, 1924-1975
Image(s)

Box 32, Folder 21  Miscellaneous D: Dargnies-Decour, 1923-1970
Image(s)

Box 32, Folder 22  Miscellaneous D: Dedrick-Delforge, 1925-1965
Image(s)

Box 32, Folder 23  Miscellaneous D: Dellett-Desclaux, 1924-1969
Image(s)

Box 32, Folder 24  Miscellaneous D: Desjardins-De Wolfe, 1925-1973
Image(s)

Box 32, Folder 25  Miscellaneous D: Dhainaut-di Zoppola, 1923-1966
Image(s)

Box 32, Folder 26  Miscellaneous D: Dobbins-Donnelly, 1925-1970
Image(s)

Box 32, Folder 27  Miscellaneous D: Dorn-Doyle, 1923-1967
Image(s)

Box 32, Folder 28  Miscellaneous D: Drake-Drutman, 1925-1962
Image(s)

Box 32, Folder 29  Miscellaneous D: Du-Dunseith, 1924-1978
Image(s)

Box 32, Folder 30  Miscellaneous D: Dupont-Dyer, 1923-1957
Box 33, Folder 1  E. L. Hildreth & Co., 1939
Image(s)

Box 33, Folder 2  Earl, Maud, 1927-1928
Image(s)

Box 33, Folder 3  Eastman, George, 1924-1929
Image(s)

Box 33, Folder 4  Easton, Linwood, 1934-1935
Image(s)

Box 33, Folder 5  Eccles, Dr. George W., 1931-1936
Image(s)

Box 33, Folder 6  Ederheimer, Richard, 1925-1942
Image(s)

Box 33, Folder 7  Edinburg, Mrs. Joseph M., 1958-1971
Image(s)

Box 33, Folder 8  Editions Aimery Somogy, 1951
Image(s)

Box 33, Folder 9  Edmiston, Rodman W., 1934-1938
Image(s)

Box 33, Folder 10  Edwards, Edward W., 1924-1940
Image(s)

Box 33, Folder 11  Edwards, R. J., 1925-1928
Image(s)

Box 33, Folder 12  Edwards, W. Neilson, 1930-1936
Image(s)

Box 33, Folder 13  Ehret, Mr. and Mrs. George, Jr., 1923-1927
Image(s)

Box 33, Folder 14  Ehret, Mrs. Louis J., 1927-1930
Image(s)

Box 33, Folder 15  Ehrich Galleries, 1932-1935
<table>
<thead>
<tr>
<th>Box 33, Folder 16</th>
<th>Ehrlich, Alfred, 1939</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 17</th>
<th>Ehrman, Mrs. Ernest, 1926-1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 18</th>
<th>Ehrman, Mrs. Sidney M., 1923-1938</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 19</th>
<th>Ehrmann, Jean, 1949-1969</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 20</th>
<th>Eichholz, Robert B., 1944-1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 21</th>
<th>Eisendrath, William, Jr., 1943-1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 22</th>
<th>Eisner, Isidore, 1926-1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 23</th>
<th>Eisner, Mr. and Mrs. Mark, 1938-1939</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 24</th>
<th>Eissler, Dr. Herman and Hortense, 1940-1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 25</th>
<th>Eitner, Lorenz, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 26</th>
<th>Elbert, Mrs. Robert G., 1929-1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 27</th>
<th>Electrical Testing Laboratories, Inc., 1943</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 28</th>
<th>Elizabethan Club, 1939</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 29</th>
<th>Elkins, Frances A., 1938-1941</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 33, Folder 30</th>
<th>Elkins, George W., 1924-1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 33, Folder 31</td>
<td>Elkins, Mrs. William, 1948</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Box 33, Folder 32</td>
<td>Ellis, Theodore T., 1932-1933</td>
</tr>
<tr>
<td>Box 33, Folder 33</td>
<td>Elsen, Albert, 1950</td>
</tr>
<tr>
<td>Box 33, Folder 34</td>
<td>Emery, Thomas J. and J. J., 1925-1946</td>
</tr>
<tr>
<td>Box 33, Folder 35</td>
<td>Empire Trust Company, 1924-1927</td>
</tr>
<tr>
<td>Box 34, Folder 1-4</td>
<td>Employment Correspondence File, 1935-1966</td>
</tr>
<tr>
<td>Box 34, Folder 5</td>
<td>Endicott, Col. W., 1924-1929</td>
</tr>
<tr>
<td>Box 34, Folder 6</td>
<td>Enos, Mrs. E. A., 1924-1929</td>
</tr>
<tr>
<td>Box 34, Folder 7</td>
<td>Epstein, Jacob, 1923-1936</td>
</tr>
<tr>
<td>Box 34, Folder 8</td>
<td>Epstein, Max, 1923-1944</td>
</tr>
<tr>
<td>Box 34, Folder 9</td>
<td>Erbach-Erbach, Frans Graf zu, 1954</td>
</tr>
<tr>
<td>Box 34, Folder 10</td>
<td>Erbe, Gustav, Jr., 1934-1937</td>
</tr>
<tr>
<td>Box 34, Folder 11</td>
<td>Erich S. Hermann, Inc., 1941-1948</td>
</tr>
<tr>
<td>Box 34, Folder 12</td>
<td>Erickson, A. W., 1926-1950</td>
</tr>
<tr>
<td>Box 34, Folder 13</td>
<td>Erickson, Colonel H., 1930-1931</td>
</tr>
</tbody>
</table>
Box 34, Folder 14  Erlanger, Arthur L., 1932-1958
Image(s)

Box 34, Folder 15  Erlanger, Phillippe, 1955-1959
Image(s)

Box 34, Folder 16  Ernest Brown & Phillips, Ltd., 1933-1935
Image(s)

Box 34, Folder 17  Ernould-Gandouet, Marielle, 1965-1966
Image(s)

Box 34, Folder 18  Ernst, Rudolf J., 1941-1977
Image(s)

Box 34, Folder 19  Errera, Mrs. Jacqueline, 1941-1942
Image(s)

Box 34, Folder 20  Escholier, Mme. Raymond, 1954-1959
Image(s)

Box 34, Folder 21  Esherick, Wharton, 1934-1936
Image(s)

Box 34, Folder 22  Esnault-Pelterie, Robert, 1949-1954
Image(s)

Box 34, Folder 23  Estrangin, Henri, 1941-1946
Image(s)

Box 35, Folder 1  European Correspondence Logs, 1971
Image(s)

Box 35, Folder 2  European Correspondence Logs, 1972
Image(s)

Box 35, Folder 3  European Correspondence Logs, 1973
Image(s)

Box 35, Folder 4  Exton, Manning P. M., 1936-1975
Image(s)

Box 35, Folder 5  Miscellaneous E: Earley-Edwards, 1925-1963
Box 35, Folder 6  Miscellaneous E: Eeckhout-Eisler, 1927-1969
Image(s)

Box 35, Folder 7  Miscellaneous E: Elbogen-Encyclopedia Britannica, 1923-1978
Image(s)

Box 35, Folder 8  Miscellaneous E: Endicott-Erlanger, 1925-1963
Image(s)

Box 35, Folder 9  Miscellaneous E: Ernst-Eyraud, 1924-1962
Image(s)

Box 35, Folder 10  F. A. Bernett Books, 1954-1956
Image(s)

Box 35, Folder 11  F. Kleinberger Galleries, Inc., 1921-1929
Image(s)

Box 35, Folder 12  F. Kleinberger Galleries, Inc., 1929
Image(s)

Box 35, Folder 13  F. L. Kraemer & Co., 1935-1952
Image(s)

Box 35, Folder 14  Fabius Frères, 1949-1950
Image(s)

Box 35, Folder 15  Fagothey, James, 1940
Image(s)

Box 35, Folder 16  Fahnestock, William, 1925-1933
Image(s)

Box 35, Folder 17  Falcke Art Association, 1935-1936
Image(s)

Box 35, Folder 18  Falcke, Capt. Shirley, 1934
Image(s)

Box 35, Folder 19  Farago, Joseph, 1938-1973
Image(s)

Box 35, Folder 20  Farley, Elsie Sloan, 1927-1934
Box 35, Folder 21  Farr, Daniel, 1926-1941

Box 35, Folder 22  Farrell, James A., 1925-1933

Box 35, Folder 23  Fatio, Maurice, 1929-1940

Box 35, Folder 24  Faucher, J. A., 1923

Box 35, Folder 25  Faulkner, Mrs. Edward D., 1924-1926

Box 35, Folder 26  Faust, Edward, 1923-1929

Box 35, Folder 27  Fearon Galleries, Inc., 1923-1931

Box 35, Folder 28  Feathers, Mrs. Leonard C., 1934

Box 35, Folder 29  Federation de L'Alliance Française, 1924-1932

Box 35, Folder 30  Federation of French Veterans of the Great Wars, 1924-1929

Box 35, Folder 31  Federation for the Support of Jewish Philanthropies, 1926-1966

Box 35, Folder 32  Feheley, M., 1957-1960

Box 35, Folder 33  Feigen, Richard L., 1955-1972

Box 35, Folder 34  Feilchenfeldt, Marianne and Walter, 1948-1974

Box 35, Folder 35  Feist, Dr. Hans, 1938
Box 36, Folder 1  Felix, Mr. and Mrs. David, 1932-1968
Box 36, Folder 2  Ferargil Galleries, 1931-1935
Box 36, Folder 3  Fermon, Edouard, 1924-1927
Box 36, Folder 4  Feron-Stoclet, Mme. Lucien, 1953-1956
Box 36, Folder 5  Ferrari, Dottore Orest, 1971-1972
Box 36, Folder 6  Ferrario, Guido, 1948
Box 36, Folder 7  Ferraton, Alain, 1976-1977
Box 36, Folder 8  Fidelity Storage and Warehouse, 1926
Box 36, Folder 9  Field, Mr. and Mrs. Marshall, 1924-1940
Box 36, Folder 10  Fifield, Mr. and Mrs. Thomas B., 1963-1964
Box 36, Folder 11  Fifth Avenue Association, 1923-1936
Box 36, Folder 12-18  Fifth Avenue Bank, 1923-1925, undated
Box 37, Folder 1  Fine Art Galleries, 1926-1932
Box 37, Folder 2  Fine Art, Ltd., 1942-1943
Box 37, Folder 3  Fine Arts, 1930-1932
Box 37, Folder 4  Fine Arts Associates, 1946-1958
Image(s)

Box 37, Folder 5  Fink, Mr. and Mrs. Nathan H., 1955-1963
Image(s)

Box 37, Folder 6  Finley, David E., 1930-1939
Image(s)

Box 37, Folder 7  Finney, Olin, 1928-1929
Image(s)

Box 37, Folder 8  Fischer, H. R., 1958
Image(s)

Box 37, Folder 9  Fisher, Charles T., 1925-1939
Image(s)

Box 37, Folder 10  Fisher, Edward, 1927
Image(s)

Box 37, Folder 11  Fisher, Frederic, 1924-1941
Image(s)

Box 37, Folder 12  Fisher, Lawrence, 1929-1933
Image(s)

Box 37, Folder 13  Fisher, Mrs. Walter Harrison, 1938
Image(s)

Box 37, Folder 14  Flammarion, Ernest, 1960-1975
Image(s)

Box 37, Folder 15  Flanigan, Mr. and Mrs. John V., 1923-1928
Image(s)

Box 37, Folder 16  Flechtheim, Alfred (and Estate of), 1932-1946
Image(s)

Box 37, Folder 17  Fleischman, Lawrence A., 1962-1968
Image(s)

Box 37, Folder 18  Fleischmann, Julius, 1925-1936
Box 37, Folder 19  Fleischmann, Mrs. Lily, 1926-1936
Box 37, Folder 20  Fleischmann, Marcel, 1939-1946
Box 37, Folder 21  Fleishhacker, Herbert, 1925-1940
Box 37, Folder 22  Flesh, L. M., 1925-1934
Box 37, Folder 23  Fletcher, Herman W., 1950-1953
Box 37, Folder 24  Fleury, Jacques, 1954
Box 37, Folder 25  Flint, Ralph, 1931-1935
Box 37, Folder 26  Florsheim, Mr. and Mrs. Harold, 1937-1953
Box 37, Folder 27  Florsheim, Richard, 1940-1956
Box 37, Folder 28  Fluegelman, Nathan, 1924-1926
Box 37, Folder 29  Folville, Jacques (Liège), 1964-1972
Box 37, Folder 30  Fondation Wildenstein, 1974-1978
Box 37, Folder 31  Fontenouix, le Vicomte G. du, 1955
Box 37, Folder 32  Ford, Edsel B., 1924-1940
Box 37, Folder 33  Ford Foundation, 1958-1962
| Box 38, Folder 1 | Foreman, Gerhard, 1928
| Box 38, Folder 2 | Forest Divonne, Countesse de la, 1966-1967
| Box 38, Folder 3 | Forhan Company, 1927-1929
| Box 38, Folder 4 | Fournier, H., 1968-1971
| Box 38, Folder 5 | Foy, Mr. and Mrs. Byron C., 1933-1954
| Box 38, Folder 6 | Fraenkel, Osmond, K., 1928-1944
| Box 38, Folder 7 | France Forever (Boston Chapter), 1941-1943
| Box 38, Folder 8 | Francis, Henry S., 1968-1976
| Box 38, Folder 9 | Francis, Muriel, 1951-1976
| Box 38, Folder 10 | Frank, Jean Michel, 1938-circa 1941
| Box 38, Folder 11 | Frank Partridge, Inc., 1924-1941
| Box 38, Folder 12 | Frankfurter, Dr. Alfred M., 1934-1947
| Box 38, Folder 13 | Franzheim, Kenneth, 1926-1932
| Box 38, Folder 14 | Fraser, Charles L., 1923-1927
| Box 38, Folder 15 | Fraser McLean Co., 1928-1936 |
Box 38, Folder 16  Frattelli Fabbri Editori, 1969-1972
Image(s)

Box 38, Folder 17  Freed, Maurice, 1934-1935
Image(s)

Box 38, Folder 18  Frelinghuysen, Mr. and Mrs. Peter H. B., 1935-1940
Image(s)
French & Co., Inc. (see P. W. French & Co., Inc.)

Box 38, Folder 19  French Chamber of Commerce of the United States, 1925-1941
Image(s)

Box 38, Folder 20  French Embassy, 1926-1969
Image(s)

Box 38, Folder 21  French Line, 1923-1929
Image(s)

Box 38, Folder 22  French Line, 1930-1950
Image(s)

Box 38, Folder 23  Freund, Karl, 1937-1939
Image(s)

Frey, Alexander C. de (see de Frey, Alexander C.)
Frey, Erika de (see de Frey, Mrs. Alexander C.)

Box 38, Folder 24  Freyberger, Ronald, 1965-1976
Image(s)

Box 39, Folder 1  Frick, Mrs. Childs, 1925-1932
Image(s)

Box 39, Folder 2  Fried, Rose, 1948-1949
Image(s)

Box 39, Folder 3  Friedberg, Mrs. Carl, 1937
Image(s)

Box 39, Folder 4  Friedlander, Dr. Max J., 1937-1955
Box 39, Folder 5  Friedman, Harry S., 1947
Image(s)

Box 39, Folder 6  Friedman, Mrs. Roy (Frances), 1943
Image(s)

Box 39, Folder 7  Frilley, Clotilde, 1942
Image(s)
(includes a list of paintings she would like to sell)

Box 39, Folder 8  Frink, Angelika W., 1939-1962
Image(s)

Box 39, Folder 9  Froehlich, Mrs. E., 1923
Image(s)

Box 39, Folder 10  Frohlich, Lili, 1950-1972
Image(s)

Box 39, Folder 11  Frost, Leroy, 1925-1931
Image(s)

Box 39, Folder 12  Fry, Marjory, 1937
Image(s)

Box 39, Folder 13  Frye, C. H., 1925-1926
Image(s)

Box 39, Folder 14  Fuerth, Gustave J., 1924-1925
Image(s)

Box 39, Folder 15  Fuld, Felix, 1923-1929
Image(s)

Box 39, Folder 16  Fulda, Claude, 1954
Image(s)

Box 39, Folder 17  Fulda, René, 1935-1951
Image(s)

Box 39, Folder 18  Fuller, Gov. Alvan T., 1925-1926
Image(s)

Box 39, Folder 19  Fuller, Gov. Alvan T., 1927-1938
Box 39, Folder 20  Fuller, Mrs. Leroy, 1924-1926
Image(s)

Box 39, Folder 21  Fuller, William J., 1935-1936
Image(s)

Box 39, Folder 22  Furst, Maj. Jacques, 1933-1974
Image(s)

Box 39, Folder 23  Furthman, Jules, 1936-1942
Image(s)

Box 39, Folder 24  Miscellaneous F: F-Faithful, 1924-1974
Image(s)
(includes 1974 correspondence regarding provenance of van Gogh's *Iris*)

Box 39, Folder 25  Miscellaneous F: Fall-Faure, 1923-1971
Image(s)

Box 39, Folder 26  Miscellaneous F: Feder-Fields, 1925-1963
Image(s)

Box 39, Folder 27  Miscellaneous F: Fifth-First, 1926-1966
Image(s)

Box 39, Folder 28  Miscellaneous F: Fischer-Flayderman, 1924-1962
Image(s)

Box 39, Folder 29  Miscellaneous F: Fleischmann-Flynn, 1923-1952
Image(s)

Box 39, Folder 30  Miscellaneous F: Fodor-Fox, 1925-1973
Image(s)

Box 39, Folder 31  Miscellaneous F: Frame-Frazer, 1923-1970
Image(s)

Box 39, Folder 32  Miscellaneous F: Frederick-French, 1924-1974
Image(s)

Box 39, Folder 33  Miscellaneous F: Frendo-Fuss, 1925-1969
Image(s)

Box 40, Folder 1  G. Clark & Sons, 1935-1938
Box 40, Folder 2  G. Seligmann & Cie., S.A. (Geneva), 1925-1934  Image(s)

Box 40, Folder 3  Gadbois, Emilien, 1937-1939  Image(s)

Box 40, Folder 4  Gaehde, Christa M., 1953-1967  Image(s)

Box 40, Folder 5  Gaffe, René, 1940-1968  Image(s)

Box 40, Folder 6  Gage, Homer, 1925-1937  Image(s)

Box 40, Folder 7  Gale, Mrs. E. C., 1925-1936  Image(s)

Box 40, Folder 8  Galerie Beyeler, 1956-1957  Image(s)

Box 40, Folder 9  Galerie Bing, 1938  Image(s)

Box 40, Folder 10  Galerie Charpentier, 1956-1958  Image(s)

Box 40, Folder 11  Galerie de Seine (Anne Goguel), 1958  Image(s)

Box 40, Folder 12  Galerie Fischer, 1962-1963  Image(s)

Box 40, Folder 13  Galerie G. Cramer, 1960-1963  Image(s)

Box 40, Folder 14  Galerie Gerde Bassenge, 1966-1969  Image(s)

Box 40, Folder 15  Galerie Hofstätter, 1960-1961  Image(s)

Box 40, Folder 16  Galerie Jurg Stuker, 1955-1969
Galerie Marcus (see Marcus, Paul)

Box 40, Folder 17  Galerie Matthiesen, 1929

Box 40, Folder 18  Galerie Neupert A. G., 1937-1947, undated

Box 40, Folder 19  Galerie Otto Schatzker, 1936-1937

Box 40, Folder 20  Galerie Rosengart, 1934-1947

Box 40, Folder 21  Galerie Sanct Lucas, 1935-1962

Box 40, Folder 22  Gallatin, Albert E., 1933-1949

Box 40, Folder 23  Gallozzi, Emil, 1953

Box 40, Folder 24  Gammell, Mrs. William, Jr., 1940-1942

Box 40, Folder 25  Garbaty, Eugene L., 1940-1950

Box 40, Folder 26  Garbisch, Bernice, 1934-1936

Box 40, Folder 27  Gardner, Dr. Milton M., 1970-1977

Box 40, Folder 28  Gardner, Paul, 1935-1957

Box 40, Folder 29  Garibaldi, Ferdinando, 1951

Box 40, Folder 30  Garreau-Dombasle, Maurice, 1937-1976
Box 40, Folder 31  Garrett, Mrs. George, 1946-1947
Image(s)

Box 40, Folder 32  Garvan, Mr. and Mrs. Francis P., 1924-1935
Image(s)

Box 40, Folder 33  Gary, Judge E. H., 1923-1926
Image(s)

Box 40, Folder 34  Gauthier, R., 1958-1964
Image(s)

Box 40, Folder 35  Gazette de L'Hotel Drouot, 1957-1963
Image(s)

Box 40, Folder 36  Geist, Clarence H., 1932-1948
Image(s)

Box 40, Folder 37  Gelnay, Charles C., 1928
Image(s)

Box 40, Folder 38  George C. Marshall Research Foundation, 1960-1968
Image(s)

Box 40, Folder 39  George, Waldemar, 1962-1963
Image(s)

Box 40, Folder 40  George Washington Memorial Library, 1953
Image(s)

Box 40, Folder 41  Gerard, Hon. James W., 1932-1935
Image(s)

Box 40, Folder 42  Gerbino, Rosario, 1935-1937
Image(s)

Box 40, Folder 43  Gerry, Peter, 1924
Image(s)

Box 40, Folder 44  Getty, J. Paul, 1938-1972
Image(s)

Box 40, Folder 45  Getz-Brown Art Gallery, 1934-1935
Box 40, Folder 46  Getz, Carl, 1924-1925
Image(s)

Box 40, Folder 47  Giacomotti, Jeanne, 1953
Image(s)

Box 40, Folder 48  Gibbings, T. H. Robsjohn, 1938-1949
Image(s)

Box 40, Folder 49  Gilbert, Cass, 1925-1934
Image(s)

Box 40, Folder 50  Gillespie, Minnie G., 1926
Image(s)

Box 40, Folder 51  Gimbel, Mr. and Mrs. Benjamin, 1923-1925
Image(s)

Box 40, Folder 52  Gimbel, Mrs. Bernard, 1932-1941
Image(s)

Box 40, Folder 53  Gimpel, Peter, 1947-1950
Image(s)

Box 41, Folder 1  Ginn, Frank H., 1925-1939
Image(s)

Gironde, Comte R. de and Comtesse (see de Gironde, Comte R. and Comtesse)

Box 41, Folder 2  Givaudan, Léon, 1923-1948
Image(s)

Box 41, Folder 3  Glidden, Fred A., 1924-1934
Image(s)

Box 41, Folder 4  Globe Shipping Co., Inc., 1927
Image(s)

Box 41, Folder 5  Gnoli, Count Umberto, 1930-1948
Image(s)

Box 41, Folder 6  Gobin, Maurice, 1933-1948
Box 41, Folder 7  Goddard, Mr. and Mrs. Harry W., 1924-1925
   Image(s)

Box 41, Folder 8  Goelet, John, 1963-1972
   Image(s)

Box 41, Folder 9  Goelet, Robert, 1928-1936
   Image(s)

Box 41, Folder 10  Goetz, Walter, 1965-1968
   Image(s)

Box 41, Folder 11  Golding, Samuel H., 1925-1932
   Image(s)

Box 41, Folder 12  Goldman, Henry, 1923-1937
   Image(s)

Box 41, Folder 13  Goldman, Robert, 1932-1934
   Image(s)

Box 41, Folder 14  Goldman Sachs & Co., 1924-1931
   Image(s)

Box 41, Folder 15  Goldman, William, 1929-1938
   Image(s)

Box 41, Folder 16  Goldschmidt, Arthur E., 1930-1957
   Image(s)

Box 41, Folder 17  Goldschmidt, Elise, 1939-1940
   Image(s)

Box 41, Folder 18  Goldschmidt Galleries, Inc., 1925-1933
   Image(s)

Box 41, Folder 19  Goldschmidt, Jakob, 1936-1953
   Image(s)

Box 41, Folder 20  Goldschmidt, Lucien, 1975-1976
   Image(s)

Goldschmidt-Rothschild, Mrs. R. de (see de Goldschmidt-Rothschild, Mrs. R.)
Box 41, Folder 21  Goldsmith, Morton, 1933-1944
Image(s)

Box 41, Folder 22  Goldwater, Robert J., 1948-1953
Image(s)

Box 41, Folder 23  Golschmann, Vladimir, 1936-1947
Image(s)

Box 41, Folder 24  Gomès, Henriette, 1950-1952
Image(s)

Box 41, Folder 25  Gomès, Henriette, 1953-1966
Image(s)

Box 41, Folder 26  Gondrand Brothers, Ltd., 1957
Image(s)

Box 41, Folder 27  Goodman, Mr. and Mrs. William O., 1941-1944
Image(s)

Box 41, Folder 28  Goodman-Walker Fine Arts, 1932-1933
Image(s)

Box 41, Folder 29  Goodspeed, Mrs. Charles B., 1933-1941
Image(s)

Box 41, Folder 30  Goodwin, Philip L., 1923-1949
Image(s)

Box 41, Folder 31  Goodwin, Walter, 1924-1926
Image(s)

Box 41, Folder 32  Goodyear, A. Conger, 1925-1946
Image(s)

Box 41, Folder 33  Gordon, Douglas H., 1934-1949
Image(s)

Box 41, Folder 34  Gosline, William A., 1934
Image(s)

Box 41, Folder 35  Gotham Glass Co., 1926-1927
Image(s)

Box 41, Folder 36  Gottlieb, Mary, 1959
Box 42, Folder 1  Goudstikker, J., 1925-1937
Image(s)

Box 42, Folder 2  Gould, George J., 1945
Image(s)

Box 42, Folder 3  Gould, Mr. and Mrs. William S., 1927-1938
Image(s)

Box 42, Folder 4  Gourgaud, Baroness Napoleon, 1947-1955
Image(s)

Box 42, Folder 5  Graff, Mme. Veuve and Georges, 1947-1964
Image(s)

Box 42, Folder 6  Graham, John, 1936-1946
Image(s)

Box 42, Folder 7  Grand Central Art Galleries, 1928-1933
Image(s)

Box 42, Folder 8  Grange, Thomas P., 1956-1977
Image(s)

Box 42, Folder 9  Grant, Gordon, 1934-1940
Image(s)

Box 42, Folder 10  Granville, Pierre, 1957-1959
Image(s)

Box 42, Folder 11  Gravel, R. E., 1970-1975
Image(s)

Box 42, Folder 12  Gray, Cleve, 1949-1961
Image(s)

Box 42, Folder 13  Greater New York Fund, 1938-1939
Image(s)

Box 42, Folder 14  Gréber, Jacques, 1923-1936
Image(s)

Box 42, Folder 15  Green, Mr. and Mrs. Lucius P., 1955-1960
Box 42, Folder 16  Greene, Belle da Costa (Pierpont Morgan Library), 1923-1929
Box 42, Folder 17  Greene, Edward B., 1927-1951
Box 42, Folder 18  Greenebaum, Adah, 1924-1935
Box 42, Folder 19  Greenebaum, Fred H., 1923-1927
Box 42, Folder 20  Greenstein, Leon M., 1961-1978
Box 42, Folder 21  Gregory & Kruml, 1969-1972
Box 42, Folder 22  Griesinger, Mrs. Frank, 1944
Box 42, Folder 23  Grigaut, Hubert L., 1942-1961
Box 42, Folder 24  Griggs, Maitland F., 1924-1943
Box 42, Folder 25  Grillo, Mme. L., 1950
Box 42, Folder 26  Grisar, R. F., 1932
Box 42, Folder 27  Griscom, Rev. Acton, 1928-1929
Box 42, Folder 28  Griseri, Andreina, 1962
Box 42, Folder 29  Gruber, Mrs. G., 1956-1960

Griswold Collection (see Canfield, Cass)
Box 42, Folder 30  Grumbach, Mr. and Mrs. Louis J., 1928-1935
   Image(s)

Box 42, Folder 31  Grylls, H. J. Maxwell, 1924-1930
   Image(s)

Box 42, Folder 32  Grzimek, Gunther, 1957
   Image(s)

Box 42, Folder 33  Gualino, Riccardo, 1955
   Image(s)

Box 42, Folder 34  Guaranty Trust Company of New York, 1917-1924
   Image(s)

Box 42, Folder 35  Guaranty Trust Company of New York, 1924-1938
   Image(s)

Box 42, Folder 36  Gudiol, José, 1958
   Image(s)

Box 42, Folder 37  Guenther, Peter W., 1961
   Image(s)

Box 42, Folder 38  Guggenheim, Daniel, 1924-1934
   Image(s)

Box 42, Folder 39  Guggenheim, Harry F., 1925-1934
   Image(s)

Box 42, Folder 40  Guggenheim, Peggy, 1946
   Image(s)

Box 42, Folder 41  Guggenheim, Mrs. S. R. (Irene), 1925-1944
   Image(s)

Box 43, Folder 1  Guglielmi, O. Louis, 1934-1935
   Image(s)

Box 43, Folder 2  Guiffrey, Mlle. Solange, 1953
   Image(s)

Box 43, Folder 3  Guild Hall (Mrs. Loomis), 1958-1961
Box 43, Folder 4  Guillaume, Mme. Paul, 1936-1937
Image(s)

Box 43, Folder 5  Guinart, F., 1934-1935
Image(s)

Box 43, Folder 6  Guinness, Walter Edward (Lord Moyne), 1930-1938
Image(s)

Box 43, Folder 7  Guinness, Walter Edward (Lord Moyne), 1939-1946
Image(s)

Box 43, Folder 8  Guiot, Marcel, 1936-1950
Image(s)

Box 43, Folder 9  Guldan, Dr. Ernst, 1964
Image(s)

Box 43, Folder 10  Gulick, J. H., 1925
Image(s)

Box 43, Folder 11  Gump, Mr. and Mrs. A. L., 1925-1926
Image(s)

Box 43, Folder 12  Gump, Richard Benjamin, 1924-1925
Image(s)

Box 43, Folder 13  Gunther, Franklin Mott, 1928-1930
Image(s)

Gunzburg, Baron Nicolas de (see de Gunzburg, Baron Nicolas)

Box 43, Folder 14  Gutekunst & Klipstein, 1954-1961
Image(s)

Box 43, Folder 15  Miscellaneous G: Gabel-Garrat, 1924-1976
Image(s)

Box 43, Folder 16  Miscellaneous G: Garrels-Georgia, University of, 1925-1974
Image(s)

Box 43, Folder 17  Miscellaneous G: Gerard-Giuseppe, 1924-1974
Box 43, Folder 18  Miscellaneous G: Glaenzer-Goldschmidt, 1924-1966
Box 43, Folder 19  Miscellaneous G: Goldsmith-Gouvert, 1924-1976
Box 43, Folder 20  Miscellaneous G: Grace-Gramercy, 1925-1958
Box 43, Folder 21  Miscellaneous G: Granard-Griffin, 1923-1971
Box 43, Folder 22  Miscellaneous G: Grillo-Gutzwiler, 1923-1963
Box 44, Folder 1   H. Sophie Newcomb Memorial College, 1934-1935
Box 44, Folder 2   Haardt, Georges, 1923-1924
Box 44, Folder 3   Haardt, Georges, 1925-1930
Box 44, Folder 4   Haardt, Georges, 1935-1939
Box 44, Folder 5   Haas, Helen, 1934-1938
Box 44, Folder 6   Haass, Mrs. Julius H., 1924-1936
Box 44, Folder 7   Haberstock, Karl, 1938
Box 44, Folder 8   Hackenbroch, Yvonne, 1960-1976
Box 44, Folder 9   Hackenbroch, Z. M., 1924-1927
Box 44, Folder 10  Hagerman, Herbert J., 1934
Box 44, Folder 11  Haggin, Mrs. James B., 1924-1936
Image(s)

Box 44, Folder 12  Hahnloser, Prof. Hans, 1956-1957
Image(s)

Box 44, Folder 13  Haight, Charles S., 1932
Image(s)

Box 44, Folder 14  Haine & Morant, 1926-1934
Image(s)

Box 44, Folder 15  Haine & Morant, 1935-1936
Image(s)

Box 44, Folder 16  Haine & Morant, 1937-1938
Image(s)

Box 44, Folder 17  Haine & Morant, 1939-1940
Image(s)

Box 44, Folder 18  Hallahan, Walter J., 1927-1928
Image(s)

Box 44, Folder 19  Halle, Salmon P., 1923-1928
Image(s)

Box 44, Folder 20  Haller, Chichio, 1946
Image(s)

Box 44, Folder 21  Halphen, Mr. and Mrs. Henry, 1951-1957
Image(s)

Box 44, Folder 22  Halvorsen, Walther, 1947-1951
Image(s)

Box 44, Folder 23  Hambourg, Mrs. Mark, 1937-1950
Image(s)

Box 44, Folder 24  Hamershlag, Robert J., 1932-1937
Image(s)

Box 44, Folder 25  Hamilton, Carl W., 1953-1965
Box 44, Folder 26  Hamilton, Mrs. Morgan, 1935-1936
Image(s)

Box 44, Folder 27  Hammer Galleries, 1950-1970
Image(s)

Box 44, Folder 28  Hammerslough, Alec J., 1948-1953
Image(s)

Box 44, Folder 29  Hanes, Mr. and Mrs. John W., 1930
Image(s)

Box 44, Folder 30  Hanley, T. Edward, 1937-1960
Image(s)

Box 45, Folder 1  Hanna, Leonard C., Jr., 1923-1940
Image(s)

Box 45, Folder 2  Hanna, Leonard C., Jr., 1941-1956
Image(s)

Box 45, Folder 3  Hanna, Mary, 1924-1936
Image(s)

Box 45, Folder 4  Hannema, Dr. D., 1954-1965
Image(s)

Box 45, Folder 5  Hanovia Chemical & Manufacturing Co., 1949

Box 45, Folder 6  Hanssens, R., 1947
Image(s)

Box 45, Folder 7  Harding, J. Horace (Collection of), 1922-1941
Image(s)

Box 45, Folder 8  Harding, Charles B. and William Barclay, 1938-1943
Image(s)

Box 45, Folder 9  Hardy, Sen. Arthur C., 1932-1938
Image(s)

Box 45, Folder 10  Harkness, Mr. and Mrs. Edward S., 1925-1939
Box 45, Folder 11  Harriman, Mrs. E. H., 1914-1934
Image(s)

Box 45, Folder 12  Harriman, Mrs. R., 1924-1926
Image(s)

Box 45, Folder 13  Harriman, William Averell and Marie (Marie Harriman Gallery), 1924-1946
Image(s)

Box 45, Folder 14  Harris, Lionel, 1935-1936
Image(s)

Box 45, Folder 15  Harrison, William Preston, 1936-1937
Image(s)

Box 45, Folder 16  Harry N. Abrams, Inc., 1949-1972
Image(s)

Box 45, Folder 17  Hartford, George Huntington, 1929-1958
Image(s)

Box 45, Folder 18  Harvard, Michael, 1959-1960
Image(s)

Box 45, Folder 19  Haskell, Mr. and Mrs. Frederick T., 1926-1931
Image(s)

Haspe, André de (see de Haspe, André)

Box 45, Folder 20  Hatfield, Dalzell, 1938-1951
Image(s)

Box 45, Folder 21  Haughton, Mrs. M. G., 1939-1943
Image(s)

Hauke, César M. de (see de Hauke, César M.)

Box 45, Folder 22  Hauser-Portner, G., 1958
Image(s)

Box 45, Folder 23  Hauswedell, Dr. Ernst, 1961-1963
Image(s)

Box 45, Folder 24  Havemeyer, Mr. and Mrs. Horace O., 1925-1937
Box 45, Folder 25  Hayden, Charles, 1929-1936
Image(s)

Box 45, Folder 26  Haydock, Walter H., 1925-1926
Image(s)

Box 45, Folder 27  Hayes, Helen (Mrs. Charles McArthur), 1936-1940
Image(s)

Box 45, Folder 28  Hayes, Patrick Cardinal, 1925-1927
Image(s)

Box 45, Folder 29  Hayward, Leland, 1945-1949
Image(s)

Box 45, Folder 30  Hazan, Fernand, 1958-1973
Image(s)

Box 45, Folder 31  Hazan, Fernand, 1973-1975
Image(s)

Box 45, Folder 32  Hazlitt Gallery, Ltd., 1955-1963
Image(s)

Box 45, Folder 33  Hearst, William Randolph, 1923-1932
Image(s)

Box 45, Folder 34  Hearst, William Randolph, 1931-1937
Image(s)

Box 45, Folder 35  Heastand, F. D., 1947
Image(s)

Box 45, Folder 36  Heil, Walter, 1968-1971
Image(s)

Box 45, Folder 37  Heilbronner, Alfons, 1940-1974
Image(s)

Box 45, Folder 38  Heilbronner, Henri, 1954-1971
Image(s)

Box 45, Folder 39  Hein, Mme. R., 1955-1958
Box 45, Folder 40  Heinemann, Fritz, 1956  Image(s)
Box 45, Folder 41  Held, Dr. Julius S., 1960-1974  Image(s)
Box 46, Folder 1  Helft, Jacques (see also Arnold Seligmann-Helft Corp.), 1949-1957  Image(s)
Box 46, Folder 2  Hellstern & Sons, 1950-1965  Image(s)
Box 46, Folder 3  Helm, McKinley, 1935-1960  Image(s)
Box 46, Folder 4  Hencken, William F., 1924-1933  Image(s)
Box 46, Folder 5  Henderson, Mr. and Mrs. Hunt, 1924-1947  Image(s)
Box 46, Folder 6  Hendrie, Marion, 1944-1948  Image(s)
Box 46, Folder 7  Heniot, Enrique L., 1942  Image(s)
Box 46, Folder 8  Henne, George, 1928-1931  Image(s)
Box 46, Folder 9  Henschel, Meno, 1933  Image(s)
Box 46, Folder 10  Hepburn, Katherine, 1939  Image(s)
Box 46, Folder 11  Herbert, Robert L., 1955  Image(s)
Box 46, Folder 12  Hert, Mrs. Alvin T., 1930-1934  Image(s)
Box 46, Folder 13  Hertzberg Craftsmen, 1947-1948
Image(s)

Box 46, Folder 14  Herz, Stephanie, 1928-1960
Image(s)

Box 46, Folder 15  Hessel, Joseph, 1932-1933
Image(s)

Box 46, Folder 16  Hesslein, Edward J., 1925-1938
Image(s)

Box 46, Folder 17  Heugel, Jacques, 1956-1957
Image(s)

Hevesy, André de (see de Hevesy, André)

Heydt, Baron Johann von der (see von der Heydt, Baron Johann)

Box 46, Folder 18  Hickox, Charles V., 1932-1943
Image(s)

Box 46, Folder 19  Higgins, Aldus C., 1937-1944
Image(s)
(includes correspondence with Walter Pach)

Box 46, Folder 20  Higgins, John W., 1939-1951
Image(s)

Box 46, Folder 21  Higgins, Stephen, 1956-1960
Image(s)

Box 46, Folder 22  Hill, Jerome, 1942-1968
Image(s)

Box 46, Folder 23  Hillger, Martin, 1956
Image(s)

Box 46, Folder 24  Hines, Edward, 1924-1927
Image(s)

Box 46, Folder 25  Hinkle, Mrs. Frederick, 1924-1936
Image(s)

Box 46, Folder 26  Hirsch, Dr. Jacob, 1931-1952
Image(s)

Box 46, Folder 27  Hirschl & Adler Galleries, Inc., 1938-1973
Image(s)

Box 46, Folder 28  Hirshbach & Smith, Inc. (shipping and customs house broker), 1923-1924
Image(s)

Box 46, Folder 29  Hirshbach & Smith, Inc. (shipping and customs house broker), 1925
Image(s)

Box 46, Folder 30  Hirshbach & Smith, Inc. (shipping and customs house broker), 1926
Image(s)

Box 47, Folder 1  Hirshbach & Smith, Inc. (shipping and customs house broker), 1927
Image(s)

Box 47, Folder 2  Hirshbach & Smith, Inc. (shipping and customs house broker), 1928
Image(s)

Box 47, Folder 3  Hirshbach & Smith, Inc. (shipping and customs house broker), 1929-1930
Image(s)

Box 47, Folder 4  Hirshbach & Smith, Inc. (shipping and customs house broker), 1931
Image(s)

Box 47, Folder 5  Hirshbach & Smith, Inc. (shipping and customs house broker), 1932
Image(s)

Box 47, Folder 6  Hirshbach & Smith, Inc. (shipping and customs house broker), 1933
Image(s)

Box 47, Folder 7  Hirshbach & Smith, Inc. (shipping and customs house broker), 1934
Image(s)

Box 47, Folder 8  Hirshbach & Smith, Inc. (shipping and customs house broker), 1935
Image(s)

Box 47, Folder 9  Hirshbach & Smith, Inc. (shipping and customs house broker), 1936
Image(s)

Box 47, Folder 10  Hirshbach & Smith, Inc. (shipping and customs house broker), 1937
Image(s)

Box 47, Folder 11  Hirshbach & Smith, Inc. (shipping and customs house broker), 1938
<table>
<thead>
<tr>
<th>Box 47, Folder 12</th>
<th>Hirshbach &amp; Smith, Inc. (shipping and customs house broker), 1939-1941</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 48, Folder 1</td>
<td>Hirschland, Dr. F. H., 1941-1945</td>
</tr>
<tr>
<td>Box 48, Folder 2</td>
<td>Hirshon, Mr. and Mrs. Charles, 1924-1938</td>
</tr>
<tr>
<td>Box 48, Folder 3</td>
<td>Hirst, Mrs. William H., 1923-1924</td>
</tr>
<tr>
<td>Box 48, Folder 4</td>
<td>Hobbe, Charles P., 1941-1943</td>
</tr>
<tr>
<td>Box 48, Folder 5</td>
<td>Hofer, Mr. and Mrs. Myron A., 1927-1942</td>
</tr>
<tr>
<td>Box 48, Folder 6</td>
<td>Hofer, Philip, 1931-1953</td>
</tr>
<tr>
<td>Box 48, Folder 7</td>
<td>Hofer, Walter Andreas, 1962</td>
</tr>
<tr>
<td>Box 48, Folder 8</td>
<td>Hoffman, Malvina, 1933-1935</td>
</tr>
<tr>
<td>Box 48, Folder 9</td>
<td>Hoffman, Murray, 1932</td>
</tr>
<tr>
<td>Box 48, Folder 10</td>
<td>Hofstatter &amp; Co., 1955-1956</td>
</tr>
<tr>
<td>Box 48, Folder 11</td>
<td>Hohenlohe, Prince Chlodwig and Princess Mabel Hohenlohe-Schillingfurst, 1927-1938</td>
</tr>
<tr>
<td>Box 48, Folder 12</td>
<td>Holabird &amp; Roche, 1924-1938</td>
</tr>
<tr>
<td>Box 48, Folder 13</td>
<td>Hollis, Howard C., 1949-1952</td>
</tr>
<tr>
<td>Box 48, Folder 14</td>
<td>Holmes, Carl, 1941</td>
</tr>
</tbody>
</table>
Box 48, Folder 15  Holmes, Mrs. Christian R. (Bettie), 1926-1938
Image(s)

Box 48, Folder 16  Holmes, Edward J., 1925-1943
Image(s)

Box 48, Folder 17  Hoover, Mrs. O'Donnell (Kathleen), 1937-1945
Image(s)

Box 48, Folder 18  Horn, Mrs. T. N., 1929
Image(s)

Box 48, Folder 19  Hornstein, Michael, 1969-1970
Image(s)

Box 48, Folder 20  Horowitz, L. J., 1923-1924
Image(s)

Box 48, Folder 21  Horowitz, Max, 1926-1944
Image(s)

Box 48, Folder 22  Horowitz, Mr. and Mrs. Vladimir, 1946-1950
Image(s)

Box 48, Folder 23  Horst, Cpl. Horst P., 1944
Image(s)

Box 48, Folder 24  Horter, Earl, 1931-1948
Image(s)

Box 48, Folder 25  Hosmer, Elwood B., 1937-1940
Image(s)

Box 48, Folder 26  Hotel Ritz, 1929
Image(s)

Box 48, Folder 27  Hotels, General, 1923-1959
Image(s)

Box 48, Folder 28  Houghton, Arthur A., 1939-1952
Image(s)

Box 48, Folder 29  Houghton Mifflin Co., 1931
<table>
<thead>
<tr>
<th>Box 48, Folder 30</th>
<th>Houghton, Sidney, 1926-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 48, Folder 31</td>
<td>Houston, Franklin D., Jr., 1932-1945</td>
</tr>
<tr>
<td>Box 48, Folder 32</td>
<td>Houthakker, Bernard and L. A., 1959</td>
</tr>
<tr>
<td>Box 49, Folder 1</td>
<td>Howald, Ferdinand, 1930-1936</td>
</tr>
<tr>
<td>Box 49, Folder 2</td>
<td>Howard, Mrs. George (Mary), 1930-1936</td>
</tr>
<tr>
<td>Box 49, Folder 3</td>
<td>Howard Young Galleries, 1928-1941</td>
</tr>
<tr>
<td>Box 49, Folder 4</td>
<td>Howe, George, 1934-1941</td>
</tr>
<tr>
<td>Box 49, Folder 5</td>
<td>Hoyt, Charles B., 1937-1945</td>
</tr>
<tr>
<td>Box 49, Folder 6</td>
<td>Hoyt, Mrs. Richard, 1925-1933</td>
</tr>
<tr>
<td>Box 49, Folder 7</td>
<td>Hudson, Derek, 1965-1966</td>
</tr>
<tr>
<td>Box 49, Folder 8</td>
<td>Hudson, Elizabeth, 1934-1950</td>
</tr>
<tr>
<td>Box 49, Folder 9</td>
<td>Hudson Forwarding &amp; Shipping Co., 1927-1960</td>
</tr>
<tr>
<td>Box 49, Folder 10</td>
<td>Huff Dreyer &amp; Co. (insurance company), 1929-1935</td>
</tr>
<tr>
<td>Box 49, Folder 11</td>
<td>Hug, Conrad, 1925-1929</td>
</tr>
<tr>
<td>Box 49, Folder 12</td>
<td>Hugelshofer, Dr. Walter, 1960-1973</td>
</tr>
<tr>
<td>Box 49, Folder 13</td>
<td>Huismann, Georges, 1947-1955</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Box 49, Folder 14</td>
<td>Humann, Christian, 1969-1972</td>
</tr>
<tr>
<td>Box 49, Folder 15</td>
<td>Humbert Travel Service, 1927-1948</td>
</tr>
<tr>
<td>Box 49, Folder 16</td>
<td>Humnicka, Countess Sophie, 1946-1947</td>
</tr>
<tr>
<td>Box 49, Folder 17</td>
<td>Humphrey, Lucius, 1932-1940</td>
</tr>
<tr>
<td>Box 49, Folder 18</td>
<td>Humphries, Mrs. A. E., Jr., 1925-1927</td>
</tr>
<tr>
<td>Box 49, Folder 19</td>
<td>Humphris, Cyril, 1962-1967</td>
</tr>
<tr>
<td>Box 49, Folder 20</td>
<td>Hunt, Mrs. H. L., 1930-1939, undated</td>
</tr>
<tr>
<td>Box 49, Folder 21</td>
<td>Hunt, Sandra and John, 1962-1965</td>
</tr>
<tr>
<td>Box 49, Folder 22</td>
<td>Huntington, Archer, 1923-1938</td>
</tr>
<tr>
<td>Box 49, Folder 23</td>
<td>Huntington Galleries, 1959</td>
</tr>
<tr>
<td>Box 49, Folder 24</td>
<td>Huntington, Mr. and Mrs. Henry E., 1923-1928</td>
</tr>
<tr>
<td>Box 49, Folder 25</td>
<td>Hurd, Mr. and Mrs. Richard M., 1931-1945</td>
</tr>
<tr>
<td>Box 49, Folder 26</td>
<td>Hutton, E. F., 1928-1939</td>
</tr>
</tbody>
</table>

Hutton, Mrs. E. F. (see Post, Marjorie Merriweather)
Box 49, Folder 27  Hutton, Franklyn Laws, 1927-1938
   Image(s)

Box 49, Folder 28  Huyghe, René, 1950-1964, 1936-1937
   Image(s)

Box 49, Folder 29  Huyghe, René, 1965-1977
   Image(s)

Box 49, Folder 30-31  Hyde, A. Fillmore, and Hyde, Henry B., 1928-1950
   2 Folders
      Image(s)
      Image(s)

Box 49, Folder 32  Hyde, Mrs. Louis F., 1925-1937
   Image(s)

Box 49, Folder 33  Hyde, Musgrave, 1927-1930
   Image(s)

Box 49, Folder 34  Hynson, Mrs. Wilson, 1927
   Image(s)

Box 49, Folder 35  Hyperion Press, Inc., 1938-1945
   Image(s)

Box 50, Folder 1  Miscellaneous H: Haas-Hamline, 1925-1976
   Image(s)

Box 50, Folder 2  Miscellaneous H: Hammitt-Hardwick, 1925-1973
   Image(s)

Box 50, Folder 3  Miscellaneous H: Hare-Haven, 1923-1962
   Image(s)

Box 50, Folder 4  Miscellaneous H: Hawkins-Hayward, 1925-1959
   Image(s)

Box 50, Folder 5  Miscellaneous H: Healey-Hellman, 1923-1968
   Image(s)

Box 50, Folder 6  Miscellaneous H: Helm-Henry, 1925-1950
   Image(s)

Box 50, Folder 7  Miscellaneous H: Hentzen-Heyman, 1926-1973
Box 51, Folder 10  Inter-Maritime Forwarding Company, 1950-1951
Image(s)

Box 51, Folder 11  International Mercantile Marine, 1924-1930
Image(s)

Box 51, Folder 12  International Studio, 1923-1930
Image(s)

Box 51, Folder 13  Irving & Casson-A. H. Davenport Co., 1924-1931
Image(s)

Box 51, Folder 14  Iselin, Rudolph, 1928-1943
Image(s)

Box 51, Folder 15  Ittleson, Mr. and Mrs. Henry, 1924-1954
Image(s)

Box 51, Folder 16  Ivory Box (stolen item), 1929
Image(s)

Box 51, Folder 17  Miscellaneous I: Icard-Ingersoll, 1924-1967
Image(s)

Box 51, Folder 18  Miscellaneous I: Ingres-Istituto, 1925-1975
Image(s)

Box 51, Folder 19  Miscellaneous I: ITT-Ivins, 1931-1977
Image(s)

Box 52, Folder 1  J. Bernardout & Co., 1930-1931
Image(s)

Box 52, Folder 2  J. H. Whittemore Co., 1937-1943
Image(s)

Box 52, Folder 3  J. Véron, Grauer & Cie., S.A., 1955
Image(s)

Box 52, Folder 4  Jackling, Mr. and Mrs. Daniel, 1927-1932
Image(s)

Box 52, Folder 5  Jackson, Alan, 1939-1962
Box 52, Folder 6  Jackson, Mr. and Mrs. C. Douglas, 1924-1941
  Image(s)

Box 52, Folder 7  Jackson, Eda, 1925-1932
  Image(s)

Box 52, Folder 8  Jacobs, Dr. Henry Barton, 1923-1931
  Image(s)

Box 52, Folder 9  Jacques Seligmann & Fils, (Paris office), 1941-1947
  Image(s)

Box 52, Folder 10  James, Mr. and Mrs. Arthur Curtiss, 1923-1930
  Image(s)

Box 52, Folder 11  Janke, Hans, 1942-1943
  Image(s)

Box 52, Folder 12  Janis, Sidney, 1934-1963
  Image(s)

Box 52, Folder 13  Jansen, Inc., 1935-1950
  Image(s)

Box 52, Folder 14  Janson, H. W., 1946-1972
  Image(s)

Box 52, Folder 15  Jantzen, Johannes, 1962
  Image(s)

Box 52, Folder 16  Japanese Galleries, 1971-1975
  Image(s)

Box 52, Folder 17  Javal, Fernand, 1923-1962
  Image(s)

Box 52, Folder 18  Jean, Odette, 1954-1971
  Image(s)

Box 52, Folder 19  Jennings, Oliver B., 1924-1941
  Image(s)

Box 52, Folder 20  Jessup, Pauline, 1941-1944
Box 52, Folder 21  Jeudwine, W. R., 1960-1963
Image(s)

Box 52, Folder 22  Jewell, Edward Alden, 1932-1935
Image(s)

Box 52, Folder 23  John Levy Galleries, 1927-1948
Image(s)

Box 52, Folder 24  John Wanamaker, New York, 1927-1928
Image(s)

Box 52, Folder 25  Johnson, Chester H., 1924-1933
Image(s)

Box 52, Folder 26  Johnson, Eldredge R., 1929-1945
Image(s)

Box 52, Folder 27  Johnson, Jackson, 1923-1925
Image(s)

Box 52, Folder 28  Johnson, Mr. and Mrs. Lawrence, 1970-1972
Image(s)

Box 52, Folder 29  Johnston, Archibald, 1924-1926
Image(s)

Box 52, Folder 30  Johnston, Mr. and Mrs. James M., 1937-1938
Image(s)

Box 52, Folder 31  Johnston, Mary E., 1943-1948
Image(s)

Box 52, Folder 32  Johnstone, Hope, 1926-1929
Image(s)

Box 52, Folder 33  Jonas, Edouard, 1927-1952
Image(s)

Box 52, Folder 34  Jonas, Franz, 1962
Image(s)

Box 52, Folder 35  Jonas, Paul, 1955-1958
Box 52, Folder 36  Jones, Albert R., 1925-1928
Image(s)

Box 52, Folder 37  Jones, Mrs. B. F., 1924-1925
Image(s)

Box 52, Folder 38  Jones, T. Catesby, 1938-1946
Image(s)

Box 52, Folder 39  Joseph, Louis, 1948-1950
Image(s)

Box 52, Folder 40  Jucker, Werner, 1925-1937
Image(s)

Box 52, Folder 41  Judah, Mrs. Noble B., 1925-1929
Image(s)

Box 52, Folder 42  Julius Lowy, Inc., 1939-1961
Image(s)

Box 52, Folder 43  Junior League of Detroit, 1925-1926
Image(s)

Box 52, Folder 44  Junior League of Pittsburgh (Mrs. Moreland), 1933-1934
Image(s)

Box 52, Folder 45  Juviler, Adolph A., 1950-1952
Image(s)

Box 53, Folder 1  Miscellaneous J: Jack-Jackson, 1926-1953
Image(s)

Box 53, Folder 2  Miscellaneous J: Jacobs-James, 1923-1972
Image(s)

Box 53, Folder 3  Miscellaneous J: Jameson-Jenkins, 1924-1974
Image(s)

Box 53, Folder 4  Miscellaneous J: Jenks-Jewett, 1924-1965
Image(s)

Box 53, Folder 5  Miscellaneous J: Jewish-Jonas, 1923-1971
Box 53, Folder 6  Miscellaneous J: Jones, A. R.-Jones W., 1925-1976
               Image(s)
Box 53, Folder 7  Miscellaneous J: Jongers-Juckes, 1923-1955
               Image(s)
Box 53, Folder 8  Miscellaneous J: Jullian-Juven, 1925-1976
               Image(s)
Box 53, Folder 9  Kaezer, Henri, 1947
               Image(s)
Box 53, Folder 10  Kaffemurgh, Donald, 1937-1938
              Image(s)
Box 53, Folder 11  Kahn, Albert, 1924-1941
              Image(s)
Box 53, Folder 12  Kahn, Mr. and Mrs. Edwin, 1924
              Image(s)
Box 53, Folder 13  Kahn, Ely Jacques, 1931-1935
              Image(s)
Box 53, Folder 14  Kahn, Eugene, 1923-1935
              Image(s)
Box 53, Folder 15  Kahn, Mrs. Otto H., 1924-1949
              Image(s)
Box 53, Folder 16  Kahn, Rabbi Robert I., 1961-1968
              Image(s)
Box 53, Folder 17  Kahnweiler, Gustav, 1937-1953
              Image(s)
Box 53, Folder 18  Kann, Alphonse, 1944-1945
              Image(s)
Box 53, Folder 19  Kansas City Star, 1932-1935
              Image(s)
Box 53, Folder 20  Kanzler, Mr. and Mrs. Ernest, 1936-1938
Box 53, Folder 21  Kaplan, Julius, 1967-1968
Image(s)

Box 53, Folder 22  Kaplan, Morris I., 1953-1957
Image(s)

Box 53, Folder 23  Karger, Dr. Nicholas A., 1950
Image(s)

Box 53, Folder 24  Karl & Faber, 1953-1961
Image(s)

Box 53, Folder 25  Kates, George N., 1928-1929
Image(s)

Box 53, Folder 26  Katz, Firma D., 1935-1937
Image(s)

Box 53, Folder 27  Kauffmann, Arthur, 1961-1969
Image(s)

Box 53, Folder 28  Kaufmann, Mr. and Mrs. Edgar J., 1933-1951
Image(s)

Box 53, Folder 29  Kelekian, Dikran Khan, 1919-1952
Image(s)

Box 53, Folder 30  Keller, T. C., 1925-1926
Image(s)

Box 53, Folder 31  Kelley, Mrs. Cornelius F., 1927-1936
Image(s)

Box 53, Folder 32  Kemper, William T., 1941
Image(s)

Box 53, Folder 33  Kendall, Messmore, 1927-1942
Image(s)

Box 53, Folder 34  Kennedy, Ruth Lee, 1952
Image(s)

Box 53, Folder 35  Kenny, William F., 1935
Box 53, Folder 36  Kent-Costikyan, Inc., 1929-1941  Image(s)
Box 53, Folder 37  Kern, Calista, 1938-1940  Image(s)
Box 53, Folder 38  Kermes, Constantine, 1949-1951  Image(s)
Box 53, Folder 39  Kerrigan, J. J., 1928-1937  Image(s)
Box 53, Folder 40  Kessel, Dr. Leo, 1928-1929  Image(s)
Box 53, Folder 41  Kiewit, Mr. and Mrs. Peter, 1961-1962  Image(s)
Box 53, Folder 42  Kilvert, Mr. and Mrs. Benjamin Cory, 1925-1939  Image(s)
Box 53, Folder 43  Kimbell, Mr. and Mrs. Kay, 1938-1939  Image(s)
Box 53, Folder 44  Kindig, Joe, 1939-1942  Image(s)
Box 53, Folder 45  King, Frederic Rhinelander, 1923-1929  Image(s)
Box 53, Folder 46  King, Mr. and Mrs. Ralph, 1925-1937  Image(s)
Box 53, Folder 47  Kirby, Allan P., 1943  Image(s)
Box 53, Folder 48  Kirby, Gustavus Town, 1935  Image(s)
Box 53, Folder 49  Kirkham & Hall, 1924-1937  Image(s)

Kleinberger, F. (see F. Kleinberger Galleries, Inc.)
<table>
<thead>
<tr>
<th>Box 54, Folder 1</th>
<th>Klipstein &amp; Kornfeld, 1960-1971</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 2</td>
<td>Klosterman, Vittorio, 1953</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 3</td>
<td>Kneeland, H. T., 1939-1945</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 4</td>
<td>Knox, Mr. and Mrs. Seymour K., 1924-1940</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 5</td>
<td>Kobler, A. J., 1924-1934</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 6</td>
<td>Kofler, Ernst E., 1957-1972</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 7</td>
<td>Kohlman, Francis H., 1926-1935</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 8</td>
<td>Kohlman, Francis L., 1936-1938</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 9</td>
<td>Kondos, Peter J., 1967-1971</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 10</td>
<td>Korbel, Mario, 1928-1929</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 11</td>
<td>Korner, Wolfgang, 1961</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 12</td>
<td>Kostoff, Peter, 1936-1939</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 13</td>
<td>Kotzebue, Count and Countess Paul, 1939-1941</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 14</td>
<td>Kovler Gallery, 1968</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 15</td>
<td>Kramer, Katchen, 1948</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
<tr>
<td>Box 54, Folder 16</td>
<td>Kraus, H. P., 1953-1964</td>
</tr>
<tr>
<td></td>
<td>![Image(s)]</td>
</tr>
</tbody>
</table>
Image(s)

Kraushaar Galleries (see C. W. Kraushaar Galleries)

Kress, Samuel H. (see Samuel H. Kress Foundation)

Box 54, Folder 17  Kroos, Dr. Renate, 1959-1961
Image(s)

Box 54, Folder 18  Krug, Mr. and Mrs. William N., 1928-1940
Image(s)

Box 54, Folder 19  Kuh, Katharine, 1938-1975
Image(s)

Box 54, Folder 20  Kundig, W. S., 1945-1947
Image(s)

Box 54, Folder 21  Kunheim, Arno, 1935-1955
Image(s)

Box 54, Folder 22  Kunsthaus Lempertz, 1951-1973
Image(s)

Box 54, Folder 23  Kunstverlag Wolfrum, 1947-1961
Image(s)

Box 54, Folder 24  Kup, Karl, 1952
Image(s)

Box 55, Folder 1  Miscellaneous K: Kaftal-K-C Art Fund, 1925-1973
Image(s)

Box 55, Folder 2  Miscellaneous K: Keats-Keyser, 1923-1972
Image(s)

Box 55, Folder 3  Miscellaneous K: Kheiralla-Kluge, 1925-1974
Image(s)

Box 55, Folder 4  Miscellaneous K: Knight-Kostelanetz, 1922-1976
Image(s)

Box 55, Folder 5  Miscellaneous K: Kraft-Kyte, 1923-1978
Image(s)

Box 55, Folder 6  L. Alavoine & Co., 1924-1927
<table>
<thead>
<tr>
<th>Box 55, Folder</th>
<th>Name</th>
<th>Dates</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>L. Alavoine &amp; Co., 1928-1936</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>L.B.F., 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Lachenal, Paul, 1946-1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>La Fresnaye, Solange de (see de La Fresnaye, Solange)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Lamb, Aimeé, 1932-1940</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Lamb, Paul, 1931-1941</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Lambert, Eleanor, 1931-1936</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Lambert, Mr. and Mrs. J. D. Wooster, 1931-1936</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Lambert, Joseph, 1938-1939</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Lamont, Robert, 1925-1926</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Lancashire, James Henry, 1924-1927</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Landau, Nicolas E., 1959-1971</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Landon, Harold M., 1941-1946</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Lange, Walter W., 1924-1927</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Box 55, Folder 21  Lapauze, Mme. Henri, 1927-1928
Image(s)

Box 55, Folder 22  Lapsley, John, 1956-1958
Image(s)

Box 55, Folder 23  Larkin, Gerald, 1924-1926
Image(s)

Box 55, Folder 24  Lasker, Albert D. and Mary, 1926-1952
Image(s)

Box 55, Folder 25  Lasky, Mrs. Jesse L., 1934
Image(s)

Box 55, Folder 26  Latimer, Ronald Lane, 1951-1954
Image(s)

Box 55, Folder 27  Latimer, Ronald Lane, 1955-1964
Image(s)

Box 56, Folder 1  Laughlin, Irwin B., 1924-1938
Image(s)

Box 56, Folder 2  Law, Mrs. Robert (Frances), 1924-1927
Image(s)

Box 56, Folder 3  Lawlor, Lily, 1923-1936
Image(s)

Box 56, Folder 4  Laxton, B., 1934
Image(s)

Box 56, Folder 5  Lazard Frères, 1923
Image(s)

Box 56, Folder 6  Lazard Frères, 1924 January-June
Image(s)

Box 56, Folder 7  Lazard Frères, 1924 July-December
Image(s)

Box 56, Folder 8  Lazard Frères, 1925-1926
<table>
<thead>
<tr>
<th>Box 56, Folder 9</th>
<th>Lazard Frères, 1927-1935</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 10</td>
<td>Lease, 1946-1951</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 11</td>
<td>Lebel, Robert, 1935-1972</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 12</td>
<td>Leblond, M. and Mme. Ary, 1951-1959</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 13</td>
<td>LeBlond, Mr. and Mrs. R. K., 1925-1936</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 14</td>
<td>Leboeuf, Germaine, 1948-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 15</td>
<td>Leboeuf, Germaine, 1954-1956</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 56, Folder 16</td>
<td>Leboeuf, Germaine, 1957-1961</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 1</td>
<td>Lebrun, Rico, 1949-1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 2</td>
<td>Lederer, Eric, 1949-1961</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 3</td>
<td>Lee, Henry C., 1925-1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 4</td>
<td>Lee, Ivy, 1928-1933</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 5</td>
<td>Lee, Ronald A., 1968</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 6</td>
<td>Leeds, Henry, 1936-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 57, Folder 7</td>
<td>Leffman, Paul, 1936-1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Image(s)

Box 57, Folder 8  Le Fuel, Hector and Olivier, 1955-1956
Image(s)

Box 57, Folder 9  Léger, Fernand, 1944-circa 1949
Image(s)

Box 57, Folder 10  Leggatt Bros., 1926-1936
Image(s)

Box 57, Folder 11  Legueltel, Robert, 1947-1962
Image(s)

Box 57, Folder 12  Lehman, Arthur, 1923-1942
Image(s)

Box 57, Folder 13  Lehman, Frederick W., 1923-1925
Image(s)

Box 57, Folder 14  Lehman, Herbert H., 1927-1938
Image(s)

Box 57, Folder 15  Lehman, Philip, 1923-1941
Image(s)

Box 57, Folder 16  Lehman, Robert, 1924-1964
Image(s)

Leidersdorff, Baron Johann Von (see Von Leidersdorff, Baron Johann)

Box 57, Folder 17  Leigh, Rowland, 1937-1939
Image(s)

Lempertz, Kunsthaus (see Kunsthaus Lempertz)

Lénars & Cie. (see Arthur Lénars & Cie.)

Leouzon le Duc, Mme. Claude (see Escholier, Mme. Raymond)

Leraque, Marguerite Marie de (see de Leraque, Marguerite Marie)

Box 57, Folder 18  Léronnelle, 1926-1938
<table>
<thead>
<tr>
<th>Box 57, Folder 19</th>
<th>Le Roux, Edouard, 1941-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 57, Folder 20</td>
<td>Leser, Mrs. Oscar, 1941-1942</td>
</tr>
<tr>
<td>Box 57, Folder 21</td>
<td>Leslie, Henry A., 1955-1957</td>
</tr>
<tr>
<td>Box 57, Folder 22</td>
<td>Letts, Arthur, 1930-1931</td>
</tr>
<tr>
<td>Box 57, Folder 23</td>
<td>Levantal, Mrs. Leo, 1949-1951</td>
</tr>
<tr>
<td>Box 57, Folder 24</td>
<td>Lévi, Gaston, 1926-1946</td>
</tr>
<tr>
<td>Box 57, Folder 25</td>
<td>Levis, Mr. and Mrs. William E., 1933-1938</td>
</tr>
<tr>
<td>Box 57, Folder 26</td>
<td>Levy, Mrs. Alexander M., 1925-1932</td>
</tr>
<tr>
<td>Box 57, Folder 27</td>
<td>Levy, Dr. and Mrs. David M., 1936-1951</td>
</tr>
<tr>
<td>Box 57, Folder 28</td>
<td>Levy, Georges Lurcy, 1937-1945</td>
</tr>
<tr>
<td>Box 57, Folder 29</td>
<td>Lévy, Gilbert, 1931-1937</td>
</tr>
<tr>
<td>Box 57, Folder 30</td>
<td>Levy, Mr. and Mrs. Isaac D., 1926-1940</td>
</tr>
<tr>
<td>Box 57, Folder 31</td>
<td>Levy, Julien, 1935-1939</td>
</tr>
<tr>
<td>Box 57, Folder 32</td>
<td>Lévy, Pierre, 1974-1977</td>
</tr>
<tr>
<td>Box 57, Folder 33</td>
<td>Levy, Robert M., 1931-1933</td>
</tr>
</tbody>
</table>
Box 57, Folder 34  Levy, Robert M., 1934-1937
Image(s)

Box 57, Folder 35  Levy, Robert M., 1938-1941
Image(s)

Box 57, Folder 36  Levy-Falco, Pierre, 1964-1970
Image(s)

Box 57, Folder 37  Lewin, Deborah, 1934-1950
Image(s)

Box 57, Folder 38  Lewis, Mrs. H. L. Daingerfield, 1933-1949
Image(s)

Box 58, Folder 1  Lewis, Russell Wadsworth, 1923-1938
Image(s)

Box 58, Folder 2  Lewisohn, Samuel A., 1931-1951
Image(s)

Box 58, Folder 3  Leylan, Robert M., 1942-1948
Image(s)

Box 58, Folder 4  Leyman, Henry S., 1925-1940
Image(s)

Box 58, Folder 5  Libbey, Mr. and Mrs. Edward Drummond, 1924-1935
Image(s)

Box 58, Folder 6  Librairie Lardanchet, 1953-1968
Image(s)

Box 58, Folder 7  Lieberman, Mrs. Alexander, 1941-1942
Image(s)

Box 58, Folder 8  Liebovitz, Mr. and Mrs. A., 1925-1927
Image(s)

Box 58, Folder 9  Life, 1937-1962
Image(s)

Box 58, Folder 10  Lilienfeld Galleries, Inc., 1932-1945
Box 58, Folder 11  Lilienthal, Theodore M., 1936
Image(s)

Box 58, Folder 12  Limburg-Stirum, Count Menno, 1928-1938
Image(s)

Limur, André de and Ethel Mary (see de Limur, André and Ethel Mary)

Box 58, Folder 13  Linares, Arturo, 1962
Image(s)

Box 58, Folder 14  Linn, Mrs. Howard, 1925-1934
Image(s)

Box 58, Folder 15  Lippitt, Henry F., 1924-1932
Image(s)

Box 58, Folder 16  Livingood, Charles J., 1925-1936
Image(s)

Box 58, Folder 17  Lloyd, Mrs. Horatio Gates, 1937-1948
Image(s)

Box 58, Folder 18  Lloyd-Smith, Mrs. Wilton, 1924-1936
Image(s)

Box 58, Folder 19  Lloyd's Agency, 1928-1929
Image(s)

Box 58, Folder 20  Lober, George J., 1928-1933
Image(s)

Box 58, Folder 21  Lock, Leonard L., 1926-1927
Image(s)

Box 58, Folder 22  Lockwood, Mrs. John E., 1953-1954
Image(s)

Box 58, Folder 23  Loeb, Carl M., 1936-1940
Image(s)

Box 58, Folder 24  Loeb, Leon, 1935
Box 58, Folder 25  Loeb, Pierre, 1934-1944  Image(s)

Box 58, Folder 26  L’Oeil, 1961-1964  Image(s)

Box 58, Folder 27  Loewy, Raymond, 1934-1936  Image(s)

Box 58, Folder 28  Logemann Brothers Co., 1927-1929  Image(s)

Box 58, Folder 29  Loo, C. T., 1934-1952  Image(s)

Box 58, Folder 30  Loomis, E. E., 1924-1928  Image(s)

Box 58, Folder 31  Lopez-Willshaw, Arturo, 1940-1942  Image(s)

Box 58, Folder 32  Lorenceau, B., 1954-1970  Image(s)

Box 58, Folder 33  Lorillard, Pierre, 1924-1934  Image(s)

Box 58, Folder 34  Lorimer, George Burford, 1942-1943  Image(s)

Box 58, Folder 35  Lorimer, George H., 1925-1942  Image(s)

Box 58, Folder 36  Losbichler-Gutjahr, Ludwig, 1951-1969  Image(s)

Box 58, Folder 37  Lovet-Lorski, Boris, 1942-1944  Image(s)

Box 58, Folder 38  Lowenstein (Lomont), Marcel L., 1943-1944  Image(s)

Lowy, Julius (see Julius Lowy, Inc.)
Box 58, Folder 39  Loyola University, 1970
Image(s)

Box 58, Folder 40  Luce, Mr. and Mrs. Henry R., 1933-1960
Image(s)

Box 59, Folder 1  Lucien Lefebvre-Foinet, 1949-1950
Image(s)

Box 59, Folder 2  Lucien Lefebvre-Foinet, 1951-1952
Image(s)

Box 59, Folder 3  Lucien Lefebvre-Foinet, 1953-1955
Image(s)

Box 59, Folder 4  Lucien Lefebvre-Foinet, 1956-1959
Image(s)

Box 59, Folder 5  Lucien Lefebvre-Foinet, 1960-1973
Image(s)

Box 59, Folder 6  Luckenbach, Mrs. Edgar F., 1924-1925
Image(s)

Box 59, Folder 7  Ludington, C. H., 1926-1927
Image(s)

Box 59, Folder 8  Ludington, Wright S., 1925-1952
Image(s)

Box 59, Folder 9  Lugt, Fritz, 1953-1965
Image(s)

Box 59, Folder 10  Luka, Madeleine, 1935-1937
Image(s)

Box 59, Folder 11  Luzzetti, G., 1969-1970
Image(s)

Box 59, Folder 12  Lyle, Dr. William Gordon, 1925-1932
Image(s)

Box 59, Folder 13  Lynch-Staunton, M. and Mme. Víctor, 1961-1971
Image(s)

Box 60, Folder 1  Miscellaneous L: Labbia-Lam, 1925-1970
Box 60, Folder 2  Miscellaneous L: Lambert-Landau, 1925-1961
Image(s)

Box 60, Folder 3  Miscellaneous L: Landegger-Lasher, 1923-1975
Image(s)

Box 60, Folder 4  Miscellaneous L: Lasser-Lazaro, 1923-1977
Image(s)

Box 60, Folder 5  Miscellaneous L: League-Leeper, 1929-1959
Image(s)

Box 60, Folder 6  Miscellaneous L: Lefkowitz-Lenygon, 1924-1970
Image(s)

Box 60, Folder 7  Miscellaneous L: Leonard-Levitt, 1923-1970
Image(s)

Box 60, Folder 8  Miscellaneous L: Levy-Ley, 1924-1960
Image(s)

Box 60, Folder 9  Miscellaneous L: Librairie-Lingafelt, 1925-1972
Image(s)

Box 60, Folder 10  Miscellaneous L: Linsky-Livingston, 1925-1975
Image(s)

Box 60, Folder 11  Miscellaneous L: Lloyd's-Lonsdale, 1924-1973
Image(s)

Box 60, Folder 12  Miscellaneous L: Loomis-Lowman, 1923-1971
Image(s)

Box 60, Folder 13  Miscellaneous L: Lubin-Lyon, 1925-1970
Image(s)

Box 61, Folder 1  M. & R. Stora (see also Stora, Raphael), 1935-1937
Image(s)

Box 61, Folder 2  M. Diamond, Inc., 1925-1929
Image(s)

Box 61, Folder 3  M. Grieve Co., 1925-1933
Box 61, Folder 4  M. Harris & Sons, 1926-1936
Box 61, Folder 5  M. Knoedler & Co., Inc., 1923-1935
Box 61, Folder 6  M. Knoedler & Co., Inc., 1936-1938
Box 61, Folder 7  M. Knoedler & Co., Inc., 1939-1963
Box 61, Folder 8  Mabury, Carlotta, 1924-1929
Box 61, Folder 9  Mabury, Paul R., 1925-1937
Box 61, Folder 10  Macauley, Alvan, 1934-1940
Box 61, Folder 11  Mackay, Clarence H. (see also Adler, A. M.), 1923-1929
Box 61, Folder 12  Mackay, Clarence H., 1930-1949
Box 61, Folder 13  Macomber Company, 1923-1925
Box 61, Folder 14  Macomber Company, 1925
Box 61, Folder 15  Macomber Company, 1926 January-May
Box 61, Folder 16  Macomber Company, 1926 June-December
Box 62, Folder 1  Macomber Company, 1927
Box 62, Folder 2  Macomber Company, 1928
Box 62, Folder 3  Macomber Company, 1929
Image(s)

Box 62, Folder 4  Macomber Company, 1932-1938
Image(s)

Box 62, Folder 5  Macomber Company, 1939-1960
Image(s)

Box 62, Folder 6  Macomber, Frank Gair, 1931-1934
Image(s)

Box 62, Folder 7  McNicol, Roy, 1926-1947
Image(s)

Box 62, Folder 8  Macy, Valentine E., 1924-1927
Image(s)

Box 62, Folder 9  Maggs Bros., Ltd., 1952-1954
Image(s)

Box 62, Folder 10  Maggs Bros., Ltd., 1955
Image(s)

Box 62, Folder 11  Maggs Bros., Ltd., 1956-1957
Image(s)

Box 62, Folder 12  Magnin, John, 1927-1935
Image(s)

Box 62, Folder 13  Maguire, Jeremiah and Ruth, 1924-1940
Image(s)

Box 62, Folder 14  Mahon, Denis, 1952-1958
Image(s)

Box 63, Folder 1  Mail List, 1936-1939
Image(s)

Box 63, Folder 2  Maison André, 1949-1971
Image(s)

Box 63, Folder 3  Maison, Mr. and Mrs. K. E. (Stephanie), 1952-1971
Image(s)

Box 63, Folder 4  Maitland, Mrs. Leslie C., 1933-1944
Image(s)

Box 63, Folder 5  Mallet at Bourdon House, Ltd., 1961-1963
Image(s)

Box 63, Folder 6  Mallet, Daniel Trowbridge, 1935-1936
Image(s)

Box 63, Folder 7  Mallinson, Mr. and Mrs. H. R., 1924-1925
Image(s)

Box 63, Folder 8  Manhattan Storage & Warehouse Co., 1926-1949
Image(s)

Box 63, Folder 9  Manhattan Storage & Warehouse Co., 1950-1956
Image(s)

Box 63, Folder 10  Mann, Harrington, 1928-1936
Image(s)

Box 63, Folder 11  Manessier, Alfred, 1949
Image(s)

Box 63, Folder 12  Mannheimer, Dr. Fritz, 1924-1926
Image(s)

Box 63, Folder 13  Manning, Bertina Suida, 1950-1957
Image(s)

Box 63, Folder 14  Manufacturer's Trust Co., 1928-1931
Image(s)

Box 63, Folder 15  Manville, Mrs. Thomas (Clara C.), 1933-1942
Image(s)

Box 63, Folder 16  Marcello, Count Girolamo, 1945-1946
Image(s)

Box 63, Folder 17  Marcus, C. Lionel, 1936
Image(s)

Box 63, Folder 18  Marcus, Paul, 1949-1962
Box 63, Folder 19  Mariano, Nicky, 1954-1969
Image(s)

Box 63, Folder 20  Marich, Eugène, 1959
Image(s)

Box 63  Marie Harriman Gallery (see Harriman, William Averell and Marie)

Box 63, Folder 21  Marillier, H. C., 1928-1932
Image(s)

Box 63, Folder 22  Marinot, Florence, 1967-1968
Image(s)

Box 63, Folder 23  Marks, Mr. and Mrs. Arthur Hudson, 1925-1938
Image(s)

Box 63, Folder 24  Marks, Edwin I., 1932-1938
Image(s)

Box 63, Folder 25  Marlborough Fine Art (London), Ltd., 1952-1969
Image(s)

Box 63  Marquis, A. N. & Co. (see A. N. Marquis Co.)

Box 64, Folder 1  Marshall, Gen. George C., 1938-1948
Image(s)

Box 64, Folder 2  Marshall, Virginia, 1951
Image(s)

Box 64, Folder 3  Martin, Alastair Bradley, 1939-1958
Image(s)

Box 64, Folder 4  Martin, Mrs. Charles J., 1923-1929
Image(s)

Box 64, Folder 5  Martin, Mrs. Herbert, 1925-1927
Image(s)

Box 64, Folder 6  Martin, Dr. Kurt, 1947-1948
Image(s)

Box 64, Folder 7  Martin Schweig Gallery, 1959
Box 64, Folder 8  Marx, Otto, 1924
Image(s)

Box 64, Folder 9  Marx, Samuel A., 1924-1950
Image(s)

Box 64, Folder 10  Maslon, Samuel H., 1954-1957
Image(s)

Box 64  Massa, Duc de (see de Massa, Duc)

Box 64, Folder 11  Mather, Samuel, and William G., 1923-1936
Image(s)

Box 64, Folder 12  Mather, Samuel, and William G., 1924-1948
Image(s)

Box 64, Folder 13  Matheson, Margaret, 1928
Image(s)

Box 64, Folder 14  Mathews, Alister, 1963-1974
Image(s)

Box 64, Folder 15  Mathieu, Pierre-Louis, 1970-1973
Image(s)

Box 64, Folder 16  Matthiesen, Ltd. (Matthiesen Gallery), 1935-1938
Image(s)

Box 64, Folder 17  Matthiesen, Ltd. (Matthiesen Gallery), 1939-1963
Image(s)

Box 64, Folder 18  Mattisse, Pierre, 1936-1946
Image(s)

Box 64, Folder 19  Mauboussin, Inc., 1935-1936
Image(s)

Box 64, Folder 20  Maus, Edmée, 1953
Image(s)

Box 64, Folder 21  May, Sadie A., 1938-1950
Image(s)
Box 64, Folder 22  Mayer, August L. (see also Pantheon), 1923-1928
Image(s)

Box 64, Folder 23  Mayer, Elias, 1923-1928
Image(s)

Box 64, Folder 24  Maynard, Oakley & Lawrence, 1929-1939
Image(s)

Box 64, Folder 25  McAneny, Mr. and Mrs. William J., 1929-1935
Image(s)

Box 64  McArthur, Mrs. Charles (see Hayes, Helen)

Box 64, Folder 26  McBride, Henry, 1926-1950
Image(s)

Box 64, Folder 27  McBride, Mrs. Herbert, 1924-1929
Image(s)

Box 64, Folder 28  McBride, Walter H., 1961
Image(s)

Box 64, Folder 29  McCann, Mr. and Mrs. Charles E. F., 1923-1937
Image(s)

Box 64, Folder 30  McClees Galleries, 1931-1932
Image(s)

Box 64, Folder 31  McClees Galleries, 1933-1936
Image(s)

Box 65, Folder 1  McColgin, Mrs. Edward L., 1926
Image(s)

Box 65, Folder 2  McConnell, Mrs. Robert E., Jr., 1973-1974
Image(s)

Box 65, Folder 3  McCormack, John Count, 1924-1932
Image(s)

Box 65, Folder 4  McCormick, Chauncey, 1924-1935
Series 1: Correspondence

Jacques Seligmann & Co. records

AAA.jacqself

Image(s)

Box 65, Folder 5  McCormick, Chauncey, 1936-1943
Image(s)

Box 65, Folder 6  McCormick, Edith Rockefeller, 1924-1928, undated
Image(s)

Box 65, Folder 7  McCormick, Harold, 1923-1928
Image(s)

Box 65, Folder 8  McCormick, Mrs. Robert, 1934-1936
Image(s)

Box 65, Folder 9  McCormick, Thomas J., Jr., 1952
Image(s)

Box 65, Folder 10  McCulloch, Mrs. Charles A., 1925-1926
Image(s)

Box 65, Folder 11  McDonald, M. A., 1941-1946
Image(s)

Box 65, Folder 12  McFadden, Mr. and Mrs. George, 1923-1935
Image(s)

Box 65, Folder 13  McFadden, John H., 1923-1935
Image(s)

Box 65, Folder 14  McFadden, Mr. and Mrs. Philip G., 1925-1935
Image(s)

Box 65, Folder 15  McGreevy, Milton W., 1949-1972
Image(s)

Box 65, Folder 16  Mcllhenny, Mrs. John D. and Henry P., 1923-1925
Image(s)

Box 65, Folder 17  Mcllhenny, Mrs. John D. and Henry P., 1928-1932
Image(s)

Box 65, Folder 18  Mcllhenny, Mrs. John D. and Henry P., 1932-1966
Image(s)

Box 65, Folder 19  McKay, John, A., 1925-1927

Page 150 of 599
Box 65, Folder 20  McKay Morant & Co., Ltd., 1929-1930
Image(s)

Box 65, Folder 21  McKay Morant & Co., Ltd., 1931
Image(s)

Box 65, Folder 22  McKay Morant & Co., Ltd., 1932
Image(s)

Box 65, Folder 23  McKay Morant & Co., Ltd., 1933
Image(s)

Box 65, Folder 24  McKay Morant & Co., Ltd., 1934-1935
Image(s)

Box 65, Folder 25  McKay Morant & Co., Ltd., 1936
Image(s)

Box 66, Folder 1  McKay Morant & Co., Ltd., 1937
Image(s)

Box 66, Folder 2  McKay Morant & Co., Ltd., 1938
Image(s)

Box 66, Folder 3  McKay Morant & Co., Ltd., 1939
Image(s)

Box 66, Folder 4  McKay Morant & Co., Ltd., 1940
Image(s)

Box 66, Folder 5  McKay Morant & Co., Ltd., 1941
Image(s)

Box 66, Folder 6  McKay Morant & Co., Ltd., 1942
Image(s)

Box 66, Folder 7  McKay Morant & Co., Ltd., 1943
Image(s)

Box 66, Folder 8  McKay Morant & Co., Ltd., 1944
Image(s)

Box 66, Folder 9  McKay Morant & Co., Ltd., 1945
<table>
<thead>
<tr>
<th>Box 66, Folder 10</th>
<th>McKay Morant &amp; Co., Ltd., 1946</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 66, Folder 11</td>
<td>McKay Morant &amp; Co., Ltd., 1947</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 1</td>
<td>McKay Morant &amp; Co., Ltd., 1948</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 2</td>
<td>McKay Morant &amp; Co., Ltd., 1949</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 3</td>
<td>McKay Morant &amp; Co., Ltd., 1950 January-June</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 4</td>
<td>McKay Morant &amp; Co., Ltd., 1950 July-December</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 5</td>
<td>McKay Morant &amp; Co., Ltd., 1951 January-June</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 6</td>
<td>McKay Morant &amp; Co., Ltd., 1951 July-September</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 7</td>
<td>McKay Morant &amp; Co., Ltd., 1951 October-December</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 8</td>
<td>McKay Morant &amp; Co., Ltd., 1952 January-April</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 9</td>
<td>McKay Morant &amp; Co., Ltd., 1952 May-June</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 67, Folder 10</td>
<td>McKay Morant &amp; Co., Ltd., 1952 July-December</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 68, Folder 1</td>
<td>McKay Morant &amp; Co., Ltd., 1953 January-March</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 68, Folder 2</td>
<td>McKay Morant &amp; Co., Ltd., 1953 April-June</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 68, Folder 3</td>
<td>McKay Morant &amp; Co., Ltd., 1953 July-September</td>
</tr>
</tbody>
</table>
Box 68, Folder 4  McKay Morant & Co., Ltd., 1953 October-December
Image(s)

Box 68, Folder 5  McKay Morant & Co., Ltd., 1962-1970
Image(s)

Box 68, Folder 6  McKeen, Q. A. Shaw, 1936
Image(s)

Box 68, Folder 7  McKee, Arthur G., 1929
Image(s)

Box 68, Folder 8  McKinney, Mrs. Price, 1923-1925
Image(s)

Box 68, Folder 9  McLean, Edward B., 1924-1927
Image(s)

Box 68, Folder 10  McMillan, Putnam D., 1949-1950
Image(s)

Box 68, Folder 11  McMillen, Inc., 1927-1933
Image(s)

Box 68, Folder 12  McMillen, Inc., 1933-1941
Image(s)

Box 68, Folder 13  McTeigue, Mrs. Walter P. (American Federation of Arts), 1928
Image(s)

Box 68, Folder 14  McVeagh, Eames, 1925-1926
Image(s)

Box 68, Folder 15  McVitty, Albert Elliott, 1933-1936
Image(s)

Box 68, Folder 16  Mebs, H. A., 1926
Image(s)

Box 68, Folder 17  Meeds, Mrs. Hollyday S., Jr., 1931-1932
Image(s)

Box 68, Folder 18  Meiss, Millard, 1937-1953
Image(s)

Box 68, Folder 19  Meissner, Kurt, 1962-1968
Image(s)

Box 68, Folder 20  Mella, Federico Arborio, 1959-1961
Image(s)

Box 68, Folder 21  Mellon, Andrew W., 1924-1928
Image(s)

Box 68, Folder 22  Mellon, Andrew W., 1929-1937
Image(s)

Box 68, Folder 23  Mellon Galleries, 1933-1934
Image(s)

Box 68, Folder 24  Mellon, Paul, 1938-1968
Image(s)

Box 68, Folder 25  Melville, Robert, 1939
Image(s)

Box 68  Mendelsohn, Francesco von (see von Mendelsohn, Francesco)

Box 68, Folder 26  Mendelssohn, Louis, 1927-1935
Image(s)

Box 68, Folder 27  Mendelssohn Bartholdy, Edith, 1926-1954
Image(s)

Box 68, Folder 28  Mendes & Mount, 1947-1952
Image(s)

Box 68, Folder 29  Mendl, Elsie, 1926-1946
Image(s)

Box 68, Folder 30  Mercantile Tourist Co., Inc., 1926-1927

Box 68, Folder 31  Meredith, Sir Vincent, 1923-1925
Image(s)

Box 68, Folder 32  Merlander, Dr. Kurt, 1945-1946
Image(s)

Box 69, Folder 1  Merle-Smith, Mr. and Mrs. Van S., 1936-1938
Box 69, Folder 2  Merriman, Mrs. Bruce E., 1938-1942
Image(s)

Box 69, Folder 3  Merton, Sir Thomas R., 1953
Image(s)

Box 69, Folder 4  Mertzanoff, André, 1928-1934
Image(s)

Box 69, Folder 5  Mesens, E.L.T., 1936-1938
Image(s)

Box 69, Folder 6  Mestres, Mrs. R. A., 1930-1932
Image(s)

Box 69, Folder 7  Metcalf, Addison M., 1952
Image(s)

Box 69, Folder 8  Metcalf, Mr. and Mrs. H. P., 1925-1936
Image(s)

Box 69, Folder 9  Metcalf, Jesse H., 1925-1926
Image(s)

Box 69, Folder 10  Metcalf, Mr. and Mrs. Thomas, 1926-1945
Image(s)

Box 69, Folder 11  Meunié, Mme. Jacques, 1954-1955
Image(s)

Box 69, Folder 12  Meyer, Albert, 1926-1936
Image(s)

Box 69, Folder 13  Meyer, Mrs. Eugene, 1925-1942
Image(s)

Box 69, Folder 14  Michel, Serge, 1958-1971
Image(s)

Box 69, Folder 15  Middeldorf, Dr. Ulrich, 1937-1964
Image(s)

Box 69, Folder 16  Middeldorf, Dr. Ulrich, 1965-1976
Box 69, Folder 32 Modernage Furniture Corp., 1935
Box 69, Folder 33 Modestini, Mario, 1949-1951
Box 69, Folder 34 Moffett, Mr. and Mrs. George M., 1924-1950
Box 69, Folder 35 Molyneux, Edward, 1937-1938
Box 69, Folder 36 Mongan, Elizabeth, 1955
Box 69, Folder 37 Moore, Mrs. Paul (Fanny), 1924-1941
Box 69, Folder 38 Moorepark, Howard, 1936-1938
Box 69, Folder 39 Morassi, Antonio, 1951-1962
Box 69, Folder 40 Moratilla, E., 1959-1968
Box 69, Folder 41 Moreau de Balasy, F., 1962
Box 70, Folder 1 Morgan, F. Cleveland, 1923-1950
Box 70, Folder 2 Morgan Grenfell & Co., 1925-1928
Box 70, Folder 3 Morgan, J. Pierpont (includes J. P. Morgan & Co.), 1925-1953
Box 70, Folder 4 Morgan, J. Pierpont, Collection, 1935
Box 70, Folder 5 Morganthau, Alma, 1951
Box 70, Folder 6  Morot, René, 1936, undated
Image(s)

Box 70, Folder 7  Morris, George L. K., 1938-1947
Image(s)

Box 70, Folder 8  Morrison, Betty, 1955-1962
Image(s)

Box 70, Folder 9  Morse, Albert L., 1937-1939
Image(s)

Box 70, Folder 10  Mortari, Luisa, 1963-1967
Image(s)

Box 70, Folder 11  Mortimer, Stanley, 1923-1949
Image(s)

Box 70, Folder 12  Moser, Hugo, 1931-1936
Image(s)

Box 70, Folder 13  Moser, Hugo, 1937-1949
Image(s)

Box 70, Folder 14  Moss, David C., 1929-1938
Image(s)

Box 70  Mouchy, Duchesse de (see de Mouchy, Duchesse)

Box 70, Folder 15  Moulton, Arthur, 1931-1932
Image(s)

Box 70, Folder 16  Moulton House, 1925-1927
Image(s)
(lease of Moulton House; see also William B. May Real Estate Co., Inc.)

Box 70, Folder 17  Mount Holyoke College, 1950
Image(s)

Box 70, Folder 18  Mountbatten, Lady Louis, 1929-1940
Image(s)

Box 70  Moyne, Lord (see Guinness, Walter Edward)
Box 70, Folder 19  Mumford, Lewis, 1932-1935
Image(s)

Box 70  Mumm, Walter von (see von Mumm, Walter)

Box 70, Folder 20  Mundelein, Cardinal G. W., 1923-1930
Image(s)

Box 70, Folder 21  Mundheim, Mrs. Samuel, 1925-1931
Image(s)

Box 70, Folder 22  Murphy, Dr. George E., 1955-1971
Image(s)

Box 70, Folder 23  Murray, I. S., 1964
Image(s)

Box 70, Folder 24  Myers, George Hewitt, 1924-1936
Image(s)

Box 70, Folder 25  Miscellaneous M: Maa-Mak, 1921-1971
Image(s)

Box 70, Folder 26  Miscellaneous M: Mal-Man, 1923-1974
Image(s)

Box 71, Folder 1  Miscellaneous M: Mar-Mas, 1924-1971
Image(s)

Box 71, Folder 2  Miscellaneous M: Mat-Maz, 1923-1966
Image(s)

Box 71, Folder 3  Miscellaneous M: McA-McD, 1925-1958
Image(s)

Box 71, Folder 4  Miscellaneous M: McE-Mdi, 1923-1956
Image(s)

Box 71, Folder 5  Miscellaneous M: Mea-Meo, 1923-1971
Image(s)

Box 71, Folder 6  Miscellaneous M: Mer-Mey, 1924-1976
Image(s)

Box 71, Folder 7  Miscellaneous M: Mic-Mil, 1924-1969
Box 71, Folder 8  Miscellaneous M: Min-Mit, 1925-1959
Image(s)

Box 71, Folder 9  Miscellaneous M: Moa-Mon, 1925-1975
Image(s)

Box 71, Folder 10  Miscellaneous M: Moo-Mor, 1925-1967
Image(s)

Box 71, Folder 11  Miscellaneous M: Mos-Moy, 1924-1974
Image(s)

Box 71, Folder 12  Miscellaneous M: Mud-Myk, 1923-1974
Image(s)

Box 72, Folder 1  Naef, Dr. Hans, 1954-1960
Image(s)

Box 72, Folder 2  Naef, Dr. Hans, 1961-1977
Image(s)

Box 72, Folder 3  Namm, Benjamin H., 1924-1938
Image(s)

Box 72, Folder 4  Namy, Claude, 1973
Image(s)

Box 72, Folder 5  Naphen, George F., 1925-1932
Image(s)

Box 72, Folder 6  Nash, Steven, 1969-1970
Image(s)

Box 72, Folder 7  Nast, Condé, 1924-1941
Image(s)

Box 72, Folder 8  Nathan, Dr. Fritz, 1946-1957
Image(s)

Box 72, Folder 9  Nathan, Dr. Peter, 1964-1976
Image(s)

Box 72, Folder 10  National Recovery Administration, 1933-1934
Image(s)
Box 72, Folder 11  National Sculpture Society, 1948-1951
Image(s)

Box 72, Folder 12  Naumberg, Aaron, 1925-1927
Image(s)

Box 72, Folder 13  Naumberg, Walter W., 1926-1927
Image(s)

Box 72, Folder 14  Neal, W. Keith, 1940-1941
Image(s)

Box 72, Folder 15  Nelson, Robert B., 1925
Image(s)

Box 72, Folder 16  Nesi, Pierre F., 1938-1939
Image(s)

Box 72, Folder 17  Nesi, Pierre F., 1940 January-June
Image(s)

Box 72, Folder 18  Nesi, Pierre F., 1940 July-December
Image(s)

Box 72, Folder 19  Nesi, Pierre F., 1949
Image(s)

Box 72, Folder 20  Netcher, Gladys, 1925-1936
Image(s)

Box 72, Folder 21  Netherlands Embassy, 1944-1962
Image(s)

Box 72  Neupert Galerie (see Galerie Neupert, A.G.)

Box 73, Folder 1  New York Art Calendar, 1932-1936
Image(s)

Box 73, Folder 2  New York Public Library, 1928-1946
Image(s)

Box 73, Folder 3  New York Times, 1924-1962
Box 73, Folder 18  Norden, Else, 1923-1926
Image(s)

Box 73, Folder 19  Norman, Aaron E., 1926-1934
Image(s)

Box 73, Folder 20  Norton, D. Z., 1925
Image(s)

Box 73, Folder 21  Norton, Elizabeth G., 1943-1945
Image(s)

Box 73, Folder 22  Norton, Ralph H., 1938-1948
Image(s)

Box 73, Folder 23  Miscellaneous N: Nad-Nas, 1926-1970
Image(s)

Box 73, Folder 24  Miscellaneous N: Nat-Nav, 1924-1966
Image(s)

Box 73, Folder 25  Miscellaneous N: Nea-Nev, 1923-1970
Image(s)

Box 73, Folder 26  Miscellaneous N: New, 1924-1971
Image(s)

Box 73, Folder 27  Miscellaneous N: Nia-Nye, 1923-1971
Image(s)

Box 74, Folder 1  Oberlaender, Gustav, 1933-1936
Image(s)

Box 74, Folder 2  O'Brien, John, 1967-1972
Image(s)

Box 74, Folder 3  Offner, Richard, 1935-1937
Image(s)

Box 74, Folder 4  Old Master Galleries, Ltd., 1971-1974
Image(s)

Box 74, Folder 5  Oppenheimer, F. G., 1933-1939
Box 74, Folder 6
Oppenheimer, Mr. and Mrs. Julius, 1935-1938
Image(s)

Box 74, Folder 7
Oppenheimer, Robert, 1942-1946
Image(s)

Box 74, Folder 8
Ordway, Katherine, 1940-1959
Image(s)

Box 74, Folder 9
Ormond, J. L., 1958-1967
Image(s)

Box 74, Folder 10
Osborn, William Church, 1925-1944
Image(s)

Box 74, Folder 11
Osborne, Sidney, 1928-1939
Image(s)

Box 74, Folder 12
Osler, Mrs. P. F. (Audrey), 1937-1948
Image(s)

Box 74, Folder 13
Otto Seligman Gallery, 1954-1966
Image(s)

Box 74, Folder 14
O'Toole, James Saint Laurence, 1927-1932
Image(s)

Box 74, Folder 15
O'Toole, James Saint Laurence, 1933
Image(s)

Box 74, Folder 16
O'Toole, James Saint Laurence, 1934-1943
Image(s)

Box 74, Folder 17
Ouellette, Edward F., 1954-1956
Image(s)

Box 74, Folder 18
Owen, Mrs. Kenneth Dale, 1974
Image(s)

Box 74, Folder 19
Owen, Richard, 1928-1946
Image(s)

Box 74, Folder 20
Owsley, Louis S., 1924-1927
Box 74, Folder 21  Miscellaneous O: O'Br-Ogi, 1924-1972
        Image(s)

Box 74, Folder 22  Miscellaneous O: Ohr-Ope, 1924-1971
        Image(s)

Box 74, Folder 23  Miscellaneous O: Opp-Oxn, 1923-1968
        Image(s)

Box 74, Folder 24  P. & D. Colnaghi & Co., Ltd., 1950-1957
        Image(s)

Box 74, Folder 25  P. & D. Colnaghi & Co., Ltd., 1958-1962
        Image(s)

Box 74, Folder 26  P. & D. Colnaghi & Co., Ltd., 1963-1977
        Image(s)

Box 74, Folder 27  P. Jackson Higgs, 1927-1929
        Image(s)

Box 74, Folder 28  P. W. French & Co., Inc., 1923-1960
        Image(s)

Box 74, Folder 29  Pach, Walter, 1932-1952
        Image(s)

Box 74, Folder 30  Pach, Walter, 1954-1958
        Image(s)

Box 74, Folder 31  Paepcke, Mrs. Walter P., 1939-1949
        Image(s)

Box 75, Folder 1  Paine, Robert Treat, II, 1931-1939
        Image(s)

Box 75, Folder 2  Paley, Mr. and Mrs. William S., 1930-1963
        Image(s)

Box 75, Folder 3  Palmer, Harold, 1925-1927
        Image(s)

Box 75, Folder 4  Palmer, Honoré, 1931-1948
Box 75, Folder 5  Palmer, Mr. and Mrs. Potter, 1925-1947
Image(s)

Box 75, Folder 6  Palmer, Russell, 1924-1925
Image(s)

Box 75, Folder 7  Panofsky, Erwin, 1934-1940
Image(s)

Box 75, Folder 8  Pantheon (see also Mayer, August L.), 1927-1962
Image(s)

Box 75, Folder 9  Pardo, B., 1961
Image(s)

Box 75, Folder 10  Park Avenue Association, 1923-1929
Image(s)

Box 75, Folder 11  Park-Lewis, Katharine, 1923
Image(s)

Box 75, Folder 12  Parke-Bernet Galleries, Inc., 1939-1951
Image(s)

Box 75, Folder 13  Parke-Bernet Galleries, Inc., 1953-1976
Image(s)

Box 75, Folder 14  Parker, Frederick S. (Putnam Foundation), 1954-1957
Image(s)

Box 75, Folder 15  Parker, Mrs W. R., 1924-1926
Image(s)

Box 75, Folder 16  Parmelee, James, 1924-1926
Image(s)

Box 75, Folder 17  Parish-Watson & Co., Inc., 1928-1939
Image(s)

Box 75, Folder 18  Parson, Hubert T., 1924-1925
Image(s)

Box 75, Folder 19  Parsons, Harold Woodbury, 1933-1935
Image(s)
Box 75, Folder 20  Parsons, Harold Woodbury, 1935-1939
Image(s)

Box 75, Folder 21  Parsons, Harold Woodbury, 1940-1954
Image(s)

Box 75, Folder 22  Parsons, Schuyler L., 1936-1943
Image(s)

Box 75, Folder 23  Passez, Mme. Claude, 1968-1976
Image(s)

Box 75, Folder 24  Patterson, Mr. and Mrs. Frederick B., 1924-1929
Image(s)

Box 75, Folder 25  Patterson, Mr. and Mrs. Robert D., 1924-1945
Image(s)

Box 75, Folder 26  Patterson, Rufus, 1925-1926
Image(s)

Box 75, Folder 27  Paul, Maury H. B., 1930-1940
Image(s)

Box 75, Folder 28  Paul Prouté, S.A., 1964-1975
Image(s)

Box 75, Folder 29  Payson, Mrs. Charles Shipman, 1928-1947
Image(s)

Box 75, Folder 30  Pecci-Blunt, Count Cecil, 1939-1945
Image(s)

Box 75, Folder 31  Peck, Arthur (see also Jacques Seligmann & Fils), 1940-1949
Image(s)

Box 75, Folder 32  Peel & Humphris, Ltd., 1962-1973
Image(s)

Box 75, Folder 33  Peierls, Frederick & Siegfried, 1924-1928
Image(s)

Box 76, Folder 1  Penn, Ramon A., 1925
Box 76, Folder 2  Pennewill, Mrs. Edward E., 1935
Image(s)

Box 76, Folder 3  Pennsylvania (Visits and Contacts), 1944-1948
Image(s)

Box 76, Folder 4  Penrose, Mr. and Mrs. Spencer, 1931-1948
Image(s)

Box 76, Folder 5  Pepper, Charles H., 1925-1926
Image(s)

Box 76, Folder 6  Pereda, Mr. and Mrs. Jorge, 1939-1941
Image(s)

Box 76, Folder 7  Pereire, Roger, 1945
Image(s)

Box 76, Folder 8  Perlès, Claude, 1961-1967
Image(s)

Box 76, Folder 9  Perlès, Claude, 1969-1977
Image(s)

Box 76, Folder 10  Perls, Frank, 1941-1952
Image(s)

Box 76, Folder 11  Perls, Hugo, 1939-1945
Image(s)

Box 76, Folder 12  Petit, Mme. Paul, 1957-1958
Image(s)

Box 76, Folder 13  Pew, J. Howard, 1936-1938
Image(s)

Box 76, Folder 14  Pforzheimer, Mr. and Mrs. Walter, 1924-1928
Image(s)

Box 76, Folder 15  Pforzheimer, Mr. and Mrs. Walter, 1929
Image(s)

Box 76, Folder 16  Pforzheimer, Mr. and Mrs. Walter, 1930
Box 76, Folder 17  Pforzheimer, Mr. and Mrs. Walter, 1931-1975
Image(s)

Box 76, Folder 18  Phaidon Press, Ltd., 1961-1969
Image(s)

Box 76, Folder 19  Phillips, Duncan, 1924-1935
Image(s)

Box 76, Folder 20  Phipps, Fillmore, 1939-1940
Image(s)

Box 76, Folder 21  Phipps, John S., 1923-1947
Image(s)

Box 76, Folder 22  Phipps, Mr. and Mrs. Ogden, 1939-1949
Image(s)

Box 76, Folder 23  Photograph Requests (see also Research Requests), 1965-1973
Image(s)

Box 76, Folder 24  Picasso, Pablo, 1936-1937, undated
Image(s)

Box 76, Folder 25  Pichtetto, Stephen S., 1948-1949
Image(s)

Box 76, Folder 26  Pickett, Grace, 1954
Image(s)

Box 76, Folder 27  Pickhardt, Carl E., Jr., 1931-1935
Image(s)

Box 76, Folder 28  Pickhardt, Carl E., Jr., 1936-1972
Image(s)

Box 77, Folder 1  Pictures on Exhibit, 1938-1951
Image(s)

Box 77, Folder 2  Pierce, Mrs. Henry J. (Mary), 1937-1942
Image(s)

Box 77, Folder 3  Pierpont Morgan Library, 1930-1939
Box 77, Folder 4  Pietri, Dr. Alejandro, 1945-1952

Box 77, Folder 5  Pijoan, Joseph, 1927-1933

Box 77, Folder 6  Pillsbury, Alfred F., 1924-1935

Box 77, Folder 7  Pitcairn, Raymond, 1922-1924

Box 77, Folder 8  Pitcairn, Raymond, 1925-1927

Box 77, Folder 9  Pitcairn, Raymond, 1930-1956

Box 77, Folder 10  Pitcairn, Theodore, 1930-1947

Box 77, Folder 11  Pittman, Doris McM., 1925-1926

Box 77, Folder 12  Pittman, Hobson, 1935

Box 77, Folder 13  Plandiura, Luis, 1924-1948

Box 77, Folder 14  Planiscig, Leone, 1926-1935

Box 77, Folder 15  Planiscig, Leone, 1936-1950

Box 77, Folder 16  Planiscig, Leone, 1951-1953

Box 77, Folder 17  Plant, Mrs. Henry B., 1925-1930

Box 77, Folder 18  Platt, Mr. and Mrs. Dan Fellows, 1927-1943
Box 77, Folder 19  Plaut, Mrs. Jacob, 1934-1935
Image(s)

Box 77, Folder 20  Podgoursky, Count Ivan, 1937-1939
Image(s)

Box 77, Folder 21  Polaillon-Kerven, G., 1947-1977
Image(s)

Box 77  Polk & Co. (see R. L. Polk & Co., Inc.)

Box 77, Folder 22  Pollak, Ignatius (Ignace) G., 1923-1924
Image(s)

Box 77, Folder 23  Pollak, Ignatius (Ignace) G., 1925-1928
Image(s)

Box 77, Folder 24  Poor's Publishing Co., 1932-1938
Image(s)

Box 77, Folder 25  Poor's Publishing Co., 1938-1950
Image(s)

Box 77, Folder 26  Pope, Lillian W., 1927-1929
Image(s)

Box 77, Folder 27  Pope-Hennessy, John, 1939-1944
Image(s)

Box 77, Folder 28  Popper, Lisl, 1946-1967
Image(s)

Box 78, Folder 1  Porter, A. Kingsley, 1923-1943
Image(s)

Box 78, Folder 2  Porter, Bruce, 1924-1925
Image(s)

Box 78, Folder 3  Porter, Mr. and Mrs. Cole, 1938-1941
Image(s)

Box 78, Folder 4  Porter, Mr. and Mrs. George F., 1925-1972
Box 78, Folder 5  Portrait Painters' Clearing House, 1941-1942  Image(s)

Box 78, Folder 6  Post, George B., 1926-1929  Image(s)

Box 78, Folder 7  Post, Marjorie Merriweather (Mrs. E. F. Hutton), 1924-1939  Image(s)

Box 78, Folder 8  Postal Telegraph-Cable Company, 1923-1929  Image(s)

Box 78, Folder 9  Pouncey, Philip, 1966-1969  Image(s)

Box 78, Folder 10  Pourtalès, Graf de, 1961-1962  Image(s)

Box 78, Folder 11  Powell, William, 1938-1939  Image(s)

Box 78, Folder 12  Pratt, Mrs. Frederick B., 1923-1935  Image(s)

Box 78, Folder 13  Pratt, Mrs. Harold Irving, 1923-1943  Image(s)

Box 78, Folder 14  Pratt, John T., 1935-1936  Image(s)

Box 78, Folder 15  Pressinger, A. E., 1924-1927  Image(s)

Box 78, Folder 16  Preston, Stuart, 1958-1961  Image(s)

Box 78  Preuschen, Gerhard von (see von Preuschen, Gerhard)

Box 78, Folder 17  Price, E. F., 1924-1926  Image(s)

Box 78, Folder 18  Price, Eli K., 1930-1932  Image(s)
Box 78
Price, Tone (see Tone Price Rare Books)

Box 78, Folder 19
Price, Vincent, 1938-1949

Box 78, Folder 20
Price Waterhouse & Co., 1927-1941

Box 78, Folder 21
Prichitt, Hugh, K., 1924-1926

Box 78, Folder 22
Prince, Leo M., 1923-1924

Box 78, Folder 23
Proskauer, Rose & Paskus, 1926-1935

Box 78, Folder 24
Proskauer, Rose & Paskus, 1936

Box 78, Folder 25
Proskauer, Rose & Paskus, 1937-1940

Box 78
Prouté, Paul (see Paul Prouté, S.A.)

Box 78, Folder 26
Pruyne, Mary, 1933-1939

Box 78, Folder 27

Box 78, Folder 28
Publicity, 1925-1926

Box 78, Folder 29
Publicity, 1959-1961

Box 78, Folder 30
Puiforcat, Jean E., 1941-1942

Box 78, Folder 31
Pulitzer, Joseph, Jr., 1925-1948

Box 78, Folder 32
Pulitzer, Joseph, Jr., 1949-1968
Box 78, Folder 33  Putzel, Howard, 1935-1941
Image(s)

Box 78  Puyvelde, Leo van (see van Puyvelde, Leo)

Box 78, Folder 34  Pyne, Percy B., 1924-1936
Image(s)

Box 79, Folder 1  Miscellaneous P: Pac-Pao, 1923-1974
Image(s)

Box 79, Folder 2  Miscellaneous P: Par, 1925-1970
Image(s)

Box 79, Folder 3  Miscellaneous P: Pas-Pay, 1926-1969
Image(s)

Box 79, Folder 4  Miscellaneous P: Pea-Pep, 1925-1977
Image(s)

Box 79, Folder 5  Miscellaneous P: Per-Pew, 1925-1961
Image(s)

Box 79, Folder 6  Miscellaneous P: Pfa-Pfo, 1926-1949
Image(s)

Box 79, Folder 7  Miscellaneous P: Pha-Phi, 1923-1968
Image(s)

Box 79, Folder 8  Miscellaneous P: Pia-Pie, 1924-1968
Image(s)

Box 79, Folder 9  Miscellaneous P: Pil-Pit, 1935-1968
Image(s)

Box 79, Folder 10  Miscellaneous P: Pla-Plu, 1924-1962
Image(s)

Box 79, Folder 11  Miscellaneous P: Poc-Pom, 1923-1964
Image(s)

Box 79, Folder 12  Miscellaneous P: Pon-Pow, 1924-1977
Box 79, Folder 13  Miscellaneous P: Pra-Pre, 1924-1968
                  Image(s)

Box 79, Folder 14  Miscellaneous P: Pri-Pro, 1925-1959
                  Image(s)

Box 79, Folder 15  Miscellaneous P: Pru-Pyn, 1924-1977
                  Image(s)

Box 79  Quaritch, Bernard (see Bernard Quaritch, Ltd.)

Box 79, Folder 16  Quatre Chemins-Editart, 1950-1961
                  Image(s)

Box 79, Folder 17  Quatre Chemins-Editart, 1962-1976
                  Image(s)

Box 79, Folder 18  Queensberry, Lord and Lady, 1927-1931
                  Image(s)

Box 79, Folder 19  Quillet, B., 1952-1976
                  Image(s)

Box 79, Folder 20  Quinn, Mr. and Mrs. Charles H., 1928-1936
                  Image(s)

Box 79, Folder 21  Miscellaneous Q, 1923-1957
                  Image(s)

Box 80, Folder 1  R.C.A. Communications, Inc. (see also Radio Corporation of America),
                  1941-1974
                  Image(s)

Box 80, Folder 2  R. L. Polk & Co., Inc., 1923-1950
                  Image(s)

Box 80, Folder 3  Rabow, Alexandre & Rose, 1955-1958
                  Image(s)

Box 80, Folder 4  Radeke, Eliza G., 1925-1929
                  Image(s)

Box 80, Folder 5  Radio Corporation of America (see also R. C. A. Communications, Inc.), 1923
Box 80, Folder 6  Raeber, Dr. Willi, 1954
Image(s)

Box 80, Folder 7  Railway Express Agency, 1938-1958
Image(s)

Box 80, Folder 8  Rains, Samuel G., 1932
Image(s)

Box 80, Folder 9  Raiss, Carl, 1916-1939
Image(s)

Box 80, Folder 10  Ramage, Alfred H., 1924-1940
Image(s)

Box 80, Folder 11  Ramus, Charles F., 1936-1973
Image(s)

Box 80  Rancheraye & Co. (see De La Rancheraye & Co.)

Box 80, Folder 12  Randahl Shop, 1934-1935
Image(s)

Box 80, Folder 13  Randall, L. V., 1942-1962
Image(s)

Box 80, Folder 14  Rasmussen, Mr. and Mrs. George, 1924-1925
Image(s)

Box 80, Folder 15  Rasmussen, Mr. and Mrs. George, 1926-1927
Image(s)

Box 80, Folder 16  Rasmussen, Mr. and Mrs. George, 1928-1930
Image(s)

Box 80, Folder 17  Rasmussen, Mr. and Mrs. George, 1930-1934
Image(s)

Box 80, Folder 18  Rasmussen, Mr. and Mrs. George, 1935-1936
Image(s)

Box 80, Folder 19  Rasmussen, Mr. and Mrs. George, 1937-1942
Series 1: Correspondence
Jacques Seligmann & Co. records
AAA.jacqself

Image(s)

Box 80, Folder 20  Rasmussen, Henry N., 1946
Image(s)

Box 80, Folder 21  Ratton, Charles, 1950-1972
Image(s)

Box 80, Folder 22  Rauch, Nicholas, 1952-1960
Image(s)

Box 80, Folder 23  Raymond & Raymond, Inc., 1936-1949
Image(s)

Box 80, Folder 24  Rea, Mrs. Henry R., 1924-1927
Image(s)

Box 80, Folder 25  Read, Helen Appleton, 1940-1943
Image(s)

Box 80, Folder 26  Réau, Louis, 1925-1953
Image(s)

Box 80, Folder 27  Réau, Louis, 1955-1967
Image(s)

Box 80  Rebay, Hilda (see Solomon R. Guggenheim Foundation, 1941-1953

Box 80, Folder 28  Reber, Dr. G. F., 1932-1956
Image(s)

Box 80, Folder 29  Reckford, Mrs. Louis, 1925-1935
Image(s)

Box 80, Folder 30  Redmond, Roland, 1949-1950
Image(s)

Box 80, Folder 31  Redon, Arî, 1950-1955
Image(s)

Box 80, Folder 32  Reed, Mrs. Verner Z., 1925-1936
Image(s)

Box 80, Folder 33  Reford, Mr. and Mrs. Robert W., 1922-1940
<table>
<thead>
<tr>
<th>Box 80, Folder 34</th>
<th>Rehm, T. R., 1950-1951</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 80</th>
<th>Reid &amp; Lefèvre, Ltd. (see Alex Reid &amp; Lefèvre, Ltd.)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 80, Folder 35</th>
<th>Reinhardt Galleries, 1924-1939</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 80, Folder 36</th>
<th>Reinhart, Oskar, 1934-1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 80, Folder 37</th>
<th>Reiter, Murray, 1965</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 1</th>
<th>Remarque, Erich M., 1940-1943</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 2</th>
<th>Remington Rand, Inc., 1923-1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81</th>
<th>Remington Typewriter Company (see Remington Rand, Inc.)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 3</th>
<th>Remy, R., 1950-1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 4</th>
<th>Rentschler, Mr. and Mrs. George A., 1938-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 5</th>
<th>Research Requests (see also Photograph Requests), 1966-1972</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 6</th>
<th>Research Requests (see also Photograph Requests), 1973-1976</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 7</th>
<th>Resch, Franz, 1960-1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 8</th>
<th>Resor, Stanley, 1927-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 9</th>
<th>Revue de L'Art, 1970-1974</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 81, Folder 10</th>
<th>Rewald, John, 1943-1978</th>
</tr>
</thead>
</table>
Box 81, Folder 11  Reynolds, Andrew K., 1925
Box 81, Folder 12  Rheims, Maurice, 1946-1953
Box 81, Folder 13  Rheims, Maurice, 1954-1964
Box 81, Folder 14  Rheims, Maurice, 1965-1976
Box 81, Folder 15  Rhode, Mr. and Mrs. William, 1930-1935
Box 81  Ricci, Seymour de (see de Ricci, Seymour)
Box 81, Folder 16  Rice, Mrs. Alexander Hamilton (Eleanor E.), 1923-1927
Box 81, Folder 17  Richard, Harold C., 1928-1929
Box 81, Folder 18  Richter, Mr. and Mrs. George M., 1932-1943
Box 81, Folder 19  Riddle, Mrs. John Wallace, 1937-1946
Box 81, Folder 20  Riezler, Kurt, 1941-1943
Box 81, Folder 21  Rinek, Charles Norvin, 1939-1941
Box 81, Folder 22  Ring, Grete, 1946-1951
Box 81, Folder 23  Ringling, Mr. and Mrs. John, 1924-1929
Box 81, Folder 24  Robbins, Horace, 1925-1926
Box 81, Folder 25  Robertson, Martha Barton, 1956-1962
Box 81, Folder 26  Robertson, Werring & Barto, Inc., 1926
Box 81, Folder 27  Robinson, Celia Sachs, 1936-1937
Box 81, Folder 28  Robinson, Edward G., 1935-1940
Box 81, Folder 29  Robinson, Edward G., 1941-1960
Box 81  Robinson, Gertrude Gheen (see Miss Gheen, Inc.)
Box 81, Folder 30  Roche, Martine, 1967
Box 81, Folder 31  Rochelle, Mrs. R. C., 1947-1948
Box 81, Folder 32  Rochet, André, 1949
Box 81, Folder 33  Rockefeller, Godfrey S., 1940-1943
Box 81, Folder 34  Rockefeller, Mr. and Mrs. John D., Jr., 1924-1947
Box 81, Folder 35  Rockefeller, Nelson A., 1932-1950
Box 81, Folder 36  Roditi, Edouard and Violet, 1946-1947
Box 81, Folder 37  Roebling, Mrs. W. A., 1924-1927
Box 81, Folder 38  Roesler, Norbert L. H., 1969-1970
Box 82, Folder 1  Roger-Marx, Claude, 1954-1955

Box 82, Folder 2  Roger-Viollet, 1954-1965

Box 82, Folder 3  Rogers, Grace Rainey, 1924-1945

Box 82, Folder 4  Rogers, Mr. and Mrs. Henry H., 1911-1951

Box 82, Folder 5  Rogers, Mary Benjamin, 1929-1931

Box 82, Folder 6  Rogers, William A., 1925-1926

Box 82, Folder 7  Rohner, Gehrig & Co., Inc., 1951

Box 82, Folder 8  Rolick, Esther G., 1948-1956

Box 82, Folder 9  Romadka, Mary T., 1938-1939

Box 82, Folder 10  Romer, Charles, 1923-1924

Box 82, Folder 11  Roncin, Gustave, 1926-1932

Box 82, Folder 12  Roosevelt Recitals, 1927-1929

Box 82, Folder 13  Ropes, Mrs. Horace, 1925-1948

Box 82, Folder 14  Rorimer, James, 1925-1953

Box 82, Folder 15  Rose, Billy, 1940-1956
<table>
<thead>
<tr>
<th>Box 82, Folder 16</th>
<th>Roselius, Ludwig, 1972</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 82, Folder 17</td>
<td>Roseman, Charles, Jr., 1944-1951</td>
</tr>
<tr>
<td>Box 82, Folder 18</td>
<td>Rosen, Walter T., 1924-1936</td>
</tr>
<tr>
<td>Box 82, Folder 19</td>
<td>Rosenbach, A. W., 1929-1933</td>
</tr>
<tr>
<td>Box 82, Folder 20</td>
<td>Rosenbaum, Mrs. Joseph H., 1940-1943</td>
</tr>
<tr>
<td>Box 82, Folder 21</td>
<td>Rosenberg &amp; Stiebel, 1949-1958</td>
</tr>
<tr>
<td>Box 82, Folder 22</td>
<td>Rosenberg, Paul, 1933-1946</td>
</tr>
<tr>
<td>Box 82, Folder 23</td>
<td>Rosenberg, Saemy, 1939</td>
</tr>
<tr>
<td>Box 82, Folder 24</td>
<td>Rosenbloom, Arthur, M., 1939-1944</td>
</tr>
<tr>
<td>Box 82, Folder 25</td>
<td>Rosenblum, Robert, 1969-1970</td>
</tr>
<tr>
<td>Box 82, Folder 26</td>
<td>Rosenfeld, Mr. and Mrs. Ernst, 1924-1937</td>
</tr>
<tr>
<td>Box 82, Folder 27</td>
<td>Rosenthal, A., 1960</td>
</tr>
<tr>
<td>Box 82, Folder 28</td>
<td>Rosenthal, Erwin, 1952-1956</td>
</tr>
<tr>
<td>Box 82, Folder 29</td>
<td>Rosenthal, Heinrich, 1953</td>
</tr>
<tr>
<td>Box 82, Folder 30</td>
<td>Rosenthal, Ludwig (name changed to Randall in 1942), 1937-1939</td>
</tr>
</tbody>
</table>
Box 82, Folder 31  Rosenthal, Mr. and Mrs. Moritz, 1929-1940
Box 82, Folder 32  Rosenthal, Paul and Ethel, 1935-1938
Box 82, Folder 33  Rosenwald, Mrs. Julius, 1925-1926
Box 82, Folder 34  Rosenwald, Lessing J., 1930-1953
Box 82, Folder 35  Rosenwald, Mr. and Mrs. Richard M., 1944-1948
Box 82, Folder 36  Ross, Mrs. Burke, 1925-1926
Box 82, Folder 37  Ross, Chandler, 1927-1929
Box 82, Folder 38  Ross, Denman, 1925-1931
Box 82, Folder 39  Rossbach, Mr. and Mrs. Harry, 1925-1926
Box 82, Folder 40  Rothenstein, John, 1942-1947
Box 82, Folder 41  Rothschild, Baroness Edouard de, 1952
Box 82, Folder 42  Rothschild, Baron and Baroness Eugène de, 1925-1941
Box 82, Folder 43  Rothschild, Baron Henri de, 1940-1945
Box 82, Folder 44  Rothschild, Herbert M., 1958
Box 82, Folder 45  Rothschild, Mr. and Mrs. Maurice, 1925-1952, undated
Box 82, Folder 46  Rothschild, Max, 1929-1935
Image(s)

Box 82, Folder 47  Rothschild, Baron Robert de, 1941-1945
Image(s)

Box 82, Folder 48  Rothschild, Mr. and Mrs. Robert F., 1967-1974
Image(s)

Box 82, Folder 49  Rothschild, Mr. and Mrs. Walter N., 1927-1937
Image(s)

Box 82, Folder 50  Rottier, J. M., 1953
Image(s)

Box 82, Folder 51  Rougeron, M. J., 1925-1928
Image(s)

Box 82, Folder 52  Rouss, Mr. and Mrs. P. W., 1925-1926
Image(s)

Box 82, Folder 53  Rozet, Claude, 1976
Image(s)

Box 83, Folder 1  Rubin, Mr. and Mrs. J. Robert, 1935-1945
Image(s)

Box 83, Folder 2  Rudier, A., 1935-1949
Image(s)

Box 83, Folder 3  Rudolf Wendel, Inc., undated
Image(s)

Box 83, Folder 4  Runes, Mary, 1937
Image(s)

Box 83, Folder 5  Ruppert, Jacob, 1925-1936
Image(s)

Box 83, Folder 6  Rushmore, Delight, 1934-1935
Image(s)

Box 83, Folder 7  Russell, Mrs. Charles H., Jr., 1932-1946
Box 83, Folder 8  Russell, Mrs. Henry P., 1933-1948
Image(s)

Box 83, Folder 9  Rust-Oppenheim, August, 1928-1938
Image(s)

Box 83, Folder 10  Ryan, Mrs. John B., 1949-1954
Image(s)

Box 83, Folder 11  Ryan, Mr. and Mrs. John D., 1925-1927
Image(s)

Box 83, Folder 12  Ryan, Thomas F., 1924-1932
Image(s)

Box 83, Folder 13  Ryback, Sonia, 1937-1938
Image(s)

Box 83, Folder 14  Ryerson, Mr. and Mrs. Joseph T., 1925-1949
Image(s)

Box 83, Folder 15  Ryle, Dorothy, 1937-1938
Image(s)

Box 83, Folder 16  Miscellaneous R: R-Ra, 1925-1977
Image(s)

Box 83, Folder 17  Miscellaneous R: Re, 1924-1976
Image(s)

Box 83, Folder 18  Miscellaneous R: Rh-Ric, 1923-1972
Image(s)

Box 83, Folder 19  Miscellaneous R: Rid-Riz, 1926-1976
Image(s)

Box 83, Folder 20  Miscellaneous R: Rob-Roc, 1924-1971
Image(s)

Box 83, Folder 21  Miscellaneous R: Rod-Ror, 1924-1975
Image(s)

Box 83, Folder 22  Miscellaneous R: Ros, 1924-1970
Image(s)
Box 83, Folder 23  Miscellaneous R: Rot-Roz, 1925-1970  Image(s)

Box 83, Folder 24  Miscellaneous R: Rub-Rum, 1923-1952  Image(s)

Box 83, Folder 25  Miscellaneous R: Run-Ry, 1925-1966  Image(s)

Box 84, Folder 1  Sabin, Frank T., 1926-1960  Image(s)

Box 84, Folder 2  Sabin, William, 1928-1935  Image(s)

Box 84, Folder 3  Sachs, Arthur, 1924-1929  Image(s)

Box 84, Folder 4  Sachs, Arthur, 1930-1941  Image(s)

Box 84, Folder 5  Sachs, Arthur, 1942  Image(s)

Box 84, Folder 6  Sachs, Arthur, 1943-1945  Image(s)

Box 84, Folder 7  Sachs, Arthur, 1946-1949  Image(s)

Box 84, Folder 8  Sachs, Arthur, 1949  Image(s)

Box 84, Folder 9  Sachs, Arthur, 1950  Image(s)

Box 84, Folder 10  Sachs, Arthur, 1951-1957  Image(s)

Box 84, Folder 11  Sachs, Edith, 1924-1942  Image(s)

Box 84, Folder 12  Sachs, Mr. and Mrs. Harry, 1923-1925  Image(s)
<table>
<thead>
<tr>
<th>Box 84, Folder 13</th>
<th>Sachs, Mr. and Mrs. Harry, 1926-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 84, Folder 14</td>
<td>Sachs, Howard, 1925-1965</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 84, Folder 15</td>
<td>Sachs, Maurice, 1931-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 84, Folder 16</td>
<td>Sachs, Paul J., 1929-1931</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 1</td>
<td>Sacknoff, Mrs. Serge, 1943-1946</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 2</td>
<td>Safron, Max, 1939-1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85</td>
<td>Saher, Mrs. Edward (Lilla) van</td>
</tr>
<tr>
<td></td>
<td>(see van Saher, Mrs. Edward [Lilla])</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 3</td>
<td>Sage, H. M., 1924-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 4</td>
<td>Sage-Quinton, Cornelia, 1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 5</td>
<td>Saidenberg, Mrs. Daniel, 1948-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 6</td>
<td>Saisselin, Rémy, 1964-1971</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 7</td>
<td>Saklatwalla, Mr. and Mrs. B. D., 1937-1945</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 8</td>
<td>Salomon, Antoine, 1960-1964</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 9</td>
<td>Salomon, Jacques, 1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 85, Folder 10</td>
<td>Saltonstall, Mrs. R. M., 1938-1943</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Box 85, Folder 11  Salz, Sam, 1938-1945
Image(s)

Box 85, Folder 12  Samuel H. Kress Foundation, 1924-1938
Image(s)

Box 85, Folder 13  Samuel H. Kress Foundation, 1939-1950
Image(s)

Box 85, Folder 14  Samuel H. Kress Foundation, 1951-1953
Image(s)

Box 85, Folder 15  Samuel H. Kress Foundation, 1954-1977
Image(s)

Box 85, Folder 16  Samuel T. Freeman & Co., 1943-1963
Image(s)

Box 85, Folder 17  Sanchez Canton, F., 1934-1935
Image(s)

Box 85, Folder 18  Sandblom, Philip, 1938-1959
Image(s)

Box 85, Folder 19  Sandoz, Marc, 1957-1960
Image(s)

Box 85, Folder 20  Sandoz, Marc, 1961
Image(s)

Box 85, Folder 21  Sandoz, Marc, 1962
Image(s)

Box 85, Folder 22  Sandoz, Marc, 1963
Image(s)

Box 85, Folder 23  Sandoz, Marc, 1964
Image(s)

Box 85, Folder 24  Sandoz, Marc, 1965-1966
Image(s)

Box 85, Folder 25  Sandoz, Marc, 1967-1974
Box 85, Folder 26  Sandoz, Maurice, 1941-1942

Box 86, Folder 1  Sanes, Samuel, 1946

Box 86, Folder 2  Sansoni Publishers, 1953

Box 86, Folder 3  Sarnoff, David, 1935-1943

Box 86, Folder 4  Sassoon, Philip, 1932-1933

Box 86, Folder 5  Satterwhite, Dr. Preston Pope, 1925-1942

Box 86, Folder 6  Saturday Review, 1951-1958

Box 86, Folder 7  Scarlett, Rolph, 1943-1950

Box 86, Folder 8  Schaeffer Galleries, Inc., 1936-1967

Box 86, Folder 9  Schapiro, Meyer, 1938-1975

Box 86  Schauensee, Baron de and Baroness Rudolphe (see de Schauensee, Baron and Baroness Rudolphe)

Box 86, Folder 10  Scheppp, Theodore, 1934-1945

Box 86, Folder 11  Scheppp, Theodore, 1924-1947

Box 86, Folder 12  Scheppp, Theodore, 1948-1954

Box 86, Folder 13  Scherbatoff, Georges, 1932
Image(s)

Box 86

Schierstedt, Lucy von (see von Schierstedt, Lucy)

Box 86, Folder 14

Schiff, John M., 1935-1938
Image(s)

Box 86, Folder 15

Schiff, John M., 1939
Image(s)

Box 86, Folder 16

Schiff, John M., 1940-1947
Image(s)

Box 86, Folder 17

Schiff, John M., 1948-1974
Image(s)

Box 86, Folder 18

Schiff, Mortimer L., 1925-1935
Image(s)

Box 86, Folder 19

Schiffer, Jack W., 1925-1926
Image(s)

Box 86, Folder 20

Schil, Bernard, Claude, & Gilbert, 1964-1978
Image(s)

Box 86, Folder 21

Schilling, Edmund, 1956-1969
Image(s)

Box 86, Folder 22

Schimmel, Norbert, 1957-1959
Image(s)

Box 86, Folder 23

Schinasi, Leon, 1925-1935
Image(s)

Box 86, Folder 24

Schlee, George M., 1942
Image(s)

Box 86, Folder 25

Schlenoff, Norman, 1965-1969
Image(s)

Box 86, Folder 26

Schmitz-Hille, Peter, 1970-1973
Image(s)

Box 86, Folder 27

Schnapper, Antoine, 1965-1968
Box 86, Folder 28  Schniewind, Henry, Jr., 1925-1936
Image(s)

Box 86, Folder 29  Schoeller, André, 1934-1947
Image(s)

Box 86, Folder 30  Schofield, Frank and Flora, 1938-1948
Image(s)

Box 86, Folder 31  Schöne, Dr. Wolfgang, 1958-1959
Image(s)

Box 86, Folder 32  Schuette, Mrs. Robert W., 1924-1943
Image(s)

Box 87, Folder 1  Schulte, Mr. and Mrs. D. A, 1925-1929
Image(s)

Box 87  Schulthess, Hans de (see de Schulthess, Hans)

Box 87, Folder 2  Schumacher, A., 1948-1949
Image(s)

Box 87, Folder 3  Schumacher, Frederick W., 1943-1946
Image(s)

Box 87, Folder 4  Schwab, Charles M., 1923-1942
Image(s)

Box 87, Folder 5  Schwartz, Max H., 1930-1933
Image(s)

Box 87, Folder 6  Sciolette, Maximo, 1952-1953
Image(s)

Box 87, Folder 7  Sciolette, Maximo, 1954-1967
Image(s)

Box 87, Folder 8  Scott, Maj. Alfred I., 1941
Image(s)

Box 87, Folder 9  Scott & Fowles, 1925-1947
| Box 87, Folder 10 | Scott, Edgar, 1937-1945 | Image(s) |
| Box 87, Folder 11 | Scott, Rufus W., 1929-1938 | Image(s) |
| Box 87, Folder 12 | *Scribner's Magazine*, 1924-1927 | Image(s) |
| Box 87, Folder 13 | Searle, Mrs. John, 1939-1945 | Image(s) |
| Box 87, Folder 14 | Seasegood, Murray, 1930-1945 | Image(s) |
| Box 87, Folder 15 | Secor, Arthur J., 1927-1934 | Image(s) |
| Box 87 | Secrest, Meryle (see Beveridge, Meryle Secrest) | |
| Box 87, Folder 16 | Segesser von Brunegg, F., 1960-1961 | Image(s) |
| Box 87 | Segni, Leopoldo di (see di Segni, Leopoldo) | |
| Box 87, Folder 17 | Seidman, Mrs. Herbert A., 1970 | Image(s) |
| Box 87, Folder 18 | Seilern, Count Antoine, 1951-1955 | Image(s) |
| Box 87, Folder 19 | Seligman, Mr. and Mrs. James, 1925-1959 | Image(s) |
| Box 87 | Seligmann & Cie., S.A. (Geneva) (see G. Seligmann & Cie., S.A. Geneva) | |
| Box 87, Folder 20 | Seligmann & Cie. (Paris), 1941-1946 | Image(s) |
| Box 87, Folder 21 | Seligmann & Cie. (Paris), 1947 | Image(s) |
| Box 87, Folder 22 | Seligmann & Cie. (Paris), 1948 | |
Box 87, Folder 23  Seligmann & Cie. (Paris), 1949
  Image(s)

Box 87, Folder 24  Seligmann & Cie. (Paris), 1950
  Image(s)

Box 87, Folder 25  Seligmann & Cie. (Paris), 1951-1953
  Image(s)

Box 87, Folder 26  Seligmann, André, 1940-1947
  Image(s)

Box 87, Folder 27  Seligmann, André, 1945
  Image(s)
  (papers relating to his death)

Box 88, Folder 1  Seligmann, François-Gerard, 1953-1962
  Image(s)

Box 88, Folder 2  Seligmann, François-Gerard, 1963-1967
  Image(s)

Box 88, Folder 3  Seligmann, François-Gerard, 1968-1976
  Image(s)

Box 88, Folder 4  Seligmann, Georges E., 1936-1949
  Image(s)

Box 88, Folder 5  Seligmann, Georges E., 1949-1951
  Image(s)

Box 88, Folder 6  Seligmann, Jaqueline, 1929-1951
  Image(s)

Box 88, Folder 7  Seligmann, Paris Building, 1935
  Image(s)

Box 88, Folder 8  Seligmann, Paris Building, 1935-1936
  Image(s)

Box 88, Folder 9  Seligmann, René, 1924-1929
  Image(s)
  (records of routine personal transactions and financial papers)
<table>
<thead>
<tr>
<th>Box 88, Folder 10</th>
<th>Selznick, Mrs. David O., 1941-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 11</td>
<td>Semon Bache &amp; Co., 1926-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 12</td>
<td>Semple, Mr. and Mrs. William T., 1930-1944</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 13</td>
<td>Sesquicentennial International Exposition, 1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 14</td>
<td>Severance, John L., 1923-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 15</td>
<td>Seward, C. A., 1934-1935</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 88, Folder 16</td>
<td>Seyburn, Mrs. Wesson, 1925-1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 1</td>
<td>Shannon, Charles E., 1938-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 2</td>
<td>Shapiro, Morris, 1941-1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 3</td>
<td>Sharpe, Mrs. Henry D., 1931-1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 4</td>
<td>Sheffield, James R., 1925-1936</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 5</td>
<td>Shelden, Mrs. Allan, 1936-1945</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 6</td>
<td>Sheldon, Marshall, 1934-1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 7</td>
<td>Sheon, Aaron, 1970-1973</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 8</td>
<td>Sherfesse, Forsythe, 1937-1939</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 89, Folder 9</td>
<td>Sherman, Frederic Fairchild, 1923-1932</td>
</tr>
</tbody>
</table>

Page 194 of 599
Box 89, Folder 10  Sherman, Irving H., 1939-1973
Image(s)

Box 89, Folder 11  Sherry, Louis, 1929-1930
Image(s)

Box 89, Folder 12  Shillard-Smith, Mrs. C., 1936-1938
Image(s)

Box 89, Folder 13  Shirley, Andrew, 1952
Image(s)

Box 89, Folder 14  Shoenberg, Sydney M., 1936-1938
Image(s)

Box 89, Folder 15  Sickles, Daniel, 1936-1941
Image(s)

Box 89, Folder 16  Sidley, Irene, 1923-1938
Image(s)

Box 89, Folder 17  Sidley, Mrs. John Streeter, 1925-1936
Image(s)

Box 89, Folder 18  Sieff, Israel M., 1935-1952
Image(s)

Box 89, Folder 19  Silberberg, Daniel H., 1934-1935
Image(s)

Box 89, Folder 20  Simmons, Percy, 1967-1970
Image(s)

Box 89, Folder 21  Simon, Otto M., 1944-1945
Image(s)

Box 89, Folder 22  Simonds, Mrs. W. R., 1928-1929
Image(s)

Box 89, Folder 23  Simonson, Lee, 1934-1939
Image(s)

Box 89, Folder 24  Simpson, Jean W., 1942-1943
Box 89, Folder 25  Simpson, Mrs. John W., 1924-1942
Image(s)

Box 89, Folder 26  Singleton, Esther, 1925-1928
Image(s)

Box 89, Folder 27  Sinkler, Mr. and Mrs. James M. R., 1948
Image(s)

Box 89, Folder 28  Sinkler, Mrs. Wharton, 1925-1948
Image(s)

Box 89, Folder 29  Skinner, William, Il, 1930
Image(s)

Image(s)

Box 89, Folder 31  Sloan, Mrs. Alfred P., 1924-1943
Image(s)

Box 89, Folder 32  Sloog, Maurice, 1923-1950
Image(s)

Box 89, Folder 33  Smail, Zita Yvonne, 1936-1937
Image(s)

Box 89, Folder 34  Small, Mrs. Arthur, 1934
Image(s)

Box 89, Folder 35  Smith, Frank C., Jr., 1934-1940
Image(s)

Box 89, Folder 36  Smith, Gertrude Robinson, 1947-1948
Image(s)

Box 89, Folder 37  Smith, Mr. and Mrs. John Thomas, 1927-1941
Image(s)

Box 90, Folder 1  Smith, Lawrence H., 1930-1932
Image(s)

Box 90, Folder 2  Smith, Lotus Robb, 1929-1933
Box 90, Folder 3  Snyder, Mrs. Henry S., 1925-1936  Image(s)

Box 90, Folder 4  Soby, James T., 1933-1956  Image(s)

Box 90, Folder 5  Société de l'Histoire de l'Art Français, 1968-1972  Image(s)

Box 90, Folder 6  Société des Amis du Louvre, 1973-1977  Image(s)

Box 90, Folder 7  Société Française d'Archéologie, 1964-1975  Image(s)

Box 90, Folder 8  Société Française de Bienfaisance, 1923-1930  Image(s)

Box 90, Folder 9  Society of Arts and Crafts, 1924-1935  Image(s)

Box 90, Folder 10  Soegaard, L. P., 1949-1950  Image(s)

Box 90, Folder 11  Soifer, Nathaniel, 1961-1970  Image(s)

Box 90, Folder 12  Solberg, Marshall, 1932  Image(s)

Box 90, Folder 13  Soldatenkof, Mme. A., 1929  Image(s)

Box 90, Folder 14  Solicitations (primarily from charities), 1943-1952  Image(s)

Box 90, Folder 15  Solomon, Arthur K., 1953-1973  Image(s)

Box 90, Folder 16  Solomon R. Guggenheim Foundation, 1937-1953  Image(s)

Box 90, Folder 17  Somers, Harold, 1924-1925
Box 90, Folder 18  Sonnenberg, Benjamin, 1957-1973
Image(s)

Box 90, Folder 19  Sonnino, Gabriel, 1950
Image(s)

Box 90, Folder 20  Sotheby & Co., 1937-1959
Image(s)

Box 90, Folder 21  Sotheby & Co., 1960-1975
Image(s)

Box 90, Folder 22  Southam, H. S., 1937-1938
Image(s)

Box 90, Folder 23  Southworth Press, 1934
Image(s)

Box 90  Souza, Roberto Pinto De (see De Souza, Roberto Pinto)

Box 90, Folder 24  Soyer, Charles, 1950-1952
Image(s)

Box 91, Folder 1  Spaeth, Mr. and Mrs. Otto Lucien, 1945-1955
Image(s)

Box 91, Folder 2  Spaulding, Mr. and Mrs. Harry B., 1933-1943
Image(s)

Box 91, Folder 3  Spaulding, John T., 1925-1943
Image(s)

Box 91, Folder 4  Speelman, Edward, 1955-1968
Image(s)

Box 91, Folder 5  Speiser, Mr. and Mrs. Maurice J., 1932-1948
Image(s)

Box 91, Folder 6  Sperber, Lionel A., 1936-1937
Image(s)

Box 91, Folder 7  Spero, Arthur, 1928-1930
Box 91, Folder 8  Speyer, Mr. and Mrs. Edgar, 1929-1934  Image(s)

Box 91, Folder 9  Spingarn, Clifford, 1973-1976  Image(s)

Box 91, Folder 10  Spingold, Nathan B., 1939-1949  Image(s)

Box 91, Folder 11  Spink & Son, Ltd., 1928-1947  Image(s)

Box 91, Folder 12  Spink, C. Marshall, 1949-1961  Image(s)

Box 91  Spink, Jack (see Spink & Son, Ltd.)

Box 91, Folder 13  Spinola, Ugo Pietro, 1923-1924  Image(s)

Box 91, Folder 14  Spiro, Stephen B., 1968-1969  Image(s)

Box 91, Folder 15  Sprague, Frederick L., 1948-1949  Image(s)

Box 91, Folder 16  Spreckels, Mrs. Adolph, 1925-1947  Image(s)

Box 91, Folder 17  Sprong, Heléne, 1938-1939  Image(s)

Box 91, Folder 18  Spur, 1921-1938  Image(s)

Box 91, Folder 19  Squier, C. B., 1924-1927  Image(s)

Box 91, Folder 20  Stadt Schaffhausen, 1947  Image(s)

Box 91, Folder 21  Stair and Andrew, Inc., 1936
<table>
<thead>
<tr>
<th>Box 91, Folder 22</th>
<th>Standard &amp; Poor's Corporation, 1953-1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 91, Folder 23</td>
<td>Stang, J. B., 1929-1947</td>
</tr>
<tr>
<td>Box 91, Folder 24</td>
<td>State of New York, 1927-1940</td>
</tr>
<tr>
<td>Box 91, Folder 25</td>
<td>Staub, John, 1934-1939</td>
</tr>
<tr>
<td>Box 91, Folder 26</td>
<td>Stauffer, Thomas B., 1947-1948</td>
</tr>
<tr>
<td>Box 91, Folder 27</td>
<td>Steegmuller, Francis, 1946-1956</td>
</tr>
<tr>
<td>Box 91, Folder 28</td>
<td>Steen, Carla, 1955-1962</td>
</tr>
<tr>
<td>Box 91, Folder 29</td>
<td>Stegmann, Rechtsanwalt (see also Thurn &amp; Taxis-Metternich, Princess), 1924-1935</td>
</tr>
<tr>
<td>Box 91, Folder 30</td>
<td>Stehli, Mr. and Mrs. Emil, 1927-1942</td>
</tr>
<tr>
<td>Box 91, Folder 31</td>
<td>Stein, Mrs. Arthur, 1939-1943</td>
</tr>
<tr>
<td>Box 91, Folder 32</td>
<td>Steiner, John H., 1971-1972</td>
</tr>
<tr>
<td>Box 91, Folder 33</td>
<td>Steinert, Albert, 1924-1926</td>
</tr>
<tr>
<td>Box 91, Folder 34</td>
<td>Stendahl Art Galleries, 1936-1946</td>
</tr>
<tr>
<td>Box 91, Folder 35</td>
<td>Stende, Thomas, 1929-1930</td>
</tr>
<tr>
<td>Box 91, Folder 36</td>
<td>Sterling, Charles, 1939-1953</td>
</tr>
</tbody>
</table>
Box 91, Folder 37  Stern, Mr. and Mrs. Benjamin, 1923-1929
Image(s)

Box 91, Folder 38  Stern, Mr. and Mrs. Benjamin, 1930-1934
Image(s)

Box 92, Folder 1  Stern, Frederic A., 1942-1944
Image(s)

Box 92, Folder 2  Stern, Jacob, 1924-1926
Image(s)

Box 92, Folder 3  Stern, Mr. and Mrs. Jacques, 1942-1947
Image(s)

Box 92, Folder 4  Stern, Louis E., 1936-1945
Image(s)

Box 92, Folder 5  Stern, Maurice, 1956-1960
Image(s)

Box 92, Folder 6  Stern, Mr. and Mrs. Sigmund, 1923-1926
Image(s)

Box 92  Sternberg, Josef von (see von Sternberg, Josef)

Box 92, Folder 7  Sterne, Mr. and Mrs. Maurice, 1955-1957
Image(s)

Box 92, Folder 8  Sterner, Leonie, 1942-1946
Image(s)

Box 92, Folder 9  Sterner, Marie, 1922-1935
Image(s)

Box 92  Sternlicht, Solange (see de La Fresnaye, Solange)

Box 92, Folder 10  Stettenheim, Mr. and Mrs. I. M., 1923-1943
Image(s)

Box 92, Folder 11  Stevens, Frances Watts, 1937-1938
Image(s)

Box 92, Folder 12  Stevens, Grace B., 1965-1967
Box 92, Folder 13  Stewart, Mr. and Mrs. Donald Ogden, 1933-1937
Box 92, Folder 14  Stewart, Mr. and Mrs. Duncan, 1946-1957
Box 92, Folder 15  Stewart, William R., 1928
Box 92, Folder 16  Steyne, Mrs. Abraham, 1926-1929
Box 92, Folder 17  Steyne, Alan, 1923-1937
Box 92, Folder 18  Stillman, Chauncey D., 1937-1942
Box 92, Folder 19  Stonborough Collection, 1939-1940
Box 92, Folder 20  Stone, Galen L., 1924-1926
Box 92, Folder 21  Stora, Raphael, 1930-1961
Box 92, Folder 22  Storm, Jules P., 1924-1926
Box 92, Folder 23  Storrs, Mrs. Frank V., 1929-1939
Box 92, Folder 24  Stotesbury, Mr. and Mrs. Edward T., 1923-1943
Box 92, Folder 25  Stout, Mr. and Mrs. Frank D., 1924-1927
Box 92, Folder 26  Straight, Michael, 1960-1975
Box 92, Folder 27  Stralem, Mr. and Mrs. C. I., 1927-1931
Image(s)

Box 92, Folder 28  Stralem, Mr. and Mrs. Donald S., 1934-1948  Image(s)

Box 92, Folder 29  Stranahan, Mr. and Mrs. Frank D., 1934-1938  Image(s)

Box 92, Folder 30  Straus, Mr. and Mrs. Herbert N., 1923-1926  Image(s)

Box 92, Folder 31  Straus, Mr. and Mrs. Herbert N., 1927-1932  Image(s)

Box 92, Folder 32  Straus, Mr. and Mrs. Herbert N., 1930-1944  Image(s)

Box 92, Folder 33  Straus, Mr. and Mrs. Herbert N., 1948-1977  Image(s)

Box 93, Folder 1  Straus, Mr. and Mrs. Jesse I., 1924-1943  Image(s)

Box 93, Folder 2  Straus, John, 1972-1976  Image(s)

Box 93, Folder 3  Straus, Mr. and Mrs. Lionel F., 1923-1946  Image(s)

Box 93, Folder 4  Straus, Nathan, 1936-1941  Image(s)

Box 93, Folder 5  Straus, Mr. and Mrs. Percy S., 1924-1951  Image(s)

Box 93, Folder 6  Straus, S. J., 1925-1926  Image(s)

Box 93, Folder 7  Straus, Mr. and Mrs. S. W., 1923-1927  Image(s)

Box 93, Folder 8  Strauss, Mr. and Mrs. Lewis L., 1923-1974  Image(s)

Box 93, Folder 9  Streitmann, A. P., 1944-1946  Image(s)
Box 93, Folder 10  Stroganoff Case, 1931-1965
Image(s)

Box 93, Folder 11  Strolin, Frédérick, 1954-1963
Image(s)

Box 93, Folder 12  Stroock, Mrs. Joseph, 1933-1934
Image(s)

Box 93, Folder 13  Suarez, Diego, 1937-1947
Image(s)

Box 93, Folder 14  Suhr, William, 1940-1950
Image(s)

Box 93, Folder 15  Suida, Wilhelm, 1933-1953
Image(s)

Box 93, Folder 16  Sulley, A. J., 1928-1930
Image(s)

Box 93, Folder 17  Sullivan, Mr. and Mrs. Cornelius J., 1926-1937
Image(s)

Box 93, Folder 18  Sullivan, Mary, 1933-1935
Image(s)

Box 93, Folder 19  Sutton, Denys, 1950-1967
Image(s)

Box 93, Folder 20  Swarzenski, Dr. Georg, 1938-1939
Image(s)

Box 93, Folder 21  Swayze, Mrs. Robert C., 1928-1932
Image(s)

Box 93, Folder 22  Sweeney, James Johnson, 1940-1952
Image(s)

Box 93, Folder 23  Swett, Ruth Doris, 1935
Image(s)

Box 93, Folder 24  Swetzoff Gallery, 1951-1953

Image(s)
Image(s)

Box 93, Folder 25: Swetzoff Gallery, 1954-1960
Image(s)

Box 93, Folder 26: Swinney, E. F., 1925-1927
Image(s)

Box 93, Folder 27: Switzerland, Legation of, 1946
Image(s)

Box 93, Folder 28: Swope, Horace M., 1931-1937
Image(s)

Box 93: Sylva, B. G. de (see de Sylva, B. G.)

Box 93, Folder 29: Sylvestre, Alice, 1924-1926
Image(s)

Box 93, Folder 30: Miscellaneous S: Sa, 1923-1977
Image(s)

Box 94, Folder 1: Miscellaneous S: Sc, 1923-1970
Image(s)

Box 94, Folder 2: Miscellaneous S: Se, 1923-1974
Image(s)

Box 94, Folder 3: Miscellaneous S: Sh, 1923-1965
Image(s)

Box 94, Folder 4: Miscellaneous S: Si, 1923-1967
Image(s)

Box 94, Folder 5: Miscellaneous S: Sk-Sn, 1923-1969
Image(s)

Box 94, Folder 6: Miscellaneous S: So, 1923-1961
Image(s)

Box 94, Folder 7: Miscellaneous S: Sp-Sq, 1923-1977
Image(s)

Box 94, Folder 8: Miscellaneous S: Sta-Ste, 1923-1975
Box 94, Folder 9  Miscellaneous S: Sti-Sty, 1923-1977
Box 94, Folder 10 Miscellaneous S: Su-Sz, 1922-1961
Box 95, Folder 1  Tack, Augustus Vincent, 1936
Box 95, Folder 2  Taft, Mr. and Mrs. Charles P., 1924-1930
Box 95  Talleyrand, Marquis de (see de Talleyrand, Marquis)
Box 95, Folder 3  Tannahill, Robert H., 1927-1968
Box 95, Folder 4  Tapissier, Anne, 1950-1954
Box 95, Folder 5  Tarkington, Booth, 1933-1944
Box 95, Folder 6  Tate, Diane, 1926-1962
Box 95, Folder 7  Taylor, Mr. and Mrs. D. Armstrong, 1936-1938
Box 95, Folder 8  Taylor, Mr. and Mrs. Myron C., 1926-1941
Box 95, Folder 9  Taylor, Roland L., 1931-1943
Box 95, Folder 10  Taylor, William H., 1936-1945
Box 95, Folder 11  Temple Shalom of Newton, 1965
Box 95, Folder 12  Terhune, Ten Broeck M., 1927-1938
Box 95, Folder 13  Ternbach, Joseph, 1954-1972
Box 95, Folder 14  Terry & Co., 1936-1948
Box 95, Folder 15  Thames & Hudson, Ltd., 1962-1964
Box 95, Folder 16  Thacher, John S., 1933-1956
Box 95, Folder 17  Thom, Mr. and Mrs. Edgar R., 1928-1940
Box 95, Folder 18  Thos. Agnew & Sons, Ltd., 1927-1935
Box 95, Folder 19  Thos. Agnew & Sons, Ltd., 1936-1970
Box 95, Folder 20  Thomas & Pierson, 1926
Box 95, Folder 21  Thompson, John R., 1924-1942
Box 95, Folder 22  Thompson, William H., 1935-1937
Box 95, Folder 23  Thomson, D. Croal, 1927-1928
Box 95, Folder 24  Thomson Galleries, 1934-1942
Box 95, Folder 25  Thorne, Mrs. Langdon K., 1931-1964
Box 95, Folder 26  Thurkow, C. Th. F., 1955
Box 95, Folder 27  Thullier, Jacques, 1961-1974
Box 95, Folder 28  Thurn & Taxis-Metternich, Princess (see also Stegmann, Rechtsanwalt), 1935-1939
Image(s)

Box 95, Folder 29  Tice & Lynch, Inc., 1954-1957
Image(s)

Box 95, Folder 30  Tiffany & Co., 1928-1947
Image(s)

Box 96, Folder 1  Timken, Mr. and Mrs. William R., 1923-1949
Image(s)

Box 96, Folder 2  Timme, Dr. Walter, 1928-1934
Image(s)

Box 96, Folder 3  Titzell, Mrs. Josiah (Anne), 1937-1951
Image(s)

Box 96, Folder 4  Tobias & Co., 1927-1935
Image(s)

Box 96, Folder 5  Todhunter, Inc., 1933
Image(s)

Box 96, Folder 6  Tolnay-Danesi, Lea, 1940-1957
Image(s)

Box 96, Folder 7  Tone Price Rare Books, 1936-1938
Image(s)

Box 96, Folder 8  Tooth, Dudley W., 1928-1940
Image(s)

Box 96, Folder 9  Toplis and Harding, Inc., 1925-1932
Image(s)

Box 96, Folder 10  Topping, Mr. and Mrs. J. A., 1925-1926
Image(s)

Box 96, Folder 11  Torrey-Hohoff, 1936-1937
Image(s)

Box 96, Folder 12  Toth, Thomas P., 1972-1973
Box 96
Tour d’Auvergne, Princess de la (see de la Tour d’Auvergne, Princess)

Box 96, Folder 13
Tourtelot, Madeline, 1948-1957
Image(s)

Box 96, Folder 14
Town & Country, 1923-1955
Image(s)

Box 96, Folder 15
Tozzi, Piero, 1938-1944
Image(s)

Box 96, Folder 16
Tralbaut, Marc Edo, 1961-1962
Image(s)

Box 96, Folder 17
Trapp, Oswald, 1934
Image(s)

Box 96, Folder 18
Travel (Visits and Contacts), circa 1963-1972
Image(s)

Box 96, Folder 19
Traxel Galleries, 1932-1933
Image(s)

Box 96, Folder 20
Trevor, Jack, 1928-1949
Image(s)

Box 96, Folder 21
Tross, Dr. Ernest L., 1936-1944
Image(s)

Box 96, Folder 22
Trotti, Avogli, 1932-1937
Image(s)

Box 96, Folder 23
Turner, Percy M., 1932-1952
Image(s)

Box 96, Folder 24
Tysen, Kathaleen K., 1924-1929
Image(s)

Box 96, Folder 25
Tyson, Carroll S., Jr., 1932-1943
Image(s)

Box 96, Folder 26
Miscellaneous T: Ta, 1924-1977
Box 96, Folder 27  Miscellaneous T: Te, 1923-1971
Image(s)

Box 96, Folder 28  Miscellaneous T: Th, 1925-1963
Image(s)

Box 96, Folder 29  Miscellaneous T: Ti to Tj, 1925-1959
Image(s)

Box 96, Folder 30  Miscellaneous T: To, 1923-1968
Image(s)

Box 96, Folder 31  Miscellaneous T: Tr, 1924-1967
Image(s)

Box 96, Folder 32  Miscellaneous T: Tu, 1925-1960
Image(s)

Box 96, Folder 33  Miscellaneous T: Tw-Ty, 1915-1960
Image(s)

Box 97, Folder 1  Uhde-Bernays, Prof., 1932
Image(s)

Box 97, Folder 2  Uihlein, W. B., 1924-1930
Image(s)

Box 97, Folder 3  Ullman, Charles, 1946-1953
Image(s)

Box 97, Folder 4  United States Commercial Company, 1945
Image(s)
(re: Italy)

Box 97, Folder 5  United States Government: Alien Property Custodian, 1944
Image(s)

Box 97, Folder 6  United States Government: Customs Service, 1930-1952
Image(s)

Box 97, Folder 7  United States Government: Department of Commerce, 1946-1952
Image(s)

Box 97, Folder 8  United States Government: Department of State, 1940-1957
Box 97, Folder 9  United States Government: Department of the Treasury, 1936-1960
Image(s)

Box 97, Folder 10  United States Government: Immigration Service, 1926-1940
Image(s)

Box 97, Folder 11  United States Government: Information Agency, 1956-1959
Image(s)

Box 97, Folder 12  United States Government: Internal Revenue Service, 1923-1971
Image(s)

Box 97, Folder 13  United States Government: Miscellaneous, 1923-1959
Image(s)

Box 97, Folder 14  United States Lines, 1923-1939
Image(s)

Box 97, Folder 15  Universities and Colleges, Miscellaneous, 1934-1945
Image(s)

Box 97, Folder 16  Untermeyer, Irwin, 1927-1959
Image(s)

Box 97, Folder 17  Untermeyer, Milton F., 1928-1940
Image(s)

Box 97, Folder 18  Miscellaneous U, 1923-1973
Image(s)

Box 97, Folder 19  V. Winkel & Magnussen, 1937
Image(s)

Box 97, Folder 20  Valentin, Curt (see also Buchholz Gallery), 1934-1936
Image(s)

Box 97, Folder 21  Valentin, Curt, 1948-1949
Image(s)

Box 97, Folder 22  Valentin, Curt, 1950-1955
Image(s)

Box 97, Folder 23  Valentiner, William R., 1939-1958
Box 97, Folder 24  Valverde, Don, 1963-1964  Image(s)
Box 97, Folder 25  Van Beuren, M. M., 1932-1942  Image(s)
Box 97  Van Dyke Gallery (see Cunningham, John J., Jr.)
Box 97, Folder 26  Van Oppen & Co., Ltd., 1932  Image(s)
Box 97, Folder 27  van Puyvelde, Leo, 1939-1964  Image(s)
Box 97, Folder 28  Van Riper, Mr. and Mrs. Kenneth B., 1925-1947  Image(s)
Box 97, Folder 29  van Saher, Mrs. Edward (Lilla), 1947  Image(s)
Box 97, Folder 30  Vaughan, J. J., 1926-1934  Image(s)
Box 97, Folder 31  Vaughan, Malcolm, 1927-1934  Image(s)
Box 97  Vaux, Maurice de (see de Vaux, Maurice)
Box 97, Folder 32  Veil-Picard, Arthur, 1953-1954  Image(s)
Box 97, Folder 33  Venturi, Lionello, 1936-1960  Image(s)
Box 98, Folder 1  Verdier, Philippe, 1964-1969  Image(s)
Box 98, Folder 2  Verdier, Philippe, 1970-1976  Image(s)
Box 98, Folder 3  Verity, George M., 1925-1936  Image(s)
Box 98  Véron, Grauer & Cie., S.A. (see J. Véron, Grauer & Cie., S.A.)
Box 98  Veyrac, Marquis Jacques de (see de Veyrac, Marquis Jacques)

Box 98, Folder 4  Viatte, Germain, 1962-1968
Image(s)

Box 98, Folder 5  Vicaji, Dorothy, 1926-1927
Image(s)

Box 98, Folder 6  Victor, Ernest G., 1925-1932
Image(s)

Box 98, Folder 7  Vidal, Yvonne, 1971
Image(s)

Box 98, Folder 8  Vieira, José Y., 1949-1950
Image(s)

Box 98, Folder 9  Villa, Alfonso, 1923-1925
Image(s)

Box 98, Folder 10  Village Art Center, 1954-1958
Image(s)

Box 98, Folder 11  Viollet-le-Duc, G., 1957-1962
Image(s)

Box 98, Folder 12  Viollet-le-Duc, G., 1963-1973
Image(s)

Box 98, Folder 13  Vitzthum, Walter, 1964-1965
Image(s)

Box 98, Folder 14  Vogel, Mr. and Mrs. Edwin C., 1926-1951
Image(s)

Box 98, Folder 15  Vogel, Fred, 1927-1931
Image(s)

Box 98, Folder 16  Vogel, Mr. and Mrs. Irving Horace, 1949-1953
Image(s)

Box 98, Folder 17  Vogel, Martin, 1925-1926
Image(s)

Box 98, Folder 18  Vogel, Mrs. William D., 1938-1955
Box 98, Folder 19  Vogue, 1924-1964
Image(s)

Box 98, Folder 20  Volkswagenwerk, 1960-1961
Image(s)

Box 98, Folder 21  Von Carnap & Co., 1958
Image(s)

Box 98, Folder 22  von Daehne, Arthur, 1932-1933
Image(s)

Box 98, Folder 23  von der Heydt, Baron Johann, 1940-1947
Image(s)

Box 98, Folder 24  von Frey, Dr. Alexander C. (see also de Frey, Dr. Alexander C., and de Frey, Mrs. Alexander C.), 1936-1939
Image(s)

Box 98, Folder 25  von Kienbusch, Carl Otto, 1929-1942, undated
Image(s)

Box 98, Folder 26  Von Leidersdorff, Baron Johann, 1935-1936
Image(s)

Box 98, Folder 27  von Mendelsohn, Francesco, 1937-1951
Image(s)

Box 98, Folder 28  von Mumm, Walter, 1930
Image(s)

Box 98, Folder 29  Von Passavant, G. H., 1928-1930
Image(s)

Box 98, Folder 30  von Preuschen, Baron Gerhard Freiherr, 1960-1961
Image(s)

Box 98  von Rebay, Baroness Hilla (see Solomon R. Guggenheim Foundation)

Box 98, Folder 31  von Schierstedt, Lucy, 1928-1931
Image(s)

Box 98, Folder 32  von Sternberg, Josef, 1946
Box 99, Folder 7  Walker, 1938
Image(s)
(copies of letter sent to various people with surname "Walker")

Box 99, Folder 8  Walker, Mrs. A. Stewart (Sybil), 1956-1957, 1923-1943
Image(s)

Box 99, Folder 9  Walker, Bernard F., 1961-1964
Image(s)

Box 99, Folder 10 Walker, Elisha, 1924-1938
Image(s)

Box 99, Folder 11 Walker, Emery L., 1938
Image(s)

Box 99, Folder 12 Walker Galleries, 1940-1942
Image(s)

Box 99, Folder 13 Walker, R.G.R., 1954
Image(s)

Box 99, Folder 14 Walker, Mrs. Stuart, 1925-1927
Image(s)

Box 99, Folder 15 Wallace, Hugh C., 1934-1937
Image(s)

Box 99, Folder 16 Wallraf, Paul, 1930-1962
Image(s)

Box 99, Folder 17 Walpole Galleries, 1950
Image(s)

Box 99, Folder 18 Walser, Ada S., 1924-1929
Image(s)

Box 99, Folder 19 Walser, Ada S., 1930-1933
Image(s)

Box 99, Folder 20 Walser, Ada S., 1934-1952
Image(s)

Box 99 Walsh-Serrat, Duc de (see de Walsh-Serrat, Duc)
<table>
<thead>
<tr>
<th>Box 99, Folder 21</th>
<th>Walska, Ganna, 1942</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 99, Folder 22</td>
<td>Walters, Henry, 1923-1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 99, Folder 23</td>
<td>Walters, Henry, 1926-1935</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 99, Folder 24</td>
<td>Walters, Mrs. Henry (Sadie W.), 1935-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 1</td>
<td>Wambersie &amp; Zoon, 1951-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100</td>
<td>Wanamaker, John (see John Wanamaker)</td>
</tr>
<tr>
<td>Box 100, Folder 2</td>
<td>Warburg, Edward, M. M., 1931-1970</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 3</td>
<td>Warburg, Mr. and Mrs. Felix M., 1923-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 4</td>
<td>Warburg, Mr. and Mrs. James P., 1936-1939</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 5</td>
<td>Warburg, Paul Felix, 1932-1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 6</td>
<td>Warburg, Paul M., 1924-1927</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 7</td>
<td>Warner, Mrs. Harold Hambridge (Ruth), 1934-1946</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 8</td>
<td>Warner, Mrs. Jack, 1942</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 9</td>
<td>Warner, Jonathan, 1924-1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 10</td>
<td>Warner, Keith, 1944-1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 11</td>
<td>Warner, M., undated</td>
</tr>
</tbody>
</table>
Box 100, Folder 12  Warren, Mr. and Mrs. George H., Jr., 1939-1948
Image(s)

Box 100, Folder 13  Warren, Mr. Samuel D., 1943-1949
Image(s)

Box 100, Folder 14  Warren, Whitney, 1931-1932
Image(s)

Box 100, Folder 15  Warwick House, Ltd., 1922-1924
Image(s)

Box 100, Folder 16  Washington, D.C., and Vicinity, Notes, 1945-1948
Image(s)

Box 100, Folder 17  Waters, George Fite, 1923-1932
Image(s)
(includes photograph of statue of Abraham Lincoln with unidentified man standing at right)

Box 100, Folder 18  Watson, Mr. and Mrs. James Sibley, 1925-1936
Image(s)

Box 100, Folder 19  Watson, Thomas J., 1935-1950
Image(s)

Box 100, Folder 20  Weake, Mrs. Clifford F., 1949-1975
Image(s)

Box 100, Folder 21  Weaver, Ann, 1935-1936
Image(s)

Box 100, Folder 22  Weaver, R. A., 1932
Image(s)

Box 100, Folder 23  Webb, Mrs. J. Watson, 1933-1940
Image(s)

Box 100, Folder 24  Weber, H. R., 1977
Image(s)

Box 100, Folder 25  Weber, Martine, 1953-1955
<table>
<thead>
<tr>
<th>Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 100, Folder 26</td>
<td>Webster, Edwin S.</td>
<td>1906-1945</td>
</tr>
<tr>
<td>Box 100, Folder 27</td>
<td>Webster, George H.</td>
<td>1925-1936</td>
</tr>
<tr>
<td>Box 100, Folder 28</td>
<td>Weeks, Carl</td>
<td>1926-1948</td>
</tr>
<tr>
<td>Box 100, Folder 29</td>
<td>Weil, André</td>
<td>1943-1957</td>
</tr>
<tr>
<td>Box 100, Folder 30</td>
<td>Weil, David Maxwell,</td>
<td>circa 1934, undated</td>
</tr>
<tr>
<td>Box 100, Folder 31</td>
<td>Weil, David</td>
<td>1926-1952</td>
</tr>
<tr>
<td>Box 100, Folder 32</td>
<td>Weil, Prof. Jean</td>
<td>1951-1977</td>
</tr>
<tr>
<td>Box 100, Folder 33</td>
<td>Weil, Michel D.</td>
<td>1923-1975</td>
</tr>
<tr>
<td>Box 100, Folder 34</td>
<td>Weininger, Richard</td>
<td>1954-1955</td>
</tr>
<tr>
<td>Box 100</td>
<td>Weinmüller, A. (see A.</td>
<td></td>
</tr>
<tr>
<td>Box 100, Folder 35</td>
<td>Weissberger, José</td>
<td>1946-1949</td>
</tr>
<tr>
<td>Box 100, Folder 36</td>
<td>Weissweiller, E.</td>
<td>1928</td>
</tr>
<tr>
<td>Box 100, Folder 37</td>
<td>Weitzner, Julius H.</td>
<td>1940-1963</td>
</tr>
<tr>
<td>Box 100, Folder 38</td>
<td>Wellington, Duke of</td>
<td>1964</td>
</tr>
<tr>
<td>Box 100, Folder 39</td>
<td>Wells, James Raye</td>
<td>1946-1947</td>
</tr>
</tbody>
</table>
Box 101, Folder 1  Wender, Harry S., 1935
  Image(s)
Box 101, Folder 2  Wendland, Dr. Hans, 1969-1970
  Image(s)
Box 101, Folder 3  Wengraf, Herner, 1972-1974
  Image(s)
Box 101, Folder 4  Werner, Alfred, 1959-1962
  Image(s)
Box 101, Folder 5  Wertheim, Maurice, 1935-1963
  Image(s)
Box 101, Folder 6  Wertheimer, Otto, 1953-1977
  Image(s)
Box 101, Folder 7  Wescher, Paul, 1960-1961
  Image(s)
Box 101, Folder 8  Weschler, Anita, 1966
  Image(s)
Box 101, Folder 9  Wescott, Mr. and Mrs. Lloyd, 1943
  Image(s)
Box 101, Folder 10  Westbrook, Mrs. James, 1955
  Image(s)
Box 101, Folder 11  Wetmore, Edith, 1932-1964
  Image(s)
Box 101, Folder 12  Weyerhaeuser, Frederic, 1925-1929
  Image(s)
Box 101, Folder 13  Weygand, Mrs. Charmion, 1943-1944
  Image(s)
Box 101, Folder 14  Weyhe, E., 1927-1953

Box 100  Welti-Furrer, Ltd., Zurich (see A. Welti-Furrer, Ltd., Zurich)
<table>
<thead>
<tr>
<th>Box 101, Folder 15</th>
<th>Wheeler, Edward, 1953-1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 101, Folder 16</td>
<td>Wheelwright, Bond, 1952-1956</td>
</tr>
<tr>
<td>Box 101, Folder 17</td>
<td>Whitcomb, Edgar B., 1925-1940</td>
</tr>
<tr>
<td>Box 101, Folder 18</td>
<td>Whitcomb, Edward, 1925</td>
</tr>
<tr>
<td>Box 101, Folder 19</td>
<td>White, Mr. and Mrs. Samuel S., III, 1925-1949</td>
</tr>
<tr>
<td>Box 101, Folder 20</td>
<td>Whiteside, A. D., 1940-1949</td>
</tr>
<tr>
<td>Box 101, Folder 21</td>
<td>Whitley, William T., 1936-1938</td>
</tr>
<tr>
<td>Box 101, Folder 22</td>
<td>Whitmarsh, Mr. and Mrs. Theodore F., 1925-1942</td>
</tr>
<tr>
<td>Box 101, Folder 23</td>
<td>Whitney, Mrs. Cornelius Vanderbilt, 1932-1938</td>
</tr>
<tr>
<td>Box 101, Folder 24</td>
<td>Whitney, Mrs. Harry Payne, 1923-1935</td>
</tr>
<tr>
<td>Box 101, Folder 26</td>
<td>Whitney, Mrs. Payne, 1938</td>
</tr>
<tr>
<td>Box 101, Folder 27</td>
<td>Whitten, Katherine, 1938</td>
</tr>
<tr>
<td>Box 101, Folder 28</td>
<td>Wiborg, Mary Hoyt, 1935-1938</td>
</tr>
<tr>
<td>Box 101, Folder 29</td>
<td>Wichfeld, Mr. and Mrs. Aksel, 1929-1935</td>
</tr>
</tbody>
</table>
Jacob Seligmann & Co. records

Box 101, Folder 30  Wichfeld, Mabelle Swift, 1937-1964
Image(s)

Box 101, Folder 31  Wickes, Mr. and Mrs. Forsyth, 1928-1955
Image(s)

Box 101, Folder 32  Widener, Mr. and Mrs. George D., 1938-1939
Image(s)

Box 101, Folder 33  Widener, Joseph E., 1923-1941
Image(s)

Box 101  Wild, Dr. A. Martin de (see de Wild, Dr. A. Martin)

Box 101, Folder 34  Wildenstein, Elisabeth, 1931-1955
Image(s)

Box 101, Folder 35  Wildenstein & Co., 1924-1939
Image(s)

Box 101, Folder 36  Wildenstein & Co., 1940-1946
Image(s)

Box 101, Folder 37  Wildenstein & Co., 1946-1967
Image(s)

Box 101  Wildenstein Foundation (see Fondation Wildenstein)

Box 101, Folder 38  Willems, M. Florent, 1935-1939
Image(s)

Box 101, Folder 39  William B. May Company, Real Estate, Inc. (see also Moulton House), 1924-1925
Image(s)

Box 101, Folder 40  Wm. Baumgarten & Co., Inc., 1924-1934
Image(s)

Box 101, Folder 41  William Hallsborough, Ltd., 1957-1960
Image(s)

Box 102, Folder 1  Williams, Charles F., 1935-1945
<table>
<thead>
<tr>
<th>Box 102, Folder 2</th>
<th>Williams, Mrs. Douglas, 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 102, Folder 3</td>
<td>Williams, H.K.S., 1940-1941</td>
</tr>
<tr>
<td>Box 102, Folder 4</td>
<td>Willoughby, Hugh, 1938-1940</td>
</tr>
<tr>
<td>Box 102, Folder 5</td>
<td>Wilson, Mrs. Alfred G., 1926-1936</td>
</tr>
<tr>
<td>Box 102, Folder 6</td>
<td>Wilson, R. Thornton, 1947</td>
</tr>
<tr>
<td>Box 102, Folder 7</td>
<td>Wimpfheimer, Mrs. Charles A., 1923-1958</td>
</tr>
<tr>
<td>Box 102, Folder 8</td>
<td>Wing, Mrs. Wilson G., 1936</td>
</tr>
<tr>
<td>Box 102, Folder 9</td>
<td>Winger, Mrs. Bertram (Irene), 1937-1938</td>
</tr>
<tr>
<td>Box 102</td>
<td>Winkel, V. &amp; Magnussen (see V. Winkel &amp; Magnussen)</td>
</tr>
<tr>
<td>Box 102, Folder 10</td>
<td>Winston, Lydia K. (Mrs. Harry Lewis), 1948-1955</td>
</tr>
<tr>
<td>Box 102, Folder 11</td>
<td>Winston, Mr. and Mrs. Norman K., 1931-1939</td>
</tr>
<tr>
<td>Box 102, Folder 12</td>
<td>Winter, Emil, 1924-1937</td>
</tr>
<tr>
<td>Box 102, Folder 13</td>
<td>Winterbotham, Joseph, 1936-1945</td>
</tr>
<tr>
<td>Box 102, Folder 14</td>
<td>Wintersteen, Mrs. John, 1943-1948</td>
</tr>
<tr>
<td>Box 102, Folder 15</td>
<td>Winthrop, Mrs. Agerton, 1924</td>
</tr>
</tbody>
</table>

Page 223 of 599
<table>
<thead>
<tr>
<th>Box 102, Folder 16</th>
<th>Winthrop, Grenville L., 1923-1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 102, Folder 17</td>
<td>Winthrop, Grenville L., 1934-1942</td>
</tr>
<tr>
<td>Box 102, Folder 18</td>
<td>Wisdom, John Minor, Jr., 1960-1966</td>
</tr>
<tr>
<td>Box 102, Folder 19</td>
<td>Wise &amp; Seligsberg, 1923-1929</td>
</tr>
<tr>
<td>Box 102, Folder 20</td>
<td>Wiseman, William, 1938</td>
</tr>
<tr>
<td>Box 102, Folder 21</td>
<td>Witt, Robert, 1935-1938</td>
</tr>
<tr>
<td>Box 102, Folder 22</td>
<td>Witten, Laurence, 1956-1958</td>
</tr>
<tr>
<td>Box 102, Folder 23</td>
<td>Wittenborn &amp; Co., 1945-1950</td>
</tr>
<tr>
<td>Box 102, Folder 24</td>
<td>Wittmeyer, Lucia, 1953-1966</td>
</tr>
<tr>
<td>Box 102, Folder 25</td>
<td>Wolf, Emile E., 1966-1968</td>
</tr>
<tr>
<td>Box 102, Folder 26</td>
<td>Wolf, Hamilton A., 1953-1954</td>
</tr>
<tr>
<td>Box 102, Folder 27</td>
<td>Wolfe, Alan, 1935-1942</td>
</tr>
<tr>
<td>Box 102, Folder 28</td>
<td>Wood, Frank P., 1923-1938</td>
</tr>
<tr>
<td>Box 102, Folder 29</td>
<td>Woodner, Ian, 1966-1974</td>
</tr>
<tr>
<td>Box 102, Folder 30</td>
<td>Woodward, Mr. and Mrs. William, 1931-1936</td>
</tr>
</tbody>
</table>
Box 102, Folder 31  Woog, Raymond, 1926-1934  Image(s)
Box 102, Folder 32  Worcester, Charles H., 1928-1939  Image(s)
Box 102, Folder 33  World's Fair, New York, 1938-1939  Image(s)
Box 103, Folder 1  Worswick, Mr. and Mrs. A. E., 1933-1939  Image(s)
Box 103, Folder 2  Worthy Printing Co., 1932-1934  Image(s)
Box 103, Folder 3  Wright, Dean & Co., Ltd., 1973-1977  Image(s)
Box 103, Folder 4  Wrightsman, Mr. and Mrs. Charles B., 1955-1974  Image(s)
Box 103, Folder 5  Wyeth, N. C., 1932  Image(s)
Box 103, Folder 6  Miscellaneous W: Wab-Wan, 1923-1972  Image(s)
Box 103, Folder 7  Miscellaneous W: War-Wat, 1924-1972  Image(s)
Box 103, Folder 8  Miscellaneous W: Wea-Wei, 1924-1967  Image(s)
Box 103, Folder 9  Miscellaneous W: Wel-Wen, 1925-1964  Image(s)
Box 103, Folder 10  Miscellaneous W: Wer-Wey, 1925-1961  Image(s)
Box 103, Folder 11  Miscellaneous W: Whe-Who, 1924-1978  Image(s)
Box 103, Folder 12  Miscellaneous W: Wia-Wil, 1923-1970  Image(s)
Box 103, Folder 13  Miscellaneous W: Wim-Wit, 1925-1966  Image(s)
Box 103, Folder 14  Miscellaneous W: Woe-Woo, 1925-1972  Image(s)
Box 103, Folder 15  Miscellaneous W: Wor-Wri, 1923-1972  Image(s)
Box 103, Folder 16  Miscellaneous W: Wue-Wyz, 1925-1960  Image(s)
Box 103, Folder 17  Young, Mrs. J. W., 1950-1954  Image(s)
Box 103, Folder 18  Young, Mrs. Leonard A., 1929-1939  Image(s)
Box 103, Folder 19  Yurka, Blanche, 1939  Image(s)
Box 103, Folder 20  Miscellaneous Y, 1930-1972  Image(s)
Box 103, Folder 21  Zeitlin, Jake, 1936-1938  Image(s)
Box 103, Folder 22  Zeri, Federico, 1968-1971  Image(s)
Box 103, Folder 23  Zervos, Christian, 1936-1969  Image(s)
Box 103, Folder 24  Ziegler, William, Jr., 1924-1936  Image(s)
Box 103, Folder 25  Zinser, Richard H., 1945-1971  Image(s)
Box 103, Folder 26  Zintag, Paul, 1938  Image(s)
Box 103, Folder 27  Zork, David, 1925-1935  Image(s)
1.4: Museum Correspondence, 1920-1978

The Museum Correspondence is almost identical in content to the General Correspondence (Series 1.3). But rather than correspondence with individual and private clients, collectors, dealers, agents, and other associates, this series houses Jacques Seligmann & Co.’s correspondence files with art museums and public galleries. Of interest is correspondence regarding the firm’s acquisitions, sales and purchase negotiations, overseas shipping arrangements, and provenance documentation and research.

Many of the museums and galleries listed below have corresponding files in Museum Files (Series 2.2), which provide information about the public collections of U.S. and European museums and art galleries.

Entries are filed alphabetically first by geographical location and subsequently by name of institution. Documents within folders are in reverse chronological order.

This series has been scanned in entirety.

Box 104, Folder 1 Akron, Ohio, Akron Art Museum (formerly Akron Art Institute), 1951-1965
Box 104, Folder 2 Albany, New York, Albany Institute of History and Art, 1945-1947, 1925-1928
Box 104, Folder 3 Algiers, Algeria, Musée National des Beaux-Arts d’Alger, 1954-1960
Box 104, Folder 4 Amsterdam, Holland, Rijksmuseum, 1951-1977
Box 104, Folder 5 Andover, Massachusetts, Addison Gallery of American Art, 1932-1947
Box 104, Folder 6 Ann Arbor, Michigan, University of Michigan, Museum of Art, 1948-1977
Box 104, Folder 7 Asbury Park, New Jersey, 1931
Box 104, Folder 8  Atlanta, Georgia, Atlanta Art Association and High Museum of Art, 1945-1958, 1928, 1974-1975
    Image(s)

Box 104, Folder 9  Auburn, Alabama, Alabama Polytechnic Institute, 1948-1950
    Image(s)

Box 104, Folder 10  Baltimore, Maryland, Baltimore Museum of Art, 1930-1944
    Image(s)

Box 104, Folder 11  Baltimore, Maryland, Baltimore Museum of Art, 1945-1974
    Image(s)

Box 104, Folder 12  Baltimore, Maryland, Goucher College, 1930-1934
    Image(s)

Box 104, Folder 13  Baltimore, Maryland, Walters Art Gallery, 1933-1961
    Image(s)

Box 104, Folder 14  Baltimore, Maryland, Walters Art Gallery, 1962-1976
    Image(s)

Box 104, Folder 15  Basel, Switzerland, Kunstmuseum Basel, 1951-1965
    Image(s)

Box 104, Folder 16  Berkeley, Los Angeles, Santa Barbara, California, University of California, University Art Museum, 1949-1974
    Image(s)

Box 104, Folder 17  Berlin, Germany, Staatliche Museen, 1965-1972
    Image(s)

Box 104, Folder 18  Berne, Switzerland, Kunstmuseum, 1949-1959
    Image(s)

Box 104, Folder 19  Besançon, France, Musée de Beaux-Arts de Besançon, 1958, 1952, 1965-1971
    Image(s)

Box 104, Folder 20  Binghamton, New York, State University of New York at Binghamton, 1967-1972
    Image(s)

Box 105, Folder 1  Birmingham, Alabama, Birmingham Museum of Art, 1931-1977
Box 105, Folder 2  Birmingham, England, Barber Institute of Fine Arts, 1949-1960
Image(s)

Box 105, Folder 3  Bloomfield Hills, Michigan, Cranbrook Academy of Art, 1949
Image(s)

Box 105, Folder 4  Bloomington, Indiana, Indiana University Department of Fine Arts, 1942-1957, undated
Image(s)

Box 105, Folder 5  Bordeaux, France, Institut d'Histoire de L'Art Moderne, 1955-1973
Image(s)

Box 105, Folder 6  Bordeaux, France, Mairie de Bordeaux, 1952-1957
Image(s)

Box 105, Folder 7  Bordeaux, France, Musée et Galerie des Beaux-Arts, 1957-1973
Image(s)

Box 105, Folder 8  Boston, Massachusetts, Library of the Boston Athenaeum, 1951
Image(s)

Box 105, Folder 9  Boston, Massachusetts, Institute of Contemporary Arts, Institute of Modern Art, 1938-1941
Image(s)

Box 105, Folder 10  Boston, Massachusetts, Institute of Contemporary Arts, Institute of Modern Art, 1942-1958
Image(s)

Box 105, Folder 11  Boston, Massachusetts, Isabella Stewart Gardner Museum, 1926-1937
Image(s)

Box 105, Folder 12  Boston, Massachusetts, Museum of Fine Arts, 1924-1934
Image(s)

Box 105, Folder 13  Boston, Massachusetts, Museum of Fine Arts, 1934-1938
Image(s)

Box 106, Folder 1  Boston, Massachusetts, Museum of Fine Arts, 1939-1949
Image(s)

Box 106, Folder 2  Boston, Massachusetts, Museum of Fine Arts, 1950-1961
Box 106, Folder 3  Boston, Massachusetts, Museum of Fine Arts, 1962-1977

Box 106, Folder 4  Brooklyn, New York, Brooklyn Museum, 1925-1962

Box 106, Folder 5  Brussels, Belgium, Bibliothèque Royale, 1975-1976, 1953-1955

Box 106, Folder 6  Brussels, Belgium, Centre National de Recherches "Primitifs Flamands,", 1953-1957

Box 106, Folder 7  Brussels, Belgium, Musées Royaux des Beaux-Arts de Belgique, 1939-1970

Box 106, Folder 8  Buenos Aires, Argentina, Museo Nacional de Bellas Artes, 1935-1941, undated

Box 106, Folder 9  Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, 1923-1933

Box 106, Folder 10  Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, 1934-1938

Box 107, Folder 1  Buffalo, New York, Buffalo Fine Arts Academy, Albright-Knox Art Gallery, 1939-1974

Box 107, Folder 2  Buffalo, New York, Buffalo Museum of Science, 1936-1942

Box 107, Folder 3  Cagliari, Sardinia, Italy, Università di Cagliari (Renata Serra Study of Francesco Pinna), 1966-1976

Box 107, Folder 4  Cambridge, Massachusetts, Germanic Museum, 1930-1940

Box 107, Folder 5  Cambridge, Massachusetts, Harvard University, Estate of Francesco de Dombrowski, 1956

Box 107, Folder 6  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1920-1929
Box 107, Folder 7  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1930-1935
Image(s)

Box 107, Folder 8  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1936-1938
Image(s)

Box 107, Folder 9  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1939-1940
Image(s)

Box 107, Folder 10 Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1941-1947
Image(s)

Box 108, Folder 1  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1948-1951
Image(s)

Box 108, Folder 2  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1952-1956
Image(s)

Box 108, Folder 3  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1957-1965
Image(s)

Box 108, Folder 4  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1966-1974
Image(s)

Box 108, Folder 5  Cambridge, Massachusetts, Harvard University Library, 1950-1974
Image(s)

Box 108, Folder 6  Cambridge, Massachusetts, Massachusetts Institute of Technology, 1950-1951
Image(s)

Box 108, Folder 7  Cambridge, Massachusetts, Society for the Preservation of New England Antiquities, Inc., 1940
Image(s)

Box 108, Folder 8  Carbondale, Illinois, Southern Illinois University, 1956-1957
Image(s)

Image(s)

Box 108, Folder 10  Chapel Hill, North Carolina, University of North Carolina, 1941-1978
Image(s)

Box 108, Folder 11  Charleston, South Carolina, Charleston Museum, 1920-1933
Box 108, Folder 12  Chattanooga, Tennessee, Chattanooga Art Association, 1952-1960
Image(s)

Box 109, Folder 1  Chicago, Illinois, Art Institute of Chicago, 1922-1924
Image(s)

Box 109, Folder 2  Chicago, Illinois, Art Institute of Chicago, 1925
Image(s)

Box 109, Folder 3  Chicago, Illinois, Art Institute of Chicago, 1926-1936
Image(s)

Box 109, Folder 4  Chicago, Illinois, Art Institute of Chicago, 1935-1936
Image(s)

Box 109, Folder 5  Chicago, Illinois, Art Institute of Chicago, 1937-1940
Image(s)

Box 109, Folder 6  Chicago, Illinois, Art Institute of Chicago, 1941-1944
Image(s)

Box 109, Folder 7  Chicago, Illinois, Art Institute of Chicago, 1945-1948
Image(s)

Box 109, Folder 8  Chicago, Illinois, Art Institute of Chicago, 1949
Image(s)

Box 110, Folder 1  Chicago, Illinois, Art Institute of Chicago, 1950-1956
Image(s)

Box 110, Folder 2  Chicago, Illinois, Art Institute of Chicago, 1957-1962
Image(s)

Box 110, Folder 3  Chicago, Illinois, Art Institute of Chicago, 1963-1977
Image(s)

Image(s)

Box 110, Folder 5  Chicago, Illinois, Loyola University, Martin d'Arcy Gallery of Art, 1970-1977
Image(s)

Box 110, Folder 6  Chicago, Illinois, Sheridan Art Galleries, 1950
<table>
<thead>
<tr>
<th>Box 110, Folder 7</th>
<th>Chicago, Illinois, University of Chicago, Department of Art, 1931-1968 Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 110, Folder 8</td>
<td>Cincinnati, Ohio, Cincinnati Art Museum, 1930-1934 Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 9</td>
<td>Cincinnati, Ohio, Cincinnati Art Museum, 1935-1962 Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 10</td>
<td>Cincinnati, Ohio, Cincinnati Modern Art Society, 1948 Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 11</td>
<td>Cincinnati, Ohio, Cincinnati Museum Association, 1924-1929 Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 12</td>
<td>Cincinnati, Ohio, Taft Museum, 1971-1972, 1932-1940 Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 13</td>
<td>Cincinnati, Ohio, University of Cincinnati, 1970-1978 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 1</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1923-1929 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 2</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1930-1934 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 3</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1935-1936 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 4</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1937-1938 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 5</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1939-1943 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 6</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1944-1947 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 7</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1948-1951 Image(s)</td>
</tr>
<tr>
<td>Box 111, Folder 8</td>
<td>Cleveland, Ohio, Cleveland Museum of Art, 1951-1952 Image(s)</td>
</tr>
</tbody>
</table>
Box 111, Folder 9  Cleveland, Ohio, Cleveland Museum of Art, 1953-1957

Box 112, Folder 1  Cleveland, Ohio, Cleveland Museum of Art, 1958-1960

Box 112, Folder 2  Cleveland, Ohio, Cleveland Museum of Art, 1961-1962

Box 112, Folder 3  Cleveland, Ohio, Cleveland Museum of Art, 1963-1965

Box 112, Folder 4  Cleveland, Ohio, Cleveland Museum of Art, 1966-1971

Box 112, Folder 5  Cleveland, Ohio, Cleveland Museum of Art, 1972-1977

Box 112, Folder 6  College Park, Maryland, University of Maryland, 1968-1972

Box 112, Folder 7  Colorado Springs, Colorado, Colorado College, 1953, undated

Box 112, Folder 8  Colorado Springs, Colorado, Colorado Springs Fine Arts Center, 1936-1957

Box 112, Folder 9  Columbia, Missouri, University of Missouri, 1962-1964

Box 112, Folder 10  Columbus, Ohio, Columbus Gallery of Fine Arts, 1927-1977

Box 112, Folder 11  Copenhagen, Denmark, Royal Museum of Fine Arts, 1954-1971

Box 112, Folder 12  Coral Gables, Florida, University of Miami, Joe and Emily Lowe Art Gallery, 1954-1965

Box 112, Folder 13  Corning, New York, Corning Museum of Glass, 1951-1957

Box 113, Folder 1  Dallas, Texas, Dallas Museum of Fine Arts, 1934-1958
<p>| Box 113, Folder 2 | Dallas, Texas, Dallas Theater Center Art Committee, 1967-1974 |
| Box 113, Folder 3 | Dayton, Ohio, Dayton Art Institute, 1930-1965 |
| Box 113, Folder 4 | Dayton, Ohio, Dayton Art Institute, 1966-1976 |
| Box 113, Folder 5 | Denver, Colorado, Denver Art Museum, 1926-1971 |
| Box 113, Folder 6 | Des Moines, Iowa, Des Moines Art Center, 1948-1959 |
| Box 113, Folder 7 | Detroit, Michigan, Detroit Institute of Arts, 1923-1926 |
| Box 113, Folder 8 | Detroit, Michigan, Detroit Institute of Arts, 1927-1929 |
| Box 113, Folder 9 | Detroit, Michigan, Detroit Institute of Arts, 1930-1935 |
| Box 113, Folder 10 | Detroit, Michigan, Detroit Institute of Arts, 1936-1939 |
| Box 114, Folder 1 | Detroit, Michigan, Detroit Institute of Arts, 1940-1947 |
| Box 114, Folder 2 | Detroit, Michigan, Detroit Institute of Arts, 1948-1953 |
| Box 114, Folder 3 | Detroit, Michigan, Detroit Institute of Arts, 1954-1964 |
| Box 114, Folder 4 | Detroit, Michigan, Detroit Institute of Arts, 1965-1974 |
| Box 114, Folder 5 | Dijon, France, Musée des Beaux-Arts de Dijon, 1945-1971 |
| Box 114, Folder 6 | Duluth, Minnesota, University of Minnesota, Tweed Gallery, 1947-1975 |</p>
<table>
<thead>
<tr>
<th>Box 114, Folder 7</th>
<th>East Lansing, Michigan, Michigan State College Museum of Art, 1953-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 114, Folder 8</td>
<td>Edinburgh, Scotland, National Gallery of Scotland, 1934</td>
</tr>
<tr>
<td>Box 114, Folder 9</td>
<td>Evansville, Indiana, Evansville Public Museum, 1948-1952</td>
</tr>
<tr>
<td>Box 114, Folder 10</td>
<td>Fayetteville, Arkansas, University of Arkansas, Department of Art, 1953-1958</td>
</tr>
<tr>
<td>Box 114, Folder 11</td>
<td>Flint, Michigan, Flint Institute of Arts, 1942-1947</td>
</tr>
<tr>
<td>Box 114, Folder 12</td>
<td>Fort Wayne, Indiana, Fort Wayne Art School and Museum, 1953-1954</td>
</tr>
<tr>
<td>Box 114, Folder 13</td>
<td>Fort Worth, Texas, Fort Worth Art Center, 1951-1969</td>
</tr>
<tr>
<td>Box 114, Folder 14</td>
<td>Fort Worth, Texas, Kimbell Art Foundation, 1966-1971</td>
</tr>
<tr>
<td>Box 114, Folder 15</td>
<td>Gainesville, Florida, University of Florida, Department of History, 1954-1964</td>
</tr>
<tr>
<td>Box 114, Folder 17</td>
<td>Ghent, Belgium, Museum of Fine Arts, 1952-1962</td>
</tr>
<tr>
<td>Box 114, Folder 18</td>
<td>Glasgow, Scotland, Glasgow Museums and Art Galleries, 1960-1974</td>
</tr>
<tr>
<td>Box 114, Folder 19</td>
<td>Grand Rapids, Michigan, Grand Rapids Art Gallery, 1940-1958</td>
</tr>
<tr>
<td>Box 114, Folder 20</td>
<td>Greenville, South Carolina, Bob Jones University, 1952-1958</td>
</tr>
<tr>
<td>Box 114, Folder 21</td>
<td>Greenville, South Carolina, Bob Jones University, 1959-1975</td>
</tr>
</tbody>
</table>
Box 115, Folder 1  Hagerstown, Maryland, Washington County Museum of Fine Arts, 1936-1937

Box 115, Folder 2  The Hague, The Netherlands, Koninklijk Kabinet van Schilderijen ("Mauritshuis"), 1952-1956

Box 115, Folder 3  The Hague, The Netherlands, Netherlands Institute for Art History, 1936-1971

Box 115, Folder 4  Hartford, Connecticut, Wadsworth Atheneum, 1927-1944

Box 115, Folder 5  Hartford, Connecticut, Wadsworth Atheneum, 1945-1970

Box 115, Folder 6  Havana, Cuba, Fundacion Lobo-Olavarria, 1958

Box 115, Folder 7  Honolulu, Hawaii, Honolulu Academy of Arts, 1928-1939

Box 115, Folder 8  Houston, Texas, Contemporary Arts Museum, 1955-1957

Box 115, Folder 9  Houston, Texas, Museum of Fine Arts, 1938-1954

Box 115, Folder 10  Houston, Texas, Museum of Fine Arts, 1955-1977

Box 115, Folder 11  Indianapolis, Indiana, John Herron Art Institute, 1928-1953

Box 115, Folder 12  Indianapolis, Indiana, John Herron Art Institute, 1954-1974

Box 115, Folder 13  Innsbruck, Austria, Institut Français d'Innsbruck, 1948

Box 115, Folder 14  Iowa City, Iowa, State University of Iowa, Department of Art, 1946-1954

Box 115, Folder 15  Jacksonville, Florida, Cummer Gallery of Art, 1962-1973
Image(s)

Box 115, Folder 16  Jersey City, New Jersey, Jersey City Museum Association, 1934
Image(s)

Box 115, Folder 17  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1927-1934
Image(s)

Box 115, Folder 18  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1935
Image(s)

Box 116, Folder 1  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1936-1938
Image(s)

Box 116, Folder 2  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1939-1947
Image(s)

Box 116, Folder 3  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1948-1952
Image(s)

Box 116, Folder 4  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1953-1957
Image(s)

Box 116, Folder 5  Kansas City, Missouri, William Rockhill Nelson Gallery of Art, 1958-1962
Image(s)

Image(s)

Box 116, Folder 7  Karlsruhe, Germany, Staatliche Kunsthalle Karlsruhe, 1956-1973
Image(s)

Box 116, Folder 8  Lawrence, Kansas, University of Kansas, Museum of Art, 1945-1956
Image(s)

Box 116, Folder 9  Lawrence, Kansas, University of Kansas, Museum of Art, 1957-1974
Image(s)

Box 116, Folder 10  Leeds, England, City Art Gallery, 1937-1938
Image(s)

Box 116, Folder 11  Lexington, Kentucky, University of Kentucky, University Art Museum, 1960-1976
Image(s)

Box 116, Folder 12  Lille, France, Le Palais des Beaux-Arts de Lille, 1949
Box 116, Folder 13  Lincoln, Nebraska, University of Nebraska, Art Galleries, 1945-1957


Box 117, Folder 1  London, England, National Gallery, 1936-1973


Box 117, Folder 3  London, England, Tate Gallery, 1956-1975


Box 117, Folder 7  London, England, Villiers Gallery, 1974


Box 117, Folder 9  Los Angeles, California, Los Angeles Art Association, 1936-1937

Box 117, Folder 10  Los Angeles, California, Los Angeles County Museum of Art, 1928-1951
Box 117, Folder 11 Los Angeles, California, Los Angeles County Museum of Art, 1952-1969
Box 117, Folder 12 Los Angeles, California, Los Angeles County Museum of Art, 1970-1976
Box 117, Folder 13 Louisville, Kentucky, J. B. Speed Art Museum, 1945-1966
Box 117, Folder 14 Louisville, Kentucky, J. B. Speed Art Museum, 1967-1977
Box 117, Folder 15 Madrid, Spain, Prado Museum, 1948-1950
Box 118, Folder 1 Melbourne, Australia, National Gallery of Victoria, 1933-1960
Box 118, Folder 2 Middletown, Connecticut, Wesleyan University, Davison Art Center, 1956-1957
Box 118, Folder 3 Milwaukee, Wisconsin, Milwaukee Art Institute/Milwaukee Art Center, 1926-1965
Box 118, Folder 4 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1923-1929
Box 118, Folder 5 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1930-1947
Box 118, Folder 6 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1948-1949
Box 118, Folder 7 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1950-1953
Box 118, Folder 8 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1954-1956
Box 118, Folder 9  Minneapolis, Minnesota, Minneapolis Institute of Arts, 1957-1962
Image(s)

Box 118, Folder 10 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1963-1976
Image(s)

Minneapolis, Minnesota, University of Minnesota (see Duluth, Minnesota, University of Minnesota, Tweed Gallery)

Box 118, Folder 11 Minneapolis, Minnesota, Walker Art Center, 1945-1957
Image(s)

Box 118, Folder 12 Montauban, France, Musée Ingres, 1954-1961
Image(s)

Box 118, Folder 13 Montclair, New Jersey, Montclair Art Museum, 1934-1948
Image(s)

Box 119, Folder 1 Montreal, Canada, Art Association of Montreal, 1923-1947
Image(s)

Box 119, Folder 2 Montreal, Canada, Montreal Museum of Fine Arts, 1948-1953
Image(s)

Box 119, Folder 3 Montreal, Canada, Montreal Museum of Fine Arts, 1954-1972
Image(s)

Box 119, Folder 4 Munich, Germany, Bayerisches Nationalmuseum, 1954-1970
Image(s)

Box 119, Folder 5 New Haven, Connecticut, Yale University Art Gallery, 1927-1948
Image(s)

Box 119, Folder 6 New Haven, Connecticut, Yale University Art Gallery, 1948-1962
Image(s)

Box 119, Folder 7 New Haven, Connecticut, Yale University Art Gallery, 1963-1975
Image(s)

Box 119, Folder 8 New London, Connecticut, Lyman Allyn Museum, 1930-1945
Image(s)

New Orleans, Louisiana, Isaac Delgado Museum of Art (see New Orleans, Louisiana, New Orleans Museum of Art)
Box 119, Folder 9  New Orleans, Louisiana, New Orleans Museum of Art, 1927-1966 Image(s)
Box 119, Folder 10 New Orleans, Louisiana, New Orleans Museum of Art, 1967-1976 Image(s)
Box 119, Folder 11 New York, New York, Columbia University, 1953-1977 Image(s)
Box 119, Folder 12 New York, New York, Cooper Union Museum for the Arts of Decoration, 1925-1973 Image(s)
Box 119, Folder 13 New York, New York, French Institute in the United States, 1925-1928 Image(s)
Box 119, Folder 14 New York, New York, Frick Collection, 1924-1937 Image(s)
Box 120, Folder 1 New York, New York, Frick Collection, 1938-1946 Image(s)
Box 120, Folder 2 New York, New York, Frick Collection, 1947-1952 Image(s)
Box 120, Folder 3 New York, New York, Frick Collection, 1953-1976 Image(s)
Box 120, Folder 4 New York, New York, Hispanic Society of America, 1924-1973 Image(s)
Box 120, Folder 5 New York, New York, Jewish Museum, 1948-1970 Image(s)
Box 120, Folder 6 New York, New York, Metropolitan Museum of Art, 1924-1930 Image(s)
Box 120, Folder 7 New York, New York, Metropolitan Museum of Art, 1931-1939 Image(s)
Box 120, Folder 8 New York, New York, Metropolitan Museum of Art, 1940-1946 Image(s)
Box 120, Folder 9 New York, New York, Metropolitan Museum of Art, 1947-1953
Series 1: Correspondence

Jacques Seligmann & Co. records

AAA.jacqself

Page 243 of 599

Box 120, Folder 10  New York, New York, Metropolitan Museum of Art, 1954-1968

Box 120, Folder 11  New York, New York, Metropolitan Museum of Art, 1969-1977

Box 121, Folder 1  New York, New York, Metropolitan Museum of Art, the Cloisters, 1938-1957, undated

Box 121, Folder 2  New York, New York, Museum of Modern Art, 1931-1937

Box 121, Folder 3  New York, New York, Museum of Modern Art, 1938-1939

Box 121, Folder 4  New York, New York, Museum of Modern Art, 1940-1947

Box 121, Folder 5  New York, New York, Museum of Modern Art, 1948-1949

Box 121, Folder 6  New York, New York, Museum of Modern Art, 1950-1952

Box 121, Folder 7  New York, New York, Museum of Modern Art, 1953-1957

Box 121, Folder 8  New York, New York, Museum of Modern Art, 1958-1974

Box 121, Folder 9  New York, New York, New York Public Library, 1953-1957

Box 121, Folder 10  New York, New York, New York University, Institute of Fine Arts, 1948-1976

Box 121, Folder 11  New York, New York, Pierpont Morgan Library, 1939-1977


Box 122, Folder 1  New York, New York, Whitney Museum of American Art, 1933-1959
<table>
<thead>
<tr>
<th>Box 122, Folder 2</th>
<th>Newark, New Jersey, Newark Museum, 1934-1965</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 122, Folder 3</td>
<td>Norfolk, Virginia, Chrysler Museum of Art, 1977</td>
</tr>
<tr>
<td>Box 122, Folder 4</td>
<td>Northampton, Massachusetts, Smith College Museum of Art, 1923-1944</td>
</tr>
<tr>
<td>Box 122, Folder 5</td>
<td>Northampton, Massachusetts, Smith College Museum of Art, 1945-1970</td>
</tr>
<tr>
<td>Box 122, Folder 6</td>
<td>Notre Dame, Indiana, University of Notre Dame, Art Gallery, 1948-1971</td>
</tr>
<tr>
<td>Box 122, Folder 7</td>
<td>Notre Dame, Indiana, University of Notre Dame, Art Gallery, 1971-1977</td>
</tr>
<tr>
<td>Box 122, Folder 8</td>
<td>Nottingham, England, University of Nottingham, 1961-1963</td>
</tr>
<tr>
<td>Box 122, Folder 9</td>
<td>Nürenberg, Germany, Germanisches National-Museum, 1955-1967</td>
</tr>
<tr>
<td>Box 122, Folder 10</td>
<td>Oakland, California, Mills College, Art Gallery, 1957, undated</td>
</tr>
<tr>
<td>Box 122, Folder 11</td>
<td>Oberlin, Ohio, Oberlin College, Allen Memorial Art Museum, 1930-1974</td>
</tr>
<tr>
<td>Box 122, Folder 12</td>
<td>Omaha, Nebraska, Joslyn Art Museum, 1936-1970</td>
</tr>
<tr>
<td>Box 122, Folder 13</td>
<td>Orléans, France, Musée des Beaux-Arts d'Orleans, 1950-1958</td>
</tr>
<tr>
<td>Box 122, Folder 14</td>
<td>Oslo, Norway, National Gallery, 1949-1950</td>
</tr>
<tr>
<td>Box 122, Folder 15</td>
<td>Ottawa, Canada, Canadian War Museum, 1974</td>
</tr>
<tr>
<td>Box 122, Folder 16</td>
<td>Ottawa, Canada, National Gallery of Canada, 1924-1964</td>
</tr>
</tbody>
</table>
Box 122, Folder 17
Ottawa, Canada, National Gallery of Canada, 1965-1973
Image(s)

Box 123, Folder 1
Palm Beach, Florida, Society of the Four Arts, 1937-1960
Image(s)

Box 123, Folder 2
Paris, France, Bibliothèque Nationale, 1951-1976
Image(s)

Box 123, Folder 3
Paris, France, Musée Carnavalet, 1946-1969
Image(s)

Box 123, Folder 4
Paris, France, Musée des Arts Décoratifs, 1949-1961
Image(s)

Box 123, Folder 5
Paris, France, Musée du Louvre, 1946-1950
Image(s)

Box 123, Folder 6
Paris, France, Musée du Louvre, 1951-1959
Image(s)

Box 123, Folder 7
Paris, France, Musée du Louvre, 1960-1969
Image(s)

Box 123, Folder 8
Paris, France, Musée du Louvre, 1970-1972
Image(s)

Box 123, Folder 9
Paris, France, Musée du Louvre, 1973-1978
Image(s)

Box 123, Folder 10
Paris, France, Musée du Louvre, Germain Bazin, 1954-1956
Image(s)

Box 123, Folder 11
Image(s)

Box 123, Folder 12
Image(s)

Box 123, Folder 13
Paris, France, Musée du Louvre, Charles Sterling, 1953-1957
Image(s)

Box 123, Folder 14
Paris, France, Musée National d'Art Moderne, 1947-1977
Image(s)
Box 123, Folder 15 Paris, France, Petit Palais, 1955-1967 Image(s)

Box 124, Folder 1 Pasadena, California, Norton Simon Museum of Art, 1969-1977 Image(s)


Box 124, Folder 3 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1926-1929 Image(s)

Box 124, Folder 4 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1930-1934 Image(s)

Box 124, Folder 5 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1935-1936 Image(s)

Box 124, Folder 6 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1937-1938 Image(s)

Box 124, Folder 7 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1939-1943 Image(s)

Box 124, Folder 8 Philadelphia, Pennsylvania, Philadelphia Museum of Art, 1944-1959 Image(s)


Box 124, Folder 10 Philadelphia, Pennsylvania, University of Pennsylvania, University Museum, 1924-1940, 1960-1961 Image(s)

Box 124, Folder 11 Pittsburgh, Pennsylvania, Carnegie Institute, 1924-1978 Image(s)

Box 125, Folder 1 Pittsburgh, Pennsylvania, University of Pittsburgh, 1939-1977 Image(s)

Box 125, Folder 2 Pittsfield, Massachusetts, Berkshire Museum, 1930-1947
<table>
<thead>
<tr>
<th>Box 125, Folder 3</th>
<th>Poitiers, France, Musées de Poitiers, 1953-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 125, Folder 4</td>
<td>Ponce, Puerto Rico, Museo de Arte de Ponce, 1959-1971</td>
</tr>
<tr>
<td>Box 125, Folder 5</td>
<td>Portland, Oregon, Portland Art Museum, 1937-1957</td>
</tr>
<tr>
<td>Box 125, Folder 6</td>
<td>Poughkeepsie, New York, Vassar College, Art Gallery, 1934-1970</td>
</tr>
<tr>
<td>Box 125, Folder 7</td>
<td>Prague, Czechoslovakia, National Museum, 1947</td>
</tr>
<tr>
<td>Box 125, Folder 8</td>
<td>Pretoria, South Africa, University of South Africa, 1977</td>
</tr>
<tr>
<td>Box 125, Folder 9</td>
<td>Princeton, New Jersey, Princeton University, Art Museum, 1927-1972</td>
</tr>
<tr>
<td>Box 125, Folder 10</td>
<td>Providence, Rhode Island, Brown University, Department of Art, 1968-1977</td>
</tr>
<tr>
<td>Box 125, Folder 11</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1922-1929</td>
</tr>
<tr>
<td>Box 125, Folder 12</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1930-1933</td>
</tr>
<tr>
<td>Box 125, Folder 13</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1934-1938</td>
</tr>
<tr>
<td>Box 125, Folder 14</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1939-1948</td>
</tr>
<tr>
<td>Box 125, Folder 15</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1949-1951</td>
</tr>
<tr>
<td>Box 125, Folder 16</td>
<td>Providence, Rhode Island, Rhode Island School of Design, 1952-1975</td>
</tr>
<tr>
<td>Box 126, Folder 1</td>
<td>Raleigh, North Carolina, North Carolina Museum of Art, 1955-1972</td>
</tr>
<tr>
<td>Folder</td>
<td>Location</td>
</tr>
<tr>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td>2</td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>3</td>
<td>Richmond, Virginia</td>
</tr>
<tr>
<td>4</td>
<td>Rochester, New York</td>
</tr>
<tr>
<td>5</td>
<td>Rome, Italy</td>
</tr>
<tr>
<td>6</td>
<td>Rotterdam, Holland</td>
</tr>
<tr>
<td>7</td>
<td>Sacramento, California</td>
</tr>
<tr>
<td>8</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>9</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>10</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>11</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>12</td>
<td>St. Louis, Missouri</td>
</tr>
<tr>
<td>1</td>
<td>San Diego, California</td>
</tr>
<tr>
<td>2</td>
<td>San Francisco, California</td>
</tr>
<tr>
<td>3</td>
<td>San Francisco, California</td>
</tr>
</tbody>
</table>
Image(s)

Box 127, Folder 4  San Francisco, California, California Palace of the Legion of Honor, 1940-1956
Image(s)

Box 127, Folder 5  San Francisco, California, Golden Gate International Exposition, 1939-1940
Image(s)

Box 127, Folder 6  San Francisco, California, M. H. de Young Memorial Museum, 1935-1975
Image(s)

Box 127, Folder 7  San Francisco, California, San Francisco Museum of Art, 1923-1951, undated
Image(s)

Box 127, Folder 8  San Marino, California, Henry E. Huntington Library and Art Gallery, 1936-1969
Image(s)

Box 127, Folder 9  Santa Barbara, California, Santa Barbara Museum of Art, 1941-1959
Image(s)

Box 127, Folder 10  São Paulo, Brazil, Museu de Arte, 1948-1950
Image(s)

Box 127, Folder 11  São Paulo, Brazil, Museu de Arte, 1950-1959
Image(s)

Box 127, Folder 12  Sarasota, Florida, John and Mable Ringling Museum of Art, 1951-1972
Image(s)

Box 127, Folder 13  Savannah, Georgia, Telfair Academy of Arts and Sciences, 1930-1931, undated
Image(s)

Box 128, Folder 1  Seattle, Washington, Seattle Art Museum, 1931-1955, undated
Image(s)

Box 128, Folder 2  Sioux City, Iowa, Sioux City Art Center, 1956-1957
Image(s)

Box 128, Folder 3  South Bend, Indiana, South Bend Art Center, 1965-1966
Image(s)

Box 128, Folder 4  Springfield, Massachusetts, George Walter Vincent Smith Art Gallery, 1939-1946
Box 128, Folder 5  Springfield, Massachusetts, Museum of Fine Arts, 1932-1937
Box 128, Folder 6  Springfield, Massachusetts, Museum of Fine Arts, 1938-1970
Box 128, Folder 7  Springfield, Missouri, Springfield Art Museum, 1947-1950
Box 128, Folder 8  Stockholm, Sweden, Nationalmuseum, 1936, 1954-1969
Box 128, Folder 9  Stockton, California, Louis Terah Haggin Memorial Galleries, 1931
Box 128, Folder 10  Stuttgart, Germany, Staatsgalerie Stuttgart, 1966-1974
Box 128, Folder 11  Stuttgart, Germany, Stuttgarter Kunstkabinett, 1947-1958
Box 128, Folder 12  Syracuse, New York, Syracuse University, 1949-1966
Box 128, Folder 13  Terre Haute, Indiana, Sheldon Swope Art Gallery, 1944-1965
Box 128, Folder 14  Toledo, Ohio, Toledo Museum of Art, 1926-1929
Box 128, Folder 15  Toledo, Ohio, Toledo Museum of Art, 1930-1934
Box 128, Folder 16  Toledo, Ohio, Toledo Museum of Art, 1935-1938
Box 128, Folder 17  Toledo, Ohio, Toledo Museum of Art, 1939-1960
Box 128, Folder 18  Toledo, Ohio, Toledo Museum of Art, 1961-1976
Box 129, Folder 1  Toronto, Canada, Art Gallery of Toronto, 1932-1953
Box 129, Folder 2  Toronto, Canada, Art Gallery of Toronto, 1954-1961
Image(s)

Box 129, Folder 3  Toronto, Canada, Art Gallery of Toronto, 1962-1975
Image(s)

Box 129, Folder 4  Toronto, Canada, Royal Ontario Museum, 1923-1975
Image(s)

Box 129, Folder 5  Toronto, Canada, University of Toronto, 1962-1970
Image(s)

Box 129, Folder 6  Toulouse, France, Musées de Toulouse, 1950-1959, undated
Image(s)

Box 129, Folder 7  Tours, France, Musée des Beaux-Arts de Tours, 1948-1973
Image(s)

Box 129, Folder 8  Tulsa, Oklahoma, Philbrook Art Center, 1939-1951
Image(s)

Box 129, Folder 9  Utrecht, Holland, Kunsthistorisch Instituut der Rijksuniversiteit te Utrecht, 1954-1958
Image(s)

Box 129, Folder 10  Vancouver, Canada, Vancouver Art Gallery, 1952-1965
Image(s)

Box 129, Folder 11  Venice, Italy, La Biennale di Venezia, 1948-1956
Image(s)

Box 129, Folder 12  Versailles, France, Musée de Versailles et des Trianons, 1950-1969
Image(s)

Box 129, Folder 13  Vienna, Austria, Dorotheum, 1955-1956
Image(s)

Box 129, Folder 14  Vienna, Austria, Graphische Sammlung Albertina, 1954-1965
Image(s)

Box 129, Folder 15  Washington, D.C., Corcoran Gallery of Art, 1924-1937
Image(s)

Box 129, Folder 16  Washington, D.C., Corcoran Gallery of Art, 1948-1964
Box 129, Folder 17  Washington, D.C., Dumbarton Oaks Research Library and Collection, 1940-1951 Image(s)

Box 129, Folder 18  Washington, D.C., Hirshhorn Museum and Sculpture Garden, 1976 Image(s)

Box 129, Folder 19  Washington, D.C., International Exhibitions Foundation, 1971 Image(s)

Box 129, Folder 20  Washington, D.C., Museum of Modern Art Gallery of Washington, 1938-1939 Image(s)

Box 129, Folder 21  Washington, D.C., National Gallery of Art, 1928-1942 Image(s)

Box 130, Folder 1  Washington, D.C., National Gallery of Art, 1943-1948 Image(s)

Box 130, Folder 2  Washington, D.C., National Gallery of Art, 1949-1965 Image(s)

Box 130, Folder 3  Washington, D.C., National Gallery of Art, 1966-1976 Image(s)

Box 130, Folder 4  Washington, D.C., Phillips Memorial Gallery, 1936-1940 Image(s)

Box 130, Folder 5  Washington, D.C., Phillips Memorial Gallery, 1941-1950 Image(s)

Box 130, Folder 6  Washington, D.C., United States National Museum, 1939-1958, undated Image(s)

Box 130, Folder 7  Waterville, Maine, Colby College, Art Museum, 1966 Image(s)

Box 130, Folder 8  Williamsburg, Virginia, Colonial Williamsburg, Inc., 1940 Image(s)

Box 130, Folder 9  Williamstown, Massachusetts, Sterling and Francine Clark Institute, 1960-1967, undated
Box 130, Folder 10  Wilmington, Delaware, Hagley Museum, 1967 Image(s)

Box 130, Folder 11  Winnipeg, Canada, Winnipeg Art Gallery Association, 1953-1971 Image(s)

Box 130, Folder 12  Worcester, Massachusetts, Worcester Art Museum, 1923-1936 Image(s)

Box 130, Folder 13  Worcester, Massachusetts, Worcester Art Museum, 1937-1941 Image(s)

Box 130, Folder 14  Worcester, Massachusetts, Worcester Art Museum, 1942-1971 Image(s)

Box 130, Folder 15  Zurich, Switzerland, Kunsthau, 1949-1958 Image(s)

Box 131, Folder 1  Arizona, Miscellaneous, 1957-1964 Image(s)

Box 131, Folder 2  California, Miscellaneous, 1927-1973 Image(s)

Box 131, Folder 3  Colorado, Connecticut, Miscellaneous, 1928, 1944-1970 Image(s)

Box 131, Folder 4  Florida, Miscellaneous, 1944-1969 Image(s)

Box 131, Folder 5  Hawaii, Miscellaneous, 1939, undated Image(s)

Box 131, Folder 6  Illinois, Miscellaneous, 1939-1966 Image(s)

Box 131, Folder 7  Indiana, Miscellaneous, 1954-1970 Image(s)

Box 131, Folder 8  Kansas, Louisiana, Miscellaneous, 1927, 1954, 1944 Image(s)

Box 131, Folder 9  Massachusetts, Miscellaneous, 1952-1971, 1927-1928
<table>
<thead>
<tr>
<th>Box 131, Folder 10</th>
<th>Michigan, Missouri, Nebraska, Miscellaneous, 1927-1930, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 11</td>
<td>New Jersey, Miscellaneous, 1960-1974, 1925-1927</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 12</td>
<td>New York, Miscellaneous, 1940-1973, 1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 13</td>
<td>North Carolina, Miscellaneous, 1956-1972</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 14</td>
<td>Ohio, Oklahoma, Miscellaneous, 1924-1974</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 15</td>
<td>Pennsylvania, Miscellaneous, 1950-1974</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 16</td>
<td>South Carolina, Miscellaneous, 1940-1970</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 17</td>
<td>Tennessee, Miscellaneous, 1940-1973, 1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 18</td>
<td>Texas, Miscellaneous, 1940-1970</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 131, Folder 19</td>
<td>Vermont, Virginia, Miscellaneous, 1947-1964</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 132, Folder 1</td>
<td>Austria, Miscellaneous, 1937-1970</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 132, Folder 2</td>
<td>Belgium, Miscellaneous, 1938-1967</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 132, Folder 3</td>
<td>Cuba, Miscellaneous, 1957-1962</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 132, Folder 4</td>
<td>Denmark, Miscellaneous, 1936-1968</td>
</tr>
</tbody>
</table>
Box 132, Folder 5 England, Miscellaneous, 1938-1969
Image(s)

Box 132, Folder 6 France, Miscellaneous, 1949-1977
Image(s)

Box 32, Folder 7 France, Miscellaneous, 1949-1977
Image(s)

Box 32, Folder 8 France, Miscellaneous, 1949-1977
Image(s)

Box 132, Folder 9 France, Miscellaneous, Photograph Orders, 1950-1951
Image(s)

Box 132, Folder 10 Germany, Miscellaneous, 1937-1974
Image(s)

Box 132, Folder 11 Germany, Miscellaneous, 1937-1974
Image(s)

Box 132, Folder 12 Holland, Miscellaneous, 1938, undated
Image(s)

Box 132, Folder 13 Ireland, Miscellaneous, 1957, 1970-1973
Image(s)

Box 132, Folder 14 Italy, Miscellaneous, 1939-1976
Image(s)

Box 132, Folder 15 Romania, Miscellaneous, 1971-1972
Image(s)

Box 132, Folder 16 Scotland, Miscellaneous, 1951-1966
Image(s)

Box 132, Folder 17 Spain, Miscellaneous, 1953-1974
Image(s)

Box 132, Folder 18 Switzerland, Miscellaneous, 1947-1971
Image(s)

1.5: Germain Seligman's Correspondence, 1923-1977
Although designated by the firm as Germain Seligman's personal correspondence, the letters, invitations, notes, and memoranda arranged in these files reveal important information about sales, clients, and acquisitions. The files contain numerous notes and inter-office memoranda written by staff while Germain was traveling that discuss important events, visits, and phone calls to the firm. Information about legal affairs, investments, bank accounts and affairs, insurance, travel plans, and social matters may also be found. Numerous invitations and personal notes are scattered throughout the files.

The files are arranged in chronological order; material within folders is generally in reverse chronological order. Note that files are missing for the years 1958-1961 and 1963.

This series has been scanned in entirety.

| Box 133, Folder 1 | Correspondence, undated |
| Box 133, Folder 2 | Correspondence, 1921-1927 |
| Box 133, Folder 3 | Correspondence, 1928 |
| Box 133, Folder 4 | Correspondence, 1929 |
| Box 133, Folder 5 | Correspondence, 1930 |
| Box 133, Folder 6 | Correspondence, 1931 |
| Box 133, Folder 7 | Correspondence, 1932 |
| Box 133, Folder 8 | Correspondence, 1932 |
| Box 133, Folder 9 | Correspondence, 1932-1933 |
| Box 133, Folder 10 | Correspondence, 1933 |
| Box 134, Folder 1 | Correspondence, 1934 January-May |
| Box 134, Folder 2 | Correspondence, 1934 June-December |
Box 134, Folder 3  Correspondence, 1935
Image(s)

Box 134, Folder 4  Correspondence, 1935
Image(s)

Box 134, Folder 5  Correspondence, 1935-1937
Image(s)

Box 134, Folder 6  Correspondence, 1937
Image(s)

Box 134, Folder 7  Correspondence, 1937
Image(s)

Box 135, Folder 1  Correspondence, 1938 January-May
Image(s)

Box 135, Folder 2  Correspondence, 1938 June-August
Image(s)

Box 135, Folder 3  Correspondence, 1938 September-December
Image(s)

Box 135, Folder 4  Correspondence, 1939 January-April
Image(s)

Box 135, Folder 5  Correspondence, 1939 May-December
Image(s)

Box 135, Folder 6  Correspondence, 1940
Image(s)

Box 135, Folder 7  Correspondence, 1940
Image(s)

Box 135, Folder 8  Correspondence, 1941
Image(s)

Box 136, Folder 1  Correspondence, 1942
Image(s)

Box 136, Folder 2  Correspondence, 1943
Box 136, Folder 3  Correspondence, 1944
Image(s)

Box 136, Folder 4  Correspondence, 1945
Image(s)

Box 136, Folder 5  Correspondence, 1946
Image(s)

Box 136, Folder 6  Correspondence, 1946
Image(s)

Box 136, Folder 7  Correspondence, 1947
Image(s)

Box 136, Folder 8  Correspondence, 1947
Image(s)

Box 136, Folder 9  Correspondence, 1947-1948
Image(s)

Box 137, Folder 1  Correspondence, 1949
Image(s)

Box 137, Folder 2  Correspondence, 1949
Image(s)

Box 137, Folder 3  Correspondence, 1949
Image(s)

Box 137, Folder 4  Correspondence, 1950 January-May
Image(s)

Box 137, Folder 5  Correspondence, 1950 June-July
Image(s)

Box 137, Folder 6  Correspondence, 1950 August-December
Image(s)

Box 137, Folder 7  Correspondence, 1951
Image(s)

Box 137, Folder 8  Correspondence, 1951
Box 137, Folder 9  Correspondence, 1952
Image(s)

Box 138, Folder 1  Correspondence, 1953
Image(s)

Box 138, Folder 2  Correspondence, 1954 January-June
Image(s)

Box 138, Folder 3  Correspondence, 1954 July-December
Image(s)

Box 138, Folder 4  Correspondence, 1955
Image(s)

Box 138, Folder 5  Correspondence, 1955
Image(s)

Box 138, Folder 6  Correspondence, 1956
Image(s)

Box 138, Folder 7  Correspondence, 1957
Image(s)

Box 138, Folder 8  Correspondence, 1957
Image(s)

Box 139, Folder 1  Correspondence, 1962
Image(s)

Box 139, Folder 2  Correspondence, 1964
Image(s)

Box 139, Folder 3  Correspondence, 1965
Image(s)

Box 139, Folder 4  Correspondence, 1966
Image(s)

Box 139, Folder 5  Correspondence, 1967
Image(s)

Box 139, Folder 6  Correspondence, 1968
Image(s)

Box 139, Folder 7  Correspondence, 1969
Image(s)

Box 139, Folder 8  Correspondence, 1970
Image(s)

Box 139, Folder 9  Correspondence, 1971
Image(s)

Box 139, Folder 10  Correspondence, 1972
Image(s)

Box 139, Folder 11  Correspondence, 1973
Image(s)

Box 139, Folder 12  Correspondence, 1974-1977
Image(s)

1.6: Legal Correspondence Files, 1924-1978

This subseries consists of correspondence and other material that focuses on the legal affairs of the firm. The bulk of the correspondence with the two law firms representing Jacques Seligmann & Co., Inc., reflect fairly routine legal matters, such as taxes, real estate, investments, corporate filings, license renewals, etc. The remaining files concern specific legal actions or issues, such as asset liquidations, lawsuits, and a partnership with Georges Seligmann. A particularly interesting subseries houses correspondence and other documents associated with the firm's attempts after World War II to recover the stolen artwork and assets of the Paris office and the Seligmann family.

1.6.1: Correspondence with Attorneys, 1924-1978

This section of Subseries 1.6 includes correspondence with the New York law firms that represented the gallery in its legal affairs: Rose & Paskus; Benjamin, Galton, & Robbins; and Melvin C. Robbins. The files containing correspondence with the firm of Rose & Paskus, dating from 1924 through 1929, document fairly routine legal matters such as real estate transactions and leases, insurance, taxes, corporate filings, and debt collection. The correspondence with the U.S. law firm of Benjamin, Galton, & Robbins dates from 1938 through 1978 and also concerns routine legal affairs. In this set of correspondence files, however, researchers will also find revealing information about sales, consignments, family legal affairs, a partnership liquidation with Georges Seligmann, and the estate settlement of René Seligmann. The correspondence portrays a close legal and business relationship with Benjamin, Galton, & Robbins. Between 1963 and 1978, Melvin Robbins, formerly of Rose & Paskus, and Benjamin, Galton, & Robbins, handled certain affairs of the firm exclusively; there are two folders of correspondence with Robbins only.

Material within folders is a mix of forward and reverse chronological order. This series has been scanned in entirety.

Box 139, Folder 13  Rose & Paskus, 1924-1925

Page 260 of 599
<table>
<thead>
<tr>
<th>Box 139, Folder 14</th>
<th>Rose &amp; Paskus, 1926-1927</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 139, Folder 15</td>
<td>Rose &amp; Paskus, 1928-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 139, Folder 16</td>
<td>Rose &amp; Paskus, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 1</td>
<td>Benjamin, Galton, &amp; Robbins, 1938-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 2</td>
<td>Benjamin, Galton, &amp; Robbins, 1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 3</td>
<td>Benjamin, Galton, &amp; Robbins, 1942-1943</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 4</td>
<td>Benjamin, Galton, &amp; Robbins, 1944-1945</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 5</td>
<td>Benjamin, Galton, &amp; Robbins, 1946-1947</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 6</td>
<td>Benjamin, Galton, &amp; Robbins, 1948</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 7</td>
<td>Benjamin, Galton, &amp; Robbins, 1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 8</td>
<td>Benjamin, Galton, &amp; Robbins, 1950</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 9</td>
<td>Benjamin, Galton, &amp; Robbins, 1951</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 10</td>
<td>Benjamin, Galton, &amp; Robbins, 1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 11</td>
<td>Benjamin, Galton, &amp; Robbins, 1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 140, Folder 12</td>
<td>Benjamin, Galton, &amp; Robbins, 1954</td>
</tr>
</tbody>
</table>
1.6.2: Liquidation of the Paris Office, 1939-1940

This small section of Subseries 1.6 consists of inventory lists and correspondence concerning the liquidation of the Seligmann's Paris galleries, known then as Jacques Seligmann & Fils, Germain Seligmann & Cie., en Liquidation, Paris. Most of the remaining stock was either returned to family members or became part of the inventory of the New York based Jacques Seligmann & Co., Inc.

This series has been scanned in entirety.

1.6.3: Partnership with Georges Seligmann, 1941-1954

This small section of Subseries 1.6 includes contracts, agreements, financial statements, and supporting correspondence concerning the legal status and rights of Georges Seligmann, cousin to Germain Seligman. When the Paris firm liquidated its assets in the early 1940s, Georges claimed he owned a share of the stock and desired either commissions or a portion of the sales profits from the Paris inventory. These files document the numerous agreements between Jacques Seligmann & Co., Inc., and Georges Seligmann following the liquidation of the Paris office and the establishment of the "French Company" (in legal contracts this term was used to designate Jacques Seligmann et Fils and G. Seligman & Cie, S.A., Successors in Liquidation), also known as the "Nouvelle Society.")

All materials concern the percentages of Georges's commissions, ownership of particular stock and inventory, and the employment of Georges by the firm. Additional financial information about the inventory, sales, and commissions is arranged in Miscellaneous Financial Notes and Files (Series 7.18).

This series has been scanned in entirety.
Image(s)

Box 141, Folder 4  Agreements and Contract, 1948-1949
Image(s)

Box 141, Folder 5  Correspondence, 1941-1954
Image(s)

1.6.4: Recovery of Assets in Paris, 1940-1952

This section of Subseries 1.6 includes mostly letters to the U.S. State Department and Paris attorneys J. A. Tout, M. Chauveau, M. Besson, François Bazin, and Claude Perles concerning the recovery of family and company financial and art assets either frozen or stolen during World War II. The 1940 correspondence is with the U.S. State Department and concerns the filing of documents and affidavits in order for the State Department to afford protection to the firm's assets in Paris. The remaining files postdate World War II and concern the very complicated recovery of art stolen from the Paris office. Found here are interesting letters regarding the European state of affairs at the time, comments and notations about other dealers, names of individuals associated with the sales of stolen art, and detailed information about works of art belonging to the Seligmann family. The 1952 file also contains an interesting letter that outlines the firm's previous liquidations and family financial settlements. Two files at the end of the subseries provide further information regarding the recovery of specific works of art. They contain detailed lists of assets and relate to the importation into France of artwork from other European countries such as England and Switzerland. Much of the correspondence is in French.

This series has been scanned in entirety.

Box 141, Folder 6  Recovery of Paris Assets, 1940
Image(s)

Box 141, Folder 7  Recovery of Paris Assets, 1943-1944
Image(s)

Box 141, Folder 8  Recovery of Paris Assets, 1947
Image(s)

Box 141, Folder 9  Recovery of Paris Assets, 1948
Image(s)

Box 141, Folder 10  Recovery of Paris Assets, 1949
Image(s)

Box 141, Folder 11  Recovery of Paris Assets, 1950
Image(s)

Box 141, Folder 12  Recovery of Paris Assets, 1951
Image(s)

Box 141, Folder 13  Recovery of Paris Assets, 1952
1.6.5: The Story of Griselda Frescoes, 1923-1955

This section of Subseries 1.6 includes correspondence and legal documents concerning the ownership and ensuing lawsuit over a series of Italian frescoes known as The Story of Griselda. The frescoes were originally acquired by the firm in the mid-1930s from Gabriel Dereppe and Ignatio (Ignace) G. Pollak in a very complicated legal agreement. Because the Italian government refused to let the frescoes leave the country, the firm entrusted their care to Mrs. Nanni Carla Politi and entered into a false sales transaction with her. Although Mrs. Politi did not actually buy the frescoes, documentation existed that made the transaction appear legitimate. Mrs. Politi then sold the frescoes to a Mr. Pelosi of Italy and kept the funds. These files document the complex trail and lawsuits surrounding the frescoes.

This series has been scanned in entirety.
1.7: Abstracts of Letters Sent, 1959-1967

This subseries contains daily journals that provide two- or three-sentence abstracts of outgoing correspondence for 1959 through 1967. The firm’s name for these documents was résumés; the staff of the Archives have renamed them abstracts for clarity.

This series has been scanned in entirety.

Box 143, Folder 1  Abstracts, 1958-1962
Box 143, Folder 2  Abstracts, 1963
Box 143, Folder 3  Abstracts, 1964
Box 143, Folder 4  Abstracts, 1964-1965
Box 143, Folder 5  Abstracts, 1966
Box 143, Folder 6  Abstracts, 1967

1.8: Letters Sent, 1965-1978

This subseries includes carbon copies of outgoing correspondence for the years 1965 through 1978. As the firm was usually closed for month of August, most years do not have an August file. From 1975 through 1977 no files exist for July or August.

Material within folders is generally arranged in reverse chronological order. This series has been scanned in entirety.

Box 143, Folder 7  Letters Sent, 1965 January
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Folder Number</th>
<th>Date</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 143, Folder 8</td>
<td></td>
<td>Letters Sent, 1965 February</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 143, Folder 9</td>
<td></td>
<td>Letters Sent, 1965 March</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 143, Folder 10</td>
<td></td>
<td>Letters Sent, 1965 April</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 1</td>
<td></td>
<td>Letters Sent, 1965 May</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 2</td>
<td></td>
<td>Letters Sent, 1965 June</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 3</td>
<td></td>
<td>Letters Sent, 1965 July</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 4</td>
<td></td>
<td>Letters Sent, 1965 September</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 5</td>
<td></td>
<td>Letters Sent, 1965 October</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
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<tr>
<td>Box 144, Folder 6</td>
<td></td>
<td>Letters Sent, 1965 November</td>
<td></td>
</tr>
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<td>Image(s)</td>
<td></td>
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<tr>
<td>Box 144, Folder 7</td>
<td></td>
<td>Letters Sent, 1965 December</td>
<td></td>
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<td>Image(s)</td>
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<tr>
<td>Box 144, Folder 8</td>
<td></td>
<td>Letters Sent, 1966 January</td>
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<td>Image(s)</td>
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<tr>
<td>Box 144, Folder 9</td>
<td></td>
<td>Letters Sent, 1966 February</td>
<td></td>
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<td>Image(s)</td>
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<tr>
<td>Box 144, Folder 10</td>
<td></td>
<td>Letters Sent, 1966 March</td>
<td></td>
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<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 11</td>
<td></td>
<td>Letters Sent, 1966 April</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 144, Folder 12</td>
<td></td>
<td>Letters Sent, 1966 May</td>
<td></td>
</tr>
</tbody>
</table>
Box 145, Folder 1  Letters Sent, 1966 June
Image(s)

Box 145, Folder 2  Letters Sent, 1966 July
Image(s)

Box 145, Folder 3  Letters Sent, 1966 September
Image(s)

Box 145, Folder 4  Letters Sent, 1966 October
Image(s)

Box 145, Folder 5  Letters Sent, 1966 November
Image(s)

Box 145, Folder 6  Letters Sent, 1966 December
Image(s)

Box 145, Folder 7  Letters Sent, 1967 January
Image(s)

Box 145, Folder 8  Letters Sent, 1967 February
Image(s)

Box 145, Folder 9  Letters Sent, 1967 March
Image(s)

Box 145, Folder 10 Letters Sent, 1967 April
Image(s)

Box 145, Folder 11 Letters Sent, 1967 May
Image(s)

Box 145, Folder 12 Letters Sent, 1967 June
Image(s)

Box 145, Folder 13 Letters Sent, 1967 July
Image(s)

Box 145, Folder 14 Letters Sent, 1967 August
Image(s)

Box 146, Folder 1  Letters Sent, 1967 September-October
Box 146, Folder 2  Letters Sent, 1967 October  
   Image(s)

Box 146, Folder 3  Letters Sent, 1967 November  
   Image(s)

Box 146, Folder 4  Letters Sent, 1967 December  
   Image(s)

Box 146, Folder 5  Letters Sent, 1968 January  
   Image(s)

Box 146, Folder 6  Letters Sent, 1968 February  
   Image(s)

Box 146, Folder 7  Letters Sent, 1968 March  
   Image(s)

Box 146, Folder 8  Letters Sent, 1968 April  
   Image(s)

Box 146, Folder 9  Letters Sent, 1968 May  
   Image(s)

Box 146, Folder 10  Letters Sent, 1968 June  
   Image(s)

Box 146, Folder 11  Letters Sent, 1968 July  
   Image(s)

Box 146, Folder 12  Letters Sent, 1968 September  
   Image(s)

Box 146, Folder 13  Letters Sent, 1968 October  
   Image(s)

Box 146, Folder 14  Letters Sent, 1968 November  
   Image(s)

Box 146, Folder 15  Letters Sent, 1968 December  
   Image(s)

Box 147, Folder 1  Letters Sent, 1969 January  
   Image(s)
<table>
<thead>
<tr>
<th>Box 147, Folder 2</th>
<th>Letters Sent, 1969 February</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 147, Folder 3</td>
<td>Letters Sent, 1969 March</td>
</tr>
<tr>
<td>Box 147, Folder 4</td>
<td>Letters Sent, 1969 April</td>
</tr>
<tr>
<td>Box 147, Folder 5</td>
<td>Letters Sent, 1969 May</td>
</tr>
<tr>
<td>Box 147, Folder 6</td>
<td>Letters Sent, 1969 June</td>
</tr>
<tr>
<td>Box 147, Folder 7</td>
<td>Letters Sent, 1969 July</td>
</tr>
<tr>
<td>Box 147, Folder 8</td>
<td>Letters Sent, 1969 September</td>
</tr>
<tr>
<td>Box 147, Folder 9</td>
<td>Letters Sent, 1969 October</td>
</tr>
<tr>
<td>Box 147, Folder 10</td>
<td>Letters Sent, 1969 November</td>
</tr>
<tr>
<td>Box 147, Folder 11</td>
<td>Letters Sent, 1969 December</td>
</tr>
<tr>
<td>Box 147, Folder 12</td>
<td>Letters Sent, 1970 January</td>
</tr>
<tr>
<td>Box 147, Folder 13</td>
<td>Letters Sent, 1970 February</td>
</tr>
<tr>
<td>Box 148, Folder 1</td>
<td>Letters Sent, 1970 March</td>
</tr>
<tr>
<td>Box 148, Folder 2</td>
<td>Letters Sent, 1970 April</td>
</tr>
<tr>
<td>Box 148, Folder 3</td>
<td>Letters Sent, 1970 May</td>
</tr>
</tbody>
</table>
Box 148, Folder 4
Letters Sent, 1970 June
Image(s)

Box 148, Folder 5
Letters Sent, 1970 July
Image(s)

Box 148, Folder 6
Letters Sent, 1970 September
Image(s)

Box 148, Folder 7
Letters Sent, 1970 October
Image(s)

Box 148, Folder 8
Letters Sent, 1970 November
Image(s)

Box 148, Folder 9
Letters Sent, 1970 December
Image(s)

Box 148, Folder 10
Letters Sent, 1971 January
Image(s)

Box 148, Folder 11
Letters Sent, 1971 February
Image(s)

Box 148, Folder 12
Letters Sent, 1971 March
Image(s)

Box 148, Folder 13
Letters Sent, 1971 April
Image(s)

Box 148, Folder 14
Letters Sent, 1971 May
Image(s)

Box 149, Folder 1
Letters Sent, June 1971
Image(s)

Box 149, Folder 2
Letters Sent, 1971 July
Image(s)

Box 149, Folder 3
Letters Sent, 1971 September
Image(s)

Box 149, Folder 4
Letters Sent, 1971 October
Image(s)
Box 149, Folder 5  Letters Sent, 1971 November
                          Image(s)
Box 149, Folder 6  Letters Sent, 1971 December
                          Image(s)
Box 149, Folder 7  Letters Sent, 1971 December-1972 January
                          Image(s)
Box 149, Folder 8  Letters Sent, 1972 February
                          Image(s)
Box 149, Folder 9  Letters Sent, 1972 March
                          Image(s)
Box 149, Folder 10 Letters Sent, 1972 April
                          Image(s)
Box 149, Folder 11 Letters Sent, 1972 May
                          Image(s)
Box 149, Folder 12 Letters Sent, 1972 June
                          Image(s)
Box 149, Folder 13 Letters Sent, 1972 June-July
                          Image(s)
Box 150, Folder 1   Letters Sent, 1972 September
                          Image(s)
Box 150, Folder 2   Letters Sent, 1972 October
                          Image(s)
Box 150, Folder 3   Letters Sent, 1972 November
                          Image(s)
Box 150, Folder 4   Letters Sent, 1972 December
                          Image(s)
Box 150, Folder 5   Letters Sent, 1973 January
                          Image(s)
Box 150, Folder 6   Letters Sent, 1973 February
                          Image(s)
Box 151, Folder 6  Letters Sent, 1974 July  Image(s)
Box 151, Folder 7  Letters Sent, 1974 September  Image(s)
Box 151, Folder 8  Letters Sent, 1974 October  Image(s)
Box 151, Folder 9  Letters Sent, 1974 November  Image(s)
Box 151, Folder 10  Letters Sent, 1974 December  Image(s)
Box 151, Folder 11  Letters Sent, 1975 January  Image(s)
Box 151, Folder 12  Letters Sent, 1975 February  Image(s)
Box 151, Folder 13  Letters Sent, 1975 March  Image(s)
Box 151, Folder 14  Letters Sent, 1975 April  Image(s)
Box 151, Folder 15  Letters Sent, 1975 May  Image(s)
Box 151, Folder 16  Letters Sent, 1975 June  Image(s)
Box 151, Folder 17  Letters Sent, 1975 September  Image(s)
Box 151, Folder 18  Letters Sent, 1975 October  Image(s)
Box 151, Folder 19  Letters Sent, 1975 November  Image(s)
Box 151, Folder 20  Letters Sent, 1975 December
Box 151, Folder 21  Letters Sent, 1976 January
            Image(s)

Box 152, Folder 1  Letters Sent, 1976 February
            Image(s)

Box 152, Folder 2  Letters Sent, 1976 March
            Image(s)

Box 152, Folder 3  Letters Sent, 1976 April
            Image(s)

Box 152, Folder 4  Letters Sent, 1976 May
            Image(s)

Box 152, Folder 5  Letters Sent, 1976 June
            Image(s)

Box 152, Folder 6  Letters Sent, 1976 September
            Image(s)

Box 152, Folder 7  Letters Sent, 1976 October
            Image(s)

Box 152, Folder 8  Letters Sent, 1976 November
            Image(s)

Box 152, Folder 9  Letters Sent, 1976 December
            Image(s)

Box 152, Folder 10  Letters Sent, 1977 January
            Image(s)

Box 152, Folder 11  Letters Sent, 1977 February
            Image(s)

Box 152, Folder 12  Letters Sent, 1977 March
            Image(s)

Box 152, Folder 13  Letters Sent, 1977 April
            Image(s)

Box 152, Folder 14  Letters Sent, 1977 May
            Image(s)
1.9: Inter-Office Correspondence, 1921-1953

This subseries consists primarily of correspondence between the New York office and the Paris office and several additional folders of correspondence dating from 1940 to 1953 between Germain Seligman and sales associates César de Hauke, Rolf Hans Waegen, and Theresa D. Parker.

The files are in chronological order, with each office having its own folder. Material within folders is generally in reverse chronological order. Mostly written in French, the correspondence concerns sales, clients, inventory, and general business concerns of the two offices. Curiously, 1928 has only one file, identified as correspondence with Paris. Dates may occasionally overlap folders.

This series has been scanned in entirety.
Box 153, Folder 6  New York to Paris, 1922 October-1922 December  Image(s)
Box 153, Folder 7  Paris to New York, 1923 January  Image(s)
Box 153, Folder 8  New York to Paris, 1923 January  Image(s)
Box 153, Folder 9  Paris to New York, 1923 February  Image(s)
Box 153, Folder 10 New York to Paris, 1923 February  Image(s)
Box 153, Folder 11  Paris to New York, 1923 March  Image(s)
Box 153, Folder 12  New York to Paris, 1923 March  Image(s)
Box 153, Folder 13  Paris to New York, 1923 April  Image(s)
Box 153, Folder 14  New York to Paris, 1923 April  Image(s)
Box 153, Folder 15  Paris to New York, 1923 May  Image(s)
Box 153, Folder 16  New York to Paris, 1923 May  Image(s)
Box 153, Folder 17  Paris to New York, 1923 June  Image(s)
Box 153, Folder 18  New York to Paris, 1923 June  Image(s)
Box 153, Folder 19  Paris to New York, 1923 July  Image(s)
Box 153, Folder 20  New York to Paris, 1923 July
<table>
<thead>
<tr>
<th>Box 153, Folder 21</th>
<th>Paris to New York, 1923 August</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 153, Folder 22</td>
<td>New York to Paris, 1923 August</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 1</td>
<td>Paris to New York, 1923 September</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 2</td>
<td>New York to Paris, 1923 September</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 3</td>
<td>Paris to New York, 1923 October</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 4</td>
<td>New York to Paris, 1923 October</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 5</td>
<td>Paris to New York, 1923 November</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 6</td>
<td>New York to Paris, 1923 November</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 7</td>
<td>Paris to New York, 1923 December</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 8</td>
<td>New York to Paris, 1923 December</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 9</td>
<td>Paris to New York, 1924 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 10</td>
<td>New York to Paris, 1924 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 11</td>
<td>Paris to New York, 1924 February</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 12</td>
<td>New York to Paris, 1924 February</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 13</td>
<td>Paris to New York, 1924 March</td>
</tr>
</tbody>
</table>
Box 154, Folder 14  New York to Paris, 1924 March
Image(s)

Box 154, Folder 15  Paris to New York, 1924 April
Image(s)

Box 154, Folder 16  New York to Paris, 1924 April
Image(s)

Box 154, Folder 17  Paris to New York, 1924 May
Image(s)

Box 154, Folder 18  New York to Paris, 1924 May
Image(s)

Box 154, Folder 19  Paris to New York, 1924 June
Image(s)

Box 154, Folder 20  New York to Paris, 1924 June
Image(s)

Box 154, Folder 21  Paris to New York, 1924 July
Image(s)

Box 154, Folder 22  New York to Paris, 1924 July
Image(s)

Box 154, Folder 23  Paris to New York, 1924 August
Image(s)

Box 154, Folder 24  New York to Paris, 1924 August
Image(s)

Box 154, Folder 25  Paris to New York, 1924 September
Image(s)

Box 154, Folder 26  New York to Paris, 1924 September
Image(s)

Box 154, Folder 27  Paris to New York, 1924 October
Image(s)

Box 154, Folder 28  New York to Paris, 1924 October
Box 154, Folder 29  Paris to New York, 1924 November Image(s)
Box 154, Folder 30  New York to Paris, 1924 November Image(s)
Box 154, Folder 31  Paris to New York, 1924 December Image(s)
Box 154, Folder 32  New York to Paris, 1924 December Image(s)
Box 155, Folder 1  Paris to New York, 1925 January Image(s)
Box 155, Folder 2  New York to Paris, 1925 January Image(s)
Box 155, Folder 3  Paris to New York, 1925 February Image(s)
Box 155, Folder 4  New York to Paris, 1925 February Image(s)
Box 155, Folder 5  Paris to New York, 1925 March Image(s)
Box 155, Folder 6  New York to Paris, 1925 March Image(s)
Box 155, Folder 7  Paris to New York, 1925 April Image(s)
Box 155, Folder 8  New York to Paris, 1925 April Image(s)
Box 155, Folder 9  Paris to New York, 1925 May Image(s)
Box 155, Folder 10  New York to Paris, 1925 May Image(s)
Box 155, Folder 11  Paris to New York, 1925 June
Image(s)

Box 155, Folder 12  New York to Paris, 1925 June
Image(s)

Box 155, Folder 13  Paris to New York, 1925 July
Image(s)

Box 155, Folder 14  New York to Paris, 1925 July
Image(s)

Box 155, Folder 15  Paris to New York, 1925 August
Image(s)

Box 155, Folder 16  New York to Paris, 1925 August
Image(s)

Box 155, Folder 17  Paris to New York, 1925 September
Image(s)

Box 155, Folder 18  New York to Paris, 1925 September
Image(s)

Box 155, Folder 19  Paris to New York, 1925 October
Image(s)

Box 155, Folder 20  New York to Paris, 1925 October
Image(s)

Box 155, Folder 21  Paris to New York, 1925 November
Image(s)

Box 155, Folder 22  New York to Paris, 1925 November
Image(s)

Box 155, Folder 23  Paris to New York, 1925 December
Image(s)

Box 155, Folder 24  New York to Paris, 1925 December
Image(s)

Box 156, Folder 1  Paris to New York, 1926 January
Image(s)

Box 156, Folder 2  New York to Paris, 1926 January
Box 156, Folder 3  Paris to New York, 1926 February
Image(s)

Box 156, Folder 4  New York to Paris, 1926 February
Image(s)

Box 156, Folder 5  Paris to New York, 1926 March
Image(s)

Box 156, Folder 6  New York to Paris, 1926 March
Image(s)

Box 156, Folder 7  Paris to New York, 1926 April
Image(s)

Box 156, Folder 8  New York to Paris, 1926 April
Image(s)

Box 156, Folder 9  Paris to New York, 1926 May
Image(s)

Box 156, Folder 10  New York to Paris, 1926 May
Image(s)

Box 156, Folder 11  Paris to New York, 1926 June
Image(s)

Box 156, Folder 12  New York to Paris, 1926 June
Image(s)

Box 156, Folder 13  Paris to New York, 1926 July
Image(s)

Box 156, Folder 14  New York to Paris, 1926 July
Image(s)

Box 156, Folder 15  Paris to New York, 1926 August
Image(s)

Box 156, Folder 16  New York to Paris, 1926 August
Image(s)

Box 156, Folder 17  Paris to New York, 1926 September
Box 156, Folder 18  New York to Paris, 1926 September
   Image(s)

Box 156, Folder 19  Paris to New York, 1926 October
   Image(s)

Box 156, Folder 20  New York to Paris, 1926 October
   Image(s)

Box 156, Folder 21  Paris to New York, 1926 November
   Image(s)

Box 156, Folder 22  New York to Paris, 1926 November
   Image(s)

Box 156, Folder 23  Paris to New York, 1926 December
   Image(s)

Box 156, Folder 24  New York to Paris, 1926 December
   Image(s)

Box 157, Folder 1   Paris to New York, 1927 January
   Image(s)

Box 157, Folder 2   New York to Paris, 1927 January
   Image(s)

Box 157, Folder 3   Paris to New York, 1927 February
   Image(s)

Box 157, Folder 4   New York to Paris, 1927 February
   Image(s)

Box 157, Folder 5   Paris to New York, 1927 March
   Image(s)

Box 157, Folder 6   New York to Paris, 1927 March
   Image(s)

Box 157, Folder 7   Paris to New York, 1927 April
   Image(s)

Box 157, Folder 8   New York to Paris, 1927 April
Image(s)

Box 157, Folder 9  Paris to New York, 1927 May
Image(s)

Box 157, Folder 10 New York to Paris, 1927 May
Image(s)

Box 157, Folder 11 Paris to New York, 1927 June
Image(s)

Box 157, Folder 12 New York to Paris, 1927 June
Image(s)

Box 157, Folder 13 Paris to New York, 1927 July
Image(s)

Box 157, Folder 14 New York to Paris, 1927 July
Image(s)

Box 157, Folder 15 Paris to New York, 1927 August
Image(s)

Box 157, Folder 16 New York to Paris, 1927 August
Image(s)

Box 157, Folder 17 Paris to New York, 1927 September
Image(s)

Box 157, Folder 18 New York to Paris, 1927 September
Image(s)

Box 157, Folder 19 Paris to New York, 1927 October
Image(s)

Box 157, Folder 20 New York to Paris, 1927 October
Image(s)

Box 157, Folder 21 Paris to New York, 1927 November
Image(s)

Box 157, Folder 22 New York to Paris, 1927 November
Image(s)

Box 157, Folder 23 Paris to New York, 1927 December
Box 157, Folder 24  New York to Paris, 1927 December
                    Image(s)

Box 158, Folder 1  Correspondence with Paris, 1928
                    Image(s)
                    (only one file for 1928)

Box 158, Folder 2  Paris to New York, 1929 January
                    Image(s)

Box 158, Folder 3  New York to Paris, 1929 January
                    Image(s)

Box 158, Folder 4  Paris to New York, 1929 February
                    Image(s)

Box 158, Folder 5  New York to Paris, 1929 February
                    Image(s)

Box 158, Folder 6  Paris to New York, 1929 March
                    Image(s)

Box 158, Folder 7  New York to Paris, 1929 March
                    Image(s)

Box 158, Folder 8  Paris to New York, 1929 April
                    Image(s)

Box 158, Folder 9  New York to Paris, 1929 April
                    Image(s)

Box 158, Folder 10 Paris to New York, 1929 May
                    Image(s)

Box 158, Folder 11 New York to Paris, 1929 May
                    Image(s)

Box 158, Folder 12 Paris to New York, 1929 June
                    Image(s)

Box 158, Folder 13 New York to Paris, 1929 June
                    Image(s)

Box 158, Folder 14 Paris to New York, 1929 July
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Folder Number</th>
<th>Correspondence Type</th>
<th>Date</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 158, Folder 30</td>
<td></td>
<td>Paris to New York</td>
<td>1930 March</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 158, Folder 31</td>
<td></td>
<td>New York to Paris</td>
<td>1930 March</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 1</td>
<td></td>
<td>Paris to New York</td>
<td>1930 April</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 2</td>
<td></td>
<td>New York to Paris</td>
<td>1930 April</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 3</td>
<td></td>
<td>Paris to New York</td>
<td>1930 May</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 4</td>
<td></td>
<td>New York to Paris</td>
<td>1930 May</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 5</td>
<td></td>
<td>Paris to New York</td>
<td>1930 June</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 6</td>
<td></td>
<td>New York to Paris</td>
<td>1930 June</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 7</td>
<td></td>
<td>Paris to New York</td>
<td>1930 July</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 8</td>
<td></td>
<td>New York to Paris</td>
<td>1930 July</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 9</td>
<td></td>
<td>Paris to New York</td>
<td>1930 August</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 10</td>
<td></td>
<td>New York to Paris</td>
<td>1930 August</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 11</td>
<td></td>
<td>Paris to New York</td>
<td>1930 September</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 12</td>
<td></td>
<td>New York to Paris</td>
<td>1930 September</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 159, Folder 13</td>
<td></td>
<td>Paris to New York</td>
<td>1930 October</td>
<td></td>
</tr>
</tbody>
</table>
Box 159, Folder 14  New York to Paris, 1930 October
Box 159, Folder 15  Paris to New York, 1930 November
Box 159, Folder 16  New York to Paris, 1930 November
Box 159, Folder 17  Paris to New York, 1930 December
Box 159, Folder 18  New York to Paris, 1930 December
Box 159, Folder 19  Paris to New York, 1931 January
Box 159, Folder 20  New York to Paris, 1931 January
Box 159, Folder 21  Paris to New York, 1931 February
Box 159, Folder 22  New York to Paris, 1931 February
Box 159, Folder 23  Paris to New York, 1931 March
Box 159, Folder 24  New York to Paris, 1931 March
Box 159, Folder 25  Paris to New York, 1931 April
Box 159, Folder 26  New York to Paris, 1931 April
Box 159, Folder 27  Paris to New York, 1931 May
Box 159, Folder 28  New York to Paris, 1931 May
Box 159, Folder 29  Paris to New York, 1931 June Image(s)
Box 159, Folder 30  New York to Paris, 1931 June Image(s)
Box 159, Folder 31  Paris to New York, 1931 July Image(s)
Box 159, Folder 32  New York to Paris, 1931 July Image(s)
Box 160, Folder 1  Paris to New York, 1931 August Image(s)
Box 160, Folder 2  New York to Paris, 1931 August Image(s)
Box 160, Folder 3  Paris to New York, 1931 September Image(s)
Box 160, Folder 4  New York to Paris, 1931 September Image(s)
Box 160, Folder 5  Paris to New York, 1931 October Image(s)
Box 160, Folder 6  New York to Paris, 1931 October Image(s)
Box 160, Folder 7  Paris to New York, 1931 November Image(s)
Box 160, Folder 8  New York to Paris, 1931 November Image(s)
Box 160, Folder 9  Paris to New York, 1931 December Image(s)
Box 160, Folder 10  New York to Paris, 1931 December Image(s)
Box 160, Folder 11  Paris to New York, 1932 January
Box 160, Folder 27  Paris to New York, 1932 September
Image(s)

Box 160, Folder 28  New York to Paris, 1932 September
Image(s)

Box 160, Folder 29  Paris to New York, 1932 October
Image(s)

Box 160, Folder 30  New York to Paris, 1932 October
Image(s)

Box 160, Folder 31  Paris to New York, 1932 November
Image(s)

Box 160, Folder 32  New York to Paris, 1932 November
Image(s)

Box 160, Folder 33  Paris to New York, 1932 December
Image(s)

Box 160, Folder 34  New York to Paris, 1932 December
Image(s)

Box 161, Folder 1  Paris to New York, 1933 January
Image(s)

Box 161, Folder 2  New York to Paris, 1933 January
Image(s)

Box 161, Folder 3  Paris to New York, 1933 February
Image(s)

Box 161, Folder 4  New York to Paris, 1933 February
Image(s)

Box 161, Folder 5  Paris to New York, 1933 March
Image(s)

Box 161, Folder 6  New York to Paris, 1933 March
Image(s)

Box 161, Folder 7  Paris to New York, 1933 April
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>161, Folder 23</td>
<td>Paris to New York, 1933 December</td>
</tr>
<tr>
<td>161, Folder 24</td>
<td>New York to Paris, 1933 December</td>
</tr>
<tr>
<td>161, Folder 25</td>
<td>Paris Notes, 1933</td>
</tr>
<tr>
<td>161, Folder 26</td>
<td>Paris to New York, 1934 January</td>
</tr>
<tr>
<td>161, Folder 27</td>
<td>New York to Paris, 1934 January</td>
</tr>
<tr>
<td>161, Folder 28</td>
<td>Paris to New York, 1934 February</td>
</tr>
<tr>
<td>161, Folder 29</td>
<td>New York to Paris, 1934 February</td>
</tr>
<tr>
<td>161, Folder 30</td>
<td>Paris to New York, 1934 March</td>
</tr>
<tr>
<td>161, Folder 31</td>
<td>New York to Paris, 1934 March</td>
</tr>
<tr>
<td>161, Folder 32</td>
<td>Paris to New York, 1934 April</td>
</tr>
<tr>
<td>161, Folder 33</td>
<td>New York to Paris, 1934 April</td>
</tr>
<tr>
<td>162, Folder 1</td>
<td>Paris to New York, 1934 May</td>
</tr>
<tr>
<td>162, Folder 2</td>
<td>New York to Paris, 1934 May</td>
</tr>
<tr>
<td>162, Folder 3</td>
<td>Paris to New York, 1934 June</td>
</tr>
<tr>
<td>162, Folder 4</td>
<td>New York to Paris, 1934 June</td>
</tr>
<tr>
<td>Box 162, Folder 5</td>
<td>Paris to New York, 1934 July</td>
</tr>
<tr>
<td>--------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Box 162, Folder 6</td>
<td>New York to Paris, 1934 July</td>
</tr>
<tr>
<td>Box 162, Folder 7</td>
<td>Paris to New York, 1934 August</td>
</tr>
<tr>
<td>Box 162, Folder 8</td>
<td>New York to Paris, 1934 August</td>
</tr>
<tr>
<td>Box 162, Folder 9</td>
<td>Paris to New York, 1934 September</td>
</tr>
<tr>
<td>Box 162, Folder 10</td>
<td>New York to Paris, 1934 September</td>
</tr>
<tr>
<td>Box 162, Folder 11</td>
<td>Paris to New York, 1934 October</td>
</tr>
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<td>New York to Paris, 1934 October</td>
</tr>
<tr>
<td>Box 162, Folder 13</td>
<td>Paris to New York, 1934 November</td>
</tr>
<tr>
<td>Box 162, Folder 14</td>
<td>New York to Paris, 1934 November</td>
</tr>
<tr>
<td>Box 162, Folder 15</td>
<td>Paris to New York, 1934 December</td>
</tr>
<tr>
<td>Box 162, Folder 16</td>
<td>New York to Paris, 1934 December</td>
</tr>
<tr>
<td>Box 162, Folder 17</td>
<td>Paris Notes, 1934</td>
</tr>
<tr>
<td>Box 162, Folder 18</td>
<td>Paris to New York, 1935 January</td>
</tr>
<tr>
<td>Box 162, Folder 19</td>
<td>New York to Paris, 1935 January</td>
</tr>
</tbody>
</table>
Box 162, Folder 20  Paris to New York, 1935 February
  Image(s)

Box 162, Folder 21  New York to Paris, 1935 February
  Image(s)

Box 162, Folder 22  Paris to New York, 1935 March
  Image(s)

Box 162, Folder 23  New York to Paris, 1935 March
  Image(s)

Box 162, Folder 24  Paris to New York, 1935 April
  Image(s)

Box 162, Folder 25  New York to Paris, 1935 April
  Image(s)

Box 162, Folder 26  Paris to New York, 1935 May
  Image(s)

Box 162, Folder 27  New York to Paris, 1935 May
  Image(s)

Box 162, Folder 28  Paris to New York, 1935 June
  Image(s)

Box 162, Folder 29  New York to Paris, 1935 June
  Image(s)

Box 162, Folder 30  Paris to New York, 1935 July
  Image(s)

Box 162, Folder 31  New York to Paris, 1935 July
  Image(s)

Box 162, Folder 32  Paris to New York, 1935 August
  Image(s)

Box 162, Folder 33  New York to Paris, 1935 August
  Image(s)

Box 162, Folder 34  Paris to New York, 1935 September
<table>
<thead>
<tr>
<th>Box 162, Folder 35</th>
<th>New York to Paris, 1935 September</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 36</td>
<td>Paris to New York, 1935 October</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 37</td>
<td>New York to Paris, 1935 October</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 38</td>
<td>Paris to New York, 1935 November</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 39</td>
<td>New York to Paris, 1935 November</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 40</td>
<td>Paris to New York, 1935 December</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 41</td>
<td>New York to Paris, 1935 December</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 162, Folder 42</td>
<td>Paris Notes, 1935</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 1</td>
<td>Paris to New York, 1936 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 2</td>
<td>New York to Paris, 1936 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 3</td>
<td>Paris to New York, 1936 February</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 4</td>
<td>New York to Paris, 1936 February</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 5</td>
<td>Paris to New York, 1936 March</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 6</td>
<td>New York to Paris, 1936 March</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 163, Folder 7</td>
<td>Paris to New York, 1936 April</td>
</tr>
</tbody>
</table>
Box 163, Folder 8  New York to Paris, 1936 April
Image(s)
Box 163, Folder 9  Paris to New York, 1936 May
Image(s)
Box 163, Folder 10  New York to Paris, 1936 May
Image(s)
Box 163, Folder 11  Paris to New York, 1936 June
Image(s)
Box 163, Folder 12  New York to Paris, 1936 June
Image(s)
Box 163, Folder 13  Paris to New York, 1936 July
Image(s)
Box 163, Folder 14  New York to Paris, 1936 July
Image(s)
Box 163, Folder 15  Paris to New York, 1936 August
Image(s)
Box 163, Folder 16  New York to Paris, 1936 August
Image(s)
Box 163, Folder 17  Paris to New York, 1936 September
Image(s)
Box 163, Folder 18  New York to Paris, 1936 September
Image(s)
Box 163, Folder 19  Paris to New York, 1936 October
Image(s)
Box 163, Folder 20  New York to Paris, 1936 October
Image(s)
Box 163, Folder 21  Paris to New York, 1936 November
Image(s)
Box 163, Folder 22  New York to Paris, 1936 November
Box 163, Folder 23  Paris to New York, 1936 December
    Image(s)

Box 163, Folder 24  New York to Paris, 1936 December
    Image(s)

Box 163, Folder 25  Paris Notes, 1936
    Image(s)

Box 163, Folder 26  Paris to New York, 1937 January
    Image(s)

Box 163, Folder 27  New York to Paris, 1937 January
    Image(s)

Box 163, Folder 28  Paris to New York, 1937 February
    Image(s)

Box 163, Folder 29  New York to Paris, 1937 February
    Image(s)

Box 163, Folder 30  Paris to New York, 1937 March
    Image(s)

Box 163, Folder 31  New York to Paris, 1937 March
    Image(s)

Box 163, Folder 32  Paris to New York, 1937 April
    Image(s)

Box 163, Folder 33  New York to Paris, 1937 April
    Image(s)

Box 163, Folder 34  Paris to New York, 1937 May
    Image(s)

Box 163, Folder 35  New York to Paris, 1937 May
    Image(s)

Box 163, Folder 36  Paris to New York, 1937 June
    Image(s)

Box 163, Folder 37  New York to Paris, 1937 June
Box 163, Folder 38  Paris to New York, 1937 July
Image(s)

Box 163, Folder 39  New York to Paris, 1937 July
Image(s)

Box 163, Folder 40  Paris to New York, 1937 August
Image(s)

Box 163, Folder 41  New York to Paris, 1937 August
Image(s)

Box 163, Folder 42  Paris to New York, 1937 September
Image(s)

Box 163, Folder 43  New York to Paris, 1937 September
Image(s)

Box 163, Folder 44  Paris to New York, 1937 October
Image(s)

Box 163, Folder 45  New York to Paris, 1937 October
Image(s)

Box 163, Folder 46  Paris to New York, 1937 November
Image(s)

Box 163, Folder 47  New York to Paris, 1937 November
Image(s)

Box 163, Folder 48  Paris to New York, 1937 December
Image(s)

Box 163, Folder 49  New York to Paris, 1937 December
Image(s)

Box 163, Folder 50  Paris to New York, 1938 January
Image(s)

Box 163, Folder 51  New York to Paris, 1938 January
Image(s)

Box 163, Folder 52  Paris to New York, 1938 February

Page 298 of 599
Box 163, Folder 53  New York to Paris, 1938 February
Image(s)

Box 163, Folder 54  Paris to New York, 1938 March
Image(s)

Box 163, Folder 55  New York to Paris, 1938 March
Image(s)

Box 164, Folder 1  Paris to New York, 1938 April
Image(s)

Box 164, Folder 2  New York to Paris, 1938 April
Image(s)

Box 164, Folder 3  Paris to New York, 1938 May
Image(s)

Box 164, Folder 4  New York to Paris, 1938 May
Image(s)

Box 164, Folder 5  Paris to New York, 1938 June
Image(s)

Box 164, Folder 6  New York to Paris, 1938 June
Image(s)

Box 164, Folder 7  Paris to New York, 1938 July
Image(s)

Box 164, Folder 8  New York to Paris, 1938 July
Image(s)

Box 164, Folder 9  Paris to New York, 1938 August
Image(s)

Box 164, Folder 10  New York to Paris, 1938 August
Image(s)

Box 164, Folder 11  Paris to New York, 1938 September
Image(s)

Box 164, Folder 12  New York to Paris, 1938 September
Box 164, Folder 13  Paris to New York, 1938 October
      Image(s)

Box 164, Folder 14  New York to Paris, 1938 October
      Image(s)

Box 164, Folder 15  Paris to New York, 1938 November
      Image(s)

Box 164, Folder 16  New York to Paris, 1938 November
      Image(s)

Box 164, Folder 17  Paris to New York, 1938 December
      Image(s)

Box 164, Folder 18  New York to Paris, 1938 December
      Image(s)

Box 164, Folder 19  Paris Notes, 1938
      Image(s)

Box 164, Folder 20  Paris to New York, 1939 January
      Image(s)

Box 164, Folder 21  New York to Paris, 1939 January
      Image(s)

Box 164, Folder 22  Paris to New York, 1939 February
      Image(s)

Box 164, Folder 23  New York to Paris, 1939 February
      Image(s)

Box 164, Folder 24  Paris to New York, 1939 March
      Image(s)

Box 164, Folder 25  New York to Paris, 1939 March
      Image(s)

Box 164, Folder 26  Paris to New York, 1939 April
      Image(s)

Box 164, Folder 27  New York to Paris, 1939 April
1.10: Clyfford Trevor’s Correspondence, 1923-1953

This subseries contains business and scattered personal correspondence of Clyfford Trevor, a modest collector and employee of the firm's New York office. Germain Seligman credited Trevor as a valued associate who helped foster the firm's interest in modern European art. Trevor's family established an art gallery, J. Trevor & Sons, in London in 1896, where Trevor worked before joining the firm of Scott & Fowles. He began his employment in the New York office of Jacques Seligmann & Co., Inc., in 1924, where he stayed until returning to London in 1948 to work as an independent arts consultant. The majority of the correspondence documents Trevor's business trips to U.S. cities cultivating collectors and museums. Letters detail names of contacts made, recommendations on how to proceed with clients, and other pertinent business matters. Letters written in later years include some of Germain's handwritten notations on commissions for Trevor.

The files are arranged in chronological order, with one folder of correspondence with Carll Tucker following and one folder of personal correspondence. Some of the correspondence is in French. Additional correspondence of Clyfford Trevor is scattered throughout General Correspondence (Series 1.3) and Museum Correspondence (Series 1.4).
This series has been scanned in entirety.

Box 166, Folder 1
Correspondence, 1924
Image(s)

Box 166, Folder 2
Correspondence, 1925
Image(s)

Box 166, Folder 3
Correspondence, 1925-1926
Image(s)

Box 166, Folder 4
Correspondence, 1927
Image(s)

Box 166, Folder 5
Correspondence, 1928-1932
Image(s)

Box 166, Folder 6
Correspondence, 1933
Image(s)

Box 166, Folder 7
Correspondence, 1934-1935
Image(s)

Box 166, Folder 8
Correspondence, 1936
Image(s)

Box 167, Folder 1
Correspondence, 1948-1953
Image(s)

Box 167, Folder 2
Correspondence with Carll Tucker, 1923-1929
Image(s)

Box 167, Folder 3
Personal Correspondence, 1926-1929, 1941-1946
Image(s)

1.11: Rolf Hans Waegen Correspondence, 1923, 1927-1945

This subseries contains correspondence files of Rolf Hans Waegen, sales associate of the firm and personal friend of Germain Seligman. The correspondence is primarily with European and U.S. clients concerning possible sales and purchases, potential clients, and the availability of artwork for sale either in the United States or abroad. Letters regarding personal matters and social events are also found. Later files concern Waegen's death and the settlement of his estate.

The files are arranged into foreign correspondence, domestic correspondence, and personal correspondence. The personal correspondence, however, also contains correspondence with potential clients and collectors. Portions of correspondence are written in French and German. Additional correspondence of Waegen is scattered throughout General Correspondence (Series 1.3) and Museum Correspondence (Series 1.4).
This series has been scanned in entirety.

<table>
<thead>
<tr>
<th>Box 167, Folder</th>
<th>Correspondence</th>
<th>Date Range</th>
<th>Image(s)</th>
</tr>
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<tbody>
<tr>
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<td></td>
</tr>
<tr>
<td>5</td>
<td>Foreign</td>
<td>1928</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Foreign</td>
<td>1928-1929</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Foreign</td>
<td>1930</td>
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</tr>
<tr>
<td>8</td>
<td>Foreign</td>
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<td>9</td>
<td>Foreign</td>
<td>1932-1933</td>
<td></td>
</tr>
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<td>Correspondence</td>
<td>1928-1931</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Domestic</td>
<td>1929</td>
<td></td>
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<td>1930</td>
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<td>1</td>
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<tr>
<td>(Supper Dance Invitations)</td>
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</tr>
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<td>2</td>
<td>Domestic</td>
<td>1931</td>
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<td>3</td>
<td>Domestic</td>
<td>1931 February 1</td>
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<td>(Tea Invitations)</td>
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<td></td>
<td></td>
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<td>4</td>
<td>Domestic</td>
<td>1931</td>
<td></td>
</tr>
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<td>(Tea RSVPs)</td>
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</tr>
<tr>
<td>5</td>
<td>Domestic</td>
<td>1932-1933</td>
<td></td>
</tr>
</tbody>
</table>
1.12: Theresa D. Parker Correspondence, 1960-1975

The files of Theresa D. Parker, sales associate of the firm, provide a chronological record of the company's activities from 1960 to 1972. Termed "diaries" by Parker, they were used as a communication tool between Parker and Germain Seligman, just as Seligman's Inter-Office Memoranda (Series 1.13) were used to provide instructions or information to the firm's staff. The "diaries" provided updates to Seligman on daily events that occurred when he was away from the office on business or vacation. Entries include notes on conversations with European and U.S. clients and may be supplemented by related documentation such as memoranda, telegrams, or correspondence. One folder contains daily diaries written by staff and addressed to Theresa D. Parker while she was away on vacation.

This series has been scanned in entirety.

1.13: Inter-Office Memoranda (Fiches), 1923-1976, undated

This subseries contains an interesting group of numbered and indexed inter-office memoranda and notes called fiches by the firm. The memoranda and notes are "for the file" notes or instructions directed to staff from Germain Seligman. They contain private information about sales, potential sales, clients, collectors, and collections. Clearly, the notes are not intended for viewing by anyone other than the firm's staff.
The notes and memoranda are arranged according to the numbering system assigned by the firm, and each year or group of years has an index. The numbering system represents a chronological arrangement; note that there are spotty gaps throughout the series. The contents of each folder are in reverse chronological order.

This series has been scanned in entirety.

Box 169, Folder 8  
Index, 1931-1932  
(s)

Box 169, Folder 9  
Index, 1932-1935  
(s)

Box 169, Folder 10  
Index A-M, 1935-1937  
(s)

Box 169, Folder 11  
Index N-Z, 1935-1937  
(s)

Box 169, Folder 12  
Index, 1937-1938  
(s)

Box 169, Folder 13  
Index, 1938-1939  
(s)

Box 170, Folder 1  
Index, 1939-1944  
(s)

Box 170, Folder 2  
Index, 1944-1948  
(s)

Box 170, Folder 3  
Index, 1948-1951  
(s)

Box 170, Folder 4  
Index, 1951-1958  
(s)

Box 170, Folder 5  
Index, 1958-1962  
(s)

Box 170, Folder 6  
Index, 1962-1973  
(s)

Box 170, Folder 7  
Memos (unnumbered), undated  
(s)

Box 170, Folder 8  
Memos (most without numbers), 1923-1928
<table>
<thead>
<tr>
<th>Box 170, Folder 9</th>
<th>Memos, nos. 639-699, 1931</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 170, Folder 10</td>
<td>Memos, nos. 700-798, 1931</td>
</tr>
<tr>
<td>Box 171, Folder 1</td>
<td>Memos, nos. 799-801, 1931-1932</td>
</tr>
<tr>
<td>Box 171, Folder 2</td>
<td>Memos, nos. 801-899, 1932</td>
</tr>
<tr>
<td>Box 171, Folder 3</td>
<td>Memos, nos. 900-997, 1932</td>
</tr>
<tr>
<td>Box 171, Folder 4</td>
<td>Memos, nos. 1001-1097, 1932</td>
</tr>
<tr>
<td>Box 171, Folder 5</td>
<td>Memos, nos. 1165-1215, 1932</td>
</tr>
<tr>
<td>Box 171, Folder 6</td>
<td>Memos, nos. 1219-1277, 1932</td>
</tr>
<tr>
<td>Box 171, Folder 7</td>
<td>Memos, nos. 1300-1399, 1932-1933</td>
</tr>
<tr>
<td>Box 171, Folder 8</td>
<td>Memos, nos. 1401-1488, 1933</td>
</tr>
<tr>
<td>Box 171, Folder 9</td>
<td>Memos, nos. 1491-1599, 1933-1934</td>
</tr>
<tr>
<td>Box 171, Folder 10</td>
<td>Memos, nos. 1602-1653, 1934</td>
</tr>
<tr>
<td>Box 171, Folder 11</td>
<td>Memos, nos. 1657-1687, 1934-1935</td>
</tr>
<tr>
<td>Box 171, Folder 12</td>
<td>Memos, nos. 1690-1736, 1935</td>
</tr>
<tr>
<td>Box 171, Folder 13</td>
<td>Memos, nos. 1738-1842, 1935-1936</td>
</tr>
<tr>
<td>Box 171, Folder 14</td>
<td>Memos, nos. 1845-1896, 1936</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Box 171, Folder 15</td>
<td>Memos, nos. 1898-1928, 1936</td>
</tr>
<tr>
<td>Box 171, Folder 16</td>
<td>Memos, nos. 1930-2015, 1936-1937</td>
</tr>
<tr>
<td>Box 171, Folder 17</td>
<td>Memos, nos. 2017-2156, 1937</td>
</tr>
<tr>
<td>Box 171, Folder 18</td>
<td>Memos, nos. 2201-2299, 1937</td>
</tr>
<tr>
<td>Box 171, Folder 19</td>
<td>Memos, nos. 2304-2397, 1938</td>
</tr>
<tr>
<td>Box 172, Folder 1</td>
<td>Memos, nos. 2402-2508, 1938</td>
</tr>
<tr>
<td>Box 172, Folder 2</td>
<td>Memos, nos. 2509-2658, 1938</td>
</tr>
<tr>
<td>Box 172, Folder 3</td>
<td>Memos, nos. 2660-2687, 1939</td>
</tr>
<tr>
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<td>Memos, nos. 2689-2856, 1939</td>
</tr>
<tr>
<td>Box 172, Folder 5</td>
<td>Memos, nos. 2860-2924, 1939</td>
</tr>
<tr>
<td>Box 172, Folder 6</td>
<td>Memos, nos. 2925-3053, 1940-1941</td>
</tr>
<tr>
<td>Box 172, Folder 7</td>
<td>Memos, nos. 3059-3163, 1942</td>
</tr>
<tr>
<td>Box 172, Folder 8</td>
<td>Memos, nos. 3173-3289, 1943</td>
</tr>
<tr>
<td>Box 172, Folder 9</td>
<td>Memos, nos. 3328-3446, 1944-1945</td>
</tr>
</tbody>
</table>
Box 172, Folder 10 Memos, nos. 3448-3724, 1946-1947 Image(s)
Box 173, Folder 1 Memos, nos. 3732-3966, 1948 Image(s)
Box 173, Folder 2 Memos, nos. 3968-4321, 1949-1950 Image(s)
Box 173, Folder 3 Memos, nos. 4323-4515, 1951 Image(s)
Box 173, Folder 4 Memos, nos. 4517-4624, 1952 Image(s)
Box 173, Folder 5 Memos, nos. 4655-4884, 1953-1954 Image(s)
Box 173, Folder 6 Memos, nos. 4885-5084, 1955-1957 Image(s)
Box 173, Folder 7 Memos, nos. 5106-5213, 1958 Image(s)
Box 173, Folder 8 Memos, nos. 5214-5349, 1959 Image(s)
Box 173, Folder 9 Memos, nos. 5350-5466, 1960 Image(s)
Box 174, Folder 1 Memos, nos. 5468-5553, 1961 Image(s)
Box 174, Folder 2 Memos, nos. 5554-5619, 1962 Image(s)
Box 174, Folder 3 Memos, nos. 5620-5672, 1963 Image(s)
Box 174, Folder 4 Memos, nos. 5673-5710, 1964 Image(s)
Box 174, Folder 5 Memos, nos. 5711-5787, 1965-1966
Image(s)

Box 174, Folder 6  Memos, nos. 5788-5899, 1967-1969
  Image(s)

Box 174, Folder 7  Memos, nos. 5900-5945, 1970-1971
  Image(s)

Box 174, Folder 8  Memos, nos. 5946-5988, 1972
  Image(s)

Box 174, Folder 9  Memos, nos. 5989-6055, 1973-1976
  Image(s)

Return to Table of Contents
Jacques Seligmann & Co., Inc., maintained extensive files to track important clients and collectors in the art world. The files within this series reflect the wide scope of contacts and collector references maintained by the firm throughout its operating years. The series is further subdivided into several subseries based on type of reference file.

The first and largest subseries, titled Collectors (Series 2.1), traces artwork owned and sold by private American and European collectors and galleries, with descriptions and sale prices noted, present location of works of art, when known, along with photographs of art pieces and occasional physical descriptions and exhibition text. The Museum Files (Series 2.2) reflects a similar function and arrangement as the Collectors (Series 2.1) files but mainly concerns artwork held, donated to, or purchased by major American and European museums.

Jacques Seligmann & Co., Inc., acted as agents in the sales of several large and important art collections. Files in the Duc d’Arenberg Collection (Series 2.3) document the involvement in the late 1940s of Jacques Seligmann & Co. in the sale of objects from the d’Arenberg family's manuscript collection and the firm's activities in arranging for treatment and eventual sale of a select group of paintings that included Jan Vermeer's Portrait of a Young Girl Antoine Watteau's Marriage Contract and Rembrandt van Rijn's Tobias Healing His Father. The firm also conducted sales for the executors of the Estate of Clarence H. Mackay (Series 2.4) in 1939. As a wealthy American collector of Renaissance art and antiquities, Mackay had amassed a large and impressive collection, but many of the items lacked complete documentation. Seligmann & Co. undertook the task of describing, photographing, and documenting the collection in preparation for its dispersal through gallery sales and auction. The Mortimer L. Schiff Collection (Series 2.5) documents the 1937-1938 sale at Christie's of London auction house that was arranged by Jacques Seligmann & Co., Inc., to handle the disposition of the vast art collection of American banker Mortimer L. Schiff. The collection consisted of important oil paintings, watercolors, and drawings by Flemish, French, and German masters, English drawings and watercolors, Beauvais tapestries, Gothic and Renaissance sculpture and bronze, Chinese porcelains, Gothic and Renaissance arms and armor, and decorative arts. The Prince of Liechtenstein Collection (Series 2.6) documents the 1953 purchase by Jacques Seligmann & Co., Inc., of seven Italian marble sculptures from the Prince of Liechtenstein. The sculptures were subsequently sold to the Samuel H. Kress Foundation in 1954.

Jacques Seligmann & Co., Inc., maintained a variety of records to track the location of important pieces of art as well as background material and addresses of collectors of note. Old Collectors of Interest (Series 2.7) consists of documents that were originally contained in two looseleaf volumes, generally compiled circa 1938-1952, but there are infrequent sales data from earlier dates. The information includes names and addresses of collectors, details of artwork or collections owned by the collectors, along with references to listings or reproduction in art catalogs. Most of this information appears to come directly from the catalogs, but some items record the observations and impressions of Germain Seligman after personally viewing the collection or object. Materials in the Blue Book of Collectors (Series 2.8) were originally contained within a blue-covered looseleaf notebook. Entries list collectors along with their address and occasional details of the artwork they owned. The entries date largely from 1956. Collections Books (Series 2.9) includes four looseleaf notebooks dating from the late 1920s to the mid-1950s that maintained information related to the holdings of art collectors, individual works of art, and negotiations related to the sales or purchases of works of art. The first volume serves as an index to the other three volumes and is arranged by artist and collector or collection. The other three volumes contain memoranda for the record by Germain Seligman, letters and telegrams, lists of works viewed by Seligman along with his opinions about them, and his accounts of conversations held with owners regarding their willingness to sell items. Prospective Clients (Series 2.10) consists of records from five looseleaf binder notebooks. The books contain entries made between the mid-1930s and the mid-1950s by Germain Seligman concerning people he viewed as potential clients, along with notations as to why he viewed them that way. File cards were subsequently made from these files and added to Jacques Seligmann & Co., Inc., mailing lists.
Reserve Notebooks (Series 2.11) consists of records from four spiral notebooks that list client, artwork under consideration, and related material. Entries from the mid-1960s to early 1970s document clients who expressed an interest in a particular work or type of art as well as actual customer requests to reserve a particular work. People of Interest (Series 2.12) consists of additional files maintained on people viewed as potential clients that were largely compiled by Germain Seligman and other staff members during their trips to visit museums, collections, or individual owners or buyers of art. The information centers on American clients, but occasional European customers are also included. The records largely date from 1930 to 1950, with the records regarding Paris and the French provinces dating from 1963 to 1974. European Collectors (Series 2.13) has information similar to that in People of Interest (Series 2.12) but for European and South American regions and in a card file format. The records cover the period from the mid-1930s to the early 1970s.

The Collectors Files series is arranged into the following subseries. More detailed descriptions for each of the subseries follow with a corresponding box and folder inventory.

The bulk of this series has been scanned. Details of exceptions are provided in the arrangement notes for each subseries.

- 2.1: Collectors, 1908, 1917-1977, undated
- 2.2: Museum Files, 1904-1977, undated
- 2.3: Duc d'Arenberg Collection, 1948-1963, undated
- 2.4: Clarence H. Mackay Collection, 1907, 1920-1943
- 2.5: Mortimer L. Schiff Collection, 1921-1947, undated
- 2.6: Prince of Liechtenstein Collection, 1948-1969, undated
- 2.7: Old Collectors of Interest, 1930-1954, undated
- 2.9: Collections Books, 1929-1954, undated
- 2.10: Prospective Clients, 1934-1956
- 2.12: People of Interest, 1921-1974, undated

2.1: Collectors, 1908, 1917-1977

The files largely consist of photographs of artwork, along with occasional physical description of the item, biographical research regarding the artist and his works, and provenance information. Names of purchasers and dates of sale are frequently found on the back of photographs of the artwork, although multiple photographs may have conflicting information. Occasional correspondence and printed matter and photocopied material (which accounts for the few early dates in the span dates) are also encountered, along with data regarding the collections of the individual owners.

The files are generally listed by name of person or gallery. Arrangement is alphabetical by name. For large groups of files relating to one collector, folders may also be arranged to reflect the order in which items are listed in the firm's documentation. Material within folders is generally arranged chronologically, although many folders involve detailed material concerning specific works of art, which are arranged by name of artist and work.

This bulk of this series has been scanned with the exception of photographic negatives.

Box 175, Folder 1  Abdy, Sir Robert, 1934-1935
                    Image(s)

Box 175, Folder 2  Abegg, Werner, 1959-1960
Box 175, Folder 3  Abernon, Lord, 1919  Image(s)
Box 175, Folder 4  Acheson, George, undated  Image(s)
Box 175, Folder 5  Ackerman, Phyllis, 1924-1928  Image(s)
Box 175, Folder 6  Adams, Frederick B., 1972  Image(s)
Box 175, Folder 7  Adler, A. M. and Thomas, circa 1937  Image(s)
Box 175, Folder 8  Agnew & Sons, 1952-1955  Image(s)
Box 175, Folder 9  Albert Roullier Art Galleries, circa 1933, undated  Image(s)
Box 175, Folder 10  Alex Reid & Lefèvre, undated  Image(s)
Box 175, Folder 11  Alex Reid & Lefèvre, undated  Image(s)
Box 175, Folder 12  Alexander, H. C., undated  Image(s)
Box 175, Folder 13  Alexander, Mr. and Mrs. Walter, 1961  Image(s)
Box 175, Folder 14  Alexandre Rabow Galleries, 1951-1955  Image(s)
Box 175, Folder 15  Allen, undated  Image(s)
Box 175, Folder 16  Allen, Marshall, 1922  Image(s)
Box 175, Folder 17  Allen, Mrs. William L., undated
Box 175, Folder 18  Alsdorf, James W., 1964-1975, undated
Image(s)

Box 175, Folder 19  Ambatielos, E., undated
Image(s)

Box 175, Folder 20  American British Art Center, undated
Image(s)

Box 175, Folder 21  Ames, Winslow, 1956
Image(s)

Box 175, Folder 22  Anderson, J. Starr, 1962
Image(s)

Box 175, Folder 23  Araoz, undated
Image(s)

Box 175, Folder 24  Arensberg, Walter C., 1941-1961
Image(s)

Box 175, Folder 25  Arisi, Fernando, 1961
Image(s)

Box 175, Folder 26  Arling, Mrs. Emanie N., 1950
Image(s)

Box 175, Folder 27  Arnot, G. C., undated
Image(s)

Box 175, Folder 28  Arthur Tooth & Sons, Ltd., undated
Image(s)

Box 175, Folder 29  Astor, Mrs. Vincent, 1966
Image(s)

Box 175, Folder 30  Aubertin, undated
Image(s)

Box 175, Folder 31  Aubry, Claude, 1974
Image(s)

Box 175, Folder 32  Miscellaneous A, circa 1948-1973
<table>
<thead>
<tr>
<th>Box 175, Folder 33</th>
<th>Baboin, Emile, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 175, Folder 34</td>
<td>Bache, Jules S., 1937</td>
</tr>
<tr>
<td>Box 175, Folder 35</td>
<td>Bacri, Jacques, undated</td>
</tr>
<tr>
<td>Box 175, Folder 36</td>
<td>Baden Collection, Margraves of (Berthold von Baden), undated</td>
</tr>
<tr>
<td>Box 175, Folder 37</td>
<td>Baderou, Henri, 1953-1959</td>
</tr>
<tr>
<td>Box 176, Folder 1</td>
<td>Baer, Curtis O., 1952-1953</td>
</tr>
<tr>
<td>Box 176, Folder 2</td>
<td>Baker, Mrs. George F., Jr., circa 1928-circa 1938</td>
</tr>
<tr>
<td>Box 176, Folder 3</td>
<td>Bakwin, Dr. Harry, undated</td>
</tr>
<tr>
<td>Box 176, Folder 4</td>
<td>Balch, Alan C., undated</td>
</tr>
<tr>
<td>Box 176, Folder 5</td>
<td>Ball, A. R., undated</td>
</tr>
<tr>
<td>Box 176, Folder 6</td>
<td>Balzac Galleries, undated</td>
</tr>
<tr>
<td>Box 176, Folder 7</td>
<td>Bankes, Ralph H. J., undated</td>
</tr>
<tr>
<td>Box 176, Folder 8</td>
<td>Banque de France, undated</td>
</tr>
<tr>
<td>Box 176, Folder 9</td>
<td>Barbee, Stanley N., 1942</td>
</tr>
<tr>
<td>Box 176, Folder 10</td>
<td>Barbour, Mrs. W. T., undated</td>
</tr>
</tbody>
</table>
Box 176, Folder 11  Barland, Hélène, 1939
Image(s)

Box 176, Folder 12  Barlow, Sir Thomas, 1961
Image(s)

Box 176, Folder 13  Baron Collection (François Baron), 1958-1966
Image(s)

Box 176, Folder 14  Barnard, George Grey, undated
Image(s)

Box 176, Folder 15  Barney, James W., 1928-1937
Image(s)

Box 176, Folder 16  Barsky, Mrs. Arthur J., 1962-1964
Image(s)

Box 176, Folder 17  Bartholoni, 1920
Image(s)

Box 176, Folder 18  Bath, Marquess of, undated

Box 176  Batz, Georges de (see de Batz, Georges)

Box 176, Folder 19  Bayer, Edwin S., 1921-1933
Image(s)

Box 177, Folder 1  Beatty, Chester, 1933-1936
Image(s)

Box 177, Folder 2  Bedaux, Charles, undated
Image(s)

Box 177, Folder 3  Beit Collection (Sir Alfred Beit), 1960, undated
Image(s)

Box 177, Folder 4  Bellier, Alphonse, 1933
Image(s)

Box 177, Folder 5  Beraldi, Manuel Henri, 1961
Image(s)

Box 177, Folder 6  Berenson, Jeffrey L., 1971-1976, undated
Image(s)

Box 177, Folder 7  Berman, Manuel K., 1960-1962, undated
Image(s)

Box 177, Folder 8  Bernheim-Jeune, 1928-1936
Image(s)

Box 177, Folder 9  Bernstein, Henri (Estate of), 1956-1957
Image(s)

Box 177, Folder 10  Beroni Collection, 1961
Image(s)

Box 177  Beuningen, D. G. van (see van Beuningen, D. G.)

Box 177, Folder 11  Biddle, Mrs. Louis A., undated
Image(s)

Box 177, Folder 12  Bier, Herbert N., 1957, undated
Image(s)

Box 177, Folder 13  Biffé, 1932
Image(s)

Box 177, Folder 14  Bignou, Etienne, undated
Image(s)

Box 177, Folder 15  Bing, Alexander M., 1956
Image(s)

Box 177, Folder 16  Binney, 1970
Image(s)

Box 177, Folder 17  Birnbaum, Martin, 1948
Image(s)

Box 177, Folder 18  Birtschansky, Alexandra, undated
Image(s)

Box 177, Folder 19  Bisgard, Dr., 1961
Image(s)

Box 177, Folder 20  Blair, undated
Box 177, Folder 21  Blair, C. Ledyard Collection, undated
Image(s)

Box 177, Folder 22  Bliss, Robert Woods, 1934-1936
Image(s)

Box 177, Folder 23  Bloch, Vitale, 1958, undated, undated
Image(s)

Box 177, Folder 24  Block, Leigh B., 1948
Image(s)

Box 177, Folder 25  Bloomingdale, Samuel J., 1926-1927
Image(s)

Box 177, Folder 26  Blum, Albert, 1928
Image(s)

Box 177  Blumenthal, George

Box 177, Folder 27  Furniture, Interiors, and Objets d'Art, 1919-1929, undated
Image(s)

Box 177, Folder 28  Paintings, 1920-1930, undated
Image(s)

Box 177, Folder 29  Sculpture, 1917-1972
Image(s)

Box 177, Folder 30  Miscellaneous Material, 1917-1960, undated
Image(s)

Box 178, Folder 1  Blumenthal, Hugo, 1922
Image(s)

Box 178, Folder 2  Blumenthal, Robert, undated
Image(s)

Box 178, Folder 3  Blumenthal, Walter, 1937, undated
Image(s)

Box 178, Folder 4  Blumenthal, Willy, 1935
<p>| Box 178, Folder 5 | Blunt, Anthony, 1962-1963 |
| Box 178, Folder 6 | Blunt, Cecil, 1929 |
| Box 178, Folder 7 | Bodmer, H. C., 1955-1962 |
| Box 178, Folder 8 | Bodmer, Martin, 1969 |
| Box 178, Folder 9 | Böhler, Julius, 1958-1966, undated |
| Box 178, Folder 10 | Bohrmann, Horst, 1937 |
| Box 178, Folder 11 | Bondy, Oscar, 1924-1937, undated |
| Box 178, Folder 12 | Bonger, Mme. André, 1928-1929 |
| Box 178, Folder 13 | Bonjean, Jacques (Jean), 1958 |
| Box 178, Folder 14 | Bonnier, A., circa 1940 |
| Box 178, Folder 15 | Booth, George, 1929, undated, undated |
| Box 178, Folder 16 | Booth, Mrs. Ralph H., undated |
| Box 178, Folder 17 | Borletti, Conte Aldo, undated |
| Box 178, Folder 18 | Borromeo, Prince Vitaliano, undated |
| Box 178, Folder 19 | Bossy, Albert, 1928 |</p>
<table>
<thead>
<tr>
<th>Box 178, Folder 20</th>
<th>Bourbon-Bussett, Comtesse de, 1938</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 178, Folder 21</td>
<td>Bouctot, (Senator), 1929, undated</td>
</tr>
<tr>
<td>Box 178, Folder 22</td>
<td>Bourdelle, Pierre, undated</td>
</tr>
<tr>
<td>Box 178, Folder 23</td>
<td>Brame, Paul, undated</td>
</tr>
<tr>
<td>Box 178, Folder 24</td>
<td>Brass, Alessandro, 1950</td>
</tr>
<tr>
<td>Box 178, Folder 25</td>
<td>Brass, Italico, undated</td>
</tr>
<tr>
<td>Box 178</td>
<td>Braux, Georges de (see de Braux, Georges)</td>
</tr>
<tr>
<td>Box 178, Folder 26</td>
<td>Breed, Mrs. William, 1924-1926</td>
</tr>
<tr>
<td>Box 178, Folder 27</td>
<td>Brenwasser Studios, 1961-1964</td>
</tr>
<tr>
<td>Box 178, Folder 28</td>
<td>Brewster, Mr. and Mrs. Walter S., 1928-1944</td>
</tr>
<tr>
<td>Box 178, Folder 29</td>
<td>Brillouin, Mr. and Mrs. Leon, 1950</td>
</tr>
<tr>
<td>Box 178, Folder 30</td>
<td>Brown, John Nicholas, 1929, undated</td>
</tr>
<tr>
<td>Box 178, Folder 31</td>
<td>Buchholz Gallery, 1946, undated</td>
</tr>
<tr>
<td>Box 178, Folder 32</td>
<td>Buck, Dr. S. Traner, undated</td>
</tr>
<tr>
<td>Box 178, Folder 33</td>
<td>Buckingham, Kate S., 1921</td>
</tr>
</tbody>
</table>
Box 178

Bührle, Emil

Box 178, Folder 34
Paintings, 20th Century, 1948-1959, undated
Image(s)

Box 178, Folder 35
Fragonard, 1933-1960, undated
Image(s)

Box 178, Folder 36-37
Ingres, 1921-1956, undated
2 Folders
Image(s)
Image(s)

Box 178, Folder 38
Miscellaneous Artists, 1932-1954, undated
Image(s)

Box 179, Folder 1
Burhler Collection, 1935
Image(s)

Box 179, Folder 2
Burke, Edmund Stevenson, Jr., and Stevenson (father and son), 1942, undated, undated
Image(s)

Box 179
Burlet, Ch. Albert de (see de Burlet, Ch. Albert)

Box 179, Folder 3
Burns, Mr. and Mrs. Walter, 1921-1934
Image(s)

Box 179, Folder 4
Burrell, Sir William, 1926-1934, undated
Image(s)

Box 179, Folder 5
Burton, Baronesse, undated
Image(s)

Box 179, Folder 6
Busiri-Vici, Andrea, undated
Image(s)

Box 179, Folder 7
Miscellaneous B, 1924-1970, undated
Image(s)

Box 179, Folder 8
Callery, Mrs. Meric, circa 1950
Image(s)

Box 179, Folder 9
Cambó, F., 1925-1927, undated
Jacques Seligmann & Co. records
AAA.jacqself

Box 179, Folder 10  Campbell, Arthur Bradley, undated

Box 179, Folder 11  Canaday, John, 1962, undated

Box 179, Folder 12  Canonne, Georges, 1938, undated

Box 179, Folder 13  Canson, Vicomte Jacques de (see also Deschamps, Mme. Jean d'Evry)

Box 179, Folder 14  Card, Mrs. Thomas B., 1961-1962, undated

Box 179, Folder 15  Cargill, D.W.T., 1934, undated, undated

Box 179, Folder 16  Carlebach, René, undated

Box 179, Folder 17  Carlier, Philippe, 1977

Box 179, Folder 18  Carstairs, Carroll, undated

Box 179, Folder 19  Cassell, Baron van Doorn, 1940

Box 179, Folder 20  Castiglioni, Camillo, 1925-1929, undated, undated

Box 179, Folder 21  Cavendish, Richard, 1957-1958

Box 179, Folder 22  Cézanne, Paul, 1938-1953, undated

Box 179, Folder 23  Chabert, Vicomte and Comte Raymond de Castellane, 1928-1930

Box 179, Folder 24  Chadbourne, William M., 1927, undated
Box 179, Folder 25  Chalandon, Henri, 1926-1958, undated
Box 179, Folder 26  Chappee, M. J., 1959-1962
Box 179, Folder 27  Charnacé, Baron Gautier de and Baronne née Gabrielle Durrieu, 1954-1957
Box 179, Folder 28  Chasseloup-Laubat, Marquise de, 1938
Box 179, Folder 29  Chasserau, Baron Arthur, 1934, undated
Box 179, Folder 30  Chauffard, Prof., 1931
Box 179, Folder 31  Chausson, Mme., 1932, undated
Box 179  Chévrier-Marcille, Pierre (see Marcille, Eudoxe)
Box 179, Folder 32  Choate, Mabel, 1948
Box 179, Folder 33  Cholmondeley, Marchioness de, undated
Box 179, Folder 34  Chrysler, Walter P., Jr., circa 1957, undated, undated
Box 179, Folder 35  Clark, Anthony M., 1967
Box 179, Folder 36  Clark, Charles W., 1921
Box 179, Folder 37  Clark, Mrs. Frederick G., undated
Box 179, Folder 38  Clark, Robert Sterling, 1937-1957
Box 179, Folder 39  Clark, Stephen C., 1926-1936, undated
Box 180, Folder 1  
Clark, William A., undated

Box 180, Folder 2  
Clarke, Louis C. G., undated

Box 180, Folder 3  
Clement-Cuzin, René, 1929

Box 180, Folder 4  
Clients after 1913, circa 1913, undated

Box 180, Folder 5  
Clifford, Henry C., 1937, undated

Box 180, Folder 6  
Clowes, Dr. G.H.A., 1947

Box 180, Folder 7  
Cochran, Gifford, 1927-1932, undated

Box 180, Folder 8  
Coe, Ralph M., 1939-1950

Box 180, Folder 9  
Coe, W. R., 1921-1937

Box 180, Folder 10  
Coffman, 1977

Box 180, Folder 11  
Cognacq, Gabriel, 1931-1938

Box 180, Folder 12  
Colin, Mr. and Mrs. Ralph F., undated

Box 180, Folder 13  
Colle, Pierre, undated

Box 180, Folder 14  
Collections Privees de Touraine, circa 1959, undated

Box 180, Folder 15  
Comiot Collection, 1934-1976, undated
Image(s)
(includes material from P. & D. Colnaghi & Co., Ltd.)

Box 180, Folder 16  Conan-Doyle, Denis P. S, 1942, undated
Image(s)

Box 180, Folder 17  Cone, Dr. Claribel and Etta, 1974
Image(s)

Box 180, Folder 18  Constable, W. G., 1963
Image(s)

Box 180, Folder 19  Contemporary Art Establishment, 1955, undated
Image(s)

Box 180, Folder 20  Contini-Bonacossi, Count Augusto, 1928-1972, undated
Image(s)

Box 180, Folder 21  Cook Collection (S. C. Kaines Smith), 1928-1955, undated
Image(s)

Box 180  Coppet, André de (see de Coppet, André)

Box 180, Folder 22  Corey, Mrs. Alan L., 1974
Image(s)

Box 180, Folder 23  Corliss, Mrs. Charles A., 1937
Image(s)

Box 180, Folder 24  Corsini Collection, 1927-1930, undated, undated
Image(s)

Box 180, Folder 25  Costa, Majorque, undated
Image(s)

Box 180, Folder 26  Côte, Claudius, 1959-1961
Image(s)

Box 180, Folder 27  Courtivron, Hubert de, 1934, undated
Image(s)

Box 180, Folder 28  Cox, Atilla, 1925
Image(s)

Box 180, Folder 29  Crane, Mrs. W. Murray, undated
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Name and Title</th>
<th>Date/Period</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>180, Folder 30</td>
<td>Crawford, Mrs. George</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 31</td>
<td>Creange, Henry</td>
<td>1939-1940</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 32</td>
<td>Cremer, Dr. Walter</td>
<td>1958</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 33</td>
<td>Crespi, Mr. and Mrs. Mario</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 34</td>
<td>Crocker, Mrs. W. H.</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 35</td>
<td>Cross, John</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 36</td>
<td>Crowninshield, Frank</td>
<td>1928, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180</td>
<td>Cuevas, Marquis George de (see de Cuevas, Marquis George)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>180, Folder 37</td>
<td>Cunningham</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 38</td>
<td>Curry, Charles E.</td>
<td>1959</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 39</td>
<td>Cutten, Mrs. Rudolf E.</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 40</td>
<td>Cutting, Fulton</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 41</td>
<td>Czartoryski, Prince Olgierd</td>
<td>1929-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 42</td>
<td>Czernin, Comte</td>
<td>1929-1930, 1908</td>
<td>Image(s)</td>
</tr>
<tr>
<td>180, Folder 43</td>
<td>Miscellaneous C</td>
<td>1918-1972, undated</td>
<td></td>
</tr>
</tbody>
</table>
Box 181, Folder 1  
Dailey, Lois, undated

Box 181, Folder 2  
Dale, Mr. and Mrs. Chester, 1938

Box 181, Folder 3  
Dalton, Henry G., 1928-1929

Box 181, Folder 4  
Dalton, Mary, 1934-1964

Box 181, Folder 5  
Danforth, Mrs. Murray S., 1936-1956

Box 181, Folder 6  
Daniels, David, 1952-1971

Box 181, Folder 7  
David-Weill, Pierre, 1929-1975, undated

Box 181, Folder 8  
Davies, Margaret, 1929-1958

Box 181, Folder 9  
Davies, Marion, 1927

Box 181  
Davies, Mrs. (see Post, Marjorie Merriweather)

Box 181, Folder 10  
Davillier, Baron and Baroness, undated

Box 181, Folder 11  
Davis, Sir Edmund, 1939, undated

Box 181, Folder 12  
Davis, John H., 1962

Box 181, Folder 13  
Davis, Norman, 1956

Box 181, Folder 14  
Davis, Richard S., 1949-1956, undated
<table>
<thead>
<tr>
<th>Box 181, Folder 15</th>
<th>Davis, Samuel C., 1936</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 181, Folder 16</td>
<td>Davison, H. P., 1917</td>
</tr>
<tr>
<td>Box 181, Folder 17</td>
<td>Davray, Jean, 1927-1948</td>
</tr>
<tr>
<td>Box 181, Folder 18</td>
<td>Davray, Jean, 1950-1959</td>
</tr>
<tr>
<td>Box 181, Folder 19</td>
<td>de Batz, Georges, 1951-1974, undated</td>
</tr>
<tr>
<td>Box 181, Folder 20</td>
<td>De Bestigui, Charles, undated</td>
</tr>
<tr>
<td>Box 181, Folder 21</td>
<td>de Braux, Georges, undated</td>
</tr>
<tr>
<td>Box 181, Folder 22</td>
<td>de Burlet, Ch. Albert, 1955-1957, undated</td>
</tr>
<tr>
<td>Box 181</td>
<td>de Charnacé, Baron Gautier and Baronné née Gabrielle Durrieu (see Charnacé, Baron Gautier de and Baronné née Gabrielle Durrieu)</td>
</tr>
<tr>
<td>Box 181</td>
<td>de Chasseloup-Laubat, Marquise (see Chasseloup-Laubat, Marquise de)</td>
</tr>
<tr>
<td>Box 181</td>
<td>de Cholmondeley, Marchioness (see Cholmondeley, Marchioness de)</td>
</tr>
<tr>
<td>Box 181, Folder 23</td>
<td>Decock, M., undated</td>
</tr>
<tr>
<td>Box 181, Folder 24</td>
<td>de Coppet, André, 1930-1934, undated</td>
</tr>
<tr>
<td>Box 182, Folder 1</td>
<td>Decourcelle, Mme. Pierre, 1930-1936</td>
</tr>
<tr>
<td>Box 182, Folder 2</td>
<td>de Cuevas, Marquis George, undated</td>
</tr>
<tr>
<td>Box 182</td>
<td>de Demandolx-Dedons, Comte (see Demandolx-Dedons, Comte de)</td>
</tr>
</tbody>
</table>
Box 182, Folder 3  Deely, James S., 1971-1972, undated
   Image(s)

Box 182, Folder 4  de Goldschmidt-Rothschild Collection, 1929-1939, undated
   Image(s)

Box 182, Folder 5  De Graaff, Jan, undated
   Image(s)

Box 182, Folder 6  de Hauke, César M., 1942, undated
   Image(s)

Box 182, Folder 7  De Koenigsberg, Mrs. P. (see also Sabin, Frank T.), undated
   Image(s)

Box 182, Folder 8  De Koenigsberg, Mrs. P. (see also Sabin, Frank T.), 1920-1944
   Image(s)

Box 182, Folder 9  Delagarde, Emile, undated
   Image(s)

Box 182, Folder 10  De Lamar, [Alice], 1922
   Image(s)

Box 182, Folder 11  Del Guidice, Pietro, 1952, undated
   Image(s)

Box 182, Folder 12  De Lichatcheff, circa 1933
   Image(s)

Box 182, Folder 13  de Limur, Ethel Mary, undated
   Image(s)

Box 182, Folder 14  Delmar, Dr. Emil, 1949-1950
   Image(s)

Box 182, Folder 15  De Lubersac, Comte R., 1936, undated
   Image(s)

Box 182, Folder 16  De Luynes, Duc, 1931
   Image(s)

Box 182, Folder 17  Demandolx-Dedons, Comte de, undated
   Image(s)

Box 182, Folder 18  De Mare, Rolf, 1928-1933
Box 182, Folder 19  
de Massa, Duc, undated

Box 182, Folder 20  
Demidoff, Prince, 1975

Box 182, Folder 21  
Demogé, Mme. L., 1917-1926, undated

Box 182, Folder 22  
Demotte, M. (see also Dereppe, M.), circa 1933, undated

Box 182, Folder 23  
De Mouchy, Duc and Duchesse, undated

Box 182, Folder 24  
Dereppe, M., 1927, undated

Box 182, Folder 25  
De Ridder Collection, 1929-1930, undated

Box 182  
de Rothschild, Baron Edouard (see Rothschild, Baron Edouard de)

Box 182, Folder 26  
Deschamps, Mme. Jean d'Evry (see also Canson, Viscomte Jacques de), 1972

Box 182, Folder 27  
Desjardins, Abel, circa 1930, undated

Box 182, Folder 28  
Destroyed Items, 1931, undated

Box 182, Folder 29  
De Sylva, B. G., 1936-1938, undated

Box 182, Folder 30  
De Vere, Mrs., 1966, undated

Box 182, Folder 31  
De Vogué, Marquis A., 1930, undated, undated

Box 182, Folder 32  
De Vogué, Comte Charles, circa 1936
Box 182, Folder 33  Devonshire, Duke of, 1928-1948, undated
Image(s)

Box 182  de Wichfeld, Mrs. Aksel (see Wichfeld, Mrs. Aksel)

Box 182, Folder 34  De Zayas, Marius, 1949
Image(s)

Box 182, Folder 35  De Zohgeb, Countess Isabelle, circa 1948, undated
Image(s)

Box 182, Folder 36  D'Harcourt, Vicomte Emmanuel, 1928-1929, undated
Image(s)

Box 182, Folder 37  D'Harcourt, Comte Jean, 1960-circa 1963
Image(s)

Box 182, Folder 38  D'Haussonville, Mlle., 1933
Image(s)

Image(s)

Box 182, Folder 40  Dillman, Mrs. Hugh, 1938
Image(s)

Box 182, Folder 41  Di Segni, Leopoldo, undated
Image(s)

Box 182, Folder 42  Domingnez, Francisco, 1931-1937
Image(s)

Box 183, Folder 1  Donahue, James P., 1926-1929, undated
Image(s)

Box 183, Folder 2  Donop de Mouchy, Baron, 1927-1938
Image(s)

Box 183, Folder 3  Doria, Prince, 1923-1930
Image(s)

Box 183, Folder 4  Doria, Comte Arnauld, 1936-1972, undated
| Box 183, Folder 5 | Dormeuil, Georges, 1928, undated | Image(s) |
| Box 183, Folder 6 | Dorrance, John T., 1926, undated | Image(s) |
| Box 183, Folder 7 | Dossier Collection (Munich, Germany), 1926-1927 | Image(s) |
| Box 183, Folder 8 | Doucet, Jacques, 1929-1935, undated | Image(s) |
| Box 183, Folder 9 | Douglas, Mrs. Barclay, undated | Image(s) |
| Box 183, Folder 10 | Dows, Olin, 1927 | Image(s) |
| Box 183, Folder 11 | Drey A. S., 1934 | Image(s) |
| Box 183, Folder 12 | Dreyfus, Gustave, 1931, undated | Image(s) |
| Box 183, Folder 13 | Dreyfus, Louis, 1923 | Image(s) |
| Box 183, Folder 14 | Drutman, Irving, 1961 | Image(s) |
| Box 183, Folder 15 | Dubaut, Pierre, 1931, undated | Image(s) |
| Box 183, Folder 16 | Dubrujeaud, J., undated | Image(s) |
| Box 183, Folder 17 | Duffy, James F., Jr., 1968 | Image(s) |
| Box 183, Folder 18 | Dutis, Clifford, 1955, undated | Image(s) |
| Box 183, Folder 19 | Du Luart, Comtesse L., 1956, undated | Image(s) |
Box 183, Folder 20  Dunlap, Charles E., 1935-1964, undated
Image(s)

Box 183, Folder 21  Durand-Ruel, Inc., 1937-1939
Image(s)

Box 183, Folder 22  Durham, Earl of, 1932, undated
Image(s)

Box 183, Folder 23  Durlacher Bros., 1951
Image(s)

Box 183, Folder 24  Durrieu, Comte Jean, 1957, undated
Image(s)

Box 183, Folder 25  Dyle, M., 1925
Image(s)

Box 183, Folder 26  Dysart, Earl of, 1931
Image(s)

Box 183, Folder 27  Miscellaneous D, 1924-circa 1960, undated
Image(s)

Box 183, Folder 28  Eccles, Sir David, 1954-1955
Image(s)

Box 183, Folder 29  Eccles, George W., 1929, undated
Image(s)

Box 183, Folder 30  Ederheimer Collection, 1936-circa 1950
Image(s)

Box 183, Folder 31  Edinburg, Mrs., 1959-1964
Image(s)

Box 183, Folder 32  Ehrman, Mrs. Sidney M., 1915-1927
Image(s)

Box 184, Folder 1  Eichholz, Robert B., 1945-1958, undated
Image(s)

Box 184, Folder 2  Eisendrath, William, Jr, 1957
<table>
<thead>
<tr>
<th>Box 184, Folder 3</th>
<th>Elkins, Dr. William, 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 4</td>
<td>Ellesmere, Lord, 1932, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 5</td>
<td>Ellis, Theodore T., 1931-1932</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 6</td>
<td>Ellis-Jones, David, 1971-1976, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 7</td>
<td>Emery, Mrs. Thomas J., 1924-1925, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 8</td>
<td>English Collectors (list), 1964, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 9</td>
<td>Epstein, Max, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 10</td>
<td>Erickson, Mrs. A. W., 1950</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 11</td>
<td>Erlanger, Arthur L., undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 12</td>
<td>Ernst, Rudolf J., undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184</td>
<td>Escholier, Mme. Raymond (see Leouzon le Duc, Mme. Claude)</td>
</tr>
<tr>
<td>Box 184, Folder 13</td>
<td>Esmond, Edouard, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 14</td>
<td>Esnault-Pelterie, Mme. and Robert, 1937-1960, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 15</td>
<td>Estampes, Marquis, 1926-1956, undated</td>
</tr>
<tr>
<td>Box 184, Folder 16</td>
<td>Etienne, Mme., 1930-1956, undated</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 184, Folder 17</td>
<td>Miscellaneous E, 1930-1972, undated</td>
</tr>
</tbody>
</table>
Image(s)

Box 184, Folder 18  Fabbri, Mrs. Remo, Jr., 1960-1969, undated
Image(s)

Box 184, Folder 19  Fabius Frères, 1949-1958, undated
Image(s)

Box 184, Folder 20  Fabre, Leon, 1961, undated
Image(s)

Box 184, Folder 21  Fagen, Mrs. A. E., 1961-1966, undated
Image(s)

Box 184, Folder 22  Famin, Mme., 1954, undated
Image(s)

Box 184, Folder 23  Farr, Daniel, 1926
Image(s)

Box 184, Folder 24  Faure, Mme. Gabriel, 1930-1957, undated
Image(s)

Box 184, Folder 25  Feheley, M., 1949-1958, undated
Image(s)

Box 184, Folder 26  Feigen, Richard L., 1949-1961, undated
Image(s)

Box 184, Folder 27  Feilchenfeldt, Walter, 1951-1958, undated, undated
Image(s)

Box 184, Folder 28  Fenaille, Maurice, 1928, undated, undated
Image(s)

Box 184, Folder 29  Ferkauf, Mr., 1962-1967, undated
Image(s)

Box 184, Folder 30  Field, Mr. and Mrs. Marshall, 1931-1938, undated
Image(s)

Box 184, Folder 31  Fifield, Thomas B., 1961-1964, undated
Image(s)

Box 184, Folder 32  Fine Arts Associates, 1940-1946, undated
Box 184, Folder 33  Fish, Sidney W., undated
Image(s)

Box 184, Folder 34  Fisher, Edward F. and Fred J., circa 1925, undated
Image(s)

Box 184, Folder 35  Fitzgerald, Lady Mildred, 1930-1932
Image(s)

Box 185, Folder 1  Fleischmann, Julius, 1925, undated
Image(s)

Box 185, Folder 2  Fletcher, Mr. and Mrs. Henry, undated
Image(s)

Box 185, Folder 3  Fletcher, Herman, 1915, undated
Image(s)

Box 185, Folder 4  Fleury, Jacques, 1955, undated
Image(s)

Box 185, Folder 5  Folch y Torres, 1927-1931
Image(s)

Box 185, Folder 6  Fontaine, J. A., 1930
Image(s)

Box 185, Folder 7  Forbes, Edward Waldo, 1970
Image(s)

Box 185, Folder 8  Force, Mrs. W. B., undated
Image(s)

Box 185, Folder 9  Ford, Brinsley, 1953-1959
Image(s)

Box 185, Folder 10  Ford, Edsel B., 1937, undated
Image(s)

Box 185, Folder 11  Forman, Jerome, 1968
Image(s)

Box 185, Folder 12  Forrestal, James V., undated
Box 185, Folder 13  Fosburg, Mrs. James, 1950, undated, undated

Image(s)

Box 185, Folder 14  Foster, David, 1961-1976, undated

Image(s)

Box 185, Folder 15  Foulc, Edmond, 1928-1930

Image(s)

Box 185, Folder 16  Foy, Mrs. Byron C., 1948, undated

Image(s)

Box 185, Folder 17  Francis, Muriel, 1960-1976, undated

Image(s)

Box 185, Folder 18  Frank, M., 1949-1958

Image(s)

Box 185, Folder 19  Frankel, 1940

Image(s)

Box 185, Folder 20  Frappier, Adrien, 1928, undated, undated

Image(s)

Box 185, Folder 21  Frelinghuysen, George, Jr., 1936-1940

Image(s)

Box 185  French & Co., Inc. (see P. W. French & Co., Inc.)

Box 185, Folder 22  Frick, Helen Clay, 1953-1972, undated

Image(s)

Box 185, Folder 23  Fried, Rose, undated

Image(s)

Box 185, Folder 24  Friedlaender, Dr., 1926

Image(s)

Box 185, Folder 25  Frohdsdorf Collection, 1930-1931

Image(s)

Box 185, Folder 26  Frowert, Percival K., undated
| Box 185, Folder 27 | Frumkin Gallery, 1968  
|                   | Image(s) |
| Box 185, Folder 28 | Fugger-Museum, 1909, undated  
|                   | Image(s) |
| Box 185, Folder 29 | Fuller, Alvan T., 1930  
|                   | Image(s) |
| Box 185, Folder 30 | Fuller, Gilbert E., 1930  
|                   | Image(s) |
| Box 185, Folder 31 | Furstenberg Collection, 1931-1932, undated, undated  
|                   | Image(s) |
| Box 185, Folder 32 | Furthman, Jules, undated  
|                   | Image(s) |
| Box 185, Folder 33 | Miscellaneous F, 1919-1973, undated  
|                   | Image(s) |
| Box 185, Folder 34 | Gachet, 1936  
|                   | Image(s) |
| Box 185, Folder 35 | Galerie Hage à Nivaagaard, 1932  
|                   | Image(s) |
| Box 185, Folder 36 | Galerie Percier, undated  
|                   | Image(s) |
| Box 185, Folder 37 | Galerie Pierre, undated  
|                   | Image(s) |
| Box 185, Folder 38 | Gallarati-Scotti, Duc Tomaso, 1930, undated  
|                   | Image(s) |
| Box 185, Folder 39 | Gallatin, Albert E., undated  
|                   | Image(s) |
| Box 185, Folder 40 | Gallimard, P., 1928, undated  
|                   | Image(s) |
| Box 185, Folder 41 | Ganay, Marquise de, 1930-1955  
|                   | Image(s) |
Box 185, Folder 42  Ganz, Paul Leonhard, 1926-1928, undated
   Image(s)

Box 185, Folder 43  Garbo, Greta, undated
   Image(s)

Box 186, Folder 1  Gardner, Dr. Milton M., 1927, 1943-1975, undated
   Image(s)

Box 186, Folder 2  Gardner, Paul, 1953
   Image(s)

Box 186, Folder 3  Gay, Walter, 1929
   Image(s)

Box 186, Folder 4  Geist, Clarence H., circa 1929-1934, undated
   Image(s)

Box 186, Folder 5  Gendebien, Baron J. François, undated
   Image(s)

Box 186, Folder 6  Gentile Collection, 1948, undated
   Image(s)

Box 186, Folder 7  Gentile di Giuseppe Collection, 1932-1933
   Image(s)

Box 186, Folder 8  Gerli, Comte Paolo, undated
   Image(s)

Box 186, Folder 9  Gerstenberg Collection, 1935
   Image(s)

Box 186, Folder 10  Getty, J. Paul, 1972, undated
   Image(s)

Box 186, Folder 11  Ginn, Frank H., 1925, undated
   Image(s)

Box 186, Folder 12  Girardin, Dr., 1928, undated
   Image(s)

Box 186, Folder 13  Glenconner, Baron (Christopher Grey), 1927-1932
   Image(s)

Box 186, Folder 14  Glidden, Fred A., 1924
Box 186, Folder 15  
Gnoli, Count Umberto, 1939-1940, undated
Image(s)

Box 186, Folder 16  
Gobelins Tapestries, 1933, undated
Image(s)

Box 186, Folder 17  
Image(s)

Box 186, Folder 18  
Goelet, John, 1952-1971, undated
Image(s)

Box 186, Folder 19  
Goelet, Robert, undated
Image(s)

Box 186, Folder 20  
Golding, Samuel H., 1925-1926
Image(s)

Box 186, Folder 21  
Goldman, Henry, 1927, undated
Image(s)

Box 186, Folder 22  
Goldman, Robert, undated
Image(s)

Box 186, Folder 23  
Goldman, William, 1933, undated
Image(s)

Box 186, Folder 24  
Goldschmidt, Jakob, 1936-1956, undated
Image(s)

Box 186  
Goldschmidt-Rothschild Collection, de (see de Goldschmidt-Rothschild Collection)

Box 186, Folder 25  
Goldsmith, Morton, undated
Image(s)

Box 186, Folder 26  
Golschmann, Vladimir, 1947-1950, undated
Image(s)

Box 186, Folder 27  
Gomès, Henriette, undated
Image(s)

Box 186, Folder 28  
Goodhart, Albert E., 1924-1927, undated
<table>
<thead>
<tr>
<th>Box 187, Folder 1</th>
<th>Goodspeed, Mrs. Charles B., circa 1929, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 187, Folder 2</td>
<td>Goodyear, A. Conger, 1929-1930, undated, undated</td>
</tr>
<tr>
<td>Box 187, Folder 3</td>
<td>Gordon, Richard H., 1939</td>
</tr>
<tr>
<td>Box 187, Folder 4</td>
<td>Gould, George J., circa 1940, 1932-1933</td>
</tr>
<tr>
<td>Box 187, Folder 5</td>
<td>Gould, William S., undated</td>
</tr>
<tr>
<td>Box 187, Folder 6</td>
<td>Gourgaud, Baron Napoleon, undated</td>
</tr>
<tr>
<td>Box 187, Folder 7</td>
<td>Graber, Dr. Hans, 1956, undated</td>
</tr>
<tr>
<td>Box 187, Folder 8</td>
<td>Grancsay, Stephen V., undated</td>
</tr>
<tr>
<td>Box 187, Folder 9</td>
<td>Green, Mr. and Mrs. Lucius P., undated</td>
</tr>
<tr>
<td>Box 187, Folder 10</td>
<td>Greffulhe, Comtesse, 1935-1955, undated</td>
</tr>
<tr>
<td>Box 187, Folder 11</td>
<td>Grumbach, Louis J., undated</td>
</tr>
<tr>
<td>Box 187, Folder 12</td>
<td>Grüneisen, Wladimir de, 1929-1930</td>
</tr>
<tr>
<td>Box 187, Folder 13</td>
<td>Gualino, Riccardo, 1931, 1946-1955, undated</td>
</tr>
<tr>
<td>Box 187, Folder 14</td>
<td>Gudiol, José, 1957, undated</td>
</tr>
<tr>
<td>Box 187, Folder 15</td>
<td>Guérin, Marcel, 1934, undated</td>
</tr>
</tbody>
</table>
Box 187, Folder 17  Guillaume, Paul, undated
Box 187, Folder 18  Guinness, Walter Edward (Lord Moyne), 1930
Box 187, Folder 19  Guity, Sacha, 1931-1932, undated
Box 187, Folder 21  Gutekunst, Mrs. Otto, undated
Box 187, Folder 22  Gutman, Melvin, undated
Box 187, Folder 23  Gutzwiler, M., 1926, undated
Box 187, Folder 24  Miscellaneous G, 1918-1973, undated
Box 187, Folder 26  Haardt, Georges, 1921-1935, undated
Box 187, Folder 27  Haardt, Georges, undated
Box 188, Folder 1  Haardt, Georges, undated
Box 188, Folder 2  Haardt, Georges, undated
Box 188, Folder 3  Haass, Mrs. Julius, 1934, undated
Image(s)

Box 188, Folder 4  Haentjens, Marcel, 1929, undated
Image(s)

Box 188, Folder 5  Haggin, Ben Ali, 1928
Image(s)

Box 188, Folder 6  Hahn, Stephen, 1929-1972, undated
Image(s)

Box 188, Folder 7  Hahnloser, Dr. Arthur, 1935-1956
Image(s)

Box 188, Folder 8  Hallahan, Walter P., 1927
Image(s)

Box 188, Folder 9  Halpert, Edith, 1933, undated, undated
Image(s)

Box 188, Folder 10  Halphen, Mme. Emile, 1925-1928, undated
Image(s)

Box 188, Folder 11  Halsband, Robert, 1959
Image(s)

Box 188, Folder 12  Halvorsen, Walther, 1929-1935, undated
Image(s)

Box 188, Folder 13  Hamal, Prince Youssouf, 1921
Image(s)

Box 188, Folder 14  Hamershlag, Mrs. Robert J., 1931, undated
Image(s)

Box 188, Folder 15  Hamilton, Carl W., circa 1930
Image(s)

Box 188, Folder 16  Hanley, T. Edward, 1938-1958
Image(s)

Box 188, Folder 17  Hanley, T. Edward, 1959-1960, undated
Image(s)

Box 188, Folder 18  Hanna, Leonard C., Jr., 1937-1957, undated
Box 189, Folder 1  Hannema, Dr. D., 1954, undated
Image(s)

Box 189, Folder 2  Hansen, Wilhelm, undated
Image(s)

Box 189, Folder 3  Hansman, Robert H., 1968
Image(s)

Box 189, Folder 4  Harcourt, Viscountess Elizabeth Grosvenor, circa 1953, 1930-1931, undated
Image(s)

Box 189, Folder 5  Harding, Charles B., 1950
Image(s)

Box 189, Folder 6  Harewood, Earl of, undated
Image(s)

Box 189, Folder 7  Harrach Collection, 1928, undated, undated
Image(s)

Box 189, Folder 8  Harriman, William Averell and Marie (Marie Harriman Gallery), 1932, undated, undated
Image(s)

Box 189, Folder 9  Hastings, Lord, 1928-1933
Image(s)

Box 189, Folder 10  Hatvany, Baron François, circa 1948, 1932, undated
Image(s)

Box 189  Hauke, César M. de (see de Hauke, César M.)

Box 189, Folder 11  Haupt, Eric, undated
Image(s)

Box 189, Folder 12  Havemeyer, Mr. and Mrs. Horace O., 1928-1936
Image(s)

Box 189, Folder 13  Hearst, William Randolph, 1924-1938, undated, undated
Image(s)

Box 189, Folder 14  Heastand, F. D., 1947
Box 189, Folder 15  Heidsieck, Mrs. E. John, 1943
Box 189, Folder 16  Heilbronner, Alfons, 1964-1967, undated
Box 189, Folder 17  Heilbronner, Henri, 1955
Box 189, Folder 18  Heimann, Jacob, 1937-1939, circa 1951
Box 189, Folder 19  Hein, Mme. R., 1958
Box 189, Folder 20  Heinrich, T., undated
Box 189, Folder 21  Held, Dr. Julius S., 1968-1970
Box 189, Folder 22  Heldring, J.C.H., 1930, undated
Box 189, Folder 23  Helft, Jacques, 1946-1950, undated
Box 189, Folder 24  Helm, McKinley, 1960
Box 189, Folder 25  Henraux, Albert S., 1930-circa 1952, undated
Box 189, Folder 26  Henschel, Mrs. Meno, undated
Box 189, Folder 27  Hermannstadt (Museum Bruckenthal), 1928-1932, undated
Box 189, Folder 28  Herzog, Baron, 1929-1935, undated
Box 189, Folder 29  Heseltine, J. P., 1928, undated, undated
Box 189, Folder 30  Hessel, Joseph, undated
Image(s)

Box 189, Folder 31  Hessische Treuhandverwaltung (museum), 1925, 1952-1960, undated
Image(s)

Box 189, Folder 32  Heugel Family, 1928, 1952-1956, 1913, undated
Image(s)

Box 189, Folder 33  Hickman, Mrs. Baylor, 1965-1971, undated
Image(s)

Box 190, Folder 1  Higgins, John Woodman, 1926-1940
Image(s)

Box 190, Folder 2  Hill, James J., 1938-1958, undated
Image(s)

Box 190, Folder 3  Hillquit, Mrs. Morris, 1928, undated
Image(s)

Box 190, Folder 4  Hirschl & Adler Galleries, Inc., 1973, undated
Image(s)

Box 190, Folder 5  Hoentschel, George, 1929, undated
Image(s)

Box 190, Folder 6  Hofer, Philip, 1930-1950
Image(s)

Box 190, Folder 7  Hohenzollern-Hapsburg Collection (Baron Andre Sigmond von Lembeny), 1926-circa 1931
Image(s)

Box 190, Folder 8  Holmes, Mrs. Christian R., undated
Image(s)

Box 190, Folder 9  Honeyman, Mrs. Robert H., undated
Image(s)

Box 190, Folder 10  Hornstein, Michael, 1969, undated
Image(s)

Box 190, Folder 11  Horowitz, Vladimir, undated
Box 190, Folder 12  Houget, Fernand, circa 1954
Box 190, Folder 13  Howard, Geoffrey William Algernon (Castle Howard Collection), 1930-1935, undated
Box 190, Folder 14  Hubbard, Mrs., undated
Box 190, Folder 15-16  Humann, Christian, 1959-1972, undated
Box 190, Folder 17  Humphries, 1950-1965, undated
Box 191, Folder 1  Huntington, Archer, 1913-1921, undated
Box 191, Folder 2  Hurd, Richard M., 1937-1939, undated
Box 191  Hutton, Mrs. E. F. (see Post, Marjorie Merriweather)
Box 191, Folder 3  Hutton, Franklyn Laws, 1924-1930, undated
Box 191, Folder 4  Hyde, Mrs. Louis F., 1949, undated
Box 191, Folder 5  Miscellaneous H, 1924-1972, undated
Box 191, Folder 6  Independent Gallery, undated
Box 191, Folder 7  Ingram, Sir Bruce, circa 1953-1963, undated
Box 191, Folder 8  Iselin, Rudolph, 1929
Box 191, Folder 9  Isetan, Inc., 1963-1973
Image(s)

Box 191, Folder 10  Miscellaneous I, 1919, circa 1954-1962, undated
Image(s)

Box 191, Folder 11  Jansen, Inc., 1940-1943, undated
Image(s)

Box 191, Folder 12  Jean, Odette A., 1959-1960
Image(s)

Box 191, Folder 13  Jennings, Oliver B., 1930
Image(s)

Box 191, Folder 14  Jessup, [Pauline], 1963
Image(s)

Box 191, Folder 15  John Levy Galleries, 1936, undated
Image(s)

Box 191, Folder 16  Johnson, Mrs. A. Ranney, undated
Image(s)

Box 191, Folder 17  Johnston, Mary E., 1944
Image(s)

Box 191, Folder 18  Judah, Mrs. Noble B., 1926
Image(s)

Box 191, Folder 19  Miscellaneous J, circa 1955-1961, 1922, undated
Image(s)

Box 191, Folder 20  Kahn, Mr. and Mrs. Otto H., 1924-1949, undated
Image(s)

Box 191, Folder 21  Kalinowski, 1927, undated
Image(s)

Box 191, Folder 22  Kaplan, Mrs. Jacob M., 1965-1973, undated
Image(s)

Box 191, Folder 23  Kaplan, Morris I., 1945-1955, 1924, undated
Image(s)

Box 191, Folder 24  Kara-Georgevic, Paul (Prince of Yugoslavia), 1932-1935
Image(s)

Box 191, Folder 25  Kargar, Dr. Nicholas A., 1950
Image(s)

Box 191, Folder 26  Kaufmann, Mrs. Edgar J., 1938
Image(s)

Box 191, Folder 27  Kelley, Cornelius F., undated
Image(s)

Box 191, Folder 28  Kenny, William F., undated
Image(s)

Box 191, Folder 29  Kerrigan, J. J., circa 1960, undated
Image(s)

Box 192, Folder 1  Kessel, Dr. Leo, undated
Image(s)

Box 192, Folder 2  Kettaneh, Francis, undated
Image(s)

Box 192  Kienbusch, Carl Otto von (see von Kienbusch, Carl Otto)

Box 192, Folder 3  Kilvert, Mrs. Benjamin C. (Elsie), undated
Image(s)

Box 192, Folder 4  Kinnaird, Lord, circa 1955
Image(s)

Box 192, Folder 5  Kinstler, Everett A., undated
Image(s)

Box 192, Folder 6  Kling, Dr. Ralf, 1957-1960, undated
Image(s)

Box 192, Folder 7  Kneeland, H. T., 1943
Image(s)

Box 192  M. Knoedler & Co., Inc. (see M. Knoedler & Co.)

Box 192, Folder 8  Kobler, A. J., 1924-1926, undated
Box 192, Folder 9  Kofler, Ernst E., 1958
Image(s)

Box 192, Folder 10  Kohlman, Francis L., 1936-1938
Image(s)

Box 192, Folder 11  Kotzebue, Count Paul, undated
Image(s)

Box 192, Folder 12  Kramarsky, Siegfried, 1942
Image(s)

Box 192, Folder 13  Krug, Mrs. William N., 1928, undated
Image(s)

Box 192, Folder 14  Kuh, Katharine, undated
Image(s)

Box 192, Folder 15  Miscellaneous K, 1958-1961, 1931, undated
Image(s)

Box 192, Folder 16  La Caze Collection, 1969
Image(s)

Box 192, Folder 17  La Collection Micheli au Musée Mayer Van Den Bergh, 1965
Image(s)

Box 192, Folder 18  Lamb, Paul, 1933, undated
Image(s)

Box 192, Folder 19  Lambert, J. D. Wooster, 1933, undated
Image(s)

Box 192, Folder 20  Lamont, Thomas, 1920, undated
Image(s)

Box 192, Folder 21  Latimer, Ronald Lane, 1957-1960, undated
Image(s)

Box 192, Folder 22  La Vieille Russie, 1964-1978, 1949, undated
Image(s)

Box 192, Folder 23  Lazaro, José, 1949-1978, undated
Image(s)

Box 192, Folder 24  
Lebel, Robert, 1952-1959, circa 1931-1937, undated
Image(s)

Box 192, Folder 25  
Leboeuf, Germaine, 1957-1958, undated
Image(s)

Box 192  
Ledebur-Wicheln, Comte Joseph von (see von Ledebur-Wicheln, Comte Joseph)

Box 192, Folder 26  
Lederer, August, 1931-1933, 1916, 1950, undated
Image(s)

Box 192, Folder 27  
Lee, Thomas P., 1953-circa 1971, undated
Image(s)

Box 192, Folder 28  
Lee, Lord of Fareham, undated
Image(s)

Box 192, Folder 29  
Lehman, Arthur, 1929-1935, undated
Image(s)

Box 192, Folder 30  
Lehman, Philip, circa 1922, undated
Image(s)

Box 192, Folder 31  
Lehman, Robert, 1957-1971, 1917, undated
Image(s)

Box 192, Folder 32  
Leicester, Earl of, 1958, undated
Image(s)

Box 192, Folder 33  
Leland, Lester, undated
Image(s)

Box 192, Folder 34  
Leland, Robert, undated
Image(s)

Box 192, Folder 35  
Lenart, Harry, 1959, undated
Image(s)

Box 192, Folder 36  
Leouzon le Duc, Mme. Claude (Escholier, Mme. Raymond), 1954, undated
Image(s)

Box 192, Folder 37  
Lerolle, Guillaume, 1930, undated, undated
Box 192, Folder 38  Le Roux, Edouard, 1926, undated, undated
Image(s)

Box 192, Folder 39  Le Roy, Martin, 1956, undated
Image(s)

Box 193, Folder 1  Leven, Gustave, 1948-1958, undated
Image(s)

Box 193, Folder 2  Leven, Stephane, undated
Image(s)

Box 193, Folder 3  Levinson, E. D., 1934
Image(s)

Box 193, Folder 4  Levison, Mr. and Mrs., 1944-1966, undated
Image(s)

Box 193, Folder 5  Levy, Mrs. David M., 1938-1939, undated, undated
Image(s)

Box 193, Folder 6  Levy, Mrs. Isaac D., undated
Image(s)

Box 193, Folder 7  Lewin, Mr. and Mrs. Albert, 1954
Image(s)

Box 193, Folder 8  Lewisohn, Adolph, undated
Image(s)

Box 193, Folder 9  Lewisohn, Samuel A., 1938-1939, undated, undated
Image(s)

Box 193, Folder 10  Libbey, Edward Drummond, 1925
Image(s)

Box 193, Folder 11  Licht, Ira, 1962-1969
Image(s)

Box 193, Folder 12  Liebermann, Max, 1934, undated
Image(s)

Box 193, Folder 13  Liechtenstein Collection, 1930-1963, undated
Box 193, Folder 14  Light, Robert, 1972, undated
Image(s)

Box 193, Folder 15  Lilienfeld Collection, undated
Image(s)

Box 193  Limur, Ethel Mary de (see de Limur, Ethel Mary)

Box 193, Folder 16  Lindemann, Gen. Charles, 1957, undated
Image(s)

Box 193, Folder 17  Llobet, Francesco, undated
Image(s)

Box 193, Folder 18  Lobo, Julio, 1958
Image(s)

Box 193, Folder 19  Lomont, undated
Image(s)

Box 193, Folder 20  Lopez-Willshaw, Arturo, undated
Image(s)

Box 193, Folder 21  Lorimer, George H., 1925, undated
Image(s)

Box 193, Folder 22  Lorsch, Arthur, undated
Image(s)

Box 193, Folder 23  Losbichler-Gutjahr, Ludwig, 1955-1959, undated
Image(s)

Box 193, Folder 24  Lothian, Marquess of, 1930

Box 193, Folder 25  Lowe, Mrs. Goodby, 1927-1931, undated
Image(s)

Box 193, Folder 26  Lowenstein, Alfred, undated
Image(s)

Box 193, Folder 27  Lowenstein, Léon, undated
Image(s)

Box 193, Folder 28  Loyd, Capt. C. L., 1945-1954, undated
Box 194, Folder 1  Lubomirski, Prince, 1951
Image(s)

Box 194, Folder 2  Luce, Mr. and Mrs. Henry R., 1958-1961, undated
Image(s)

Box 194, Folder 3  Ludington, Wright S., 1926, 1942-1945, undated
Image(s)

Box 194, Folder 4  Lurcy, Georges, 1941-1945, undated, undated
Image(s)

Box 194, Folder 5  Lydig, Rita, undated
Image(s)

Box 194, Folder 6  Lyle, Dr. William Gordon, 1925
Image(s)

2 Folders
Image(s)
Image(s)

Image(s)

Box 194, Folder 10  M. Knoedler & Co., Inc., 1927-1958
Image(s)

Box 194, Folder 11  M. Knoedler & Co., Inc., 1974, undated
Image(s)

Box 194, Folder 12  Mabury, Carlotta, 1924
Image(s)

Box 194, Folder 13  Macbeth Gallery, undated
Image(s)

Box 194, Folder 14  MacDonald, Robert E., 1962, undated, undated
Image(s)

Box 194, Folder 15  Mackay, Clarence H., 1919-1950, undated
Box 194, Folder 16  Macy, Valentine E., 1922-1924, undated

Box 194, Folder 17  Maggs Bros., Ltd., undated

Box 194, Folder 18  Magnin, John, 1927-1929, undated

Box 194, Folder 19  Magriel, Paul, 1963, undated, undated

Box 194, Folder 20  Maguire, Mrs. Jeremiah (Ruth), undated

Box 194, Folder 21  Mainz, 1932-1933

Box 194, Folder 22  Maison, K. E., 1957-1961, undated

Box 195, Folder 1  Mame Collection, circa 1928-circa 1959

Box 195, Folder 2  Mandel, Edna, undated

Box 195, Folder 3  Mante, Louis and Gérard, 1919-1956, undated

Box 195, Folder 4  Manville, Mrs. Thomas (Clara C.), 1939

Box 195, Folder 5  Marcille, Eudoxe, 1956-1958, undated

Box 195, Folder 6  Marcus, Harold T., 1948

Box 195, Folder 7  Marich, Eugène, 1959

Box 195, Folder 8  Marquet de Vasselot Collection, undated
Box 195, Folder 9  Martin, Alastair Bradley, 1952-1953
   Image(s)

Box 195, Folder 10  Marzoli, Luigi, undated
   Image(s)

Box 195, Folder 11  Maslon, Samuel H., 1948-1949, undated, undated
   Image(s)

Box 195  Massa, Duc de (see de Massa, Duc)

Box 195, Folder 12  Masson, Jean, undated
   Image(s)

Box 195, Folder 13  Masurel-Huet Collection, 1936, undated
   Image(s)

Box 195, Folder 14  Matthey, M., 1933
   Image(s)

Box 195, Folder 15  Matthiesen, Ltd. (Matthiesen Gallery), 1928-1932, circa 1957, undated
   Image(s)

Box 195, Folder 16  Mattioli, G., 1946, undated, undated
   Image(s)

Box 195  Matuschka (see von Matuschka-Toppolczan, Graf M.)

Box 195, Folder 17  Maus, Edmée, 1930, undated, undated
   Image(s)

Box 195, Folder 18  May, Jacques Ernest, 1926, undated
   Image(s)

Box 195, Folder 19  Mazziot, Leon A., 1959, undated
   Image(s)

Box 195, Folder 20  McAneny, William J., undated
   Image(s)

Box 195, Folder 21  McCann, Mrs. Charles E. F., undated
   Image(s)

Box 195, Folder 22  McCormick, Chauncey, 1936-1937, undated
<table>
<thead>
<tr>
<th>Box 195, Folder 23</th>
<th>McCormick, Edith Rockefeller, 1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 195, Folder 24</td>
<td>McCormick, Mrs. John, undated</td>
</tr>
<tr>
<td>Box 195, Folder 25</td>
<td>McEvoy, Mrs. (formerly Mrs. Charles Cartwright), circa 1932</td>
</tr>
<tr>
<td>Box 195, Folder 26</td>
<td>McFadden, George, 1921-1927, undated</td>
</tr>
<tr>
<td>Box 195, Folder 27</td>
<td>McFadden, John H., undated</td>
</tr>
<tr>
<td>Box 195, Folder 28</td>
<td>McIlhenny, Henry P., 1942, undated</td>
</tr>
<tr>
<td>Box 195, Folder 29</td>
<td>McIlhenny, Mrs. John D., 1924-1931</td>
</tr>
<tr>
<td>Box 195, Folder 30</td>
<td>McKeen, Mr. and Mrs. Q. A. Shaw, undated</td>
</tr>
<tr>
<td>Box 195, Folder 31</td>
<td>McMillan, Putnam D., circa 1929</td>
</tr>
<tr>
<td>Box 195, Folder 32</td>
<td>Mellon, Mrs. Paul, 1962, undated</td>
</tr>
<tr>
<td>Box 195</td>
<td>Mendelsohn, Francesco von (see von Mendelsohn, Francesco)</td>
</tr>
<tr>
<td>Box 195, Folder 33</td>
<td>Merriman, Mrs. Bruce E., 1938</td>
</tr>
<tr>
<td>Box 195, Folder 34</td>
<td>Merton, Sir Thomas R., 1929-1938, undated</td>
</tr>
<tr>
<td>Box 195, Folder 35</td>
<td>Mertzanoff, André, 1929, undated</td>
</tr>
<tr>
<td>Box 195, Folder 36</td>
<td>Metcalf, Thomas, 1926-1929</td>
</tr>
</tbody>
</table>
Box 195, Folder 37  Meyer, Albert, undated  Image(s)
Box 195, Folder 38  Michel, Michel Georges, 1938  Image(s)
Box 196, Folder 1  Middendorf, J. William, II, 1968-1969, undated  Image(s)
Box 196, Folder 2  Mitchell, Mrs. Carlton, Jr., 1944  Image(s)
Box 196, Folder 3  Mitchell, Jan, 1965  Image(s)
Box 196, Folder 4  Mizne, Markus, 1950-1959  Image(s)
Box 196, Folder 5  Moatti, Alain, 1975  Image(s)
Box 196, Folder 6  Modestini, Mario, 1931, undated  Image(s)
Box 196, Folder 7  Modroni, Comte Jean Visconti, 1930-1931  Image(s)
Box 196, Folder 8  Moffet, Douglas, 1929  Image(s)
Box 196, Folder 9  Molinari-Pradelli, 1968, undated  Image(s)
Box 196, Folder 10  Mondschein, A. F., 1927-1929, undated  Image(s)
Box 196, Folder 11  Montgomery, Sir Basil, undated  Image(s)
Box 196, Folder 12  Morgan, J. Pierpont (John Pierpont), 1974, undated  Image(s)
Box 196, Folder 13  Morgenthau, Alma, undated
Box 196, Folder 14  Moroni, Comte Bergame, undated
Image(s)

Box 196, Folder 15  Mortimer, Stanley, 1920, undated
Image(s)

Box 196, Folder 16  Moser, Mr. and Mrs. Hugo, 1936-1949, undated
Image(s)

Box 196, Folder 17  Moss, David C., undated
Image(s)

Box 196, Folder 18  Mountbatten, Lady Louis, 1929-1932, undated
Image(s)

Box 196, Folder 19  Mower, Margaret, circa 1971, 1964-1967
Image(s)

Box 196  Moyne, Lord (see Guinness, Walter Edward)

Box 196, Folder 20  Mühlfeld, 1928, undated
Image(s)

Box 196, Folder 21  Munn, Mrs. Ector, circa 1929, undated
Image(s)

Box 196, Folder 22  Murat, Comtesse (née Bianchi), 1933, undated, undated
Image(s)

Box 196, Folder 23  Murat, S. A. Princesse (née Cécile Ney d’Elchingen), undated
Image(s)

Box 196, Folder 24  Murphy, Dr. George E., 1954-1973, undated
Image(s)

Box 196, Folder 25  Miscellaneous M, 1925-1971, undated
Image(s)

Box 196, Folder 26  Namm, Benjamin H., 1924
Image(s)

Box 196, Folder 27  Nast, Condé, 1927-1942
Box 196, Folder 28  Nathan, Dr. Fritz, 1947  
Box 196, Folder 29  Nathan, Dr. Peter, 1950-1968, undated  
Box 196, Folder 30  Nathan, Dr. Peter, 1950-1968, undated  
Box 197, Folder 1  Neal, W. Keith, undated  
Box 197, Folder 2  Neave, Sir A.T.C., circa 1957  
Box 197, Folder 3  Nelson, Nicholas J., 1927  
Box 197, Folder 4  Nesi, Pierre F., 1927-1963, 1911, undated  
Box 197, Folder 5  Netcher, Gladys, 1927, undated  
Box 197, Folder 6  Neumans, Gaston, 1919-1927  
Box 197, Folder 7  New Gallery, 1957  
Box 197, Folder 8  Newbauer, Peter, 1959  
Box 197, Folder 9  Newberry, John S., Jr., 1941-1947, undated, undated  
Box 197, Folder 10  Newhouse Galleries, 1937-1940, undated  
Box 197, Folder 11  Newton, Leon S., 1957-1960  
Box 197, Folder 12  Newton, Maurice, undated
Box 197, Folder 13  Nicholas, C. W., Jr., undated
Image(s)

Box 197, Folder 14  Nitze, Paul H., undated
Image(s)

Box 197, Folder 15  Miscellaneous N, 1938-1959, undated
Image(s)

Box 197, Folder 16  Oakes, Harry, 1937
Image(s)

Box 197, Folder 17  O'Brien, John, 1967-1973, undated
Image(s)

Box 197, Folder 18  Oettingen-Wallerstein, S. H. Prinz, 1928-1935
Image(s)

Box 197, Folder 19  Olavarrio & Co., 1955-1957
Image(s)

Box 197, Folder 20  Ollivier, M. B., undated
Image(s)

Box 197, Folder 21  Oppenheimer, Dr. Adler, 1924, undated, undated
Image(s)

Box 197, Folder 22  Ordway, Miss Katherine, circa 1948
Image(s)

Box 197, Folder 23  Osborne, Sidney, 1928, undated
Image(s)

Box 197, Folder 24  Osuna, Duc de, 1926-1930
Image(s)

Box 197, Folder 25  O'Toole, James Saint Laurence, undated
Image(s)

Box 197, Folder 26  Oulmont, Charles, 1928, undated, undated
Image(s)

Box 197  Owen, Mrs. Kenneth Dale
Box 197, Folder 27  Photographs, 1971-1974, undated
Image(s)

Box 197, Folder 28  Research Material, 1966-1975, undated
Image(s)

Box 198, Folder 1  Oxford University, 1931, undated
Image(s)

Box 198, Folder 2  Miscellaneous O, 1925-circa 1961, undated
Image(s)

Image(s)

Box 198, Folder 4  Pach, Walter, undated
Image(s)

Box 198, Folder 5  Pagano, Piero (see also Rubinacci Antichita [gallery]), 1955-1974, 1932
Image(s)

Box 198, Folder 6  Paley, Mrs., 1963
Image(s)

Box 198, Folder 7  Paley, William S., 1935-1937
Image(s)

Box 198, Folder 8  Palmer, Mrs. Potter, undated
Image(s)

Paris Sales

Box 198, Folder 9  Furniture, 1936, undated, undated
Image(s)

Box 198, Folder 10  Miscellaneous, 1900, 1936-1937, undated
Image(s)

Box 198, Folder 11  Objects Sold Abroad, 1925-1928, undated, undated
Image(s)

Box 198, Folder 12  Painting and Drawings, 1927-1953
Image(s)

Box 198, Folder 13  Painting and Drawings, undated
Box 198, Folder 14  
Tapestries, 1928, undated  
*Image(s)*  

Paris Stock  

Box 198, Folder 15  
Furniture, 1937, undated  
*Image(s)*  

Box 198, Folder 16  
Objets d'Art, 1935-1936, undated  
*Image(s)*  

Box 199, Folder 1  
Paintings and Drawings, 1935-1938  
*Image(s)*  

Box 199, Folder 2  
Paintings and Drawings, undated  
*Image(s)*  

Box 199, Folder 3  
Sculpture, Ivories, 1936-1937, undated  
*Image(s)*  

Box 199, Folder 4  
Tapestries, 1946, undated  
*Image(s)*  

Box 199, Folder 5  
Items Destroyed in Fire, 1930-1931  
*Image(s)*  

Box 199, Folder 6  
Parke, Harry G., 1971  
*Image(s)*  

Box 199, Folder 7  
Parke-Bernet Galleries, Inc., 1944, undated, undated  
*Image(s)*  

Box 199, Folder 8  
Parmalee, Mr. and Mrs. James, 1927, undated  
*Image(s)*  

Box 199, Folder 9  
Parry, Maj. Ernest Gambier, 1923-1967  
*Image(s)*  

Box 199, Folder 10  
Parson, Miss M., 1929  
*Image(s)*  

Passavant, Baron Herman  

Box 199, Folder 11  
German Correspondence, 1929-1930  
*Image(s)*
Box 199, Folder 12  Miscellaneous Correspondence and Notes, 1929-1930, undated

Box 199, Folder 13  Pastré, Comte Andre and Comtesse Charles de Vogué (née Diane Pastré), 1929-1936, undated, undated

Box 199, Folder 14  Payson, Mrs. Charles Shipman, circa 1947, undated, undated

Box 199, Folder 15  Pecci-Blunt, Count Cecil, undated

Box 199, Folder 16  Peel, David, 1967-1973

Box 199, Folder 17  Pellerin, August, 1936

Box 199, Folder 18  Pembroke, Earl of, 1928-1929, undated

Box 199, Folder 19  Penrose, Spencer, 1929, undated, undated

Box 199, Folder 20  Perdoux, Yves, 1921-1924

Box 199, Folder 21  Pereire Family, 1931-1934, undated, undated

Box 199, Folder 22  Perls, Hugo, 1959, undated

Box 199, Folder 23  Perry, Marsden J., undated

Box 199, Folder 24  Personnaz, Antonin, 1930-1931

Box 199, Folder 25  Petin, Hector, 1925-1926, undated

Box 199, Folder 26  Petscek, Otto, 1930-1931
Box 199, Folder 27  Peyta, Paul, 1929, undated
Image(s)

Box 199, Folder 28  Peytel, Pierre, undated
Image(s)

Box 200, Folder 1  Pforzheimer, Walter, 1928-1950, undated, undated
Image(s)

Box 200, Folder 2  Phillips, Mr. and Mrs. Elliot Schuyler, undated
Image(s)

Box 200, Folder 3  Phipps, Howard, undated
Image(s)

Box 200, Folder 4  Phipps, Mr. and Mrs. John S., undated
Image(s)

Box 200, Folder 5  Phipps, Mrs. Ogden, 1939
Image(s)

Box 200, Folder 6  Pick, Grant J., 1958-1961
Image(s)

Box 200, Folder 7  Pijoan, Joseph, 1954
Image(s)

Box 200, Folder 8  Pitcairn, Raymond, 1920-1932
Image(s)

Box 200, Folder 9  Pitcairn, Theodore, 1938-1944
Image(s)

Box 200, Folder 10  Plandiura, Luis, 1923-1925
Image(s)

Box 200, Folder 11  Plantevignes, Camille, 1930
Image(s)

Box 200, Folder 12  Poix, Princesse de, 1930-circa 1932
Image(s)

Box 200, Folder 13  Polignac, Duc de, 1963, circa 1926-1933
Image(s)

Box 200, Folder 14  Polovtsoff, [Alexandre], 1934
Image(s)

Box 200, Folder 15  Pontremoli, Mme. Emmanuel, 1937
Image(s)

Box 200, Folder 16  Porges, Otto, 1959
Image(s)

Box 200, Folder 17  Porter, Mrs. George F., 1972
Image(s)

Box 200, Folder 18  Post, Mrs. J., undated
Image(s)

Box 200, Folder 19  Post, Marjorie Merriweather (Mrs. E. F. Hutton), circa 1955, undated
Image(s)

Box 200, Folder 20  Potocki, Comte Alfred, 1928
Image(s)

Box 200, Folder 21  Powis, Earl of, circa 1953, undated, undated
Image(s)

Box 200, Folder 22  Powney, Christopher, 1961-1969, 1924, undated
Image(s)

Box 200, Folder 23  Pratt, Mrs. Harold Irving, 1936, undated, undated
Image(s)

Box 200, Folder 24  Prentice, Mrs. John P., undated
Image(s)

Box 200  Preuschen, Baron Gerhard Freiherr von (see von Preuschen, Baron Gerhard Freiherr)

Box 200  Prince of Liechtenstein (see Leichtenstein Collection)

Box 200, Folder 25  Proehl, Ernst, 1927-circa 1930
Image(s)

Box 200, Folder 26  Pulitzer, Joseph, Jr., 1954-1957, undated
<table>
<thead>
<tr>
<th>Box 200, Folder 27</th>
<th>Putzel, Howard, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 200, Folder 28</td>
<td>Pyrie, Percy R., undated</td>
</tr>
<tr>
<td>Box 200, Folder 29</td>
<td>Miscellaneous P, 1929-1973, undated</td>
</tr>
<tr>
<td>Box 200, Folder 30</td>
<td>Queneville, Chantal, 1931-1934, undated</td>
</tr>
<tr>
<td>Box 200, Folder 31</td>
<td>Quinn, Mrs. Charles H., 1928-1929, undated</td>
</tr>
<tr>
<td>Box 200, Folder 32</td>
<td>Miscellaneous Q, circa 1955-1958, undated</td>
</tr>
<tr>
<td>Box 200, Folder 33</td>
<td>Radnor, Earl of, 1931-circa 1955, undated</td>
</tr>
<tr>
<td>Box 200, Folder 34</td>
<td>Rains Gallery, undated</td>
</tr>
<tr>
<td>Box 200, Folder 35</td>
<td>Ramage, Alfred H., 1924-1973, undated</td>
</tr>
<tr>
<td>Box 200, Folder 36</td>
<td>Rasini, Giovanni, circa 1949, undated</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rasmussen, George</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 201, Folder 1</td>
</tr>
<tr>
<td>Box 201, Folder 2</td>
</tr>
<tr>
<td>Box 201, Folder 3</td>
</tr>
<tr>
<td>Box 201, Folder 4</td>
</tr>
</tbody>
</table>
Box 201, Folder 5
Reed, Orel P., 1957-1960
Image(s)

Box 201, Folder 6
Reichold, Henry, 1932-1938, undated
Image(s)

Box 201, Folder 7
Reid, Mrs. Whitelaw, undated
Image(s)

Box 201, Folder 8
Renand, Georges, 1951, undated
Image(s)

Box 201, Folder 9
Renders Collection, 1936, undated
Image(s)

Box 201, Folder 10
Resor, Mr. and Mrs. Stanley, 1927, undated
Image(s)

Box 201, Folder 11
Reves, Emery, 1955, undated
Image(s)

Box 201, Folder 12
Rewald, John, 1959
Image(s)

Box 201, Folder 13
Richard, Harold C., 1928-1930
Image(s)

Box 201, Folder 14
Riddle, Mrs. John Wallace, 1939
Image(s)

Box 201, Folder 15
Rieth, Dr. Kurt, 1954-circa 1956
Image(s)

Box 201, Folder 16
Robbins, Mrs. (formerly Mrs. André Seligmann), 1951-1956, undated
Image(s)

Box 201, Folder 17
Robertson, Gen. and Mrs. Ralph K., 1958, undated
Image(s)

Box 201, Folder 18
Robinson, Edward G., 1938, undated, undated

Image(s)
Box 201, Folder 19  Rockefeller, Mrs. John D., Jr., 1936, undated, undated
              Image(s)

Box 201, Folder 20  Rockefeller, Mrs. Nelson A., 1964-1965
              Image(s)

Box 201, Folder 21  Rockmore, Miss, 1930
              Image(s)

Box 201, Folder 22  Roesler, Norbert L. H., 1969
              Image(s)

Box 201, Folder 23  Roger-Marx, Claude, 1938, 1929, 1956, undated
              Image(s)

Box 201, Folder 24  Rogers, Mary Benjamin, 1951, undated, undated
              Image(s)

Box 201, Folder 25  Rogerson, James C., undated
              Image(s)

Box 201, Folder 26  Rose, Billy, 1947-1955, undated
              Image(s)

Box 201, Folder 27  Roseberry, Earl of, 1925-1926, undated
              Image(s)

Box 201, Folder 28  Rosenbaum, Mrs. Joseph H., 1940, undated, undated
              Image(s)

Box 201, Folder 29  Rosenberg, Pierre, 1961-1963, undated
              Image(s)

Box 201, Folder 30  Miscellaneous Objets d'Art, 1948, undated, undated
              Image(s)

Box 201, Folder 31  Samson and the Lion Bronze, 1930-1959, undated
              Image(s)

Box 202, Folder 1  Rosenfeld, Ernst, 1927-1933, undated, undated
Box 202, Folder 2  Rosenthal, Moritz, undated
Image(s)

Box 202, Folder 3  Rosenwald, Lessing J., 1940-1941, undated
Image(s)

Box 202, Folder 4  Rosenwald, Richard M., undated
Image(s)

Box 202, Folder 5  Rothbart, Albert, 1929, undated
Image(s)

Box 202, Folder 6  Rothschild, Baron Edouard de, 1919, 1929-circa 1967, undated
Image(s)

Box 202, Folder 7  Rothschild, Mrs. Robert F., 1973
Image(s)

Box 202, Folder 8  Rouart, Ernest Louis and Denis, circa 1949, undated, undated
Image(s)

Box 202  Roullier Gallery (see Albert Roullier Art Galleries)

Box 202, Folder 9  Rubinacci Antichita (gallery; see also Pagano, Piero), 1974
Image(s)

Box 202, Folder 10  Ruspoli, Prince Edmondo and Princess Virginia, 1956, undated
Image(s)

Box 202, Folder 11  Russell, Mrs. Charles H., Jr., 1929, undated, undated
Image(s)

Box 202, Folder 12  Russell, Faris, undated
Image(s)

Box 202, Folder 13  Rust, 1960
Image(s)

Box 202, Folder 14  Ruxton, Mr. and Mrs. Philip, undated
Image(s)

Box 203, Folder 1  Ryan, Thomas F., 1909-1926, undated
<table>
<thead>
<tr>
<th>Box 203, Folder 2</th>
<th>Ryerson, Mrs. Joseph T., 1949, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 203, Folder 3</td>
<td>Ryle, Dorothy, 1928-1937</td>
</tr>
<tr>
<td>Box 203, Folder 4</td>
<td>Miscellaneous R, 1916-circa 1965, undated</td>
</tr>
<tr>
<td>Box 203, Folder 5</td>
<td>Sabin, Frank T. (see also De Koenigsberg, Mrs. P.), 1928-1929, undated</td>
</tr>
<tr>
<td></td>
<td>Sachs, Arthur</td>
</tr>
<tr>
<td>Box 203, Folder 7</td>
<td>Titian, <em>Adoration of the Magi</em> and <em>Portrait of a Man</em>, 1940-1949, undated</td>
</tr>
<tr>
<td>Box 203, Folder 8</td>
<td>Titian, <em>Adoration of the Magi</em> and <em>Portrait of a Man</em>, 1904-1949, undated</td>
</tr>
<tr>
<td>Box 203, Folder 9</td>
<td>Miscellaneous Collection Pieces, 1922-1965, undated</td>
</tr>
<tr>
<td>Box 203, Folder 10</td>
<td>Sachs, Edith, 1929, undated</td>
</tr>
<tr>
<td>Box 203, Folder 11</td>
<td>Sachs, Harry, 1923-1936, undated</td>
</tr>
<tr>
<td>Box 203, Folder 12</td>
<td>Sachs, Howard, undated</td>
</tr>
<tr>
<td>Box 203, Folder 13</td>
<td>Sachs, Paul, circa 1965, undated</td>
</tr>
<tr>
<td>Box 203, Folder 14</td>
<td>Safron, Max, 1936</td>
</tr>
<tr>
<td>Box 203, Folder 15</td>
<td>Saidenberg Gallery, undated</td>
</tr>
</tbody>
</table>
Box 203, Folder 16
Salomon, William, 1912-1923, undated

Samuel H. Kress Foundation

Box 204, Folder 1
Acquisitions: General Notes and Lists, 1950, undated

Box 204, Folder 2
Acquisitions: Mantegna, 1930-1950, undated

Box 204, Folder 3
Acquisitions: Bellini, Giovanni, 1929-1932

Box 204, Folder 4
Acquisitions: Bellini, Giovanni, 1948-1950

Box 204, Folder 5
Acquisitions: Bellini, Giovanni, undated

Box 204, Folder 6
Acquisitions: Vigée LeBrun, 1934-1950, undated

Box 204, Folder 7
Acquisitions: Retascon Master, 1937-1950, undated

Box 204, Folder 8
Acquisitions: Bouchardon, 1948-1950, undated

Box 204, Folder 9
Acquisitions: Coysevox, 1948-1951, undated

Box 204, Folder 10
Acquisitions: Houdon, 1934, 1950-1952, undated

Box 205, Folder 1
Acquisitions: Fragonard, 1951-1963, undated

Box 205, Folder 2
Acquisitions: Giovanni da Bologna, 1950-1952, undated

Box 205, Folder 3
Box 205, Folder 4  Acquisitions: French St. Christopher, 15th Century, 1951-1953, undated
Box 205, Folder 5  Acquisitions: DesJardins, circa 1968, undated
Box 205, Folder 6  Acquisitions: Cagnacci (Canlassi), 1954, undated
Box 205, Folder 7  Acquisitions: Ile de France, Madonna and Child, 1956, undated, undated
Box 205, Folder 8  Acquisitions: Schaffner, 1955-1957, 1932, undated
Box 205, Folder 9  Acquisitions: Sculpture, Collection of the Prince of Liechtenstein, 1953-1954, undated, undated
Box 205, Folder 10 Acquisitions: Acting as Agent for A. Sachs, 1943, undated
Box 205, Folder 11 Acquisitions: Acting as Agent for the Mackay Estate, 1924-1944, undated
Box 205, Folder 12 Correspondence, 1930-1956
Box 205, Folder 13 Personal Collection, 1924, undated
Box 205, Folder 14 Printed Matter, 1926, 1957-1967, undated
Box 206, Folder 1 Sandblom, Philip, circa 1958
Box 206, Folder 2 Sandwich, Earl of, circa 1929-1934
Box 206, Folder 3 Santamarina, Sen. Antonio, 1942, undated
Box 206, Folder 4 Sardi, Eugenio, 1928
Box 206, Folder 5  
Sassoon, Ms. Meyer, circa 1955

Box 206, Folder 6  
Sassoon, Philip (Trent House), circa 1931-1934

Box 206, Folder 7  
Satinover, Joseph, 1923

Box 206, Folder 8  
Satterwhite, Dr. Preston Pope, 1929-1930, undated

Box 206, Folder 9  
Schaumburg-Lippe, Prince Adolph, 1929

Box 206, Folder 10  
Schempp, Theodore, 1940-1947, undated

Schiff, John M.

Box 206, Folder 11  
Drawings and Paintings, 1938-1939, undated

Box 206, Folder 12  
Drawings and Paintings, 1938-1939, undated

Box 206, Folder 13  
Persian Potteries, 1950-1957, undated

Box 206, Folder 14  
Miscellaneous Collection Items, 1920-1942, undated

Box 206, Folder 15  
Schiff, Mortimer L., 1906-1907

Box 206, Folder 16  
Schiff, Mortimer L., 1923-1929, undated, undated

Box 207, Folder 1  
Schimmel, Norbert, 1957-1958

Box 207, Folder 2  
Schinasi, Leon, 1925
Box 207, Folder 3  
Schloss Oels (Collection of Crown Prince), 1929-1930
Image(s)

Box 207, Folder 4  
Schloss Sigmaringen, 1928-1931, undated
Image(s)

Box 207, Folder 5  
Schmid, Alwin, circa 1926
Image(s)

Box 207, Folder 6  
Schmidlapp, Mrs. Carl J., undated
Image(s)

Box 207, Folder 7  
Schmitz, Edouard, 1930-1935, undated
Image(s)

Box 207, Folder 8  
Schmitz-Hille, Peter, 1955-1973, undated
Image(s)

Box 207, Folder 9  
Schniewind, Henry, Jr., undated
Image(s)

Box 207, Folder 10  
Schöttle, Rüdiger, 1970-1973
Image(s)

Box 207, Folder 11  
Schuette, Mrs. Robert W., 1926
Image(s)

Box 207, Folder 12  
Schulenburg Collection, 1962-1970
Image(s)

Box 207  
Schulthess, Hans von (see von Schulthess, Hans)

Box 207, Folder 13  
Schwarbacher, Alfred, 1941, undated
Image(s)

Box 207, Folder 14  
Sciolette, H. L., 1949, undated, undated
Image(s)

Box 207, Folder 15  
Scott, Maj. Alfred I., undated
Image(s)

Box 207, Folder 16  
Scott, Rufus W., undated
Box 207, Folder 17  Seligman, James, 1925-1935, undated, undated
Box 207, Folder 18  Seligmann, Armand, 1945
Box 207, Folder 19  Seligmann, François-Gerard, 1947-1967, undated
Box 207, Folder 20  Seligmann, Jaqueline, 1935-1948, undated
Box 207, Folder 21  Seligmann, René, 1936, undated
Box 207, Folder 22  Semcesen, W., 1958
Box 207, Folder 23  Severin, Erik, 1927, undated
Box 207, Folder 24  Shallcross, Mr. and Mrs. Cecil F., undated
Box 207, Folder 25  Sharpe, Mrs. Henry D., undated
Box 207, Folder 26  Sherman, Irving H., 1936, undated, undated
Box 207, Folder 27  Sibilat, R., 1918, undated, undated
Box 207, Folder 28  Sickles, Daniel, 1928, undated, undated
Box 207, Folder 29  Sieff, Israel M., undated
Box 207, Folder 30  Silberberg, Daniel H., 1916
Box 207, Folder 31  Silo's (auction house), undated
Box 208, Folder 1  Simmons, Percy, 1967-1970
Image(s)

Box 208, Folder 2  Simon, Eduard, 1928-1929, undated
Image(s)

Box 208, Folder 3  Simon, Norman and Jennifer, 1974-1975, undated
Image(s)

Box 208, Folder 4  Simonds, W. R., circa 1929
Image(s)

Box 208, Folder 5  Simpson, John W., circa 1955, 1917-1936, undated
Image(s)

Box 208, Folder 6  Singer, Mrs. Cecil M., 1956-1965, undated
Image(s)

Box 208, Folder 7  Sloane, H. T., undated
Image(s)

Box 208, Folder 8  Smith, Mrs. John T., undated
Image(s)

Box 208, Folder 9  Smith, Mrs. Oswald, 1933
Image(s)

Box 208, Folder 10  Snellenberg, Joseph N., undated
Image(s)

Box 208, Folder 11  Snyder, Henry S., undated
Image(s)

Box 208, Folder 12  Soifer, Nathaniel, 1959-1961, undated
Image(s)

Box 208, Folder 13  Sola Cabiati, Comte, 1929-1930
Image(s)

Box 208, Folder 14  Soler, Ignacio, 1928-1933, undated
Image(s)

Box 208, Folder 15  Solomon, Mr. and Mrs. Arthur K., 1955, undated
<table>
<thead>
<tr>
<th>Box 208, Folder</th>
<th>Name</th>
<th>Dates</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Solomon, Barbara</td>
<td>1974</td>
<td>Image(s)</td>
</tr>
<tr>
<td>17</td>
<td>Sonnenberg, Benjamin</td>
<td>1960-1974, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>18</td>
<td>Sormani, Comte Alessandro</td>
<td>1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>19</td>
<td>Spaulding, John T.</td>
<td>1930, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>20</td>
<td>Speelman, Edward</td>
<td>circa 1951-1957, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>21</td>
<td>Spencer, Earl of</td>
<td>circa 1963, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>22</td>
<td>Spencer-Churchill, Capt. Edward S.</td>
<td>circa 1935-1964, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>23</td>
<td>Spiro, Stephen B.</td>
<td>1962-1971, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>24</td>
<td>Spreckels, Mrs. Adolph</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>25</td>
<td>Sprink, Walter</td>
<td>1965-1970</td>
<td>Image(s)</td>
</tr>
<tr>
<td>26</td>
<td>Spuehler, Marie</td>
<td>1959</td>
<td>Image(s)</td>
</tr>
<tr>
<td>27</td>
<td>Stang, J. B.</td>
<td>1928-1929, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>28</td>
<td>Staub-Terlinden, Mrs. E.</td>
<td>1932, undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>29</td>
<td>Steegmuller, Francis</td>
<td>undated</td>
<td>Image(s)</td>
</tr>
<tr>
<td>30</td>
<td>Stehli, Emil</td>
<td>1938, 1942, 1953</td>
<td></td>
</tr>
</tbody>
</table>
Box 208, Folder 31  Stein, Mr. and Mrs. Edgar, 1936, undated
Image(s)

Box 208, Folder 32  Stein, Gertrude, 1938-1939
Image(s)

Box 208, Folder 33  Steinberg, Mrs. Mark, undated
Image(s)

Box 208, Folder 34  Steiner, John H., 1966-1972
Image(s)

Box 209, Folder 1  Stern, Mrs. and Mrs. Benjamin, 1922-1931, undated
Image(s)

Box 209, Folder 2  Stern, Jean, 1938
Image(s)

Box 209, Folder 3  Sternberg, Josef von (see von Sternberg, Josef)

Box 209, Folder 4  Stettenheim, I. M., 1928, undated
Image(s)

Box 209, Folder 5  Stift Neubourg, 1926
Image(s)

Box 209, Folder 6  Stift Nonnberg, 1924-1930
Image(s)

Box 209, Folder 7  Stirling, Col. William, 1950-circa 1958, undated
Image(s)

Box 209, Folder 8  Stoclet, Adolphe, 1963, 1924, 1931, undated
Image(s)

Box 209, Folder 9  Storr, Raphael, 1929
Image(s)

Box 209, Folder 10  Storrs, Mr. and Mrs. Frank V., 1952, undated
Image(s)
Box 209, Folder 11  Stotesbury, Edward T., undated
Image(s)

Box 209, Folder 12  Straight, Michael, 1957-1972, undated
Image(s)

Box 209, Folder 13  Stralem, Donald S., undated
Image(s)

Box 209, Folder 14  Stransky, Josef, undated
Image(s)

Box 209, Folder 15  Drawings and Paintings, 1926-1974, undated
Image(s)

Box 209, Folder 16  Drawings and Paintings, 1926-1974, undated
Image(s)

Box 209, Folder 17  Drawings and Paintings, 1926-1974, undated
Image(s)

Box 209, Folder 18  Drawings and Paintings, 1926-1974, undated
Image(s)

Box 210, Folder 1  Enamels, 1926
Image(s)

Box 210, Folder 2  Furniture, undated
Image(s)

Box 210, Folder 3  Photograph of Herbert N. Straus, undated
Image(s)

Box 210, Folder 4  Sculpture, Italian 15th Century, Small Bronze Group, 1926-1927, undated
Image(s)

Box 210, Folder 5  Sculpture, Verrocchio, 1927-1950
Image(s)

Box 210, Folder 6  Stone Vase, 1942, undated
Jacques Seligmann & Co. records

AAA.jacqself

Series 2: Collectors Files

Box 210, Folder 7  
Tapestries, 1931-1957, undated

Box 210, Folder 8  
Straus, Jesse I., 1910-1948, undated

Box 210, Folder 9  
Straus, Lionel F., 1943

Box 210, Folder 10  
Straus, Nathan, undated

Box 210, Folder 11  
Straus, Mr. and Mrs. Percy S., 1926-1929, undated

Box 210, Folder 12  
Straus, Mrs. S. W., 1923

Box 210, Folder 13  
Strauss, Jules, 1932

Box 210, Folder 14  
Strolin, M. A., 1934, undated

Box 210, Folder 15  
Sturgess, Miss Dorothy, undated

Box 210, Folder 16  
Suarez, Mrs. Diego, 1938, undated

Box 210, Folder 17  
Sullivan, Mrs. Cornelius J., circa 1934, undated

Box 210, Folder 18  
Sulzbach, M., 1919, undated

Box 210, Folder 19  
Sweeney, James Johnson, 1943, undated

Box 210, Folder 20  
Swetzoff Gallery, 1957, undated

Box 210, Folder 21  
Miscellaneous S, circa 1926-1967, undated
Box 211, Folder 1  Talbott, Mrs. Harold, undated
Image(s)

Box 211, Folder 2  Tannahill, Robert H., 1927-1968
Image(s)

Box 211, Folder 3  Tate & Hall, 1929-1933, undated
Image(s)

Box 211, Folder 4  Tauber Collection, 1934
Image(s)

Box 211, Folder 5  Taylor, Bertrand L., Jr., undated
Image(s)

Box 211, Folder 6  Taylor, Mrs. D. Armstrong, 1926-1936
Image(s)

Box 211, Folder 7  Taylor, Jacqueline P., 1925
Image(s)

Box 211, Folder 8  Taylor, Dr. and Mrs. Kenneth, undated
Image(s)

Box 211, Folder 9  Taylor, Myron C., 1923-1926
Image(s)

Box 211, Folder 10  Thacher, John S., circa 1957
Image(s)

Box 211, Folder 11  Théodore Collection, 1939, undated
Image(s)

Box 211, Folder 12  Thompson, G. David, 1955
Image(s)

Box 211, Folder 13  Thompson, Mrs. W. Roosevelt, 1959-1961, 1927-1929, undated
Image(s)

Thorne, Mrs. Landon K.

Box 211, Folder 14  Furniture, 1948
Box 211, Folder 15  Paintings, Drawings, and Sculpture, 1926-1934, 1892, 1875
Image(s)

Box 211, Folder 16  Daubigny, *The Barge*, 1961
Image(s)

Box 211, Folder 17  Delacroix, *Jacob Wrestling with the Angel*, 1956-1962
Image(s)

Box 211, Folder 18  Leoni, *Portrait of a Cardinal*, 1962
Image(s)

Box 211, Folder 19  Millet, *Paysanne se Resposant dans la Forêt*, 1962-1974
Image(s)

Box 211, Folder 20  Tortebat, *Venus et les Graces*, 1960
Image(s)

Box 211, Folder 21  Veinet, *Arab on Horseback*, 1955-1960
Image(s)

Box 211, Folder 22  Vouet, *Portrait of a Young Man*, 1960-1972
Image(s)

Box 211, Folder 23  Thorne, Mr. and Mrs. Oakleigh, undated
Image(s)

Box 211, Folder 24  Thurkow Collection, circa 1955, undated
Image(s)

Box 211, Folder 25  Thurn & Taxis-Metternich, Princess, 1927-1937
Image(s)

Box 211, Folder 26  Thyssen, Fritz, 1928, undated, undated
Image(s)

Box 211, Folder 27  Thyssen, Baron Heinrich, 1930-1972
Image(s)

Box 211, Folder 28  Timken, William R., 1927-1929, undated
Image(s)

Box 211, Folder 29  Todhunter, Inc., undated
Box 211, Folder 30  Tozzi, Piero, undated
Image(s)

Box 211, Folder 31  Traumann, Enrique, 1958-1959
Image(s)

Box 211, Folder 32  Travers, Walter, undated
Image(s)

Box 211, Folder 33  Trevor, Clyfford, 1912-circa 1947, 1905
Image(s)

Box 211, Folder 34  Trivulzio, Don Luigi Alberico, 1928-1935
Image(s)

Box 211, Folder 35  Tucker, Carll, 1924, undated
Image(s)

Box 211, Folder 36  Tuffier, Dr., 1929, undated
Image(s)

Box 211, Folder 37  Tweeddale, Marquess of, 1932

Box 211, Folder 38  Tyson, Carroll S., Jr., 1930
Image(s)

Box 211, Folder 39  Ullman, Charles, undated
Image(s)

Box 211, Folder 40  Ulmer, Ernest, 1975
Image(s)

Box 211, Folder 41  Untermeyer, Milton F., undated
Image(s)

Box 211, Folder 42  Unzue, Mme., 1916-1927, undated
Image(s)

Box 211, Folder 43  Miscellaneous U, 1933, undated, undated
Image(s)

Box 211, Folder 44  Valentin, Curt, 1938
Image(s)

Box 212, Folder 1  Valentiner Collection, undated
Image(s)

Box 212, Folder 2  van Beuningen, D. G., 1949, undated
Image(s)

Box 212, Folder 3  Vanderbilt, George W., 1930
Image(s)

Box 212, Folder 4  Vanderbilt, Harold Stirling, undated
Image(s)

Box 212, Folder 5  Van der Heydt Collection, 1947
Image(s)

Box 212, Folder 6  Van Gelder, Mme., circa 1936-circa 1956
Image(s)

Box 212, Folder 7  Van Hoboken, A., 1929, undated
Image(s)

Box 212, Folder 8  Van Ness, Gardiner B., undated
Image(s)

Box 212, Folder 9  Van Riper, Kenneth B., 1920-1926, undated
Image(s)

Box 212, Folder 10  Van Stolck Collection, 1923-1924
Image(s)

Box 212, Folder 11  Vaudoyer, Jean Louis, circa 1931-1951, undated
Image(s)

Box 212, Folder 12  Veil-Picard, Arthur, 1953-1956, undated
Image(s)

Box 212, Folder 13  Vendome, Duc de, 1931, undated
Image(s)

Box 212, Folder 14  Venturi, Lionello, circa 1950-1951
Image(s)

Box 212, Folder 15  Verdé-Delisle, Mme. Jean, 1930, undated, undated
Box 212, Folder 16  Viau, Dr. Georges, circa 1932-1934, undated
Image(s)

Box 212, Folder 17  Vietor, Dr. John A., undated
Image(s)

Box 212, Folder 18  Viezzoli, N. C., circa 1960, undated
Image(s)

Box 212, Folder 19  Villiers Gallery, 1969-1974, undated
Image(s)

Box 212, Folder 20  Vincent, André, 1929, undated
Image(s)

Box 212, Folder 21  Virch, Claus, 1959-1973
Image(s)

Box 212, Folder 22  Vogel, Edwin C., 1934, undated
Image(s)

Box 212, Folder 23  Vogel, William D., 1956, undated
Image(s)

Box 212, Folder 24  Vollard, A., undated
Image(s)

Box 212, Folder 25  von Daehne, Arthur, 1932
Image(s)

Box 212, Folder 26  von Kienbusch, Carl Otto, 1922
Image(s)

Box 212, Folder 27  von Ledebur-Wicheln, Comte Joseph, 1931, circa 1956-1959, undated
Image(s)

Box 212, Folder 28  von Matuschka-Toppolczan, Graf M., 1928, undated
Image(s)

Box 212, Folder 29  von Mendelsohn, Francesco, circa 1941
Image(s)

Box 212, Folder 30  von Preuschen, Baron Gerhard Freiherr, 1960, undated
Box 212, Folder 31  von Rebay, Baroness Hilla, circa 1928  
Image(s)

Box 212, Folder 32  von Schulthess, Hans, undated  
Image(s)

Box 212, Folder 33  von Sternberg, Josef, undated  
Image(s)

Box 212, Folder 34  Miscellaneous V, 1956-1971, undated  
Image(s)

Box 212, Folder 35  Walch, Peter, 1956-1970  
Image(s)

Box 212, Folder 36  Waldburg-Wolfegg, Prince, undated  
Image(s)

Box 212, Folder 37  Walker, Bernard F., 1931, 1961-1964  
Image(s)

Wallace Collection

Box 212, Folder 38  Inventory, undated  
Image(s)

Box 212, Folder 39  Printed Matter, Notes, and Photographs, 1950, circa 1946, 1922, undated  
Image(s)

Box 213, Folder 1  Walser, Ada S., 1916-1936, undated  
Image(s)

Box 213, Folder 2  Walska, Ganna, 1922-1924  
Image(s)

Walters, Henry

Box 213, Folder 3  Furniture, 1927-1928, undated  
Image(s)

Box 213, Folder 4  Paintings, circa 1941, 1927-1931, undated  
Image(s)

Box 213, Folder 5  Sculpture, 1911, 1941, 1920-1928, undated
Box 213, Folder 6  Works of Art, 1920-1928, undated
Image(s)

Box 213, Folder 7  Warburg, Edward M. M., 1961, undated, undated
Image(s)

Box 213, Folder 8  Ward, Michael, 1960-1969, undated
Image(s)

Box 213, Folder 9  Warren, George H., Jr., undated
Image(s)

Box 213, Folder 10  Watney, Lady Margaret, 1934, undated
Image(s)

Box 213, Folder 11  Webb, Mr. and Mrs. J. Watson, 1935, undated, undated
Image(s)

Box 213, Folder 12  Weil, André, undated
Image(s)

Box 213, Folder 13  Weininger, Richard, circa 1926, 1972, 1930
Image(s)

Box 213, Folder 14  Weisweiller, Arthur, 1932, undated, undated
Image(s)

Box 213, Folder 15  Weitzner Collection, 1948-1949, undated
Image(s)

Box 213, Folder 16  Weld-Blundell Collection, 1933, undated, undated
Image(s)

Box 213, Folder 17  Wellesley, Francis, undated
Image(s)

Box 213, Folder 18  Wertheim, Mrs. Maurice, 1902, undated, undated
Image(s)

Box 213, Folder 19  Westminster, Duc de, 1958
Image(s)

Box 213, Folder 20  Wetmore, Edith, 1928-1940, undated
Box 213, Folder 21  Whitbread, Samuel Howard, 1930-1932, undated
   Image(s)

Box 214, Folder 1  White, Samuel S., III, undated
   Image(s)

Box 214, Folder 2  Whitney, Mrs. Payne, undated
   Image(s)

Box 214, Folder 3  Whittemore, Harris, 1938
   Image(s)

Box 214, Folder 4  Wichfeld, Mrs. Aksel, undated
   Image(s)

Box 214, Folder 5  Widener, Joseph E., 1914-1916, circa 1948-1959, undated
   Image(s)

Box 214, Folder 6  Wildenstein, Georges, 1923, 1955, 1963-1977, undated
   Image(s)

Box 214, Folder 7  Williams, Lewis B., 1929, undated
   Image(s)

Box 214, Folder 8  Wilson, Herbert, 1929, undated
   Image(s)

Box 214, Folder 9  Wimpfheimer, Mrs. Charles A., 1925-1926, undated
   Image(s)

Box 214, Folder 10  Winston, Norman K., undated
   Image(s)

Box 214, Folder 11  Winter, Emil, 1925, undated, undated
   Image(s)

Box 214, Folder 12  Winter-Révoil Collection, 1957
   Image(s)

Box 214, Folder 13  Winterfeld Collection, 1930, undated
   Image(s)

Box 214, Folder 14  Wintersteen, Mrs. John, undated
Box 214, Folder 15  
Winthrop, Grenville L., 1926-1944, undated

Box 214, Folder 16  
Wisdom, John Minor, Jr., 1960-1975, undated

Box 214, Folder 17  
Witt, Robert, 1926-1932

Box 214, Folder 18  
Wittlesbach Collection, 1931-1963, 1914

Box 214, Folder 19  
Wittman, Ernest, 1930

Box 214, Folder 20  
Wolf, Emile E., 1966

Box 214, Folder 21  
Wolff, Otto, 1925

Box 214, Folder 22  
Woodner, Ian, 1962-1973, undated

Box 214, Folder 23  
Worms, H., undated

Box 214, Folder 24  
Wrightsman, Charles B., 1928, 1963-1964, undated

Box 214, Folder 25  
Wulff, Lilli L., undated

Box 214, Folder 26  
Yarborough, Earl of, undated

Box 214, Folder 27  
Young, Howard, 1932, undated, undated

Box 214, Folder 28  
Zabriskie, C., undated

Box 214, Folder 29  
Zadok, Charles, undated
2.2: Museum Files, 1904-1977

The files largely consist of photographs of artwork, along with occasional physical descriptions of the artwork, biographical research regarding the artist and his works, and provenance information.

The files are arranged by geographical location, followed by name of institution, museum, or university. Material within folders is in reverse chronological order.

This series has been scanned in entirety, with the exception of the card file at the end of the series.

Akron, Ohio, Akron Art Museum (formerly Akron Art Institute)

Box 215, Folder 1  Lefebvre, Claude, *Portrait of a Magistrate*, 1951-1965
Image(s)

Box 215, Folder 2  Pittoni, Battista, *Sacrifice of Polyxena at the Tomb of Achilles*, 1951-1959
Image(s)

Box 215, Folder 3  Algiers, Algeria, Musée National des Beaux-Arts d'Alger, 1923
Image(s)

Box 215, Folder 4  Amsterdam, Holland, Rijksmuseum, 1952-1972
Image(s)

Box 215, Folder 5  Ann Arbor, Michigan, University of Michigan Museum of Art, 1955-1972, 1935
Box 215, Folder 6  Baltimore, Maryland, Walters Art Gallery, 1965-1969

Box 215, Folder 7  Berlin, Germany, 1965-1972

Box 215, Folder 8  Besançon, France, Musée des Beaux-Arts de Besançon, 1966

Box 215, Folder 9  Birmingham, Alabama, Birmingham Museum of Art, 1952-1955, 1904

Box 215, Folder 10  Candlelight Master (Bigot, Théophile), St. Irene Tending St. Sebastian, 1961-1966


Box 215, Folder 12  Furniture and Objets d'Art, 1941-1957

Box 215, Folder 13  Drawings, 1954-1957

Box 215, Folder 14  Murillo, Bartholemew, Christ After the Flagellation, 1952-1953

Box 215, Folder 15  Pilon, Germain, Bronze Fountain, 1941-1944

Box 215, Folder 16  Renoir, Pierre Auguste, Le Bal, 1936-1937, undated

Box 215, Folder 17  Brooklyn, New York, Brooklyn Museum, 1935-1938

Box 215, Folder 18  Brussels, Belgium, Musées Royaux des Beaux-Arts de Belgique, 1938-1939

Box 215, Folder 19  Buenos Aires, Argentina, Museo Nacional de Bellas Artes, 1932-1940
Box 216, Folder 1  Buffalo, New York, Albright-Knox Art Gallery, 1935-1974
Image(s)

Box 216, Folder 2  Caen, France, Musée de Caen, 1970-1973
Image(s)

Box 216, Folder 3  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1930-1967
Image(s)

Box 216, Folder 4  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1930-1967
Image(s)

Chapel Hill, North Carolina, University of North Carolina

Box 216, Folder 5  Paintings and Drawings, 1962-1972
Image(s)

Box 216, Folder 6  Decamps, Alexandre, *Arabs Around a Campfire*, 1976
Image(s)

Image(s)

Box 216, Folder 8  Gavarni, Paul, *The Turban*, 1972-1977
Image(s)

Image(s)

Box 216, Folder 10  La Hyre, Laurent de, *Pastoral Landscape*, 1956-1964
Image(s)

Chicago, Illinois, Art Institute of Chicago

Box 216, Folder 11  Paintings, 1929-1961
Image(s)

Box 216, Folder 12  Paintings and Drawings, 1927, 1960-1974
Image(s)

Box 216, Folder 13  Paintings and Drawings, 1927, 1960-1974
Box 216, Folder 14  Sculpture and Tapestry, 1922-1958, 1909  Image(s)
Box 216, Folder 15  Candido, Pietro (Peter de Witte) *Supper at Emmaus*, 1971-1972  Image(s)
Box 216, Folder 16  Carpeaux, Jean-Baptiste, *Study for Ugolino*, 1962-1974  Image(s)
Box 216, Folder 17  Cassas, Louis-François, *The Ancient Theatre at Taormina with a View of Mount Etna*, 1965  Image(s)
Box 216, Folder 18  David, Jacques-Louis, Portraits, 1914, 1952-1974  Image(s)
Box 217, Folder 1  Degas, Edgar, Drawings, undated  Image(s)
Box 217, Folder 2  Palma il Giovane, 1961-1962  Image(s)
Box 217, Folder 3  Pillement, Jean-Baptiste, *Two Shepherds and a Shepherdess*, 1967-1975  Image(s)
Box 217, Folder 4  Tiepolo, Giovanni Battista, Drawings, 1957-1965  Image(s)
Box 217, Folder 5  Cincinnati, Ohio, Cincinnati Art Museum, 1924-1935  Image(s)

**Cleveland, Ohio, Cleveland Museum of Art**
Box 217, Folder 6  Furniture and Objets d'Art, 1954, undated  Image(s)
Box 217, Folder 7  Painting and Drawings, 1948-1972  Image(s)
Box 217, Folder 8  Court, Jean (Vigier), Limoges Candlesticks, 1971-1974  Image(s)
Box 217, Folder 9  Du Broeucq, Jacques, *Christ Carrying the Cross*, 1970-1971
Box 217, Folder 10  Goya, Francisco de, *Portrait of Don Juan Antonio Cuerva*, 1943-1944


Box 217, Folder 13  Ingres, Jean-Auguste-Dominique, 1957-1966


Box 217, Folder 15  Marini, Michele (di Luca) *Christ Child*, 1952-1975

Box 217, Folder 16  Marini, Michele (di Luca) *Christ Child*, 1952-1975

Box 218, Folder 1  Picasso, Pablo, *La Vie*, 1944-1945

Box 218, Folder 2  Pilon, Germain, *Maquettes*, 1940-1959

Box 218, Folder 3  Renoir, Pierre Auguste, *Portrait de Petite Fille*, 1941-1943

Box 218, Folder 4  Rouault, Georges, *Head of Christ*, 1950

Box 218, Folder 5  Tiepolo, Giovanni Battista, *The Martyrdom of Saint Sebastian*, 1910, 1928-1946

Box 218, Folder 6  Tintoretto (Jacopo Robusti), *The Baptism of Christ*, 1922-1923, 1947-1951

Box 218, Folder 7  de Werve, Claus, and le Moiturier, Antoine, *Two Mourners from the Tombs of the Dukes of Burgundy*, 1940-1972
Box 218, Folder 8  Kneeling Carthusian Monks, 1957-1966
Image(s)

Image(s)

Box 218, Folder 10  Columbia, Missouri, University of Missouri, 1960-1963
Image(s)

Box 218, Folder 11  Columbia, South Carolina, Columbia Museum of Art, undated
Image(s)

Box 218, Folder 12  Columbus, Ohio, Columbus Gallery of Fine Arts, 1968
Image(s)

Box 218, Folder 13  Corning, New York, Corning Museum of Glass, 1953
Image(s)

Dayton, Ohio, Dayton Art Institute

Box 218, Folder 14  Bourdon, Sebastien, *Holy Family*, 1954-1970
Image(s)

Image(s)

Box 218, Folder 16  Solari, Cristoforo, *Pietà*, 1970-1971
Image(s)

Box 218, Folder 17  Spranger, Bartholemus, * Fortune*, 1953-1962
Image(s)

Box 218, Folder 18  van den Broecke, Willem, *A Marble Relief Representing the Last Supper*, 1971-1973
Image(s)

Box 218, Folder 19  van den Broecke, Willem, *A Marble Relief Representing the Last Supper*, 1971-1973
Image(s)

Image(s)

Box 219, Folder 2  Franco-Flemish, 14th Century, *Virgin Annunciæ*, 1966-1971
Box 219, Folder 3  
German, 15th Century, Pietà or Vesperbild, 1955-1970  
Image(s)

Box 219, Folder 4  
Mosan Region, Magi King, 1965-1968  
Image(s)

Box 219, Folder 5  
Image(s)

Box 219, Folder 6  
Denver, Colorado, Denver Art Museum, 1957  
Image(s)

Detroit, Michigan, Detroit Institute of Arts

Box 219, Folder 7  
Paintings, Drawings, Sculpture, and Objets d'Art, 1961-1966  
Image(s)

Box 219, Folder 8  
da Messina, Antonello, Head of Christ Crowned with Thorns, 1933-1934  
Image(s)

Box 219, Folder 9  
de Largillière, Nicolas, Portrait d'un Echevin, 1956-1966  
Image(s)

Box 219, Folder 10  
Hans Holbein the Younger, Portrait of Sir Henry Guilford, 1926  
Image(s)

Box 219, Folder 11  
Ingres, Jean-Auguste-Dominique, Portrait of Madame Cecile-Marie Tournouer, 1958-1964  
Image(s)

Box 219, Folder 12  
Fort Worth, Texas, Fort Worth Art Center, 1960-1965  
Image(s)

Box 219, Folder 13  
Grand Rapids, Michigan, Grand Rapids Art Gallery, 1957-1958  
Image(s)

Greenville, South Carolina, Bob Jones University

Box 219, Folder 14  
Vannuccio, Francesco di, Crucifix, 1937-1967  
Image(s)

Box 219, Folder 15  
Vignon, Claude, Presentation in the Temple, 1956-1967
Box 219, Folder 16 Hartford, Connecticut, Wadsworth Atheneum, 1929, undated

Houston, Texas, Museum of Fine Arts, Houston


Box 220, Folder 2 Doré, Gustave, *Charles Martel à Poitiers*, 1970-1973

Box 220, Folder 3 Indianapolis, Indiana, Art Association of Indianapolis, 1953-1957

Kansas City, Missouri, William Rockhill Nelson Gallery of Art

Box 220, Folder 4 Paintings, Drawings, and Objets d'Art, 1928-1972

Box 220, Folder 5 Bregno, Andrea, *Saint Andrew*, 1950-1952

Box 220, Folder 6 Chasseriau, Theodore, *Scene de Guerre Antique*, 1959-1963


Box 220, Folder 8 di Fredi, Bartolo, Gothic Panel, *St. Peter*, 1943-1950

Box 220, Folder 9 Lombardi, Pietro, *Virgin and Child*, 1933

Box 220, Folder 10 Memling, Hans, *Madonna and Child Enthroned*, 1944


Box 220, Folder 12 Pilon, Germain, *Saint Barbara*, 1948-1952
Box 220, Folder 13  Rosset, Joseph, *Voltaire*, undated

Box 220, Folder 14  French, 15th- Century Tapestry, *La Reine Jocaste*, 1937, undated

Box 221, Folder 1  Karlsruhe, Germany, Staatliche Kunsthalle Karlsruhe, 1963-1972

Box 221, Folder 2  London, England, Courtauld Institute of Art, 1929, undated

Box 221, Folder 3  Ingres, Jean-Auguste-Dominique, *Madame Moitessier née de Foucault*, 1934-1937, 1957-1959

Box 221, Folder 4  Champaigne, Phillipe de, *La Vision de Saint Joseph*, 1951-1958

Box 221, Folder 5  Sculpture, 1959-1964

Box 221, Folder 6  Sculpture, 1959-1964

Box 221, Folder 7  Miscellaneous, 1972

Box 221, Folder 8  French, 14th Century, *Christ the Savior*, 1965-1968

Box 221, Folder 9  French, 16th Century, *Autumn and Winter*, 1954-1971

Box 221, Folder 10  Los Angeles, California, Los Angeles County Museum of Art, 1965

Box 221, Folder 11  Paintings and Drawings, 1937-1977
Box 221, Folder 12
Paintings and Drawings, 1937-1977
Image(s)

Box 221, Folder 13
Bibiena family (attributed to Bibiena, Giuseppe Galli di), *Fantasy with Astronomer*, 1966-1969
Image(s)

Box 221, Folder 14
Image(s)

Box 221, Folder 15
Image(s)

Minneapolis, Minnesota, Minneapolis Institute of Art

Box 222, Folder 1
Drawings, 1936-1972
Image(s)

Box 222, Folder 2
Furniture, Paintings, and Miscellaneous, 1940-1968
Image(s)

Box 222, Folder 3
Image(s)

Box 222, Folder 4
Image(s)

Box 222, Folder 5
Troyon, Constant, *Seascape*, 1966-1973
Image(s)

New Haven, Connecticut, Yale University Art Gallery

Box 222, Folder 6
Seurat, Georges, *Seated Boy with Straw Hat*, 1960
Image(s)

Box 222, Folder 7
Image(s)

Box 222, Folder 8
Image(s)

Box 222, Folder 9
French, 20th Century, Pair of Canephores, 1961-1964
New Orleans, Louisiana, New Orleans Museum of Art

Box 222, Folder 10  Colombel, Nicolas, *The Adoration of the Magi*, 1968-1973
Image(s)

Image(s)

Image(s)

Image(s)

Box 223, Folder 1  New York, New York, Frick Collection, 1932-1965
Image(s)

Box 223, Folder 2  New York, New York, Frick Collection, 1932-1965
Image(s)

New York, New York, Metropolitan Museum of Art

Box 223, Folder 3  Drawings, 1958-1973
Image(s)

Box 223, Folder 4  Objets d'Art, 1929-1940
Image(s)

Box 223, Folder 5  Paintings, 1928-1961
Image(s)

Box 223, Folder 6  Sculpture, 1927-1970
Image(s)

Box 223, Folder 7  Stained Glass, 1937-1938
Image(s)

Box 223, Folder 8  Tapestries, 1937-1943
Image(s)

Box 223, Folder 9  Miscellaneous, 1934-1940
Box 223, Folder 10  Goujon, Jean, *The Descent from the Cross (Deposition)*, 1928-1929, undated
Image(s)

Box 223, Folder 11  Ingres, Jean-Auguste-Dominique, *Odalisque Couchée*, 1937-1939, undated
Image(s)

Box 223, Folder 12  Maître de Moulins, *Portrait of a Monk in Prayer*, 1928, undated
Image(s)

Box 223, Folder 13  French, 15th Century, *Virgin and Child*, 1932-1933
Image(s)

Box 223, Folder 14  German, 16th Century, *Venus*, 1951-1956
Image(s)

Box 223, Folder 15  Mosan or Rhenish Region, 3 Enamel Plaquettes, 12th Century, 1969
Image(s)

Box 223, Folder 16  Schiff Collection, 1957
Image(s)

Box 223, Folder 17  New York, New York, Metropolitan Museum of Art, the Cloisters, 1956-1965
Image(s)

New York, New York, Pierpont Morgan Library

Box 224, Folder 1  Drawings, 1933-1961
Image(s)

Box 224, Folder 2  Manuscripts and Objets d'Art, 1952-1953
Image(s)

Box 224, Folder 3  van Loo, Carle, *A Seated Man*, 1971-1972
Image(s)

Box 224, Folder 4  English, 11th Century, Gospel from the Church of Saint Severin, Cologne, undated
Image(s)

Box 224, Folder 5  New York, New York, Museum of Modern Art, 1937-1958
Box 224, Folder 6  New York, New York, Museum of the City of New York, undated
Box 224, Folder 7  New York, New York, New York Public Library, 1955
Box 224, Folder 8  Newton, Massachusetts, Temple Shalom of Newton, 1961-1965
Box 224, Folder 9  Norfolk, Virginia, Chrysler Museum of Art, 1972
Box 224, Folder 10 Northampton, Massachusetts, Smith College Museum of Art, 1938-1972

Notre Dame, Indiana, Notre Dame University, Art Gallery

Box 224, Folder 11  Drawings, 1962-1970
Box 224, Folder 12  Couture, Thomas, Portrait du Comte Mimerel, 1966-1970
Box 224, Folder 13  Gerôme, Jean Leon, Spanish Prisoners Brought to French Troops During the Peninsular War, 1972
Box 224, Folder 14  Harpignes, Henry Joseph, Aux Roches, 1969
Box 224, Folder 15  Vernet, Carle, The Battle of Marengo, 1968-1971
Box 224, Folder 16  Nuremberg, Germany, Germanisches National-Museum, undated
Box 224, Folder 17  Oberlin, Ohio, Oberlin College, Allen Memorial Art Museum, 1957-1976
Box 224, Folder 18  Omaha, Nebraska, Joslyn Art Museum, 1952-1963
Box 224, Folder 19  Orléans, France, Musée des Beaux-Arts d'Orléans, 1973
Image(s)

Ottawa, Canada, National Gallery of Canada

Image(s)

Box 224, Folder 21  Master of the Marble Madonnas, *Madonna and Child*, 1960-1963
Image(s)

Image(s)

Image(s)

Box 224, Folder 24  Palm Beach, Florida, Norton Gallery, 1948
Image(s)

Box 224, Folder 25  Paris, France, Musée National d'Art Moderne, 1950
Image(s)

Paris, France, Musée du Louvre

Box 224, Folder 26  Paintings, Sculpture, and Objets d'Art, 1935-1973
Image(s)

Box 224, Folder 27  Fréminet, Martin, *Flora*, 1953-1965
Image(s)

Image(s)

Image(s)

Image(s)

Image(s)

Box 225, Folder 5  Ponce, Puerto Rico, Museo de Arte de Ponce, 1954-1965
Image(s)

Box 225, Folder 6  Portland, Oregon, Portland Art Museum, undated
Box 225, Folder 7  Princeton, New Jersey, Princeton University, Art Museum, 1948
Image(s)

Box 225, Folder 8  Providence, Rhode Island, Rhode Island School of Design, Museum of Art, 1934-1951
Image(s)

Box 225, Folder 9  Raleigh, North Carolina, North Carolina Museum of Art, 1951-1971
Image(s)

Richmond, Virginia, Virginia Museum of Fine Arts

Box 225, Folder 10  Degas, Edgar, *La Grande Danseuse*, 1940-1951
Image(s)

Image(s)

Box 225, Folder 12  Master of Rimini, *Saint Peter*, 1962-1963
Image(s)

Box 225, Folder 13  Mosan or Rhenish Region, 12th Century, 3 Champlevé Enamel Border Plaquettes, 1964
Image(s)

Box 225, Folder 14  Rochester, New York, Memorial Art Gallery, undated
Image(s)

Box 225, Folder 15  Rotterdam, Holland, Museum Boymans-van Beuningen, 1967
Image(s)

Box 225, Folder 16  St. Louis, Missouri, City Art Museum, 1936-1974
Image(s)

St. Louis, Missouri, Washington University Gallery of Art

Box 225, Folder 17  Drawings, 1961-1963
Image(s)

Box 225, Folder 18  Moreau, Gustave, *Orphée*, 1957-1965
Image(s)

Box 226, Folder 1  St. Petersburg, Florida, Museum of Fine Arts, 1968-1974
Box 226, Folder 2  San Francisco, California, California Palace of the Legion of Honor, 1947-1972

Box 226, Folder 3  Santa Barbara, California, Santa Barbara Museum of Art, 1957-1974

Box 226, Folder 4  Sao Paulo, Brazil, Museu de Art, 1949-1958

Box 226, Folder 5  Seattle, Washington, Art Institute of Seattle, 1931

Box 226, Folder 6  Seattle, Washington, Seattle Art Museum, 1948-1973

Box 226, Folder 7  Sheffield, England, Sheffield Art Galleries, 1960

Stockholm, Sweden, Nationalmuseum


Box 226, Folder 11  Toledo, Ohio, Toledo Museum of Art, 1962

Toronto, Canada, Art Gallery of Ontario

Box 226, Folder 12  Paintings and Drawings, 1952-1972

Box 226, Folder 13  Bison, Giuseppe Bernadino, *Knight in Armour*, 1964-1968


Box 226, Folder 15  Ingres, Jean-Auguste-Dominique, Study for *The Iliad*, 1957-1960
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 226, Folder 18</td>
<td>Tulsa, Oklahoma, Philbrook Art Center, 1950</td>
</tr>
<tr>
<td>Box 226, Folder 17</td>
<td>Tuscon, Arizona, University of Arizona, Museum of Art, undated</td>
</tr>
<tr>
<td>Box 226, Folder 20</td>
<td>Washington, D.C., Corcoran Gallery of Art, 1917-1921</td>
</tr>
<tr>
<td>Box 226, Folder 21</td>
<td>Washington, D.C., Dumbarton Oaks Research Library and Collection, undated</td>
</tr>
<tr>
<td>Box 226, Folder 22</td>
<td>Washington, D.C., National Gallery of Art, 1937-1972</td>
</tr>
<tr>
<td>Box 226, Folder 23</td>
<td>Washington, D.C., Phillips Memorial Gallery, 1927-1948</td>
</tr>
<tr>
<td>Box 226, Folder 24</td>
<td>Wellesley, Massachusetts, Wellesley College, Farnsworth Museum, 1957-1958</td>
</tr>
<tr>
<td>Box 226, Folder 25</td>
<td>Williamstown, Massachusetts, Sterling and Francine Clark Institute, 1968</td>
</tr>
<tr>
<td>Box 226, Folder 26</td>
<td>Worcester, Massachusetts, Worcester Art Museum, 1924-1954</td>
</tr>
<tr>
<td>Box 226, Folder 27</td>
<td>United States and Europe, Miscellaneous, 1928-1974</td>
</tr>
<tr>
<td>Box 226, Folder 28</td>
<td>Russia, Miscellaneous, 1960-1968</td>
</tr>
<tr>
<td>Box 226, Folder 29</td>
<td>Spain, Miscellaneous, undated</td>
</tr>
<tr>
<td>Box 227, Folder 1</td>
<td>Card File Index to Museums, Officials, and Publications, undated</td>
</tr>
</tbody>
</table>
2.3: Duc d'Arenberg Collection, 1948-1963, undated

In 1951 Jacques Seligmann & Co., Inc., negotiated to sell the private family collection of the Duc d'Arenberg. Collection items under Seligmann's care included nineteen illuminated manuscripts and three paintings: Jan Vermeer's *Portrait of a Young Girl*, Antoine Watteau's *Marriage Contract*, and Rembrandt van Rijn's *Tobias Healing His Father*. This subseries documents the activities undertaken by the firm in carrying out the sale of the collection through correspondence and contracts, along with details of financial and legal actions taken pertaining to the sale and transfer of collection items. The subseries also contains historical information and reference files for items in the collection.

Material is arranged in chronological order under subject headings. The bulk of this series has been scanned with the exception of some printed material.

2.3.1: Correspondence and Contracts, 1951-1963

This subseries contains general correspondence detailing the establishment of bank and legal accounts to handle resulting sales and the eventual transfer of the unsold pieces to Fordham University in 1963. Also found are original contracts.

This series has been scanned in entirety.

- Box 228, Folder 1: Correspondence, 1951
  - Image(s)
- Box 228, Folder 2: Correspondence, 1952
  - Image(s)
- Box 228, Folder 3: Correspondence, 1953
  - Image(s)
- Box 228, Folder 4: Correspondence, 1954
  - Image(s)
- Box 228, Folder 5: Correspondence, 1955
  - Image(s)
- Box 228, Folder 6: Correspondence, 1956
  - Image(s)
- Box 228, Folder 7: Correspondence, 1957-1959, undated
  - Image(s)
- Box 228, Folder 8: Correspondence regarding Vermeer painting, 1952-1955
  - Image(s)
- Box 228, Folder 9: Contracts, 1951-1952
The material in this subseries consists of family history files and numerous reference files for individual works of art and manuscripts.

This bulk of this series has been scanned with the exception of some printed material.

Box 229, Folder 1  Vermeer, General Information, 1948-1956, undated
not scanned

Box 229, Folder 2  Vermeer, Clippings, 1955-1956
Image(s)

Box 229, Folder 3  Vermeer, Concerning Portrait of a Young Girl, circa 1955
Image(s)

Box 229, Folder 4  Vermeer, Photo and Negatives, circa 1955
Image(s)

Box 229, Folder 5  Manuscripts, General, 1951-1952
Image(s)

Box 229, Folder 6  Manuscripts, General, 1951-1954
Image(s)

Box 229, Folder 7  Manuscripts, General, 1952-1956
Image(s)

Box 229, Folder 8  Rembrandt's Tobias Healing His Father, 1951-1952
Image(s)

Box 229, Folder 9  L'Aiguiere et le Bassin (Cerrini) and The Head of Laocoon (Michelangelo), 1952
Image(s)

Box 229, Folder 10  Arenberg Engravings, 1952
Image(s)

Box 230, Folder 1  Watteau's Marriage Contract, 1952
(1 of 2)
Image(s)

Box 230, Folder 2  Watteau's Marriage Contract, 1952
Box 230, Folder 3  Items Not in New York, 1953  Image(s)
Box 230, Folder 4  Arenberg Family Collection, 1953, undated  Image(s)
Box 230, Folder 5  Thirteenth Century Persian Copper Cistern, 1953-1954  Image(s)
Box 230, Folder 6  Arenberg Family, undated  Image(s)
Box 230, Folder 7  Manuscript no. 1, undated  Image(s)
Box 230, Folder 8  Manuscript no. 1, undated  Image(s)
Box 230, Folder 9  Manuscript no. 2, undated  Image(s)
Box 230, Folder 10  Manuscript no. 2, undated  Image(s)
Box 230, Folder 11  Manuscript no. 3, undated  Image(s)
Box 231, Folder 1  Manuscript no. 4, undated  Image(s)
Box 231, Folder 2  Manuscript no. 11, undated  Image(s)
Box 231, Folder 3  Manuscript no. 12, undated  Image(s)
Box 231, Folder 4  Manuscript no. 14, undated  Image(s)
Box 231, Folder 5  Manuscript no. 20, undated  Image(s)
Box 231, Folder 6  Manuscript no. 21, undated  Image(s)
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Folder Number</th>
<th>Manuscript Number</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 231, Folder 7</td>
<td>7</td>
<td>22, undated</td>
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<tr>
<td>Box 231, Folder 8</td>
<td>8</td>
<td>23, undated</td>
<td></td>
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<tr>
<td>Box 231, Folder 9</td>
<td>9</td>
<td>24, undated</td>
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<td>Box 231, Folder 10</td>
<td>10</td>
<td>25, undated</td>
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<td>Box 231, Folder 11</td>
<td>11</td>
<td>26, undated</td>
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<td>Box 231, Folder 12</td>
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<td>28, undated</td>
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<td>Box 231, Folder 13</td>
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<td>30, undated</td>
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<td>Box 231, Folder 14</td>
<td>14</td>
<td>34, undated</td>
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<td>Box 231, Folder 15</td>
<td>15</td>
<td>37, undated</td>
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<td>Box 231, Folder 16</td>
<td>16</td>
<td>41, undated</td>
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<td>Box 231, Folder 17</td>
<td>17</td>
<td>67, undated</td>
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<td>Box 231, Folder 18</td>
<td>18</td>
<td>68, undated</td>
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<td>Box 231, Folder 19</td>
<td>19</td>
<td>69, undated</td>
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<td>Box 232, Folder 1</td>
<td>1</td>
<td>74, undated</td>
<td></td>
</tr>
<tr>
<td>Box 232, Folder 2</td>
<td>2</td>
<td>76, undated</td>
<td></td>
</tr>
</tbody>
</table>

Page 411 of 599
2.3.3: Miscellaneous Lists, 1951-1953, undated

This subseries consists of lists of recipients for exhibition announcements and catalogs of the sale, as well as a list of known paintings by Vermeer found in Germany.

Lists are arranged chronologically and are scanned in entirety.

Box 232, Folder 13

Lists, 1951-1953, undated

2.4: Clarence H. Mackay Collection, 1907, 1920-1943

In 1939 Jacques Seligmann & Co., Inc., was retained by the Clarence H. Mackay Estate’s executors to act as agent for the sale of the collection. Mackay was a wealthy American collector of Renaissance and eighteenth-century decorative arts, tapestries, and arms and armor, and he was a trustee of the Metropolitan Museum of Art. A good portion of his collection was originally acquired through Jacques
Seligmann & Co., Inc., and Mackay had also been a close friend of the firm's partner and associate, Eugene Glaenzer. As many items had no cataloged provenance, Seligmann enlisted the aid of Stephen V. Grancsay, curator of arms and armor at the Metropolitan Museum of Art, and Carl Otto von Kienbusch to help with the authentication and cataloging of the collection.

This subseries is further divided into nine sections that consist of various categories of correspondence, reports, financial files, inventory and stock notebooks, lists, printed matter, and photographs. Of special note within the Paris office (Jacques Seligmann & Co.) folder in Alphabetical Correspondence (Series 2.4.3) is a reply letter dated August 17, 1939, from the museum director and conservator of the Bavarian National Museum in Munich, Germany. It bears the swastika seal of the Nazi regime and is addressed to César M. de Hauke. The director cordially thanks de Hauke for information sent to him regarding the Clarence H. Mackay Collection but states that the museum is not interested in purchasing any of the artwork. Also of interest in the same folder is a letter, dated March 16, 1939, written by Germain Seligman to Georges E. Seligmann, François-Gerard Seligman, and César M. de Hauke, announcing his recent appointment as adviser for the Mackay Collection and detailing items in the collection and their importance. Germain further suggests they "start right away" contacting Marshal Hermann Goering, who he believes may be interested in acquiring armor for his collection.

The bulk of this series has been scanned with the exception of a General Expenses Ledger.

2.4.1: General Correspondence, 1939-1942
This subseries section contains correspondence concerning advertising, insurance, shipping, and storage matters for the Clarence H. Mackay Collection.

The series is arranged by subject heading and, thereafter, chronologically, and is scanned in entirety.

Box 233, Folder 1 Advertising, 1939, undated
Image(s)

Box 233, Folder 2 Insurance, 1939
Image(s)

Box 233, Folder 3 Insurance, 1940
Image(s)

Box 233, Folder 4 Insurance, 1941-1942
Image(s)

Box 233, Folder 5 Storage and Shipping, 1939-1942
Image(s)

2.4.2: Legal Correspondence and Contracts, 1939-1943, undated
This subseries section contains correspondence of Germain Seligman and Frank L. Polk, attorney for the executors of the Mackay Estate.

The series is arranged chronologically and is scanned in entirety.

Box 233, Folder 6 Correspondence, 1939 February-April
2.4.3: Alphabetical Correspondence, 1939-1942

The letters in this subseries section primarily concern the announcement of the sale of the Clarence H. Mackay Collection. There are two folders of correspondence with the Metropolitan Museum of Art and Stephen V. Grancsay, curator of arms and armor, regarding purchases from the Mackay Collection for the museum.

Material is arranged alphabetically by name of organization, collector, or client and, thereafter, chronologically. This series is scanned in entirety.
<table>
<thead>
<tr>
<th>Box 235, Folder 1</th>
<th>Adler, A. M., 1940-1941</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 2</td>
<td>Art Institute of Chicago, 1939-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 3</td>
<td>Art Gallery of Toronto, 1939</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 4</td>
<td>Miscellaneous, A-B, 1939-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 5</td>
<td>Christie, Manson &amp; Woods, Ltd. (Christie's), 1939-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 6</td>
<td>City Art Museum of St. Louis, 1939</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 7</td>
<td>Cleveland Museum of Art, 1939-1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 235, Folder 8</td>
<td>Cranbrook Foundation, 1939-1941</td>
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<td>Image(s)</td>
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<tr>
<td>Box 235, Folder 9</td>
<td>Miscellaneous, C-E, 1939-1942</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 10</td>
<td>Gimbel Bros., 1941-1942</td>
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<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 11</td>
<td>Higgins, John W., 1939-1942</td>
</tr>
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<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 235, Folder 12</td>
<td>Higgins, John W., 1939-1942</td>
</tr>
<tr>
<td></td>
<td>Image(s): Higgins, John W.</td>
</tr>
<tr>
<td>Box 235, Folder 13</td>
<td>Higgins, John W., 1939-1942</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 236, Folder 1</td>
<td>Miscellaneous, F-J, 1939-1942</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Kienbusch, Carl Otto von (see von Kienbusch, Carl Otto)</td>
</tr>
<tr>
<td>Box 236, Folder 2</td>
<td>Miscellaneous, K, 1939-1942</td>
</tr>
</tbody>
</table>
Box 236, Folder 3  Leeds, Henry, 1940
Image(s)

Box 236, Folder 4  Mackay, John W., 1939-1940
Image(s)

Box 236, Folder 5  Marzoli, Luigi, 1939-1940
Image(s)

Box 236, Folder 6  Masselin, Leon, 1939-1940, undated
Image(s)

Box 236, Folder 7  Metropolitan Museum of Art, 1939-1942
Image(s)

Box 236, Folder 8  Metropolitan Museum of Art, 1939-1942
Image(s)

Box 236, Folder 9  Museum of Fine Arts, Boston, 1939-1942
Image(s)

Box 236, Folder 10  National Gallery of Art, Washington, D.C., 1939-1940
Image(s)

Box 236, Folder 11  Miscellaneous, L-O, 1939-1941
Image(s)

Box 236, Folder 12  P. W. French & Co., Inc., 1939-1940
Image(s)

Box 236, Folder 13  Paris office (Jacques Seligmann & Co., Inc.), 1939
Image(s)

Box 236, Folder 14  Miscellaneous, P-R, 1939-1942
Image(s)

Box 236, Folder 15  Schiff, John M., 1939
Image(s)

Schulthess, Hans von (see von Schulthess, Hans)

Box 236, Folder 16  Silo's (auction house), 1939-1940
2.4.4: Daily Reports, 1938-1942, undated

This subseries section consists of alphabetically and chronologically arranged internal daily reports and memoranda, mostly written by Germain Seligman recording the activities of the firm.

The series is arranged alphabetically and, thereafter, chronologically, and is scanned in entirety.

Box 237, Folder 4 Reports on Individuals, A-F, 1938-1942
Box 237, Folder 5 Reports on Individuals, G-M, 1938-1942
Box 237, Folder 6 Reports on Individuals, N-Z, 1938-1942
Box 237, Folder 7 Reports on Museums, 1939-1941
Box 237, Folder 8-10 General Reports, 1939-1942

2.4.5: Financial Files, 1939-1943, undated

This subseries section includes invoices, ledgers, and shipping invoices for works of art sold, general expenses, storage, insurance, and shipping.

Files are arranged chronologically. The series is scanned in entirety with the exception of a General Expenses Ledger.
Box 237, Folder 11  Invoices, Works of Art, 1939-1941
   Image(s)

Box 238, Folder 1  Sales Ledger, 1939-1941
   Image(s)

Box 238, Folder 2  General Expenses Ledger, 1939-1941

Box 238, Folder 3  Loose Invoices for General Expenses, 1939-1943
   Image(s)

Box 238, Folder 4  Shipping Invoices, 1939-1941
   Image(s)

Box 238, Folder 5  Miscellaneous Loose Invoices and Lists, 1939-1943
   Image(s)

2.4.6: Inventory and Stock Notebooks, 1939-1941, undated

In this subseries section are inventories and notebooks of the Clarence H. Mackay Collection with brief
descriptions and notes about provenance, prices, and stock numbers.

Records are arranged chronologically and are scanned in entirety.

Box 238, Folder 6  Original Inventory, circa 1939
   Image(s)

Box 238, Folder 7  Inventory and Sales Notebook, 1939-1941
   Image(s)

Box 239, Folder 1  Stock Notebooks, undated
   Image(s)

Box 239, Folder 2  Stock Notebooks, undated
   Image(s)

Box 239, Folder 3  Stock Notebooks, undated
   Image(s)

2.4.7: Printed Material, 1907-1941, undated

This subseries section includes auction catalogs, exhibition catalogs, and newspaper clippings
concerning the Mackay Collection, its significance, and auctions and sales of the collection.

This series is arranged chronologically and is scanned in entirety.

Box 239, Folder 4  Catalogs of the Mackay Collection, 1907, undated
In this subseries section are lists (some handwritten) regarding shipping, insurance, auctions, prices, and other matters.

Records are arranged by subject heading and, thereafter, chronologically. This series has been scanned in entirety.

Box 240, Folder 6  Insurance Lists, 1939, undated
Box 240, Folder 7  Price List, 1939, undated
Box 241, Folder 1  Shipping Lists, 1939-1940, undated
Box 241, Folder 2  Auction List, 1939-1942, undated
Box 241, Folder 3  Books and Catalog List, circa 1941
2.4.9: Photographs, 1941, undated
In this subseries section are black-and-white photographs of artwork in the Clarence H. Mackay Collection.
Photographs are arranged chronologically and scanned in entirety.

Box 241, Folder 4 Photographs of Items in the Collection, 1941, undated
Box 241, Folder 5 Photographs of Items in the Collection, 1941, undated
Box 241, Folder 6 Photographs of Items in the Collection, 1941, undated
Box 241, Folder 7 Photographs of Items on Exhibition, undated

2.5: Mortimer L. Schiff Collection, 1921-1947, undated
Jacques Seligmann & Co., Inc., was contracted by John M. Schiff, son of American banker Mortimer L. Schiff, to handle the disposition of his father's vast collection of artwork. The 1937-1938 sale was arranged through the auction house of Christie's of London, as Germain Seligman believed that the type of artwork in the collection would generate more buyers in Europe than in the United States. The auction was held June 1938. The collection consisted of important oil paintings, watercolors, and drawings by Flemish, French, and German masters, English drawings and watercolors, Beauvais tapestries, Gothic and Renaissance sculpture and bronze, Chinese porcelains, Gothic and Renaissance arms and armor, and decorative arts. Included in the sale were a glazed terracotta, Madonna and Child, by Giovanni della Robbia, and Carlo Crivelli's Portrait. A collection of Italian majolica, not for sale, was lent to the Metropolitan Museum of Art for an exhibition.

This subseries consists of correspondence with Christie's, general correspondence regarding the collection, insurance policies, auction catalogs, clippings, lists, research notes, and photographs.
Arrangement is by subject heading and, thereafter, chronologically. This series has been scanned in entirety.

Box 242, Folder 1 Correspondence with Christie's of London, 1937-1938
Box 242, Folder 2 Correspondence with Christie's of London, 1937-1938
Box 242, Folder 3 Correspondence with Christie's of London, 1937-1938
Box 242, Folder 4 General Correspondence, Shipping and Insurance, 1938-1940
In 1953, Jacques Seligmann & Co. purchased seven Italian marble sculptures from the Prince of Liechtenstein of Austria. The sculptures were sold to the Samuel H. Kress Foundation in 1954. This series houses correspondence regarding the original purchase, reference materials and photographs of the sculptures, and a draft of the catalog of the collection.

Arrangement is by subject heading and, thereafter, chronologically. This series has been scanned in entirety with the exception of photographic negatives.

2.6: Prince of Liechtenstein Collection, 1948-1969, undated

In 1953, Jacques Seligmann & Co. purchased seven Italian marble sculptures from the Prince of Liechtenstein of Austria. The sculptures were sold to the Samuel H. Kress Foundation in 1954. This series houses correspondence regarding the original purchase, reference materials and photographs of the sculptures, and a draft of the catalog of the collection.

Arrangement is by subject heading and, thereafter, chronologically. This series has been scanned in entirety with the exception of photographic negatives.

Box 242, Folder 5 General Correspondence, 1938-1947
Image(s)

Box 242, Folder 6 Insurance Policies, 1938-1941
Image(s)

Box 243, Folder 1 Auction Catalogs, 1938
Image(s)

Box 243, Folder 2 Clippings, 1938
Image(s)

Box 243, Folder 3 Shipping Lists, 1938-1939
Image(s)

Box 243, Folder 4 Miscellaneous Lists, 1938-1939
Image(s)

Box 243, Folder 5 Research Notes, 1926-1937, undated
Image(s)

Box 243, Folder 6 Photographs, 1921, undated
Image(s)

Box 244, Folder 1 Correspondence (see also Samuel H. Kress Foundation, Aquisitions: Sculpture, Collection of the Prince of Liechtenstein, in Series 2.1: Collectors), 1951-1954
Image(s)

Box 244, Folder 2 Correspondence Regarding Catalog, 1954
Image(s)

Box 244, Folder 3 Catalog of the Collection (unpublished version), 1954
Image(s)

Box 244, Folder 4 Photographs and Photostats of Published Catalog, undated
The documents in this subseries were originally contained in two looseleaf volumes, generally compiled circa 1938-1952, but there are infrequent sales data from earlier dates included.

Information in these documents includes the name of the collector, city and street address (when known), artist and title of work, along with occasional artistic assessment and other comments regarding the owner or collection. Also occasionally included was information about the size, medium, references to listings or reproduction in catalogs, records of known sales, and the location where viewed. Most of this information appears to come directly from catalogs, but some represents the recorded observations and impressions of Germain Seligman after he personally viewed the collection or object.

The records are arranged alphabetically by collector's name. This series has been scanned in entirety.

Box 245, Folder 1 A-B, 1942-1954, undated Image(s)
Box 245, Folder 2 C, 1943-circa 1946, 1930, undated Image(s)
Box 245, Folder 3 D-F, 1943-1954, undated
2.8: Blue Book of Collectors, 1947-1958, undated

The records in this subseries were originally contained within a blue-covered looseleaf notebook. Entries in the book were a listing of collectors, along with their addresses and occasional details about artworks they owned. The entries date mostly from 1956. Included with the documents is a folder labeled, "This material is from old blue book not yet analyzed, 1/71."
Arrangement is alphabetical by collector, country, and artist. This series has been scanned in entirety.

Box 246, Folder 1  A-L, 1949-1959
Image(s)

Box 246, Folder 2  M-Z, 1953-1956
Image(s)

Box 246, Folder 3  By Country: Austria-Switzerland, 1952, undated
Image(s)

Box 246, Folder 4  By Artist, 1950-1956
Image(s)

Box 246, Folder 5  Material from Old Blue Book, 1947-1958
Image(s)

2.9: Collections Books, 1929-1954, undated
This subseries includes four looseleaf notebooks that maintained information related to the holdings of art collectors, individual works of art, and negotiations related to the sale or purchase of works of art. The first volume serves as an index to the other three volumes and is arranged by artist and collector or collection. The other three volumes contain memoranda for the record by Germain Seligman, letters and telegrams, lists of works viewed Seligman along with his opinions about them and his accounts of conversations with owners regarding their willingness to sell items. Pages in the three volumes are numbered and referred to in the index.

This series has been scanned in entirety.

Box 246, Folder 6  Index, Artists A-L, undated
Image(s)

Box 246, Folder 7  Index, Artists M-Z, undated
Image(s)

Box 246, Folder 8  Collections, A-L, undated
Image(s)

Box 246, Folder 9  Collections, M-Z, undated
Image(s)

Box 246, Folder 10  Reference nos. 1-50, 1929-1942
Image(s)

Box 246, Folder 11  Reference nos. 51-100, 1929-1942
2.10: Prospective Clients, 1934-1956

The items within this subseries were originally in five looseleaf binder notebooks. Entries were made by Germain Seligman about people he viewed as potential clients, along with notations as to why he viewed them as such. File cards were then made from these names and subsequently added to Jacques Seligmann & Co., Inc., mailing lists.

Arrangement is by book number and thereafter generally reflects a chronological order. This series has been scanned in entirety.
2.11: Reserve Notebooks, 1965-1974, 1952

This subseries consists of four spiral notebooks that list the client, artwork under consideration, and related material. The entries document clients who expressed an interest in a particular work or type of art, as well as actual requests to reserve a particular work.

The arrangement is by numbered notebook and thereafter generally reflects a chronological order. This series has been scanned in entirety.

Box 248, Folder 5  Notebook 1, 1952, 1965-1967
Image(s)

Box 248, Folder 6  Notebook 2, 1967-1969
Image(s)

Box 248, Folder 7  Notebook 3, 1970-1972
Image(s)

Box 248, Folder 8  Notebook, 4, 1972-1974
Image(s)

2.12: People of Interest, 1921-1974, undated

This subseries consists of additional files maintained on people viewed as potential clients that was largely compiled by Germain Seligman and other staff members during their trips to visit museums, collections, or individual owners or buyers of art. The information centers on American clients, but occasional European customers are also included. The records largely date from 1930-1950, with the records regarding Paris and the French provinces dating generally from 1963-1974.

Arrangement is alphabetical by name of city or country. This series has been scanned in entirety.

Box 248, Folder 9  Akron, Ohio, undated
Image(s)

Box 248, Folder 10  Alabama, undated
Image(s)

Box 248, Folder 11  Arizona, 1951, undated
Image(s)
Image(s)

Box 248, Folder 12
Arkansas, 1949
Image(s)

Box 248, Folder 13
Austria, 1958-1968
Image(s)

Box 248, Folder 14
Baltimore, Maryland, 1926-1949, undated
Image(s)

Box 248, Folder 15
Belgium, 1955-1970
Image(s)

Box 248, Folder 16
Boston, Massachusetts, 1927-1955, undated
Image(s)

Box 249, Folder 1
Brazil, 1954
Image(s)

Box 249, Folder 2
Buenos Aires, Argentina, 1948-1951, undated
Image(s)

Box 249, Folder 3
Buffalo, New York, 1937-circa 1951
Image(s)

Box 249, Folder 4
California: General Material, 1940-1955, circa 1930, undated
Image(s)

Box 249, Folder 5
California: General Material, 1940-1955, circa 1930, undated
Image(s)

Box 249, Folder 6
California: San Diego and San Francisco, 1938-1953, undated
Image(s)

Cambridge, Massachusetts (see Boston, Massachusetts)

Box 249, Folder 7
Canada, circa 1948-1957
Image(s)

Box 249, Folder 8
Canton, Ohio, circa 1948
Image(s)

Box 249, Folder 9
Chicago, Illinois, 1930-1955, undated
Box 249, Folder 10  Cincinnati, Ohio, 1930-1953, undated
   Image(s)

Box 249, Folder 11  Cleveland, Ohio, 1937-1953, 1925, undated
   Image(s)

Box 249, Folder 12  Colorado, 1925, 1936-1953
   Image(s)

Box 249, Folder 13  Columbus, Ohio, 1931, 1944-1950
   Image(s)

Box 249, Folder 14  Connecticut, 1944-1951
   Image(s)

Box 249, Folder 15  Cuba, 1950
   Image(s)

Box 249, Folder 16  Dayton, Ohio, 1944-1951, 1927, undated
   Image(s)

Box 249, Folder 17  Delaware, 1931-1949
   Image(s)

Box 249, Folder 18  Denmark, 1954-1959
   Image(s)

Box 249, Folder 19  Des Moines, Iowa, 1937-1950, undated
   Image(s)

Box 249, Folder 20  Detroit, Michigan, 1936-1950, undated
   Image(s)

Box 249, Folder 21  Florida, 1944-1953, undated
   Image(s)

Box 249, Folder 22  Georgia, 1927-1949
   Image(s)

Box 249, Folder 23  Germany, 1960-1973, undated
   Image(s)

Box 250, Folder 1  Houston, Texas, 1938-1954, undated
Box 250, Folder 2  Illinois, circa 1940, undated
Image(s)

Box 250, Folder 3  Indiana, 1933-1953, undated
Image(s)

Box 250, Folder 4  Iowa, circa 1951
Image(s)

Box 250, Folder 5  Italy, 1955-1972, undated
Image(s)

Box 250, Folder 6  Kansas, 1944-1952, undated
Image(s)

Box 250, Folder 7  Kansas City, Missouri, 1933-1953, undated
Image(s)

Box 250, Folder 8  Louisville, Kentucky, 1931-1933, undated, undated
Image(s)

Box 250, Folder 9  Madison, Connecticut, 1947-1948
Image(s)

Box 250, Folder 10  Maine, 1948, undated
Image(s)

Box 250, Folder 11  Manchester, New Hampshire, 1948-1951
Image(s)

Box 250, Folder 12  Maryland, 1949-1950
Image(s)

Box 250, Folder 13  Mexico, 1949
Image(s)

Box 250, Folder 14  Michigan, circa 1950
Image(s)

Box 250, Folder 15  Milwaukee, Wisconsin, 1925, circa 1942-1948, undated
Image(s)

Box 250, Folder 16  Minneapolis, Minnesota, 1921-circa 1952, undated
<table>
<thead>
<tr>
<th>Box 250, Folder 17</th>
<th>Mississippi, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 250, Folder 18</td>
<td>Missouri, 1951</td>
</tr>
<tr>
<td>Box 250, Folder 19</td>
<td>Montreal, Canada, 1937-1951, undated</td>
</tr>
<tr>
<td>Box 250, Folder 20</td>
<td>Nebraska, 1936, 1952-1953</td>
</tr>
<tr>
<td>Box 250, Folder 21</td>
<td>New Haven, Connecticut, 1945-1948</td>
</tr>
<tr>
<td>Box 250, Folder 22</td>
<td>New Jersey, 1947-1952</td>
</tr>
<tr>
<td>Box 250, Folder 23</td>
<td>New Orleans, Louisiana, 1927, 1944-1952, 1914, undated</td>
</tr>
<tr>
<td>Box 250, Folder 24</td>
<td>New York, circa 1948-1960</td>
</tr>
<tr>
<td>Box 250, Folder 25</td>
<td>Northampton, Massachusetts, 1948-1951, undated</td>
</tr>
<tr>
<td>Box 250, Folder 26</td>
<td>North Carolina, 1939-1945</td>
</tr>
<tr>
<td>Box 250, Folder 27</td>
<td>Norway, undated</td>
</tr>
<tr>
<td>Box 250, Folder 28</td>
<td>Oberlin, Ohio, 1947-1951</td>
</tr>
<tr>
<td>Box 250, Folder 29</td>
<td>Oklahoma, 1940-1953</td>
</tr>
<tr>
<td>Box 250, Folder 30</td>
<td>Ottawa, Canada, 1937-1945</td>
</tr>
<tr>
<td>Box 250, Folder 31</td>
<td>Palm Beach, Florida, 1948-circa 1952</td>
</tr>
</tbody>
</table>
Box 250, Folder 32  Paris and French Provinces, 1957-1974, undated

Box 250, Folder 33  Paris and French Provinces, 1957-1974, undated

Box 250, Folder 34  Paris and French Provinces, 1957-1974, undated

Box 251, Folder 1  Pennsylvania, 1927, 1947-1949, undated


Box 251, Folder 3  Pittsburgh, Pennsylvania, 1925-circa 1952, undated

Box 251, Folder 4  Portland, Oregon, 1926, 1942-1953

Box 251, Folder 5  Portugal, 1955

Box 251, Folder 6  Providence, Rhode Island, 1932-1950

Box 251, Folder 7  Rhode Island, circa 1952

Box 251, Folder 8  Richmond, Virginia, circa 1929-1952

Box 251, Folder 9  Rochester, New York, 1929, undated, undated

Box 251, Folder 10  Seattle, Washington, 1950, undated

Box 251, Folder 11  South America, 1949-1951

Box 251, Folder 12  South Carolina, circa 1952
Box 251, Folder 13  Spain, 1954-1962, undated
   Image(s)

Box 251, Folder 14  Springfield, Massachusetts, 1939-1951, undated
   Image(s)

Box 251, Folder 15  St. Louis, Missouri, 1931-1954, undated
   Image(s)

Box 251, Folder 16  St. Paul, Minnesota, circa 1952, 1925, 1939
   Image(s)

Box 251, Folder 17  Stamford, Connecticut, 1947, undated
   Image(s)

Box 251, Folder 18  Sweden, 1957-1962
   Image(s)

Box 251, Folder 19  Tennessee, 1940, undated
   Image(s)

Box 251, Folder 20  Texas, 1938-1956
   Image(s)

Box 251, Folder 21  Toledo, Ohio, 1925-1949
   Image(s)

Box 251, Folder 22  Toronto, Canada, 1924-1957, undated
   Image(s)

Box 251, Folder 23  Utah, undated
   Image(s)

Box 251, Folder 24  Vermont, 1945
   Image(s)

Box 251, Folder 25  Virginia, 1931-1944, undated
   Image(s)

Box 251, Folder 26  Washington, circa 1953
   Image(s)

Box 251, Folder 27  Washington, D.C., 1934-1949, undated
   Image(s)
Box 251, Folder 28  West Virginia, circa 1952, undated  
Image(s)

Box 251, Folder 29  Worcester, Massachusetts, 1937-1951  
Image(s)

Box 251, Folder 30  Youngstown, Ohio, 1924  
Image(s)

Box 251, Folder 31  Europe, 1954-1956  
Image(s)

Box 251, Folder 32  New Clients, 1947-1951, undated  
Image(s)

2.13: European Collectors, 1935-1974, undated

This subseries replicates information in People of Interest (Series 2.12) for European and South American regions, but documents it in a card file format.

Arrangement is by continent and, thereafter, by country. This series has not been scanned.

Box 252, Folder 1  Card File, 1946-1974, 1935-1939, undated

Return to Table of Contents
Series 3: Auction Files, 1948-1975, undated

2.75 Linear feet (Boxes 253-259)

This series houses reference and provenance files, correspondence, and catalogs relating to auctions, primarily of individual works of art owned by Jacques Seligmann & Co., Inc. Most of the auctions were handled by Christie's between 1957 and 1975, although there are a few files for auctions held at Parke-Bernet. There is also extensive documentation of the 1948 Parke-Bernet auction of the C. S. Wadsworth Trust, a dummy trust set up by the firm to dispose of a portion of its inventory consisting of Renaissance portraits, Old Masters, late-nineteenth- and early-twentieth-century French paintings, and French and British eighteenth-century works. Several drawings and paintings by Pierre Bonnard, Edgar Degas, Pablo Picasso, Auguste Renoir, Georges Seurat, Edouard Vuillard, and other modern artists and masters were included. Although the firm tried to keep the true ownership of the works of art from the public, it was discovered and leaked to the press. Also found in this series are auction catalogs from Christie's, Parke-Bernet, and various auction houses for auctions featuring the firm's works.

The series is organized into three subseries. The bulk of this series has been scanned. Exceptions are noted in the individual descriptions for each series.

- 3.1: Auctions, 1954-1975
- 3.2: C.S. Wadsworth Trust Auction at Parke-Benet, 1948-1949
- 3.3: Auction Catalogs, 1913-1974

3.1: Auctions, 1954-1975

This subseries is arranged by name of auction house, date of auction, artist, and work of art. There are also several folders of correspondence with auction houses that follow folders for individual works of art. Two folders of material about miscellaneous works of art from unknown auction houses are placed at the end of the subseries. Files on individual works of art include provenance documentation, research notes, and photographs. Correspondence files with the auction houses also include memoranda, shipping receipts, lists, insurance papers, and photographs.

This series has been scanned in entirety.

Box 253, Folder 1
Image(s)

Box 253, Folder 2
Image(s)

Box 253, Folder 3
Image(s)

Box 253, Folder 4
Christie's, 1961, Philippe de Champaigne, *Portrait of Voiture as St. Louis*, 1951-1953, undated
Image(s)

Box 253, Folder 5
Christie's, 1963, Miscellaneous Works of Art, 1963, undated
Image(s)

Box 253, Folder 6
Box 253, Folder 7  Christie's, 1966, Gaetano Gandolfi, *Study of Legs and Head of an Old Man*, undated
Image(s)

Image(s)

Box 253, Folder 9  Christie's, 1970, Edme Bouchardon, *Tête de Fawn*, undated
Image(s)

Image(s)

Box 253, Folder 11  Christie's, 1970, Thomas Couture, *Portrait of a Youth*, undated
Image(s)

Box 253, Folder 12  Christie's, 1970, Martin Fréminet, *Fame*, 1960, undated
Image(s)

Box 253, Folder 13  Christie's, 1970, Sigmund Freudeberg, *Mother with Five Children*, undated
Image(s)

Image(s)

Box 253, Folder 15  Christie's, 1970, Giuseppe Nicola Nasini, *Saint Ursula Received in Paradise*, 1970, undated
Image(s)

Image(s)

Image(s)

Image(s)


Box 254, Folder 1  Christie's, 1974, Juan de Valdes Leal, *Portrait of Vaca de Alfaro of Cordova*, 1948-1972, undated

Box 254, Folder 2  Christie's, 1975, Bartolomé Bermejo, Spanish Primitive, 1957-1959, undated

Box 254, Folder 3  Christie's, Correspondence, 1956-1957

Box 254, Folder 4  Christie's, Correspondence, 1963

Box 254, Folder 5  Christie's, Correspondence, 1968-1970
Box 254, Folder 6  Christie's, Correspondence, 1973

Box 254, Folder 7  Christie's, Photographs of Miscellaneous Works of Art, 1968

Box 254, Folder 8  Etienne Ader (Paris), 1960, Pierre Reymond, *Limoges Tazza*, 1960

Box 254, Folder 9  Etienne Ader (Paris), Correspondence, 1954-1955

Box 254, Folder 10  Etienne Ader (Paris), Correspondence, 1956-1961

Box 255, Folder 1  M. Maurice Rheims (Paris), 1954, Tapestry Auctions, 1953-1954, undated

Box 255, Folder 2  M. Maurice Rheims (Paris), 1954, Tapestry Auctions, 1953-1954, undated


Box 255, Folder 4  M. Maurice Rheims (Paris), Correspondence, 1952-1962


Box 255, Folder 6  Parke-Bernet, 1974, Gilt Clock, 1974


Box 255, Folder 8  Parke-Bernet, Correspondence, 1965-1966

Box 255, Folder 9  Parke-Bernet, Miscellaneous Works of Art., 1947-1948, undated

Box 255, Folder 10  Sotheby's, Miscellaneous, Works of Art, 1959
Image(s)

Box 255, Folder 11  Unknown Auction Houses, German, *Knight with Flag*, 1969, undated
Image(s)

Box 255, Folder 12  Unknown Auction Houses, Miscellaneous Works of Art, 1956, undated, undated
Image(s)

3.2: C. S. Wadsworth Trust Auction at Parke-Bernet, 1948-1949
The files in this subseries are arranged by subject. Material within folders is in chronological order.

This series has been scanned in entirety with the exception of news clippings.

Box 256, Folder 1  Sales Correspondence, 1948
Image(s)

Box 256, Folder 2  Legal Correspondence and Notes, 1948-1949
Image(s)

Box 256, Folder 3  Lists of Works and Prices, circa 1948-1949
Image(s)

Box 256, Folder 4  Catalogs, 1948
Image(s)

Box 256, Folder 5  Provenance Documentation from Inventory Notebooks, undated
Image(s)

Box 256, Folder 6  Miscellaneous Provenance Documentation, circa 1940s
Image(s)

Box 256, Folder 7  Miscellaneous Provenance Documentation, circa 1940s
Image(s)

Box 256, Folder 8  Provenance, Photographs, circa 1940s
Image(s)

Box 256, Folder 9  Clippings, 1948

3.3: Auction Catalogs, 1913-1974
The files in this subseries are arranged by sales house, and, thereafter, chronologically.

This series has been partially scanned. Most of the auction catalogs are not marked, indicating that the firm was not represented in sales or purchases, or have only one or two items marked. For these catalogs, only covers, title pages and any relevant pages have been scanned.
<p>| Box 257, Folder 1 | L'Ancienne Société Seligmann (Liquidation Sale), Paris, <em>Objets d'Art et D'Ameublement</em>, 1914 March |
| Box 257, Folder 2 | L'Ancienne Société Seligmann (Liquidation Sale), Paris, <em>Objets d'Art et D'Ameublement</em>, 1914 May |
| Box 257, Folder 3 | L'Ancienne Société Seligmann (Liquidation Sale), Paris, <em>Objets d'Art et De Haute Curiosité</em>, 1914 March |
| Box 257, Folder 4 | L'Ancienne Société Seligmann (Liquidation Sale), Paris, <em>Objets d'Art et De Haute Curiosité</em>, 1914 May |
| Box 257, Folder 5 | Anderson Galleries, New York, 1923 |
| Box 257, Folder 6 | Christie's, London, 1913 |
| Box 257, Folder 7 | Christie's, London, 1938 |
| Box 257, Folder 8 | Christie's, London, 1957-1960 |
| Box 257, Folder 9 | Christie's, London, 1963 |
| Box 257, Folder 10 | Christie's, London, 1963 |
| Box 258, Folder 1 | Christie's, London, 1964-1966 |
| Box 258, Folder 2 | Christie's, London, 1968-1969 |
| Box 258, Folder 3 | Christie's, London, 1968-1969 |
| Box 258, Folder 4 | Christie's, London, 1970 |</p>
<table>
<thead>
<tr>
<th>Box 258, Folder 5</th>
<th>Christie's, London, 1970</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 258, Folder 6</th>
<th>Christie's, London, 1973</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 259, Folder 1</th>
<th>Galerie Georges Petit, Paris, 1925-1926</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 259, Folder 2</th>
<th>Parke-Bernet, New York, 1928</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 259, Folder 3</th>
<th>Parke-Bernet, New York, 1966-1974</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 259, Folder 4</th>
<th>Miscellaneous Auction Catalogs, 1923-1973</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>

*Return to Table of Contents*
Series 4: Exhibition Files, 1925-1977, undated

5.5 Linear feet (Boxes 260-272)

Throughout its years of operation, Jacques Seligmann & Co., Inc., held numerous exhibitions in both the Paris and the New York galleries. This series houses the records related to those exhibitions.

Exhibition records deal with the general logistics of exhibition planning and document staff inquiries to collectors or museums about availability of artwork for loans and other exhibition business. Master artists from the Renaissance and from seventeenth- through nineteenth-century France, as well as Impressionist and early modern painters, were all represented in the exhibitions held in Jacques Seligmann & Co. galleries.

Scrapbooks served as a type of archival documentation of some of the exhibitions held in the galleries. Originally part of four large, oversized scrapbooks, the materials include brochures, exhibition text, printed material, and clippings.

Miscellaneous files includes clippings about selected exhibitions, information about competitions and annual shows, correspondence, administrative materials, and shipping materials related to loans of artwork for the exhibitions. A list of exhibitions held by Jacques Seligmann & Co. is also found among the records.

The series is organized into three subseries. The bulk of this series has been scanned. Exceptions are noted in the individual series descriptions.

- 4.1: Exhibits, 1925-1977, undated
- 4.2: Miscellaneous Files, 1935-1972, undated
- 4.3: Scrapbooks, 1925-1970, undated

4.1: Exhibits, 1925-1977, undated

Many of the exhibitions organized by Jacques Seligmann & Co., Inc., in the early 1930s helped develop Americans' taste for modern art and an interest in modern European painters, such as Juan Gris, Amedeo Modigliani, and Pablo Picasso. This subseries includes an 1936 exhibit of Picasso's works from his Blue and Rose Periods as well as a retrospective of his work. Another major exhibition project was the firm's participation in the 1940 World's Fair. Jacques Seligmann & Co. loaned artwork and antiques to the exhibition titled, *Masterpieces of Art*, which featured works by seventeenth-, eighteenth-, and nineteenth-century artists, such as Francesco de Goya, El Greco, and Diego Velázquez from the Spanish School. Other artists' works that were represented included Paul Cézanne, Honoré Daumier, Jean-Louis David, Edgar Degas, Eugène Delacroix, Paul Gauguin, Theodore Géricault, Jean-Auguste-Dominique Ingres, Édouard Manet, Claude Monet, Pierre-Auguste Renoir, Georges Seurat, Henri de Toulouse-Lautrec, and Vincent van Gogh. This subseries includes attendance records, correspondence, memoranda, and minutes of advisory committee meetings, whose director general in charge was Walter Pach. Germain Seligman served on the Exhibition Committee, and another Jacques Seligmann & Co. staff member, Rolf Hans Waegen, served as secretary. Other exhibitions represented in this subseries featured important masters drawings and seventeenth- through nineteenth-century French artists. Also included are exhibitions by emerging American artists. Further information on American contemporary painters can be found in Contemporary American Department (Series 8), the records of a subsidiary department of Jacques Seligmann & Co., Inc.

Significant correspondents found in this series include Alfred H. Barr, director of the Museum of Modern Art, and the well-known collector Duncan Phillips. Important lenders to the exhibitions held include the Cleveland Museum of Art; M. Knoedler & Co., Inc.; Metropolitan Museum of Art; Museum of Fine Arts, Boston; Phillips Memorial Gallery; and Wadsworth Atheneum.
There are also correspondence, lists, announcements, printed material such as exhibition catalogs, newspaper clippings, and notes concerning individual exhibitions. Arrangement of the subseries is chronological by year of exhibition and notated by the first date listed for each entry. The span dates at the end of each entry describe the dating of material within the folder.

Documents within folders are generally in loose chronological order. Exhibitions held in the Paris galleries are noted within parentheses. Titles of exhibitions are listed in italics. Occasional exhibition files are further subdivided into subject or format headings.

This series has been scanned in entirety with the exception of one folder of labels.

Box 260, Folder 1  circa 1925: Legrain Leather and Marinot Glass Exhibition, 1925-1926
   Image(s)

Box 260, Folder 2  1927: *Dessins du XVI Siècle* (Hôtel de Sagan), 1927
   Image(s)
   1927: Loan Exhibition of Religious Art

Box 260, Folder 3  Correspondence, 1926-1927
   Image(s)

Box 260, Folder 4  Correspondence, 1928-1929
   Image(s)

Box 260, Folder 5  Lists and Photographs, circa 1927
   Image(s)

Box 260, Folder 6  1928: *Loan Exhibition Illustrating the Work of Fifteen Masters of the Eighteenth Century*, 1928
   Image(s)

Box 260, Folder 7  1929: *Paintings by Amedeo Modigliani: 1884-1920*, 1929
   Image(s)

Box 260, Folder 8  1929: Philippe Wiener Collection (Paris), 1930-1934, undated
   Image(s)

Box 260, Folder 9  1930: *L’Exposition Louis Boilly* (Paris), 1930
   Image(s)

Box 260, Folder 10  1931: *Fragonard Drawings*, 1930-1931
   Image(s)

Box 260, Folder 11  1933: *Portrait Anciens* (Société Artistique Des Amateurs), 1933
Box 260, Folder 12
1934: Ingres et Ses Elèves, 1934
Image(s)

Box 260, Folder 13
1934: One Hundred Years of French Art, 1934
Image(s)

Box 260, Folder 14
1934: One Hundred Years of French Art, 1935-1936, undated
Image(s)

Box 260, Folder 15
Image(s)

Box 260, Folder 16
1936: Exhibition of Works by André Dunoyer de Sagonzac, 1936
Image(s)

Box 260, Folder 17
1936: Picasso: Blue and Rose Periods, 1901-1906, 1936, undated
Image(s)

Box 261, Folder 1
1936: Picasso: Blue and Rose Periods, 1901-1906, 1936, undated
Image(s)

Box 261, Folder 2
1936: Picasso: Blue and Rose Periods, 1901-1906, 1936, undated
Image(s)

Box 261, Folder 3
1936: Exhibition of Sculptures of Old African Civilizations, 1936, undated
Image(s)

Box 261, Folder 4
1937: Twenty Years in the Evolution of Picasso, 1903-1923, undated
Image(s)

Box 261, Folder 5
1937: Courbet to Seurat, 1937
Image(s)

Box 261, Folder 6
1937: Chefs d'Oeuvre de L'Art Français (Paris), 1937
Image(s)

Box 261, Folder 7
Image(s)

Box 261, Folder 8
1937: Vincent van Gogh Exhibition (Paris), 1937
Box 261, Folder 9  
1938: Edgar Degas Exhibition (see also Newspaper Clippings in 4.2: Miscellaneous Files), 1938, undated

Box 261, Folder 10  
1938: Juan Gris, 1887-1927, 1938

Box 261, Folder 11  
1938: Portraits by Sir Henry Raeburn, 1756-1823, 1938

Box 261, Folder 12  
1938: Sculpture Exhibition by Electra Waggoner, 1938

Box 261, Folder 13  
1938: Charles Shannon: Paintings of the South, 1938

Box 261, Folder 14  
1939: Recent Paintings by Gallatin, Morris, and Shaw, 1938-1939

1939: The Stage

Box 261, Folder 15  
Correspondence, 1939

Box 261, Folder 16  
Catalog and Related Material, 1939, undated

Box 261, Folder 17  
Lists, 1939

Box 261, Folder 18  
Miscellany, 1939, undated

Box 261, Folder 19  
1939: Public Education Association Exhibition, (canceled exhibition that was replaced by The Stage, 1939), 1939

1940: New York World's Fair

Box 262, Folder 1  
Correspondence, 1939

Box 262, Folder 2  
Correspondence, 1940 January-March
Box 262, Folder 3  Correspondence, 1940 March
   Image(s)
Box 262, Folder 4  Correspondence, 1940 April
   Image(s)
Box 262, Folder 5  Correspondence, 1940 May-December
   Image(s)
Box 262, Folder 6  Daily Attendance Roster, 1940
   Image(s)
Box 262, Folder 7  Financial Budget, 1940
   Image(s)
Box 262, Folder 8  Lecture Notes by John H. B. Knowlton, undated
   Image(s)
Box 262, Folder 9  Lecture Notes by Helen Ederheimer, undated
   Image(s)
Box 262, Folder 10 List of Board of Directors, Rules, and Regulations, 1940
   Image(s)
Box 262, Folder 11 List of Pictures for *Masterpieces of Art*, 1940
   Image(s)
Box 262, Folder 12 Photograph, 1940
   Image(s)
Box 262, Folder 13 Printed Material, 1940
   Image(s)
Box 262, Folder 14 Sales Report, 1940
   Image(s)
Box 263, Folder 1  1941: Christmas Exhibition, 1941, undated
   Image(s)
Box 263, Folder 2  1943: *Gift Box*, Christmas Exhibition, undated
   Image(s)
Box 263, Folder 3  1944: *Fernand Léger: Les Plongeurs*, 1944
Box 263, Folder 4  
1946: *1910-1912: The Climactic Years in Cubism*, 1946, undated
Image(s)

Box 263, Folder 5  
1946: *1910-1912: The Climactic Years in Cubism*, 1946
Image(s)

Box 263, Folder 6  
1946: *Prints*, Christmas Exhibition, 1946
Image(s)

Box 263, Folder 7  
1947: *The Printmakers*, Founders Exhibition, 1947
Image(s)

Box 263, Folder 8  
Image(s)

Box 263, Folder 9  
1947: *The Sea*, 1947
Image(s)

1948: *Vuillard, 1865-1940: His Dynamic Early Period*

Box 263, Folder 10  
Correspondence, 1948
Image(s)

Box 263, Folder 11  
Catalog Text, Proofs, and Lists, 1948
Image(s)

Box 263, Folder 12  
Reviews and Publicity, 1948
Image(s)

Box 263, Folder 13  
1950: *Nine Paintings by Rico Lebrun, 1900-*, 1950
Image(s)

Box 263, Folder 14  
1951: *Master Drawings of Five Centuries*, 1951
Image(s)

1951-1952: *Odilon Redon, 1840-1916: Pastels and Drawings*

Box 264, Folder 1  
Correspondence, 1951-1952
Image(s)

Box 264, Folder 2  
Lists, 1951
1952: *Illuminated Manuscripts, 11th Centuries to the 16th Centuries, from the Bibliothèque of Their Highnesses, the Dukes d'Arenberg*

Box 264, Folder 6  
Bills for Catalog, 1951-1952

Box 264, Folder 7  
Catalog, 1952

Box 264, Folder 8  
Correspondence, 1961-1968

Box 264, Folder 9  
Exhibition Announcements and Invitations, 1952, undated

Box 264, Folder 10  
Labels, 1952

Box 264, Folder 11  
Newspaper Clippings and Publicity, 1952

Box 264, Folder 12  
Photographs, circa 1952

Box 264, Folder 13  
Press Releases, circa 1952

Box 264, Folder 14  
1953: *Master Drawings: European Drawings of Four Centuries*, 1953

1953: *Seventeenth Century French Paintings and Drawings*

Box 265, Folder 1  
Correspondence, 1952-1953
<table>
<thead>
<tr>
<th>Box 265, Folder 2</th>
<th>Exhibit Text, 1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 265, Folder 3</td>
<td>List, Miscellaneous, 1953, undated</td>
</tr>
<tr>
<td>Box 265, Folder 4</td>
<td>Photographs, undated</td>
</tr>
<tr>
<td>Box 265, Folder 5</td>
<td>Reviews, 1952-1953</td>
</tr>
</tbody>
</table>

1955: *Engravings from the Celebrated Collection of the Dukes d'Arenberg*

<table>
<thead>
<tr>
<th>Box 265, Folder 6</th>
<th>Catalog and Related Material, 1955</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 265, Folder 7</td>
<td>Correspondence, 1953-1955</td>
</tr>
<tr>
<td>Box 265, Folder 8</td>
<td>Notes, circa 1953-1955</td>
</tr>
<tr>
<td>Box 265, Folder 9</td>
<td>Photographs, 1955</td>
</tr>
<tr>
<td>Box 265, Folder 10</td>
<td>Publicity and Reviews, 1955, undated</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Box 265, Folder 11</th>
<th>Catalogs and Related Material, 1955-1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 265, Folder 12</td>
<td>Correspondence, 1951-1956</td>
</tr>
<tr>
<td>Box 265, Folder 13</td>
<td>Correspondence, 1956</td>
</tr>
<tr>
<td>Box 265, Folder 14</td>
<td>Notifications of Complimentary Catalogs, and Thank You Notes, 1956-1959</td>
</tr>
</tbody>
</table>
Series 4: Exhibition Files

Jacques Seligmann & Co. records

AAA.jacqself

Page 449 of 599

Image(s)

Box 265, Folder 15
Photographs, circa 1955-1956


Image(s)

Box 266, Folder 1
Reviews, 1955-1956

Image(s)

Box 266, Folder 2
Reviews, 1955-1956

Image(s)

Box 266, Folder 3
1957 (November 18-December 7): Master Drawings, 1957

Image(s)

Box 266, Folder 4
1957: Religious Art of the Earlier Centuries, 1957

Image(s)

Box 266, Folder 5

Image(s)

Box 266, Folder 6

Image(s)

Box 266, Folder 7
1959 (November 16-December 5): Master Drawings, 1959

Image(s)

Box 266, Folder 8
1960 (November 7-28): Master Drawings, 1960

Image(s)

Box 266, Folder 9
1961 (October 23-November 11): Master Drawings, 1961

Image(s)

Box 266, Folder 10
1961: Three Sculptors, 1961

Image(s)

Box 266, Folder 11

Image(s)

Box 266, Folder 12
1964 November 4-25: Master Drawings, 1964

Image(s)

Box 266, Folder 13
1965 October 23-November 13: Master Drawings, 1965
Box 267, Folder 1  1966 November 16-December 10: Master Drawings, 1966
   Image(s)

Box 267, Folder 2  1967 November 4-25: Master Drawings, 1967
   Image(s)

   Image(s)

Box 267, Folder 4  1968 November 2-23: Master Drawings, 1968
   Image(s)

Box 267, Folder 5  1969 November 15-December 6: Master Drawings, 1969
   Image(s)

Box 267, Folder 6  1970 October 31-November 21: Master Drawings, 1970
   Image(s)

Box 267, Folder 7  1971: Contemporary American Watercolors and Drawings, 1970-1971, undated
   Image(s)

Box 267, Folder 8  1971: Four Newcomers, 1971, undated
   Image(s)

Box 267, Folder 9  1971: Master Drawings, 1971 November 6-December 4
   Image(s)

Box 267, Folder 10  1972 November 4-25: Master Drawings, 1972
   Image(s)

Box 267, Folder 11  1972: New Talent, 1972, undated
   Image(s)

Box 267, Folder 12  1972: Paintings by Grevis Melville and Ceramics by Emily Rose, 1971-1972
   Image(s)

Box 267, Folder 13  1973 November 17-December 8: Master Drawings, 1973
   Image(s)

Box 267, Folder 14  1973: One by Each, 1969-1973
   Image(s)

Box 267, Folder 15  1974: Newcomers 74, 1974
4.2: Miscellaneous Files, 1935-1972, undated

This subseries includes correspondence with clients and museums concerning loans, shipping, and administrative matters, and clippings about exhibitions held. Also found are lists of clients to whom exhibition catalogs were sent and a chronology of exhibitions held at the New York and Paris galleries.

Arrangement is by subject heading and, thereafter, chronological.

This series has been scanned in entirety with the exception of a folder listing clients to whom exhibition catalogs were sent.

Box 268, Folder 1  Competitions and Annual Shows, 1947  
Image(s)

Box 268, Folder 2  Correspondence Regarding Giotto Exhibition in Florence, Italy, 1937  
Image(s)

Box 268, Folder 3  Exhibition Catalogs Sent, 1946-1947, undated

Box 268, Folder 4  Exhibition Loans, 1952-1956  
Image(s)

Box 268, Folder 5  Exhibition Loans, 1957-1959  
Image(s)

Box 268, Folder 6  Exhibition Loans, 1960  
Image(s)

Box 268, Folder 7  Exhibition Loans, 1961-1962  
Image(s)

Box 268, Folder 8  Exhibition Loans, 1963  
Image(s)

Box 268, Folder 9  Exhibition Loans, 1964  
Image(s)

Box 268, Folder 10  Exhibition Loans, 1965  
Image(s)

Box 268, Folder 11  Exhibition Loans, 1966-1971
4.3: Scrapbooks, 1925-1970, undated

In this subseries are exhibit text, brochures, printed material, and clippings originally housed in large scrapbooks that documented exhibitions held by Jacques Seligmann & Co., Inc.

This bulk of this series has been scanned. Some news clippings have not been scanned and only the covers of some exhibition catalogs have been scanned.

Box 269, Folder 1  Scrapbook no. 1, *Allegory of Peace*, undated

Box 270, Folder 1  Scrapbook no. 2, 1947-1970

Box 271, Folder 1  Scrapbook no. 3, *Portraits par Ingres et ses Eleves*, 1934

Box 271, Folder 2  Scrapbook no. 3, *Portraits par Ingres et ses Eleves*, 1934

Box 271, Folder 3  Scrapbook no. 3, *Portraits par Ingres et ses Eleves*, 1934

Box 272, Folder 1  Scrapbook no. 4, 1925-1942

*Return to Table of Contents*
Series 5: Reference Files, circa 1904-circa 1977

2.25 Linear feet (Boxes 273-278)

Jacques Seligmann & Co., Inc., continuously purchased and retained books, articles, and exhibition and sale catalogs for reference use at its galleries. This series consists of Gallery Library Card Catalogs and a Photograph Reference Index for works of art.

Entries for the card catalog were assigned numbers. The library holdings largely consisted of exhibition catalogs, art history and criticism titles, and biographies and monographs on individual artists.

The Photograph Reference Index consists of handwritten and typed records on works of art that generally include date of photograph, stock number, artist, size of work, and publications in which a photograph of the artwork has appeared. Of special interest to researchers will be the notations made on two entries listed under the name, Seligman, G. S., identifying those works of art as looted by the German forces during the occupation of Paris.

The series is organized into two subseries. Series 5.1. has been scanned; series 5.2. has not been scanned.

- 5.1: Gallery Library Card Catalogs, circa 1904-circa 1977
- 5.2: Photograph Reference Index, circa 1904-circa 1960

5.1: Gallery Library Card Catalogs, circa 1904-circa 1977

At the beginning of the Card Catalog I are four index cards that explain the firm's filing system: books were generally filed under subject and author; exhibitions were filed by country, city, gallery, museum, or subject; private collections were filed under "Collections"; exhibition catalogs of individual collections were filed under the collector's name; auction sales were sometimes listed by subject; the category "Dictionaries" gave listings of general reference works; and "General" listings were books that did not fit other classifications. In Card Catalog II many of the entries reference exhibition or auction catalogs.

5.1.1: Card Catalog I, circa 1904-circa 1971

The arrangement of this subseries is alphabetical. This series has not been scanned.

Box 273, Folder 1 A-O
Box 274, Folder 1 P-Z

5.1.2: Card Catalog II, circa 1925-circa 1977

The arrangement of this subseries is alphabetical. Interspersed within the larger alphabetical arrangement are small, specialized subject headings. This series has not been scanned.

Box 275, Folder 1 A-F
Box 276, Folder 1 G-O
Box 277, Folder 1 P-Z

5.2: Photograph Reference Index, circa 1904-circa 1960
Within the card file are three series of indexes. Arrangement of the first is by medium; the second series is arranged alphabetically by name of collector or collection; and the third lists painters, arranged alphabetically, followed by sculptors. Note that there may not be index cards for every letter of the alphabet referenced in the container listing. This series has been scanned in entirety.

Index by Medium

Box 278, Folder 1  Miscellaneous, circa 1904-circa 1960
Image(s)

Box 278, Folder 2  Armour, circa 1904-circa 1960
Image(s)

Box 278, Folder 3  Ceramics, circa 1904-circa 1960
Image(s)

Box 278, Folder 4  Drawings, circa 1904-circa 1960
Image(s)

Box 278, Folder 5  Enamels, circa 1904-circa 1960
Image(s)

Box 278, Folder 6  Furniture, circa 1904-circa 1960
Image(s)

Box 278, Folder 7  Ivory, circa 1904-circa 1960
Image(s)

Box 278, Folder 8  Jewelry, circa 1904-circa 1960
Image(s)

Box 278, Folder 9  Manuscripts, circa 1904-circa 1960
Image(s)

Box 278, Folder 10  Paintings, circa 1904-circa 1960
Image(s)

Box 278, Folder 11  Sculpture, circa 1904-circa 1960
Image(s)

Box 278, Folder 12  Tapestries, circa 1904-circa 1960
Image(s)

Index by Collector/Collections

Box 278, Folder 13  A, circa 1904-circa 1960
Box 278, Folder 14  B, circa 1904-circa 1960  Image(s)
Box 278, Folder 15  C, circa 1904-circa 1960  Image(s)
Box 278, Folder 16  D, circa 1904-circa 1960  Image(s)
Box 278, Folder 17  E-F, circa 1904-circa 1960  Image(s)
Box 278, Folder 18  G, circa 1904-circa 1960  Image(s)
Box 278, Folder 19  H-I-J, circa 1904-circa 1960  Image(s)
Box 278, Folder 20  K, circa 1904-circa 1960  Image(s)
Box 278, Folder 21  L, circa 1904-circa 1960  Image(s)
Box 278, Folder 22  M, circa 1904-circa 1960  Image(s)
Box 278, Folder 23  N, circa 1904-circa 1960  Image(s)
Box 278, Folder 24  O-P, circa 1904-circa 1960  Image(s)
Box 278, Folder 25  Q-R, circa 1904-circa 1960  Image(s)
Box 278, Folder 26  S, circa 1904-circa 1960  Image(s)
Box 278, Folder 27  T, circa 1904-circa 1960  Image(s)
Box 278, Folder 28  U-V, circa 1904-circa 1960  Image(s)
Series 5: Reference Files

Jacques Seligmann & Co. records

AAA.jacqself

Page 456 of 599

Index by Artist, Painters

Box 278, Folder 29  W, circa 1904-circa 1960

Box 278, Folder 30  X-Y-Z, circa 1904-circa 1960

Image(s)

Image(s)

Box 278, Folder 31  A-B, circa 1904-circa 1960

Box 278, Folder 32  C, circa 1904-circa 1960

Box 278, Folder 33  D, circa 1904-circa 1960

Box 278, Folder 34  E-F, circa 1904-circa 1960

Box 278, Folder 35  G, circa 1904-circa 1960

Box 278, Folder 36  H-I-J, circa 1904-circa 1960

Box 278, Folder 37  K-L, circa 1904-circa 1960

Box 278, Folder 38  M-N-O, circa 1904-circa 1960

Box 278, Folder 39  P-Q, circa 1904-circa 1960

Box 278, Folder 40  R, circa 1904-circa 1960

Box 278, Folder 41  S, circa 1904-circa 1960

Box 278, Folder 42  T-U-V, circa 1904-circa 1960

Image(s)

Image(s)

Image(s)

Image(s)

Image(s)

Image(s)
<table>
<thead>
<tr>
<th>Box 278, Folder 43</th>
<th>W-X-Y-Z, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

Index by Artist, Sculptors

<table>
<thead>
<tr>
<th>Box 278, Folder 44</th>
<th>A-B, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 45</th>
<th>C, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 46</th>
<th>D-E-F, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 47</th>
<th>G-H, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 48</th>
<th>I-J-K-L, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 49</th>
<th>M-N-O, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 50</th>
<th>P-Q, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 51</th>
<th>R-S, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 52</th>
<th>T-U-V, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 53</th>
<th>W-X-Y-Z, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 278, Folder 54</th>
<th>Miscellaneous Numbered Cards, circa 1904-circa 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

Return to Table of Contents
Series 6: Inventory and Stock Files, 1923-1971, undated

4.5 Linear feet (Boxes 279-289)

This series includes bound and loose stock and inventory catalogs and lists prepared by the New York and Paris offices. Inventory catalogs are arranged by location, inventory number, genre, and ownership for stock in New York and Paris. Although many of the catalogs are complete and in numbered order, others appear to be missing inventory numbers. It was quite common for the firm to remove part of an inventory catalog when an item had been sold and file the sheet in other files in the firm’s records. Some of the inventory number sequences overlap due to copies of listings being filed in more than one place. Also found are miscellaneous inventory lists as well as an inventory of the firm's photographic negative file of works of art.

This series is organized into four subseries. This series has been scanned in entirety, with the exception of 6.4: Negative files.

- 6.3: Stock Catalogs, Paris Office, 1924-1939
- 6.4: Negative Files, undated


This series has been scanned in entirety.

Box 279, Folder 1  Inventory nos. 1-108 and 423-695, circa pre-1923
Image(s)

Box 279, Folder 2  Inventory nos. 700-901, circa pre-1923
Image(s)

Box 279, Folder 3  Inventory nos. 902-1200, circa pre-1923
Image(s)

Box 279, Folder 4  Inventory nos. 1206-1884, circa pre-1923
Image(s)

Box 279, Folder 5  Incomplete Inventory, 1923
Image(s)

Box 279, Folder 6  Inventory nos. 1-1324, 1924
Image(s)

Box 279, Folder 7  Inventory nos. 1325-2689, 1924
Image(s)

Box 280, Folder 1  Inventory nos. 2010-2380, 1924-1925
Image(s)

Box 280, Folder 2  Inventory nos. 2381-2923, 1924-1925
<table>
<thead>
<tr>
<th>Box 280, Folder 3</th>
<th>Inventory nos. 2924-2999 and Index, 1924-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 280, Folder 4</td>
<td>Inventory nos. 2096-3200, 1925-1926</td>
</tr>
<tr>
<td>Box 280, Folder 5</td>
<td>Inventory nos. 3201-3414 and Index, 1925-1926</td>
</tr>
<tr>
<td>Box 280, Folder 6</td>
<td>Inventory nos. 2000-3299, 1926-1927</td>
</tr>
<tr>
<td>Box 280, Folder 7</td>
<td>Inventory nos. 3303-3752 and Index, 1926-1927</td>
</tr>
<tr>
<td>Box 280, Folder 8</td>
<td>Inventory nos. 2003-3799, 1927-1928</td>
</tr>
<tr>
<td>Box 280, Folder 9</td>
<td>Inventory nos. 3782-4080 and Index, 1927-1928</td>
</tr>
<tr>
<td>Box 280, Folder 10</td>
<td>Inventory nos. 2007-3984, 1928-1929</td>
</tr>
<tr>
<td>Box 280, Folder 11</td>
<td>Inventory nos. 4005-4501 and Index, 1928-1929</td>
</tr>
<tr>
<td>Box 281, Folder 1</td>
<td>Inventory nos. 2007-3984, 1929-1930</td>
</tr>
<tr>
<td>Box 281, Folder 2</td>
<td>Inventory nos. 3985-4281 and Index, 1929-1930</td>
</tr>
<tr>
<td>Box 281, Folder 3</td>
<td>Inventory by Artist, 1930s, undated</td>
</tr>
<tr>
<td>Box 281, Folder 4</td>
<td>Inventory nos. 2007-4666, 1930-1931</td>
</tr>
<tr>
<td>Box 281, Folder 5</td>
<td>Inventory nos. 4670-5043 and Index, 1930-1931</td>
</tr>
<tr>
<td>Box 281, Folder 6</td>
<td>Inventory nos. 2007-5071, 1931-1932</td>
</tr>
<tr>
<td>Box 281, Folder 7</td>
<td>Inventory nos. 5073-5264 and Index, 1931-1932</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Box 281, Folder 8</td>
<td>Inventory nos. 2007-4938, 1933-1934</td>
</tr>
<tr>
<td>Box 281, Folder 9</td>
<td>Inventory nos. 4945-5500 and Index, 1933-1934</td>
</tr>
<tr>
<td>Box 281, Folder 10</td>
<td>Inventory nos. 2284-6156 and Index, 1934-1935</td>
</tr>
<tr>
<td>Box 281, Folder 11</td>
<td>Inventory of Modern Works of Art by Genre and Miscellaneous, 1934-1935</td>
</tr>
<tr>
<td>Box 281, Folder 12</td>
<td>Stock Catalog, 1935-1936</td>
</tr>
<tr>
<td>Box 281, Folder 13</td>
<td>Stock Catalog, 1936-1937</td>
</tr>
<tr>
<td>Box 282, Folder 1</td>
<td>Stock Catalog, 1937-1938</td>
</tr>
<tr>
<td>Box 282, Folder 2</td>
<td>Stock Catalog, 1938-1939</td>
</tr>
<tr>
<td>Box 282, Folder 3</td>
<td>Stock Catalog, 1937-1938</td>
</tr>
<tr>
<td>Box 282, Folder 4</td>
<td>Stock Catalog, 1940-1941</td>
</tr>
<tr>
<td>Box 282, Folder 5</td>
<td>Stock Catalog, 1940-1941</td>
</tr>
<tr>
<td>Box 282, Folder 6</td>
<td>Stock Catalog, 1942-1943</td>
</tr>
<tr>
<td>Box 282, Folder 7</td>
<td>Stock Catalog, 1944-1945</td>
</tr>
<tr>
<td>Box 282, Folder 8</td>
<td>Works of Art Sold or Taken out of Stock, 1946-1948</td>
</tr>
<tr>
<td>Box 283, Folder 1</td>
<td>Stock Catalog, 1950-1954</td>
</tr>
<tr>
<td>Box 283, Folder 2</td>
<td>Stock Catalog, 1950-1954</td>
</tr>
<tr>
<td>Box 283, Folder 3</td>
<td>Stock Catalog, 1950-1954</td>
</tr>
<tr>
<td>Box 283, Folder 4</td>
<td>Stock Catalog, 1950-1954</td>
</tr>
<tr>
<td>Box 283, Folder 5</td>
<td>Stock Catalog, Inventory nos. 4453-8220, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 283, Folder 6</td>
<td>Stock Catalog, Inventory nos. 8221-8425, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 283, Folder 7</td>
<td>Stock Catalog, Inventory nos. 8426-8629, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 283, Folder 8</td>
<td>Stock Catalog, Inventory nos. 8426-8629, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 284, Folder 1</td>
<td>Stock Catalog, Inventory nos. 8632-8701, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 284, Folder 2</td>
<td>Stock Catalog, Inventory nos. 8702-8787, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 284, Folder 3</td>
<td>Stock Catalog, Inventory nos. 8788-8852, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 284, Folder 4</td>
<td>Stock Catalog, Inventory nos. 8863-8959, Paintings and Drawings, circa 1956-1971</td>
</tr>
<tr>
<td>Box 284, Folder 5</td>
<td>Stock Catalog, Inventory nos. 4786-8656, Sculpture, circa 1956-1971</td>
</tr>
</tbody>
</table>
Box 284, Folder 6  Stock Catalog, undated  Image(s)
Box 284, Folder 7  Bound Stock Catalog: Paintings and Pastels no. 1, 1927-1929  Image(s)
Box 284, Folder 8  Bound Stock Catalog: Paintings and Pastels no. 2, 1927-1931  Image(s)
Box 284, Folder 9  Bound Stock Catalog: Engravings and Sculpture, 1926-1930  Image(s)
Box 285, Folder 1  Bound Stock Catalog: Watercolors and Drawings no. 1, 1926-1928  Image(s)
Box 285, Folder 2  Bound Stock Catalog: Watercolors and Drawings no. 2, 1926-1932  Image(s)
Box 285, Folder 3  Bound Stock Catalog: Watercolors and Drawings, undated  Image(s)
Box 285, Folder 4  Bound Stock Catalog: Decorative Art, 1926-1931  Image(s)
Box 285, Folder 5  Bound Stock Catalog: Objects of Decorative Art, undated  Image(s)
Box 286, Folder 1  Bound Stock Lists: All Stock, 1926-1949  Image(s)
Box 286, Folder 2  Bound Stock Lists: All Stock, 1950-1960s  Image(s)

This series has been scanned in entirety.

Box 287, Folder 1  Miscellaneous Lists and Catalogs, 1931, undated  Image(s)
Box 287, Folder 2  Miscellaneous Lists and Catalogs: Jacques Seligmann & Co., Inc., Germain Seligman-Modern Paintings, Inc., circa 1930, undated  Image(s)
6.3: Stock Catalogs, Paris Office, 1924-1939
This series has been scanned in entirety.
Box 288, Folder 6  Stock Catalogs, circa 1924-circa 1930
Image(s)

Box 288, Folder 7  Stock Catalogs, circa 1924-circa 1930
Image(s)

Box 288, Folder 8  Stock Catalogs, 1935
Image(s)

Box 288, Folder 9  Stock Catalogs, 1935
Image(s)

Box 288, Folder 10  Stock Catalogs, 1935
Image(s)

Box 288, Folder 11  Objects on Consignment, 1939
Image(s)

6.4: Negative Files, undated
This series has not been scanned.

Box 289, Folder 1  Negative Files, A-B

Box 289, Folder 2  Negative Files, C-D

Box 289, Folder 3  Negative Files, E-H

Box 289, Folder 4  Negative Files, I-L

Box 289, Folder 5  Negative Files, M-N

Box 289, Folder 6  Negative Files, O-P

Box 289, Folder 7  Negative Files, Q-R

Box 289, Folder 8  Negative Files, S-T

Box 289, Folder 9  Negative Files, U-Z

Box 289, Folder 10  Negative Files, Works of Art I

Box 289, Folder 11  Negative Files, Works of Art II
Series 7: Financial Files and Shipping Records, 1910-1977

30.5 Linear feet (Boxes 290-357)

This series houses the large and complex financial records of Jacques Seligmann & Co., Inc. Although primarily the records of the New York office under the direction of Germain Seligman, a few records of the Paris office are scattered throughout many of the subseries. Most of the financial records of subsidiary companies, such as de Hauke & Co., Inc., and Modern Paintings, Inc., are arranged with the appropriate series housing the records of those companies, except where ledgers and account books share entries for all the companies. Additional receipts, invoices, and other financial documentation are also interspersed throughout Correspondence (Series 1), Auction Files (Series 3), and the Inventory and Stock Files (Series 6).

Quite large and complex, the financial records contain comprehensive documentation of sales and purchases of both the New York and Paris offices. The records include fascinating and revealing information about sales, purchases, provenance, prices, clients, and shared commission sales with other dealers. Several subseries are of particular note. Purchase Receipts/Documentation (Series 7.1) houses a fairly complete set of documentation of the firm's purchases, including the 1937 acquisition of Madame Jacques Doucet's collection of Picassos, which included Les Demoiselles d'Avignon. Price Quote Notebooks (Series 7.3) is also interesting as it documents Germain Seligman's records of "sales calls," including commentary and notes about clients and their collecting interests. Many of the Invoice Books, Account Books and Ledgers (Series 7.8, 7.9, and 7.11, respectively) provide information about individual sales to clients as well as purchases. The earliest Invoice Book dates from 1910 and is from the Paris office; it contains lists of invoices detailing works of art sold to clients such as George Blumenthal, Condé Nast, Henry Walters, and other notable collectors.

This series contains a wide variety of financial records, and has been further arranged into eighteen subseries. The bulk of this series has been scanned with the exception of Series 7.7., and Series 7.12.-7.15. Blank pages of bound volumes have not been scanned and consequently there will be gaps in the page numbers of these volumes.

- 7.1: Purchase Receipts/Documentation, 1925-1973
- 7.2: "On Approval" Journals, 1913-1958
- 7.4: Consular Invoices, 1920-1953
- 7.5: Consignment Invoices, 1932-1950
- 7.6: Credit Notes and Memoranda, 1925-1978
- 7.8: Invoice Books, 1910-1972
- 7.9: Account Books, 1913-1953
- 7.10: Daily Journals, 1921-1952
- 7.11: Ledgers, 1913-1976
- 7.12: Audit Reports and Balance Sheets, 1913-1959
- 7.14: Tax Records, 1913-1975
- 7.16: Shipping Records, 1923-1977
- 7.18: Miscellaneous Financial Notes and Files, circa 1924-1950s

7.1: Purchase Receipts and Documentation, 1925-1973

This subseries houses receipt files for purchases made by the Paris and New York offices of Jacques Seligmann & Co. Inc., which provide a detailed overview of many of the firm's purchases from 1925 through 1973. The files contain a variety of receipts, invoices, notes, correspondence, bank transfers, and shipping invoices that document purchases, prices, and detailed physical descriptions of artworks,
decorative art objects, and antiquities. Found here are important and often fascinating provenance information and documentation of negotiations, commissioned and shared sales, shipping, and banking transfers. For example, the 1937 purchase of Madame Jacques Doucet's collection of Picassos is well documented in these files. Many of the files also note on whose behalf a purchase is being made.

The files are arranged by the firm's inventory numbering system, and the numbers can be cross-indexed with the Inventory and Stock Files (Series 6) and other series referencing the same inventory numbers. Note that many of the inventory numbers do not appear in the purchase receipts, and it is unclear whether they were not used or represent a gap in the documentation. Much of the documentation is in English, although some is in French and German.

This series has been scanned in entirety.

Box 290, Folder 1  
Purchase Receipts, nos. 3268-4006, 1925 September-1927 December  
Image(s)

Box 290, Folder 2  
Purchase Receipts, nos. 4043-4454, 1928 January-1929 January  
Image(s)

Box 290, Folder 3  
Purchase Receipts, nos. 4455-4769, 1929 January-1929 December  
Image(s)

Box 290, Folder 4  
Purchase Receipts, nos. 4786-5185, 1930-1931  
Image(s)

Box 290, Folder 5  
Purchase Receipts, nos. 5265-6115, 1932-1935  
Image(s)

Box 290, Folder 6  
Purchase Receipts, nos. 6156-6543, 1936 February-1937 December  
Image(s)

Box 290, Folder 7  
Purchase Receipts, nos. 6549-7188, 1938 January-1942 December  
Image(s)

Box 290, Folder 8  
Purchase Receipts, nos. 7190-7416, 1943 January-1946 October  
Image(s)

Box 290, Folder 9  
Purchase Receipts, nos. 7413-7590, 1946 October-1947 November  
Image(s)

Box 290, Folder 10  
Purchase Receipts, nos. 7698-7731, 1948 April-November  
Image(s)

Box 291, Folder 1  
Purchase Receipts, nos. 7800-7826, 1949 March-July  
Image(s)

Box 291, Folder 2  
Purchase Receipts, nos. 7872-7924, 1950
Image(s)

Box 291, Folder 3  Purchase Receipts, nos. 7930-8022, 1950-1951
Image(s)

Box 291, Folder 4  Purchase Receipts, nos. 8029-8124 (includes 8011), 1952
Image(s)

Box 291, Folder 5  Purchase Receipts, nos. 8127-8233, 1953-1954
Image(s)

Box 291, Folder 6  Purchase Receipts, nos. 8326-8257, 1954
Image(s)

Box 291, Folder 7  Purchase Receipts, nos. 8270-8379, 1955
Image(s)

Box 291, Folder 8  Purchase Receipts, nos. 8383-8406, 1956
Image(s)

Box 291, Folder 9  Purchase Receipts, nos. 8407, 1956-1957
Image(s)

Box 291, Folder 10 Purchase Receipts, nos. 8408, 1956-1957
Image(s)

Box 291, Folder 11 Purchase Receipts, nos. 8421-8489, 1957
Image(s)

Box 291, Folder 12 Purchase Receipts, nos. 8492-8519, 1958
Image(s)

Box 292, Folder 1  Purchase Receipts, nos. 8521-8524, 1958-1959
Image(s)

Box 292, Folder 2  Purchase Receipts, nos. 8529-8581, 1959-1960
Image(s)

Box 292, Folder 3  Purchase Receipts, nos. 8584-8607, 1960
Image(s)

Box 292, Folder 4  Purchase Receipts, nos. 8655, 1960-1961
Image(s)

Box 292, Folder 5  Purchase Receipts, nos. 8608-8681, 1961
7.2: "On Approval" Journals, 1913-1958

This subseries houses journals that list works of art sent out to clients "on approval" for sale and items received by the firm "on approval" for purchase. Information includes names of clients, such as museums, galleries, dealers, and individuals, titles of artwork or decorative art objects, and stock inventory numbers. Entries also indicate whether the piece was sold or returned, along with date of sale.
or return. Several of the journals also include name indexes in the front. Black entries appear to indicate items the firm sent out to clients for approval; red entries indicate items the firm received on approval. The last journal in the subseries exclusively lists "on approvals" for Paris and Geneva, 1926-1939 (Jacques Seligmann & Fils, Paris, and Jacques Seligmann & Co., Inc., Geneva).

Although the journals are arranged in chronological order, many contain scattered dated entries that do not match the chronological bulk dates of the journal; it is unclear why these entries appear out of order in many of the journals. It should also be noted that there is an overlap of years in the journals dated 1921-1927 and 1922-1928.

This series has been scanned in entirety.

Box 294, Folder 1
Journal, 1913-1920
Image(s)

Box 294, Folder 2
Journal, 1921-1927
Image(s)

Box 294, Folder 3
Journal, 1922-1928
Image(s)

Box 294, Folder 4
Journal, 1928-1929
Image(s)
(contains scattered earlier entries dating from 1923-1927 in front of book)

Box 294, Folder 5
Journal, 1930-1932
Image(s)
(contains scattered earlier entries dating from 1923-1929 in front of book)

Box 294, Folder 6
Journal, 1939-1942
Image(s)
(contains scattered earlier entries dating from 1923-1938 in front of book)

Box 295, Folder 1
Journal, 1932-1934
Image(s)
(contains scattered earlier entries dating from 1923-1931 in front of book)

Box 295, Folder 2
Journal, 1934-1935
Image(s)
(contains scattered earlier entries dating from 1923-1933 in front of book)

Box 295, Folder 3
Journal, 1935-1937
Image(s)
(contains scattered earlier entries dating from 1923-1934 in front of book)

Box 295, Folder 4
Journal, 1940-1945

This subseries includes three dismantled notebooks of typed and handwritten notes documenting prices quoted to clients for specific works of art. Each notebook records dates and details of conversations, meetings, and correspondence with individual clients. The notebooks are divided into sections based on geographic area and either state, city, or city museum. These internal notes provide rich insight and important information about negotiations and clients' interests. Overall the notebooks document the building of many museum and private art collections within the United States.

The notebooks are in chronological order and have been dismantled into file folders. Many of the pages of the sections within the notebooks are, however, in reverse chronological order.

This series has been scanned in entirety.
7.4: Consular Invoices, 1920-1953

This subseries houses consular invoices of the American Consulate General in Paris and Brussels that declare ownership in relation to tariffs and exporting works of art "more than 100 years old." These official government documents detail all works of art exported to the United States (or other countries) by Jacques Seligmann & Co., between 1920 and 1953. They provide important provenance information, such as physical description, (often in great detail), age, from whom acquired, date of acquisition, and assessed market value. They also contain information about shipping. The invoices provide researchers with a perspective of the overall quantity and nature of the firm's purchases and shipments for this period.

The invoices are arranged chronologically. This series has been scanned in entirety.
<table>
<thead>
<tr>
<th>Box 298, Folder 4</th>
<th>Invoices, 1922</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 298, Folder 5</td>
<td>Invoices, February-July 1923</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 6</td>
<td>Invoices, August-December 1923</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 7</td>
<td>Invoices, 1924</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 8</td>
<td>Invoices, January-September 1925</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 9</td>
<td>Invoices, October-December 1925</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 10</td>
<td>Invoices, January-August 1926</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 298, Folder 11</td>
<td>Invoices, September-December 1926</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 1</td>
<td>Invoices, 1927</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 2</td>
<td>Invoices, 1928</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 3</td>
<td>Invoices, 1929</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 4</td>
<td>Invoices, 1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 5</td>
<td>Invoices, 1931</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 6</td>
<td>Invoices, 1932</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 299, Folder 7</td>
<td>Invoices, 1933</td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
7.5: Consignment Invoices, 1932-1950

This subseries houses notes, memoranda, correspondence, receipts, shipping receipts, insurance documents, scattered catalogs, and other documentation for works of art and antiquities on consignment either to Jacques Seligmann & Co. or from the firm for possible sale. The files contain scattered information about prices, price negotiations, sales, potential clients, commission percentages, exhibition arrangements, and provenance. The first group of files, 1932-1944, represent consignments to the firm and are arranged alphabetically by name of gallery, firm, or individual. The second, smaller group represents consignments from Jacques Seligmann & Co., 1933 to 1950. It is arranged chronologically.

This series has been scanned in entirety.

7.5.1: To Jacques Seligmann & Co., 1932-1944

Box 300, Folder 1  A, 1932-1944  Image(s)
Box 300, Folder 2  B, 1931-1946  Image(s)
Box 300, Folder 3  C, 1932-1944  Image(s)
Box 300, Folder 4  D, 1932-1944  Image(s)
Box 300, Folder 5  E, 1932-1944  Image(s)
Box 300, Folder 6  Exposition de New York, 1932-1935  Image(s)
Box 300, Folder 7  F, 1932-1944  Image(s)
Box 300, Folder 8  G, 1932-1944  Image(s)
Box 300, Folder 9  H, 1932-1944  Image(s)
Box 300, Folder 10  J, 1932-1944  Image(s)
Box 300, Folder 11  K, 1932-1944  Image(s)
Box 300, Folder 12  L, 1932-1944  Image(s)
Box 300, Folder 13  M, 1932-1944  Image(s)
Box 300, Folder 14  N, 1932-1944  Image(s)
Box 300, Folder 15  O, 1932-1944  Image(s)
Box 300, Folder 16  P, 1932-1944  Image(s)
Box 301, Folder 1  R, 1932-1944  Image(s)
Box 301, Folder 2  S, 1932-1944  Image(s)
Box 301, Folder 3  T, 1932-1944
### 7.5.2: From Jacques Seligmann & Co., 1933-1950

<table>
<thead>
<tr>
<th>Box 301, Folder 7</th>
<th>Invoices, 1933</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 301, Folder 8</td>
<td>Invoices, 1934-1935</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 301, Folder 9</td>
<td>Invoices, 1936-1939</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 301, Folder 10</td>
<td>Invoices, 1940</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 301, Folder 11</td>
<td>Invoices, Antiques, 1941-1950</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 301, Folder 12</td>
<td>Invoices, Paintings, Works of Art, etc., on Consignment for Sale, undated</td>
<td>Image(s) bound notebook</td>
</tr>
</tbody>
</table>

### 7.6: Credit Notes and Memoranda, 1925-1978

This interesting subseries of financial records provides additional details concerning numerous sales and financial transactions of Jacques Seligmann & Co., in the form of correspondence, notes, and memoranda to clients. Although not all the firm's sales are represented in these files, some very important sales and provenance information are documented in these credit notes. Scattered throughout are also routine notes and correspondence concerning financial transactions other than the sale of artwork, particularly in the bound volumes arranged in the subseries. The bound letterpress volumes were originally filed with Correspondence (Series 1) but were refiled in this subseries because of the similar nature of the documents. Scattered throughout the bound volumes, however, are a few notes and letters that are slightly different in nature. The first bound volume is labeled "Mr. Germain's Private Book" but contains the same type of information as found in the credit notes. The name of the series is based upon the terminology used by Jacques Seligmann & Co. and can be defined as credits back to the firm's various accounts. Many of the notes also detail a "debit" on the same document.
The files are divided into loose and bound and, within, are in chronological order. The bulk of this series has been scanned with the exception of bound credit notes which have not been scanned due to the condition of the material.

Box 302, Folder 1  Loose Credit Notes, 1925  
Image(s)

Box 302, Folder 2  Loose Credit Notes, 1926 January-March  
Image(s)

Box 302, Folder 3  Loose Credit Notes, 1926 April-November  
Image(s)

Box 302, Folder 4  Loose Credit Notes, 1926 November-December  
Image(s)

Box 302, Folder 5  Loose Credit Notes, 1927 January-May  
Image(s)

Box 302, Folder 6  Loose Credit Notes, 1927 June-December  
Image(s)

Box 302, Folder 7  Loose Credit Notes, 1928  
Image(s)

Box 302, Folder 8  Loose Credit Notes, 1929-1931  
Image(s)

Box 302, Folder 9  Loose Credit Notes, 1932-1933  
Image(s)

Box 302, Folder 10  Loose Credit Notes, 1934  
Image(s)

Box 302, Folder 11  Loose Credit Notes, 1935  
Image(s)

Box 302, Folder 12  Loose Credit Notes, 1936  
Image(s)

Box 302, Folder 13  Loose Credit Notes, 1937  
Image(s)

Box 302, Folder 14  Loose Credit Notes, 1938

This subseries includes loose general invoices for incidental expenses such as packing, shipping, insuring, restoring, and framing associated with selling a work of art for individual clients and galleries.

The files are chronological, with gaps. This series has not been scanned.
7.8: Invoice Books, 1910-1972

These bound volumes have copies of invoices to clients attached. Each includes an alphabetized index of names. Books are missing for the years 1926, January through November 1927, 1929, and January through September 1930. The invoices contained within the books are quite detailed and provide valuable information about sales to individual clients and galleries, purchase prices, commission percentages, and specific titles and descriptions of works of art.

The books are arranged in chronological order. This series has been scanned in entirety.
7.9: Account Books, 1913-1953

This subseries houses financial account books and journals that cover a wide variety of sales and purchase transactions and other costs associated with sales and purchases. The account books are arranged primarily according to the firm’s record system of “credit” and “debit”; a few are organized according to “sales” and “purchases”; others are arranged according to specific genre or office. Within each set, the journals are arranged chronologically. Also found are *brouillard*, or scratch account books, which appear to contain temporary entries. Although duplicate, complex, and often difficult to read, the account books have valuable information about sales, purchases, consignments, travel, and general expenses. Most of the account books contain client names, dates of purchases and sales, prices, and titles of individual works of art. Some have name indexes.

This series has been scanned in entirety.

7.9.1: Credits, 1921-1952

Box 315, Folder 1  Credits, 1921-1925
Box 315, Folder 2  Credits, 1926-1927
Box 315, Folder 3  Credits, 1928-1929
Box 315, Folder 4  Credits, 1930-1943
Box 315, Folder 5  Credits, 1943-1952

7.9.2: Debits, 1913-1952

Box 316, Folder 1  Debits, 1913-1915
Box 316, Folder 2  Debits, 1921-1925
Box 316, Folder 3  Debits, 1926-1927
7.9.3: Credit and Debit, 1913-1953

Box 317, Folder 1  Credit and Debit, Paris, 1913-1920  Image(s)
Box 317, Folder 2  Credit and Debit, 1947-1953  Image(s)
Box 317, Folder 3  Credit and Debit, 1950-1953  Image(s)

7.9.4: Sales and Purchases, 1913-1929

Box 317, Folder 4  Sales, 1913-1920  Image(s)
Box 317, Folder 5  Sales, 1924-1939  Image(s)
Box 317, Folder 6  Purchases, 1914-1920  Image(s)
Box 317, Folder 7  Purchases, 1924-1939  Image(s)

7.9.5: Miscellaneous Accounts, 1924-1953

Box 318, Folder 1  Tapestries, 1924-1932  Image(s)
Box 318, Folder 2  Engel Collection and Duc d'Arenberg Collection, 1951-1953  Image(s)
Box 318, Folder 3  Works of Art Inventory Valuations, 1947-1953
7.9.6: General Expenses, 1939-1952

Box 318, Folder 4  General Expenses and Sundries, 1950-1952, 1939-1940
Image(s)

Box 318, Folder 5  General Expenses, 1940-1942
Image(s)
OV material housed in Box 321

Box 318, Folder 6  General Expenses, 1946-1949
Image(s)

Box 318, Folder 7  General Expenses, 1948-1952
Image(s)
OV material housed in Box 321

Box 318, Folder 8  General Expenses, 1950-1952
Image(s)
(includes prints to Rico Lebrun)

Box 321  General Expenses, 1940-1942
OV material scanned with Box 318, F5

Box 321  General Expenses, 1948-1952
OV material scanned with Box 318, F7

7.9.7: Brouillard, Scratch Account Books, 1921-1945

Box 319, Folder 1  Credit, 1921-1926
Image(s)

Box 319, Folder 2  Credit, 1927-1929
Image(s)

Box 319, Folder 3  Credit, 1928-1929
Image(s)

Box 319, Folder 4  Credit, 1929-1945
Image(s)

Box 319, Folder 5  Debit, 1921-1926
Image(s)

Box 319, Folder 6  Debit, 1923-1924
7.10: Daily Journals, 1921-1952

The daily journal entries in this subseries cover a wide variety of financial transfers and transactions, such as salaries, general expenses, insurance, travels, account transfers, purchases, sales, etc.

This series has been scanned in entirety.

Box 322, Folder 1  Journal, 1921-1925
Box 322, Folder 2  Journal (Brouillard/Scratch Account Books), 1926-1927
Box 322, Folder 3  Journal, 1926-1927
Box 322, Folder 4  Journal, 1928-1929
Box 322, Folder 5  Journal, 1930-1931
Box 323, Folder 1  Journal, 1931-1933
Box 323, Folder 2  Journal, 1934-1936
7.11: Ledgers, 1913-1976

This subseries houses various ledgers, including general ledgers of accounts, sales ledgers, general combined ledgers, client account ledgers, and a special ledger for a contract dated July 8, 1940, among Germain Seligman, César M. de Hauke, and Robert M. Levy.

The bulk of this series has been scanned. Ledgers from 1970-1975 are partially scanned: details of routine transactions, such as building maintenance, utilities, and payroll related taxes have not been scanned.

7.11.1: General Ledgers of Accounts, 1913-1952

This subseries houses ledgers divided into various accounts for Jacques Seligmann & Co., Inc., Jacques Seligmann & Fils (Paris company), sales account, loan account, Germain Seligman account, Modern Paintings, Inc., account, suspense account, cash account, commission account, J. P. Morgan account, Fifth Avenue Bank, New York, account, tax account, and additional special client accounts. Of special interest in each ledger is the works of art account, which provides lists of works bought or sold. The accounts documented in the ledgers vary somewhat from year to year. Most of the ledgers have an alphabetized index of the accounts. The last two ledgers from the early to mid-1970s are somewhat different in composition, including not only various account transactions but also more routine accounting data, such as taxes, accounts payable and receivable, salaries, etc. Note that there are no general ledgers for 1942-1943, 1953-1969, or 1972-1973.

The bulk of this series has been scanned. Routine accounting data, such as taxes and salary information in Ledgers for 1970-1975, has not been scanned.
Image(s)

Box 327, Folder 1  Ledgers, 1931
Image(s)

Box 327, Folder 2  Ledgers, 1932-1933
Image(s)

Box 327, Folder 3  Ledgers, 1934-1935
Image(s)

Box 328, Folder 1  Ledgers, 1936-1937
Image(s)

Box 328, Folder 2  Ledgers, 1938-1939
Image(s)

Box 328, Folder 3  Ledgers, 1940-1941
Image(s)

Box 329, Folder 1  Ledgers, 1944-1946
Image(s)

Box 329, Folder 2  Ledgers, 1947-1950
Image(s)

Box 329, Folder 3  Ledgers, 1951-1952
Image(s)

Box 330, Folder 1  Ledgers, 1970-1971
Image(s)

Box 330, Folder 2  Ledgers, 1970-1971
Image(s)

Box 330, Folder 3  Ledgers, 1974-1975
Image(s)

Box 330, Folder 4  Ledgers, 1974-1975
Image(s)

7.11.2: Sales Ledgers, 1931-1973

In this subseries are two disbound sales ledgers covering 1931-1947 and 1949-1973, arranged alphabetically by name of client and listing each sale. Many sales to museums are listed according to a particular individual associated with the museum. Many entries also note from whom the work was acquired.
7.11.3: General Combined Ledgers, 1926-1976

This subseries houses general combined ledgers, which list all financial transactions by month. The ledger for 1926-1928 is bound; the others have been disbound for storage. Ledgers for 1929 and 1948 are missing.
7.11.4: Client Accounts' Ledger, 1913-1920

The valuable indexed ledger in this subseries lists the accounts for each client and details works of art sold and prices.

7.11.5: Special Account Ledger, 1940-1942

7.12: Audit Reports and Balance Sheets, 1913-1959

This subseries includes audit reports and balance sheets for Jacques Seligmann & Co., Inc., de Hauke & Co., Inc., and Modern Paintings, Inc.


In this subseries are bank statements and canceled checks for various accounts with the Bank of New York, Bankers Trust Company, Morgan Grenfell & Co., Ltd., and Morgan Guaranty Trust.

This series has not been scanned.
Box 342, Folder 1-6  Bank of New York, nos. 04-4040, 1969 December-1971 June

Box 343, Folder 1-6  Bank of New York, nos. 04-4040, 1971 July-1972 December

Box 344, Folder 1-6  Bank of New York, nos. 04-4040, 1973 January-1974 July

Box 345, Folder 1-6  Bank of New York, nos. 04-4040, 1974 August-1976 September

Box 346, Folder 1-3  Bank of New York, nos. 04-4040, 1976 September-1977 November

Box 346, Folder 4  Bank of New York, nos. 04-4032, 1970-1977

Box 346, Folder 5  Bank of New York, nos. 02-5550, 1969-1978

Box 346, Folder 6  Bankers Trust Company, 1970-1972

Box 347, Folder 1  Bankers Trust Company, 1973-1977

Box 347, Folder 2  Morgan Grenfell & Co., Ltd., 1969-1977

Box 347, Folder 3-5  Morgan Guaranty Trust Correspondence, 1969-1977, undated

Box 347, Folder 6  Morgan Guaranty Trust, no. 055-95-055, 1969-1975

Box 347, Folder 7  Morgan Guaranty Trust, Dollar Account, 1970-1975

Box 347, Folder 8  Morgan Guaranty Trust, Financial Franc Account, 1971-1977


7.14: Tax Records, 1913-1975
This subseries houses federal, state, and city tax returns and supporting documentation.
This series has not been scanned.

Box 348, Folder 1  Federal Capital Stock, 1918-1935

Box 348, Folder 2  Federal Corporation Income, 1913, 1917-1923

Box 348, Folder 3  Federal Corporation Income, 1924-1933

Box 348, Folder 4  Federal Corporation Income, 1963-1968
<table>
<thead>
<tr>
<th>Box 348, Folder 5</th>
<th>Federal Corporation Income, 1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 348, Folder 6</td>
<td>Federal Corporation Income, 1971</td>
</tr>
<tr>
<td>Box 348, Folder 7</td>
<td>Federal Corporation Income, 1972</td>
</tr>
<tr>
<td>Box 348, Folder 8</td>
<td>Federal Corporation Income, 1973</td>
</tr>
<tr>
<td>Box 348, Folder 9</td>
<td>Federal Corporation Income, 1974</td>
</tr>
<tr>
<td>Box 348, Folder 10</td>
<td>Federal Corporation Income, 1975</td>
</tr>
<tr>
<td>Box 349, Folder 1</td>
<td>Federal Annual Information/Income Tax to Be Paid at Source, 1926-1929, 1920-1924</td>
</tr>
<tr>
<td>Box 349, Folder 2</td>
<td>Federal Annual Information/Income Tax to Be Paid at Source, 1930-1935</td>
</tr>
<tr>
<td>Box 349, Folder 3</td>
<td>Federal Special Reports and Appeals, 1918-1926</td>
</tr>
<tr>
<td>Box 349, Folder 4</td>
<td>Federal Special Reports and Appeals, 1927-1929</td>
</tr>
<tr>
<td>Box 349, Folder 5</td>
<td>Federal Special Reports and Appeals, 1930-1937</td>
</tr>
<tr>
<td>Box 349, Folder 6</td>
<td>Federal Certificates of Aliens Claiming Residency, 1925-1936</td>
</tr>
<tr>
<td>Box 349, Folder 7</td>
<td>Federal Foreign Funds Control Reports, 1937-1948, undated</td>
</tr>
<tr>
<td>Box 350, Folder 1</td>
<td>New York City Capital Stock, 1913-1917</td>
</tr>
<tr>
<td>Box 350, Folder 2</td>
<td>New York City Excise Tax, 1933-1934</td>
</tr>
<tr>
<td>Box 350, Folder 3</td>
<td>New York City Sales Tax, 1934-1935</td>
</tr>
<tr>
<td>Box 350, Folder 4</td>
<td>New York City Miscellaneous Documentation, 1935-1951</td>
</tr>
<tr>
<td>Box 350, Folder 5</td>
<td>New York State Franchise Tax, 1918-1935</td>
</tr>
<tr>
<td>Box 350, Folder 6</td>
<td>New York State Sales Tax, 1933-1934</td>
</tr>
<tr>
<td>Box 350, Folder 7</td>
<td>New York State Tax Withheld at Source, 1920-1929</td>
</tr>
<tr>
<td>Box 350, Folder 8</td>
<td>New York State Tax Withheld at Source, 1930-1935</td>
</tr>
</tbody>
</table>
Box 350, Folder 9   New York State Certificates of Residency, 1924-1936

Box 350, Folder 10  Miscellaneous Documentation, undated

In this subseries are insurance policies and contracts, record books, and miscellaneous documents related to the firm’s stock, shipping, and overall business.

This series has not been scanned.

Box 351, Folder 1   Insurance Book for Stock, 1929-1939
Box 351, Folder 2   Insurance Book for Stock, circa 1939-1949
Box 352, Folder 1   Transit Insurance Book, 1926 October-1930 June
Box 352, Folder 2   Transit Insurance Book, 1930 July-1931 December
Box 352, Folder 3   Transit Insurance Book, 1932 January-1934 July
Box 352, Folder 4   Transit Insurance Book, 1934 August-1937 March
Box 352, Folder 5   Transit Insurance Book, 1937 April-1941 September
Box 353, Folder 1-5  Policy Contracts, 1948-1960
Box 353, Folder 6   Miscellaneous Insurance Related Correspondence, 1931-1933
Box 353, Folder 7   Miscellaneous Insurance Related Lists, 1939-1947, undated
Box 353, Folder 8   Miscellaneous Insurance Related Notes Regarding Price Changes, 1942
Box 353, Folder 9   Miscellaneous Insurance Related Notes Regarding Marine Insurance, 1938-1939

7.16: Shipping Records, 1923-1977
This subseries houses records, receipts, logs, and related correspondence concerning shipping artwork to and from Europe and within the United States.

This series has been scanned in entirety.

Box 354, Folder 1   Shipping Log Book, Jacques Seligmann & Fils, Paris, 1923-1925
Box 354, Folder 2  Transatlantic Shipping Log Book, circa 1930-1935

Box 354, Folder 3  Miscellaneous Bills of Lading, 1926

Box 354, Folder 4  Shipping Log, 1938-1939

Box 354, Folder 5  Shipping Correspondence with Jean Davrey, 1957-1959

Box 354, Folder 6  Shipping Correspondence, 1957

Box 354, Folder 7  Shipping Correspondence with Colnaghi & Co., Ltd., 1958-1968

Box 354, Folder 8  Shipping Correspondence, 1961

Box 354, Folder 9  Shipping Correspondence, 1961-1962

Box 354, Folder 10  Shipping Correspondence, 1965

Box 355, Folder 1  Shipping Receipts, 1947-1952

Box 355, Folder 2  Shipping Receipts, 1963-1977

Box 355, Folder 3  Shipping Receipts, 1963-1977

Box 355, Folder 4  Shipping Receipts, 1963-1977

Box 355, Folder 5  Shipping Receipts, 1963-1977

Box 355, Folder 6  Shipping Receipts, 1963-1977

This small subseries houses financial records of the Paris office. It includes credit notes, invoices, statements, lists, consignment invoices, approval notes, lists of sales, and miscellaneous notes. The files primarily document sales and accounts of the Paris office. Of particular interest is a list of sales to Henry Walters between 1913 and 1917 and a general list of sales between 1926 and 1929, which includes the names of many notable collectors.

Most of the records are in French and are arranged first according to type of documentation and then chronologically.

This series has been scanned in entirety.
7.18: Miscellaneous Financial Notes and Files, circa 1924-1950s, undated

This small subseries houses miscellaneous lists, statements, and notes concerning financial matters. A few files concern special accounts for artworks held jointly with other family members, such as Georges Seligmann. There are also two files containing financial information about consignment sales of tapestries with Georges Haardt & Co. Most of the remaining files contain miscellaneous lists and financial information. The folder for “Miscellaneous Lists of Sales and Inventory, 1924-1943” includes inventories of Modern Paintings, Inc. from 1938 and 1940.

The bulk of this series has been scanned with the exception of one folder of miscellaneous notes and expenses which has not been scanned due to condition.

- Box 357, Folder 1: Statements, "Nouvelle Société" and Georges Seligmann, 1940-1944
- Box 357, Folder 2: Family Loans and Royalties, 1927-1950s
- Box 357, Folder 3: Statements and Notes, Georges Haardt, 1927-1934
Box 357, Folder 4  Statements and Notes, Georges Haardt, 1935-1939
Image(s)

Box 357, Folder 5  Miscellaneous Lists of Sales and Inventory, 1924-1943, undated
Image(s)

Box 357, Folder 6  Miscellaneous Notes and Statements, circa 1930s-1950
Image(s)

Box 357, Folder 7  Miscellaneous Notes and Statements, circa 1930s-1950
Image(s)

Box 357, Folder 8  Miscellaneous Notes and Statements, circa 1930s-1950
Image(s)

Box 357, Folder 9  Miscellaneous Notes and Statements, circa 1930s-1950
Image(s)

Box 357, Folder 10  Miscellaneous Notes, Commissions, 1928-1950, undated
Image(s)

Box 357, Folder 11  Miscellaneous Notes, Expenses, 1925-1938

Box 357, Folder 12  Miscellaneous Notes, Price Quotes, 1927-1944, undated
Image(s)

Box 357, Folder 13  Miscellaneous Notes, Real Estate, 1933-1934
Image(s)

Box 357, Folder 14  Miscellaneous Notes, Bills Not Entered, 1939-1950
Image(s)
Series 8: Contemporary American Department, 1932-1978

10 Linear feet (Boxes 358-381)

This series documents the activities of the Contemporary American Department, a division of Jacques Seligmann & Co. that was established in 1935 to represent young and upcoming American artists. Under the direction of Theresa D. Parker, the department initiated a contemporary American art exhibition program, exposing out-of-town artists to audiences in New York and circulating their work nationwide through loans to other galleries and art institutions.

The department was suspended during World War II but, in the years that followed, resumed its activities with a series of exhibitions featuring work primarily by young artists, many of whom had recently completed military service. Artists sponsored by the department were selected from recommendations made by colleges and art centers and included Kahlil Gibran, Arthur Kraft, Rico Lebrun, and Cleve Gray. Parker continued to operate the department until the late 1970s, when it was closed due to the deteriorating health of Germain Seligman.

This series is organized into five subseries. This bulk of this series has been scanned with the exception of some printed material, some photographs of artwork and a Letterpress of Bills which has not been scanned due to its condition.

- 8.1: Alphabetical Files, 1932-1978, undated
- 8.3: Exhibition of Religious Art, 1944-1964, undated
- 8.4: Loans, 1948-1972, undated

8.1: Alphabetical Files, 1932-1978, undated

This subseries documents many aspects of the department's daily business. Files primarily contain correspondence with artists, galleries, and art institutions and are supplemented by a small number of general subject files that focus on administrative activities, exhibitions, or the department's interest in specific art media. In addition to correspondence, individual files may contain photographs of artists and works of art, financial records, details of exhibitions, shipping and loan records, and printed matter, such as exhibition catalogs and news clippings.

Theresa D. Parker's personal correspondence can be found scattered throughout, in addition to substantial correspondence with several of the artists represented by the department. A portion of the correspondence from the late 1970s concerns the eventual closing of the department.

Files are arranged alphabetically by name or subject. This series has been scanned in entirety.

Box 358, Folder 1  Aach, Herb, 1960-1975, undated
Image(s)

Box 358, Folder 2  American Academy of Arts and Letters, 1973-1975, undated
Image(s)

Box 358, Folder 3  American Federation of Arts, 1950-1952, undated
Image(s)

Box 358, Folder 4  Anliker, Roger, 1949-1974, undated
Series 8: Contemporary American Department
Jacques Seligmann & Co. records
AAA.jacqself

Page 496 of 599

Image(s) includes photos of Anliker

Box 358, Folder 5 Architecture and Sculpture Exhibition (see also Kraft, Arthur), 1953-1955, undated Image(s)

Box 358, Folder 6 Art Commentary on Lynching Exhibition, 1935, undated Image(s)

Box 358, Folder 7 Art for Architecture Project, 1960-1962 Image(s)

Box 358, Folder 8 Art Institute of Chicago, 1949-1951 Image(s)

Box 358, Folder 9 Miscellaneous A, 1946-1977 Image(s)

Box 358, Folder 10 B. A. Frank Gallery, 1971-1977, undated Image(s)

Box 358, Folder 11 Barenberg, Carol, 1962-1965, undated Image(s)

Box 358, Folder 12 Berresford, Virginia (Berresford Gallery), 1961-1975, 1947, undated Image(s)

Box 359, Folder 1 Birmingham Museum of Art, 1951-1974 Image(s)

Box 359, Folder 2 Bob Jones University, 1964-1977 Image(s)

Box 359, Folder 3 Bonpensiere, Luigi, undated Image(s)

Box 359, Folder 4 Bourdelle, Pierre, 1949-1953 Image(s)

Box 359, Folder 5 Brooklyn Museum, 1949-1952 Image(s)

Box 359, Folder 6 Brown, George E., 1961-1965
Box 359, Folder 7  Browning, Colleen, 1962-1968, undated
Image(s)

Box 359, Folder 8  Buffalo Fine Arts Academy, Albright Art Gallery, 1932, 1951-1952
Image(s)

Box 359, Folder 9  Burkert, Robert, 1963
Image(s)

Box 359, Folder 10  Miscellaneous B: Ba - Bi, 1946-1977
Image(s)

Box 359, Folder 11  Miscellaneous B: Bl - Bu, 1946-1977
Image(s)

Box 359, Folder 12  Caravias, Urania P. (Celeste), 1949-1972, undated
Image(s)

Box 359, Folder 13  Cayuga Museum of History and Art, 1949-1951
Image(s)

Box 359, Folder 14  Ceramics, 1960-1964
Image(s)

Box 359, Folder 15  Cincinnati Art Museum, 1949-1953
Image(s)

Box 359, Folder 16  Cleveland Center for the Arts, 1964-1965, undated
Image(s)

Box 359, Folder 17  Collins, Glyn, 1961-1963, undated
Image(s)

Box 360, Folder 1  Columbus Gallery of Fine Arts, 1964-1977, undated
Image(s)

Box 360, Folder 2  Corcoran Gallery of Art, 1948-1964
Image(s)

Box 360, Folder 3  Crafts, 1947-1948
Image(s)

Box 360, Folder 4  Crafts, 1948-1953
Box 360, Folder 5  
Currie, Bruce, 1964-1966, undated, undated

Box 360, Folder 6  
Miscellaneous C: Ca - Cl, 1932-1976

Box 360, Folder 7  
Miscellaneous C: Co - Cu, 1932-1976

Box 360, Folder 8  
Davis, John Hatch, 1949-1972, undated

Box 360, Folder 9  

Box 360, Folder 10  
Dayton Art Institute, 1949-1952, undated

Box 360, Folder 11  
Drumm, Don, 1961

Box 360, Folder 12  
Miscellaneous D: D. - De, 1946-1976, undated

Box 360, Folder 13  
Miscellaneous D: Di - Du, 1946-1976, undated

Box 361, Folder 1  
Eifert, Frank, 1972-1977

Box 361, Folder 2  
Miscellaneous E, 1946-1972

Box 361, Folder 3  
Ferguson, Robert, circa 1956, undated

Box 361, Folder 4  
Finch, Keith, circa 1958, undated

Box 361, Folder 5  
Florsheim, Richard A., 1951-1976, undated

Box 361, Folder 6  
Forsberg, James (Jim), 1949, 1961-1965, undated
Box 361, Folder 7  Franck, Frederick, 1960-1964
Image(s)

Box 361, Folder 8  Franck, Frederick, 1960-1964
Image(s)

Box 361, Folder 9  Miscellaneous F, 1947-1977
Image(s)

Box 361, Folder 10  Gaston, Godfrey O., 1975-1976
Image(s)

Box 361, Folder 11  Gibran, Kahlil, 1958-1959, undated
Image(s)

Box 362, Folder 1  Gibran, Kahlil, 1960-1977, undated
Image(s)

Box 362, Folder 2  Gloeckner, Michiel, 1960-1969, undated
Image(s)

Box 362, Folder 3  Gottlieb, Adolph (see also Graphic Circle), 1948-1963
Image(s)

Box 362, Folder 4  Graphic Circle (see also Gottlieb, Adolph), 1943-1952, undated
Image(s)

Box 362, Folder 5  Graphic Circle (see also Gottlieb, Adolph), 1943-1952, undated
Image(s)

Box 362, Folder 6  Gray, Cleve, 1947-1975, undated
Image(s)
(includes photographs of Gray)

Box 362, Folder 7  Gray, Cleve, 1947-1975, undated
Image(s)

Box 362, Folder 8  Miscellaneous G, 1947-1975
Image(s)

Box 362, Folder 9  Helsmoortel, Robert, 1960-1977, undated
Image(s)

Box 362, Folder 10  Howe, E. Ruth, 1965-1972, undated

Page 499 of 599
Box 362, Folder 11  Miscellaneous H: H. - Ha, 1946-1977
Image(s)

Box 362, Folder 12  Miscellaneous H: He - Hu, 1946-1977
Image(s)

Box 363, Folder 1  J. W. Young (Gallery), 1950-1951
Image(s)

Box 363, Folder 2  Miscellaneous I-J, 1947-1977
Image(s)

Box 363, Folder 3  Kennedy, Doris Wainwright, 1964-1967, undated
Image(s)

Box 363, Folder 4  Kermes, Constantine, 1948-1959, undated
Image(s)
includes photo of Kermes

Box 363, Folder 5  Kermes, Constantine, 1960-1961
Image(s)

Box 363, Folder 6  Kermes, Constantine, 1962
Image(s)

Box 363, Folder 7  Kermes, Constantine, 1963-1964
Image(s)

Box 363, Folder 8  Kermes, Constantine, 1965-1969
Image(s)

Box 363, Folder 9  Kermes, Constantine, 1970-1971
Image(s)

Box 363, Folder 10  Kermes, Constantine, 1972-1976
Image(s)

Box 363, Folder 11  Kraft, Arthur (see also Architecture and Sculpture Exhibition), 1949-1975
Image(s)
includes photo of Kraft

Box 364, Folder 1  Kreindler, Doris, 1963-1976, undated
Image(s)

Box 364, Folder 3  Kupferman, Jacques, 1961-1974, undated
Image(s)

Box 364, Folder 4  Kuphal-Armänen, Mirjam, 1971-1974, undated
Image(s)

Box 364, Folder 5  Kuphal-Armänen, Mirjam, Photographs, circa 1971-circa 1974
Image(s)

Box 364, Folder 6  Miscellaneous K, 1946-1977
Image(s)

Box 364, Folder 7  Landa, Larry, 1960-1975, undated
Image(s)

Box 364, Folder 8  Langseth-Christensen, Richard, 1961-1969, undated
Image(s)

Box 364, Folder 9  Langseth-Christensen, Richard, Photographs, circa 1961-circa 1969
Image(s)

Box 365, Folder 1  Latimer, Ronald (Dharma House), 1949-1961
Image(s)

Lauck, Anthony J. (see University of Notre Dame)

Box 365, Folder 2  Lebrun, Rico, 1948-1959, undated
Image(s)

Box 365, Folder 3  Lebrun, Rico, 1960-1961
Image(s)

Box 365, Folder 4  Lebrun, Rico, 1962
Image(s)

Box 365, Folder 5  Lebrun, Rico, 1963-1964
Image(s)

Box 365, Folder 6  Lebrun, Rico, 1965-1976
Image(s)

Box 365, Folder 7  Lebrun, Rico, Drawings, Records of, circa 1950-circa 1962
Image(s)

Box 365, Folder 8  Lebrun, Rico, Printed Material, 1950, undated
Image(s)

Box 365, Folder 9  Lebrun, Rico, Printed Material, 1951-1962, circa 1976
Image(s)

Box 366, Folder 1  Lebrun, Rico, Photographs, circa 1948-1955, undated
Image(s)
(includes photograph of Lebrun)

Box 366, Folder 2  Lebrun, Rico, Photographs, circa 1948-1955, undated
Image(s)

Box 366, Folder 3  Lehigh University, 1965-1975
Image(s)

Box 366, Folder 4  Lissim, Simon, 1966-1977
Image(s)

Box 366, Folder 5  Miscellaneous L: L. - La, 1947-1978
Image(s)

Box 366, Folder 6  Miscellaneous L: Le - Ly, 1947-1978
Image(s)

Box 366, Folder 7  Magafan, Ethel, 1960-1961, undated
Image(s)

Box 366, Folder 8  Magafan, Ethel, 1962-1963
Image(s)

Box 366, Folder 9  Magafan, Ethel, 1964-1968, undated
Image(s)

Box 367, Folder 1  Malicoat, Philip, 1947-1949
Image(s)

Box 367, Folder 2  McNear, Everett, 1961-1975, undated
Image(s)

Box 367, Folder 3  Meltsner, Paul, 1947, undated
Box 367, Folder 4  Meltsner, Paul, 1947-1949
Image(s)

Box 367, Folder 5  Melville, Grevis, 1971-1976
Image(s)

Box 367, Folder 6  Museum of Modern Art, 1949-1960
Image(s)

Box 367, Folder 7  Miscellaneous M: M. - Mc, 1946-1976
Image(s)

Box 367, Folder 8  Miscellaneous M: Me - Mu, 1946-1976
Image(s)

Box 367, Folder 9  Nash, Katherine, 1952-1976
Image(s)

Box 367, Folder 10  Nash, Katherine, Photos of Nash, undated
Image(s)

Box 367, Folder 11  Nash, Katherine, Photos of Artwork, undated
Image(s)

Box 367, Folder 12  *New Yorker*, 1947-1951, undated, undated
Image(s)

Box 368, Folder 1  Newman, David, 1963-1967, undated
Image(s)

Box 368, Folder 2  Nonveiller, Roberto, 1948-1952
Image(s)

Box 368, Folder 3  Miscellaneous N, 1946-1977
Image(s)

Box 368, Folder 4  O'Sickey, Joseph, 1963-1970, undated
Image(s)
(includes photos of O'Sickey)

Box 368, Folder 5  O'Sickey, Joseph, 1971-1977
Image(s)

Box 368, Folder 6  Miscellaneous O, 1947-1977
Box 368, Folder 7  Paxson, E. S., 1941-1950

Box 368, Folder 8  Peake, Channing (see also Warshaw, Howard), 1956-1960, undated

Box 368, Folder 9  Peake, Channing (see also Warshaw, Howard), 1956-1960, undated

Box 368, Folder 10  Photographs of Contemporary American Department, 1952, undated

Box 368, Folder 11  Pickett, Grace, 1950-1951, undated

Box 368, Folder 12  Pozzatti, Rudy, 1960-1961, undated

Box 368, Folder 13  Pozzatti, Rudy, 1962-1965

Box 369, Folder 1  Provincetown Art Association (see also Witherstine, Donald F.), 1946-1950

Box 369, Folder 2  Publicity, 1946-1947

Box 369, Folder 3  Publicity, 1947-1960

Box 369, Folder 4  Miscellaneous P: Pa - Pe, 1946-1977

Box 369, Folder 5  Miscellaneous P: Ph - Pr, 1946-1977

Box 369, Folder 6  Miscellaneous Q, 1947-1952

Redd, Richard (see Lehigh University)
Box 369, Folder 7  Reed, Alma (Marie A.), 1950
     Image(s)
Box 369, Folder 8  Research Studio, 1947-1952, undated
     Image(s)
Box 369, Folder 9  Rockefeller, Nelson A., 1950
     Image(s)
Box 369, Folder 10 Rolick, Esther G., 1946-1973
     Image(s)
Box 369, Folder 11 Rollins College, 1962-[1965]
     Image(s)
Box 369, Folder 12 Rosenborg, Ralph, 1948-1976
     Image(s)
Box 369, Folder 13 Rudy, Charles, 1962-1967, undated
     Image(s)
Box 370, Folder 1  Miscellaneous R: Ra - Re, 1946-1977
     Image(s)
Box 370, Folder 2  Miscellaneous R: Rh - Ru, 1946-1977
     Image(s)
Box 370, Folder 3  Scarlett, Rolph, 1946-1949, 1973-1974, undated
     Image(s)
Box 370, Folder 4  Seidenberg, Jean, 1960-1964
     Image(s)
Box 370, Folder 5  Seidenberg, Jean, Photographs of Artwork, undated
     Image(s)
     Image(s)
Box 370, Folder 7  Spaeth, Eloise, 1960
     Image(s)
Box 370, Folder 8  Stroh, Earl, 1960-1963

Page 505 of 599
Box 370, Folder 9  Stuempfig, George R. K., 1966-1974, undated
              Image(s)

Box 370, Folder 10 Syracuse University, 1947-1961
              Image(s)

Box 370, Folder 11 Miscellaneous S: S. - Sh, 1946-1975
              Image(s)

Box 370, Folder 12 Miscellaneous S: Si - So, 1946-1975
              Image(s)

Box 370, Folder 13 Miscellaneous S: Sp - Sy, 1946-1975
              Image(s)

Box 371, Folder 1 Tourtelot, Madeline, 1948-1951
              Image(s)

Box 371, Folder 2 Trivigno, Pat, 1960-1961
              Image(s)

Box 371, Folder 3 Trivigno, Pat, 1962-1965
              Image(s)

Box 371, Folder 4 Trivigno, Pat, Photographic Material, 1960, undated
              Image(s)

Box 371, Folder 5 Trivigno, Pat, Printed Material, 1960-1965, undated
              Image(s)

Box 371, Folder 6 Twitty, James, 1963-1975
              Image(s)

Box 371, Folder 7 Twitty, James, 1963-1975
              Image(s)

Box 371, Folder 8 Twitty, James, Photographic Material, 1963, undated
              Image(s)

Box 371, Folder 9 Miscellaneous T, 1947-1977
              Image(s)

Box 372, Folder 1 University of Arkansas, 1948-1951
Box 372, Folder 2  University of Illinois, 1948-1972  Image(s)
Box 372, Folder 3  University of Minnesota, 1951  Image(s)
Box 372, Folder 4  University of Nebraska, 1948-1953  Image(s)
Box 372, Folder 5  University of Notre Dame, 1953-1963, undated  Image(s)
Box 372, Folder 6  University of Notre Dame, 1964-1968  Image(s)
Box 372, Folder 7  University of Notre Dame, 1969-1972  Image(s)
Box 372, Folder 8  University of Notre Dame, 1973  Image(s)
Box 372, Folder 9  University of Notre Dame, 1974  Image(s)  (includes photos of Anthony J. Lauck)
Box 372, Folder 10  University of Notre Dame, 1974-1977  Image(s)
Box 372, Folder 11  Miscellaneous U, 1948-1976  Image(s)
Box 372, Folder 12  Van Gent, Cock, 1947-1948, undated, undated  Image(s)
Box 372, Folder 13  Miscellaneous V, 1947-1974  Image(s)
Box 373, Folder 1  Ward, Lyle E., 1965-1970, undated  Image(s)
Box 373, Folder 2  Warshaw, Howard (see also Peake, Channing), 1950-1964, undated  Image(s)
Box 373, Folder 3  Warshaw, Howard (see also Peake, Channing), 1965-1974
Box 373, Folder 4  Wheat, John, 1960-1973, undated
Box 373, Folder 5  Wheat, John, Photographs of Artwork and Price List, undated
Box 373, Folder 6  Wheat, John, Scrapbook Fragments, 1961-1962
Box 373, Folder 7  Wheeler, Edward Everett, circa 1951-1963
Box 373, Folder 8  Whitney Museum of American Art, 1950-1975
Box 373, Folder 9  Wilson, Stanley, 1945-1948
Box 373, Folder 10  Witherstine, Donald F. (see also Provincetown Art Association), 1946-1949, undated
Box 374, Folder 1  Wolf, Hamilton, 1947-1965
Box 374, Folder 2  Women Artists, (list), undated
Box 374, Folder 3  Miscellaneous W: W. - Wh, 1946-1963
Box 374, Folder 4  Miscellaneous W: Wi - Wo, 1946-1963
Box 374, Folder 5  Zimmerman, Paul, 1960-1963, undated
Box 374, Folder 6  Zimmerman, Paul, 1964
Box 374, Folder 7  Zimmerman, Paul, 1965-1967
Box 374, Folder 8  Zimmerman, Paul, 1968-1970
8.2: Address Book and Record Notebooks, 1955-1970, undated

The address book lists the mailing addresses of clients, lists artists and collectors, and documents business transactions and selling prices of works of art.

The notebooks are arranged in chronological order with handwritten notes scattered throughout. This series has been scanned in entirety.

8.3: Exhibition of Religious Art, 1944-1964, undated

This subseries relates to plans for an exhibition of religious art to be held at the New York gallery on behalf of the General Theological Seminary in New York. The exhibition was canceled by the seminary in 1964 due to lack of funds, despite being in the advanced planning stages. Material primarily comprises printed matter relating to religious art and photographs of works of art, with only one folder of correspondence providing a little documentation of plans for the exhibition.

Records are arranged by document type. The series has been partially scanned; printed matter and photographs of artwork have not been scanned.
8.4: Loans, 1948-1972, undated

This subseries documents loans from the Contemporary American Department to galleries, museums, and other art institutions, such as the Museum of Modern Art, Dayton Art Institute, Corcoran Gallery of Art, American Academy in Rome, and National Academy of Design. The correspondence files provide detailed documentation of loans, including consignment, approval, and shipping records.

Files are arranged in chronological order. This series has been scanned in entirety.

- Box 376, Folder 5  Correspondence, 1948-1950, undated
- Box 376, Folder 6  Correspondence, 1957-1960
- Box 377, Folder 1  Correspondence, 1960-1961
- Box 377, Folder 2  Correspondence, 1961-1962
- Box 377, Folder 3  Correspondence, 1962-1963
- Box 377, Folder 4  Correspondence, 1963-1964
- Box 377, Folder 5  Correspondence, 1964-1965
- Box 377, Folder 6  Correspondence, 1966-1967
- Box 377, Folder 7  Correspondence, 1967-1972


This subseries of financial records includes two account books containing notes on accounts payable and accounts receivable, profits and losses, and commissions; invoices and receipts; and a bound letterpress book of bills from 1947 through 1962.

Records are arranged by type and then chronologically. This series has been scanned in entirety with the exception of Letterpress Book of Bills which has not been scanned due to condition. Blank pages in bound volumes have not been scanned. Consequently there will be gaps in the page numbers of these volumes.

- Box 378, Folder 1  Account Book I, 1934-1937
Box 378, Folder 2  Account Book II, 1934-1936  
Image(s)

Box 378, Folder 3  Account Book III, 1953-1956  
Image(s)

Box 378, Folder 4  Account Book III, 1957-1959  
Image(s)

Box 378, Folder 5  Account Book IV, 1960-1962  
Image(s)

Box 378, Folder 6  Account Book IV, 1963-1965  
Image(s)

Box 378, Folder 7  Account Book IV, 1966-1969  
Image(s)

Box 379, Folder 1  Invoice Book, 1934-1936  
Image(s)

Box 379, Folder 2  Invoices, 1946-1947  
Image(s)

Box 379, Folder 3  Invoices, 1948-1949  
Image(s)

Box 379, Folder 4  Invoices, 1950  
Image(s)

Box 379, Folder 5  Invoices, 1951-1952  
Image(s)

Box 379, Folder 6  Invoices, 1953-1954  
Image(s)

Box 379, Folder 7  Invoices, 1955-1956  
Image(s)

Box 379, Folder 8  Invoices, 1957-1958  
Image(s)

Box 380, Folder 1  Invoices, 1959
<table>
<thead>
<tr>
<th>Box 380, Folder 2</th>
<th>Invoices, 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 380, Folder 3</td>
<td>Invoices, 1961</td>
</tr>
<tr>
<td>Box 380, Folder 4</td>
<td>Invoices, 1962</td>
</tr>
<tr>
<td>Box 380, Folder 5</td>
<td>Invoices, 1963</td>
</tr>
<tr>
<td>Box 380, Folder 6</td>
<td>Invoices, 1964</td>
</tr>
<tr>
<td>Box 380, Folder 7</td>
<td>Invoices, 1965-1966</td>
</tr>
<tr>
<td>Box 380, Folder 8</td>
<td>Invoices, 1967</td>
</tr>
<tr>
<td>Box 380, Folder 9</td>
<td>Invoices, 1968-1969</td>
</tr>
<tr>
<td>Box 381, Folder 1</td>
<td>Invoices, 1970-1971</td>
</tr>
<tr>
<td>Box 381, Folder 2</td>
<td>Invoices, 1972-1973</td>
</tr>
<tr>
<td>Box 381, Folder 3</td>
<td>Invoices, 1974</td>
</tr>
</tbody>
</table>
| Box 381, Folder 4 | Letterpress Book of Bills, 1947-1962  
not scanned due to condition |

16 Linear feet (Boxes 382-416)

In the 1920s César M. de Hauke was introduced by René Seligmann to his cousin, Germain Seligman, head of the American branch of Jacques Seligmann & Co., Inc. Germain Seligman was so impressed by de Hauke's knowledge, interest, and excellent taste in modern art that he decided to help de Hauke set up a new company that would specialize in selling contemporary European and French art in the United States. This was a business venture that Germain Seligman had long wished to try under the auspices of Jacques Seligmann & Co., Inc., but other family members, who were silent partners in the firm, had been reluctant to support the proposition since it was outside the areas within which the company had traditionally dealt.

In 1926 Seligman personally financed the fledgling company, first called International Contemporary Art Company, Inc., and appointed César M. de Hauke its head, but even before the legal documents setting up the company were completed, the name was amended and changed to de Hauke & Co., Inc. Although the bulk of the new company's art purchases for stock took place in Paris and London, the majority of its sales occurred in the United States.

Seligman and de Hauke worked out an agreement that allowed de Hauke both to purchase works of art that he could sell privately within the de Hauke & Co. gallery as well as to purchase works of art for Jacques Seligmann & Co. Ownership of paintings was often shared among various dealers, involving complicated commission transactions upon completion of sales. The two businesses were deeply intertwined, as evidenced by the fact that Jacques Seligmann & Co. financial records include a great deal of de Hauke material and many of de Hauke's records are written on Jacques Seligmann & Co. stationery. De Hauke & Co. also shared addresses with Jacques Seligmann & Co. in New York at 3 East Fifty-first Street and in Paris at 9 Rue de la Paix or 57 Rue Saint-Dominique. By 1927, de Hauke had joined Jacques Seligmann & Co., Inc., as an employee of that firm.

De Hauke worked actively to bring the work of modern French artists to the attention of American buyers, exhibiting works by Pierre Bonnard, Amedeo Modigliani, Odilon Redon, Ker-Xavier Roussel, and Edouard Vuillard. He was equally interested in French School drawings and watercolors, and the scope of his exhibitions also included works by nineteenth-century masters such as Pierre-Auguste Renoir, Paul Cézanne, Edgar Degas, and Georges Seurat. De Hauke was an acknowledged authority on Seurat.

A Perusal of de Hauke & Co. financial records reveals the wide range of its stock, from decorative arts and frames to paintings, sculptures, glassware, ceramics, leather bindings and writing pads, and prints and drawings by some of the most recognizable names in nineteenth- and twentieth-century art. Included in de Hauke & Co.'s inventory were works by notable European artists such as Georges Braque, Paul Cézanne, Jean-Baptiste-Camille Corot, Honoré Daumier, Edgar Degas, Raoul Dufy, Constantin Guys, Fernand Léger, ?douard Manet, Henri Matisse, Amedeo Modigliani, Pablo Picasso, Odilon Redon, Vincent van Gogh, and Edouard Vuillard.

Exceptionally well-known works of art, or studies for these works, are listed among the invoices and ledger books: The Palm by Bonnard; a Portrait of Madame Cézanne (Rewald, Paintings of Paul Cézanne: A Catalogue Raisonné, no. 606); a Self-Portrait, and Bathers (Rewald, Paintings of Paul Cézanne, no. 256) by Cézanne; Irises and Le Zouave by van Gogh; and Portrait of Monsieur Choquet by Renoir.

Even during 1929 and beyond, sales appeared to be brisk despite the general economic downturn. Sales were made to private individuals, such as Lillie P. Bliss, Frank Crowninshield, Duncan Phillips, Henry Reinhardt, Edith Wetmore, and Grenville L. Winthrop. Among the galleries that de Hauke dealt with were Bernheim-Jeune, the Downtown Gallery, and M. Knoedler & Co.

The success that de Hauke & Co. demonstrated in sales helped Germain Seligman to convince other family members of the profitability to be found in modern art, and in 1930 he established Modern Paintings, Inc., as the new modern paintings branch of the New York office. This change led to de
Hauke’s eventual resignation from Jacques Seligmann & Co. in 1931. Legal documents within the series records suggest that the relationship between de Hauke and Seligman had become strained. De Hauke’s financial records after 1931 (with the exception of a few miscellaneous items) are not part of the Jacques Seligmann & Co. records.

The relationship between de Hauke and Germain Seligman continued to deteriorate after World War II, as evidenced by an exchange of letters in Jacques Seligmann & Co., Inc., (Series 9.1.6). Writing from liberated France on November 20, 1944, de Hauke asked Germain Seligman’s help in obtaining a visa to return to the United States. In a letter from New York City, dated March 16, 1945, Germain Seligman replied, refusing sponsorship without giving specific reasons but hinting at concerns over de Hauke’s role in the selling of company property seized by the German forces during the occupation of Paris.

Researchers may especially wish to note the provenance information that can be gleaned from study of the consular invoices, which established the value and authenticity of artworks. De Hauke documented company sales in many ways, including by name of the purchaser, as a daily transaction, and as a consignment. Much overlapping information on sales and provenance can be found in ledgers, invoices, consignment records, consular invoices, and shipping correspondence, so researchers are advised to look in all of these categories to gain a complete perspective on transactions involving specific works of art, individuals, or institutions.

The de Hauke & Co., Inc., series is arranged into 7 subseries. This series has been scanned in entirety with the exception of one item in 9.7. Blank pages in bound volumes have not been scanned so gaps will appear in the the numbering of those volumes.

- 9.1: Correspondence, 1925-1949, undated
- 9.2: Memoranda (Fiches), 1926-1930, undated
- 9.3: Alex Reid & Lefèvre, 1928-1930, undated
- 9.4: Exhibition Files, 1927-1932, undated
- 9.5: Miscellaneous Administrative Files, 1926-1941, undated
- 9.6: Legal Records, 1926-1931, undated

9.1: Correspondence, 1925-1949, undated

De Hauke & Co., Inc., kept extensive correspondence files that were broken down into major groupings similar to those of Jacques Seligmann & Co. There are seven separate sections to this subseries. Bernheim-Jeune Correspondence (Series 9.1.1) includes letters, contracts, and business transactions between de Hauke & Co. and Bernheim-Jeune, a leading European modern art dealer in the period between the wars. The two largest sections of this subseries, Domestic Correspondence (Series 9.1.2) and Foreign Correspondence (Series 9.1.3) reflect the efforts of de Hauke to cultivate and maintain international associates and clients. Museum Correspondence (Series 9.1.4) includes correspondence with art institutions and museums. Correspondence between staff of de Hauke & Co. and staff of Jacques Seligmann & Co. can be found in Inter-Office Correspondence (Series 9.1.5) and Jacques Seligmann & Co. (Series 9.1.6). Correspondence with art magazines and publishers of de Hauke & Co. exhibition announcements and advertisements can be found in Publicity (Series 9.1.7)

9.1.1: Bernheim-Jeune Correspondence, 1926-1930, undated

This subseries consists mainly of typewritten letters with occasional attachments, announcements and invitations, and cablegrams. Correspondence is in French, but the content of the letters appears to reflect the ongoing art dealing transactions between Bernheim-Jeune and de Hauke & Co. Researchers may find particularly interesting a contract that details the 1926 arrangement between de Hauke & Co. and Bernheim-Jeune that entitled de Hauke to serve as its exclusive representative in the United States and Canada. The material is arranged chronologically.
In many of the folders records are in reverse chronological order. This series has been scanned in entirety.

Box 382, Folder 1  Correspondence, 1926
                    Image(s)

Box 382, Folder 2  Correspondence, 1927 January-June
                    Image(s)

Box 382, Folder 3  Correspondence, 1927 July-December
                    Image(s)

Box 382, Folder 4  Correspondence, 1928-1930
                    Image(s)

9.1.2: Domestic Correspondence, 1926-1931, undated

This subseries section includes handwritten and typewritten letters, with occasional attachments and cablegrams, with American clients about works of art, exhibitions, and related art matters.

The correspondence is arranged alphabetically by name of client and is generally in reverse chronological order within folders. This series has been scanned in entirety, with the exception of several folders relating to routine matters such as office equipment.

Box 382, Folder 5  Adee, George Townsend, 1928
                    Image(s)

Box 382, Folder 6  Ainslie Galleries, 1929
                    Image(s)

Box 382, Folder 7  Aldis, Arthur T., 1927-1929
                    Image(s)

Box 382, Folder 8  Alexander, H. S., 1928-1929
                    Image(s)

Box 382, Folder 9  Alexander, Mary L., 1930
                    Image(s)

Box 382, Folder 10 Allen, W. G. Russell, 1927-1930
                    Image(s)

Box 382, Folder 11 Alliance Française de New York, 1927-1929
                    Image(s)

Box 382, Folder 12 Almco Galleries (Art Lamp Manufacturing Co.), 1926-1927, undated
Box 382, Folder 13 American Art Association, 1926-1930, undated Image(s)

Box 382, Folder 14 American Railway Express Co., 1927-1930 Image(s)

Box 382, Folder 15 American Type Founders Co., 1927 Image(s)

Box 382, Folder 16 Amirall, Raymond F., 1926-1927, undated Image(s)

Box 382, Folder 17 Anderson, Karl, 1928-1930 Image(s)

Box 382, Folder 18 Anderson, Mrs. W. J., 1929-1930 Image(s)

Box 382, Folder 19 Arden Studios, 1929 Image(s)

Box 382, Folder 20 Arensberg, Walter, 1929-1930 Image(s)

Box 382, Folder 21 Armour, Allison, II, 1928-1930 Image(s)

Box 382, Folder 22 Art Center, 1926-1928 Image(s)

Box 382, Folder 23 *Art in Industry*, 1927, undated Image(s)

Box 382, Folder 24 Arts and Crafts Club (New Orleans, La.), 1927 Image(s)

Box 382, Folder 25 Arts Council of the City of New York, 1927-1929 Image(s)

Ary, Jean d' (see d'Ary, Jean)

Box 382, Folder 26 Miscellaneous A, 1926-1930, undated
Box 383, Folder 1  Bakwin, Dr. and Mrs. Harry, 1929  Image(s)

Box 383, Folder 2  Balay, Roland, 1928-1929  Image(s)

Box 383, Folder 3  Balzac Galleries, 1929-1930  Image(s)

Box 383, Folder 4  Barney, A. H., 1928-1929  Image(s)

Box 383, Folder 5  Barney, James W., 1927-1930  Image(s)

Box 383, Folder 6  Bartlett, Frederic Clay, 1927-1930  Image(s)

Box 383, Folder 7  Beaux, Ernesta, 1927  Image(s)

Box 383, Folder 8  Bernays, Edward L., 1926, undated  Image(s)

Box 383, Folder 9  Bernays, Edward L., 1927-1930  Image(s)

Box 383, Folder 10  Biddle, George, 1927  Image(s)

Box 383, Folder 11  Bing, Alexander M., 1927-1930  Image(s)

Box 383, Folder 12  Bliss, Mrs. C. N., Jr., 1928-1930  Image(s)

Box 383, Folder 13  Bliss, Lillie P. (Lizzie P.), 1926-1930  Image(s)

Box 383, Folder 14  Blum, Albert, 1926  Image(s)

Box 383, Folder 15  Blumenthal, Mr. and Mrs. George, 1926-1928
Box 383, Folder 16  Bonner, Paul Hyde, 1927-1929
Image(s)
Box 383, Folder 17  Booth, George, 1926-1928
Image(s)
Box 383, Folder 18  Bourdelle, Pierre, 1926-1930
Image(s)
Box 383, Folder 19  Brainos, Mrs. M., 1927-1928
Image(s)
Box 383, Folder 20  Braun, John F., circa 1926-1927
Image(s)
Box 383, Folder 21  Braxton, Harry, 1930
Image(s)
Box 383, Folder 22  Brewster, Walter S., 1927-1930
Image(s)
Box 383, Folder 23  Brixey, Richard D., 1927-1930
Image(s)
Box 383, Folder 24  Brokaw, Clare Boothe (Mrs. George T.), 1927-1930
Image(s)
Box 383, Folder 25  Brown, John Nicholas, 1926-1930
Image(s)
Box 383, Folder 26  Bruce, David K. E., 1927-1930
Image(s)
Box 383, Folder 27  Brummer Gallery, Inc., 1929-1930
Image(s)
Box 383, Folder 28  Brunswig, Lucien and Marguerite, 1930
Image(s)
Box 383, Folder 29  Bryson, Mr. and Mrs. F. G., 1927-1928
Image(s)
Box 383, Folder 30  Bullowa, Mr. and Mrs. Ralph S. M., 1926
<table>
<thead>
<tr>
<th>Box 383, Folder 31</th>
<th>Miscellaneous B: Ba-Bl, 1926-1930, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 383, Folder 32</td>
<td>Miscellaneous B: Bo-Bu, 1926-1930, undated</td>
</tr>
<tr>
<td>Box 384, Folder 1</td>
<td>Capehart, Bernard, 1927-1928</td>
</tr>
<tr>
<td>Box 384, Folder 2</td>
<td>Carpenter, Mr. and Mrs. John Alden, 1927-1929</td>
</tr>
<tr>
<td>Box 384, Folder 3</td>
<td>Central Bureau for Registered Addresses, 1926-1930</td>
</tr>
<tr>
<td>Box 384, Folder 4</td>
<td>Chadbourne, Emily Crane, 1927-1930</td>
</tr>
<tr>
<td>Box 384, Folder 5</td>
<td>Chandler, Mrs. Porter R., 1928-1930</td>
</tr>
<tr>
<td>Box 384, Folder 6</td>
<td>Chase, Fielding (Mrs. J. B.), 1927-1928, undated</td>
</tr>
<tr>
<td>Box 384, Folder 7</td>
<td>Cheney, Ward, 1926-1930</td>
</tr>
<tr>
<td>Box 384, Folder 8</td>
<td>Clark, Mrs. D. Crawford, 1927</td>
</tr>
<tr>
<td>Box 384, Folder 9</td>
<td>Clark, Stephen C., 1926-1930</td>
</tr>
<tr>
<td>Box 384, Folder 10</td>
<td>Clarke, Pierce, 1927-1928</td>
</tr>
<tr>
<td>Box 384, Folder 11</td>
<td>Coburn, Mrs. Lewis L., 1926-1930</td>
</tr>
<tr>
<td>Box 384, Folder 12</td>
<td>Cochran, Gifford, 1928-1929</td>
</tr>
<tr>
<td>Box 384, Folder 13</td>
<td>Codyre, Patrick, 1930</td>
</tr>
</tbody>
</table>
Box 384, Folder 14  Coe, Ralph M., 1926-1929
  Image(s)

Box 384, Folder 15  Compagnie Générale Transatlantique ("The French Line"), 1927-1930
  Image(s)

Box 384, Folder 16  Consulat Général de France, 1926-1927
  Image(s)

Box 384, Folder 17  Crane, Josephine B. (Mrs. W. Murray), 1926-1930
  Image(s)

Box 384, Folder 18  Cross, John, 1926-1927
  Image(s)

Box 384, Folder 19  Crowinshield, Frank, 1926-1930
  Image(s)

Box 384, Folder 20  Miscellaneous C, 1926-1930, undated
  Image(s)

Box 384, Folder 21  Dalton, Henry G., 1928-1929
  Image(s)

Box 384, Folder 22  d'Ary, Jean, 1927-1930
  Image(s)

Box 384, Folder 23  Davis, Howland, 1927
  Image(s)

Box 384, Folder 24  Deeter, Paxton, 1930
  Image(s)

Box 384, Folder 25  Delano, William A., 1927-1930
  Image(s)

Box 384, Folder 26  de Monvel, Bernard Boutet, 1926-1927
  Image(s)

Box 384, Folder 27  Demotte, Inc., 1929-1930
  Image(s)

Box 384, Folder 28  de Vaulchier, Simon, 1927-1930
Box 384, Folder 29  Dewitt Clinton High School, 1929-1930  Image(s)

Box 384, Folder 30  Display Stage Lighting Co., 1927  Image(s)

Box 384, Folder 31  Downtown Gallery, 1927-1930  Image(s)

Box 385, Folder 1  Dows, Olin, 1927-1929  Image(s)

Box 385, Folder 2  Draper, Muriel, 1929-1930  Image(s)

Box 385, Folder 3  Dunbar, Mrs. John, 1927-1929  Image(s)

Box 385, Folder 4  Durand-Ruel, Inc., 1929-1930  Image(s)

Box 385, Folder 5  Miscellaneous D, 1926-1930, undated  Image(s)

Box 385, Folder 6  Eccles, Dr. George W., 1928-1930  Image(s)

Box 385, Folder 7  Miscellaneous E, 1926-1930, undated  Image(s)

Box 385, Folder 8  Fisher, Elizabeth, 1928  Image(s)

Box 385, Folder 9  Franchi Printing Co., 1927-1928  Image(s)

Box 385, Folder 10  Frankl Galleries, 1926-1927  Image(s)

Box 385, Folder 11  Fraser, Charles L., 1927  Image(s)

Box 385, Folder 12  Frederick, Leopold, 1926-1927  Image(s)
Series 9: De Hauke & Co., Inc., Records

Jacques Seligmann & Co. records

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Page 522 of 599

Box 385, Folder 13  Frick Art Reference Library, 1927-1930
Image(s)

Box 385, Folder 14  Fry, John Hemming, 1926-1927
Image(s)

Box 385, Folder 15  Miscellaneous F, 1926-1930, undated
Image(s)

Box 385, Folder 16  Gage Gallery, 1927-1929
Image(s)

Gage, George E. (see Gage Gallery)

Box 385, Folder 17  Galerie Beaux-Arts, 1930
Image(s)

Box 385, Folder 18  Gallatin, Albert E., 1927-1930
Image(s)

Box 385, Folder 19  Genthe, Dr. Arnold, 1926-1929
Image(s)

Box 385, Folder 20  Ginn, Mr. and Mrs. Frank H., 1926-1929
Image(s)

Box 385, Folder 21  Goldsmith, Morton, 1929-1930
Image(s)

Box 385, Folder 22  Goodwin, Phillip L., 1926-1930
Image(s)

Box 385, Folder 23  Goodyear, A. Conger, 1926-1930
Image(s)

Box 385, Folder 24  Gotham Glass Co., 1926-1927
Image(s)

Box 385, Folder 25  Gray, Mr. and Mrs. Henry, 1926-1927
Image(s)

Box 385, Folder 26  Greening, W. S., 1927-1929
Box 385, Folder 27  Guetta, René, 1926-1927
Image(s)

Box 385, Folder 28  Guggenheim, S. R., 1930
Image(s)

Box 385, Folder 29  Miscellaneous G, 1926-1941
Image(s)

Box 386, Folder 1  Hale Desk Co., 1926-1929
Image(s)

Box 386, Folder 2  Hamershlag, Mr. and Mrs. Robert J., 1930
Image(s)

Box 386, Folder 3  Hare & Coolidge, 1927-1928, undated
Image(s)

Box 386, Folder 4  Harriman, Marie (Mrs. William Averell), 1926-1930
Image(s)

Box 386, Folder 5  Harrison, William Preston, 1927-1930
Image(s)

Box 386, Folder 6  Haupt, Erik G., 1926-1930
Image(s)

Box 386, Folder 7  Havermeyer, Mrs. Horace O., 1927-1928
Image(s)

Box 386, Folder 8  Haven, Mrs. J. W., 1927-1929
Image(s)

Box 386, Folder 9  Henry Gallery, University of Washington, 1927-1928
Image(s)

Box 386, Folder 10  Henry Reinhardt & Son (Reinhardt Galleries), 1928-1930
Image(s)

Box 386, Folder 11  Hirsch, Mr. and Mrs. J. W., 1930
Image(s)

Box 386, Folder 12  Hirschland, Dr. F. H., 1927-1929

Image(s)
Box 386, Folder 13  Hochschild, Mrs. Walther, 1929-1930
Image(s)

Box 386, Folder 14  Hodges, Mrs. Glenn, 1926-1928
Image(s)

Box 386, Folder 15  Hofer, Mrs. Charles F., 1926-1927
Image(s)

Box 386, Folder 16  Hofer, Philip, 1927-1930
Image(s)

Box 386, Folder 17  Holabird, John A., 1928-1929
Image(s)

Box 386, Folder 18  Holl, George E., 1926-1927
Image(s)

Box 386, Folder 19  Holmes Protective Co., 1926-1930, undated
not scanned

Box 386, Folder 20  Holston, William H., 1928-1930
Image(s)

Box 386, Folder 21  Hooven Letters, 1928-1930, undated
Image(s)

Box 386, Folder 22  Horter, Earl, 1927-1930
Image(s)

Box 386, Folder 23  Hoyt, Charles B., 1928-1930
Image(s)

Box 386, Folder 24  Hudson, Elizabeth, 1927-1928
Image(s)

Box 386, Folder 25  Huntington, Margaret W., 1928, undated
Image(s)

Box 386, Folder 26  Miscellaneous H, 1926-1930, undated
Image(s)

Box 386, Folder 27  Ingersoll, R. Sturgis, 1929-1930
Box 386, Folder 28 Insurance Company of North America, 1940
Image(s)

Box 386, Folder 29 Miscellaneous I, 1926-1929
Image(s)

Box 386, Folder 30 J. G. Valiant Co., 1927-1928
Image(s)

Box 386, Folder 31 J. Merritt Malloney's Gallery, 1928-1929
Image(s)

Box 386, Folder 32 Jennings, Oliver B., 1930
Image(s)

Box 386, Folder 33 Jewett, Rutger Bleeker, 1927-1928
Image(s)

Box 386, Folder 34 Johnson, Chester H., 1926-1928
Image(s)

Box 386, Folder 35 Jordan Marsh Co., 1928, undated
Image(s)

Box 386, Folder 36 Miscellaneous J, 1926-1930
Image(s)

Box 387, Folder 1 Kaufmann, Edgar J., 1928-1929
Image(s)

Box 387, Folder 2 Kerrigan, Mrs. J. J., 1928-1930
Image(s)

Box 387, Folder 3 King, Ethel (see Russell, Mrs. Charles H., Jr.)

Box 387, Folder 4 King, Mrs. Frederic Rhinelander, 1928-1929
Image(s)

Box 387, Folder 5 Kraushaar, C. W., 1928-1929
<table>
<thead>
<tr>
<th>Box 387, Folder 6</th>
<th>Miscellaneous K, 1926-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 387, Folder 7</td>
<td>L. Alavoine &amp; Co., 1928-1930</td>
</tr>
<tr>
<td>Box 387, Folder 8</td>
<td>Labaudt, Lucien, 1930</td>
</tr>
<tr>
<td>Box 387, Folder 9</td>
<td>Lamb, Cathbert (Mrs. William F.), 1927-1929</td>
</tr>
<tr>
<td>Box 387, Folder 10</td>
<td>Lamb, Paul, 1929-1930</td>
</tr>
<tr>
<td>Box 387, Folder 11</td>
<td>Lane, James, 1926-1930</td>
</tr>
<tr>
<td>Box 387, Folder 12</td>
<td>Lee, Mrs. Charles T., 1929</td>
</tr>
<tr>
<td>Box 387, Folder 13</td>
<td>Levy, Edgar A., 1927</td>
</tr>
<tr>
<td>Box 387, Folder 14</td>
<td>Levy, Harriet L., 1927-1930</td>
</tr>
<tr>
<td>Box 387, Folder 15</td>
<td>Lewisohn, Adolph and Samuel A., 1926-1930</td>
</tr>
<tr>
<td>Box 387, Folder 16</td>
<td>Lichtenstein, Mrs. Harry, 1928-1930</td>
</tr>
<tr>
<td>Box 387, Folder 17</td>
<td>Liebman, Mrs. Charles J., 1926-1930</td>
</tr>
<tr>
<td>Box 387, Folder 18</td>
<td>Lord &amp; Taylor, 1926</td>
</tr>
<tr>
<td>Box 387, Folder 19</td>
<td>Lorillard, Pierre, 1928-1930</td>
</tr>
<tr>
<td>Box 387, Folder 20</td>
<td>Lovet-Lorski, Boris, 1927, undated</td>
</tr>
<tr>
<td>Box 387, Folder 21</td>
<td>Miscellaneous L, 1926-1930</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Box 387, Folder 22</td>
<td>M. Knoedler &amp; Co., Inc., 1928-1930</td>
</tr>
<tr>
<td>Box 387, Folder 23</td>
<td>Martin, Mrs. George A., 1929-1930</td>
</tr>
<tr>
<td>Box 387, Folder 24</td>
<td>Mason, Stevens T., 1928</td>
</tr>
<tr>
<td>Box 387, Folder 25</td>
<td>McCall, Ted C., 1926-1927</td>
</tr>
<tr>
<td>Box 387, Folder 26</td>
<td>McClees Galleries, 1930</td>
</tr>
<tr>
<td>Box 387, Folder 27</td>
<td>McKean, Mrs. Q. A. Shaw, 1929-1930, undated</td>
</tr>
<tr>
<td>Box 387, Folder 28</td>
<td>McKnight, Mrs. William F., 1928-1929</td>
</tr>
<tr>
<td>Box 387, Folder 29</td>
<td>Meindl, Konrad, 1927-1928</td>
</tr>
<tr>
<td>Box 387, Folder 30</td>
<td>Metcalf, Thomas, 1926-1930</td>
</tr>
<tr>
<td>Box 387, Folder 31</td>
<td>Millet, Mrs. Stephen, 1926-1929</td>
</tr>
<tr>
<td>Box 387, Folder 32</td>
<td>Moffet, Douglas, 1927-1929</td>
</tr>
<tr>
<td>Box 387</td>
<td>Monvel, Bernard Boutet de (see de Monvel, Bernard Boutet)</td>
</tr>
<tr>
<td>Box 388, Folder 1</td>
<td>Morton, Joseph S., 1926-1927</td>
</tr>
<tr>
<td>Box 388, Folder 2</td>
<td>Muller, Burton, 1928-1930</td>
</tr>
</tbody>
</table>
Box 388, Folder 3  Murphy, Mrs. J. B., 1928-1929
Box 388, Folder 4  Miscellaneous M, 1926-1930
Box 388, Folder 5  Netcher, Mr. and Mrs. Charles N., 1927-1930
Box 388, Folder 6  New York Public Library, 1928-1930
Box 388, Folder 7  New York Telephone Company, 1926-1930
Box 388, Folder 8  New York University, 1926-1930
Box 388, Folder 9  Miscellaneous N, 1926-1930
Box 388, Folder 10  Oakland Art Gallery, 1930
Box 388, Folder 11  O'Brien, Mrs. Edmond, 1926-1927
Box 388, Folder 12  Osborne, Sidney, 1928-1930
Box 388, Folder 13  Miscellaneous O, 1926-1930
Box 388, Folder 14  P. E. Guerin, 1926-1927
Box 388, Folder 15  Pach, Walter, 1926-1927
Box 388, Folder 16  Paine, Robert Treat, II, 1927-1930
Box 388, Folder 17  Parker, Mrs. Inez E., 1928-1930
<table>
<thead>
<tr>
<th>Box 388, Folder 18</th>
<th>Parsons, Mary, 1929-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 388, Folder 19</td>
<td>Pascin, Jules, 1927-1928</td>
</tr>
<tr>
<td>Box 388, Folder 20</td>
<td>Pepper, Charles H., 1930, undated</td>
</tr>
<tr>
<td>Box 388, Folder 21</td>
<td>Pepper, Stephen C., 1929-1930</td>
</tr>
<tr>
<td>Box 388, Folder 22</td>
<td>Phillips, Duncan and Phillips Memorial Gallery, 1926-1927</td>
</tr>
<tr>
<td>Box 388, Folder 23</td>
<td>Phillips, Duncan and Phillips Memorial Gallery, 1928-1930</td>
</tr>
<tr>
<td>Box 388, Folder 24</td>
<td>Pollack, Mrs. Fan, 1926-1927</td>
</tr>
<tr>
<td>Box 388, Folder 25</td>
<td>Porter, Mr. and Mrs. George F., 1926</td>
</tr>
<tr>
<td>Box 388, Folder 26</td>
<td>Print Club of Philadelphia, 1930</td>
</tr>
<tr>
<td>Box 388, Folder 27</td>
<td>Miscellaneous P, 1926-1930</td>
</tr>
<tr>
<td>Box 388, Folder 28</td>
<td>Miscellaneous Q, 1930</td>
</tr>
<tr>
<td>Box 389, Folder 1</td>
<td>R. H. Macy &amp; Co., 1927</td>
</tr>
<tr>
<td>Box 389, Folder 2</td>
<td>Redmond, Mrs. H. S., 1927-1928</td>
</tr>
<tr>
<td>Box 389, Folder 3</td>
<td>Redmond, Mr. and Mrs. J. L., 1926-1929</td>
</tr>
<tr>
<td>Box 389</td>
<td>Reinhardt Galleries (see Henry Reinhardt &amp; Son)</td>
</tr>
</tbody>
</table>
Box 389, Folder 4  Remington Rand International, 1926-1930
not scanned

Box 389, Folder 5  Richards, Charles R., 1926-1927
Image(s)

Box 389, Folder 6  Robineau, Adelaide A., 1926-1927
Image(s)

Box 389, Folder 7  Rockefeller, Mrs. John D., Jr., 1929-1930
Image(s)

Box 389, Folder 8  Rose, Mrs. A. L., 1928-1929
Image(s)

Box 389, Folder 9  Rose & Paskus, 1926-1930
Image(s)

Box 389, Folder 10  Rothbart, Albert, 1926-1930
Image(s)

Box 389, Folder 11  Russell, Mrs. Charles H., Jr. (née Ethel King), 1927-1930
Image(s)

Box 389, Folder 12  Ryerson, Martin A., 1927-1929
Image(s)

Box 389, Folder 13  Miscellaneous R, 1926-1928, undated
Image(s)

Box 389, Folder 14  Sachs, Mrs. Arthur, 1926-1929
Image(s)

Box 389, Folder 15  Sachs, Howard, 1927-1930
Image(s)

Box 389, Folder 16  Sachs, Maurice, 1929-1930
Image(s)

Box 389, Folder 17  Sachs, Mr. and Mrs. Walter E., 1926-1929
Image(s)

Box 389, Folder 18  Saklatwalla, B. D., 1928-1930
Image(s)

Box 389, Folder 19  Saks & Co., 1926-1929
Image(s)

Box 389, Folder 20  Salinger, Jehanne Biétry, 1929-1930
Image(s)

Box 389, Folder 21  Satyr Book Shop, 1926-1927
Image(s)

Box 389  Scheyer, Galka E. (see Oakland Art Gallery)

Box 389, Folder 22  Schwartz, Morton L., 1928-1929
Image(s)

Box 389, Folder 23  Schwarzenbach, Mrs. Robert, 1929
Image(s)

Box 389, Folder 24  Scott, Stevenson, 1927
Image(s)

Box 389, Folder 25  Seeley, Mrs. S. Ward, 1927-1928
Image(s)

Box 389, Folder 26  Seligmann, René, 1928-1930
Image(s)

Box 389, Folder 27  Seydel, L. Victor, 1927
Image(s)

Box 389, Folder 28  Sheridan, J. M., 1930
Image(s)

Box 389, Folder 29  Signer, Marjorie, 1928-1929
Image(s)

Box 390, Folder 1  Sinsheimer, Alexander L., 1927-1930
Image(s)

Box 390, Folder 2  Slade, George T., 1926
Image(s)

Box 390, Folder 3  Spaulding, John T., 1926-1930
Image(s)

Box 390, Folder 4  Speiser & Speiser, 1927-1930
Box 390, Folder 5  Springer, Nelson Junius, 1927-1928
Image(s)

Box 390, Folder 6  Springfield Printing and Binding Co., 1930
Image(s)

Box 390, Folder 7  Stein, Charles F., Jr., 1929
Image(s)

Box 390, Folder 8  Stern, Mrs. Benjamin, 1927-1931, undated
Image(s)

Box 390, Folder 9  Stillman, C. C., 1926
Image(s)

Box 390, Folder 10  Stone, Maurice L., 1926-1930
Image(s)

Box 390, Folder 11  Sturges, Dorothy, 1927-1930
Image(s)

Box 390, Folder 12  Sturberg, Mrs. William, 1926
Image(s)

Box 390, Folder 13  Miscellaneous S, Sa-Sp, 1926-1930
Image(s)

Box 390, Folder 14  Miscellaneous S, St, 1926-1930
Image(s)

Box 390, Folder 15  Telling, Elisabeth, 1928-1929, undated
Image(s)

Box 390, Folder 16  Town Hall Club, 1930
Image(s)

Box 390, Folder 17  Trimble, J. H., 1927
Image(s)

Box 390, Folder 18  Turner, Francis M., Jr., 1928
Image(s)

Box 390, Folder 19  Tyson, Carroll S., Jr., 1926-1930
<table>
<thead>
<tr>
<th>Box 390, Folder 20</th>
<th>Miscellaneous T, 1926-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 390, Folder 21</td>
<td>Miscellaneous U, 1926-1930</td>
</tr>
<tr>
<td>Box 390, Folder 22</td>
<td>Valentine Gallery, 1927-1929</td>
</tr>
<tr>
<td>Box 390, Folder 23</td>
<td>Van Beuren, M. M., 1927</td>
</tr>
<tr>
<td>Box 390, Folder 24</td>
<td>Van Gerbig, Mrs. Earend, 1926-1927</td>
</tr>
<tr>
<td>Box 390</td>
<td>Vaulchier, Simon de (see de Vaulchier, Simon)</td>
</tr>
<tr>
<td>Box 390, Folder 25</td>
<td>Miscellaneous V, 1926-1930</td>
</tr>
<tr>
<td>Box 390, Folder 26</td>
<td>Warren, Mrs. James C., 1928-1929</td>
</tr>
<tr>
<td>Box 390, Folder 27</td>
<td>Watson, Mr. and Mrs. James Sibley, 1926-1929</td>
</tr>
<tr>
<td>Box 390, Folder 28</td>
<td>Weeks, Carl, 1926-1930</td>
</tr>
<tr>
<td>Box 390, Folder 29</td>
<td>Weil, Milton, 1930</td>
</tr>
<tr>
<td>Box 390, Folder 30</td>
<td>Weir, Dorothy, 1926-1927</td>
</tr>
<tr>
<td>Box 390, Folder 31</td>
<td>Wetmore, Edith, 1926-1930</td>
</tr>
<tr>
<td>Box 391, Folder 1</td>
<td>Weyhe, E., 1927-1930</td>
</tr>
<tr>
<td>Box 391, Folder 2</td>
<td>White, Lawrence Grant, 1927-1930</td>
</tr>
<tr>
<td>Box 391, Folder 3</td>
<td>White, Mr. and Mrs. Samuel S., III, 1928-1930</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Box 391, Folder 4</td>
<td>Wiborg, Mary Hoyt, 1927-1930</td>
</tr>
<tr>
<td>Box 391, Folder 5</td>
<td>Wildenstein &amp; Co., 1927-1929</td>
</tr>
<tr>
<td>Box 391, Folder 6</td>
<td>William Macbeth, Inc., 1928-1929</td>
</tr>
<tr>
<td>Box 391, Folder 7</td>
<td>Williams, Lewis B., 1927-1929</td>
</tr>
<tr>
<td>Box 391, Folder 8</td>
<td>Winston, Norman K., 1927-1929</td>
</tr>
<tr>
<td>Box 391, Folder 9</td>
<td>Winthrop, Grenville L., 1927-1930</td>
</tr>
<tr>
<td>Box 391, Folder 10</td>
<td>Wolf, Hamilton A., 1927-1930</td>
</tr>
<tr>
<td>Box 391, Folder 11</td>
<td>Wolfe, W. Béran, 1928-1929, undated</td>
</tr>
<tr>
<td>Box 391, Folder 12</td>
<td>Woollcott, Alexander, 1929</td>
</tr>
<tr>
<td>Box 391, Folder 13</td>
<td>Worcester, Charles H., 1928-1930</td>
</tr>
<tr>
<td>Box 391, Folder 14</td>
<td>Wright, Thomas B., 1928-1930</td>
</tr>
<tr>
<td>Box 391, Folder 15</td>
<td>Miscellaneous W, 1926-1930</td>
</tr>
<tr>
<td>Box 391, Folder 16</td>
<td>Miscellaneous Y, 1928-1929, undated</td>
</tr>
<tr>
<td>Box 391, Folder 17</td>
<td>Zabel, Morton Dauwen, 1928-1930</td>
</tr>
</tbody>
</table>
9.1.3: Foreign Correspondence, 1925-1940, undated

This subseries section includes handwritten and typewritten letters, with occasional attachments and cablegrams, with European clients about works of art, exhibitions, and related art matters. The correspondence is arranged alphabetically by name of client, and is generally in reverse chronological order within folders. This series has been scanned in entirety.

Box 391, Folder 18  Anet, Claude, 1926-1930
  Image(s)

Box 391, Folder 19  Aron, Jean, 1926-1929, undated
  Image(s)

  Art et Décoration (see Editions Albert Lévy)

Box 391, Folder 20  Arthur Tooth & Sons, Ltd., 1928-1930
  Image(s)

Box 391, Folder 21  Arts et Métiers Graphiques, 1929-1930
  Image(s)

Box 391, Folder 22  Asselin, Maurice, 1926-1928
  Image(s)

Box 391, Folder 23  Association Française d'Expansion et d'Exchanges Artistiques, 1925-1930
  Image(s)

Box 391, Folder 24  Avila, 1926-1930
  Image(s)

Box 391, Folder 25  Miscellaneous A, 1926-1930, undated
  Image(s)

Box 391, Folder 26  Barbizon House, 1928
  Image(s)

Box 391, Folder 27  Bassiano, Princesse, 1928-1930
  Image(s)

Box 391, Folder 28  Baudoin, Henri, 1929-1930
  Image(s)

Box 391, Folder 29  Beauregard, Comte Max de, 1926-1927, undated
Image(s)

Box 391, Folder 30  Beauvais, 1929
Image(s)

Box 391, Folder 31  Bellier, Alphonse, 1926-1930
Image(s)

Box 391, Folder 32  Bénard, Georges, 1928-1930
Image(s)

Box 391, Folder 33  Bernard, Joseph, 1926-1928
Image(s)

Box 392, Folder 1  Bernheim, Georges, 1927-1930
Image(s)

Box 392, Folder 2  Besson, Georges, 1930
Image(s)

Box 392, Folder 3  Bignou, Etienne, 1927-1930
Image(s)

Box 392, Folder 4  Bilis, Marc, 1929
Image(s)

Box 392, Folder 5  Bing & Grondahls, 1926-1927
Image(s)

Box 392, Folder 6  Blot, Jacques, 1928-1930
Image(s)

Box 392, Folder 7  Blumenthal, Florence (Mrs. George), 1926
Image(s)

Box 392, Folder 8  Bonfils, Robert, 1927
Image(s)

Box 392, Folder 9  Bonger, André, 1928-1930
Image(s)

Box 392, Folder 10  Bonnard, Pierre, 1926-1930
Image(s)

Box 392, Folder 11  Botte, Paul, 1930
Image(s)

Box 392, Folder 12  Bouche, Georges, 1926-1927
Image(s)

Box 392, Folder 13  Brame, Hector and Paul, 1929-1930
Image(s)

Brandt, Edgar (see Maison Brandt)

Box 392, Folder 14  Brooks, Alder, 1929-1930
Image(s)

Box 392, Folder 15  Bureau International des Arts Français, 1928-1929
Image(s)

Box 392, Folder 16  Burie, André, 1926-1927
Image(s)

Box 392, Folder 17  Miscellaneous B, 1926-1940
Image(s)

Box 392, Folder 18  Les Cadres, 1930
Image(s)

Box 392, Folder 19  Carlu, Jean, 1930
Image(s)

Box 392, Folder 20  Cartier, Inc., 1928
Image(s)

Box 392, Folder 21  Casalis, Dr. H. A., 1928
Image(s)

Box 392, Folder 22  Cassirer, Paul, 1929-1930
Image(s)

Box 392, Folder 23  Cayeux, Robert, 1927-1930
Image(s)

Box 392, Folder 24  Ceria, Edmond, 1927-1928
Image(s)

Box 392, Folder 25  Cézanne, Mme. Paul, 1930
Box 392, Folder 26  Chadourne, Paul, 1928-1930  Image(s)

Box 392, Folder 27  Chapius, Charles and Marcel Coince, 1929-1930  Image(s)

Box 392, Folder 28  Chassé, Charles, 1929  Image(s)

Box 392, Folder 29  Chouanard, Emile, 1926  Image(s)

Box 392, Folder 30  Christie, Manson & Woods, Ltd. (Christie's), 1927-1929  Image(s)

Box 392, Folder 31  Churchill, Lord Ivor Spencer, 1929-1930  Image(s)

Box 392, Folder 32  Cléret, A., 1928  Image(s)

Box 392, Folder 33  Coquiot, Mauricia-Gustave, 1928  Image(s)

Box 392, Folder 34  Cornille & Cie, 1926-1928  Image(s)

Box 392, Folder 35  Cournault, Etienne, 1929-1930, undated  Image(s)

Box 392, Folder 36  Courtin, Georges, 1927  Image(s)

Box 392, Folder 37  Cros, Jean, 1926  Image(s)

Box 392, Folder 38  Miscellaneous C, 1926-1930  Image(s)

    Danthon, G. (see Galerie Haussman)

Box 393, Folder 1  Decoeur, Emile, 1926
| Box 393, Folder 2 | Decorchmont, F., 1926 |
| Box 393, Folder 3 | de Félice, Mlle., 1927-1930 |
| Box 393, Folder 4 | de Frenne, Ernest, 1928 |
| Box 393, Folder 5 | de la Faille, J. B., 1927-1930 |
| Box 393, Folder 6 | de Miré, Georges, 1930, undated |
| Box 393, Folder 7 | Dilly, A. C., 1926-1928 |
| Box 393, Folder 8 | Documents, 1929-1930 |
| Box 393, Folder 9 | Donop de Mouchy, le Baron, 1928-1929 |
| Box 393, Folder 10 | Draeger Frères, 1926-1930 |
| Box 393, Folder 11 | Drian, H., 1926-1927 |
| Box 393, Folder 12 | Dufrenoy, 1927 |
| Box 393, Folder 13 | Dunand, Jean, 1926-1927 |
| Box 393, Folder 14 | Dunoyer de Segonzac, André, 1926-1930 |
| Box 393, Folder 15 | Duval, Mme. Raoul (née Renée Vautier), 1926-1929 |
| Box 393, Folder 16 | Miscellaneous D, 1926-1930, undated |
Box 393, Folder 17  Editions Albert Lévy, 1926-1928
Box 393, Folder 18  Editions Cahiers d'Art, 1928-1930
Box 393, Folder 19  Editions des Quatre Chemins, 1929-1930
Box 393, Folder 20  Effort Moderne, 1930
Box 393, Folder 21  Einstein, Carl, 1929-1930
Box 393, Folder 22  Exposition Permanente des Oeuvres de R. Lalique, 1926
Box 393, Folder 23  Miscellaneous E, 1928-1930
Box 393, Folder 24  Fénéon, Felix, 1927-1930
Box 393, Folder 25  Flechtheim, Alfred, 1927-1930
Box 393, Folder 26  Fried, A., 1929, undated
Box 393, Folder 27  Miscellaneous F, 1926-1930
Box 393, Folder 28  Galerie A. G. Fabre, 1928-1929
Box 393, Folder 29  Galerie Barbazanges, 1927-1929
Galerie Bernier, 1928-1930
Box 393, Folder 30

Galerie Caspari, 1929-1930
Box 393, Folder 31

Galerie Colette Weil, 1927-1928
Box 393, Folder 32

Galerie d'Art Contemporain, 1927-1929
Box 393, Folder 33

Galerie d'Art du Montparnasse, 1928-1929
Box 393, Folder 34

Galerie Dru, 1927-1930, undated
Box 393, Folder 35

Galeries Druet, 1927-1930
Box 393, Folder 36

Galerie Edgar Brandt (see Maison Brandt)

Galerie Haussmann, 1926-1930
Box 394, Folder 1

Galerie Hebrard, 1926-1929
Box 394, Folder 2

Galerie Granoff, 1927-1929
Box 394, Folder 3

Galerie Marcel Bernheim, 1926-1930
Box 394, Folder 4

Galerie Matthiesen, 1927-1929
Box 394, Folder 5

Galerie Percier, 1926-1930
Box 394, Folder 6

Galerie Pierre, 1927-1930
Box 394, Folder 7
Image(s)

Box 394, Folder 8  Galerie Sèvres, 1930
Image(s)

Box 394, Folder 9  Galerie Simon, 1928-1930
Image(s)

Box 394, Folder 10 Galerie Van Leer, 1927, undated
Image(s)

Box 394, Folder 11 Galerie Vignon, 1930
Image(s)

Box 394, Folder 12 Galerie Vildrac, 1928
Image(s)

Box 394, Folder 13 Galerie Zak, 1927-1929, undated
Image(s)

Box 394, Folder 14 Galerien Thannhauser, 1927-1930
Image(s)

Box 394, Folder 15 Gauthier, R., 1928-1930
Image(s)

Box 394, Folder 16 Giafferri, Paul Louis de, 1928-1929
Image(s)

Box 394, Folder 17 Girard, Charles, 1926-1929
Image(s)

Box 394, Folder 18 Gold, Alfred, 1928-1930
Image(s)

Box 394, Folder 19 Gordon, Jan, 1929
Image(s)

Box 394, Folder 20 Grassoreille, Mlle. H., 1929-1930
Image(s)

Box 394, Folder 21 Gronkowski, Camille, 1926-1930
Image(s)

Box 394, Folder 22 Grosvallet, Edouard, 1928-1930
Box 394, Folder 23  Groult, Nicole, 1926, undated

Box 394, Folder 24  Guérin, M. and Mme. Eugène, 1929-1930

Box 394, Folder 25  Guillaume, Paul, 1928-1930

Box 394, Folder 26  Guiot, Marcel, 1925-1928, undated

Box 394, Folder 27  Gumsaragan, T., 1927-1928

Box 394, Folder 28  Miscellaneous G, 1926-1940, undated

Box 394, Folder 29  Halicka, Alice, 1929, undated

Box 394, Folder 30  Hayden, Henri, 1927-1928

Box 395, Folder 1  Heniot, Enrique L., 1929-1930

Box 395, Folder 2  Hessel, Joseph, 1926-1930

Box 395, Folder 3  Horizons de France, 1930

Box 395, Folder 4  Houbre, Robert, 1929

Box 395, Folder 5  Miscellaneous H, 1927-1930

Hodebert (see Galerie Barbazanges)

Imprimerie Crété (see Revue de la Femme)

Independent Gallery (see Turner, Percy M.)
Box 395, Folder 6  Iser, 1927
Image(s)

Box 395, Folder 7  Miscellaneous I, 1930
Image(s)

Box 395, Folder 8  Jester, Ralph, 1927
Image(s)

Box 395, Folder 9  Joyant, 1930
Image(s)

Box 395, Folder 10  Jumel, Lily, 1926-1930
Image(s)

Box 395, Folder 11  Miscellaneous J, 1926-1930
Image(s)

Box 395, Folder 12  Kann, Alphonse, 1930
Image(s)

Box 395, Folder 13  Kapferer, Marcel, 1928-1930
Image(s)

Box 395, Folder 14  Kelekian, Dikran Khan, 1929-1930
Image(s)

Keller, René (see Galerie Barbazanges)

Box 395, Folder 15  Klinkhardt & Biermann, 1929
Image(s)

Box 395, Folder 16  Klostermann, Paul, 1930
Image(s)

Box 395, Folder 17  Miscellaneous K, 1926-1930
Image(s)

Box 395, Folder 18  Lacroix, Boris Jean, 1929
Image(s)

Box 395, Folder 19  Lair Dubreuil, F., 1928-1930
Image(s)

Lalique (see Exposition Permanente des Oeuvres de R. Lalique)
<table>
<thead>
<tr>
<th>Box 395, Folder 20</th>
<th>Lauzerte, Raymond, 1926-1929</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 21</td>
<td>Lebel, Robert, 1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 22</td>
<td>Ledoux, Picard, 1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 23</td>
<td>Le Garrec, Maurice, 1925-1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 24</td>
<td>Léger, Fernand, 1930</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 25</td>
<td>Legrain, Pierre, 1926-1927</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 26</td>
<td>Legrain, Pierre, 1928-1930</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 27</td>
<td>Leicester Galleries (Ernest Brown &amp; Phillips), 1926-1930</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 395, Folder 28</td>
<td>Lemare, Paul, 1926-1927</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 396, Folder 1</td>
<td>Lerolle, Guillaume, 1927, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Le Service Typographique (see Horizons de France)</td>
</tr>
<tr>
<td></td>
<td>Lévy, Albert (see Editions Albert Lévy)</td>
</tr>
<tr>
<td>Box 396, Folder 2</td>
<td>Lévy, Gaston, 1930</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 396, Folder 3</td>
<td>Librairie de France, 1928-1930</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 396, Folder 4</td>
<td>Librairie Jean Schemit, 1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 396, Folder 5</td>
<td>Librairie Larousse, 1927-1930</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 396, Folder 6</td>
<td>Librairies Flammarion, 1929-1930</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Box 396, Folder 7</td>
<td>Linossier, Claudius, 1926-1927</td>
</tr>
<tr>
<td>Box 396, Folder 8</td>
<td>Lurçat, Jean, 1927-1929, undated</td>
</tr>
<tr>
<td>Box 396, Folder 9</td>
<td>Miscellaneous L, 1926-1930</td>
</tr>
<tr>
<td>Box 396, Folder 10</td>
<td>M. Goldschmidt &amp; Co., 1930, undated</td>
</tr>
<tr>
<td>Box 396, Folder 11</td>
<td>Mainssieux, L., 1927-1928</td>
</tr>
<tr>
<td>Box 396, Folder 12</td>
<td>Maisch, H. D., 1926</td>
</tr>
<tr>
<td>Box 396, Folder 13</td>
<td>Maison Brandt, 1925-1927</td>
</tr>
<tr>
<td>Box 396, Folder 14</td>
<td>Maison Linet, 1928-1930</td>
</tr>
<tr>
<td>Box 396, Folder 15</td>
<td>Mans, Emile, 1928-1930</td>
</tr>
<tr>
<td>Box 396, Folder 16</td>
<td>Marcoussis, Louis, 1927-1930</td>
</tr>
<tr>
<td>Box 396, Folder 17</td>
<td>Mare, André, 1927</td>
</tr>
<tr>
<td>Box 396, Folder 18</td>
<td>Marinot, Maurice, 1926-1929</td>
</tr>
<tr>
<td>Box 396, Folder 19</td>
<td>Marseille, León, 1927-1929</td>
</tr>
<tr>
<td>Box 396, Folder 20</td>
<td>Marx, Claude Roger, 1927-1930</td>
</tr>
</tbody>
</table>
Box 396, Folder 21  Maugham, Mrs. Somerset, 1928
Image(s)

Box 396, Folder 22  Mayodon, Jean, 1926-1927, undated
Image(s)

Box 396, Folder 23  Medgyes, Ladislas, 1927-1928, undated
Image(s)

Box 396, Folder 24  Megret, L., 1926-1929
Image(s)

Box 396, Folder 25  Metthey, M. and Mme. J., 1926-1928
Image(s)

Box 396, Folder 26  Meysonnier, Jean, 1927-1928
Image(s)

Box 396, Folder 27  Michaux, Robert, 1928-1929
Image(s)

Miré, Georges de (see de Miré, Georges)

Box 396, Folder 28  Mirtil, Adrien, 1926, undated
Image(s)

Box 396, Folder 29  Modigliani, Mme. M., 1929
Image(s)

Box 396, Folder 30  Mokady, 1930
Image(s)

Box 396, Folder 31  Moline, L., 1929, undated
Image(s)

Box 396, Folder 32  Molle, le Commandant, 1927-1928
Image(s)

Box 396, Folder 33  Monnier, Marie, 1926
Image(s)

Box 396, Folder 34  Musée de Grenoble, 1930
Box 396, Folder 35  Musée du Luxembourg, 1927-1930

Box 396, Folder 36  Musée Rodin, 1926

Box 396, Folder 37  Miscellaneous M, 1926-1930, undated

Box 396, Folder 38  Neuchèze, le Comte F. de, 1926-1929

Box 396, Folder 39  Norddeutscher Lloyd, Bremen, 1927

Box 396, Folder 40  Nouvel Essor, 1926-1930

Box 396, Folder 41  Miscellaneous N, 1927-1930

Box 396, Folder 42  Ochsé, F., 1930

Box 396, Folder 43  Miscellaneous O, 1926-1930

Box 397, Folder 1  Pach, Walter, 1928-1930

Box 397, Folder 2  Pacquet, Henri, 1928, undated

Box 397, Folder 3  Papeterie du Panthéon, 1927

Box 397, Folder 4  Paquereau, Paul, 1928-1929

Box 397, Folder 5  Parent, Armand, 1926-1929

Box 397, Folder 6  Perls, Hugo, 1927-1930
Box 397, Folder 7  Perrot, 1929-1930
Box 397, Folder 8  Pfannstiel, Arthur, 1929-1930
Box 397, Folder 9  Pissarro, L. R., 1926-1930
Box 397, Folder 10  *Portique*, 1928-1930
Poschinger, L. von (see von Poschinger, L.)
Box 397, Folder 11  Postes, Télégraphes, Téléphones, Bureau de Paris, 1927-1930
Box 397, Folder 12  Pridonoff, 1929
Box 397, Folder 13  Puiforcat, Jean E., 1926-1928
Box 397, Folder 14  Miscellaneous P, 1926-1930
Quatre Chemins (see Editions des Quatre Chemins)
Box 397, Folder 15  Randeynes & Fils, 1930
Box 397, Folder 16  Raphael, Mme. France, 1926-1927
Box 397, Folder 17  Raynal, Maurice, 1930
Box 397, Folder 18  Reber, Dr. G. F., 1929-1930
Box 397, Folder 19  Redon, Ari, 1926-1929
Box 397, Folder 20  Renaissance de L'Art, 1926-1930
Box 397, Folder 21  Revue de la Femme, 1927-1928
Box 397, Folder 22  Ritter, Charles, 1928-1929
Box 397, Folder 23  Riviere, Georges, 1926
Box 397, Folder 24  Roberts, Marie, 1928
Box 397, Folder 25  Roche, Serge, 1929-1930
Box 397, Folder 26  Rodrigues-Henriques, Jacques, 1928-1929

Rosenberg, Léonce (see Effort Moderne)

Box 397, Folder 27  Rosenberg, Paul, 1929
Box 397, Folder 28  Rosenthal, Léon, 1926-1928
Box 397, Folder 29  Rotil, J., 1928-1929
Box 397, Folder 30  Rouard, 1926-1927
Box 397, Folder 31  Roussel, Ker-Xavier, 1926-1930
Box 397, Folder 32  Rouvier, Jean, 1928
Box 397, Folder 33  Ruaud, Paul, 1928-1929
Box 397, Folder 34  Ruhlmann & Laurent, 1926-1930
Box 397, Folder 35  Miscellaneous R, 1926-1930, undated
Image(s)

Sagot, Edmond (see Le Garrec, Maurice)

Box 398, Folder 1  Sauvage, P., 1926-1929
Image(s)

Box 398, Folder 2  Scheiwiller, Giovanni, 1930
Image(s)

Box 398, Folder 3  Schneeli, Gustave, 1927-1928, undated
Image(s)

Service Typographique (see Horizons de France)

Box 398, Folder 4  Signac, Paul, 1929
Image(s)

Box 398, Folder 5  Silberberg, Max, 1930
Image(s)

Box 398, Folder 6  Slubicki, J., 1926-1928
Image(s)

Box 398, Folder 7  Sotheby & Co., 1929
Image(s)

Box 398, Folder 8  Staatlichen Kunstsammlungen in Weimar, 1928
Image(s)

Box 398, Folder 9  Star, 1929
Image(s)

Box 398, Folder 10  Stoll, Adolphe, 1926-1930
Image(s)

Box 398, Folder 11  Strauss, Jules, 1928-1930
Image(s)

Box 398, Folder 12  Studio, 1929-1930
Image(s)

Box 398, Folder 13  Survage, Léopold, 1927-1930
Box 398, Folder 14  Syndicat de la Propriété Artistique, 1926
Image(s)

Box 398, Folder 15  Miscellaneous S, 1926-1930
Image(s)

Box 398, Folder 16  Terrisse, A., 1928
Image(s)

Box 398, Folder 17  Thomsen, René Charles, 1927-1930, undated
Image(s)

Tooth & Sons, Ltd. (see Arthur Tooth & Sons, Ltd.)

Box 398, Folder 18  Tullat, R., 1926
Image(s)

Box 398, Folder 19  Turner, Percy M., 1927 January-1928 May
Image(s)

Box 398, Folder 20  Turner, Percy M., 1928 June-1930 November
Image(s)

Box 398, Folder 21  Miscellaneous T, 1926-1930
Image(s)

Box 398, Folder 22  Vallotton, Paul, 1928-1930
Image(s)

Box 398, Folder 23  Van Dongen, K., 1926-1929
Image(s)

Box 398, Folder 24  Vaudoyer, Georges, 1930
Image(s)

Vaultier, René (see Duval, Mme. Raoul)

Box 398, Folder 25  Vauxcelles, Louis, 1928-1930
Image(s)

Box 398, Folder 26  Venturi, Lionello, 1930
Image(s)

Box 398, Folder 27  Verdiere, Adrien and Marie, 1929
9.1.4: Museum Correspondence, 1926-1949

This subseries is arranged alphabetically by city, thereafter by name of institution and, within folders, in reverse chronological order. The series has been scanned in entirety.

Box 399, Folder 1  Baltimore, Maryland, Baltimore Museum of Art, 1927
Image(s)

Box 399, Folder 2  Boston, Massachusetts, Museum of Fine Arts, Boston, 1926-1929
Box 399, Folder 3  Brooklyn, New York, Brooklyn Museum, 1927-1930
Image(s)

Box 399, Folder 4  Brunswick, Maine, Bowdoin Museum of Fine Arts, 1927
Image(s)

Box 399, Folder 5  Bryn Mawr, Pennsylvania, Byrn Mawr College, 1926-1927
Image(s)

Box 399, Folder 6  Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, 1927-1930
Image(s)

Box 399, Folder 7  Cambridge, Massachusetts, Harvard Society for Contemporary Art, 1929-1930
Image(s)

Box 399, Folder 8  Cambridge, Massachusetts, Harvard University, Fogg Art Museum, 1926-1930
Image(s)

Box 399, Folder 9  Chicago, Illinois, Art Institute of Chicago, 1926-1927
Image(s)

Box 399, Folder 10  Chicago, Illinois, Art Institute of Chicago, 1928-1929
Image(s)

Box 399, Folder 11  Chicago, Illinois, Art Institute of Chicago, 1930
Image(s)

Box 399, Folder 12  Chicago, Illinois, Arts Club of Chicago, 1927-1930
Image(s)

Box 399, Folder 13  Cincinnati, Ohio, Cincinnati Art Museum, 1927-1930
Image(s)

Box 399, Folder 14  Cleveland, Ohio, Cleveland Museum of Art, 1926-1928
Image(s)

Box 399, Folder 15  Cleveland, Ohio, Cleveland Museum of Art, 1929-1930, undated
Image(s)

Box 400, Folder 1  Denver, Colorado, Denver Art Museum, 1927
<table>
<thead>
<tr>
<th>Box 400, Folder 2</th>
<th>Detroit, Michigan, Detroit Institute of Arts, 1926-1930, undated</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 400, Folder 3</td>
<td>Detroit, Michigan, Society of Arts and Crafts, 1926</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 4</td>
<td>Detroit, Michigan, Society of Arts and Crafts, 1927-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 5</td>
<td>Hartford, Connecticut, Wadsworth Atheneum, 1928-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 6</td>
<td>Kansas City, Missouri, William Rockhill Nelson Trust, 1927-1929</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 7</td>
<td>Los Angeles, California, Los Angeles Museum of History, Science and Art, 1927</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 8</td>
<td>Madison, Wisconsin, Madison Art Association, 1929-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Madison, Wisconsin, Wisconsin Union (see Madison, Wisconsin, Madison Art Association)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 400, Folder 9</td>
<td>Merion, Pennsylvania, Barnes Foundation, 1927-1929</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 10</td>
<td>Milwaukee, Wisconsin, Layton School of Art, 1927</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 11</td>
<td>Milwaukee, Wisconsin, Milwaukee Art Institute, 1927-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 12</td>
<td>Minneapolis, Minnesota, Minneapolis Institute of Arts, 1926-1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 13</td>
<td>Montclair, New Jersey, Montclair Art Museum, 1930</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 14</td>
<td>Muskegon, Michigan, Hackley Gallery of Fine Arts, 1928</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 400, Folder 15</td>
<td>Newark, New Jersey, Newark Museum Association, 1927-1929</td>
<td></td>
</tr>
</tbody>
</table>
Box 400, Folder 16  New Haven, Connecticut, Yale University Art Gallery, 1926-1927
Image(s)

Box 400, Folder 17  New Orleans, Louisiana, Isaac Delgado Museum of Art, 1927-1929
Image(s)

Box 400, Folder 18  New York, New York, Museum of French Art, French Institute in the United States, 1926-1928
Image(s)

Box 400, Folder 19  New York, New York, Metropolitan Museum of Art, 1926-1930
Image(s)

Box 400, Folder 20  New York, New York, Museum of Modern Art, 1929-1930
Image(s)

Box 401, Folder 1  Northampton, Massachusetts, Smith College, Museum of Art, 1926-1929
Image(s)

Box 401, Folder 2  Omaha, Nebraska, Art Institute of Omaha, 1928
Image(s)

Box 401, Folder 3  Ottawa, Canada, National Museum of Ottawa, 1928
Image(s)

Box 401, Folder 4  Pasadena, California, Pasadena Art Institute, 1927-1928
Image(s)

Box 401, Folder 5  Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, 1927
Image(s)

Box 401, Folder 6  Philadelphia, Pennsylvania, Pennsylvania Museum of Art, 1927-1930
Image(s)

Box 401, Folder 7  Pittsburgh, Pennsylvania, Carnegie Institute, 1927-1930, undated
Image(s)

Box 401, Folder 8  Portland, Oregon Portland Art Association, 1927-1929
Image(s)

Box 401, Folder 9  Poughkeepsie, New York, Vassar College, Art Gallery, 1926-1927
Image(s)

Box 401, Folder 10  Princeton, New Jersey, Princeton University, 1926-1928
Box 401, Folder 11  Providence, Rhode Island, Rhode Island School of Design, 1930
Image(s)

Box 401, Folder 12  Reading, Pennsylvania, Reading Art Museum, 1927-1928
Image(s)

Box 401, Folder 13  Richmond, Indiana, Art Association of Richmond, 1927
Image(s)

Box 401, Folder 14  Rochester, New York, Memorial Art Gallery, 1928-1929
Image(s)

Box 401, Folder 15  Sacramento, California, California Museum Association, 1927
Image(s)

Box 401, Folder 16  St. Louis, Missouri, City Art Museum of Saint Louis, 1927-1930
Image(s)

Box 401, Folder 17  St. Paul, Minnesota, Saint Paul School of Art, 1929-1930, undated
Image(s)

Box 401, Folder 18  San Diego, California, Fine Arts Gallery of San Diego, 1927
Image(s)

Box 401, Folder 19  San Francisco, California, California Palace of the Legion of Honor, 1926-1927
Image(s)

Box 401, Folder 20  San Francisco, California, M. H. de Young Memorial Museum, 1927
Image(s)

Box 401, Folder 21  San Francisco, California, San Francisco Museum of Art, 1927
Image(s)

Box 401, Folder 22  Seattle, Washington, Art Institute of Seattle, 1930
Image(s)

Box 401, Folder 23  Toledo, Ohio, Toledo Museum of Art, 1927-1930
Image(s)

Box 401, Folder 24  Toronto, Canada, Art Gallery of Toronto, 1927-1930
Image(s)

Box 401, Folder 25  Washington, D.C., Corcoran Gallery of Art, 1927-1929
9.1.5: Inter-Office Correspondence, 1926-1930

Cablegrams consist of correspondence between staff of de Hauke & Co., Inc., about art purchases and sales, shipping information, and ongoing business operations. Paris and New York inter-office correspondence consists of letter copies and memoranda between staff and César M. de Hauke while he was on art-buying trips in Europe. Details of daily operations in the New York gallery, client visits and purchases, and information about de Hauke's travel plans are recorded.

Material within folders is in reverse chronological order. This series is scanned in entirety.
This subseries section consists of letters, with occasional attachments and cablegrams. There is correspondence between César M. de Hauke and Germain Seligman and between the staffs of De Hauke & Co., Inc., and Jacques Seligmann & Co., Inc., about ongoing business, art sales and purchases, clients, and travel plans and arrangements. References are found in the 1940s correspondence to the seizure of Jacques Seligmann & Co., Inc., property during the German occupation of Paris. There are occasional "veiled" references to works by Pablo Picasso, Vincent van Gogh, and others. The material is arranged chronologically.

The following letters are of special note:

Memorandum dated June 9, 1941, C. M. de Hauke to Jacques Seligmann & Co., Inc. Asks staff at Jacques Seligmann & Co. to create codes for certain words and amounts of money and suggests writing in English to make it harder for others to decipher intercepted mail.

Letter dated September 5, 1941, G. Seligman to C. M. de Hauke. Suggests some of the company’s continuing activities concerning art sales during the German occupation of Paris. Reply dated September 7, 1941.
Letter dated March 16, 1945, G. Seligman to C. M. de Hauke. Briefly discusses questions Seligman has about de Hauke's role in selling property of the Paris office of Seligmann & Co., which was seized by Nazis in the summer of 1940, during the occupation of Paris. This letter is in reply to one by de Hauke, dated November 20, 1944, requesting Seligman's assistance as a sponsor for de Hauke's visa application to return to the United States.

This series is scanned in entirety.

Box 403, Folder 6  Correspondence, 1926 January-July
Image(s)

Box 403, Folder 7  Correspondence, 1926 August-December
Image(s)

Box 404, Folder 1  Correspondence, 1927
Image(s)

Box 404, Folder 2  Correspondence, 1928
Image(s)

Box 404, Folder 3  Correspondence, 1929
Image(s)

Box 404, Folder 4  Correspondence, 1930-1931
Image(s)

Box 404, Folder 5  Correspondence, 1932-1935
Image(s)

Box 404, Folder 6  Correspondence, 1936-1938
Image(s)

Box 404, Folder 7  Correspondence, 1939-1945
Image(s)

Box 404, Folder 8  Correspondence, 1946-1949, undated
Image(s)

Box 404, Folder 9  Correspondence Regarding Matisse, 1947-1949
Image(s)

9.1.7: Publicity, 1927-1930

The letters in this section of the subseries concern advertisements of upcoming exhibitions in newspapers and magazines. There are exhibition announcements in the form of letters to clients, editors, and others. Some correspondents include Art and Archeology, The Arts magazine, Art Digest, Art News, Chicago Tribune, Kunst and Kuenstler (Berlin), the New York Times, Pantheon magazine, and others.
Material is arranged chronologically. This series has been scanned in entirety.

Box 405, Folder 1  Publicity, 1926
Image(s)

Box 405, Folder 2  Publicity, 1927
Image(s)

Box 405, Folder 3  Publicity, 1928
Image(s)

Box 405, Folder 4  Publicity, 1929-1930
Image(s)

Box 405, Folder 5  Publicity, 1929-1930
Image(s)

9.2: Memoranda (Fiches), 1926-1930, undated
This subseries includes handwritten notes and typed memos from staff to de Hauke and Germain Seligman and from de Hauke and Seligman to staff, called fiches by both companies. Many are written in French. The content of the messages involves daily activities such as reminders of meetings, detailing of tasks for completion of business, etc. Many of the exchanges between de Hauke and Seligman involve questions about particular artists and their works.

Records are arranged in reverse chronological order within folders. This series has been scanned in entirety.

Box 405, Folder 6  Memoranda, 1926
Image(s)

Box 405, Folder 7  Memoranda, 1927 January-August
Image(s)

Box 405, Folder 8  Memoranda, 1927 September-December
Image(s)

Box 405, Folder 9  Memoranda, 1928
Image(s)

Box 405, Folder 10  Memoranda, 1929
Image(s)

Box 405, Folder 11  Memoranda, 1930, undated
Image(s)

9.3: Alex Reid & Lefèvre, 1928-1930, undated
Reid & Lefèvre was an art dealer company located in Glasgow, Scotland, and London, England. The directors of the company were Ernest A. Lefèvre, A. J. McNeill Reid, and D. M. Macdonald. De Hauke & Co., Inc., purchased artwork jointly with this firm, which would show and exhibit the works at its various galleries until the pieces were sold and the profits could then be shared. Painters and artists whose artwork is discussed include André Derain, Henri Matisse, Amedeo Modigliani, Odilon Redon, Georges Seurat, Vincent van Gogh, and Henri de Toulouse-Lautrec.

9.3.1: Incoming Correspondence, 1928-1930
This small subseries section includes typed letters, occasional postcards, and cablegrams that detail purchased works by various artists.

Material is arranged chronologically. This series has been scanned in entirety.

Box 406, Folder 1       Correspondence, 1928
                       Image(s)

Box 406, Folder 2       Correspondence, 1929
                       Image(s)

Box 406, Folder 3       Correspondence, 1930
                       Image(s)

9.3.2: Outgoing Correspondence, 1928-1930
This small subseries section includes typed letters, occasional postcards, and cablegrams that detail purchased pieces by various artists.

Material is arranged chronologically. This series has been scanned in entirety.

Box 406, Folder 4       Correspondence, 1928-1930
                       Image(s)

9.3.3: Statements and Credit Notes, 1928-1930, undated
This subseries section includes invoices, statements, and credit notes that detail the financial arrangements between de Hauke & Co., Inc., and other co-owners of the artwork.

Material is arranged chronologically. This series has been scanned in entirety.

Box 406, Folder 5       Statements, 1928-1930, undated
                       Image(s)

9.4: Exhibition Files, 1927-1932, undated
This subseries includes correspondence, logbooks, catalogs, lists, printed matter, and miscellaneous material. Exhibition logbooks include two bound volumes that detail the artwork held by de Hauke & Co. The artwork is listed by number, description, assigned insurance value, person loaning the item, shipping case number, return date, and general remarks concerning the loaned work. The logbook titled *En dépôt* identifies items in storage.
This series has been scanned in entirety.

Box 406, Folder 6  
Correspondence, 1927-1929  
Image(s)

Box 406, Folder 7  
Logbooks, 1928-1931  
Image(s)

Box 406, Folder 8  
Logbooks, 1930-1932  
Image(s)

Box 407, Folder 1  
Miscellaneous Material, 1927-1929, undated  
Image(s)

Box 407, Folder 2  
Ruhlmann Furniture Exhibition, 1927  
Image(s)

9.5: Miscellaneous Administrative Files, 1926-1941, undated

This subseries consists of reports, written in French by de Hauke to Seligman, that summarize activities undertaken by de Hauke & Co., Inc., including recommendations for art purchases, price estimates and lists of prospective clients. The names of other dealers such as Bernheim-Jeune, Durand-Ruel, Inc., M. Knoedler & Co., Inc., and Wildenstein & Co., appear in the text.

Handwritten and typed stock lists, which reflect stocks of artwork held by de Hauke & Co., Inc., are found in the Stock Lists folder, along with notes and occasional letters relating to stock. Some of the documents are written in French.

Material is arranged chronologically. This series has been scanned in entirety.

Box 407, Folder 3  
Feuilles d'Agenda (Address and Phone Notepad), 1935-1941  
Image(s)

Box 407, Folder 4  
Reports, 1926-1928, undated  
Image(s)

Box 407, Folder 5  
Stock Lists, 1926-1928, undated  
Image(s)

9.6: Legal Records, 1926-1931, undated

Documents within this subseries include copies of contracts between Germain Seligman and César M. de Hauke that outline terms of employment for de Hauke and specify the controlling interests and rights of the stockholders. Also found is a contract between Jacques Seligmann & Co., Inc., and Modern Paintings, Inc., which was the entity created to replace de Hauke & Co., Inc. The dissolution of de Hauke & Co., Inc., is discussed in detail through correspondence with Proskauer, Rose & Paskus, attorneys for Jacques Seligmann & Co., Inc.

This series has been scanned in entirety.
De Hauke sold and consigned works to individuals, galleries, and museums, and he also loaned works to galleries and museums such as the Cleveland Museum of Art, Downtown Gallery, Marie Harriman Gallery, Metropolitan Museum of Art, Museum of Modern Art, and Saint Louis Art Museum for special exhibitions. Complex arrangements with shippers, packers, and customs officials were made through frequent correspondence. De Hauke documented sales in many ways, including by the name of the purchaser, as a daily transaction, and as consignments.

Some names of individuals and organizations that occur in many of the records include James St. L. O'Toole, gallery manager and assistant to de Hauke in New York, who wrote much of the correspondence on de Hauke's behalf, some of which is in French; Tom Grady, director of Modern Paintings, Inc., a Jacques Seligmann & Co. entity, the stock of which was partially owned by de Hauke as well; Alexis Delamare, shipping agent based in Le Havre, France; Lérondelle, packer and shipper in Paris; Hirshbach and Smith, customs agents and brokers in New York; and Germain Seligman, owner and director of Jacques Seligmann & Co., Inc. Often de Hauke and Seligman sold on commission works of art owned by Bernheim-Jeune.

The bulk of this series has been scanned with the exception of one item in Series 9.7.2.

9.7.1: Account and Ledger Books, 1926-1932

This subseries section houses a wide variety of account journals and ledgers including approval journals; bound invoices; a cashbook that includes a listing for a special loan to Germain Seligman; one purchase book; and one indexed sales book listing artwork sold by de Hauke & Co., Inc. Also found are two general ledger books that list financial transactions and expenses by various accounts, including payments to Jacques Seligmann & Co., Inc., for furniture and installation, general expense accounts, payments to galleries and individuals, and sales of works of art.

This series has been scanned in entirety.
9.7.2: Invoices and Balance Sheets, 1926-1932

This subseries section houses bound and loose invoices, including sales, consignment, and consular invoices and one volume of balance sheets and profit/loss statements. Similar to the invoices arranged in the Financial Files and Shipping Records (Series 7) of Jacques Seligmann & Co., Inc., the invoices are arranged in bound volumes chronologically and in loose format alphabetically by client. The bound and loose miscellaneous invoices are for sundry expenses. The consignment invoices and other documentation in the file detail works of art on consignment to the Paris office of Jacques Seligmann & Co. or to individual clients. The consular invoices were required by foreign governments for import to the United States, and every work of art had to be listed and declared for customs approval. All of the invoices contain important provenance information.

This series has been scanned in entirety with the exception of Bound Balance Sheets and Profit/Loss Statements, 1926-1930.

<table>
<thead>
<tr>
<th>Box 410, Folder 1</th>
<th>Bound Invoices, 1926-1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 411, Folder 1</td>
<td>Bound Invoices, 1929-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 1</td>
<td>Bound Miscellaneous Invoices, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 2</td>
<td>Loose Invoices, A, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 3</td>
<td>Loose Invoices, B, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 4</td>
<td>Loose Invoices, C, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 5</td>
<td>Loose Invoices, D, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 6</td>
<td>Loose Invoices, E, 1926-1930</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 412, Folder 7</td>
<td>Loose Invoices, F, 1926-1930</td>
</tr>
</tbody>
</table>
Box 412, Folder 8
Loose Invoices, G, 1926-1930
Image(s)

Box 412, Folder 9
Loose Invoices, H, 1926-1930
Image(s)

Box 412, Folder 10
Loose Invoices, I, 1926-1930
Image(s)

Box 412, Folder 11
Loose Invoices, J, 1926-1930
Image(s)

Box 412, Folder 12
Loose Invoices, L, 1926-1930
Image(s)

Box 413, Folder 1
Loose Invoices, M, 1926-1930
Image(s)

Box 413, Folder 2
Loose Invoices, N, 1926-1930
Image(s)

Box 413, Folder 3
Loose Invoices, P, 1926-1930
Image(s)

Box 413, Folder 4
Loose Invoices, R, 1926-1930
Image(s)

Box 413, Folder 5
Loose Invoices, S, 1926-1930
Image(s)

Box 413, Folder 6
Loose Invoices, T, 1926-1930
Image(s)

Box 413, Folder 7
Loose Invoices, V, 1926-1930
Image(s)

Box 413, Folder 8
Loose Invoices, Y, 1926-1930
Image(s)

Box 413, Folder 9
Consignment Invoices to Jacques Seligmann & Fils, 1926-1932
Image(s)

Box 413, Folder 10
Consignment Invoices to Clients, 1926-1932
9.7.3: Shipping and Customs Records, 1926-1930

Shipping records within this subseries reflect the high level of sales activity engaged in by de Hauke & Co., Inc., during the late 1920s and early 1930s. The shipping records provide useful documentation of the movement of works of art in Europe and to the United States. Complex arrangements with shippers, packers, and customs officials were arranged through frequent and detailed correspondence. Folders are arranged chronologically. This series has been scanned in entirety.

Box 415, Folder 1  Correspondence with Hirshbach & Smith, Customs Brokers, 1926-1927

Box 415, Folder 2  Correspondence with Hirshbach & Smith, Customs Brokers, 1928

Box 415, Folder 3  Correspondence with Hirshbach & Smith, Customs Brokers, 1929

Box 415, Folder 4  Correspondence with Hirshbach & Smith, Customs Brokers, 1930

Box 415, Folder 5  United States Customs Correspondence, 1926-1930

Box 415, Folder 6  Correspondence and Shipping Records with R. Léondelle, Shippers and Packagers, 1926-1928
Box 416, Folder 1  Correspondence and Shipping Records with R. Léondelle, Shippers and Packagers, 1929

Box 416, Folder 2  Correspondence and Shipping Records with R. Léondelle, Shippers and Packagers, 1930

Box 416, Folder 3  General Shipping Correspondence and Receipts, A, 1926-1930

Box 416, Folder 4  General Shipping Correspondence and Receipts, B, 1926-1930

Box 416, Folder 5  General Shipping Correspondence and Receipts, C, 1926-1930

Box 416, Folder 6  General Shipping Correspondence and Receipts, D, 1926-1930

Box 416, Folder 7  General Shipping Correspondence and Receipts, Delamare, 1926-1930

Box 416, Folder 8  General Shipping Correspondence and Receipts, E, 1926-1930

Box 416, Folder 9  General Shipping Correspondence and Receipts, F, 1926-1930

Box 416, Folder 10 General Shipping Correspondence and Receipts, G, 1926-1930

Box 416, Folder 11 General Shipping Correspondence and Receipts, H, 1926-1930

Box 416, Folder 12 General Shipping Correspondence and Receipts, K, 1926-1930

Box 416, Folder 13 General Shipping Correspondence and Receipts, L,M,N, 1926-1930

Box 416, Folder 14 General Shipping Correspondence and Receipts, P,R,S, 1926-1930
Box 416, Folder 15  General Shipping Correspondence and Receipts, T,V, 1926-1930
Image(s)

Box 416, Folder 16  Miscellaneous Shipping Receipts, 1926-1927, undated
Image(s)

Box 416, Folder 17  Miscellaneous Lists and Correspondence Concerning Shipping and Packing, 1926-1930
Image(s)

9.7.4: Miscellaneous Financial Notes, 1927-1930
One file contains miscellaneous credit notes, lists, and other documentation regarding sales and banking transactions.

This series has been scanned in entirety.

Box 416, Folder 18  Miscellaneous Financial Notes, 1927-1940
Image(s)

1.25 Linear feet (Boxes 417-420)

This small series houses the legal and financial files of the subsidiary company Modern Paintings, Inc., which was established in 1930 to incorporate most of the inventory of the liquidated de Hauke & Co., Inc. The stock consisted primarily of contemporary (late-nineteenth- and early-twentieth-century) European paintings. Modern Paintings, Inc., was not only a subsidiary of Jacques Seligmann & Co., Inc., but also of Tessa Corp., a joint company established by various Seligmann family members who owned inventory of the Paris company when it was legally dissolved and became a branch office of the New York corporation. Modern Paintings, Inc., was liquidated between 1931 and 1934, and most of the stock became the inventory of Jacques Seligmann & Co., Inc., or Gersel Corp., although many of the paintings remained jointly owned by family members or César de Hauke.

Found in this series are scattered correspondence and contracts regarding liquidation and shipping. One file of particular interest contains miscellaneous correspondence, notes, invoices, and other documentation of sales and purchases with dealers such as Bernheim-Jeune, Wildenstein & Co., Inc., and others. There are also inventory lists; bound approval journals that list artwork sent out to potential clients on approval for sale and include names of the clients and lists of artwork; two purchases and sales bound ledgers; two bound general ledgers; consignment invoices for artwork on consignment either to or from the company for sale; and miscellaneous financial notes. Also included are a 1930-1932 bound journal containing an indexed and chronological group of credit and invoice notes; a 1926-1930 bound journal/ledger with reports of accounts, balance sheets, and inventory lists that predates Modern Paintings, Inc., and is primarily for de Hauke & Co., Inc.; and bound shipping and insurance logbooks.

Researchers should note that this series houses information concerning several significant purchases, sales, and commission sales of late-nineteenth- and early-twentieth-century European artwork that were handled through Modern Paintings, Inc., rather than the parent company of Jacques Seligmann & Co.

This series has been scanned in entirety. Blank pages in bound volumes have not been scanned and there will be gaps in the page numbering of these volumes.

Box 417, Folder 1  Correspondence and Contracts Regarding Liquidation, 1931-1935
  Image(s)

Box 417, Folder 2  Sales and Purchases, Miscellaneous, 1930-1936
  Image(s)

Box 417, Folder 3  Miscellaneous Correspondence Regarding Shipping and Insurance, 1930
  Image(s)

Box 417, Folder 4  Inventory and Stock List, 1934
  Image(s)

Box 417, Folder 5  "On Approval" Journal, 1930-1932
  Image(s)

Box 417, Folder 6  "On Approval" Journal, 1932-1934
  Image(s)

Box 417, Folder 7  "On Approval" Journal, 1927, 1934-1935
<table>
<thead>
<tr>
<th>Box 417, Folder 8</th>
<th>&quot;On Approval&quot; Journal, 1935-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 417, Folder 9</td>
<td>&quot;On Approval&quot; Journal, 1936-1942</td>
</tr>
<tr>
<td>Box 417, Folder 10</td>
<td>&quot;On Approval&quot; Journal, 1939-1945</td>
</tr>
<tr>
<td>Box 418, Folder 1</td>
<td>Purchases and Sales Ledger, 1930-1940</td>
</tr>
<tr>
<td>Box 418, Folder 2</td>
<td>Sales Ledger, 1930-1942</td>
</tr>
<tr>
<td>Box 418, Folder 3</td>
<td>General Ledger, 1930-1935</td>
</tr>
<tr>
<td>Box 418, Folder 4</td>
<td>General Ledger, 1930-1936</td>
</tr>
<tr>
<td>Box 418, Folder 5</td>
<td>Consignment Invoices, 1933-1940</td>
</tr>
<tr>
<td>Box 418, Folder 6</td>
<td>Consignment Invoices, 1941-1950</td>
</tr>
<tr>
<td>Box 418, Folder 7</td>
<td>Miscellaneous Financial Notes, 1934-1939, undated</td>
</tr>
<tr>
<td>Box 419, Folder 1</td>
<td>Ledger of Credit and Invoice Notes, 1930-1932</td>
</tr>
<tr>
<td>Box 419, Folder 2</td>
<td>Journal/Ledger of Reports and Accounts, Balance Sheets, and Inventory Lists, 1926-1930</td>
</tr>
<tr>
<td>Box 420, Folder 1</td>
<td>Shipping Log, 1930-1932</td>
</tr>
<tr>
<td>Box 420, Folder 2</td>
<td>Insurance Log, 1930-1939</td>
</tr>
</tbody>
</table>

0.25 Linear feet ((421))

This is a very small series of records of the subsidiary Gersel Corp., which appears to have been in business from the mid-1940s through the late 1960s. The records do not provide any documentation on the establishment or liquidation of the company, but it appears that the company was established to handle the accounts of certain acquisitions and sales that Germain Seligman did not want handled by the main firm, although the firm usually took a commission for the sales. Gersel may have handled artwork acquisitions and sales for which Germain Seligman was the primary owner.

This bulk of this series has been scanned, with the exception of Auction Catalogs. Only the covers of these catalogs have been scanned.

Box 421, Folder 1  Miscellaneous Correspondence, 1960-1963
   Image(s)

Box 421, Folder 2  Sales and Purchases, 1946-1950
   Image(s)

Box 421, Folder 3  Sales and Purchase, 1951-1969
   Image(s)

Box 421, Folder 4  Auction Catalogs, 1961-1963
   Image(s)
Series 12: Germain Seligman's Personal Papers, circa 1905-1984, 1882

17.1 Linear feet (Boxes 422-459, OV 460)

The Personal Papers series documents the private activities of Germain Seligman through subseries that include family and biographical files, writings, records of his private art collection, and details of his military service. Family and Biographical Material (Series 12.1) provides personal information about Germain and others members of the Seligmann family. Private Art Collection (Series 12.2) provides details about the artwork in Seligman's personal collection, while Writings (Series 12.3) features several major books undertaken by him.

The series is organized into six subseries. This bulk of this series has been scanned. Exceptions are noted in the individual series descriptions.

- 12.1: Family and Biographical Material, 1911-1973, undated
- 12.2: Private Art Collection, 1922-1983, undated
- 12.3: Writings, circa 1905-1977, undated
- 12.4: War Files, 1913-1960, undated
- 12.5: Personal Financial Files, 1932-1985, undated
- 12.6: Miscellaneous Files, 1882, 1936-1979

12.1: Family and Biographical Material, 1911-1973, undated

This subseries contains personal information about Germain Seligman and the Seligmann family. Material includes photographs of family members, including Jacques and Germain, a photo of Mr. and Mrs. Val Dudensing, and photographs of properties owned by Jacques Seligmann & Co., Inc., including the Hôtel de Sagan. Correspondence including letters of condolence following the death of Jacques Seligmann. Résumés summarize Seligman's work experience and achievements. There are also travel diaries containing daily lists of routine travel expenses, and immigration documentation.

Arrangement is by subject. This series has been partially scanned. Material not scanned includes an address book, greeting and Christmas cards, a letter stamp and seal, travel diaries, a photograph, and glass plate negatives.

This series has been partially digitized. Address books, greeting cards, a stamp and seal, and diaries have not been digitized.

Box 422, Folder 1       Address Book, 1960-1972, undated
Box 422, Folder 2       Correspondence, 1917-1924, 1970-1973
                         Image(s)
Box 422, Folder 3-4     Greeting Cards, 1960-1963
Box 422, Folder 5       Greeting Cards: Christmas, 1959-1961
Box 422, Folder 6       Greeting Cards: Christmas Lists, 1937-1962
Box 423, Folder 1       Miscellaneous Memorabilia, 1955, undated
12.2: Private Art Collection, 1922-1983, undated

This subseries documents the content and administration of Germain Seligman's personal art collection and includes a copy of *The Collection of Germain Seligman: Paintings, Drawings, and Works of Art*, published in 1979. The bulk of the material consists of reference files to the collection, which typically contain provenance information, notes, printed material, and photographs of works of art. These
files can be cross-referenced with the material in the Inventory Notebooks, which duplicate some of the information found in the Collection Reference Files. Researchers should be aware that there is some confusion in the records about what constitutes Notebooks I, II and III. Headings provided in the Container Listing for "Inventory Notebooks" are contradicted by headings found in the folder titled "Lists."

The remainder of the material comprises invoices chronicling sales and purchases of artwork made by Germain and Ethlyne J. Seligman, inventory notebooks, and consignment and loan records. Material documenting the liquidation of the Seligman Estate and inquiries into the disposition of his business archives can also be found here.

Overall arrangement is by subject. Arrangement within the Collection Reference Files is alphabetical by Seligmann's topic headings. Material is generally mixed chronologically within folders so as to retain the context of related records of different dates.

This bulk of this series has been scanned. Material not scanned includes negatives of works of art; some photographs of artwork; and some printed material such as publications. Typically only covers and relevant pages of publications have been scanned.

Box 426, Folder 1  Catalog, *The Collection of Germain Seligman: Paintings, Drawings, and Works of Art*, 1979

Image(s)

Collection Reference Files


Image(s)

Box 426, Folder 3  Two Small Animal Groups; French, Louis XVI, undated

Image(s)

Box 426, Folder 4  *Arrest of Christ*, Franco-Flemish, circa 1375, 1969

Image(s)

Box 426, Folder 5  Ballue, H., Four Watercolors, undated

Image(s)

Box 426, Folder 6  Barye, Antoine, *Lion Debut*, undated

Image(s)

Box 426, Folder 7  Ballange, (Thierry?), *Diana the Huntress*, 1965

Image(s)

Box 426, Folder 8  Bellini, Giovanni, *Portrait of a Young Man*, 1932-1968

Image(s)

Oversized material (4 x-rays) housed in OV sol 460

Box 426, Folder 9  Boissard de Boisdenier, J. E., *The Retreat from Moscow*, 1963-1977
<table>
<thead>
<tr>
<th>Box 426, Folder 10</th>
<th>School of Giov. da Bologna, Two Bronze Turkeys, 1959 Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 426, Folder 11</td>
<td>Bonvin, Francois, <em>Portrait of Louise-Adele Celine</em>, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 12</td>
<td>Bourdichon, Jean, <em>Pentecost</em>, 1948-1974 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 13</td>
<td>Bourdon, Sebastien, <em>Adoration of the Magi</em>, Painting 8637, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 14</td>
<td>Bourdon, Sebastien, <em>The Crucifixion of St. Peter</em>, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 15</td>
<td>Bourden, Sabastien, <em>The Death of Jezabel</em>, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 16</td>
<td>Braque, Georges, <em>Nature Mort</em>, 1972 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 17</td>
<td>Bronze Column, Italian 16th Century, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 18</td>
<td>Callot, Jaques, <em>St. Peter and St. Bartholomew</em>, undated Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 19</td>
<td>Callot, Jacques, <em>St. Mansuetus</em>, 1965 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 20</td>
<td>Cambiaso, Luca, <em>La Force, La Justice, La Temperance</em>, 1967 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 21</td>
<td>Cameo, Charles VIII of France, 1951 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 22</td>
<td>Limoges Candlesticks second half XV1 Century, 1970 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 23</td>
<td>Carravaggio, Polidoro da, <em>Sacrifice to Niobe</em>, 1976 Image(s)</td>
</tr>
<tr>
<td>Box 426, Folder 24</td>
<td>Carravaggio, Polidoro da, <em>A Classical Sacrificial Procession</em>, 1953</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------------------------------------------</td>
</tr>
<tr>
<td>Box 426, Folder 26</td>
<td>Chasseriau, Theodore, <em>Le Commerce Rapproche les Peuples</em>, undated</td>
</tr>
<tr>
<td>Box 426, Folder 28</td>
<td>Chinese Vases, undated</td>
</tr>
<tr>
<td>Box 426, Folder 29</td>
<td><em>Christ In Majesty</em>, 1968</td>
</tr>
</tbody>
</table>

**Collection Reference Files**

<table>
<thead>
<tr>
<th>Box 427, Folder 1</th>
<th>School of Clouet, Miniature Gouache Portrait of King Henry II, circa 1559, 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 427, Folder 2</td>
<td>Corneille, Jean-Baptiste, <em>Christ and the Woman of Canaan</em>, 1972</td>
</tr>
<tr>
<td>Box 427, Folder 3</td>
<td><em>Coronation of the Virgin</em>, 1965-1968</td>
</tr>
<tr>
<td>Box 427, Folder 4</td>
<td>Corot, Jean Baptiste Camille, <em>Judith</em>, 1960</td>
</tr>
<tr>
<td>Box 427, Folder 5</td>
<td>Coypel, Charles Antoine, Assumed Portrait of Adrienne Lecouvreur, 1968</td>
</tr>
<tr>
<td>Box 427, Folder 6</td>
<td>David, Jaques Louis, Two Wash Drawings of Roman Views, 1971</td>
</tr>
<tr>
<td>Box 427, Folder 7</td>
<td>Delacroix, Eugene, Apollo Ceiling Sketch 8073, 1962-1974</td>
</tr>
<tr>
<td>Box 427, Folder 8</td>
<td>Dore, Louis Christophe Gustave Paul, <em>Vale of Tears</em>, 1965-1980</td>
</tr>
<tr>
<td>Box 427, Folder 9</td>
<td>Dubois, Ambroise, <em>Miraculous Draught of Fishes</em>, 1962-1966</td>
</tr>
</tbody>
</table>
Box 427, Folder 10  
Ducreaux, Joseph, *Heads of Two Women*, 1968

Box 427, Folder 11  
Dumonstier, Daniel, Portrait of a Man, Portrait of a Bearded Man, undated

Box 427, Folder 12  
Ensor, James, *Portrait of the Son of Ernest Rousseau*, 8976, 1972

Box 427, Folder 13  
School of Fontainbleau circa 1535, Coat of Arms with the Salamander of Francis I, King of France, undated

see also Box 427, F18

Box 427, Folder 14  
Fragonard, Jean Honore, *Jupiter et Danae*, undated

Box 427, Folder 15  
French, 13th Century, Belt Buckle, niello filagree, 1961-1968

Box 427, Folder 16  
French, 14th Century, Ivory Diptych 8671, 1961

Box 427, Folder 17  
French XIV Silver Plaquettes (pair), 1959-1963

Box 427, Folder 18  
French XV Century Architectural Fragment, undated

see also Box 427, F13

Box 427, Folder 19  

Box 427, Folder 20  
French Translucent Enamel Medallion, Christ and the Virgin (in the guise of Solomon and Queen of Sheba), 1962-1968

Box 427, Folder 21  

Box 427, Folder 22  
Gavarni, Sulpice Guillaume Chevallier, Personages Costumes, 1958
<table>
<thead>
<tr>
<th>Box 427, Folder 23</th>
<th>German, 15th Century, Alabaster Coronation of the Virgin, 1964-1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 427, Folder 24</td>
<td>German 16th Century Chain with Stag and Hounds, 1962</td>
</tr>
<tr>
<td>Box 427, Folder 25</td>
<td>German, early 19th Century - Silver Alms Plate for Women, 1964</td>
</tr>
<tr>
<td>Box 427, Folder 26</td>
<td>Giardet, Paul, <em>Le Duc de Montpensier</em>, 1978</td>
</tr>
<tr>
<td>Box 427, Folder 27</td>
<td>Giardet, Paul, <em>King Louis Philippe</em>, 1978</td>
</tr>
<tr>
<td>Box 427, Folder 28</td>
<td>Giardet, Paul, <em>Bataille de L'Habra</em>, undated</td>
</tr>
<tr>
<td>Box 427, Folder 30</td>
<td>Gros, Antoine Jean, <em>Head of Murat</em>, undated</td>
</tr>
<tr>
<td>Box 427, Folder 31</td>
<td>Gros, Antoine Jean, <em>Portrait du Marquis de Liveron</em>, 1955</td>
</tr>
<tr>
<td>Box 427, Folder 32</td>
<td>Gros, Antoine Jean, <em>Ulysses Slaying the Suitors of Penelope</em>, 1972</td>
</tr>
<tr>
<td>Box 427, Folder 33</td>
<td>Harpinges, Joseph, <em>Landscape</em>, 8167, 1978</td>
</tr>
<tr>
<td>Box 427, Folder 34</td>
<td>Hispano Moorish Plate, 1960</td>
</tr>
<tr>
<td>Box 427, Folder 35</td>
<td>Huet, Jean-Baptiste, <em>The Gathering for the Fair</em>, 8940, undated</td>
</tr>
<tr>
<td>Box 427, Folder 36</td>
<td>Ingres, J.A.D., <em>Portrait of a Young Boy</em>, undated</td>
</tr>
</tbody>
</table>
Box 427, Folder 38  Two Ormolu Inkwells, circa 1760, undated
Image(s)

Box 427, Folder 39  Italian Bronze Inkwell 17th or early 18th Century, Attributed to Pietro Tacca, or perhaps to Francesco Bertos, undated
Image(s)

Collection Reference Files

Box 428, Folder 1  Jacque, C. E. (1813-1894), Sheperdess in the Forest of Fontainbleau, 8895, undated
Image(s)

Box 428, Folder 2  Julliard, N. J., Children at Play in a Yard, 8998, 1973
Image(s)

Box 428, Folder 3  La Fresnaye, Le Pierrot, Oil 8746, undated
Image(s)

Box 428, Folder 4  La Fresnaye, W. C., Pierrot with Raised Hands, 8716, 1969
Image(s)

Box 428, Folder 5  La Hyre, Laurent de la, The Annunciation, circa 1630, 1972
Image(s)

Box 428, Folder 6  La Hyre, Laurent de la, Bishop Ministering to the Sick, circa 1635, undated
Image(s)

Box 428, Folder 7  La Hyre, Laurent de la, The Visitation, circa 1645, 1951
Image(s)

Box 428, Folder 8  La Hyre, Laurent de la, Dialectics, circa 1650, undated
Image(s)

Box 428, Folder 9  La Hyre, Laurent de la, Faith, undated
Image(s)

Box 428, Folder 10  La Hyre, Laurent de la, La Visitation, 1958
Image(s)

Box 428, Folder 11  Lami, Le Retour Triomphal, 1963
Image(s)

Box 428, Folder 12  Lancret, 1968-1972
Image(s)

Box 428, Folder 13
Lanino, Bernardino, *Adoration of the Child*, circa 1511-circa 1583, undated
Image(s)

Box 428, Folder 14
Image(s)

Box 428, Folder 15
Lebrun, Charles, Design for a Fountain, the Rhone and the Saone, 1953-1972
Image(s)

Box 428, Folder 16
Lebrun, Charles, Louis XIV Receiving the Spanish Ambassador, undated
Image(s)

Box 428, Folder 17
Lebrun, Charles, Two Designs for Frontispieces, undated
Image(s)

Box 428, Folder 18
Lefèvre, Robert, Portrait of a Young Man 8999, undated
Image(s)

Box 428, Folder 19
Lefèvre, Robert, *Portrait of a Young Woman*, 1960
Image(s)

Box 428, Folder 20
Image(s)

Box 428, Folder 21
Le Nain, Mathieu, *Portrait of a Young Girl*, 1950-1968
Image(s)

Box 428, Folder 22
Leoni, Leone, Sirens, 2 bronzes, undated
Image(s)

Box 428, Folder 23
Le Suer, Eustache, Study of the Figure and Head of a Woman, 1972
Image(s)

Box 428, Folder 24
Le Suer, Eustache, Study for Figure of an Angel, 1972
Image(s)

Box 428, Folder 25
Le Suer, Eustache, Study for the Figure of Christ, 1972
Image(s)

Box 428, Folder 26
Lovet-Lorski, Boris, Torso, 1973
Box 428, Folder 27  Maitre de Flore, *Procris and Cephalus*, 1967-1973
Image(s)

Box 428, Folder 28  Maitre de Flore, School of Fontainbleau, *Lot and His Daughters*, 1955-1973
Image(s)

Box 428, Folder 29  Il Maltese (Francesco Fieravino) *Still Life 8600*, 1955-1974
Image(s)

Box 428, Folder 30  Martel de Fer, Italian, end XV Century, 1941
Image(s)

Box 428, Folder 31  Massard, Jean Marie Raphael Leopold, *The Capture of La Smala*, 1929
Image(s)

Box 428, Folder 32  Meynier, Charles, 8992, *Joseph Reconnu par ses Frere*, oil on canvas, 1973
Image(s)

Box 428, Folder 33  Meynier, Charles, Dwg. 8993, *Ciero Pleading the Cause of Ligarius*, 1973
Image(s)

Image(s)

Collection Reference Files

Box 429, Folder 1  Moreau-Monticelli Exhibition at Busch-Reisinger Museum, Cambridge, 1960
Image(s)

Box 429, Folder 2  Moreau, Gustave, *Hesiode et la Muse*, 1965-1974
Image(s)

Box 429, Folder 3  Moreau le Jeune, Jean Michel, *Stratonice*, 1966
Image(s)

Box 429, Folder 4  Mosan Champleve Enamel Plaque XII Century, 1969
Image(s)

Box 429, Folder 5  Mosan or Rheinish Plaquetes, 2 oblong XII Century, 2 round XII Century Champleve, 1969
Ornamental Base, French Louis XV Door Knob or Window Knob, French, Louis XVI, undated

Pajou, Augustin, *Royal Escutcheon of France*, undated

Pectoral, Italian, XV-XVI Century, undated

Perronneau, Jean-Baptiste, *Portrait of Charles Baschi*, undated

Jean-Baptiste Pigalle, *L'Amitie sous les Traits de Madame Pompadour*, Marble 1753, undated

Picasso, Pablo, *The Falcon*, undated

Paintings, undated

Abbondio, Antonio, *Head of Christ*, 1957

Two Oval Plaques, *Christ, A Saint*, Bronze Figure of a Lay Personage, undated

Small Oblong Oval Plaque Rheinish, end of XII Century; small rectangular plaque, French, end of XIV Century, 1969

Prud' hon, Pierre Paul, *Themis or Nemesis*, undated

Prud' hon, Pierre Paul, *The Soul Leaving the Earth*, 8901, 1969


8 Quadrilobe Plaquettes, French end of XIV Century, 1962-1968
Box 429, Folder 20  
2 Quadrilobe Plaquettes, French 13th Century, Italian end of 14th Century, Enamels, undated

Box 429, Folder 21  

Box 429, Folder 22  
Redon, Odilon, *Vase de Fleurs*, 1974

Box 429, Folder 23  

Box 429, Folder 24  
Silver Medal by Hans Reinhard, *Johann Frederick, Elector of Saxony*, undated

Box 429, Folder 25  

Box 429, Folder 26  
Riccio, *Satyr Bronze Lamp*, undated

Box 429, Folder 27  
Gold Ring, French, XVI Century, undated

Box 429, Folder 28  
Ecclesiastical Ring with Gothic IHS, 1960

Box 429, Folder 29  
Roccatagliata, Nicolo, *Statuette of a Boy*, undated

Box 429, Folder 30  
Roccatigliata, Nicolo, 8590-91, *Two Infant Musicians*, undated

Box 429, Folder 31  
Guilio Romano, *Psyche in Hades Getting the Beauty Ointment for Venus*, 1966

Box 429, Folder 32  
Rops, Felicien, *Soiree D'Itirer*, undated

Box 429, Folder 33  
Rouget, Georges, *Le Sacre de Napoleon*, undated
<table>
<thead>
<tr>
<th>Box 429, Folder 34</th>
<th>The Harrowing of Hell, Translucent Enamel on Silver, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 429, Folder 35</td>
<td>Seurat, Georges, L'homme au Chapeau Melon, 1960-1967</td>
</tr>
<tr>
<td>Box 429, Folder 36</td>
<td>Seurat, Georges, Petite Fille du Chapeau Niniche, 1977</td>
</tr>
<tr>
<td>Box 429, Folder 37</td>
<td>Seurat, Georges, Tour Eiffel, 1961-1974</td>
</tr>
<tr>
<td>Box 429, Folder 38</td>
<td>Spranger, Bartholomeus, Mars and Venus, 1964</td>
</tr>
<tr>
<td>Box 429, Folder 39</td>
<td>Siqueiros, David Alfaro, Fuego, undated</td>
</tr>
<tr>
<td>Box 429, Folder 40</td>
<td>Sintenis, Renee, Bruno, undated</td>
</tr>
<tr>
<td>Box 429, Folder 41</td>
<td>Stella, Jacques, Christ at the Column, undated</td>
</tr>
<tr>
<td>Box 429, Folder 42</td>
<td>Stella, Jacques, Noli Me Tangere, 1972</td>
</tr>
<tr>
<td>Box 429, Folder 43</td>
<td>Stella, Jacques, The Mystic Marriage of Saint Catherine, undated</td>
</tr>
</tbody>
</table>

Collection Reference Files

<table>
<thead>
<tr>
<th>Box 430, Folder 1</th>
<th>Stella, Jacques, Christ et les Docteurs, 1965-1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 430, Folder 2</td>
<td>Subleyras, Pierre, The Consecration of a Bishop, 1962</td>
</tr>
<tr>
<td>Box 430, Folder 3</td>
<td>Tiepolo, Gian Domenico, Dromedary, undated</td>
</tr>
<tr>
<td>Box 430, Folder 4</td>
<td>Tiepolo, Giovanni Battista, Christ and the Samaritan Woman, 1965-1978</td>
</tr>
</tbody>
</table>
Box 430, Folder 5  Venetian Enamel Plate, circa 1520, 1964
Image(s)

Box 430, Folder 6  Vernet, Antoine Charles Horace, *Death of a Stag*, 1979
Image(s)

Box 430, Folder 7  Vignon, Claude, *Moses as a Child Treading on the Crown*, 1959
Image(s)

Box 430, Folder 8  Vignon, Claude, *Saint Helen with the True Cross*
Image(s)

Box 430, Folder 9  Vignon, Claude, *The Sibyl of Samos*, undated
Image(s)

Box 430, Folder 10  Vouet, Simon, *Death of the Niobids*, 1965-1967
Image(s)

Box 430, Folder 11  Vouet, Simon, *Figures of Putti*, 1971
Image(s)

Box 430, Folder 12  Vouet, Simon, *King Solomon*, undated
Image(s)

Box 430, Folder 13  Vouet, Simon, *Kneeling Woman*, undated
Image(s)

Box 430, Folder 14  Vouet, Simon, *Madonna and Child*, undated
Image(s)

Box 430, Folder 15  Vouet, Simon, *Saint Luke*, undated
Image(s)

Box 430, Folder 16  Vouet, Simon, *Study of a Man Kneeling*, undated
Image(s)

Box 430, Folder 17  Watteau, Antoine, *Le Capitan*, undated
Image(s)

Box 430, Folder 18  Winterhalter, Franz Xavier, *Portrait of Empress Eugenie*, 1928-1940
Image(s)

Box 431, Folder 1-47  Collection Reference Files, Negatives of Works of Art, A-F
| Box 432, Folder 1-51 | Collection Reference Files, Negatives of Works of Art, G-P |
| Box 433, Folder 1-34 | Collection Reference Files, Negatives of Works of Art, R-W |
| Box 434, Folder 1 | Inventory Notebook I, Part 1, Paintings, undated |
| Box 434, Folder 2 | Inventory Notebook I, Part 2, Drawings, Watercolors, Gouaches, undated |
| Box 434, Folder 3 | Inventory Notebook I, Part 2, Drawings, Watercolors, Gouaches, undated |
| Box 434, Folder 4 | Inventory Notebook II, Drawings, Watercolors, Gouaches, undated |
| Box 434, Folder 5 | Inventory Notebook II, Drawings, Watercolors, Gouaches, undated |
| Box 434, Folder 6 | Inventory Notebook II, Drawings, Watercolors, Gouaches, undated |
| Box 434, Folder 7 | Inventory Notebook II, Drawings, Watercolors, Gouaches, undated |
| Box 435, Folder 1 | Inventory Notebook II, Part 3, Works of Art, undated |
| Box 435, Folder 2 | Inventory Notebook II, Part 3, Works of Art, undated |
| Box 435, Folder 3 | Inventory Notebook II, Part 3, Works of Art, undated |
| Box 435, Folder 4 | Inventory Notebook III Cover Sheet and Fragments, undated |
| Box 435, Folder 5 | Inventory Notebook (handwritten), undated |
| Box 435, Folder 6 | Consignment Book, 1926-1945, undated |
| Box 435, Folder 7 | Consignment Correspondence, 1922-1941 |
12.3: Writings, circa 1905-1977, undated
This subseries documents the published and unpublished writings of Germain Seligman and works co-authored with his wife. The subseries includes drafts and published copies of documents,
correspondence regarding projects, research notes, and other supporting material including printed material and photographs of works of art. Reviews of some of Seligman's writings can also be found here. Material is organized into four subseries sections.

This series has been partially scanned. Exceptions are noted in the individual series descriptions.

12.3.1: Books, circa 1905-1977, undated

Records found here document research for, and publication of, four books by Germain Seligman. His 1969 edition, *Roger de La Fresnaye, with a Catalogue Raisonné*, received awards and was highly lauded by art scholars and curators. This work follows from an earlier 1945 monograph on the artist that Seligman wrote, but the 1969 version added more detailed information about the artist and his works and included many illustrations, of which thirty-two were reproduced in color and hand-mounted as plates in the text. *Merchants of Art, 1880-1960: Eighty Years of Professional Collecting*, published in 1961, provides a history of Jacques Seligmann & Co., Inc., along with Germain's reminiscences about his father and important collectors and collections that were associated with the firm. *The Drawings of Georges Seurat* was published in 1947, followed thereafter by the 1952 publication of *Oh! Fickle Taste; or, Objectivity in Art*, in which Seligman addresses the importance of political and social climates in understanding the evolution of art collecting in the United States.

In addition to general research material, files relating to *Roger de La Fresnaye, with a Catalogue Raisonné* include correspondence with individuals such as Jean Cocteau, Victor and Jean Hugo, and Simone de La Fresnaye. Notes include documentation of interviews conducted with dealers and friends of de La Fresnaye. Some interviewees Germain consulted include Georges Auric, Suzanne de Balasy, Mme. Philippe Clement, Bernard Dorival, Jean Hugo, Valentine Hugo, Mme. Henry Kapferer, Mme. Klotz, M. Knoedler & Co., Inc., Valentine de Miré, Georges Moos, Mme. E. Nebelthau, and André Dunoyer de Sagonzac. Also found are two working manuscripts of the publication with handwritten notes scattered throughout and an addendum to the catalog in the form of an article published in *Revue de L'Art* in 1972. An early draft of the same article translated into English is also included here.

Files relating to *Merchants of Art* begin with a draft of the publication, which is dated 1959 in the preface. This appears to be a later version of the 1955 draft of *Our Business Is Their Pleasure* (Seligman's original title for the book), which can also be found here. *Our Business Is Their Pleasure* was apparently translated into French as *Le Musée Dispersé*, and two working copies of a draft of this manuscript are also included here. The records also contain correspondence relating to publication and rights to reproduction of artwork, information that Seligman compiled about significant art collections, and reviews upon publication of the book. Two glass negatives and a photographic print of a painting of Jacques Seligmann (used as an illustration for *Merchants of Art*) can be found in Family and Biographical Material (Series 12.1).

Overall arrangement is by publication and then by subject. Material within folders is chronological, although folders may also contain related material pre-dating the date span indicated on the folder. A substantial portion of the material is in French.

This series has been partially scanned. Material relating to *Merchants of Art*, and *Oh! Fickle Taste; or Objectivity in Art*, has not been scanned. Large amounts of printed material have not been scanned.

*Roger de La Fresnaye, with a Catalogue Raisonné* (1969)

Box 437, Folder 1
Draft, Catalogue I: Early Years to 1918/1919, circa 1969

Box 437, Folder 2
Draft, Catalogue II: 1919-1925, circa 1969
Box 437, Folder 3
Addendum Draft, *Roger de La Fresnaye: Voyage to Italy in 1911*, 1972, undated
Image(s)

Box 437, Folder 4
Illustrations for Catalog, circa 1969
Image(s)

Box 437, Folder 5
Correspondence: Barnes Foundation, 1963
Image(s)

Box 437, Folder 6
Correspondence: Cocteau, Jean, 1963
Image(s)

Box 437, Folder 7
Correspondence: de La Fresnaye, Roger, 1920-1925, undated
copies

Box 437, Folder 8
Correspondence: de La Fresnaye, Simone, 1963-1973
Image(s)

Box 437, Folder 9
Correspondence: *Editions Ides et Calendes*, 1965-1973
Image(s)

Box 437, Folder 10
Correspondence: *Editions Ides et Calendes*, 1965-1973
Image(s)

Box 438, Folder 1
Correspondence: Hugo, Jean, 1963
Image(s)

Box 438, Folder 2
Correspondence: General, 1957-1962, 1933
Image(s)

Box 438, Folder 3
Correspondence: General, 1962-1963 January-February
Image(s)

Box 438, Folder 4
Correspondence: General, 1963 March
Image(s)

Box 438, Folder 5
Correspondence: General, 1963 April
Image(s)

Box 438, Folder 6
Correspondence: General, 1963 May
<table>
<thead>
<tr>
<th>Box Number</th>
<th>Folder Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>438</td>
<td>7</td>
<td>Correspondence: General, 1963 June-December</td>
</tr>
<tr>
<td>438</td>
<td>8</td>
<td>Correspondence: General, 1963 June-December</td>
</tr>
<tr>
<td>439</td>
<td>1</td>
<td>Correspondence: General, 1963-1964</td>
</tr>
<tr>
<td>439</td>
<td>2</td>
<td>Correspondence: General, 1965-1967</td>
</tr>
<tr>
<td>439</td>
<td>3</td>
<td>Correspondence: General, 1968-1977</td>
</tr>
<tr>
<td>439</td>
<td>4</td>
<td>Correspondence: Letters of Congratulations, 1969-1971</td>
</tr>
<tr>
<td>439</td>
<td>5</td>
<td>Interviews, 1959-1964, undated</td>
</tr>
<tr>
<td>439</td>
<td>6</td>
<td>Lists of Artwork by de La Fresnaye, 1936, 1957-1963, undated</td>
</tr>
<tr>
<td>439</td>
<td>7</td>
<td>Paintings, 1958-1974</td>
</tr>
<tr>
<td>439</td>
<td>8</td>
<td>Sculptures, 1963-1966</td>
</tr>
<tr>
<td>439</td>
<td>9</td>
<td>Photographs and Reproductions of Artwork by de La Fresnaye, 1925, 1950-1976, undated</td>
</tr>
<tr>
<td>439</td>
<td>10</td>
<td>Photographs and Reproductions of Artwork by de La Fresnaye, 1925, 1950-1976, undated</td>
</tr>
</tbody>
</table>
Box 440, Folder 3  Photographs of de La Fresnaye and Family Homes, 1963-1964, 1914-1925, undated

Box 440, Folder 4  Miscellaneous Notes and Printed Matter, 1920-1970, undated

Box 440, Folder 5  Clippings Regarding de La Fresnaye, 1931-1970

Box 440, Folder 6  Auction Catalogs Containing Works by de La Fresnaye, 1974, undated

Box 440, Folder 7  Awards, 1969-1971

Box 441, Folder 1  Copper Plate Illustrations for Catalogue Raisonné, circa 1969


Box 442, Folder 1  Draft, *Merchants of Art*, Chapters 1-3, 1959

Box 442, Folder 2  Draft, *Merchants of Art*, Chapters 4-6, 1959

Box 442, Folder 3  Draft, *Merchants of Art*, Chapters 7-9, 1959

Box 442, Folder 4  Draft, *Merchants of Art*, Chapters 10-12, 1959


Box 442, Folder 6  Draft, *Merchants of Art*, Chapters 17-19, 1959

Box 442, Folder 7  Draft, *Merchants of Art*, Chapters 20-22, 1959

Box 442, Folder 8  Draft, *Merchants of Art*, Chapters 23-26, 1959

Box 442, Folder 9-10  Draft, *Our Business Is Their Pleasure*, 1955

Box 443, Folder 1  Draft, *Le Musée Dispersé*, Copy 1, Chapters 1-6, 1955

Box 443, Folder 2  Draft, *Le Musée Dispersé*, Copy 1, Chapters 7-12, 1955
Box 443, Folder 3  Draft, *Le Musée Dispersé*, Copy 1, Chapters 13-18, 1955
Box 443, Folder 4  Draft, *Le Musée Dispersé*, Copy 1, Chapters 19-24, 1955
Box 443, Folder 5  Draft, *Le Musée Dispersé*, Copy 2, Chapters 1-4, 1955
Box 443, Folder 6  Draft, *Le Musée Dispersé*, Copy 2, Chapters 5-11, 1955
Box 443, Folder 7  Draft, *Le Musée Dispersé*, Copy 2, Chapters 12-18, 1955
Box 444, Folder 1-2  Correspondence: Appleton-Century-Crofts, Inc. (Publishers), 1952-1963
Box 444, Folder 3  Correspondence: General, 1948-1962, undated
Box 444, Folder 4-5  Correspondence: Permission Letters, 1953-1961
Box 444, Folder 6  Lists of Illustrations and Their Sources, 1956-1960, undated
Box 444, Folder 7  Research Material: Artwork List, undated
Box 444, Folder 8  Research Material: Artwork by Artist, A-D, undated
Box 445, Folder 1  Research Material: Artwork by Artist, F-L, undated
Box 445, Folder 2  Research Material: Artwork by Artist, M-W, undated
Box 445, Folder 3  Research Material: Artwork by Period and Type, undated
Box 445, Folder 4-6  Research Material: General, circa 1906-1961, undated
Box 445, Folder 7  Research Material: Morgan, J. Pierpont (John Pierpont), circa 1905-1954, undated
Box 446, Folder 1  Research Material: Rothschild Collections, 1952-1959, undated
Box 446, Folder 2  Research Material: Wallace Collection, circa 1910-1961, undated
Box 446, Folder 3-5  Research Material: Photographs of Works of Art, undated
Box 446, Folder 6  Scrapbook of Reviews, 1961-1964
The Drawings of Georges Seurat (1947)

Box 446, Folder 7  Correspondence, 1945-1946
Image(s)

Box 446, Folder 8  Correspondence, 1945-1949, undated
Image(s)

Box 446, Folder 9  List of Drawings, circa 1947
Image(s)

Box 446, Folder 10 Notes, undated
Image(s)

Box 447, Folder 1  Photographs of Works of Art, undated

Box 447, Folder 2  Photographs of Works of Art, undated
Image(s)

Oh! Fickle Taste; or, Objectivity in Art (1952)

Box 447, Folder 3  Correspondence and Notes, 1952-1958, undated

Box 447, Folder 4  Reviews, 1952-1954

Box 447, Folder 5  Scrapbook of Reviews, 1952-1956

12.3.2: Articles, 1924-1974, undated

This subseries includes published and unpublished articles by Germain Seligman as well as supporting material such as correspondence, research material, printed material, and photographs of works of art. Arrangement is alphabetical by title of article, thereafter by subject. Material within folders is chronological.

The series is partially scanned; some printed material has not been scanned.

Box 447  Declin del'Influence des Historiens d'Art Français aux Etats-Unis

Box 447, Folder 6  Drafts and Correspondence, circa 1965-1966
Image(s)

Box 447  Klaus Berger, Géricault und sein Werk Book Review (1953)

Box 447, Folder 7  Copy of Review and Related Letters to Editor, 1953-1954
12.3.3: Miscellaneous Writings, 1950-1962, undated

This subseries includes notes and related research material for a lecture on paintings of the Netherlands and observations on collecting that were possibly delivered as a lecture. Arrangement is alphabetical by subject. Materials within folders is chronological.

This series is partially scanned with the exception of some printed material and large groups of photos of works of art.

Box 448, Folder 3 About Collecting, 1954-1962, undated Image(s)

Box 448, Folder 4 [Early Paintings of the Netherlands], Lecture Notes and Photographs of Works of Art, 1950, undated Image(s)

Box 448, Folder 5 [Early Paintings of the Netherlands], Lecture Notes and Photographs of Works of Art, undated

Box 448, Folder 6 Letter to Editor of the New York Times Regarding Shipping of Michelangelo's Pietà to New York World's Fair, 1962 Image(s)

12.3.4: Writings with Ethlyne J. Seligman, 1946-1969, undated

In this subseries are copies of published articles and related research material that Germain Seligman co-authored with his wife, Ethlyne J. Seligman.
Material is arranged by article and then by subject. This series is partially scanned; some printed material, some drafts, and photos of works of art have not been scanned.

The Louis XIV Statue of 1675 by Martin Desjardins (1968)

Box 448, Folder 7 Copy of Article and Drafts, circa 1967-1968 Image(s)

Box 448, Folder 8 Correspondence, 1952-1969, undated Image(s)

Box 448, Folder 9 Research Material, 1946-1969, undated Image(s)

Box 448, Folder 10 Photographs of Works of Art, undated Image(s)

The Myth of the Fragonard Portraits at Chantilly; or, the Re-Discovery of Jean-Marie Ribou (1958)

Box 449, Folder 1 Copies of Article in Art Quarterly, 1958 Image(s)

Box 449, Folder 2 Correspondence, 1954-1956, undated Image(s)

Box 449, Folder 3 Research Material, circa 1954-1958 Image(s)

12.4: War Files, 1913-1960, undated

Documents in this subseries include certificates of award and war service records, along with correspondence regarding Germain's various awards for distinguished service. Also included are applications and correspondence with the U.S. War Department, as well as with the French General Consulate, regarding Germain's application for a military commission in the United States Armed Forces during World War II.

Arrangement is by subject. This series has been partially scanned. Some printed material has not been scanned.

Box 449, Folder 4 Awards: Certificates and Service Records, 1913-1960, undated Image(s)

Box 449, Folder 5 Awards: Correspondence, 1919-1960 Image(s)

Box 449, Folder 6 Awards: Printed Material, 1915-1919
12.5: Personal Financial Files, 1932-1984, undated

Records in this subseries chronicle Germain Seligman's personal financial affairs and include records of taxes and investments. Correspondence with a Madrid bank in 1945-1957 includes documentation of frozen assets that Germain eventually liquidated.

Material is arranged by subject and is chronological within folders. This series has not been scanned.

Box 450, Folder 1-5 Bank Accounts, 1954-1976
Box 450, Folder 6 Business and Personal Expense Journal, 1963-1967
Box 451, Folder 1-2 Correspondence: Compania de las Marismas, Spain, 1945-1957, undated
Box 451, Folder 3 Correspondence: J. Legrain, 1947-1961, undated
Box 451, Folder 5 Insurance Papers, 1956-1978, undated
Box 451, Folder 6 Investment Journal, 1932-1937
Box 451, Folder 7 Investment Journal, 1943-1945
Box 451, Folder 8 Investment Journal, 1966-1974
Box 452, Folder 1 Investment Journal, 1975-1978
Box 452, Folder 2-4 Investment Reports and Statements, 1944-1978
Box 452, Folder 5 Miscellaneous Financial Notes, undated
Box 452, Folder 6-9 Federal Income Taxes, 1941-1971
Box 453, Folder 1  New York City Income Taxes, 1966-1969
Box 453, Folder 2-3  New York State Income Taxes, 1948-1971
Box 453, Folder 4  Tax Calculations, 1970-1975
Box 453, Folder 5-9  Tax Deductible Expenses, 1938-1968
Box 454, Folder 1-7  Tax Deductible Expenses, 1969-1972
Box 455, Folder 1-5  Tax Deductible Expenses, 1972-1974
Box 456, Folder 1-4  Tax Deductible Expenses, 1975-1977
Box 456, Folder 5-6  Tax Deductible Investments, 1975-1977

12.6: Miscellaneous Files, 1882, 1936-1979

Material found here relates primarily to research projects undertaken by Ethlyne J. Seligman for Germain Seligman or on her own behalf. Projects include the art of Jacques-Louis David, the cloisters of Chartreuse in Paris, a portrait of Henri II, and pre-Columbian art and culture. The subseries also contains a notebook entitled "Library Catalog," but it is not clear if the notebook refers to Seligman's personal library or to another collection. An incomplete copy of the volume *L'Art du Dix-Huitième Siècle* can also be found here.

Arrangement is alphabetical by subject and chronological within folders. This series has not been scanned.

Box 457, Folder 1  *Chartreuse de Paris ou de Vouvert*, Copy of Volume, undated
Box 457, Folder 2  Chartreuse de Paris Project: Correspondence, 1965-1979
Box 457, Folder 3  Chartreuse de Paris Project: Research Material, 1957-1964, undated
Box 457, Folder 4  Chartreuse de Paris Project: Research Notes, 1967, undated
Box 457, Folder 5  Chartreuse de Paris Project: Photographs of Works of Art, undated
Box 457, Folder 6  J. L. David Project: Notes, undated
Box 457, Folder 7  J. L. David Project: Notes, Museums, undated
Box 457, Folder 8  J. L. David Project: Notes, Private Collectors, undated
Box 458, Folder 3  Pre-Columbian Art and Culture: Notebook and Miscellany, 1936, undated, undated
Box 458, Folder 4  Pre-Columbian Art and Culture: Postcards, undated
Box 459, Folder 1  Library Catalog Notebook, undated
Box 459, Folder 2-3  *L'Art du Dix-Huitième Siècle*, Incomplete Copy of Publication, 1882