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October 2001
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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 Seligmman & Cie., 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 its 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 reestabishes 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.
1969


1978, March 27

Germain Seligman dies.

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**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.
Jacques Seligmann & Co. records
AAA.jacqself

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: Roger de La Fresnaye, with a Catalogue Raisonné (1969); Merchants of Art, 1880-1960: Eighty Years of Professional Collecting (1961); The Drawings of Georges Seurat (1947); and 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
- MM. Jacques Seligmann & fils
- Parker, Theresa Seligmann
- Seligman, Germain
- Seligmann, Arnold, 1870-1932
- Seligmann, Jacques, 1858-1923
- Seligmann, René
- Trevor, Clyfford
- Waegen, Rolf Hans
Container Listing

Series 1: Correspondence, 1913-1978

80 Linear feet

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.
• 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  BI, 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 Phillippe
• 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.
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-Mcllhenny, 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-Voitier, 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
• Rothenbarth, Albert (Albert Rothenbarth?)
• 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.
• Slooog, 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.
• Dearth, 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.
• Dreyer, Michael
• Duke, B. N.

Box 6, Folder 5  E-F, 1917-1928

Image(s)

• 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

Image(s)

• 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

Image(s)

• 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
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- 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.

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- 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.
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• Robinson, Edward G.
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• Rosenbach, A. W.
• Rowe, L. Earle (Rhode Island School of Design)

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• 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
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• Steyne, Alan
• Stotesbury, Mrs. Edward T.
• Stransky, Josef
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• Straus, Lionel F. [illegible]
• Strauss, Mrs. S. W.
• Strauss, Lewis L.

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• Trumbauer, Horace
• Tysen, (Kathleen K.?)
• Valentiner, Dr. William R.
• Vanderbilt, Mrs. Cornelius
• Van Derlip, John R.
• Vogue
• von Auspitz, Stefan

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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 both 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.

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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.

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1.5: Germain Seligman's Correspondence, 1923-1977
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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
Box 139, Folder 14  Rose & Paskus, 1926-1927
Box 139, Folder 15  Rose & Paskus, 1928-1929
Box 139, Folder 16  Rose & Paskus, 1934
Box 140, Folder 1   Benjamin, Galton, & Robbins, 1938-1940
Box 140, Folder 2   Benjamin, Galton, & Robbins, 1941
Box 140, Folder 3   Benjamin, Galton, & Robbins, 1942-1943
Box 140, Folder 4   Benjamin, Galton, & Robbins, 1944-1945
Box 140, Folder 5   Benjamin, Galton, & Robbins, 1946-1947
Box 140, Folder 6   Benjamin, Galton, & Robbins, 1948
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Box 140, Folder 10  Benjamin, Galton, & Robbins, 1952
Box 140, Folder 11  Benjamin, Galton, & Robbins, 1953
Box 140, Folder 12  Benjamin, Galton, & Robbins, 1954
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.

Box 141, Folder 1 Stock in Paris, 1939-1940 Image(s)

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.

Box 141, Folder 2 Drafts of Contracts and Agreements, 1942-1944 Image(s)

Box 141, Folder 3 Agreements and Correspondence, 1941-1943
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.
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.

1.6.6: Miscellaneous Legal Files, 1927-1959

Box 142, Folder 10 Agreement between Germain Seligman and Christopher Grey, Baron Glennconner, regarding Raeburn's *Leslie Boy*, 1927
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
Box 143, Folder 8  Letters Sent, 1965 February
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Box 143, Folder 9  Letters Sent, 1965 March
Image(s)

Box 143, Folder 10  Letters Sent, 1965 April
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Box 144, Folder 1  Letters Sent, 1965 May
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Box 144, Folder 2  Letters Sent, 1965 June
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Box 144, Folder 3  Letters Sent, 1965 July
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Box 144, Folder 4  Letters Sent, 1965 September
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<td>Box 146, Folder 8</td>
<td>Letters Sent, 1968 April</td>
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Box 152, Folder 13  Letters Sent, 1977 April

Box 152, Folder 14  Letters Sent, 1977 May
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.

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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.

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Box 166, Folder 4  Correspondence, 1927
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Box 167, Folder 1  Correspondence, 1948-1953
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Box 167, Folder 2  Correspondence with Carll Tucker, 1923-1929
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Box 167, Folder 3  Personal Correspondence, 1926-1929, 1941-1946
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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.

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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.

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Box 169, Folder 6  Daily Office Diaries, 1973-1975
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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.

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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.

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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.

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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.

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Box 232, Folder 1  Manuscript no. 74, undated
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Box 232, Folder 2  Manuscript no. 76, undated
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 Image(s)

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
Selmann & 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.

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Box 233, Folder 3 Insurance, 1940
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Box 233, Folder 4 Insurance, 1941-1942
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Box 233, Folder 5 Storage and Shipping, 1939-1942
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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
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.
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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)

Sculthess, Hans von (see von Sculthess, 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.
### 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.

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<td>Stock Notebooks, undated</td>
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<tr>
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### 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.
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 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
2.7: Old Collectors of Interest, 1930-1954, 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

Image(s)
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  
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Box 246, Folder 3  By Country: Austria-Switzerland, 1952, undated  
Image(s)

Box 246, Folder 4  By Artist, 1950-1956  
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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  
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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
Box 248, Folder 6 Notebook 2, 1967-1969
Box 248, Folder 7 Notebook 3, 1970-1972
Box 248, Folder 8 Notebook, 4, 1972-1974

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
Box 248, Folder 10 Alabama, undated
Box 248, Folder 11 Arizona, 1951, undated
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)

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Box 249, Folder 10  Cincinnati, Ohio, 1930-1953, undated

Box 249, Folder 11  Cleveland, Ohio, 1937-1953, 1925, undated

Box 249, Folder 12  Colorado, 1925, 1936-1953

Box 249, Folder 13  Columbus, Ohio, 1931, 1944-1950

Box 249, Folder 14  Connecticut, 1944-1951

Box 249, Folder 15  Cuba, 1950

Box 249, Folder 16  Dayton, Ohio, 1944-1951, 1927, undated

Box 249, Folder 17  Delaware, 1931-1949

Box 249, Folder 18  Denmark, 1954-1959

Box 249, Folder 19  Des Moines, Iowa, 1937-1950, undated

Box 249, Folder 20  Detroit, Michigan, 1936-1950, undated

Box 249, Folder 21  Florida, 1944-1953, undated

Box 249, Folder 22  Georgia, 1927-1949

Box 249, Folder 23  Germany, 1960-1973, undated

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Box 250, Folder 4  Iowa, circa 1951
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Box 250, Folder 5  Italy, 1955-1972, undated
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Box 250, Folder 6  Kansas, 1944-1952, undated
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Box 250, Folder 7  Kansas City, Missouri, 1933-1953, undated
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Box 250, Folder 8  Louisville, Kentucky, 1931-1933, undated, undated
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Box 250, Folder 9  Madison, Connecticut, 1947-1948
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Box 250, Folder 10  Maine, 1948, undated
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Box 250, Folder 11  Manchester, New Hampshire, 1948-1951
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Box 250, Folder 12  Maryland, 1949-1950
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Box 250, Folder 13  Mexico, 1949
Image(s)

Box 250, Folder 14  Michigan, circa 1950
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Box 250, Folder 15  Milwaukee, Wisconsin, 1925, circa 1942-1948, undated
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Box 250, Folder 16  Minneapolis, Minnesota, 1921-circa 1952, undated
Box 250, Folder 17  Mississippi, undated
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Box 250, Folder 18  Missouri, 1951
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Box 250, Folder 19  Montreal, Canada, 1937-1951, undated
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Box 250, Folder 21  New Haven, Connecticut, 1945-1948
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Box 250, Folder 22  New Jersey, 1947-1952
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Box 250, Folder 24  New York, circa 1948-1960
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Box 250, Folder 29  Oklahoma, 1940-1953
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Box 250, Folder 30  Ottawa, Canada, 1937-1945
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Box 250, Folder 31  Palm Beach, Florida, 1948-circa 1952
Box 250, Folder 32  Paris and French Provinces, 1957-1974, undated  Image(s)

Box 250, Folder 33  Paris and French Provinces, 1957-1974, undated  Image(s)

Box 250, Folder 34  Paris and French Provinces, 1957-1974, undated  Image(s)

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Box 251, Folder 2  Philadelphia, Pennsylvania, 1930-1932, 1942-1953, undated  Image(s)

Box 251, Folder 3  Pittsburgh, Pennsylvania, 1925-circa 1952, undated  Image(s)

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Box 251, Folder 10  Seattle, Washington, 1950, undated  Image(s)

Box 251, Folder 11  South America, 1949-1951  Image(s)

Box 251, Folder 12  South Carolina, circa 1952
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Box 251, Folder 17  Stamford, Connecticut, 1947, undated
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Box 251, Folder 19  Tennessee, 1940, undated
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Box 251, Folder 20  Texas, 1938-1956
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Box 251, Folder 21  Toledo, Ohio, 1925-1949
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Box 251, Folder 22  Toronto, Canada, 1924-1957, undated
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Box 251, Folder 23  Utah, undated
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Box 251, Folder 24  Vermont, 1945
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Box 251, Folder 25  Virginia, 1931-1944, undated
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Box 251, Folder 26  Washington, circa 1953
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Box 251, Folder 27  Washington, D.C., 1934-1949, undated
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Box 251, Folder 28  West Virginia, circa 1952, undated
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Box 251, Folder 29  Worcester, Massachusetts, 1937-1951
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Box 251, Folder 30  Youngstown, Ohio, 1924
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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

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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  
Christie's, Master of Orleans, Limoges Triptych, 1957, 1953-1954, undated
Image(s)

Box 253, Folder 2  
Christie's, 1957, Baron Antoine-Jean Gros, Entrevue des Deux Empereurs, undated
Image(s)

Box 253, Folder 3  
Christie's, 1960, Juan de Valdes Leal, Mors Imperatore, 1950-1960, undated
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  
Christie's, 1964, Claude Vignon, Lamentations, 1962-1964, undated
Box 253, Folder 7  Christie's, 1966, Gaetano Gandolfi, *Study of Legs and Head of an Old Man*, undated
Box 253, Folder 9  Christie's, 1970, Edme Bouchardon, *Tête de Fawn*, undated
Box 253, Folder 11 Christie's, 1970, Thomas Couture, *Portrait of a Youth*, undated
Box 253, Folder 12 Christie's, 1970, Martin Fréminet, *Fame*, 1960, undated
Box 253, Folder 13 Christie's, 1970, Sigmund Freudeberg, *Mother with Five Children*, undated
Box 253, Folder 15 Christie's, 1970, Giuseppe Nicola Nasini, *Saint Ursula Received in Paradise*, 1970, undated


Box 253, Folder 22  Christie's, 1973, Giuseppe-Bernardino Bison, *Portrait of a Man in Theatrical Costume*, 1973, undated Image(s)

Box 253, Folder 23  Christie's, 1973, Jacopo da Empoli (Genoese School), *Birth of the Virgin*, 1969-1973, undated Image(s)


Box 253, Folder 27  Christie's, 1974, Luca Giordano, *The Repudiation of Hagar*, 1962-1974, undated Image(s)

Box 254, Folder 1  Christie's, 1974, Juan de Valdes Leal, *Portrait of Vaca de Alfaro of Cordova*, 1948-1972, undated Image(s)

Box 254, Folder 2  Christie's, 1975, Bartolomé Bermejo, Spanish Primitive, 1957-1959, undated Image(s)

Box 254, Folder 3  Christie's, Correspondence, 1956-1957 Image(s)

Box 254, Folder 4  Christie's, Correspondence, 1963 Image(s)

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
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
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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
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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.
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<td>Box 257, Folder 3</td>
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<td>L'Ancienne Société Seligmann (Liquidation Sale), Paris, <em>Objets d'Art et De Haute Curiosité</em>, 1914 May</td>
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<td>Christie's, London, 1913</td>
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<td>Christie's, London, 1938</td>
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<td>Christie's, London, 1957-1960</td>
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<td>Box 258, Folder 1</td>
<td>Christie's, London, 1964-1966</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 258, Folder 2</td>
<td>Christie's, London, 1968-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 258, Folder 3</td>
<td>Christie's, London, 1968-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 258, Folder 4</td>
<td>Christie's, London, 1970</td>
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<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 258, Folder 5</td>
<td>Christie's, London, 1970</td>
</tr>
<tr>
<td>------------------</td>
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<tr>
<td>Box 258, Folder 6</td>
<td>Christie's, London, 1973</td>
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<tr>
<td>Box 259, Folder 1</td>
<td>Galerie Georges Petit, Paris, 1925-1926</td>
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<td>Box 259, Folder 2</td>
<td>Parke-Bernet, New York, 1928</td>
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<td>Box 259, Folder 3</td>
<td>Parke-Bernet, New York, 1966-1974</td>
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<tr>
<td>Box 259, Folder 4</td>
<td>Miscellaneous Auction Catalogs, 1923-1973</td>
</tr>
</tbody>
</table>
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, Edouard 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 1935: *French 19th Century Drawings and Water Colors*, 1935
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 1937: *Indian Textiles from the Collection of H. H. The Maharani of Baroda*, 1935-1939
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
1946: 1910-1912: The Climactic Years in Cubism, 1946, undated

1946: 1910-1912: The Climactic Years in Cubism, 1946

1946: Prints, Christmas Exhibition, 1946

1947: The Printmakers, Founders Exhibition, 1947

1947: Roger de La Fresnaye, 1885-1925: Watercolors-Gouaches-Drawings, 1947

1947: The Sea, 1947

1948: Vuillard, 1865-1940: His Dynamic Early Period

Correspondence, 1948

Catalog Text, Proofs, and Lists, 1948

Reviews and Publicity, 1948

1950: Nine Paintings by Rico Lebrun, 1900-, 1950

1951: Master Drawings of Five Centuries, 1951

1951-1952: Odilon Redon, 1840-1916: Pastels and Drawings

Correspondence, 1951-1952

Lists, 1951
Box 264, Folder 3
Material for Catalog, 1951-1952, undated

Box 264, Folder 4
Newspaper Clippings, 1951

Box 264, Folder 5
Photographs, undated

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
not scanned

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
1955: *Engravings from the Celebrated Collection of the Dukes d'Arenberg*

Box 265, Folder 6  
Catalog and Related Material, 1955
Image(s)

Box 265, Folder 7  
Correspondence, 1953-1955  
Image(s)

Box 265, Folder 8  
Notes, circa 1953-1955  
Image(s)

Box 265, Folder 9  
Photographs, 1955  
Image(s)

Box 265, Folder 10  
Publicity and Reviews, 1955, undated  
Image(s)


Box 265, Folder 11  
Catalogs and Related Material, 1955-1956  
Image(s)

Box 265, Folder 12  
Correspondence, 1951-1956  
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Box 265, Folder 13  
Correspondence, 1956  
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Box 265, Folder 14  
Notifications of Complimentary Catalogs, and Thank You Notes, 1956-1959
Box 265, Folder 15  Photographs, circa 1955-1956


Box 266, Folder 1  Reviews, 1955-1956

Box 266, Folder 2  Reviews, 1955-1956

Box 266, Folder 3  1957 (November 18-December 7): Master Drawings, 1957

Box 266, Folder 4  1957: Religious Art of the Earlier Centuries, 1957

Box 266, Folder 5  1957: 17th Century Internationalism, United Nations Exhibition, 1957, undated

Box 266, Folder 6  1958: French Drawings from American Collections: Clouet to Matisse, 1958-1959

Box 266, Folder 7  1959 (November 16-December 5): Master Drawings, 1959

Box 266, Folder 8  1960 (November 7-28): Master Drawings, 1960

Box 266, Folder 9  1961 (October 23-November 11): Master Drawings, 1961

Box 266, Folder 10  1961: Three Sculptors, 1961


Box 266, Folder 12  1964 November 4-25: Master Drawings, 1964

Box 266, Folder 13  1965 October 23-November 13: Master Drawings, 1965
Box 267, Folder 1  1966 November 16-December 10: Master Drawings, 1966
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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
Box 268, Folder 2  Correspondence Regarding Giotto Exhibition in Florence, Italy, 1937
Box 268, Folder 3  Exhibition Catalogs Sent, 1946-1947, undated
Box 268, Folder 4  Exhibition Loans, 1952-1956
Box 268, Folder 5  Exhibition Loans, 1957-1959
Box 268, Folder 6  Exhibition Loans, 1960
Box 268, Folder 7  Exhibition Loans, 1961-1962
Box 268, Folder 8  Exhibition Loans, 1963
Box 268, Folder 9  Exhibition Loans, 1964
Box 268, Folder 10  Exhibition Loans, 1965
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
                  Image(s)

Box 270, Folder 1  Scrapbook no. 2, 1947-1970
                  Image(s)

Box 271, Folder 1  Scrapbook no. 3, Portraits par Ingres et ses Eleves, 1934
                  Image(s)

Box 271, Folder 2  Scrapbook no. 3, Portraits par Ingres et ses Eleves, 1934
                  Image(s)

Box 271, Folder 3  Scrapbook no. 3, Portraits par Ingres et ses Eleves, 1934
                  Image(s)

Box 272, Folder 1  Scrapbook no. 4, 1925-1942
                  Image(s)
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
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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
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Box 278, Folder 26
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Box 278, Folder 27
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Image(s)

Box 278, Folder 28
U-V, circa 1904-circa 1960
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Image(s)

Box 278, Folder 29  W, circa 1904-circa 1960
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Box 278, Folder 30  X-Y-Z, circa 1904-circa 1960
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Index by Artist, Painters

Box 278, Folder 31  A-B, circa 1904-circa 1960
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Box 278, Folder 32  C, circa 1904-circa 1960
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Box 278, Folder 33  D, circa 1904-circa 1960
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Box 278, Folder 34  E-F, circa 1904-circa 1960
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Box 278, Folder 35  G, circa 1904-circa 1960
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Box 278, Folder 36  H-I-J, circa 1904-circa 1960
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Box 278, Folder 37  K-L, circa 1904-circa 1960
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Box 278, Folder 38  M-N-O, circa 1904-circa 1960
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Box 278, Folder 39  P-Q, circa 1904-circa 1960
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Box 278, Folder 40  R, circa 1904-circa 1960
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Box 278, Folder 41  S, circa 1904-circa 1960
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Box 278, Folder 42  T-U-V, circa 1904-circa 1960
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**Index by Artist, Sculptors**

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<td>Box 278, Folder 46</td>
<td>D-E-F, circa 1904-circa 1960</td>
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<td>Box 278, Folder 47</td>
<td>G-H, circa 1904-circa 1960</td>
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<td>Box 278, Folder 48</td>
<td>I-J-K-L, circa 1904-circa 1960</td>
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<td>Box 278, Folder 49</td>
<td>M-N-O, circa 1904-circa 1960</td>
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<td>P-Q, circa 1904-circa 1960</td>
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<td>R-S, circa 1904-circa 1960</td>
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<td>W-X-Y-Z, circa 1904-circa 1960</td>
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<td>Box 278, Folder 54</td>
<td>Miscellaneous Numbered Cards, circa 1904-circa 1960</td>
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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  
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Box 279, Folder 2  
Inventory nos. 700-901, circa pre-1923  
Image(s)

Box 279, Folder 3  
Inventory nos. 902-1200, circa pre-1923  
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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
Box 280, Folder 3  Inventory nos. 2924-2999 and Index, 1924-1925
Image(s)

Box 280, Folder 4  Inventory nos. 2096-3200, 1925-1926
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Box 280, Folder 5  Inventory nos. 3201-3414 and Index, 1925-1926
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Box 280, Folder 6  Inventory nos. 2000-3299, 1926-1927
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Box 280, Folder 7  Inventory nos. 3303-3752 and Index, 1926-1927
Image(s)

Box 280, Folder 8  Inventory nos. 2003-3799, 1927-1928
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Box 280, Folder 9  Inventory nos. 3782-4080 and Index, 1927-1928
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Box 280, Folder 10  Inventory nos. 2007-3984, 1928-1929
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Box 280, Folder 11  Inventory nos. 4005-4501 and Index, 1928-1929
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Box 281, Folder 1  Inventory nos. 2007-3984, 1929-1930
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Box 281, Folder 2  Inventory nos. 3985-4281 and Index, 1929-1930
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Box 281, Folder 3  Inventory by Artist, 1930s, undated
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Box 281, Folder 4  Inventory nos. 2007-4666, 1930-1931
Image(s)

Box 281, Folder 5  Inventory nos. 4670-5043 and Index, 1930-1931
Image(s)

Box 281, Folder 6  Inventory nos. 2007-5071, 1931-1932
Box 281, Folder 7  Inventory nos. 5073-5264 and Index, 1931-1932
Image(s)

Box 281, Folder 8  Inventory nos. 2007-4938, 1933-1934
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Box 281, Folder 9  Inventory nos. 4945-5500 and Index, 1933-1934
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Box 281, Folder 10  Inventory nos. 2284-6156 and Index, 1934-1935
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Box 281, Folder 11  Inventory of Modern Works of Art by Genre and Miscellaneous, 1934-1935
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Box 281, Folder 12  Stock Catalog, 1935-1936
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Box 281, Folder 13  Stock Catalog, 1936-1937
Image(s)

Box 282, Folder 1  Stock Catalog, 1937-1938
Image(s)

Box 282, Folder 2  Stock Catalog, 1938-1939
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Box 282, Folder 3  Stock Catalog, 1937-1938
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Box 282, Folder 4  Stock Catalog, 1940-1941
Image(s)

Box 282, Folder 5  Stock Catalog, 1940-1941
Image(s)

Box 282, Folder 6  Stock Catalog, 1942-1943
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Box 282, Folder 7  Stock Catalog, 1944-1945
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Box 282, Folder 8  Works of Art Sold or Taken out of Stock, 1946-1948
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<td>Box 283, Folder 2</td>
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<td>Stock Catalog, Inventory nos. 4453-8220, Paintings and Drawings, circa 1956-1971</td>
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<td>Stock Catalog, Inventory nos. 8221-8425, Paintings and Drawings, circa 1956-1971</td>
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<td>Box 283, Folder 8</td>
<td>Stock Catalog, Inventory nos. 8426-8629, Paintings and Drawings, circa 1956-1971</td>
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<td>Box 284, Folder 1</td>
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<td>Box 284, Folder 2</td>
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<td>Stock Catalog, Inventory nos. 8863-8959, Paintings and Drawings, circa 1956-1971</td>
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<td>Box 284, Folder 5</td>
<td>Stock Catalog, Inventory nos. 4786-8656, Sculpture, circa 1956-1971</td>
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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
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Box 285, Folder 2  Bound Stock Catalog: Watercolors and Drawings no. 2, 1926-1932
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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
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Box 287, Folder 2  Miscellaneous Lists and Catalogs: Jacques Seligmann & Co., Inc., Germain Seligman-Modern Paintings, Inc., circa 1930, undated
Box 287, Folder 3  Miscellaneous Lists and Catalogs: Modern Paintings, Inc.; de Hauke & Co., Inc., 1930-1932  Image(s)

Box 287, Folder 4  Miscellaneous Lists and Catalogs: Miscellaneous Descriptions, circa 1950-1954  Image(s)

Box 287, Folder 5  Miscellaneous Lists and Catalogs: Furniture Index, undated  Image(s)

Box 287, Folder 6  Miscellaneous Lists and Catalogs: Picture Index, undated  Image(s)

Box 287, Folder 7  Miscellaneous Lists and Catalogs: List and Photographs, vol. 1, 1920-1973  Image(s)

Box 287, Folder 8  Miscellaneous Lists and Catalogs: List and Photographs, vol. 2, 1920-1973  Image(s)

6.3: Stock Catalogs, Paris Office, 1924-1939
This series has been scanned in entirety.

Box 287, Folder 9  Stock Catalogs, circa 1924-1930  Image(s)

Box 287, Folder 10  Stock Catalogs, circa 1924-1930  Image(s)

Box 288, Folder 1  Stock Catalogs, 1927  Image(s)

Box 288, Folder 2  Stock Catalogs, 1927-1928  Image(s)

Box 288, Folder 3  Stock Catalogs, 1928  Image(s)

Box 288, Folder 4  Stock Catalogs, 1929-1930  Image(s)

Box 288, Folder 5  Stock Catalogs, circa 1924-circa 1930
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<th>Stock Catalogs, circa 1924-circa 1930</th>
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<td>Stock Catalogs, 1935</td>
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<td>Box 288, Folder 10</td>
<td>Stock Catalogs, 1935</td>
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<td>Box 288, Folder 11</td>
<td>Objects on Consignment, 1939</td>
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### 6.4: Negative Files, undated

This series has not been scanned.

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<tr>
<th>Box 289, Folder 1</th>
<th>Negative Files, A-B</th>
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<td>Box 289, Folder 4</td>
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<td>Box 289, Folder 5</td>
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<td>Box 289, Folder 6</td>
<td>Negative Files, O-P</td>
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<td>Box 289, Folder 7</td>
<td>Negative Files, Q-R</td>
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<td>Box 289, Folder 8</td>
<td>Negative Files, S-T</td>
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<td>Box 289, Folder 9</td>
<td>Negative Files, U-Z</td>
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<td>Box 289, Folder 10</td>
<td>Negative Files, Works of Art I</td>
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<tr>
<td>Box 289, Folder 11</td>
<td>Negative Files, Works of Art II</td>
</tr>
</tbody>
</table>
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.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
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<td>291, 4</td>
<td>Purchase Receipts, nos. 8029-8124 (includes 8011), 1952</td>
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<td>291, 5</td>
<td>Purchase Receipts, nos. 8127-8233, 1953-1954</td>
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<td>291, 6</td>
<td>Purchase Receipts, nos. 8326-8257, 1954</td>
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<td>291, 7</td>
<td>Purchase Receipts, nos. 8270-8379, 1955</td>
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<td>291, 8</td>
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<td>291, 9</td>
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<td>291, 10</td>
<td>Purchase Receipts, nos. 8408, 1956-1957</td>
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<td>291, 11</td>
<td>Purchase Receipts, nos. 8421-8489, 1957</td>
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<td>291, 12</td>
<td>Purchase Receipts, nos. 8492-8519, 1958</td>
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<td>292, 1</td>
<td>Purchase Receipts, nos. 8521-8524, 1958-1959</td>
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<td>292, 2</td>
<td>Purchase Receipts, nos. 8529-8581, 1959-1960</td>
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<td>292, 3</td>
<td>Purchase Receipts, nos. 8584-8607, 1960</td>
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<td>292, 5</td>
<td>Purchase Receipts, nos. 8608-8681, 1961</td>
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</tbody>
</table>
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.
Box 298, Folder 4  Invoices, 1922
Image(s)

Box 298, Folder 5  Invoices, February-July 1923
Image(s)

Box 298, Folder 6  Invoices, August-December 1923
Image(s)

Box 298, Folder 7  Invoices, 1924
Image(s)

Box 298, Folder 8  Invoices, January-September 1925
Image(s)

Box 298, Folder 9  Invoices, October-December 1925
Image(s)

Box 298, Folder 10  Invoices, January-August 1926
Image(s)

Box 298, Folder 11  Invoices, September-December 1926
Image(s)

Box 299, Folder 1  Invoices, 1927
Image(s)

Box 299, Folder 2  Invoices, 1928
Image(s)

Box 299, Folder 3  Invoices, 1929
Image(s)

Box 299, Folder 4  Invoices, 1930
Image(s)

Box 299, Folder 5  Invoices, 1931
Image(s)

Box 299, Folder 6  Invoices, 1932
Image(s)

Box 299, Folder 7  Invoices, 1933
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
   Image(s)
7.5.2: From Jacques Seligmann & Co., 1933-1950

- Box 301, Folder 7: Invoices, 1933
- Box 301, Folder 8: Invoices, 1934-1935
- Box 301, Folder 9: Invoices, 1936-1939
- Box 301, Folder 10: Invoices, 1940
- Box 301, Folder 11: Invoices, Antiques, 1941-1950
- Box 301, Folder 12: Invoices, Paintings, Works of Art, etc., on Consignment for Sale, undated

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.

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<thead>
<tr>
<th>Box 302, Folder 1</th>
<th>Loose Credit Notes, 1925</th>
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<td>Loose Credit Notes, 1926 January-March</td>
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<td>Loose Credit Notes, 1927 January-May</td>
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<td>Box 302, Folder 6</td>
<td>Loose Credit Notes, 1927 June-December</td>
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<td>Loose Credit Notes, 1929-1931</td>
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<td>Loose Credit Notes, 1934</td>
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<td>Box 302, Folder 11</td>
<td>Loose Credit Notes, 1935</td>
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<td>Box 302, Folder 13</td>
<td>Loose Credit Notes, 1937</td>
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<td>Image(s)</td>
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<tr>
<td>Box 302, Folder 14</td>
<td>Loose Credit Notes, 1938</td>
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</tbody>
</table>

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.
Box 305, Folder 1-7   Invoices, 1933-1950
Box 306, Folder 1-21  Invoices, 1970-1971
Box 307, Folder 1-22  Invoices, 1972-1973
Box 308, Folder 1-27  Invoices, 1974-1977

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.

Box 309, Folder 1   Invoices, 1910 June-1919 October
[Image(s)]
Box 309, Folder 2   Invoices, 1919 October-1922 December
[Image(s)]
Box 310, Folder 1   Invoices, 1923 January-1925 December
[Image(s)]
Box 310, Folder 2   Invoices, 1927 December-1928 December
[Image(s)]
Box 311, Folder 1   Invoices, 1930 October-1939 December
[Image(s)]
(includes two scattered entries from 1940-1941; sales from the liquidation of Modern Paintings, Inc., are found on page 50)
Box 311, Folder 2   Invoices, 1939 May-1944 April
[Image(s)]
(appears to overlap with book listed above)
Box 312, Folder 1   Invoices, 1944 May-1951 December
[Image(s)]
Box 312, Folder 2   Invoices, 1951 October-1957 March
[Image(s)]
Box 313, Folder 1   Invoices, 1957 April-1961 December
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  
                        Image(s)  

Box 315, Folder 2       Credits, 1926-1927  
                        Image(s)  

Box 315, Folder 3       Credits, 1928-1929  
                        Image(s)  

Box 315, Folder 4       Credits, 1930-1943  
                        Image(s)  

Box 315, Folder 5       Credits, 1943-1952  
                        Image(s)  

7.9.2: Debits, 1913-1952

Box 316, Folder 1       Debits, 1913-1915  
                        Image(s)  

Box 316, Folder 2       Debits, 1921-1925  
                        Image(s)  

Box 316, Folder 3       Debits, 1926-1927  

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<td><strong>7.9.3: Credit and Debit, 1913-1953</strong></td>
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<td>Credit and Debit, Paris, 1913-1920</td>
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<td>Credit and Debit, 1947-1953</td>
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<td>Box 317, Folder 5</td>
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<td>Box 318, Folder 3</td>
<td>Works of Art Inventory Valuations, 1947-1953</td>
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7.9.6: General Expenses, 1939-1952

Box 318, Folder 4  General Expenses and Sundries, 1950-1952, 1939-1940
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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
Series 7: Financial Files and Shipping Records

Jacques Seligmann & Co. records

AAA.jacqself

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
                                          Image(s)

Box 322, Folder 2          Journal (Brouillard/Scratch Account Books), 1926-1927
                                          Image(s)

Box 322, Folder 3          Journal, 1926-1927
                                          Image(s)

Box 322, Folder 4          Journal, 1928-1929
                                          Image(s)

Box 322, Folder 5          Journal, 1930-1931
                                          Image(s)

Box 323, Folder 1          Journal, 1931-1933
                                          Image(s)

Box 323, Folder 2          Journal, 1934-1936
                                          Image(s)
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.
| Box 327, Folder 1 | Ledgers, 1931  
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| Box 327, Folder 2 | Ledgers, 1932-1933  
| Box 327, Folder 3 | Ledgers, 1934-1935  
| Box 328, Folder 1 | Ledgers, 1936-1937  
| Box 328, Folder 2 | Ledgers, 1938-1939  
| Box 328, Folder 3 | Ledgers, 1940-1941  
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| Box 330, Folder 1 | Ledgers, 1970-1971  
| Box 330, Folder 2 | Ledgers, 1970-1971  
| Box 330, Folder 3 | Ledgers, 1974-1975  
| Box 330, Folder 4 | Ledgers, 1974-1975

### 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
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<td>Federal Annual Information/Income Tax to Be Paid at Source, 1926-1929, 1920-1924</td>
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<td>Federal Special Reports and Appeals, 1918-1926</td>
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<td>Box 349, Folder 5</td>
<td>Federal Special Reports and Appeals, 1930-1937</td>
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<td>Federal Certificates of Aliens Claiming Residency, 1925-1936</td>
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<td>Federal Foreign Funds Control Reports, 1937-1948, undated</td>
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<td>New York City Capital Stock, 1913-1917</td>
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<td>New York City Excise Tax, 1933-1934</td>
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<td>New York City Miscellaneous Documentation, 1935-1951</td>
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<td>New York State Franchise Tax, 1918-1935</td>
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<td>New York State Tax Withheld at Source, 1930-1935</td>
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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
Image(s)

Box 354, Folder 3 Miscellaneous Bills of Lading, 1926
Image(s)

Box 354, Folder 4 Shipping Log, 1938-1939
Image(s)

Box 354, Folder 5 Shipping Correspondence with Jean Davrey, 1957-1959
Image(s)

Box 354, Folder 6 Shipping Correspondence, 1957
Image(s)

Box 354, Folder 7 Shipping Correspondence with Colnaghi & Co., Ltd., 1958-1968
Image(s)

Box 354, Folder 8 Shipping Correspondence, 1961
Image(s)

Box 354, Folder 9 Shipping Correspondence, 1961-1962
Image(s)

Box 354, Folder 10 Shipping Correspondence, 1965
Image(s)

Box 355, Folder 1 Shipping Receipts, 1947-1952
Image(s)

Box 355, Folder 2 Shipping Receipts, 1963-1977
Image(s)

Box 355, Folder 3 Shipping Receipts, 1963-1977
Image(s)

Box 355, Folder 4 Shipping Receipts, 1963-1977
Image(s)

Box 355, Folder 5 Shipping Receipts, 1963-1977
Image(s)

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.

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<th>Box 357, Folder 1</th>
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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
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  
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Box 358, Folder 8  
Art Institute of Chicago, 1949-1951  
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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  
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Box 359, Folder 10  
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Box 359, Folder 12  
Caravias, Urania P. (Celeste), 1949-1972, undated  
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Box 359, Folder 13  
Cayuga Museum of History and Art, 1949-1951  
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Box 359, Folder 14  
Ceramics, 1960-1964  
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Box 359, Folder 15  
Cincinnati Art Museum, 1949-1953  
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Box 359, Folder 16  
Cleveland Center for the Arts, 1964-1965, undated  
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Box 359, Folder 17  
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Box 360, Folder 1  
Columbus Gallery of Fine Arts, 1964-1977, undated  
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Box 360, Folder 2  
Corcoran Gallery of Art, 1948-1964  
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Box 360, Folder 3  
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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  Day, Larry, 1967-1974, undated
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
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Box 362, Folder 8  Miscellaneous G, 1947-1975
Image(s)

Box 362, Folder 9  Helsmoortel, Robert, 1960-1977, undated
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Box 362, Folder 10  Howe, E. Ruth, 1965-1972, undated
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

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Box 374, Folder 6  Zimmerman, Paul, 1964
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Box 374, Folder 7  Zimmerman, Paul, 1965-1967
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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.

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Box 376, Folder 6  Correspondence, 1957-1960
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Box 377, Folder 1  Correspondence, 1960-1961
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Box 377, Folder 2  Correspondence, 1961-1962
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Box 377, Folder 5  Correspondence, 1964-1965
   Image(s)

Box 377, Folder 6  Correspondence, 1966-1967
   Image(s)

Box 377, Folder 7  Correspondence, 1967-1972
   Image(s)


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.

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Box 379, Folder 3  Invoices, 1948-1949
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Box 379, Folder 4  Invoices, 1950
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Box 379, Folder 5  Invoices, 1951-1952
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Box 379, Folder 6  Invoices, 1953-1954
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Box 381, Folder 1  Invoices, 1970-1971
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Box 381, Folder 2  Invoices, 1972-1973
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Box 381, Folder 3  Invoices, 1974
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Box 381, Folder 4  Letterpress Book of Bills, 1947-1962
not scanned due to condition
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, sculpture, 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; *Iris*es 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.

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Correspondence, 1926
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Correspondence, 1927 January-June
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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.

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Box 383, Folder 20  Braun, John F., circa 1926-1927

Box 383, Folder 21  Braxton, Harry, 1930

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Box 383, Folder 26  Bruce, David K. E., 1927-1930

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Box 400, Folder 10 Milwaukee, Wisconsin, Layton School of Art, 1927
Image(s)

Box 400, Folder 11 Milwaukee, Wisconsin, Milwaukee Art Institute, 1927-1930
Image(s)

Box 400, Folder 12 Minneapolis, Minnesota, Minneapolis Institute of Arts, 1926-1930
Image(s)

Box 400, Folder 13 Montclair, New Jersey, Montclair Art Museum, 1930
Image(s)

Box 400, Folder 14 Muskegon, Michigan, Hackley Gallery of Fine Arts, 1928
Image(s)

Box 400, Folder 15 Newark, New Jersey, Newark Museum Association, 1927-1929
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<th>New Haven, Connecticut, Yale University Art Gallery, 1926-1927</th>
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<td>Box 400, Folder 17</td>
<td>New Orleans, Louisiana, Isaac Delgado Museum of Art, 1927-1929</td>
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<td>Box 400, Folder 18</td>
<td>New York, New York, Museum of French Art, French Institute in the United States, 1926-1928</td>
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<td>Box 400, Folder 19</td>
<td>New York, New York, Metropolitan Museum of Art, 1926-1930</td>
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<td>Box 401, Folder 1</td>
<td>Northampton, Massachusetts, Smith College, Museum of Art, 1926-1929</td>
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<td>Box 401, Folder 2</td>
<td>Omaha, Nebraska, Art Institute of Omaha, 1928</td>
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<td>Box 401, Folder 3</td>
<td>Ottawa, Canada, National Museum of Ottawa, 1928</td>
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<td>Box 401, Folder 4</td>
<td>Pasadena, California, Pasadena Art Institute, 1927-1928</td>
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<td>Box 401, Folder 5</td>
<td>Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, 1927</td>
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<td>Box 401, Folder 6</td>
<td>Philadelphia, Pennsylvania, Pennsylvania Museum of Art, 1927-1930</td>
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<td>Box 401, Folder 7</td>
<td>Pittsburgh, Pennsylvania, Carnegie Institute, 1927-1930, undated</td>
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<td>Box 401, Folder 8</td>
<td>Portland, Oregon Portland Art Association, 1927-1929</td>
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<td>Box 401, Folder 9</td>
<td>Poughkeepsie, New York, Vassar College, Art Gallery, 1926-1927</td>
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<tr>
<td>Box 401, Folder 10</td>
<td>Princeton, New Jersey, Princeton University, 1926-1928</td>
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</table>
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.
9.1.6: Jacques Seligmann & Co., Inc., 1926-1949, undated

This subseries section consists of letters, with occasional attachments and telegrams. 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.

<table>
<thead>
<tr>
<th>Box 405, Folder 1</th>
<th>Publicity, 1926</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 2</td>
<td>Publicity, 1927</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 3</td>
<td>Publicity, 1928</td>
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<td>Image(s)</td>
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<td>Box 405, Folder 4</td>
<td>Publicity, 1929-1930</td>
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<td>Image(s)</td>
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<td>Box 405, Folder 5</td>
<td>Publicity, 1929-1930</td>
</tr>
<tr>
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<td>Image(s)</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Box 405, Folder 6</th>
<th>Memoranda, 1926</th>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 7</td>
<td>Memoranda, 1927 January-August</td>
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<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 8</td>
<td>Memoranda, 1927 September-December</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 9</td>
<td>Memoranda, 1928</td>
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<tr>
<td>Box 405, Folder 10</td>
<td>Memoranda, 1929</td>
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<td>Image(s)</td>
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<tr>
<td>Box 405, Folder 11</td>
<td>Memoranda, 1930, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
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</tbody>
</table>

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

Box 406, Folder 2 Correspondence, 1929

Box 406, Folder 3 Correspondence, 1930

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

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

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.

<table>
<thead>
<tr>
<th>Box 406, Folder 6</th>
<th>Correspondence, 1927-1929</th>
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<td>Image(s)</td>
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<th>Box 406, Folder 7</th>
<th>Logbooks, 1928-1931</th>
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<tr>
<th>Box 406, Folder 8</th>
<th>Logbooks, 1930-1932</th>
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<td>Image(s)</td>
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<thead>
<tr>
<th>Box 407, Folder 1</th>
<th>Miscellaneous Material, 1927-1929, undated</th>
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<tr>
<td>Image(s)</td>
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<table>
<thead>
<tr>
<th>Box 407, Folder 2</th>
<th>Ruhlmann Furniture Exhibition, 1927</th>
</tr>
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<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

### 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.

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<thead>
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<th>Box 407, Folder 3</th>
<th><em>Feuilles d'Agenda</em> (Address and Phone Notepad), 1935-1941</th>
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<tr>
<th>Box 407, Folder 4</th>
<th>Reports, 1926-1928, undated</th>
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<tr>
<th>Box 407, Folder 5</th>
<th>Stock Lists, 1926-1928, undated</th>
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<tbody>
<tr>
<td>Image(s)</td>
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</tbody>
</table>

### 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.
9.7: Financial Records, 1926-1932

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.
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<tr>
<th>Box 412, Folder 8</th>
<th>Loose Invoices, G, 1926-1930</th>
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<td>Box 412, Folder 9</td>
<td>Loose Invoices, H, 1926-1930</td>
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<td>Image(s)</td>
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<tr>
<td>Box 412, Folder 10</td>
<td>Loose Invoices, I, 1926-1930</td>
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<td>Image(s)</td>
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<tr>
<td>Box 412, Folder 11</td>
<td>Loose Invoices, J, 1926-1930</td>
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<td>Image(s)</td>
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<tr>
<td>Box 412, Folder 12</td>
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<td>Loose Invoices, M, 1926-1930</td>
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<td>Box 413, Folder 2</td>
<td>Loose Invoices, N, 1926-1930</td>
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<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 413, Folder 3</td>
<td>Loose Invoices, P, 1926-1930</td>
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<td>Image(s)</td>
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<tr>
<td>Box 413, Folder 4</td>
<td>Loose Invoices, R, 1926-1930</td>
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<td>Image(s)</td>
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<td>Box 413, Folder 5</td>
<td>Loose Invoices, S, 1926-1930</td>
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<td>Image(s)</td>
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<tr>
<td>Box 413, Folder 6</td>
<td>Loose Invoices, T, 1926-1930</td>
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<tr>
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<td>Image(s)</td>
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<td>Box 413, Folder 7</td>
<td>Loose Invoices, V, 1926-1930</td>
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<td>Image(s)</td>
</tr>
<tr>
<td>Box 413, Folder 8</td>
<td>Loose Invoices, Y, 1926-1930</td>
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<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 413, Folder 9</td>
<td>Consignment Invoices to Jacques Seligmann &amp; Fils, 1926-1932</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 413, Folder 10</td>
<td>Consignment Invoices to Clients, 1926-1932</td>
</tr>
<tr>
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</tbody>
</table>
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. Léronelle, Shippers and Packagers, 1929
Image(s)

Box 416, Folder 2  Correspondence and Shipping Records with R. Léronelle, Shippers and Packagers, 1930
Image(s)

Box 416, Folder 3  General Shipping Correspondence and Receipts, A, 1926-1930
Image(s)

Box 416, Folder 4  General Shipping Correspondence and Receipts, B, 1926-1930
Image(s)

Box 416, Folder 5  General Shipping Correspondence and Receipts, C, 1926-1930
Image(s)

Box 416, Folder 6  General Shipping Correspondence and Receipts, D, 1926-1930
Image(s)

Box 416, Folder 7  General Shipping Correspondence and Receipts, Delaware, 1926-1930
Image(s)

Box 416, Folder 8  General Shipping Correspondence and Receipts, E, 1926-1930
Image(s)

Box 416, Folder 9  General Shipping Correspondence and Receipts, F, 1926-1930
Image(s)

Box 416, Folder 10  General Shipping Correspondence and Receipts, G, 1926-1930
Image(s)

Box 416, Folder 11  General Shipping Correspondence and Receipts, H, 1926-1930
Image(s)

Box 416, Folder 12  General Shipping Correspondence and Receipts, K, 1926-1930
Image(s)

Box 416, Folder 13  General Shipping Correspondence and Receipts, L, M, N, 1926-1930
Image(s)

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)

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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
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Box 417, Folder 7  "On Approval" Journal, 1927, 1934-1935
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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.

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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 the 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.

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Catalog, *The Collection of Germain Seligman: Paintings, Drawings, and Works
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Two Small Animal Groups; French, Louis XVI, undated
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*Arrest of Christ*, Franco-Flemish, circa 1375, 1969
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Ballue, H., Four Watercolors, undated
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Bellange, (Thierry?), *Diana the Huntress*, 1965
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<td>Box 430, Folder 14</td>
<td>Vouet, Simon, <em>Madonna and Child</em>, undated</td>
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<td>Box 430, Folder 15</td>
<td>Vouet, Simon, <em>Saint Luke</em>, undated</td>
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<td>Box 430, Folder 16</td>
<td>Vouet, Simon, <em>Study of a Man Kneeling</em>, undated</td>
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<td>Box 430, Folder 17</td>
<td>Watteau, Antoine, <em>Le Capitan</em>, undated</td>
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<td>Box 430, Folder 18</td>
<td>Winterhalter, Franz Xavier, <em>Portrait of Empress Eugenie</em>, 1928-1940</td>
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<td>Box 431, Folder 1-47</td>
<td>Collection Reference Files, Negatives of Works of Art, A-F</td>
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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
       Image(s)
Box 434, Folder 2  Inventory Notebook I, Part 2, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 434, Folder 3  Inventory Notebook I, Part 2, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 434, Folder 4  Inventory Notebook II, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 434, Folder 5  Inventory Notebook II, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 434, Folder 6  Inventory Notebook II, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 434, Folder 7  Inventory Notebook II, Drawings, Watercolors, Gouaches, undated
       Image(s)
Box 435, Folder 1  Inventory Notebook II, Part 3, Works of Art, undated
       Image(s)
Box 435, Folder 2  Inventory Notebook II, Part 3, Works of Art, undated
       Image(s)
Box 435, Folder 3  Inventory Notebook II, Part 3, Works of Art, undated
       Image(s)
Box 435, Folder 4  Inventory Notebook III Cover Sheet and Fragments, undated
       Image(s)
Box 435, Folder 5  Inventory Notebook (handwritten), undated
       Image(s)
Box 435, Folder 6  Consignment Book, 1926-1945, undated
       Image(s)
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
Image(s)

Box 437, Folder 2
Draft, Catalogue II: 1919-1925, circa 1969
Addendum Draft, *Roger de La Fresnaye: Voyage to Italy in 1911*, 1972, undated

Illustrations for Catalog, circa 1969

Correspondence: Barnes Foundation, 1963

Correspondence: Cocteau, Jean, 1963

Correspondence: de La Fresnaye, Roger, 1920-1925, undated copies

Correspondence: de La Fresnaye, Simone, 1963-1973

Correspondence: *Editions Ides et Calendes*, 1965-1973

Correspondence: *Editions Ides et Calendes*, 1965-1973

Correspondence: Hugo, Jean, 1963

Correspondence: General, 1957-1962, 1933

Correspondence: General, 1962-1963 January-February

Correspondence: General, 1963 March

Correspondence: General, 1963 April

Correspondence: General, 1963 May
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<th>Box 438, Folder 7</th>
<th>Correspondence: General, 1963 June-December</th>
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<td>Box 438, Folder 8</td>
<td>Correspondence: General, 1963 June-December</td>
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<tr>
<td>Box 439, Folder 1</td>
<td>Correspondence: General, 1963-1964</td>
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<td>Box 439, Folder 2</td>
<td>Correspondence: General, 1965-1967</td>
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<td>Box 439, Folder 3</td>
<td>Correspondence: General, 1968-1977</td>
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<td>Box 439, Folder 4</td>
<td>Correspondence: Letters of Congratulations, 1969-1971</td>
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<td>Box 439, Folder 5</td>
<td>Interviews, 1959-1964, undated</td>
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<td>Box 439, Folder 6</td>
<td>Lists of Artwork by de La Fresnaye, 1936, 1957-1963, undated</td>
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<td>Box 439, Folder 7</td>
<td>Paintings, 1958-1974</td>
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<td>Sculptures, 1963-1966</td>
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<td>Box 439, Folder 9</td>
<td>Photographs and Reproductions of Artwork by de La Fresnaye, 1925, 1950-1976, undated</td>
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<td>Box 440, Folder 1</td>
<td>Artwork Not Included in the Catalogue Raisonné, A-G, 1963-1966, undated</td>
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<td>Box 440, Folder 2</td>
<td>Artwork Not Included in the Catalogue Raisonné, H-Z, 1963-1966, undated</td>
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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

*Merchants of Art, 1880-1960: Eighty Years of Professional Collecting* (1961)

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 de l'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

Box 448, Folder 4  [Early Paintings of the Netherlands], Lecture Notes and Photographs of Works of Art, 1950, undated

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

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
- Box 448, Folder 8: Correspondence, 1952-1969, undated
- Box 448, Folder 9: Research Material, 1946-1969, undated
- Box 448, Folder 10: Photographs of Works of Art, undated

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
- Box 449, Folder 2: Correspondence, 1954-1956, undated
- Box 449, Folder 3: Research Material, circa 1954-1958

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
- Box 449, Folder 5: Awards: Correspondence, 1919-1960
- 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 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