A Finding Aid to the Macbeth Gallery
Records, 1838-1968, bulk 1892 to 1953, in the Archives of American Art

Stephanie Ashley, Erin Corley, and Jetta Samulski

Funding for the processing of this collection was provided by the Getty Grant Program. Digitization of the scrapbooks was supported by a grant from the Smithsonian Institution Women's Committee. Correspondence, financial and shipping records, inventory records, and printed material were digitized with funding provided by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, the Terra Foundation for American Art and The Walton Family Foundation.

2004
# Table of Contents

Collection Overview ........................................................................................................ 1
Administrative Information .............................................................................................. 1
Historical Note.................................................................................................................. 2
Scope and Content Note ................................................................................................. 4
Arrangement..................................................................................................................... 5
Names and Subjects ........................................................................................................ 5
Container Listing .......................................................................................................... 7
  Series 1: Correspondence Files, 1838-1968............................................................ 7
  Series 2: Financial and Shipping Records, 1892-1956 ........................................ 331
  Series 3: Inventory Records, 1892-circa 1957 ..................................................... 343
  Series 4: Printed Material, 1838-1963 ................................................................. 348
  Series 5: Scrapbooks, 1892-1952 ........................................................................ 353
  Series 6: Reference Files, 1839-1959................................................................. 378
  Series 7: Miscellaneous Material, 1912-1956..................................................... 381
  Series 8: Photographs, circa 1880-circa 1968..................................................... 382
Collection Overview

Repository: Archives of American Art
Title: Macbeth Gallery records
Identifier: AAA.macbgall
Date:
1947-1948
1838-1968
(bulk 1892-1953)
Extent: 131.6 Linear feet
Creator: Macbeth Gallery
Language: English
Summary: The Macbeth Gallery records provide almost complete coverage of the gallery's operations from its inception in 1892 to its closing in 1953. Through extensive correspondence files, financial and inventory records, printed material, scrapbooks, reference and research material, and photographs of artists and works of art, the records document all aspects of the gallery's activities, charting William Macbeth's initial intention to lease his store "for the permanent exhibition and sale of American pictures" through over sixty years of success as a major New York firm devoted to American art. The collection measures 131.6 linear feet and dates from 1838 to 1968 with the bulk of the material dating from 1892 to 1953.

Administrative Information

Provenance
The bulk of the Macbeth Gallery records were donated and microfilmed in several installments between 1955 and 1966 by Robert G. McIntyre and Estate. Additional Macbeth Gallery printed material was donated by Phoebe C. and William Macbeth II, grandchildren of William Macbeth, in 1974.

Related Material
Among the holdings of the Archives of American are a small collection of scattered Robert McIntyre's papers and 9 items of William Macbeth's papers. Macbeth Gallery exhibition catalogs are also available in the American Art Exhibition Catalog collection and the Brooklyn Museum Records, both loaned and microfilmed collections.

An extensive collection of Macbeth Gallery exhibition catalogs are also held by the Frick Art Reference Library and the Watson Library of the Metropolitan Museum of Art.

Alternative Forms Available
Digitization of the Macbeth Gallery records began in 2015 is being completed incrementally.
Microfilm is available for portions of the collection on reels NMc1-NMc81, 439-441, 2564-2667, 3091-3092, 3094, and 2820-2823, at Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the papers no longer matches the arrangement of the microfilm.

Processing Information
The records were partially filmed in the order in which they were received on microfilm reels NMc1-NMc81, 439-441, 2564-2667, 3091-3092, 3094, and 2820-2823. All portions were merged and arranged according to archival standards by Stephanie Ashley, Erin Corley and Jetta Samulski in 2003 and 2004. The archival arrangement does not match the order of the microfilm.

The scrapbooks in Series 5 were digitized in 2005. The digitization of Series 1.1: Correspondence, Series 2: Financial and Shipping Records, Series 3: Inventory Records, and the publication Art Notes, was initiated in 2017.

Preferred Citation

Restrictions on Access
Use of original papers requires an appointment and is limited to the Archives’ Washington, D.C., Research Center. Fragile original scrapbooks are closed to researchers.

Ownership and Literary Rights
The Macbeth Gallery records 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.

Historical Note
The Macbeth Gallery was established in 1892 by William Macbeth, a Scotch-Irish immigrant who had spent ten years with the print dealer Frederick Keppel before he opened his doors to the art-buying public at 237 Fifth Avenue in New York. Despite the prevailing interest in foreign art at that time, particularly in that of the Barbizon and Dutch schools, Macbeth was determined to dedicate his gallery to "the permanent exhibition and sale of American pictures, both in oil and water colors."

Although some of the gallery's earliest exhibitions were of work by European artists, the business soon became the only gallery in continuous operation to keep American art permanently on display. In the January 1917 issue of Art Notes, Macbeth recounts those early days remembering that "The opening of my gallery......was a rash venture under the existing conditions, and disaster was freely predicted." Nevertheless, he struggled through the financial crisis of 1893 and persisted with his devotion to American art; slowly the market for his pictures grew more amenable.

Macbeth moved to more spacious quarters at 450 Fifth Avenue in 1906 and two years later undertook what was to become the major event in the gallery's early history: the 1908 exhibition of "The Eight," featuring work by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn, and John Sloan. "The Eight" were an unlikely combination of social
realists, visionaries and impressionists eager to challenge the dominating influence of the National Academy. The exhibition received an immense amount of publicity and instantly entered into art history as a successful assault on tradition.

Despite the splash that the exhibition made and its implications for the future of American art, nothing that the gallery did subsequently indicated that Macbeth intended to capitalize on its significance. It is true that Macbeth supported many artists later considered leaders in American art when the public would pay no attention to them because of their modernist tendencies; Arthur B. Davies, Paul Dougherty, Maurice Prendergast, Theodore Robinson, and F. Ballard Williams all held their first exhibitions at his gallery. Nevertheless, neither Macbeth nor the gallery's two successive proprietors, Robert G. McIntyre (William's nephew) and Robert Macbeth (William's son), who joined the gallery in 1903 and 1906 respectively, ever developed a true interest in modern art. The November 1930 issue of Art Notes summarizes their collective disdain for modernism, stating: "We believe that, by and large, modern art is amusing. We are heretical enough to believe that much of it was started for the amusement of its creators and that no one was more surprised than they when it was taken seriously by a certain audience to whom the bizarre and the unintelligible always makes an appeal." So while the Macbeths and McIntyre certainly championed American artists and insisted they deserved as much recognition as the Europeans, their deepest and most abiding interest was undoubtedly the established artists of the 18th and 19th-centuries and those of the early 20th-century who continued in a more conservative style. Artists such as Emil Carlsen, Charles Harold Davis, Frederick C. Frieske, Robert Henri, Winslow Homer, Chauncey F. Ryder, Abbot Handerson Thayer, J. Francis Murphy, A. H. Wyant were the gallery's bread and butter.

When William Macbeth died in 1917 Robert Macbeth took up the reins with the assistance of Robert G. McIntyre. Although they incorporated the business as William Macbeth, Inc., in 1918 the gallery continued to be known, as it always would be, simply as Macbeth Gallery. Macbeth and McIntyre continued to show work in the same vein as the elder Macbeth. They concentrated primarily on oil paintings at this time, having found by the 1920s that "oils are all that our gallery owners will buy," though they also exhibited an occasional group of watercolors and pastels in addition to bronzes and other sculpture by contemporary American artists such as Chester Beach and Janet Scudder.

Of the early American painters the Macbeths and McIntyre were particularly interested in colonial portraits and miniatures, especially those painted by prominent artists in the latter part of the eighteenth century such as John Singleton Copley, Gilbert Stuart, Thomas Sully and John Trumbull. In its early years the gallery also handled the work of a few prominent American etchers including Frank W. Benson, Emil Fuchs, Daniel Garber, Childe Hassam and Chauncey F. Ryder. The print department was generally discontinued, however, in the late 1930s although the gallery continued to show prints by contemporaries such as Stow Wengenroth.

In 1924 relative prosperity allowed the gallery to move uptown to 15 East Fifty-seventh Street. When the 1930s brought new financial hardship for the gallery Macbeth and McIntyre took a variety of approaches to boosting sales. In 1930 they decided to hold only group exhibitions throughout the season to the exclusion of one-man shows, and also held some special exhibitions of paintings priced at a hundred dollars each in the hope that they could tempt those "willing to take advantage of a rare chance to secure representative examples of good art at a most attractive price." A move to smaller quarters at 15 East Fifty-seventh Street in 1935 was made with the intention of concentrating their efforts on the work of fewer contemporary artists, while continuing to handle the work of the older Americans they had long supported.

When Macbeth died suddenly and unexpectedly in August 1940 following an operation for appendicitis, McIntyre continued to run the gallery with the assistance of Hazel Lewis. During the 1940s McIntyre and Lewis showed primarily contemporary art in a wide range of media including oil, watercolor, pastel, drawing and sculpture, while continuing, as always, to show the occasional group of 19th-century Americans. The great success of the gallery's later years was undeniably Andrew Wyeth whose first exhibition, held at Macbeth Gallery in 1937, resulted in the sale of all twenty-two paintings cataloged.
Although subsequent Wyeth exhibitions were also successful, McIntyre struggled financially throughout the 1940s and periodically considered liquidating the company. Although "vitaly interested" in contemporary art by people such as Robert Brackman, Jay Connaway, Carl Gaertner, James Lechay, Herbert Meyer and Ogden M. Pleissner he found that, for the most part, it did not pay. McIntyre continued operations until 1953 when he decided that doing so for profit was not only a financial burden but also ran contrary to his desire to spend more time devoted to his first love, early American art. When the lease expired on 11 East Fifty-seventh Street in April 1953 McIntyre did not renew it. After closing the gallery's doors he sold art from his New York apartment and from his home in Dorset, Vermont. He officially dissolved William Macbeth, Inc., in 1957.

The history of the Macbeth Gallery is a long and distinguished one with each successive proprietor making a significant contribution to art in America. William Macbeth helped establish an audience and a market for American art when few were willing to give it serious consideration. Robert Macbeth continued to cement the gallery's reputation as one of the leading firms in New York and was instrumental in organizing the American Art Dealers Association. Robert G. McIntyre claimed in a letter to Lloyd Goodrich, dated 22 June 1945, that the thing of which he was most proud was "the share I have had in the formation of the collection of the Addison Gallery of American Art, at Andover, Massacusetts." McIntyre was widely respected in the art community as a dealer, as an adviser to curators, and as a scholar whose research and book on Martin Johnson Heade helped "rediscover" an important American artist. One of his most significant and lasting contributions to the history of art in America, however, was undoubtedly his gift of the gallery's historical records to the Archives of American Art.

Scope and Content Note

The Macbeth Gallery records provide almost complete coverage of the gallery's operations from its inception in 1892 to its closing in 1953. The records document all aspects of the gallery's activities, charting William Macbeth's initial intention to lease his store "for the permanent exhibition and sale of American pictures" through over sixty years of success as a major New York firm devoted to American art. The collection measures 131.6 linear feet and dates from 1838 to 1968 with the bulk of the material dating from 1892 to 1953.

The gallery's correspondence files form the core of the collection and illuminate most aspects of American art history: the creation and sale of works of art, the development of reputations, the rise of museums and art societies, change and resistance to change in the art market, and the evolution of taste. Ninety-five feet of correspondence house substantial and informative letters from dozens of important American painters and sculptors, including older artists and younger contemporaries of the gallery in its later years. There are also letters from collectors, curators, other galleries, and critics.

The financial files found in the collection offer insight into the changing economic climate in which the gallery operated. They include information ranging from the details of individual sales and the market for individual artists, to consignment activities and artist commissions, to overviews of annual sales. This information is augmented by the firm's inventory records and the photographs of artwork with their accompanying records of paintings sold. The inventory records provide details of all works of art handled by the gallery, both sold and unsold, and the buyers who purchased them; the photographs of artwork include images of artwork sold with accompanying sales information.

The highlight of the gallery's printed material is the publication Art Notes. Although published only until 1930, Art Notes provides an excellent and detailed view of the gallery's exhibition schedule and the relationship of the gallery owners with many of the artists whose work they handled. It was a house organ that also provided a running commentary on events in the art world. The gallery's 19 fragile scrapbooks, maintained throughout the firm's history, provide further coverage of activities through exhibition catalogs and related news clippings. Printed material from other sources provides a frame of reference for activities
in the art world from the mid-19th to the mid-20th-centuries and includes an almost complete run of the rare and important pre-Civil War art publication The Crayon.

Reference files record the interest which the gallery owners took in the work of early portrait painters and in later artists such as George Inness and Winslow Homer. Together with the immense volume of correspondence with buyers and sellers of paintings by the great portraitists and the Hudson River School found in the gallery's correspondence files, these records are still useful sources of information today and underscore the deep interest that the Macbaths and Robert McIntyre took in 18th and 19th-century American art.

The photographs of artists found here are a treasure trove of images of some of the major figures of the 19th and 20th-centuries. There are photographs of artists such as Chester Beach, Emil Carlsen, Charles Melvile Dewey, Frederick Carl Frieske, Childe Hassam, Winslow Homer, George Inness, Maurice Prendergast, and Julian Alden Weir, many of them original prints and the majority of them autographed.

With the exception of the "The Eight" and a few of their contemporaries, an important aspect of art history, the modernist movement, is generally represented in the Macbeth Gallery records only in a negative form as the three successive proprietors of the gallery showed very little interest in this area. Nevertheless, the collection is a highly significant source of information on many of the major and minor figures in American art in the period after 1890.

Arrangement

The collection is arranged into eight series:

- Series 1: Correspondence, 1838-1968 (Box 1-95, 163-164, OV 165; 96.2 linear feet)
- Series 2: Financial and Shipping Records, 1892-1956 (Box 96-110; 11.8 linear feet)
- Series 3: Inventory Records, 1892-circa 1957 (Box 111-113; 3.0 linear feet)
- Series 4: Printed Material, 1838-1963 (Box 114-119, 162; 5.0 linear feet)
- Series 5: Scrapbooks, 1892-1952 (Box 120-130; 3.3 linear feet)
- Series 6: Reference Files, 1839-1959 (Box 131-132; 0.6 linear feet)
- Series 7: Miscellaneous Files, 1912-1956 (Box 133-134; 0.8 linear feet)
- Series 8: Photographs, circa 1880-circa 1968 (Box 135-161; 12.1 linear feet)

Names and Subject Terms

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

Subjects:
- Art -- Collectors and collecting
- Art dealers -- New York (State) -- New York
- Art directors -- New York (State) -- New York
- Art galleries, Commercial -- New York (State) -- New York
- Art, American
- Artists -- United States
- Curators -- New York (State) -- New York
- Eight (Group of American artists)
Types of Materials:
Daguerreotypes
Photographs
Scrapbooks

Names:
Hartley, Marsden, 1877-1943
Homer, Winslow, 1836-1910
Macbeth, Robert W. (Robert Walker), 1884-1940
Macbeth, William, 1851-1917
McIntyre, Robert G. (Robert George), b. 1885
Stuart, Gilbert, 1755-1828
Weir, Robert Walter, 1803-1889
Series 1: Correspondence Files, 1838-1968

96.2 Linear feet (Boxes 1-95, 163-164, OV 165)

This series forms the bulk of the collection and records the day-to-day transactions of the gallery through correspondence with artists, dealers, curators, and collectors. The correspondence found here documents all aspects of the gallery's activities including relationships with artists, arrangements for loans, consignments, and sales; the development of public and private collections; and the involvement of the gallery owners in the art community.

In addition to general correspondence there is a group of correspondence that pertains directly to requests for gallery publications and a series of letterpress books containing five years of copies of the gallery's outgoing letters.

The series is arranged into three subseries:

- 1.1: Correspondence, 1838-1968, n.d.
- 1.3: Letterpress Books, 1909-1913

Digitization of Series 1.1: Correspondence was initiated in 2017 and is ongoing. Some folders have been identified for further conservation treatment and have not been digitized. Series 1.3: Letterpress Books, has been digitized in entirety.

1.1: Correspondence, 1838-1968

This series contains the gallery's general correspondence with artists, clients, curators, galleries, and art organizations and institutions. Outgoing letters are generally copies on highly-acidic fragile paper and are written by a combination of the gallery's proprietors and employees including William Macbeth, Robert Macbeth, Robert G. McIntyre, Hazel Lewis, Henry Miller, and Marguerite Onderdonk. The correspondence is fairly complete although there is very little outgoing correspondence before 1913 and very little correspondence, both outgoing and incoming, between 1928 and 1931 and 1933 and 1936. Although the gallery closed in 1953 correspondence in this series extends to 1968 documenting Robert G. McIntyre's continued activity as an art dealer operating from his home. Some records, generally from 1915, 1916 and 1923, are damaged by mold. For preservation reasons these have been placed in a separate box at the end of the collection and appear in the container listing at the end of 1.1: Correspondence.

Of particular interest is the substantial body of correspondence with artists. From the late 19th to the early 20th-century period there is significant correspondence with artists such as Cecilia Beaux, Emil Carlsen, John F. Carlson, Charlotte Buell Coman, Arthur B. Davies, Charles Harold Davis, Charles W. Hawthorne, Charles Hazeltine, Robert Henri, Winslow Homer, Jonas Lie, J. Francis Murphy, Henry Rankin Poore, Chauncey F. Ryder, William Sartain and Abbot Handerson Thayer. From the early to mid-20th-century period correspondents include Jay Connaway, Carl Gaertner, Rockwell Kent, James Lechay, Herman Maril, Ivan G. Olinsky, Ogden M. Pleissner, Constance Richardson and Andrew Wyeth.

There are letters from Arthur B. Davies in which he writes of his travels in Europe during the 1890s, letters from Robert Henri from Ireland in the 1920s, and a letter from John Sloan to William Macbeth (one of only two in the collection) dated March 4, 1908, thanking Macbeth in the name of the "noble eight" for "all of the innumerable courtesies and kindnesses you have shown us in the long to be remembered exhibition of Feb. 3-18 1908." There are lengthy, detailed epistles from William Sartain written prior to, and during, the outbreak of World War I in Paris, and eighteen letters from Winslow Homer (although
the two dated 1861 and 1876 respectively are copies) including an illustrated letter, an undated price
list and notes on Homer paintings. There are also details regarding the settling of the Homer estate,
which designated the Macbeth Gallery as sole selling agents of Homer's pictures in 1937, found in
correspondence with members of the Homer family.

Although there is no correspondence with Homer D. Martin in the collection there are letters from his
widow, Elizabeth, which reveal something of the painter's relationship with the gallery and chart the rise
in popularity of Martin's work after his death. Elizabeth Martin's letters also discuss the appreciation of
her husband written by her after his death and published by William Macbeth.

Correspondence with Andrew Wyeth reveals Wyeth's original agreement with the Macbeth Gallery
and charts the launching of his career and apparently effortless rise to fame. Wyeth's correspondence
includes illustrated letters and the original manuscript of the foreword to the catalog for his first exhibition
at Macbeth Gallery, written by his father, N. C. Wyeth.

This series also documents the gallery's hand in the development of some of the country's major public
and private art collections including those established by the Addison Gallery of American Art, the
Albright Art Gallery, Butler Art Institute, Carnegie Institute, the City Art Museum of St. Louis, Dallas Art
Association, the Pennsylvania Academy of Fine Arts, and the Rhode Island School of Design.

Obviously, letters from the gallery's proprietors are found throughout the series, but there are also
several named files for William Macbeth, Robert Macbeth and Robert G. McIntyre. William Macbeth's
correspondence includes a copy of his opening announcement of 1892. A pencil sketch of two cows on
the back of the announcement reminds us of his other love - the Macbeth Farm in Suffolk County, New
York. Also found here are some letters of recommendation that William acquired prior to his emigrating
to the United States from Ireland, and several letters regarding the sale of an Arthur B. Davies picture in
which he refers to the need to let Davies know about the sale of the picture as quickly as possible. "You
would understand why," writes Macbeth to James Quinlan on 1 February 1898, "if you knew this nervous
impatient artist as well as I do."

Robert Macbeth's correspondence deals primarily with gallery business up to 1920 but from that point
on relates primarily to personal and family business. His correspondence includes one folder of twenty-
seven letters from artists written in response to an invitation to a dinner honoring William Macbeth in
1909. Most are addressed to Augustus Vincent Tack and include letters from Chester Beach, Charles H.
Davis, Robert Henri, John La Farge, Jerome Myers, Chauncey F. Ryder and Carleton Wiggins. There is
also a copy of a poem written by Albert Pinkham Ryder.

Correspondence with Jessie L. Macbeth and Phoebe K. Maccbeth deals with Robert Macbeth's estate
and includes correspondence between Phoebe and Robert G. McIntyre discussing the gallery's financial
difficulties during the 1940s.

Robert G. McIntyre's correspondence generally relates directly to gallery business. Three of his letters
(found in the files of correspondents to which the letters were addressed) are of particular note as they
display his lucid and engaging style and reveal details of his friendships with some of the gallery's most
important artists: a 1948 letter to Joseph J. Kwiat describes his memories of "The Eight" and recounts
in particular his impressions of William J. Glackens, Robert Henri and George Luks; a 1956 letter to
Bennard B. Perlman recalls "Tuesday evenings" at Robert Henri's studio; and a 1945 letter to Lloyd
Goodrich of the Whitney Museum describes watching Childe Hassam paint and date a picture as if he
were "writing a letter." "He was so emphatic that this was the proper procedure" writes McIntyre, "that
one may take it for granted that a date on a Hassam is the date it was begun, not finished."

Records relating to McIntyre's research for, and writing of, his book on Martin Johnson Heade, published
in 1948, can be found in his correspondence with Maxim Karolik.
Although it is not always possible to determine which gallery member is responsible for an outgoing letter as they are generally unsigned copies, each of the proprietors appeared to enjoy letter writing and discussing their views on art with gallery clients. A good example of this can be found in letters to William Winter Drew in January and May of 1925 which provide a lengthy and detailed discussion of whom the letter writer (probably Robert Macbeth) believes should be included in a representative collection of American art.

The dating and arrangement of undated incoming letters, particularly those written before 1913 which do not have an accompanying response from the gallery, is often based on pencil notations made by Robert G. McIntyre which, while assumed to be reliable, are not necessarily accurate.

While the series is primarily comprised of folders arranged alphabetically by name of correspondent, there are a few folders arranged by subject including several which relate to exhibitions at the gallery. These are interfiled alphabetically by folder title with the exhibition files, for example, being filed under "E."

Although the gallery's financial records are generally found in Series 2: Financial and Shipping records, Series 1: Correspondence does include substantial financial information in the form of correspondence with banks, insurance agents and accountants. Correspondence with Frederic B. Thomason, Inc., for example, consists of over two linear feet of records containing insurance information from 1895 to 1952.

The digitization of Series 1.1. Correspondence was initiated in 2017 and is ongoing. Some folders have been identified for further conservation treatment and have not been digitized.
<table>
<thead>
<tr>
<th>Box 1, Folder 10</th>
<th>Abbott, Herbert Vaughn, 1903-1911</th>
</tr>
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<tbody>
<tr>
<td>Box 1, Folder 11</td>
<td>Abbott, Lawrence F., 1917-1924</td>
</tr>
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<td>Abbott, Lyman, 1912-1920</td>
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<td>Abbott, Marie and Theodore J. Abbott, 1909-1924, 1937</td>
</tr>
<tr>
<td>Box 1, Folder 14</td>
<td>Abbott, Mary Ogden, 1937</td>
</tr>
<tr>
<td>Box 1, Folder 15</td>
<td>Abbott, William E., 1922</td>
</tr>
<tr>
<td>Box 1, Folder 16</td>
<td>Abercrombie &amp; Fitch Co., 1914, 1925, 1928</td>
</tr>
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<td>Box 1, Folder 17</td>
<td>Abercrombie, David D. and Mrs. Abercrombie, 1926-1933</td>
</tr>
<tr>
<td>Box 1, Folder 18</td>
<td>Abercrombie, William H., 1915-1932</td>
</tr>
<tr>
<td>Box 1, Folder 19</td>
<td>Abrams, Blanche F. and Harold J. Abrams, circa 1923-circa 1949</td>
</tr>
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<td>Abrams, Lucien, 1923-1933</td>
</tr>
<tr>
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<td>Ackerman, John J., 1933</td>
</tr>
<tr>
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<td>Ackerman, Wayland &amp; Matthews, 1932-1933</td>
</tr>
<tr>
<td>Box 1, Folder 23</td>
<td>Adair, Sidney T., 1928-1929</td>
</tr>
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<td>Box 1, Folder 24</td>
<td>Adam, William, 1893-1896</td>
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Box 1, Folder 25  Adams, Charles P. , 1918-1929
  Image(s)

Box 1, Folder 26  Adams, Charles Partridge , 1895-1906
  Image(s)

Box 1, Folder 27  Adams Express Company , 1898-1918
  Image(s)

Box 1, Folder 28  Adams, George Matthew , 1921-1929
  Image(s)

Box 1, Folder 29  Adams, H. S. (see also Spur), 1917, 1922
  Image(s)

Box 1, Folder 30  Adams, Julia Hubbard , 1937
  Image(s)

Box 1, Folder 31  Adams, Robert L. , 1932-1933
  Image(s)

Box 1, Folder 32  Adams, Wayman , 1917-1929
  Image(s)

Box 1, Folder 33  Adams, William Seaver , 1910
  Image(s)

Box 1, Folder 34  Adams, Woodhull , 1915
  Image(s)

Box 1, Folder 35  Addams, Marie Richardson (Mrs. Mortimer C., Jr.), 1956-1958
  Image(s)

Box 1, Folder 36  Addison Gallery of American Art , 1932 January
  Image(s)

Box 1, Folder 37  Addison Gallery of American Art , 1932 February-March
  Image(s)

Box 1, Folder 38  Addison Gallery of American Art , 1932 April-June
  Image(s)

Box 1, Folder 39  Addison Gallery of American Art , 1932 July-October
<table>
<thead>
<tr>
<th>Box 1, Folder</th>
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</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>Addison Gallery of American Art, 1932 November-December</td>
</tr>
<tr>
<td>41</td>
<td>Addison Gallery of American Art, 1933 January-February</td>
</tr>
<tr>
<td>42</td>
<td>Addison Gallery of American Art, 1933 March-April</td>
</tr>
<tr>
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<td>Addison Gallery of American Art, 1933 May-September</td>
</tr>
<tr>
<td>44</td>
<td>Addison Gallery of American Art, 1933 October-December</td>
</tr>
<tr>
<td>45</td>
<td>Addison Gallery of American Art, 1937 January-February</td>
</tr>
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<td>Addison Gallery of American Art, 1937 March-April</td>
</tr>
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<td>Addison Gallery of American Art, 1937 September-December</td>
</tr>
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</tr>
<tr>
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<td>Addison Gallery of American Art, 1940</td>
</tr>
<tr>
<td>51</td>
<td>Addison Gallery of American Art, 1941 January-June</td>
</tr>
<tr>
<td>52</td>
<td>Addison Gallery of American Art, 1941 July-December</td>
</tr>
<tr>
<td>53</td>
<td>Addison Gallery of American Art, 1942</td>
</tr>
<tr>
<td>54</td>
<td>Addison Gallery of American Art, 1943 January-May</td>
</tr>
</tbody>
</table>
Box 1, Folder 55  Addison Gallery of American Art, 1943 June-December Image(s)
Box 1, Folder 56  Addison Gallery of American Art, 1944 Image(s)
Box 1, Folder 57  Addison Gallery of American Art, 1945 Image(s)
Box 1, Folder 58  Addison Gallery of American Art, 1946 Image(s)
Box 1, Folder 59  Addison Gallery of American Art, 1947-1948 Image(s)
Box 1, Folder 60  Addison Gallery of American Art, 1949 Image(s)
Box 1, Folder 61  Addison Gallery of American Art, 1950 Image(s)
Box 2, Folder 1  Addison Gallery of American Art, 1951 Image(s)
Box 2, Folder 2  Addison Gallery of American Art, 1952 Image(s)
Box 2, Folder 3  Addison Gallery of American Art, 1953 Image(s)
Box 2, Folder 4  Addison Gallery of American Art, 1954 Image(s)
Box 2, Folder 5  Addison Gallery of American Art, 1955 Image(s)
Box 2, Folder 6  Addison Gallery of American Art, 1956 Image(s)
Box 2, Folder 7  Addison Gallery of American Art, 1957 Image(s)
Box 2, Folder 8  Addison Gallery of American Art, 1958-1959 Image(s)
Box 2, Folder 9  Addison Gallery of American Art, 1960-1961
Image(s)

Box 2, Folder 10  Addison Gallery of American Art, Index and Inventories of Artwork Purchased, circa 1930s
Image(s)

Box 2, Folder 11  Addison Gallery of American Art, Index and Inventories of Artwork Purchased, circa 1930s
Image(s)

Box 2, Folder 12  Additon, H. F., 1928-1933
Image(s)

Box 2, Folder 13  Addressograph Company, 1915-1918

Box 2, Folder 14-15  Addressograph Company, 1920-1921

Box 2, Folder 16  Addressograph Company, 1923-1924
Image(s)

Box 2, Folder 17  Addressograph Company, 1925

Box 2, Folder 18  Addressograph Company, 1926-1928

Box 2, Folder 19  Addressograph Company, 1929

Box 2, Folder 20  Addressograph Company, 1932

Box 2, Folder 21  Addressograph Company, 1933

Box 2, Folder 22  Addressograph Lists, 1937, 1946-1950

Box 2, Folder 23  Advertising Club of New York, 1925
Image(s)

Box 2, Folder 24  Aetna Insurance, 1914-1926, 1947
Image(s)

Box 2, Folder 25  Ahle, Henry Hammond, 1911-1912
Image(s)

Box 2, Folder 26  Ahrens, Carl and E. Marion Ahrens, 1895-1920
Image(s): Ahrens

Box 2, Folder 27  Ahslers & Staab, 1895-1915
Image(s)

Box 2, Folder 28  Aiken, Charles Avery, 1900-1912, 1937
Image(s)

Box 2, Folder 29  Ainslie Galleries (Ainslie, George H.), 1903-1911
Image(s)

Box 2, Folder 30  Ainslie Galleries (Ainslie, George H.), 1912-1928
Image(s)

Box 2, Folder 31  Ainslie Galleries (Ainslie, George H.), 1929
Image(s)

Box 2, Folder 32  Ainslie Galleries (Ainslie, George H.), 1932-1937
Image(s)

Box 2, Folder 33  Aitken, Robert Ingersoll, 1909-1915
Image(s)

Box 2, Folder 34  Akron Art Institute, 1924-1932
Image(s)

Box 2, Folder 35  Akron Art Institute, 1946-1950
Image(s)

Box 2, Folder 36  Albany Institute of History and Art, 1932-1943
Image(s)

Box 2, Folder 37  Albany Institute of History and Art, 1943-1963
Image(s)

Box 2, Folder 38  Albert R. Lee & Co., Inc., 1919, 1925
Image(s)

Box 2, Folder 39  Albright, Adam Emory, 1902
Image(s)

Box 2, Folder 40  Albright Art Gallery, 1912-1916

Box 2, Folder 41  Albright Art Gallery, 1918-1920
Box 2, Folder 42  Albright Art Gallery, 1921 January-May  Image(s)

Box 2, Folder 43  Albright Art Gallery, 1921 June-December  Image(s)

Box 2, Folder 44  Albright Art Gallery, 1925  Image(s)

Box 2, Folder 45  Albright Art Gallery, 1932, 1951  Image(s)

Box 2, Folder 46  Aldredge, Mrs. George N., 1922-1925  Image(s)

Box 2, Folder 47  Aldrich, Mrs. Richard, 1915  Image(s)

Box 2, Folder 48  Alexander, Elizabeth A. and John W. Alexander, circa 1915-circa 1928  Image(s)

Box 2, Folder 49  Alexander, Mary L. (Mrs. W. J. R.), 1924-1929  Image(s)

Box 2, Folder 50  Alexander, Mary L. (Mrs. W. J. R.), 1932-1933  Image(s)

Box 2, Folder 51  Allen, A. R. (Bergen Lyceum), 1916  Image(s)

Box 2, Folder 52  Allen, Arthur D. and Mrs. Allen, 1912-1932  Image(s)

Box 2, Folder 53  Allen, Charles H., 1915-1925

Box 2, Folder 54  Allen, Charles W., 1913-1926  Image(s)

Box 2, Folder 55  Allen, James P., 1911  Image(s)

Box 2, Folder 56  Allen, Lafon, 1914-1915, 1929
Box 2, Folder 57  Allen, Marion Boyd , 1926-1933

Box 3, Folder 1  Allied Artists of America, Inc. , 1921-1925, 1951

Box 3, Folder 2  Allis, C. Harry , 1926

Box 3, Folder 3  Allis, Charles , 1913-1918

Box 3, Folder 4  Alonzo, Michael , 1956-1963

Box 3, Folder 5  Altman, Benjamin , 1895-1899

Box 3, Folder 6  American Academy of Arts and Letters, 1932-1957

Box 3, Folder 7  American Aid to France, Inc. , 1947

Box 3, Folder 8  American Antiquarian Society , 1917, 1945-1946

Box 3, Folder 9  American Art Annual (Florence N. Levy), 1898-1928

Box 3, Folder 10  American Art Association , circa 1896-1917

Box 3, Folder 11  American Art Association, 1918-1919

Box 3, Folder 12  American Art Association, 1920-1922

Box 3, Folder 13  American Art Association, 1923-1929

Box 3, Folder 14  American Art Association, 1932-1937

Box 3, Folder 15  American Art Bureau , 1925-1926
<table>
<thead>
<tr>
<th>Box 3, Folder 16</th>
<th>American Art Dealers Association, 1918-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 3, Folder 17</td>
<td>American Art Dealers Association, 1926</td>
</tr>
<tr>
<td>Box 3, Folder 18</td>
<td>American Art Dealers Association, 1926</td>
</tr>
<tr>
<td>Box 3, Folder 19</td>
<td>American Art Dealers Association, 1927-1929</td>
</tr>
<tr>
<td>Box 3, Folder 20</td>
<td>American Art Dealers Association, 1931-1932</td>
</tr>
<tr>
<td>Box 3, Folder 21</td>
<td>American Art Dealers Association, 1932-1933</td>
</tr>
<tr>
<td>Box 3, Folder 22</td>
<td>American Art Dealers Association, <em>One Hundred Paintings</em> Publication, 1932</td>
</tr>
<tr>
<td>Box 3, Folder 23</td>
<td><em>American Art News</em>, 1905-1918</td>
</tr>
<tr>
<td>Box 3, Folder 24</td>
<td><em>American Art News</em>, 1920-1924</td>
</tr>
<tr>
<td>Box 3, Folder 25</td>
<td><em>American Art News</em>, 1925-1933</td>
</tr>
<tr>
<td>Box 3, Folder 26</td>
<td>American Art Student, 1916-1926</td>
</tr>
<tr>
<td>Box 3, Folder 27</td>
<td>American Artists Group, 1939-1951</td>
</tr>
<tr>
<td>Box 3, Folder 28</td>
<td>American Artists Professional League, 1929-1949</td>
</tr>
<tr>
<td>Box 3, Folder 29</td>
<td>American Association of Museums, 1923</td>
</tr>
<tr>
<td>Box 3, Folder 30</td>
<td>American Book Company, 1911-1929</td>
</tr>
</tbody>
</table>
Box 3, Folder 47  American Federation of Arts, 1922
Image(s)

Box 3, Folder 48  American Federation of Arts, 1923
Image(s)

Box 3, Folder 49  American Federation of Arts, 1924
Image(s)

Box 3, Folder 50  American Federation of Arts, 1925
Image(s)

Box 3, Folder 51  American Federation of Arts, 1926
Image(s)

Box 3, Folder 52  American Federation of Arts, 1927-1928
Image(s)
(1927 folder contains catalog of exhibition assembled by Robert G. McIntyre)

Box 4, Folder 1  American Federation of Arts, 1928
Image(s)

Box 4, Folder 2  American Federation of Arts, 1929
Image(s)

Box 4, Folder 3  American Federation of Arts, 1931-1932
Image(s)

Box 4, Folder 4  American Federation of Arts, 1933
Image(s)

Box 4, Folder 5  American Federation of Arts, 1937
Image(s)

Box 4, Folder 6  American Federation of Arts, 1947-1950
Image(s)

Box 4, Folder 7  American Federation of Arts, 1951-1963
Image(s)

Box 4, Folder 8  American Fine Arts Society, 1894, 1905, 1933
Image(s)

Box 4, Folder 9  American Free Art League, 1908
Box 4, Folder 10  
*American Hebrew*, 1923-1926  
Image(s)

Box 4, Folder 11  
American Museum of Natural History, 1913  
Image(s)

Box 4, Folder 12  
American Red Cross, 1917-1950  
Image(s)

Box 4, Folder 13  
American Society of Miniature Painters, 1925-1928  
Image(s)

Box 4, Folder 14  
American Water Color Society, circa 1928-circa 1953  
Image(s)

Box 4, Folder 15  
Ames, Anne and Edgar Ames, 1920-1932  
Image(s)

Box 4, Folder 16  
Ames, W. L., 1922-1929  
Image(s)

Box 4, Folder 17  
Ames, Winslow (Lyman Allyn Museum), 1933, 1947  
Image(s)

Box 4, Folder 18  
Amherst College, 1920-1948  
Image(s)

Box 4, Folder 19  
Amherst College, 1949-1951  
Image(s)

Box 4, Folder 20  
Amherst College, 1952-1954  
Image(s)

Box 4, Folder 21  
Amherst College, 1955-1963  
Image(s)

Box 4, Folder 22  
Amory, Mrs. Harcourt, Jr., 1933  
Image(s)

Box 4, Folder 23  
Amsden, William King, 1893-1900  
Image(s)

Box 4, Folder 24  
Amuman (?), Julia Wright, 1908
Box 4, Folder 25  Anderson Galleries (Chicago), 1898-1939
  Image(s)
Box 4, Folder 26  Anderson Galleries, Inc. (New York), 1913-1929, 1951
Box 4, Folder 27  Anderson, Karl, circa 1914-circa 1932
  Image(s)
Box 4, Folder 28  Anderson, Oscar, 1910-1933
  Image(s)
Box 4, Folder 29  Anderson, Ruth A., 1918
  Image(s)
Box 4, Folder 30  Andrews, A.S., 1937
  Image(s)
Box 4, Folder 31  Andrews, Annie Grace, 1918
  Image(s)
Box 4, Folder 32  Andrews, J. R., circa 1906-circa 1916
Box 4, Folder 33  Angell, William A., 1914
  Image(s)
Box 4, Folder 34  Angle, Ida J., 1918-1923
  Image(s)
Box 4, Folder 35  Angle, Ida J., 1924-1929
  Image(s)
Box 4, Folder 36  Angle, Wesley M., 1925-1932
  Image(s)
Box 4, Folder 37  Annan, Alice Hawthorne, circa 1910-circa 1928
  Image(s)
Box 4, Folder 38  Annesley & Company, 1915-1929
  Image(s)
Box 4, Folder 39  Antioch College, 1923
  Image(s)
Box 4, Folder 40  Appel, John W., Jr., 1917-1924
Box 4, Folder 41  Appleton, William Sumner, 1936-1937
Image(s)

Box 4, Folder 42  Archaeological Institute of America, 1918
Image(s)

Box 4, Folder 43  Archer, Annie M., 1916-1924
Image(s)

Box 4, Folder 44  Archer, Edmund, 1933
Image(s)

Box 4, Folder 45  Archer, Mrs. F. L., 1928-1929
Image(s)

Box 4, Folder 46  Arden Studios, Inc., 1922-1939
Image(s)

Box 4, Folder 47  Argus Pressclipping Bureau, 1922-1926
Image(s)

Box 4, Folder 48  Arkell, Bartlett, 1917-1921
Image(s)

Box 4, Folder 49  Arkell, Bartlett, 1922-1925
Image(s)

Box 4, Folder 50  Arkell, Bartlett, 1926
Image(s)

Box 4, Folder 51  Arkell, Bartlett, 1928
Image(s)

Box 4, Folder 52  Arkell, Bartlett, 1932
Image(s)

Box 4, Folder 53  Arkell, Bartlett, 1933
Image(s)

Box 4, Folder 54  Arkell, Bartlett, 1935-1937
Image(s)

Box 4, Folder 55  Arkell, Bartlett, 1937-1938
<table>
<thead>
<tr>
<th>Box 4, Folder 56</th>
<th>Arkell, Bartlett, 1939</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 57</td>
<td>Arkell, Bartlett, 1940</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 58</td>
<td>Arkell, Bartlett, 1941-1942</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 59</td>
<td>Arkell, Bartlett, 1943</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 60</td>
<td>Arkell, Bartlett, 1944</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 61</td>
<td>Arkell, Bartlett, 1945-1946</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 62</td>
<td>Arkell, Bartlett, Estate, 1947-1954</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 63</td>
<td>Arkell Hall Foundation Incorporated, 1951-1962</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 64</td>
<td>Arlington Art Galleries, 1917-1925</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 4, Folder 65</td>
<td>Armitage, Merle, 1928-1929</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 5, Folder 1</td>
<td>Armour, E. M., circa 1907</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 5, Folder 2</td>
<td>Arms, John Taylor, 1929-1941</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 5, Folder 3</td>
<td>Armstrong, C. D., 1914-1921</td>
</tr>
<tr>
<td>Box 5, Folder 4</td>
<td>Armstrong, C. D., 1922-1928</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 5, Folder 5</td>
<td>Armstrong, Dwight L., 1925-1926</td>
</tr>
<tr>
<td>Box 5, Folder 6</td>
<td>Armstrong, George Alexander and Mrs. Armstrong, 1923-1924</td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------------------------</td>
</tr>
<tr>
<td>Box 5, Folder 7</td>
<td>Armstrong, Mrs. George E., 1926</td>
</tr>
<tr>
<td>Box 5, Folder 8</td>
<td>Armstrong, John, 1932</td>
</tr>
<tr>
<td>Box 5, Folder 9</td>
<td>Arnold, Gertrude Weld and W. H. Arnold, 1915-1926</td>
</tr>
<tr>
<td>Box 5, Folder 10</td>
<td>Arnold, Nettie Rodes, 1932-1947</td>
</tr>
<tr>
<td>Box 5, Folder 11</td>
<td>Arnot Art Gallery, 1915-1929</td>
</tr>
<tr>
<td>Box 5, Folder 12</td>
<td>Arnostamm, George C., circa 1922-1929</td>
</tr>
<tr>
<td>Box 5, Folder 13</td>
<td>Art Alliance of America (see also Gorham Company), 1915-1916</td>
</tr>
<tr>
<td>Box 5, Folder 14</td>
<td>Art Alliance of America, 1917-1923</td>
</tr>
<tr>
<td>Box 5, Folder 15</td>
<td><em>Art and Archaeology</em>, 1917-1925</td>
</tr>
<tr>
<td>Box 5, Folder 16</td>
<td><em>Art Amateur</em>, 1895-1900</td>
</tr>
<tr>
<td>Box 5, Folder 17</td>
<td>Art Association of Harrisburg, 1927</td>
</tr>
<tr>
<td>Box 5, Folder 18</td>
<td>Art Association of La Crosse, 1916</td>
</tr>
<tr>
<td>Box 5, Folder 19</td>
<td>Art Association of Montreal, 1915, 1946</td>
</tr>
<tr>
<td>Box 5, Folder 20</td>
<td>Art Association of New Orleans, 1915-1930</td>
</tr>
<tr>
<td>Box 5, Folder 21</td>
<td>Art Association of Newport, circa 1914-circa 1918</td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Box 5, Folder 22</td>
<td>Art Association of Newport, 1919-1921</td>
</tr>
<tr>
<td>Box 5, Folder 23</td>
<td>Art Association of Newport, 1922-1954</td>
</tr>
<tr>
<td>Box 5, Folder 24</td>
<td>Art Association of Richmond, Indiana (see also Johnston, Ella Bond), circa 1910-1930</td>
</tr>
<tr>
<td>Box 5, Folder 25</td>
<td><em>Art Calendar</em> Listings, 1928-1932</td>
</tr>
<tr>
<td>Box 5, Folder 26</td>
<td>Art Center, 1921-1933</td>
</tr>
<tr>
<td>Box 5, Folder 27</td>
<td>Art Centre of the Oranges, 1927-1933</td>
</tr>
<tr>
<td>Box 5, Folder 28</td>
<td>Art Club of Erie, 1919-1920</td>
</tr>
<tr>
<td>Box 5, Folder 29</td>
<td>Art Club of Philadelphia, circa 1893-circa 1929</td>
</tr>
<tr>
<td>Box 5, Folder 30</td>
<td><em>Art Collector</em>, 1898-1899</td>
</tr>
<tr>
<td>Box 5, Folder 31</td>
<td>Art Dealers and Artists Golf Tournament, 1925-1928</td>
</tr>
<tr>
<td>Box 5, Folder 32</td>
<td><em>Art Digest</em>, 1926-1937</td>
</tr>
<tr>
<td>Box 5, Folder 33</td>
<td><em>Art Digest</em>, 1941-1952</td>
</tr>
<tr>
<td>Box 5, Folder 34</td>
<td>Art Exhibit Restaurant, Inc., 1937</td>
</tr>
<tr>
<td>Box 5, Folder 35</td>
<td>Art Gallery of Toronto, 1920-1940</td>
</tr>
</tbody>
</table>
Box 5, Folder 36  Art House, Inc., 1923

Box 5, Folder 37  *Art In America* (see also Sherman, Frederic Fairchild and Julia M. Sherman), 1946-1949

Box 5, Folder 38  *Art In Industry*, 1948

Box 5, Folder 39  Art Institute of Chicago, 1895-1912

Box 5, Folder 40  Art Institute of Chicago, 1913

Box 5, Folder 41  Art Institute of Chicago, 1914-1915

Box 5, Folder 42  Art Institute of Chicago, 1916

Box 5, Folder 43  Art Institute of Chicago, 1917-1918

Box 5, Folder 44  Art Institute of Chicago, 1919

Box 5, Folder 45  Art Institute of Chicago, 1920

Box 5, Folder 46  Art Institute of Chicago, 1921

Box 5, Folder 47  Art Institute of Chicago, 1922

Box 5, Folder 48  Art Institute of Chicago, 1923

Box 5, Folder 49  Art Institute of Chicago, 1924-1925

Box 5, Folder 50  Art Institute of Chicago, 1926-1928
Box 5, Folder 51  Art Institute of Chicago, 1929
Box 5, Folder 52  Art Institute of Chicago, 1932-1933
Box 5, Folder 53  Art Institute of Chicago, 1937
Box 5, Folder 54  Art Institute of Chicago, 1939-1943
Box 5, Folder 55  Art Institute of Chicago, 1944-1950
Box 5, Folder 56  Art Institute of Omaha, circa 1929-circa 1932
Box 5, Folder 57  Art Interchange, 1894, 1899
Box 5, Folder 58  Art League of Springfield (Springfield, Ohio), 1926-1927
Box 5, Folder 59  Art Map of New England, 1932
Box 5, Folder 60  Art News, 1929, 1937-1957
Box 5, Folder 61  Art Rooms, 1905-1912
Box 5, Folder 62  Art Service, 1922-1923
Box 5, Folder 63  Art Society of Pittsburgh, 1913-1915
Box 5, Folder 64  Art Students League, Columbus, Ohio, 1911-1912
Box 5, Folder 65  Art Students League, Muncie, Indiana, 1925
Box 5, Folder 66  
Art Students' League of New York, 1900-1958  
Image(s)

Box 5, Folder 67  
Art World, 1917  
Image(s)

Box 5, Folder 68  
Arthur Ackerman & Son, Inc., 1923

Box 6, Folder 1  
Arthur Ackerman & Son, Inc., 1926-1939  
Image(s)

Box 6, Folder 2  
Arthur H. Hahlo & Co., 1911-1919  
Image(s)

Box 6, Folder 3  
Arthur Newton Gallery, 1926-1932  
Image(s)

Box 6, Folder 4  
Arthur Tooth & Sons, 1912, 1921  
Image(s)

Box 6, Folder 5  
Artists' Club, Denver, circa 1909-circa 1915  
Image(s)

Box 6, Folder 6  
Artists Equity Association, 1947-1951  
Image(s)

Box 6, Folder 7  
Artists Framing Company, Inc., 1915-1939  
Image(s)

Box 6, Folder 8  
Artists Guild, 1950  
Image(s)

Box 6, Folder 9  
Artists' Packing & Shipping Company, Inc., 1895-1933

Box 6, Folder 10  
Arts, 1921-1928  
Image(s)

Box 6, Folder 11  
Arts and Crafts Club of New Orleans, 1945-1946  
Image(s)

Box 6, Folder 12  
Arts & Decoration, 1910-1914  
Image(s)

Box 6, Folder 13  
Arts & Decoration, 1915-1916
<table>
<thead>
<tr>
<th>Box 6, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td><em>Arts &amp; Decoration</em>, 1917-1933</td>
</tr>
<tr>
<td>15</td>
<td>Arts Club of Chicago, circa 1917-circa 1919</td>
</tr>
<tr>
<td>16</td>
<td>Arts Club of Washington, 1947-1948</td>
</tr>
<tr>
<td>17</td>
<td><em>Arts Weekly</em>, 1932</td>
</tr>
<tr>
<td>18</td>
<td>Artz, Helene Schemel and Maison Artz, 1893-1911</td>
</tr>
<tr>
<td>19</td>
<td>Artz, Tony, 1903-1907</td>
</tr>
<tr>
<td>20</td>
<td>Ashforth, George, 1918, 1923-1924</td>
</tr>
<tr>
<td>21</td>
<td>Ashley, Clifford Warren, 1913-1915</td>
</tr>
<tr>
<td>22</td>
<td>Ashley, Clifford Warren, 1916</td>
</tr>
<tr>
<td>23</td>
<td>Ashley, Clifford Warren, 1917-1921</td>
</tr>
<tr>
<td>24</td>
<td>Ashley, Clifford Warren, 1923-1928</td>
</tr>
<tr>
<td>25</td>
<td>Ashley, James Foreman and Askey, Mrs. Hartley L., 1923-1961</td>
</tr>
<tr>
<td>26</td>
<td>Associated American Artists, 1927, 1937-1952</td>
</tr>
<tr>
<td>27</td>
<td>Associated Art Press of America, 1917-1918</td>
</tr>
<tr>
<td>28</td>
<td>Associated Artists of Pittsburgh, 1911</td>
</tr>
<tr>
<td>29</td>
<td>Associated Dealers in American Art, 1947-1951</td>
</tr>
<tr>
<td>Box 6, Folder</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>30</td>
<td>Associated Newspaper School, Inc., 1913</td>
</tr>
<tr>
<td>31</td>
<td>Association for Improving the Condition of the Poor, 1920-1933</td>
</tr>
<tr>
<td>32</td>
<td>Association of American Painters and Sculptors, Inc., 1913</td>
</tr>
<tr>
<td>33</td>
<td>Atlanta Art Association, 1925-1933, 1950-1951</td>
</tr>
<tr>
<td>34</td>
<td>Atlantic City Art Association, 1928</td>
</tr>
<tr>
<td>35</td>
<td>Atlantic Monthly Book Shop, 1928-1929</td>
</tr>
<tr>
<td>36</td>
<td>Atkinson, Mrs. D. T., 1933</td>
</tr>
<tr>
<td>37</td>
<td>Austin, F. Duane, 1939-1940</td>
</tr>
<tr>
<td>38</td>
<td>Austin, Mary, 1918-1924</td>
</tr>
<tr>
<td>39</td>
<td>Avedon, 1923-1924</td>
</tr>
<tr>
<td>40</td>
<td>Averell, Elizabeth B., 1914-1915</td>
</tr>
<tr>
<td>41</td>
<td>Avery, Lois Le Baron, 1928</td>
</tr>
<tr>
<td>42</td>
<td>Avery, Samuel P., ca. 1893-1918</td>
</tr>
<tr>
<td>43</td>
<td>Avery, Stuart, 1932-1933</td>
</tr>
<tr>
<td>44</td>
<td>Awoki, R., n.d.</td>
</tr>
</tbody>
</table>
Box 6, Folder 45  
Ayer, W. B., 1904-1925  
Image(s)

Box 6, Folder 46  
Azzaretti Faust, 1924-1937  
Image(s)

Box 6, Folder 47  
A, Miscellaneous: A-Ac, 1895-1957  
Image(s)

Box 6, Folder 48  
A, Miscellaneous: Ad, 1907-1956  
Image(s)

Box 6, Folder 49  
A, Miscellaneous: Ae-Ak, 1896-1949  
Image(s)

Box 6, Folder 50  
A, Miscellaneous: Al, 1894-1958

Box 6, Folder 51  
A, Miscellaneous: Al, 1894-1958  
Image(s)

Box 6, Folder 52  
A, Miscellaneous: Am, 1898-1949  
Image(s)

Box 6, Folder 53  
A, Miscellaneous: Am, 1898-1949  
Image(s)

Box 6, Folder 54  
A, Miscellaneous: An, 1893-1956  
Image(s)

Box 6, Folder 55  
A, Miscellaneous: An, 1893-1956  
Image(s)

Box 6, Folder 56  
A, Miscellaneous: Ap, 1898-1949  
Image(s)

Box 7, Folder 1  
A, Miscellaneous: Ar, 1895-1963  
Image(s)

Box 7, Folder 2  
A, Miscellaneous: Ar, 1895-1963  
Image(s)

Box 7, Folder 3  
A, Miscellaneous: Ar, 1895-1963
Box 7, Folder 4  A, Miscellaneous: As-At, 1899-1951
   Image(s)
Box 7, Folder 5  A, Miscellaneous: Au-Az, 1895-1957
   Image(s)
Box 7, Folder 6  B. G. Latimer & Sons Co., 1913
   Image(s)
Box 7, Folder 7  B. M. & T. Jenkins Limited, 1919-1925
   Image(s)
Box 7, Folder 8  Babbit, Mary E. (Mrs. R. O.), 1920-1921
   Image(s)
Box 7, Folder 9  Babbott, Elizabeth and Frank L. Babbott, Jr., 1918-1944, n.d.
   Image(s)
Box 7, Folder 10  Babbott, Frank L. and Lillie R. Babbott, 1893-1921
   Image(s)
Box 7, Folder 11  Babbott, Frank L. and Lillie R. Babbott, 1922-1933
   Image(s)
Box 7, Folder 12  Babcock Galleries, Inc., 1911-1958
   Image(s)
Box 7, Folder 13  Babcock Galleries, Inc., 1927-1933
   Image(s)
Box 7, Folder 14  Babcock Galleries, Inc., 1937-1958
   Image(s)
Box 7, Folder 15  Backus, Grosvenor H. and Jennifer C. Backus, 1926-1933
   Image(s)
Box 7, Folder 16  Bacon, Charles Roswell, ca. 1911-1912
   Image(s)
Box 7, Folder 17  Bacon, Francis H., 1917, 1924
   Image(s)
Box 7, Folder 18  Bacon, Susan Randall (Mrs. Henry), 1924-1942
Box 7, Folder 19  Baekeland, Celine, 1931, 1933

Box 7, Folder 20  Baer, Carlyle Solomon, 1914, 1917
  Image(s): Baer

Box 7, Folder 21  Baer, Lillian, ca. 1910-1915
  Image(s)

Box 7, Folder 22  Baer, William J., 1896-1937
  Image(s)

Box 7, Folder 23  Bailey, Charles H., 1908-1911
  Image(s)

Box 7, Folder 24  Bailey, Charlotte, 1916
  Image(s)

Box 7, Folder 25  Bailey, Merrill A., 1937-1950
  Image(s)

Box 7, Folder 26  Bailey, Westcott, 1914
  Image(s)

Box 7, Folder 27  Baillard, Maude Littlefield, 1928-1937
  Image(s)

Box 7, Folder 28  Bain, Lillian P., 1920-1926
  Image(s)

Box 7, Folder 29  Baird, Berta H. and John P. Baird, 1928-1937
  Image(s)

Box 7, Folder 30  Baker & Taylor Co., 1906-1924
  Image(s)

Box 7, Folder 31  Baker, Frederic Ames, 1914
  Image(s)

Box 7, Folder 32  Baker, Mrs. J. D., 1920-1933
  Image(s)

Box 7, Folder 33  Baker, J. E., 1924-1926
<table>
<thead>
<tr>
<th>Box 7, Folder 34</th>
<th>Baker, Katherine B., 1921</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7, Folder 35</td>
<td>Baker, Rhodes S. , 1920-1922</td>
</tr>
<tr>
<td>Box 7, Folder 36</td>
<td>Baker, Rhodes S. , 1923-1924</td>
</tr>
<tr>
<td>Box 7, Folder 37</td>
<td>Baker, Rhodes S. , 1925-1933</td>
</tr>
<tr>
<td>Box 7, Folder 38</td>
<td>Baker, William G., Jr. , 1922</td>
</tr>
<tr>
<td>Box 7, Folder 39</td>
<td>Bakewell-Green, Estelle , 1928</td>
</tr>
<tr>
<td>Box 7, Folder 40</td>
<td>Baldrey, Haynsworth , 1932-1933</td>
</tr>
<tr>
<td>Box 7, Folder 41</td>
<td>Baldwin, C. Lansing and Mrs. Baldwin , 1915-1928</td>
</tr>
<tr>
<td>Box 7, Folder 42</td>
<td>Baldwin, May C., 1919</td>
</tr>
<tr>
<td>Box 7, Folder 43</td>
<td>Baldwin, Muriel, 1937-1957</td>
</tr>
<tr>
<td>Box 7, Folder 44</td>
<td>Balken, Edward Duff , 1914-1922</td>
</tr>
<tr>
<td>Box 7, Folder 45</td>
<td>Ball, Alice Worthington , circa 1913-circa 1923</td>
</tr>
<tr>
<td>Box 7, Folder 46</td>
<td>Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1923-1924</td>
</tr>
<tr>
<td>Box 7, Folder 47</td>
<td>Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1925-1929</td>
</tr>
<tr>
<td>Box 7, Folder 48</td>
<td>Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1932-1933</td>
</tr>
</tbody>
</table>
Box 7, Folder 49  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1937
Image(s)

Box 7, Folder 50  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1937
Image(s)

Box 7, Folder 51  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1939-1943
Image(s)

Box 7, Folder 52  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1944-1946
Image(s)

Box 7, Folder 53  Ball, Elisabeth and Mrs. George A. Ball (see also Reese, Albert), 1947-1949
Image(s)

Box 7, Folder 54  Ball, Elisabeth and Mrs. George A. Ball, 1950-1953
Image(s)

Box 7, Folder 55  Ball, Elisabeth and Mrs. George A. Ball, 1955-1960
Image(s)

Box 7, Folder 56  Ball, Frances Davies (Mrs. E. Arthur), 1928
Image(s)

Box 7, Folder 57  Ball, L. Clarence, 1895-1904
Image(s)

Box 7, Folder 58  Ball State Teachers College, 1937, 1948
Image(s)

Box 7, Folder 59  Ball, William H., 1937
Image(s)

Box 8, Folder 1  Ballard, James F., 1912, 1914
Image(s)

Box 8, Folder 2  Baltimore Museum of Art, 1923-1956
Image(s)

Box 8, Folder 3  Baltimore Museum of Art, 1932-1953
Image(s)

Box 8, Folder 4  Baltimore Water Color Club, Inc., 1908, 1948-1953
Box 8, Folder 5  Baltz, William P. , 1913-1916
Box 8, Folder 6  Band, Charles S. , 1917-1924
Box 8, Folder 7  Band, Charles S. , 1925-1949
Box 8, Folder 8  Bankers Trust Company , 1922-1925
Box 8, Folder 9  Bankers Trust Company , 1926-1929
Box 8, Folder 10  Bankers Trust Company , 1931-1949
Box 8, Folder 11  Barbizon House , 1926-1932
Box 8, Folder 12  Barbour, Mrs. George B. , 1933
Box 8, Folder 13  Barclay, Edith , circa 1905-1917
Box 8, Folder 14  Bard & Calkins, 1913-1916
Box 8, Folder 15  Bard & Calkins, 1917-1924
Box 8, Folder 16  Barker, Grace W. , 1913
Box 8, Folder 17  Barker, Margaret S. (Mrs. Raymond M.), 1937
Box 8, Folder 18  Barnes, A. C. , 1912-1916
Box 8, Folder 19  Barnes Brothers (Alex M. Hudnut), 1922-1924
Box 8, Folder 20  Barnes Brothers (Alex M. Hudnut), 1925
Box 8, Folder 21  Barnes Brothers (Alex M. Hudnut), 1926
Image(s)

Box 8, Folder 22  Barnes, Mrs. E. M., 1922
Image(s)

Box 8, Folder 23  Barnes, Ernest Harrison, 1911-1932
Image(s)

Box 8, Folder 24  Barnes, Grace Edith, 1914-1922
Image(s)

Box 8, Folder 25  Barnes, H. M., 1944
Image(s)

Box 8, Folder 26  Barnesley, James McDonald, 1896
Image(s)

Box 8, Folder 27  Barney, Frank A., 1923
Image(s)

Box 8, Folder 28  Barney, James W., 1944-1945
Image(s)

Box 8, Folder 29  Barney, W. T., 1933
Image(s)

Box 8, Folder 30  Barnsley, C., 1893-1899
Image(s)

Box 8, Folder 31  Barnwell, Alice Delancey, 1914
Image(s)

Box 8, Folder 32  Barrère Art Shop, 1914-1915
Image(s)

Box 8, Folder 33  Barrett, Margery (Mrs. William F.), 1926-1932
Image(s)

Box 8, Folder 34  Barrett, William, 1925
Image(s)

Box 8, Folder 35  Barriere, D., 1923-1929
Box 8, Folder 36  Barriscale, Richard G., 1950
Image(s)

Box 8, Folder 37  Barrows, Elizabeth N., 1916
Image(s)

Box 8, Folder 38  Barrows, William G., 1932-1946
Image(s)

Box 8, Folder 39  Barse, George Randolph, Jr., 1894-1906
Image(s)

Box 8, Folder 40  Barth, Charlotte A., 1916-1920
Image(s)

Box 8, Folder 41  Bartlett, Clay, 1947-1951
Image(s)

Box 8, Folder 42  Bartlett, Clay and Elizabeth West Bartlett, circa 1952-1957
Image(s)

Box 8, Folder 43  Bartlett, Dana, 1918, 1933
Image(s)

Box 8, Folder 44  Bartlett, E. E., 1911-1926
Image(s)

Box 8, Folder 45  Barton, C. Vanderbilt, 1913-1923
Image(s)

Box 8, Folder 46  Barton, Emery H., 1905-1924

Box 8, Folder 47  Barton, John, 1933
Image(s)

Box 8, Folder 48  Bartow, Augustus, 1915-1917
Image(s)

Box 8, Folder 49  Bartow, Francis D. and Sabrina Redmond Bartow, 1932, 1951-1953
Image(s)

Box 8, Folder 50  Bastert, Nicholas, 1897-1907
Box 8, Folder 51  Bateman, H. E., 1915
Box 8, Folder 52  Bates & Guild Company, 1903-1911
Box 8, Folder 53  Bates, Kenneth, 1926-1932
Box 8, Folder 54  Battie, William Whittingham, 1910-1924
Box 8, Folder 55  Bauer, [Clarence] Herman, 1932-1933
Box 8, Folder 56  Baum, Walter Emerson, 1932-1937
Box 8, Folder 57  Baumann, Gustave, 1928-1932
Box 8, Folder 58  Baxter, Martha Wheeler, 1913-1926
Box 8, Folder 59  Bay City Art Club, 1910
Box 8, Folder 60  Bayles, Edith Stanley, 1947-1948
Box 8, Folder 61  Bayley, Frank W., 1906-1909
Box 8, Folder 62  Bayley, Frank W., 1910-1911
Box 8, Folder 63  Bayley, Frank W., 1912
Box 8, Folder 64  Bayley, Frank W., 1913
Box 8, Folder 65  Bayley, Frank W., 1914 January-April
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Bayley, Frank W.</th>
<th>Dates</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 8, Folder 66</td>
<td>Bayley, Frank W.</td>
<td>1914 May-December</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 1</td>
<td>Bayley, Frank W.</td>
<td>1915 January-May</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 2</td>
<td>Bayley, Frank W.</td>
<td>1915 June-December</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 3</td>
<td>Bayley, Frank W.</td>
<td>1916 January-April</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 4</td>
<td>Bayley, Frank W.</td>
<td>1916 May-December</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 5</td>
<td>Bayley, Frank W.</td>
<td>1917</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 6</td>
<td>Bayley, Frank W.</td>
<td>1918</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 7</td>
<td>Bayley, Frank W.</td>
<td>1919 January-June</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 8</td>
<td>Bayley, Frank W.</td>
<td>1919 June-December</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 9</td>
<td>Bayley, Frank W.</td>
<td>1920 January-April</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 10</td>
<td>Bayley, Frank W.</td>
<td>1920 May-September</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 11</td>
<td>Bayley, Frank W.</td>
<td>1920 September-December</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 12</td>
<td>Bayley, Frank W.</td>
<td>1921</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 13</td>
<td>Bayley, Frank W.</td>
<td>1922 January-May</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 14</td>
<td>Bayley, Frank W.</td>
<td>1922 June-December</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 15</td>
<td>Bayley, Frank W.</td>
<td>1923</td>
<td></td>
</tr>
</tbody>
</table>
Box 9, Folder 16  Bayley, Frank W., 1924 January-April
Image(s)

Box 9, Folder 17  Bayley, Frank W., 1924 May-September
Image(s)

Box 9, Folder 18  Bayley, Frank W., 1924 October-December
Image(s)

Box 9, Folder 19  Bayley, Frank W., 1925 January-March
Image(s)

Box 9, Folder 20  Bayley, Frank W., 1925 April-December
Image(s)

Box 9, Folder 21  Bayley, Frank W., 1926 January-April
Image(s)

Box 9, Folder 22  Bayley, Frank W., 1926 May-September
Image(s)

Box 9, Folder 23  Bayley, Frank W., 1926 October-December
Image(s)

Box 9, Folder 24  Bayley, Frank W., 1928 January-March
Image(s)

Box 9, Folder 25  Bayley, Frank W., 1928
Image(s)

Box 9, Folder 26  Bayley, Frank W., 1929
Image(s)

Box 9, Folder 27  Bayley, Frank W., 1932
Image(s)

Box 9, Folder 28  Baylies, Louis W., 1928
Image(s)

Box 9, Folder 29  Baylor, Edna Ellis (Mrs. Armistead K.), circa 1922-circa 1932
Image(s)

Box 9, Folder 30  Beach, Charles L., 1926-1932
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 9, Folder 31</td>
<td>Beach, Chester, circa 1908-1915</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 32</td>
<td>Beach, Chester, 1916-1926</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 33</td>
<td>Beach, Eleanor (Mrs. S. W.), circa 1917</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 34</td>
<td>Beach, George R., 1924-1933</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 35</td>
<td>Beach, Violet, 1902-1933</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 36</td>
<td>Beal, Gifford, 1909-1932</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 37</td>
<td>Beal, Reynolds, 1907, 1922-1933</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 38</td>
<td>Beal, Sarell Wood, 1911</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 39</td>
<td>Beam, Philip C., 1943</td>
<td></td>
</tr>
<tr>
<td>Box 9, Folder 40</td>
<td>Beaman, R. B., 1933</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 1</td>
<td>Beard Art Galleries, 1896-1913</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 2</td>
<td>Beard Art Galleries, 1914</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 3</td>
<td>Beard Art Galleries, 1915</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 4</td>
<td>Beard Art Galleries, 1916</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 5</td>
<td>Beard Art Galleries, 1917</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 6</td>
<td>Beard Art Galleries, 1918</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 7</td>
<td>Beard Art Galleries, 1920</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 8</td>
<td>Beard Art Galleries, 1921-1922</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 9</td>
<td>Beard Art Galleries, 1923-1925</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 10</td>
<td>Beard Art Galleries, 1926-1933</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 11</td>
<td>Beard, Bessie, 1937</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 12</td>
<td>Beard, Emma B., 1926</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 13</td>
<td>Beard, J. K., 1917, 1924</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 14</td>
<td>Beard, Mabel M. and Wolcott Beard, 1925-1952</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 15</td>
<td>Beardsley, Mrs. G. A., 1913</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 16</td>
<td>Beattie, H. S., 1926, 1937</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 17</td>
<td>Beatty, John W., circa 1911-circa 1915</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 18</td>
<td>Beauchamp, Ellen, 1897, 1902</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 19</td>
<td>Beauley, William J., 1913-1917</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 20</td>
<td>Beaumont, Arthur, circa 1900</td>
<td></td>
</tr>
<tr>
<td>Box 10, Folder 21</td>
<td>Beaux, Cecilia, circa 1899-1914, 1926</td>
<td></td>
</tr>
</tbody>
</table>
Box 10, Folder 22  Beck, Otto Walter , 1911-1917
    Image(s)

Box 10, Folder 23  Beckel, Helen Willis (Mrs. C. Graham), 1931-1932
    Image(s)

Box 10, Folder 24  Becker, Maurice, 1943-1949
    Image(s)

Box 10, Folder 25  Beckett, Marion H. , 1910
    Image(s)

Box 10, Folder 26  Beckman, Jessie M., 1919
    Image(s)

Box 10, Folder 27  Beckwith, Arthur; Beckwith, James Carroll, 1893-1915
    Image(s)

Box 10, Folder 28  Beckwith, E. F. , 1910
    Image(s)

Box 10, Folder 29  Bedell, Emmeline Reid (Mrs. B.), 1895-1910
    Image(s)

Box 10, Folder 30  Bedell, Mary , 1895-1910
    Image(s)

Box 10, Folder 31  Beer, Mrs. J. , 1915
    Image(s)

Box 10, Folder 32  Beers Brothers Company, Inc. , 1905-1921
    Image(s)

Box 10, Folder 33  Beers Brothers Company, Inc., 1922-1949
    Image(s)

Box 10, Folder 34  Bell, Edward A., 1894-1923
    Image(s)

Box 10, Folder 35  Bell, William H. , 1922-1926
    Image(s)

Box 10, Folder 36  Bellew, Mrs. E. W. , 1947
Box 10, Folder 37  Bellows, Emma S. and George Bellows , circa 1909-1937

Box 10, Folder 38  Beltz, Alfred Austin and Mrs. Beltz , 1914-1915

Box 10, Folder 39  Bendann, David , 1896-1915

Box 10, Folder 40  Bendann, David , 1916-1920

Box 10, Folder 41  Bendann, David , 1921-1937

Box 10, Folder 42  Bender, Carl and Elizabeth D. Bender , 1924-1925

Box 10, Folder 43  Bender, Sarah E. , 1897, 1903

Box 10, Folder 44  Benedict, H. H. , 1894-1899

Box 10, Folder 45  Benedict, H. H. , 1900-1911

Box 10, Folder 46  Benedict, H. H. , circa 1912-1917

Box 10, Folder 47  Benedict, H. H. , 1918-1933

Box 10, Folder 48  Beneker, Gerrit A. , 1915-1928

Box 10, Folder 49  Benjamin, E. B. , 1928

Box 10, Folder 50  Benjamin, Mrs. George G., circa 1913, 1925-1928

Box 10, Folder 51  Bennett, F. I. , 1933
Box 10, Folder 52  Bennett, John F., 1915

Box 10, Folder 53  Bennett, Thomas L., 1914-1925

Box 10, Folder 54  Benson, Bertha D., 1932-1937

Box 10, Folder 55  Benson, Eugene, 1902

Box 10, Folder 56  Benson, Frank Weston, 1912-1919

Box 10, Folder 57  Benson, Frank Weston, 1920-1923

Box 10, Folder 58  Benson, Frank Weston and Sylvia P. Benson, 1925-1926

Box 10, Folder 59  Benson, Frank Weston and Sylvia P. Benson, 1928-1933

Box 10, Folder 60  Benson, George W., 1905-1920

Box 10, Folder 61  Benson, Tressa Emerson (Mrs. Ben Albert), 1937

Box 10, Folder 62  Benson, W. S., 1913-1924

Box 10, Folder 63  Bent, Newell, 1932-1933

Box 10, Folder 64  Bentley, Clara B. (Mrs. A. M.), 1932

Box 10, Folder 65  Bentley, John W., 1918

Box 10, Folder 66  Benton, Ruth R., 1926-1932
Box 10, Folder 67  Benton, Thomas, 1933
Box 10, Folder 68  Berg, Elizabeth A., 1921, 1937
Box 10, Folder 69  Berg, G. L, 1908-1926
Box 10, Folder 70  Berkeley Express and Moving Company, 1947-1955
Box 10, Folder 71  Berkshire Museum, 1933-1958
Box 10, Folder 72  Berlin Photographic Company, 1910-1928
Box 11, Folder 1  Berlinsky, Garfield A., 1925-1928
Box 11, Folder 2  Berman, Harry, 1926-1928
Box 11, Folder 3  Berman, J. J., 1910-1916
Box 11, Folder 4  Berry, Charles and James, 1912-1917
Box 11, Folder 5  Berry, John T., 1925-1928
Box 11, Folder 6  Berryman, Mrs. M. H., 1914
Box 11, Folder 7  Berthel, Albert, 1919-1926
Box 11, Folder 8  Bertody, Howard M., 1916
Box 11, Folder 9  Bertrand, Mrs. M. S., 1915
| Box 11, Folder 10 | Besig, Walter , 1909   | Image(s) |
| Box 11, Folder 11 | Beta Realty Co. , circa 1905-1922 | Image(s) |
| Box 11, Folder 12 | Betts, Louis and Mrs. Betts , 1910-1917 | Image(s) |
| Box 11, Folder 13 | Betts, Louis and Mrs. Betts , 1918-1921 | Image(s) |
| Box 11, Folder 14 | Betts, Louis and Mrs. Betts , 1922-1933 | Image(s) |
| Box 11, Folder 15 | Bewley, E. E. and Mrs. Bewley, 1927-1928 | Image(s) |
| Box 11, Folder 16 | Bewley, Mrs. M. P. , 1924-1928 | Image(s) |
| Box 11, Folder 17 | Bewley, Murray P. , 1923-1926 | Image(s) |
| Box 11, Folder 18 | Beyer, A. , 1933 | Image(s) |
| Box 11, Folder 19 | Bialla, Hugo , 1899-1925 | Image(s) |
| Box 11, Folder 20 | Biays, Tolley A. , 1916-1925 | Image(s) |
| Box 11, Folder 21 | Biays, Tolley A. , 1926-1927 | Image(s) |
| Box 11, Folder 22 | Bicknell, E. M. , 1893-1894 | Image(s) |
| Box 11, Folder 23 | Bicknell, Frank A. , 1907-1914 | Image(s) |
| Box 11, Folder 24 | Biddle, Edward , 1926-1928 | Image(s) |
Box 11, Folder 25  Bierstadt, M. A. (Mrs. Albert), 1907-1908
Box 11, Folder 26  Bigelow, Edward A., 1921-1932
Box 11, Folder 27  Bigelow, Francis H., 1914-1926
Box 11, Folder 28  Bigelow, L. A., 1922
Box 11, Folder 29  Bigelow, Marjory (Mrs. Henry), 1932-1933
Box 11, Folder 30  Billings and Sherburne, 1961
Box 11, Folder 31  Biltmore Art Galleries (A. S. Cowie), 1926-1948
Box 11, Folder 32  Bindley, Edward H. and Mrs. Bindley, 1916-1917
Box 11, Folder 33  Binford, Marion, 1921-1922
Box 11, Folder 34  Binghamton Society of Fine Arts, 1928-1929
Box 11, Folder 35  Birckhead, P. Macaulay and Mrs. Birckhead, 1917-1918
Box 11, Folder 36  Birmingham Museum of Art, 1952-1953
Box 11, Folder 37  Birnbaum, Martin, 1928, 1937-1947
Box 11, Folder 38  Birney, William Verplanck, 1893
Box 11, Folder 39  Birren, Faber and Joseph Pierre Birren, 1917-1933
Includes photograph of unidentified individual standing in front of Joseph Pierre Birren's studio

Box 11, Folder 40  Bischoff, Mrs. J. R., circa 1916-1917

Box 11, Folder 41  Bishop, A. C., 1906, 1913

Box 11, Folder 42  Bissell, Alfred E. and Julia Andrews Bissell, circa 1933-1952

Box 11, Folder 43  Bissell, George P., 1911, 1928

Box 11, Folder 44  Bixby, Florence (Mrs. Fred), 1928-1933

Box 11, Folder 45  Bixby, Helen L. M. (Mrs. Edward), 1932

Box 11, Folder 46  Bixby, W. K., 1909-1913, 1923

Box 11, Folder 47  Black, William H., 1913-1916

Box 11, Folder 48  Blackshear, Harriet, 1937, 1950

Box 11, Folder 49  Blair, Mary (Mrs. C. J.), circa 1912-circa 1915

Box 11, Folder 50  Blair, Mary (Mrs. C. J.), 1916

Box 11, Folder 51  Blair, Mary (Mrs. C. J.), 1917-1924

Box 11, Folder 52  Blair, Robert N., 1937

Box 11, Folder 53  Blake, Durham & De Milhau, 1920-1921

Box 11, Folder 54  Blakelock, Carl E., 1911
Box 11, Folder 55  Blakelock, Marian, 1902-1909
   Image(s)

Box 11, Folder 56  Blashfield, Edwin Howland, 1912-1928
   Image(s)

Box 11, Folder 57  Blatchford, Frances L., 1924
   Image(s)

Box 11, Folder 58  Blenner, Carle J., 1925-1941
   Image(s): Blenner

Box 11, Folder 59  Bley, Anna E., 1916-1918
   Image(s)

Box 11, Folder 60  Bliss, Cornelius N. and Zaidee C. Bliss, 1920-1928
   Image(s)

Box 11, Folder 61  Bliss, Cornelius N, Zaidee C. Goodyear (formerly Bliss) and Estate, 1940-1953
   Image(s)

Box 11, Folder 62  Bliss, E. L. and Elizabeth Sturtivant Bliss, circa 1912-1914
   Image(s)

Box 11, Folder 63  Bliss, Henry E., Estate, 1956
   Image(s)

Box 11, Folder 64  Bliss, Lizzie P. (Lillie P.), 1911-1918
   Image(s)

Box 11, Folder 65  Bliss, Lizzie P. (Lillie P.), 1920-1929
   Image(s)

Box 11, Folder 66  Bliss, Lizzie P. (Lillie P.), Estate, 1931
   Image(s)

Box 11, Folder 67  Bliss, Lizzie P. (Lillie P.), Estate, 1932 January
   Image(s)

Box 11, Folder 68  Bliss, Lizzie P. (Lillie P.), Estate, 1932 February
   Image(s)

Box 11, Folder 69  Bliss, Lizzie P. (Lillie P.), Estate, 1932 March-April
Box 11, Folder 70    Bliss, Lizzie P. (Lillie P.), Estate, 1932 May-December

Box 11, Folder 71    Bliss, Lizzie P. (Lillie P.), Estate, 1933 January

Box 11, Folder 72    Bliss, Lizzie P. (Lillie P.), Estate, 1933 February-August

Box 11, Folder 73    Bliss, Lizzie P. (Lillie P.), Estate, 1933 September-December

Box 11, Folder 74    Bliss, Mrs. Robert Woods, 1944-1952

Box 11, Folder 75    Bliss, William J. A., 1915-1920

Box 11, Folder 76    Block and Kuhl Co., 1926

Box 11, Folder 77    Block, Mrs. Bates, 1940

Box 11, Folder 78    Blondheim, Adolphe W., 1913

Box 11, Folder 79    Bloodgood, M. Seymour, 1896, 1903

Box 11, Folder 80    Bloodgood, Robert F., 1894

Box 11, Folder 81    Bloomingdale, Lyman G., 1899

Box 12, Folder 1     Bluemner, Oscar, 1915, 1921-1922

Box 12, Folder 2     Blum, Jerome S., 1911-1916

Box 12, Folder 3     Blum, Robert and Mrs. Blum, 1932-1933
<table>
<thead>
<tr>
<th>Box 12, Folder 4</th>
<th>Blum, Robert Frederick, circa 1890</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 12, Folder 5</td>
<td>Blume, Edwin H., 1912-1913</td>
</tr>
<tr>
<td>Box 12, Folder 6</td>
<td>Blume, Melita (Mrs. L. M.), 1910-1923</td>
</tr>
<tr>
<td>Box 12, Folder 7</td>
<td>Blumenschein, Ernest L., 1915</td>
</tr>
<tr>
<td>Box 12, Folder 8</td>
<td>Board of Assessors, South Orange, 1913</td>
</tr>
<tr>
<td>Box 12, Folder 9</td>
<td>Bockler, Charles, circa 1933</td>
</tr>
<tr>
<td>Box 12, Folder 10</td>
<td>Bodine, Peter and Jane Bodine, 1911-1923</td>
</tr>
<tr>
<td>Box 12, Folder 11</td>
<td>Bogert, George H., circa 1897-1899</td>
</tr>
<tr>
<td>Box 12, Folder 12</td>
<td>Bogert, Julia, 1916-1918</td>
</tr>
<tr>
<td>Box 12, Folder 13</td>
<td>Bohm, Max, 1912-1917</td>
</tr>
<tr>
<td>Box 12, Folder 14</td>
<td>Bohm, Mrs. Max, 1928-1932</td>
</tr>
<tr>
<td>Box 12, Folder 15</td>
<td>Boissevain, Dorothy V. (Mrs. Adolphe), 1933-1937</td>
</tr>
<tr>
<td>Box 12, Folder 16</td>
<td>Boker, Aloise and John R. Boker, Jr., 1955</td>
</tr>
<tr>
<td>Box 12, Folder 17</td>
<td>Bolton, Frances P. (Mrs. Chester C.), 1932-1947</td>
</tr>
<tr>
<td>Box 12, Folder 18</td>
<td>Bolton, Theodore, 1920-1950</td>
</tr>
</tbody>
</table>
Box 12, Folder 19  Bones, Helen W., 1915

Box 12, Folder 20  Book and Gift Shop, 1926

Box 12, Folder 21  Boomer, J. Robert, 1920-1932

Box 12, Folder 22  Boone, Cheshire L., circa 1914-1916

Box 12, Folder 23  Boone, Cheshire L., 1914 January-September

Box 12, Folder 24  Boone, Cheshire L., 1914 October-December

Box 12, Folder 25  Boone, Cheshire L., 1915 January-March

Box 12, Folder 26  Boone, Cheshire L., 1915 April-August

Box 12, Folder 27  Boone, Cheshire L., 1915 September-November

Box 12, Folder 28  Boone, Cheshire L., 1915 December-1916 January

Box 12, Folder 29  Boone, Cheshire L., 1916 February-March

Box 12, Folder 30  Boone, Cheshire L., 1916 April-June

Box 12, Folder 31  Booth, Nina M., 1924-1925

Box 12, Folder 32  Booth, Ralph H., 1915

Box 12, Folder 33  Borgmeyer, Mrs. Charles L., 1928

Box 12, Folder 34  Borgord, Martin, 1899, 1916
Image(s)

Box 12, Folder 35  Borne, Mortimer and Mrs. Borne, 1933
Image(s)

Box 12, Folder 36  Boronda, Lester D., 1911-1937

Box 12, Folder 37  Boshwitz, A. H., 1928-1933
Image(s)

Box 12, Folder 38  Bosley, Frederick A., 1928
Image(s)

Box 12, Folder 39  Boston Antique Shop, 1928-1933
Image(s)

Box 12, Folder 40  Boston Antique Shop, 1941-1943
Image(s)

Box 12, Folder 41  Boston Art Club, circa 1893-1913
Image(s)

Box 12, Folder 42  Boston Art Club, 1914-1933

Box 12, Folder 43  Boston Evening Transcript, 1919, 1922
Image(s)

Box 12, Folder 44  Boston Society of Water Color Painters, 1906-1923
Image(s)

Box 12, Folder 45  Bostwick, Electra, 1948-1953
Image(s)

Box 12, Folder 46  Boswell-Frankel Advertising Service, 1918-1921
Image(s)

Box 12, Folder 47  Boswell-Frankel Advertising Service, 1922-1923
Image(s)

Box 12, Folder 48  Boswell-Frankel Advertising Service, 1924
Image(s)

Box 12, Folder 49  Boswell-Frankel Advertising Service, 1925-1926
Image(s)

Box 12, Folder 50  Boswell, L. R., 1924
Box 12, Folder 51  Boswell, Peyton, 1914-1918

Box 12, Folder 52  Bosworth, Louise V. N. (Mrs. Tasker), 1920-1921

Box 12, Folder 53  Boughton, Alice, 1906-1937

Box 12, Folder 54  Boughton, George Henry, 1902

Box 12, Folder 55  Bourn, Agnes (Mrs. W. B.), 1912-1914

Box 12, Folder 56  Boutwell Brothers, 1905-1910

Box 12, Folder 57  Boutwell, Cyrus, circa 1909-1917

Box 12, Folder 58  Boutwell, Cyrus, 1919-1922

Box 12, Folder 59  Bovey, Kate (Mrs. Charles C.), 1913-1915

Box 12, Folder 60  Bovey, Kate (Mrs. Charles C.), 1916-1932

Box 12, Folder 61  Bowdoin College, 1917-1953

Box 12, Folder 62  Bowen, Jane W. (Mrs. John A.), 1946

Box 12, Folder 63  Bowen, Julia E. (Mrs. George S.), 1910-1918

Box 12, Folder 64  Bowen, Norman W., 1943

Box 12, Folder 65  Bowly, George H., 1924
Box 12, Folder 66  Bowman, A. A., 1928  Image(s)
Box 12, Folder 67  Boy Scout Foundation of Greater New York, 1928  Image(s)
Box 12, Folder 68  Boykin, Elizabeth L. (Mrs. Edward), 1919  Image(s)
Box 12, Folder 69  Boyle, John, 1914  Image(s)
Box 12, Folder 70  Brabazon, Thomas, 1907-1913  Image(s)
Box 12, Folder 71  Bracken, Clio, circa 1910-1912  Image(s)
Box 12, Folder 72  Brackett, Robert G., 1924-1925  Image(s)
Box 13, Folder 1  Brackman, Robert, 1932-1954  Image(s)
Box 13, Folder 2  Braddon, William, 1894-1903  Image(s)
Box 13, Folder 3  Bradfield, Mrs. Palmer, 1932  Image(s)
Box 13, Folder 4  Bradlee, John R., 1920-1932  Image(s)
Box 13, Folder 5  Bradstreet Company, 1903-1925  Image(s)
Box 13, Folder 6  Brainard, Elizabeth Washburn, 1895  Image(s)
Box 13, Folder 7  Braine, L. F., 1915  Image(s)
Box 13, Folder 8  Brandley, Walter G., 1914-1919  Image(s)
Box 13, Folder 9  Brandt, Mortimer, 1949-1957
Image(s)

Box 13, Folder 10  Brank, Robert, 1947
Image(s)

Box 13, Folder 11  Brannan, Sophie M., 1913-1932
Image(s)

Box 13, Folder 12  Bransgrove, Stephen, 1933
Image(s)

Box 13, Folder 13  Branstrom, Y. L., 1925-1946
Image(s)

Box 13, Folder 14  Brantley, W. F., 1914
Image(s)

Box 13, Folder 15  Brate, Charlotte, 1937
Image(s)

Box 13, Folder 16  Braun, John F., 1913-1916

Box 13, Folder 17  Braun, John F., 1917
Image(s)

Box 13, Folder 18  Braun, John F., 1918
Image(s)

Box 13, Folder 19  Braun, John F., 1919
Image(s)

Box 13, Folder 20  Braun, John F., 1920
Image(s)

Box 13, Folder 21  Braun, John F., 1921-1922
Image(s)

Box 13, Folder 22  Braun, John F., 1923-1928
Image(s)

Box 13, Folder 23  Braun, John F., 1932
Box 13, Folder 24  Braun, John F. and Mrs. Braun , 1933-1945  Image(s)

Box 13, Folder 25  Braun, Maurice, 1911-1918  Image(s)

Box 13, Folder 26  Braun, Maurice, 1919-May 1923  Image(s)

Box 13, Folder 27  Braun, Maurice, 1923 June-December  Image(s)

Box 13, Folder 28  Braun, Maurice and Mrs. Braun , 1924  Image(s)

Box 13, Folder 29  Braun, Maurice and Mrs. Braun , 1925  Image(s)

Box 13, Folder 30  Braun, Maurice and Mrs. Braun , 1926 January-June  Image(s)

Box 13, Folder 31  Braun, Maurice and Mrs. Braun , 1926 August-December  Image(s)

Box 13, Folder 32  Braun, Maurice and Mrs. Braun , 1927-1937  Image(s)

Box 13, Folder 33  Brauner, Olaf M. (see also Cornell University), 1902-1917  Image(s)

Box 13, Folder 34  Brautigam, H., 1915  Image(s)

Box 13, Folder 35  Brearley School, 1932-1933  Image(s)

Box 13, Folder 36  Brebner, Catharine, 1912  Image(s): Brebner

Box 13, Folder 37  Breckenridge, Hugh H., 1915-1921  Image(s)

Box 13, Folder 38  Breckinridge, Hunter G., 1905-1911
Box 13, Folder 39  Bredin, C. Sloan and Katharine Bredin, 1914
Image(s)

Box 13, Folder 40  Breese, James L., 1925
Image(s)

Box 13, Folder 41  Bregler, Charles, 1914-1937
Image(s)

Box 13, Folder 42  Bregler, Charles, 1941-1953
Image(s)

Box 13, Folder 43  Breidvik, Mons, 1932-1937
Image(s)

Box 13, Folder 44  Bremer, Anne M., 1911-1912
Image(s)

Box 13, Folder 45  Bremer, Anne M., 1915
Image(s)

Box 13, Folder 46  Brennan, Alfred, circa 1893-circa 1909
Image(s)

Box 13, Folder 47  Brentano's, 1917-1921
Image(s)

Box 13, Folder 48  Bresler, Arthur F., 1923-1926
Image(s)

Box 13, Folder 49  Brete, Mary E., 1905
Image(s)

Box 13, Folder 50  Brett, C. M., 1915-1922
Image(s)

Box 13, Folder 51  Bretzfield, May C. (Mrs. S. W.), 1917-1923
Image(s)

Box 13, Folder 52  Breuning, Margaret, 1932, 1937
Image(s)

Box 13, Folder 53  Brewster, Anna Richards and William T. Brewster, circa 1906-circa 1954
Box 13, Folder 54: Brewster, Earl H., 1908-1916
Box 13, Folder 55: Brewster, William L. and Mrs. Brewster, 1924
Box 13, Folder 56: Breyfogle, John Winstanley, circa 1903-circa 1917
Box 13, Folder 57: Bridges, Fidelia, 1903-1906
Box 13, Folder 58: Bridgman, Frederick Arthur, 1914-1920
Box 13, Folder 59: Briggs, Annie Frances, 1899
Box 13, Folder 60: Briggs, George C., 1898-1913
Box 13, Folder 61: Brigham, Clarence S., 1916
Box 13, Folder 62: Brigham, (W. Cole?), 1901-1910
Box 13, Folder 63: Brinckerhoff, M.V.B., 1916-1918
Box 13, Folder 64: Brinton, Christian, 1908-1910
Box 13, Folder 65: Brinton, Lina Ives (Mrs. Ferree), 1923-1924
Box 13, Folder 66: Bristol, Bertha S. (Mrs. William C.), 1936-1937
Box 13, Folder 67: Bristol, Frances L., ca. 1913
Box 13, Folder 68: Bristol, [I. B.], circa 1907
Box 13, Folder 69  Britton, James, circa 1914-circa 1925  Image(s)

Box 13, Folder 70  Britton, W. R. , 1921-1937  Image(s)

Box 14, Folder 1  Brixey, Richard D. , 1922-1932  Image(s)

Box 14, Folder 2  Brockman, Ann , 1932-1937  Image(s)

Box 14, Folder 3  Brockway, Jean L. , 1932  Image(s)

Box 14, Folder 4  Brodhead, George H. , 1905-1933  Image(s)

Box 14, Folder 5  Brokaw, Irving , 1913  Image(s)

Box 14, Folder 6  Bromhead, H. W. , 1910, 1923  Image(s)

Box 14, Folder 7  Brooke, Richard N. , 1892-1915  Image(s)

Box 14, Folder 8  Brooklyn Daily Eagle, 1906-1949  Image(s)

Box 14, Folder 9  Brooklyn Museum, 1902-1913  Image(s)

Box 14, Folder 10  Brooklyn Museum, 1914-1917  Image(s)

Box 14, Folder 11  Brooklyn Museum, 1918-1921  Image(s)

Box 14, Folder 12  Brooklyn Museum, 1922-1923  Image(s)

Box 14, Folder 13  Brooklyn Museum , 1924-1928  Image(s)
<table>
<thead>
<tr>
<th>Box 14, Folder 14</th>
<th>Brooklyn Museum, 1929-1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 14, Folder 15</td>
<td>Brooklyn Museum, 1936-1940</td>
</tr>
<tr>
<td>Box 14, Folder 16</td>
<td>Brooklyn Museum, 1941-1947</td>
</tr>
<tr>
<td>Box 14, Folder 17</td>
<td>Brooklyn Museum, 1948-1957</td>
</tr>
<tr>
<td>Box 14, Folder 18</td>
<td>Brooks, Charles T., 1915-1933</td>
</tr>
<tr>
<td>Box 14, Folder 19</td>
<td>Brooks, Henry H., 1937</td>
</tr>
<tr>
<td>Box 14, Folder 20</td>
<td>Brooks, Maria, 1894-1903</td>
</tr>
<tr>
<td>Box 14, Folder 21</td>
<td>Brooks Memorial Art Gallery, 1916</td>
</tr>
<tr>
<td>Box 14, Folder 22</td>
<td>Brooks Memorial Art Gallery, 1918-1919</td>
</tr>
<tr>
<td>Box 14, Folder 23</td>
<td>Brooks Memorial Art Gallery, 1920</td>
</tr>
<tr>
<td>Box 14, Folder 24</td>
<td>Brooks Memorial Art Gallery, 1921-1923</td>
</tr>
<tr>
<td>Box 14, Folder 25</td>
<td>Brooks Memorial Art Gallery, 1924-1937</td>
</tr>
<tr>
<td>Box 14, Folder 26</td>
<td>Brooks Memorial Art Gallery, 1944</td>
</tr>
<tr>
<td>Box 14, Folder 27</td>
<td>Brooks Memorial Art Gallery, 1945</td>
</tr>
<tr>
<td>Box 14, Folder 28</td>
<td>Brooks Memorial Art Gallery, 1946-1947</td>
</tr>
<tr>
<td>Box 14, Folder 29</td>
<td>Brooks Memorial Art Gallery, 1948-1949</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Box 14, Folder 30</td>
<td>Brooks Memorial Art Gallery, 1950</td>
</tr>
<tr>
<td>Box 14, Folder 31</td>
<td>Brooks Memorial Art Gallery, 1951-1952</td>
</tr>
<tr>
<td>Box 14, Folder 32</td>
<td>Brooks Memorial Art Gallery, 1953-1954</td>
</tr>
<tr>
<td>Box 14, Folder 33</td>
<td>Brooks Memorial Art Gallery, 1955-1956</td>
</tr>
<tr>
<td>Box 14, Folder 34</td>
<td>Brooks Memorial Art Gallery, 1957-1962</td>
</tr>
<tr>
<td>Box 14, Folder 35</td>
<td>Brooks Reed Gallery, Inc., 1914-1921</td>
</tr>
<tr>
<td>Box 14, Folder 36</td>
<td>Brooks, W. F., 1912-1948</td>
</tr>
<tr>
<td>Box 14, Folder 37</td>
<td>Brouilette, T. Gilbert, 1937-1953</td>
</tr>
<tr>
<td>Box 14, Folder 38</td>
<td>Brouwer, T. A., Jr., circa 1899-1911</td>
</tr>
<tr>
<td>Box 14, Folder 39</td>
<td>Brown, A. Brooks, 1922-1923</td>
</tr>
<tr>
<td>Box 14, Folder 40</td>
<td>Brown, Alexander H., 1911-1933</td>
</tr>
<tr>
<td>Box 14, Folder 41</td>
<td>Brown, Alexander K., 1902</td>
</tr>
<tr>
<td>Box 14, Folder 42</td>
<td>Brown &amp; Bigelow, 1925-1949</td>
</tr>
<tr>
<td>Box 14, Folder 43</td>
<td>Brown, Bolton Coit, circa 1903-1910</td>
</tr>
</tbody>
</table>
Box 14, Folder 44  Brown, Burr R. , 1917-1922
Image(s)

Box 14, Folder 45  Brown, Burr R. , 1923-1948
Image(s)

Box 14, Folder 46  Brown, Carroll Butler , 1910-1932
Image(s): Brown

Box 14, Folder 47  Brown, Ethel Pennewill , circa 1915
Image(s)

Box 14, Folder 48  Brown, Mrs. Ethelbert W. , 1902
Image(s)

Box 14, Folder 49  Brown, Fanny Willcox , 1914
Image(s)

Box 14, Folder 50  Brown, Frank A. , 1926-1932
Image(s)

Box 14, Folder 51  Brown, Henry T. , 1913
Image(s)

Box 14, Folder 52  Brown, Horace , 1932-1942
Image(s)

Box 14, Folder 53  Brown, Irene , 1915-1920
Image(s)

Box 14, Folder 54  Brown, James Francis , 1922-1928
Image(s)

Box 14, Folder 55  Brown, John Appleton , circa 1890
Image(s)

Box 14, Folder 56  Brown, Lucy Fletcher , 1911, 1933
Image(s)

Box 14, Folder 57  Brown, Mary L. (Mrs. Junius F.), 1924-1926
Image(s)

Box 14, Folder 58  Brown, Nathan Clifford , 1913-1916
Box 14, Folder 59  Brown, Robert , 1900-1903
Image(s)

Box 14, Folder 60  Brown-Robertson Co., Inc., 1917-1925
Image(s)

Box 15, Folder 1  Brown, Roy , 1916-1926
Image(s)

Box 15, Folder 2  Brown, Thomson & Co. (George A. Gay), 1909-1911
Image(s)

Box 15, Folder 3  Brown University , 1932
Image(s)

Box 15, Folder 4  Brown, William Alden , 1916-1917
Image(s)

Box 15, Folder 5  Browne, Archibald and Mrs. Browne , 1920-1922
Image(s)

Box 15, Folder 6  Browne, Belmore , 1921-1923
Image(s)

Box 15, Folder 7  Browne, Belmore , 1924
Image(s)

Box 15, Folder 8  Browne, Belmore , 1925
Image(s)

Box 15, Folder 9  Browne, Belmore , 1926
Image(s)

Box 15, Folder 10  Browne, Belmore , 1928-1929
Image(s)

Box 15, Folder 11  Browne, Belmore and Mrs. Browne , 1931-1942
Image(s)

Box 15, Folder 12  Browne, Duncan , 1911-1918
Image(s)

Box 15, Folder 13  Browne, Mrs. Edward Rambo , 1950-1958
Box 15, Folder 14  Browne, Fred, 1915  Image(s)
Box 15, Folder 15  Browne, George Elmer, 1902-1933  Image(s)
Box 15, Folder 16  Browne, Mathilda, circa 1897-circa 1921  Image(s)
Box 15, Folder 17  Browne, Samuel, 1928  Image(s)
Box 15, Folder 18  Browne, W. R., 1932  Image(s)
Box 15, Folder 19  Brownell, Morris R., 1937  Image(s)
Box 15, Folder 20  Brownell, W. C. and Mrs. Brownell, 1903-1948  Image(s)
Box 15, Folder 21  Bruce, Edward (Treasury Department), 1937  Image(s)
Box 15, Folder 22  Bruce, Ella S., 1913  Image(s)
Box 15, Folder 23  Bruce, Helen Kibbey, 1914  Image(s)
Box 15, Folder 24  Bruestle, George M., 1915-1922  Image(s)
Box 15, Folder 25  Bruestle, George M., 1922-1925  Image(s)
Box 15, Folder 26  Bruestle, George M., 1928-1933  Image(s)
Box 15, Folder 27  Bruilotta, Roger, circa 1890  Image(s)
Box 15, Folder 28  Brumbach, Louise U. (Mrs. Frank), 1913-1922  Image(s)
Box 15, Folder 29  Brumley, Edward R., 1928-1953
Box 15, Folder 30  Brunsman, Arnold L., 1933
Box 15, Folder 31  Brush, Elizabeth, 1928
Box 15, Folder 32  Brush, George deForest and Millie Taylor Brush, 1914-1922
Box 15, Folder 33  Brush, George deForest and Millie Taylor Brush, 1923-1940
Box 15, Folder 34  Brush, George M., 1920-1928
Box 15, Folder 35  Bryant, Everett Lloyd, 1912
Box 15, Folder 36  Bryant, Gertrude (Mrs. William B.), 1932-1933
Box 15, Folder 37  Bryant, Walter Copeland, 1905
Box 15, Folder 38  Buchanan, Charles L., 1916-1924
Box 15, Folder 39  Buchterkirch, A., 1911
Box 15, Folder 40  Buck, Mrs. C. Douglass, 1925-1926
Box 15, Folder 41  Buck Hill Art Association, 1946-1953
Box 15, Folder 42  Buckhout, Agnes B., 1952-1953
Box 15, Folder 43  Buckner, Samuel O., 1905-1913
Box 15, Folder 44  Buckner, Samuel O., 1914-1915
Image(s)

Box 15, Folder 45  Buckner, Samuel O., 1916-1933
Image(s)

Box 15, Folder 46  Buehr, Karl A., 1912-1914
Image(s)

Box 15, Folder 47  Buek, G. H. (American Lithographic Company), 1903-1926
Image(s)

Box 15, Folder 48  Buffalo Fine Arts Academy, Albright Art Gallery, 1904-1911
Image(s)

Box 15, Folder 49  Buffalo Fine Arts Academy, Albright Art Gallery, 1912-1913
Image(s)

Box 15, Folder 50  Buffalo Fine Arts Academy, Albright Art Gallery, 1914
Image(s)

Box 15, Folder 51  Buffalo Fine Arts Academy, Albright Art Gallery, 1915-1916
Image(s)

Box 15, Folder 52  Buffalo Fine Arts Academy, Albright Art Gallery, 1917
Image(s)

Box 15, Folder 53  Buffalo Fine Arts Academy, Albright Art Gallery, 1921-1922
Image(s)

Box 15, Folder 54  Buffalo Fine Arts Academy, Albright Art Gallery, 1923-1924
Image(s)

Box 15, Folder 55  Buffalo Fine Arts Academy, Albright Art Gallery, 1926
Image(s)

Box 15, Folder 56  Buffalo Fine Arts Academy, Albright Art Gallery, 1928
Image(s)

Box 15, Folder 57  Buffalo Fine Arts Academy, Albright Art Gallery, 1929 January-February
Image(s)

Box 15, Folder 58  Buffalo Fine Arts Academy, Albright Art Gallery, 1929 March-1933
Box 15, Folder 59  Buffington, Mrs. E. D., 1915-1925

Box 15, Folder 60  Bulkley & Horton Co., 1917-1919

Box 15, Folder 61  Bulkley, Edwin M., 1903-1932

Box 15, Folder 62  Bull, Charles Livingston, 1921-1922

Box 15, Folder 63  Bullard, B. K., 1926-1932

Box 16, Folder 1  Bullard, Bern, 1925-1932

Box 16, Folder 2  Bullard, Charles, 1921-1926

Box 16, Folder 3  Bullard, Elizabeth (Mrs. B. F.), 1918-1922

Box 16, Folder 4  Bullard, Elizabeth (Mrs. B. F.), 1924-1937

Box 16, Folder 5  Bullard, Marion (Mrs. Albert), 1914-1917

Box 16, Folder 6  Bullivant, William M., 1926

Box 16, Folder 7  Bunce, William Gedney, 1904, 1916

Box 16, Folder 8  Bunker, Phoebe A., 1898-1899

Box 16, Folder 9  Burdick, Horace R., 1923-1924

Box 16, Folder 10  Burgdorff, Ferdinand, 1912
<table>
<thead>
<tr>
<th>Box 16, Folder 11</th>
<th>Burgess, Gelett, 1907</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 16, Folder 12</td>
<td>Burgess, Margaret B. (Mrs. Ward), 1920-1933</td>
</tr>
<tr>
<td>Box 16, Folder 13</td>
<td>Burgess, Rosamond , 1917, 1924</td>
</tr>
<tr>
<td>Box 16, Folder 14</td>
<td>Burgess, Ruth Payne, circa 1910, 1932</td>
</tr>
<tr>
<td>Box 16, Folder 15</td>
<td>Burleigh, S. R. , 1894</td>
</tr>
<tr>
<td>Box 16, Folder 16</td>
<td>Burnet, Mrs. B. R. , 1914</td>
</tr>
<tr>
<td>Box 16, Folder 17</td>
<td>Burnham, Percy C. , 1915</td>
</tr>
<tr>
<td>Box 16, Folder 18</td>
<td>Burnham, Mrs. W. Addison , 1924</td>
</tr>
<tr>
<td>Box 16, Folder 19</td>
<td>Burnside, Cameron , 1914-1924</td>
</tr>
<tr>
<td>Box 16, Folder 20</td>
<td>Burr, Allston , 1928-1932</td>
</tr>
<tr>
<td>Box 16, Folder 21</td>
<td>Burr, George Elbert , 1925-1926</td>
</tr>
<tr>
<td>Box 16, Folder 22</td>
<td>Burr, Grace Casilean (Mrs. Charles P.), 1952-1956</td>
</tr>
<tr>
<td>Box 16, Folder 23</td>
<td>Burroughs, Alan and Molly Luce , 1922, 1935-1953</td>
</tr>
<tr>
<td>Box 16, Folder 24</td>
<td>Burroughs, Bryson and Edith Burroughs , 1899-1915</td>
</tr>
<tr>
<td>Box 16, Folder 25</td>
<td>Burt, Alice R. , 1902</td>
</tr>
</tbody>
</table>
Image(s)

Box 16, Folder 26  Bush, Ella Shephard , 1912-1917
Image(s)

Box 16, Folder 27  Bush, W. T. and Mrs. Bush, 1899-1922
Image(s)

Box 16, Folder 28  Bush-Brown, H. K. and Mrs. Lesley Bush-Brown , 1903-1920
Image(s)

Box 16, Folder 29  [Bussell], J. H., 1892
Image(s)

Box 16, Folder 30  Bustany, A. B. , 1925-1926
Image(s)

Box 16, Folder 31  Butler Art Institute (Joseph G. Butler, Jr.), 1909-1919
Image(s)

Box 16, Folder 32  Butler Art Institute (Joseph G. Butler, Jr.), 1920
Image(s)

Box 16, Folder 33  Butler Art Institute (Joseph G. Butler, Jr.), 1921
Image(s)

Box 16, Folder 34  Butler Art Institute (Joseph G. Butler, Jr.), 1922-1923 May
Image(s)

Box 16, Folder 35  Butler Art Institute (Joseph G. Butler, Jr.), 1923-1924
Image(s)

Box 16, Folder 36  Butler Art Institute (Joseph G. Butler, Jr.), 1926-1956
Image(s)

Box 16, Folder 37  Butler, Edward B. , 1914-1922
Image(s)

Box 16, Folder 38  Butler, Harry P. , 1913-1917
Image(s)

Box 16, Folder 39  Butler, Howard Russell , circa 1910-circa 1926
Image(s)

Box 16, Folder 40  Butler, J. Edgar , 1916
Box 16, Folder 41  Butler, Mary , 1911-1928
Image(s)

Box 16, Folder 42  Butler, Ollie Scott , 1924-1926
Image(s)

Box 16, Folder 43  Buyck, Edward P. , 1933
Image(s)

Box 16, Folder 44  Bye, Arthur Edwin (Pennsylvania Museum), 1920-1926
Image(s)

Box 16, Folder 45  Bye, Arthur Edwin (Pennsylvania Museum), 1926-1937
Image(s)

Box 16, Folder 46  Byers, John , 1913-1916

Box 16, Folder 47  Byers, John M. , circa 1910-circa 1916
Image(s)

Box 16, Folder 48  Byford, George E. , 1950-1956
Image(s)

Box 16, Folder 49  B, Illegible, circa 1904-circa 1928
Image(s)

Box 16, Folder 50  B, Miscellaneous: B-Bag , 1898-1953
Image(s)

Box 16, Folder 51  B, Miscellaneous: Bah-Bak , 1909-1953
Image(s)

Box 16, Folder 52  B, Miscellaneous: Bal , 1907-1949
Image(s)

Box 16, Folder 53  B, Miscellaneous: Bal-Bang , 1904-1953
Image(s)

Box 16, Folder 54  B, Miscellaneous: Bank-Bap , 1896-1956
Image(s)

Box 16, Folder 55  B, Miscellaneous: Barb-Bark , 1902-1952
Image(s)

Box 16, Folder 56  B, Miscellaneous: Barn , 1899-1947
Box 16, Folder 57  
B, Miscellaneous: Barr-Barth, 1911-1960

Box 16, Folder 58  
B, Miscellaneous: Bartl-Bas , 1893-1951

Box 16, Folder 59  
B, Miscellaneous: Bat-Bau , 1899-1940

Box 16, Folder 60  
B, Miscellaneous: Bax-Baz , 1912-1947

Box 16, Folder 61  
B, Miscellaneous: Bea , 1902-1937

Box 16, Folder 62  
B, Miscellaneous: Bech-Beek , 1894-1951

Box 16, Folder 63  
B, Miscellaneous: Beer-Bemm , 1895-1953

Box 16, Folder 64  
B, Miscellaneous: Ben, 1898-1957

Box 16, Folder 65  
B, Miscellaneous: Berd-Bers , 1895-1963

Box 16, Folder 66  
B, Miscellaneous: Bert-Big, 1895-1953

Box 16, Folder 67  
B, Miscellaneous: Bil-Bio , 1899-1957

Box 16, Folder 68  
B, Miscellaneous: Bir-Bit, 1899-1948

Box 17, Folder 1  
B, Miscellaneous: Blac-Blai , 1893-1949

Box 17, Folder 2  
B, Miscellaneous: Blak-Bli , 1893-1955

Box 17, Folder 3  
B, Miscellaneous: Blo-B'n , 1904-1955
<table>
<thead>
<tr>
<th>Box 17, Folder 4</th>
<th>B, Miscellaneous: Boa-Bona , 1903-1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 17, Folder 5</td>
<td>B, Miscellaneous: Bond-Borne , 1904-1957</td>
</tr>
<tr>
<td>Box 17, Folder 6</td>
<td>B, Miscellaneous: Boro-Bou , 1898-1953</td>
</tr>
<tr>
<td>Box 17, Folder 7</td>
<td>B, Miscellaneous: Bow , 1898-1949</td>
</tr>
<tr>
<td>Box 17, Folder 8</td>
<td>B, Miscellaneous: Boy , 1910-1948</td>
</tr>
<tr>
<td>Box 17, Folder 9</td>
<td>B, Miscellaneous: Brac-Brad , 1895-1955</td>
</tr>
<tr>
<td>Box 17, Folder 10</td>
<td>B, Miscellaneous: Brai-Bran , 1910-1953</td>
</tr>
<tr>
<td>Box 17, Folder 11</td>
<td>B, Miscellaneous: Bras-Braz , 1898-1962</td>
</tr>
<tr>
<td>Box 17, Folder 12</td>
<td>B, Miscellaneous: Brea-Bren , 1892-1951</td>
</tr>
<tr>
<td>Box 17, Folder 13</td>
<td>B, Miscellaneous: Bret-Brez , 1906-1947</td>
</tr>
<tr>
<td>Box 17, Folder 14</td>
<td>B, Miscellaneous: Bria-Bril , 1908-1953</td>
</tr>
<tr>
<td>Box 17, Folder 15</td>
<td>B, Miscellaneous: Brin-Brit , 1896-1948</td>
</tr>
<tr>
<td>Box 17, Folder 16</td>
<td>B, Miscellaneous: Brob-Broo , 1895-1953</td>
</tr>
<tr>
<td>Box 17, Folder 17</td>
<td>B, Miscellaneous: Brop-Brown, E. , 1903-1951</td>
</tr>
<tr>
<td>Box 17, Folder 18</td>
<td>B, Miscellaneous: Brown, F.-Brown, L. , 1908-1949</td>
</tr>
</tbody>
</table>
Box 17, Folder 19  B, Miscellaneous: Brown, L.-Brown's, 1895-1949
Image(s)

Box 17, Folder 20  B, Miscellaneous: Browne-Brun, 1896-1954
Image(s)

Box 17, Folder 21  B, Miscellaneous: Brus-Bry, 1894-1940
Image(s)

Box 17, Folder 22  B, Miscellaneous: Bub-Buc, 1903-1954
Image(s)

Box 17, Folder 23  B, Miscellaneous: Bud-Bull, 1898-1944
Image(s)

Box 17, Folder 24  B, Miscellaneous: Bulla-Burk, 1895-1955
Image(s)

Box 17, Folder 25  B, Miscellaneous: Burl-Burp, 1903-1946
Image(s)

Box 17, Folder 26  B, Miscellaneous: Burr-Burt, 1896-1954
Image(s)

Box 17, Folder 27  B, Miscellaneous: Bury-Butl, 1906-1951
Image(s)

Box 17, Folder 28  B, Miscellaneous: Butn-Byrne, 1910-1951
Image(s)

Box 17, Folder 29  C. W. Lyon Inc., circa 1941-1946
Image(s)

Box 17, Folder 30  C. W. Parker & Co., 1899
Image(s)

Box 17, Folder 31  Cabell, Walter Coles and Charlotte R., 1919-1932
Image(s)

Box 17, Folder 32  Cadenasco, Guiseppe, 1899, 1901
Image(s)

Box 17, Folder 33  Cadwalader, Lambert, 1924-1925
Box 17, Folder 34  Cady, Harrison, 1932-1933
   Image(s)

Box 17, Folder 35  Cady, Henry N., 1895-1908
   Image(s)

Box 17, Folder 36  Cahill, A. M., 1908
   Image(s)

Box 17, Folder 37  Cain, Harriet L. and Pinckney L. Cain, 1923-1929
   Image(s)

Box 17, Folder 38  Calahan, J. J., circa 1895-1896
   Image(s)

Box 17, Folder 39  Calder, Alexander Stirling, 1910-1911
   Image(s)

Box 17, Folder 40  Calder, William M., 1911, 1919
   Image(s)

Box 17, Folder 41  Caldwell, Blanche F. (Mrs. Brown), 1933
   Image(s)

Box 17, Folder 42  Caldwell, Mrs. Charles, 1917
   Image(s)

Box 17, Folder 43  Caldwell, Eleanor B., 1895-1900
   Image(s)

Box 17, Folder 44  Caldwell, John, 1894
   Image(s)

Box 17, Folder 45  California Palace of the Legion of Honor, 1925-1951
   Image(s)

Box 17, Folder 46  Caliga, I. H., circa 1893-circa 1925
   Image(s)

Box 17, Folder 47  Call, Mary E., 1914-1915
   Image(s)

Box 17, Folder 48  Calo Art Galleries, 1924-1932
<table>
<thead>
<tr>
<th>Box 17, Folder 49</th>
<th>Calvert, George C., 1917-1948</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 17, Folder 50</td>
<td>Camelback Galleries, 1946-1953</td>
</tr>
<tr>
<td>Box 17, Folder 51</td>
<td>Cameron, James I. and Mrs. Cameron, 1928-1933</td>
</tr>
<tr>
<td>Box 17, Folder 52</td>
<td>Campbell, Alice F., undated</td>
</tr>
<tr>
<td>Box 17, Folder 53</td>
<td>Campbell, Bleldon, 1915-1933</td>
</tr>
<tr>
<td>Box 17, Folder 54</td>
<td>Campbell, Harry V., 1951-1963</td>
</tr>
<tr>
<td>Box 17, Folder 55</td>
<td>Campbell, Orland, circa 1922-circa 1925</td>
</tr>
<tr>
<td>Box 17, Folder 56</td>
<td>Campbell, William Raymond, circa 1937</td>
</tr>
<tr>
<td>Box 17, Folder 57</td>
<td>Campion, W. P., 1911</td>
</tr>
<tr>
<td>Box 17, Folder 58</td>
<td>Canadian National Exhibition, 1909-1918</td>
</tr>
<tr>
<td>Box 17, Folder 59</td>
<td>Canajoharie Art Gallery, 1937-1948</td>
</tr>
<tr>
<td>Box 17, Folder 60</td>
<td>Canajoharie Art Gallery, 1949</td>
</tr>
<tr>
<td>Box 17, Folder 61</td>
<td>Canajoharie Art Gallery, 1950-1954</td>
</tr>
<tr>
<td>Box 18, Folder 1</td>
<td>Cannell and Chaffin, Inc., 1920-1921</td>
</tr>
<tr>
<td>Box 18, Folder 2</td>
<td>Cannell and Chaffin, Inc., 1922</td>
</tr>
</tbody>
</table>
Box 18, Folder 3  Cannell and Chaffin, Inc. , 1923-1928

Box 18, Folder 4  Cape Cod School of Art , 1911-1913

Box 18, Folder 5  Cape Gallery , 1929

Box 18, Folder 6  Capone, Gaetano , 1914

Box 18, Folder 7  Carey, Laura , 1928

Box 18, Folder 8  Carey Printing Company Inc., 1917-1919

Box 18, Folder 9  Carey Printing Company Inc., 1920-1923

Box 18, Folder 10  Carhart, James L. , 1914-1915

Box 18, Folder 11  Carkhuff, Stacy G. , 1917-1918

Box 18, Folder 12  Carl, Charles W. , 1947

Box 18, Folder 13  Carlen Galleries , circa 1946-1947

Box 18, Folder 14  Carlsen, Emil , circa 1911-1915

Box 18, Folder 15  Carlsen, Emil , 1916-1917

Box 18, Folder 16  Carlsen, Emil , circa 1918-circa 1920

Box 18, Folder 17  Carlsen, Emil , 1920-1921

Box 18, Folder 18  Carlsen, Emil , 1922-1923
Box 18, Folder 19  Carlsen, Emil, 1924-1925
   Image(s)

Box 18, Folder 20  Carlsen, Emil, 1926-1929
   Image(s)

Box 18, Folder 21  Carlsen, Emil, Estate (Dines Carlsen, Mary Carlsen), 1932-1937
   Image(s)

Box 18, Folder 22  Carlson, John F., circa 1912-1913
   Image(s)

Box 18, Folder 23  Carlson, John F., circa 1914-1915
   Image(s)

Box 18, Folder 24  Carlson, John F., 1916

Box 18, Folder 25  Carlson, John F., 1917-1919
   Image(s)

Box 18, Folder 26  Carlson, John F., 1920-1922
   Image(s)

Box 18, Folder 27  Carlson, John F., 1923

Box 18, Folder 28  Carlson, John F., 1924-1925
   Image(s)

Box 18, Folder 29  Carlson, John F., 1926
   Image(s)

Box 18, Folder 30  Carlson, John F., 1928-1929
   Image(s)

Box 18, Folder 31  Carlson, John F., 1932-1937
   Image(s)

Box 18, Folder 32  Carlyle, Florence, circa 1906-1907
   Image(s)

Box 18, Folder 33  Carnegie, Andrew, 1895
   Image(s)

Box 18, Folder 34  Carnegie Corporation, 1933
Page 82 of 410

Image(s)

Box 18, Folder 35 Carnegie Institute, 1895-1898
Image(s)

Box 18, Folder 36 Carnegie Institute, 1899-1906
Image(s)

Box 18, Folder 37 Carnegie Institute, 1907-1910
Image(s)

Box 18, Folder 38 Carnegie Institute, 1911-1912
Image(s)

Box 18, Folder 39 Carnegie Institute, 1913
Image(s)

Box 18, Folder 40 Carnegie Institute, 1914
Image(s)

Box 18, Folder 41 Carnegie Institute, 1915
Image(s)

Box 18, Folder 42 Carnegie Institute, 1916 January-February

Box 18, Folder 43 Carnegie Institute, 1916 March-December

Box 18, Folder 44 Carnegie Institute, 1917
Image(s)

Box 18, Folder 45 Carnegie Institute, 1918
Image(s)

Box 18, Folder 46 Carnegie Institute, 1919 January-March
Image(s)

Box 18, Folder 47 Carnegie Institute, 1919 April-December
Image(s)

Box 19, Folder 1 Carnegie Institute, 1920 January-March
Image(s)

Box 19, Folder 2 Carnegie Institute, 1920 April-December
Image(s)

Box 19, Folder 3 Carnegie Institute, 1921
<p>| Box 19, Folder 4 | Carnegie Institute, 1922 January-June |
| Box 19, Folder 5 | Carnegie Institute, 1922 July-December |
| Box 19, Folder 6 | Carnegie Institute, 1923 |
| Box 19, Folder 7 | Carnegie Institute, 1924-1925 June |
| Box 19, Folder 8 | Carnegie Institute, 1925-1926 September |
| Box 19, Folder 9 | Carnegie Institute, 1927-1928 |
| Box 19, Folder 10 | Carnegie Institute, 1929 |
| Box 19, Folder 11 | Carnegie Institute, 1932-1933 |
| Box 19, Folder 12 | Carnegie Institute, circa 1934-1937 May |
| Box 19, Folder 13 | Carnegie Institute, 1937 June-December |
| Box 19, Folder 14 | Carnegie Institute, 1940 |
| Box 19, Folder 15 | Carnegie Institute, 1944-1947 |
| Box 19, Folder 16 | Carnegie Institute, 1948-1949 |
| Box 19, Folder 17 | Carnegie Institute, 1950-1954 |
| Box 19, Folder 18 | Carnegie, Lucy C., 1906 |</p>
<table>
<thead>
<tr>
<th>Box 19, Folder 19</th>
<th>Carnegie Public Library, 1914-1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 19, Folder 20</td>
<td>Carnegie, Mrs. S. M., 1893-1895</td>
</tr>
<tr>
<td>Box 19, Folder 21</td>
<td>Carolan, Harriet P. (Mrs. Francis), 1922</td>
</tr>
<tr>
<td>Box 19, Folder 22</td>
<td>Carolina Art Association, 1920-1921</td>
</tr>
<tr>
<td>Box 19, Folder 23</td>
<td>Carpenter, Frederick G., 1910</td>
</tr>
<tr>
<td>Box 19, Folder 24</td>
<td>Carpenter, H. Beach, 1933</td>
</tr>
<tr>
<td>Box 19, Folder 25</td>
<td>Carpenter, Horace T. (Independence Hall), 1939</td>
</tr>
<tr>
<td>Box 19, Folder 26</td>
<td>Carpenter, J. S. and Mrs. Carpenter, 1914-1922</td>
</tr>
<tr>
<td>Box 19, Folder 27</td>
<td>Carper Galleries, 1919-1924</td>
</tr>
<tr>
<td>Box 19, Folder 28</td>
<td>Carrigan, George C., 1937</td>
</tr>
<tr>
<td>Box 19, Folder 29</td>
<td>Carrigan, William L., 1911-1929</td>
</tr>
<tr>
<td>Box 19, Folder 30</td>
<td>Carrington, Edmund, 1915</td>
</tr>
<tr>
<td>Box 19, Folder 31</td>
<td>Carrington, Fitz Roy, 1911-1924</td>
</tr>
<tr>
<td>Box 19, Folder 32</td>
<td>Carroll, Charles Gordon, 1917-1926</td>
</tr>
<tr>
<td>Box 19, Folder 33</td>
<td>Carroll Galleries, Inc., 1914-1916</td>
</tr>
</tbody>
</table>
Box 19, Folder 34    Carson, James Pettigru , 1918-1923
                   Image(s)
Box 19, Folder 35    Carson Pirie Scott & Co., 1915-1916
Box 19, Folder 36    Carson Pirie Scott & Co., 1917-1918
                   Image(s)
Box 19, Folder 37    Carson Pirie Scott & Co., 1919
                   Image(s)
Box 19, Folder 38    Carson Pirie Scott & Co., 1920-1921 May
                   Image(s)
Box 19, Folder 39    Carson Pirie Scott & Co., 1921 June-December
                   Image(s)
Box 19, Folder 40    Carson Pirie Scott & Co., 1922
                   Image(s)
Box 19, Folder 41    Carson Pirie Scott & Co., 1923
Box 19, Folder 42    Carson Pirie Scott & Co., 1924-1932
                   Image(s)
Box 19, Folder 43    Carter, E. T. , 1913
                   Image(s)
Box 19, Folder 44    Carter, John , 1926-1932
                   Image(s)
Box 19, Folder 45    Cary, Elisabeth Luther , 1905-1932
                   Image(s)
Box 19, Folder 46    Cary, Evelyn Ramsey (Mrs. Charles), 1912-1915
                   Image(s)
Box 19, Folder 47    Cary, Julia Metcalf (Mrs. M. B.), circa 1915-circa 1925
                   Image(s)
Box 19, Folder 48    Casamajor, Robert , 1916-1921
Box 19, Folder 49    Case, Leland B. , 1914-1915
<table>
<thead>
<tr>
<th>Box 19, Folder 50</th>
<th>Caser, Ettore, 1912-1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 19, Folder 51</td>
<td>Casey, George W., 1933</td>
</tr>
<tr>
<td>Box 19, Folder 52</td>
<td>Caspary, A. H., 1932-1942</td>
</tr>
<tr>
<td>Box 19, Folder 53</td>
<td>Casson Galleries, 1923</td>
</tr>
<tr>
<td>Box 19, Folder 54</td>
<td>Casson Galleries, 1924</td>
</tr>
<tr>
<td>Box 19, Folder 55</td>
<td>Casson Galleries, 1925 January-May</td>
</tr>
<tr>
<td>Box 20, Folder 1</td>
<td>Casson Galleries, 1925 June-December</td>
</tr>
<tr>
<td>Box 20, Folder 2</td>
<td>Casson Galleries, 1926 January-March</td>
</tr>
<tr>
<td>Box 20, Folder 3</td>
<td>Casson Galleries, 1926 April-August</td>
</tr>
<tr>
<td>Box 20, Folder 4</td>
<td>Casson Galleries, 1926 September-October</td>
</tr>
<tr>
<td>Box 20, Folder 5</td>
<td>Casson Galleries, 1926 November-December</td>
</tr>
<tr>
<td>Box 20, Folder 6</td>
<td>Casson Galleries, 1928 January-March</td>
</tr>
<tr>
<td>Box 20, Folder 7</td>
<td>Casson Galleries, 1928 April-May</td>
</tr>
<tr>
<td>Box 20, Folder 8</td>
<td>Casson Galleries, 1928 June-December</td>
</tr>
<tr>
<td>Box 20, Folder 9</td>
<td>Casson Galleries, 1929 January-March</td>
</tr>
</tbody>
</table>
Box 20, Folder 10  Casson Galleries, 1929 April-December
Image(s)

Box 20, Folder 11  Casson Galleries , 1932-1933
Image(s)

Box 20, Folder 12  Castano, J., 1933
Image(s)

Box 20, Folder 13  Catlin, Arnold W. , 1893-1917
Image(s)

Box 20, Folder 14  Catlin, Esther H. (Mrs. Robert M., Jr.), 1940-1941
Image(s)

Box 20, Folder 15  Cecil, Arthur B. , 1917-1932
Image(s)

Box 20, Folder 16  Cedar City Art Exhibit , 1948-1951
Image(s)

Box 20, Folder 17  Cedar Rapids Art Association, 1926-1947
Image(s)

Box 20, Folder 18  Cedarquist, A. E. , 1920-1933
Image(s)

Box 20, Folder 19  [Cellem?], Fred, 1893-1894
Image(s)

Box 20, Folder 20  Century Association , 1896-1952
Image(s)

Box 20, Folder 21  Century Association, Asher B. Durand Exhibition , 1942-1943
Image(s)

Box 20, Folder 22  Century Association, Henry Peters Gray Exhibition , 1943
Image(s)

Box 20, Folder 23  Century Co., 1905-1926
Image(s)

Box 20, Folder 24  Chadbourne, Mrs. E. C. , 1951-1957
Box 20, Folder 25  Chadbourne, Emily C., 1904-1905, 1918  Image(s)
Box 20, Folder 26  Chaffee, Mary D. (Mrs. Z), 1928-1929  Image(s)
Box 20, Folder 27  Chamberlain, Linda E., 1912-1917  Image(s)
Box 20, Folder 28  Chamberlain, Mary, 1919-1922  Image(s)
Box 20, Folder 29  Chambers, Eunice, 1928-1933  Image(s)
Box 20, Folder 30  Chambers, Eunice, 1937  Image(s)
Box 20, Folder 31  Chambers, Eunice, 1939-1942  Image(s)
Box 20, Folder 32  Chambers, Eunice, 1943-1947  Image(s)
Box 20, Folder 33  Chambers, Eunice, 1948-1962  Image(s)
Box 20, Folder 34  Chambers, Robert A., 1926-1929  Image(s)
Box 20, Folder 35  Chambers, Mrs. Robert W., 1939  Image(s)
Box 20, Folder 36  Champeau, Lawrence X., 1914-1937  Image(s)
Box 20, Folder 37  Chandler, A. D'Alma, 1923-1937  Image(s)
Box 20, Folder 38  Chandler, H. Daland, 1949  Image(s)
Box 20, Folder 39  Chandlers, Mrs. L. B., 1916-1922
Box 20, Folder 40  Chanler, Ashley, 1950
Image(s)

Box 20, Folder 41  Chapin, H. W. and Lucy Grosvenor, 1899
Image(s)

Box 20, Folder 42  Chapin, Horace D., 1936-1937
Image(s)

Box 20, Folder 43  Chapin, James and Louise, 1933
Image(s)

Box 20, Folder 44  Chapin, William H. and Mrs. Chapin, 1912-1932
Image(s)

Box 20, Folder 45  Chapman, Albert K., 1948-1951
Image(s)

Box 20, Folder 46  Chapman, Alice G., 1913-1926
Image(s)

Box 20, Folder 47  Chapman, Aurelié R. and Carlton T. Chapman, circa 1899-circa 1949
Image(s)

Box 20, Folder 48  Chapman, Henry T. and Estate, 1894-1914
Image(s)

Box 20, Folder 49  Chapman, W. P., Jr., 1914-1929
Image(s)

Box 20, Folder 50  Chappel, Mary R. (Mrs. Henry W.), 1933
Image(s)

Box 20, Folder 51  Charcoal Club, 1911-1924
Image(s)

Box 20, Folder 52  Charles E. Lauriat Company, circa 1905-circa 1918
Image(s)

Box 20, Folder 53  Charles H. Lee Mail Service, Inc., 1924-1925
Image(s)

Box 20, Folder 54  Charles Scribner's Sons, 1895-1919
Box 20, Folder 55  Charles Scribner's Sons, 1920-1926
Image(s)

Box 20, Folder 56  Charles Scribner's Sons, 1927-1932
Image(s)

Box 20, Folder 57  Charles, T. T., 1917-1921
Image(s)

Box 20, Folder 58  Charlestown Library Society, 1914
Image(s)

Box 20, Folder 59  Chase, Ethel , 1925-1928
Image(s)

Box 20, Folder 60  Chase, Frank Swift, circa 1913-circa 1928

Box 20, Folder 61  Chase, J. Eastman , 1898-1915
Image(s)

Box 20, Folder 62  Chase, Rodney , 1928-1932
Image(s)

Box 20, Folder 63  Chase, Sidney M. , 1914-1932
Image(s)

Box 20, Folder 64  Chase, William Merritt and Mrs. Chase , 1906-1929
Image(s)

Box 20, Folder 65  Chattanooga Art Association , 1928-1949
Image(s)

Box 21, Folder 1  Chatterton, Clarence K. , 1919-1928
Image(s)

Box 21, Folder 2  Chatterton, Clarence K. , 1929-1932
Image(s)

Box 21, Folder 3  Chatterton, Clarence K. , 1933-1947
Image(s)

Box 21, Folder 4  Chauvignand, George , 1899
Box 21, Folder 5  Cheever, Elizabeth S., 1896-1924
Box 21, Folder 6  Cheffetz, Asa, 1932-1933
Box 21, Folder 7  Cheney, Edith S. (Mrs. Wallace), 1943-1953
Box 21, Folder 8  Cheney, Lillian F. (Mrs. B. A.), 1921-1922
Box 21, Folder 9  Cheney, Lillian F. (Mrs. B. A.), 1925
Box 21, Folder 10  Chicago Evening Post and Chicago Examiner, 1924-1926
Box 21, Folder 11  Chicago Galleries Association, 1928
Box 21, Folder 12  Chicago Herald Examiner, 1923-1926
Box 21, Folder 13  Chicago Historical Society, 1941, 1954
Box 21, Folder 14  Chicago Norske Klub, 1926
Box 21, Folder 15  Chichester, Cecil, circa 1912-1914
Box 21, Folder 16  Chichester, Cecil, 1916
Box 21, Folder 17  Chichester, Cecil, 1920-1944
Box 21, Folder 18  Child, Edwin B., circa 1893-circa 1929
Box 21, Folder 19  Children's Welfare Federation of New York City, Inc., 1933
Box 21, Folder 20  Childs, Charles D., 1937-1952
Box 21, Folder 21  Childs, Eversley, 1913-1920
Image(s)

Box 21, Folder 22  Childs, William Hamlin, 1909-1929
Image(s)

Box 21, Folder 23  Chiles, Jane M., 1928-1929
Image(s)

Box 21, Folder 24  Chittenden, Adelaide C., 1914
Image(s)

Box 21, Folder 25  Choate, Mary P. (Mrs. A.C.C.), 1917
Image(s)

Box 21, Folder 26  Christensen, Florence, 1923-1924
Image(s)

Box 21, Folder 27  Christian, George C., 1916
Image(s)

Box 21, Folder 28  *Christian Science Monitor*, 1911-1916
Image(s)

Box 21, Folder 29  *Christian Science Monitor*, 1919-1948
Image(s)

Box 21, Folder 30  Christophe, M. Therese, 1933
Image(s)

Box 21, Folder 31  Church, Elliott B., 1922-1923
Image(s)

Box 21, Folder 32  Church, Frederick Stuart, circa 1893-1915
Image(s)
Illustrated letters 4/22/09, 5/31/12

Box 21, Folder 33  Church, Frederick Stuart, 1915-1916

Box 21, Folder 34  Church, Katharine C., circa 1917-circa 1940
Image(s)

Box 21, Folder 35  Churchill, Alfred Vance, 1913-1914
Box 21, Folder 36  Churchill, Alfred Vance , 1918-1922

Box 21, Folder 37  Cincinnati Art Museum , 1932-1954

Box 21, Folder 38  Cincinnati Museum Association , 1895-1913

Box 21, Folder 39  Cincinnati Museum Association , 1914-1915

Box 21, Folder 40  Cincinnati Museum Association , 1916

Box 21, Folder 41  Cincinnati Museum Association , 1916-1919

Box 21, Folder 42  Cincinnati Museum Association , 1920-1922

Box 21, Folder 43  Cincinnati Museum Association , 1923-1924

Box 21, Folder 44  Cincinnati Museum Association , 1925

Box 21, Folder 45  Cincinnati Museum Association, 1926

Box 21, Folder 46  Cincinnati Museum Association , 1928-1932

Box 21, Folder 47  Circuit Exhibitions , circa 1924-1925

Box 21, Folder 48  Circuit Exhibitions, Colorado , 1924-1925

Box 21, Folder 49  Circuit Exhibitions, Illinois , 1924

Box 21, Folder 50  Circuit Exhibitions, Illinois , 1925-1926
Box 21, Folder 51  Circuit Exhibitions, Illinois, 1926-1928

Box 21, Folder 52  Circuit Exhibitions, Iowa, 1924 January-September

Box 21, Folder 53  Circuit Exhibitions, Iowa, 1924 October-December

Box 21, Folder 54  Circuit Exhibitions, Iowa, 1925

Box 21, Folder 55  Circuit Exhibitions, Iowa, 1926

Box 21, Folder 56  Circuit Exhibitions, Nebraska, 1925

Box 21, Folder 57  Circuit Exhibitions, Texas, 1924

Box 21, Folder 58  Circuit Exhibitions, Wyoming, 1924-1925

Box 21, Folder 59  Citizens Union of the City of New York, 1913-1914

Box 21, Folder 60  City Club of New York, 1910-1916

Box 21, Folder 61  City Art Museum of St. Louis, 1895-1912

Includes illustrated letter from Charles Ward Rhodes, 5/22/99

Box 21, Folder 62  City Art Museum of St. Louis, 1913-1914

Box 21, Folder 63  City Art Museum of St. Louis, 1915

Box 22, Folder 1  City Art Museum of St. Louis, 1916-1917

Box 22, Folder 2  City Art Museum of St. Louis, 1918-1920
Box 22, Folder 3  City Art Museum of St. Louis, 1921-1922
Image(s)

Box 22, Folder 4  City Art Museum of St. Louis, 1923-1924
Image(s)

Box 22, Folder 5  City Art Museum of St. Louis, 1925-1926
Image(s)

Box 22, Folder 6  City Art Museum of St. Louis, 1927-1932
Image(s)

Box 22, Folder 7  City Art Museum of St. Louis, 1937-1940
Image(s)

Box 22, Folder 8  City Art Museum of St. Louis, 1942-1954
Image(s)

Box 22, Folder 9  City of New York, 1935-1940
Image(s)

Box 22, Folder 10 Civic Club of Carlisle, 1926-1928
Image(s)

Box 22, Folder 11 Claggett, Mrs. Wilson P., 1929-1951
Image(s)

Box 22, Folder 12 Clapp & Graham Company, Inc., 1919-1926
Image(s)

Box 22, Folder 13 Clapp, W. M., 1912-1921
Image(s)

Box 22, Folder 14 Clare J. Hoffman, Incorporated, 1927, 1952-1953
Image(s)

Box 22, Folder 15 Clark, Alson Skinner, 1905-1920
Image(s)

Box 22, Folder 16 Clark, De Witt A. and Elizabeth De Witt Clark, 1915-1916

Box 22, Folder 17 Clark, De Witt A. and Elizabeth De Witt Clark, 1917-1919
Box 22, Folder 18  Clark, Eliot , circa 1908-1925, 1947
Image(s)

Box 22, Folder 19  Clark, Elizabeth (Mrs. George M.), 1916
Image(s)

Box 22, Folder 20  Clark, Emily J. , 1914-1918
Image(s)

Box 22, Folder 21  Clark, Emily J. , 1919-1929
Image(s)

Box 22, Folder 22  Clark, F. Ambrose, 1942-1957
Image(s)

Box 22, Folder 23  Clark, Frances and Franklin B. Clark , 1920-1923
Image(s)

Box 22, Folder 24  Clark, Frank H. , 1914-1923
Image(s)

Box 22, Folder 25  Clark, Frederick H. , 1899-1928
Image(s)

Box 22, Folder 26  Clark, George C. and Mrs. Clark , 1917-1932
Image(s)

Box 22, Folder 27  Clark, Mrs. H. L. , 1929
Image(s)

Box 22, Folder 28  Clark, James L., 1921-1922
Image(s)

Box 22, Folder 29  Clark, Marjorie (Mrs. Bruce), 1928-1933
Image(s)

Box 22, Folder 30  Clark, Nelson , 1932
Image(s)

Box 22, Folder 31  Clark, Rose , circa 1894-circa 1898
Image(s)

Box 22, Folder 32  Clark, Rose , circa 1900-circa 1912
Box 22, Folder 33  Clark, Stephen C., 1912-1919
Image(s)

Box 22, Folder 34  Clark, Stephen C., 1920-1933
Image(s)

Box 22, Folder 35  Clark, Stephen C., 1937-1940
Image(s)

Box 22, Folder 36  Clark, Stephen C., 1942-1949
Image(s)

Box 22, Folder 37  Clark, Stephen C., 1950-1962
Image(s)

Box 22, Folder 38  Clark, Virginina (Mrs. Marshall), 1925-1926
Image(s)

Box 22, Folder 39  Clark, Walter and Mrs. Clark, circa 1893-1896
Image(s)

Box 22, Folder 40  Clark, Walter H., 1925-1929
Image(s)

Box 22, Folder 41  Clark, Walter L., 1916-1922

Box 22, Folder 42  Clark, William A., 1897-1925
Image(s)

Box 22, Folder 43  Clarke, Henry Martyn, 1920
Image(s)

Box 22, Folder 44  Clarke, Hope Gorham (Mrs. Parker), 1922-1923
Image(s)

Box 22, Folder 45  Clarke, James H., 1916-1919
Image(s)

Box 22, Folder 46  Clarke, Thomas B., 1892-1915
Image(s)

Box 22, Folder 47  Clarke, Thomas B., 1916

Box 22, Folder 48  Clarke, Thomas B., 1917-1929
<table>
<thead>
<tr>
<th>Box 22, Folder 49</th>
<th>Clarkson, Grosvenor B., 1921-1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 22, Folder 50</td>
<td>Clearwater Art Museum, 1946-1951</td>
</tr>
<tr>
<td>Box 22, Folder 51</td>
<td>Cleland, Roby, 1929</td>
</tr>
<tr>
<td>Box 22, Folder 52</td>
<td>Clements, George H. and Mrs. Clements, 1919-1923</td>
</tr>
<tr>
<td>Box 22, Folder 53</td>
<td>Cleveland Art Loan Exposition, 1913-1914</td>
</tr>
<tr>
<td>Box 22, Folder 54</td>
<td>Cleveland Institute of Art, 1947-1953</td>
</tr>
<tr>
<td>Box 22, Folder 55</td>
<td>Cleveland Museum of Art, 1914-1915</td>
</tr>
<tr>
<td>Box 22, Folder 56</td>
<td>Cleveland Museum of Art, 1916</td>
</tr>
<tr>
<td>Box 22, Folder 57</td>
<td>Cleveland Museum of Art, 1917-1918</td>
</tr>
<tr>
<td>Box 22, Folder 58</td>
<td>Cleveland Museum of Art, 1919-1921</td>
</tr>
<tr>
<td>Box 22, Folder 59</td>
<td>Cleveland Museum of Art, 1922-1923</td>
</tr>
<tr>
<td>Box 22, Folder 60</td>
<td>Cleveland Museum of Art, 1924-1925</td>
</tr>
<tr>
<td>Box 22, Folder 61</td>
<td>Cleveland Museum of Art, 1926-1928</td>
</tr>
<tr>
<td>Box 22, Folder 62</td>
<td>Cleveland Museum of Art, 1929-1932</td>
</tr>
<tr>
<td>Box 22, Folder 63</td>
<td>Cleveland Museum of Art, 1933-1937</td>
</tr>
</tbody>
</table>
Box 22, Folder 64  Cleveland Museum of Art, 1939-1945  Image(s)
Box 22, Folder 65  Cleveland Museum of Art, 1946-1957  Image(s)
Box 22, Folder 66  Clewell Studios, 1928-1929  Image(s)
Box 22, Folder 67  Clifford, F. J., 1921-1924  Image(s)
Box 23, Folder 1  Cline, I. M., 1914-1922  Image(s)
Box 23, Folder 2  Clinton, George, Jr., 1941  Image(s)
Box 23, Folder 3  Clise, J. W., 1914, 1919  Image(s)
Box 23, Folder 4  Closson, A. B., 1929-1933  Image(s)
Box 23, Folder 5  Closson, William Baxter, 1898-1912  Image(s)
Box 23, Folder 6  Closson, William Baxter, 1913-1921  Image(s)
Box 23, Folder 7  Clover Club, circa 1910-circa 1915  Image(s)
Box 23, Folder 8  Clover, Henry A., 1910, 1920  Image(s)
Box 23, Folder 9  Coale, Griffith Baily, 1937-1940  Image(s)
Box 23, Folder 10  Coale, Walter, 1900-1901  Image(s)
Box 23, Folder 11  Coan, Titus M., 1909-1918
<table>
<thead>
<tr>
<th>Box 23, Folder 12</th>
<th>Cobb, Charles E. , 1902-1922</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 13</th>
<th>Cobb, Katharine (Mrs. D. R.), 1927-1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 14</th>
<th>Coburn, Frederick W. , 1946-1947</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 15</th>
<th>Cochran, Allen D., 1913-1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 16</th>
<th>Cochran, Thomas , 1916-1917</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 17</th>
<th>Cochran, Thomas , 1928 January-April</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 18</th>
<th>Cochran, Thomas , 1928 April-June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 19</th>
<th>Cochran, Thomas , 1928 July-December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 20</th>
<th>Cochran, Thomas , 1928 December-1929 February</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 21</th>
<th>Cochran, Thomas , 1929 March-April</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 22</th>
<th>Cochran, Thomas , 1929 April-May</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 23</th>
<th>Cochran, Thomas , 1929 June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 24</th>
<th>Cochran, Thomas , 1929 July-August</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 25</th>
<th>Cochran, Thomas , 1929 September-October</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 26</th>
<th>Cochran, Thomas , 1929 November-December</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Box 23, Folder 27  Cochran, Thomas, 1929 December

Box 23, Folder 28  Cochran, Thomas, 1933

Box 23, Folder 29  Cochran, Thomas, Estate, 1937-1941

Box 23, Folder 30  Cochrane, Constance, 1922-1926

Box 23, Folder 31  Cochrane, Josephine G., circa 1911-circa 1913

Box 23, Folder 32  Coe, Ralph M., 1915-1921, 1950-1952

Box 23, Folder 33  Coffin, Edward Francis, 1914-1916

Box 23, Folder 34  Coffin, Edward Francis, 1918-1948

Box 23, Folder 35  Coffin, Esther L., and Coffin, Sarah Faber, 1894-1911

Box 23, Folder 36  Coffin, William A., 1893-1917

Box 23, Folder 37  Coffin, Winthrop, 1911-1916

Box 23, Folder 38  Cogswell, Arnold, 1954

Box 23, Folder 39  Cogswell, Charles N. (St. Botolph Club), 1916-1917

Box 23, Folder 40  Cogswell, Ledyard, Jr., and Dorothy A. Cogswell, 1951-1954

Box 23, Folder 41  Cohen, Katherine M., 1900-1903
Box 23, Folder 42  Cohen, M. H. , 1924-1932
              Image(s)

Box 23, Folder 43  Cohen, Nessa , 1914-1926
              Image(s)

Box 23, Folder 44  Cohn, Mrs. Morris, Jr. , 1909-1916
              Image(s)

Box 23, Folder 45  Colby College , 1954, 1963
              Image(s)

Box 23, Folder 46  Cole, Annette Cole III and Thomas Cole III, 1952-1953
              Image(s)

Box 23, Folder 47  Cole, L. B. , 1919
              Image(s)

Box 23, Folder 48  Cole, Philip G. , 1923-1928
              Image(s)

Box 23, Folder 49  Cole, Philip G. , 1929-1933
              Image(s)

Box 23, Folder 50  Cole, Philip R., 1937, 1942
              Image(s)

Box 23, Folder 51  Cole, Theodore A., 1916

Box 23, Folder 52  Cole, Thomas and Timothy Cole , 1892-1918
              Image(s)

Box 23, Folder 53  Coleman, Georgia H. , 1956
              Image(s)

Box 23, Folder 54  Coles, Ann Cadwallader , 1912-1914
              Image(s)

Box 23, Folder 55  Coles Electrical Company , 1924
              Image(s)

Box 23, Folder 56  Coll, A. P. , 1915-1921
<table>
<thead>
<tr>
<th>Box 23, Folder 57</th>
<th>Collector/Collector and Art Critic, 1895-1907</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td>Collector/ Collector and Art Critic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 58</th>
<th>College Art Association, 1929-1932 June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 59</th>
<th>College Art Association, 1932 August-December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 60</th>
<th>College Art Association, 1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 61</th>
<th>Collins, Adah B (Mrs. J. J.), 1929, 1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 62</th>
<th>Collins Art Co., 1933, 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 63</th>
<th>Collins, Mary Barrow, 1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 64</th>
<th>Collins, Will F., 1927-1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 65</th>
<th>Colman, Samuel, 1893, 1903, 1905</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 1</th>
<th>Colorado Museum of Natural History, 1910</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 2</th>
<th>Colorado Springs Fine Arts Center, 1947-1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 3</th>
<th>Colter, Mrs. A. W., 1922-1924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 4</th>
<th>Columbia Museum of Art, 1950-1955</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 5</th>
<th>Columbia University Alumni Federation Decennial Committee, 1916</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 24, Folder 6</th>
<th>Columbia University and Alumni Club, 1895-1914</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>
Box 24, Folder 7  Columbia University and Alumni Club, 1916

Box 24, Folder 8  Columbia University and Alumni Club, 1917-1918

Box 24, Folder 9  Columbia University and Alumni Club, 1919

Box 24, Folder 10 Columbia University and Alumni Club, 1920-1921

Box 24, Folder 11 Columbia University and Alumni Club, 1922 January-May

Box 24, Folder 12 Columbia University and Alumni Club, 1922 June-December

Box 24, Folder 13 Columbia University and Alumni Club, 1923 January-March

Box 24, Folder 14 Columbia University and Alumni Club, 1923 April-May

Box 24, Folder 15 Columbia University and Alumni Club, 1923 June-December

Box 24, Folder 16 Columbia University and Alumni Club, 1924 January-May

Box 24, Folder 17 Columbia University and Alumni Club, 1924 June-December

Box 24, Folder 18 Columbia University and Alumni Club, 1925 January-June

Box 24, Folder 19 Columbia University and Alumni Club, 1925 July-December

Box 24, Folder 20 Columbia University and Alumni Club, 1926 January-April

Box 24, Folder 21 Columbia University and Alumni Club, 1926 May-December

Box 24, Folder 22 Columbia University and Alumni Club, 1928 January-June
<table>
<thead>
<tr>
<th>Folder Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 24, Folder 23</td>
<td>Columbia University and Alumni Club, 1928 July-December</td>
</tr>
<tr>
<td>Box 24, Folder 24</td>
<td>Columbia University and Alumni Club, 1929 January-May</td>
</tr>
<tr>
<td>Box 24, Folder 25</td>
<td>Columbia University and Alumni Club, 1929 June-December</td>
</tr>
<tr>
<td>Box 24, Folder 26</td>
<td>Columbia University and Alumni Club, 1932</td>
</tr>
<tr>
<td>Box 24, Folder 27</td>
<td>Columbia University and Alumni Club, 1933</td>
</tr>
<tr>
<td>Box 24, Folder 28</td>
<td>Columbia University and Alumni Club, 1937</td>
</tr>
<tr>
<td>Box 24, Folder 29</td>
<td>Columbia University and Alumni Club, New Jersey Chapter, 1932 January-March</td>
</tr>
<tr>
<td>Box 24, Folder 30</td>
<td>Columbia University and Alumni Club, New Jersey Chapter, 1932 April-1951</td>
</tr>
<tr>
<td>Box 24, Folder 31</td>
<td>Columbia University College of Physicians and Surgeons, 1926-1928</td>
</tr>
<tr>
<td>Box 24, Folder 32</td>
<td>Columbus Art Association, 1904, 1910</td>
</tr>
<tr>
<td>Box 24, Folder 33</td>
<td>Columbus Gallery of Fine Arts, 1909-1924</td>
</tr>
<tr>
<td>Box 24, Folder 34</td>
<td>Columbus Gallery of Fine Arts, 1925-1932</td>
</tr>
<tr>
<td>Box 24, Folder 35</td>
<td>Columbus Gallery of Fine Arts, 1933</td>
</tr>
<tr>
<td>Box 24, Folder 36</td>
<td>Columbus Gallery of Fine Arts, 1937-1951</td>
</tr>
</tbody>
</table>
Box 25, Folder 1  Coman, Charlotte Buell, circa 1893-circa 1903
Box 25, Folder 2  Coman, Charlotte Buell, 1904-1910
Box 25, Folder 3  Coman, Charlotte Buell, 1911-1915
Box 25, Folder 4  Coman, Charlotte Buell, 1916
Box 25, Folder 5  Coman, Charlotte Buell, 1917-1918
Box 25, Folder 6  Coman, Charlotte Buell, 1919-1926
Box 25, Folder 7  Combe, Amy, 1908-1910
Box 25, Folder 8  Compera, Alexis, 1892-1906
Box 25, Folder 9  Compton, Jean H. (Mrs. William P.), 1937, 1943
Box 25, Folder 10 Comstock, Margaret B., 1937
Box 25, Folder 11 Concord Art Association, Inc., 1916-1923
Box 25, Folder 12 Condé Nast Publications, 1917-1948
Box 25, Folder 13 Congdon, Clarence S., 1937
Box 25, Folder 14 Congdon, Thomas R., 1912
Box 25, Folder 15 Conklin, R. H., 1922-1929
Box 25, Folder 16  Conn, C. G. , 1914-1915  Image(s)

Box 25, Folder 17  Connaway, Jay , circa 1923-circa 1928  Image(s)

Box 25, Folder 18  Connaway, Jay and Louise Connaway , 1928-1929  Image(s)

Box 25, Folder 19  Connaway, Jay and Louise Connaway , 1932  Image(s)

Box 25, Folder 20  Connaway, Jay and Louise Connaway , 1933 January-April  Image(s)

Box 25, Folder 21  Connaway, Jay and Louise Connaway , 1933 May-1936  Image(s)

Box 25, Folder 22  Connaway, Jay and Louise Connaway , 1937  Image(s)

Box 25, Folder 23  Connaway, Jay and Louise Connaway , 1939-1953  Image(s)

Box 25, Folder 24  Connecticut College , 1925  Image(s)

Box 25, Folder 25  Connecticut State Normal- Training School, 1908-1914  Image(s)

Box 25, Folder 26  Conner, Florence (Mrs. William A.), 1933  Image(s)

Box 25, Folder 27  Consolidated Appraisal Co., Inc. , 1921-1924  Image(s)

Box 25, Folder 28  Constance, Caroline , 1918  Image(s); Constance

Box 25, Folder 29  Contemporary Arts, 1932-1944  Image(s)

Box 25, Folder 30  Cook, Arthur B. , 1906-1908
<p>| Box 25, Folder 31 | Cook, Catherine , 1933 | Image(s): Cook |
| Box 25, Folder 32 | Cook, Clarence , 1896, 1900 | Image(s) |
| Box 25, Folder 33 | Cook, Earl, 1955 | Image(s) |
| Box 25, Folder 34 | Cook, Jean Berman , circa 1906-circa 1908 | Image(s) |
| Box 25, Folder 35 | Cook, John A. , 1929-1933 | Image(s) |
| Box 25, Folder 36 | Cook, Mrs. William I. and R. E. Nail , 1928-1932 | Image(s) |
| Box 25, Folder 37 | Cooke, Robert Grier (Fifth Avenue Association), 1905-1911 | Image(s) |
| Box 25, Folder 38 | Coolidge, T. Jefferson (Estate), 1921 | Image(s) |
| Box 25, Folder 39 | Cooper, Colin Campbell , 1914-1922 | Image(s) |
| Box 25, Folder 40 | Cooper, Mrs. Elisha H. , 1926, 1928 | Image(s) |
| Box 25, Folder 41 | Cooper, Elizabeth , 1918-1949 | Image(s) |
| Box 25, Folder 42 | Cooper, James Fenimore , 1914, 1916 | Image(s) |
| Box 25, Folder 43 | Cooper Union Museum , 1937-1949 | Image(s) |
| Box 25, Folder 44 | Cooper, W. A. , 1896-1912 | Image(s) |
| Box 25, Folder 45 | Cooperative G.L.F. Exchange, Inc. , 1947 |</p>
<table>
<thead>
<tr>
<th>Box 25, Folder 46</th>
<th>Copeland, Lucien B., 1928</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 25, Folder 47</td>
<td>Copley Society of Boston, 1904</td>
</tr>
<tr>
<td>Box 25, Folder 48</td>
<td>Copp, James D., 1913-1939</td>
</tr>
<tr>
<td>Box 25, Folder 49</td>
<td>Copp, Marie T., 1953</td>
</tr>
<tr>
<td>Box 25, Folder 50</td>
<td>Coppedge, Fern I., 1926</td>
</tr>
<tr>
<td>Box 25, Folder 51</td>
<td>Corbett, George J., 1948-1949</td>
</tr>
<tr>
<td>Box 25, Folder 52</td>
<td>Corbett, Helen Ladd, 1908-1915</td>
</tr>
<tr>
<td>Box 25, Folder 53</td>
<td>Corbett, Helen Ladd, 1918-1919</td>
</tr>
<tr>
<td>Box 25, Folder 54</td>
<td>Corbett, Helen Ladd, 1920</td>
</tr>
<tr>
<td>Box 25, Folder 55</td>
<td>Corbett, Helen Ladd, 1921</td>
</tr>
<tr>
<td>Box 25, Folder 56</td>
<td>Corbett, Helen Ladd, 1922</td>
</tr>
<tr>
<td>Box 25, Folder 57</td>
<td>Corbett, Helen Ladd, 1923-1924</td>
</tr>
<tr>
<td>Box 25, Folder 58</td>
<td>Corbino, Jon, 1937</td>
</tr>
<tr>
<td>Box 25, Folder 59</td>
<td>Corcoran Gallery of Art, 1906-1912</td>
</tr>
<tr>
<td>Box 25, Folder 60</td>
<td>Corcoran Gallery of Art, 1913-1915</td>
</tr>
<tr>
<td>Box 25, Folder 61</td>
<td>Corcoran Gallery of Art, 1917-1919</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 62</td>
<td>Corcoran Gallery of Art, 1920-1921</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 63</td>
<td>Corcoran Gallery of Art, 1922</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 64</td>
<td>Corcoran Gallery of Art, 1923</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 65</td>
<td>Corcoran Gallery of Art, 1924</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 25, Folder 66</td>
<td>Corcoran Gallery of Art, 1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 1</td>
<td>Corcoran Gallery of Art, 1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 2</td>
<td>Corcoran Gallery of Art, 1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 3</td>
<td>Corcoran Gallery of Art, 1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 4</td>
<td>Corcoran Gallery of Art, 1932</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 5</td>
<td>Corcoran Gallery of Art, 1933</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 6</td>
<td>Corcoran Gallery of Art, 1937</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 7</td>
<td>Corcoran Gallery of Art, 1943-1948</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 8</td>
<td>Corcoran Gallery of Art, 1949-1956</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 26, Folder 9</td>
<td>Cornelius, Brother, 1933, 1937</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Box 26, Folder 10  Cornell, Milton L., 1929
Image(s)

Box 26, Folder 11  Cornell University, 1913-1928, 1950-1954
Image(s)

Box 26, Folder 12  Cornell University Library, 1919
Image(s)

Box 26, Folder 13  Corner, Thomas C., 1912-1920, 1933

Box 26, Folder 14  Cornoyer, Paul, 1914-1920

Box 26, Folder 15  Corse, Mrs. Frederick W., 1923
Image(s)

Box 26, Folder 16  Cortissoz, Royal, circa 1908-circa 1924
Image(s)

Box 26, Folder 17  Cortissoz, Royal, 1925-1929
Image(s)

Box 26, Folder 18  Cortissoz, Royal, 1932-1933
Image(s)

Box 26, Folder 19  Cortissoz, Royal, 1937
Image(s)

Box 26, Folder 20  Cory, James W., 1912-1933
Image(s)

Box 26, Folder 21  Cosden, Alfred H., 1914, 1916
Image(s)

Box 26, Folder 22  Cosgrave, Esta (Mrs. John O'Hara II), circa 1944-circa 1950
Image(s)

Box 26, Folder 23  Costigan, John E., 1928-1933
Image(s)

Box 26, Folder 24  Cottier & Co., 1906-1907
Image(s)

Box 26, Folder 25  Coulon, George A., 1897-1906
Box 26, Folder 26  Coulter, Mary J. , 1928
Image(s)

Box 26, Folder 27  Country Life, 1914-1928
Image(s)

Box 26, Folder 28  County Clerk's Office, County of New York, 1919-1932
Image(s)

Box 26, Folder 29  Couse, E. Irving , 1902-1929
Image(s)

Box 26, Folder 30  Cowan, James M., 1922, 1925
Image(s)

Box 26, Folder 31  Cowie Galleries , 1933-1953
Image(s)

Box 26, Folder 32  Cowles, Maude Alice, 1899-1900
Image(s)

Box 26, Folder 33  Cowles, Russel A. , circa 1928-circa 1948
Image(s)

Box 26, Folder 34  Cox, Albert Scott , 1903-1915
Image(s)

Box 26, Folder 35  Cox, Hermine M., 1951, 1953
Image(s)

Box 26, Folder 36  Cox, Kenyon , 1900-1916
Image(s)

Box 26, Folder 37  Coxe, Reginald Cleveland , 1911-1917
Image(s)

Box 26, Folder 38  Coykendall, Edward , 1920-1933
Image(s)

Box 26, Folder 39  Coykendall, Frederick , 1916-1937
Image(s)

Box 26, Folder 40  Crafts, William , 1925
Box 26, Folder 41  Craig, Anne T., 1901
                   Image(s)

Box 26, Folder 42  Craig, Lily, Estate, and Lowry Craig, 1925, 1937
                   Image(s)

Box 26, Folder 43  Craighead, Fannie M. (Mrs. Frank W.), 1922-1924
                   Image(s)

Box 26, Folder 44  Crane, Bruce, 1892-1921
                   Image(s)

Box 26, Folder 45  Crane, Bruce, 1922-1925
                   Image(s)

Box 26, Folder 46  Crane, Bruce, 1923-1928
                   Image(s)

Box 26, Folder 47  Crane, Frederick and Mrs. Crane, 1912-1917
                   Image(s)

Box 26, Folder 48  Crane, J. E., 1919
                   Image(s)

Box 26, Folder 49  Cranmer, Clarence W. (Poor Richard Club), 1928-1929
                   Image(s)

Box 26, Folder 50  Cranmer, Clarence W. (Poor Richard Club), 1931-1933
                   Image(s)

Box 26, Folder 51  Cranmer, Clarence W. (Poor Richard Club), 1935-1942
                   Image(s)

Box 26, Folder 52  Cranmer, Frances, 1913
                   Image(s)

Box 26, Folder 53  Crary, Clare J. and Irene H., 1913-1933
                   Image(s)

Box 26, Folder 54  Crawford, Earl Stetson, 1908-1923
                   Image(s)

Box 26, Folder 55  Crawford, John List, 1913-1918
Box 26, Folder 56  Crawford, Laura (Mrs. Robert A.), 1928-1929
   Image(s)

Box 26, Folder 57  Creative Art, 1928-1933
   Image(s)

Box 26, Folder 58  Creelman, Alice B. (Mrs. James), 1913-1918, 1928
   Image(s)

Box 26, Folder 59  Creighton, Mrs. E. A., 1950, 1959
   Image(s)

Box 26, Folder 60  Cresmer, William T., 1914-1920
   Image(s)

Box 26, Folder 61  Cresmer, William T., 1921
   Image(s)

Box 26, Folder 62  Cresmer, William T., 1922-1923
   Image(s)

Box 26, Folder 63  Cresmer, William T., 1925-1946
   Image(s)

Box 26, Folder 64  Crimmins, John D., 1895-1917
   Image(s)

Box 26, Folder 65  Crisis (W.E.B. DuBois), 1920
   Image(s)

Box 26, Folder 66  Crisp, Arthur, circa 1914-circa 1928
   Image(s)

Box 26, Folder 67  Crittenden, Lillian H. and Walter H. Crittenden (Brooklyn Museum), 1903-1921
   Image(s)

Box 26, Folder 68  Crittenden, Walter H. (Brooklyn Museum), 1923-1937
   Image(s)

Box 26, Folder 69  Crittenden, Willard S., 1913-1917
   Image(s)

Box 27, Folder 1  Crocker, Charles M., circa 1910-circa 1932
Box 27, Folder 2  Cronyn & Lowndes, 1933
Image(s)

Box 27, Folder 3  Crosby, Percy, 1933
Image(s)

Box 27, Folder 4  Crossett, Elisabeth R. (Mrs. Edward C.), 1923, 1951
Image(s)

Box 27, Folder 5  Crossman, Margaret R., 1926
Image(s)

Box 27, Folder 6  Crossroads of Sport, Inc., 1939-1950
Image(s)

Box 27, Folder 7  Croughton, G. Hanmer, 1895
Image(s)

Box 27, Folder 8  Crowley, Herbert, circa 1838-circa 1968
Image(s)

Box 27, Folder 9  Cudney, Ralph, 1914-1919, 1932
Image(s)

Box 27, Folder 10  Culver, Charles, 1947-1948
Image(s)

Box 27, Folder 11  Culver, Charles, 1949-1950
Image(s)
includes illustrated letters; oversized material housed in OV 165

Box 27, Folder 12  Culver, Charles, 1951
Image(s)

Box 27, Folder 13  Culver, Charles, 1952-1953
Image(s)

Box 27, Folder 14  Cuming, Beatrice L., 1926-1928
Image(s)

Box 27, Folder 15  Cummer, Mrs. Arthur Gerish, 1946-1954
Image(s)

Box 27, Folder 16  Cummer, Mrs. W. E., 1917, 1928
Box 27, Folder 17  Cummings, Mrs. J. J., 1922-1925
Image(s)

Box 27, Folder 18  Cunningham, Mrs. Alan, 1942-1944
Image(s)

Box 27, Folder 19  Cunningham, Mrs. Alexander J., 1926
Image(s)

Box 27, Folder 20  Cunningham, William Allan, 1915, 1918
Image(s)

Box 27, Folder 21  Curlander, Edward H., 1924-1932
Image(s)

Box 27, Folder 22  Curran, Charles C., 1901-1933
Image(s)

Box 27, Folder 23  Curran, Mrs. W. B., 1929
Image(s)

Box 27, Folder 24  Currier, Bertram, 1924
Image(s)

Box 27, Folder 25  Currier Gallery of Art, 1932-1937
Image(s)

Box 27, Folder 26  Currier Gallery of Art, 1942-1949
Image(s)

Box 27, Folder 27  Currier Gallery of Art, 1950-1958
Image(s)

Box 27, Folder 28  Curtis and Cameron Incorporated, 1908-1916

Box 27, Folder 29  Curtis and Cameron Incorporated, 1918-1925
Image(s)

Box 27, Folder 30  Curtis and Cameron Incorporated, 1926-1933
Image(s)

Box 27, Folder 31  Curtis, F. Kingsbury, 1916, 1928-1929

Box 27, Folder 32  Curtis, Fosdick & Belknap, 1925
Image(s)

Box 27, Folder 33  Curtis, Ida Maynard , 1917-1924
  Image(s)

Box 27, Folder 34  Curtis, Leland , 1926-1933
  Image(s)

Box 27, Folder 35  Curtis Publishing, 1914-1950
  Image(s)

Box 27, Folder 36  Curtis, Sidney , 1928
  Image(s)

Box 27, Folder 37  Curtis Studio , 1910-1917
  Image(s)

Box 27, Folder 38  Curtis, W. J., 1910-1929

Box 27, Folder 39  Cushing, George M., 1925
  Image(s)

Box 27, Folder 40  Custis, Eleanor Parke , 1937
  Image(s)

Box 27, Folder 41  Customs, Canada, 1915
  Image(s): Customs

Box 27, Folder 42  Cutler, John Ward , 1941-1944
  Image(s)

Box 27, Folder 43  Cutler, Paul C., 1937-1947
  Image(s)

Box 27, Folder 44  Cutts, Harry M., 1913
  Image(s)

Box 27, Folder 45  C , Illegible, circa 1906-circa 1953
  Image(s)

Box 27, Folder 46  C, Miscellaneous: C.-Calo , 1894-1956
  Image(s)

Box 27, Folder 47  C, Miscellaneous: Calu-Cam , ca. 1899-1959
Box 27, Folder 48  C, Miscellaneous: Can-Care , 1910-1950
Box 27, Folder 49  C, Miscellaneous: Carh-Caro , 1896-1949
Box 27, Folder 50  C, Miscellaneous: Carp-Carro , 1908-1957
Box 27, Folder 51  C, Miscellaneous: Carru-Cassi , 1895-1948
Box 27, Folder 52  C, Miscellaneous: Cast-Cay , 1895-1951
Box 27, Folder 53  C, Miscellaneous: Cen-Chand , 1900-1952
Box 27, Folder 54  C, Miscellaneous: Chani-Chau , 1896-1953
Box 27, Folder 55  C, Miscellaneous: Chem-Chit , 1896-1954
Box 27, Folder 56  C, Miscellaneous: Cho-Ci , 1900-1949
Box 27, Folder 57  C, Miscellaneous: Claf-Clare , 1910-1958
Box 27, Folder 58  C, Miscellaneous: Clark , 1895-1951
Box 27, Folder 59  C, Miscellaneous: Clarke-Cle, 1895-1951
Box 27, Folder 60  C, Miscellaneous: Cli-Cob , 1896-1956
Box 27, Folder 61  C, Miscellaneous: Coc-Coi , 1894-1957
Box 27, Folder 62  C, Miscellaneous: Cok-Colle , 1884-1951
Box 28, Folder 1  C, Miscellaneous: Colli-Colv , 1899-1933
Box 28, Folder 2  C, Miscellaneous: Com-Conn, 1895-1951
Box 28, Folder 3  C, Miscellaneous: Cono-Cooke, 1899-1953
Box 28, Folder 4  C, Miscellaneous: Cool-Cor, 1896-1949
Box 28, Folder 5  C, Miscellaneous: Cos-Cous, 1893-1946
Box 28, Folder 6  C, Miscellaneous: Cout-Cram, ca. 1893-1950
Box 28, Folder 7  C, Miscellaneous: Cran-Crol, 1894-1953
Box 28, Folder 8  C, Miscellaneous: Crom-Cru, 1899-1956
Box 28, Folder 9  C, Miscellaneous: Cud-Curl, 1895-1948
Box 28, Folder 10  C, Miscellaneous: Curr-Curt, 1900-1957
Box 28, Folder 11  C, Miscellaneous: Cus-Cz, 1905-1937
Box 28, Folder 12  D. Matt, 1952-1959
Box 28, Folder 13  Dabo, Leon, 1913-1920
Box 28, Folder 14  Daggett, Grace E., 1896
Box 28, Folder 15  Daggett, Vivian Sloan (Mrs. Charles), circa 1926-circa 1927
Box 28, Folder 16  Daily Times Herald, Dallas, 1923-1924
Box 28, Folder 17  Daingerfield, Elliott, circa 1893-circa 1894
Box 28, Folder 18  Daingerfield, Elliott, 1914-1920
Box 28, Folder 19  Daingerfield, Elliott, 1921-1933
<p>| Box 28, Folder 20 | Daingerfield, Mrs. Key, 1924 |
| Box 28, Folder 21 | Dale, Mrs. Chester, 1932-1933 |
| Box 28, Folder 22 | Daley, W. A., 1923-1950 |
| Box 28, Folder 23 | Dallas Art Association, 1913-1916 |
| Box 28, Folder 24 | Dallas Art Association, 1913-1932 |
| Box 28, Folder 25 | Dallas Art Association Exhibition, Correspondents A-B, 1922-1923 |
| Box 28, Folder 26 | Dallas Art Association Exhibition, Correspondents C, 1922 |
| Box 28, Folder 27 | Dallas Art Association Exhibition, Correspondents C, 1922 |
| Box 28, Folder 28 | Dallas Art Association Exhibition, Correspondents D-G, 1922 |
| Box 28, Folder 29 | Dallas Art Association Exhibition, Correspondents H-L, 1922 |
| Box 28, Folder 30 | Dallas Art Association Exhibition, Correspondents M, 1922 |
| Box 28, Folder 31 | Dallas Art Association Exhibition, Correspondents M, 1922 |
| Box 28, Folder 32 | Dallas Art Association Exhibition, Correspondents N-S, 1922-1923 |
| Box 28, Folder 33 | Dallas Art Association Exhibition, Correspondents T-Y, 1922 |
| Box 28, Folder 34 | Dallas Museum of Fine Arts, 1933-1950, 1960 |
| Box 28, Folder 35 | <em>Dallas News</em>, 1923-1926 |
| Box 28, Folder 36 | Dana, John Cotton, 1914-1926 |
| Box 28, Folder 37 | Dana, Paul and Mrs. Dana, 1919, 1922 |
| Box 28, Folder 38 | Daniel, Charles, circa 1917-circa 1923 |
| Box 28, Folder 39 | Daniels, F. J., 1919-1920 |
| Box 28, Folder 40 | D'Aras, Louis A., 1923-1937 |
| Box 28, Folder 41 | Darling, C. Coburn, 1929 |</p>
<table>
<thead>
<tr>
<th>Box 28, Folder 42</th>
<th>Darling, C. K. (Mrs. J. R.), 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 28, Folder 43</td>
<td>Darrach, William, 1920-1933</td>
</tr>
<tr>
<td>Box 28, Folder 44</td>
<td>Dart, George, 1894-1896</td>
</tr>
<tr>
<td>Box 28, Folder 45</td>
<td>Dartignanave, Paul, 1910-1915</td>
</tr>
<tr>
<td>Box 28, Folder 46</td>
<td>Davenport Municipal Art Gallery, 1926-1951</td>
</tr>
<tr>
<td>Box 28, Folder 47</td>
<td>Davey, Randall, 1915-1929</td>
</tr>
<tr>
<td>Box 28, Folder 48</td>
<td>Davidson, Jo, 1911</td>
</tr>
<tr>
<td>Box 28, Folder 49</td>
<td>Davies, Arthur B., 1894-1897</td>
</tr>
<tr>
<td>Box 28, Folder 50</td>
<td>Davies, Arthur B., 1898-1912</td>
</tr>
<tr>
<td>Box 28, Folder 51</td>
<td>Davies, Arthur B., 1913-1928</td>
</tr>
<tr>
<td>Box 28, Folder 52</td>
<td>Davies, Mrs. Arthur B., 1932</td>
</tr>
<tr>
<td>Box 28, Folder 53</td>
<td>Davies, Turner &amp; Co., Limited, circa 1912-circa 1932</td>
</tr>
<tr>
<td>Box 28, Folder 54</td>
<td>Davis, Arthur F., 1899</td>
</tr>
<tr>
<td>Box 28, Folder 55</td>
<td>Davis, Carl B., 1919</td>
</tr>
<tr>
<td>Box 28, Folder 56</td>
<td>Davis, Charles Harold, circa 1892-circa 1904</td>
</tr>
<tr>
<td>Box 28, Folder 57</td>
<td>Davis, Charles Harold, 1905-1906</td>
</tr>
<tr>
<td>Box 28, Folder 58</td>
<td>Davis, Charles Harold, 1907-1908</td>
</tr>
<tr>
<td>Box 28, Folder 59</td>
<td>Davis, Charles Harold, 1909-1910</td>
</tr>
<tr>
<td>Box 28, Folder 60</td>
<td>Davis, Charles Harold, 1911-1912</td>
</tr>
<tr>
<td>Box 29, Folder 1</td>
<td>Davis, Charles Harold, 1913</td>
</tr>
<tr>
<td>Box 29, Folder 2</td>
<td>Davis, Charles Harold, 1914</td>
</tr>
</tbody>
</table>
Box 29, Folder 3  Davis, Charles Harold, 1915
Box 29, Folder 4  Davis, Charles Harold, 1916
Box 29, Folder 5  Davis, Charles Harold, 1916
Box 29, Folder 6  Davis, Charles Harold, 1917
Box 29, Folder 7  Davis, Charles Harold, 1918
Box 29, Folder 8  Davis, Charles Harold, 1919 January-April
Box 29, Folder 9  Davis, Charles Harold, 1919 May-December
Box 29, Folder 10  Davis, Charles Harold, 1920 January-July
Box 29, Folder 11  Davis, Charles Harold, 1920 August-December
Box 29, Folder 12  Davis, Charles Harold, 1921
Box 29, Folder 13  Davis, Charles Harold, 1922 January-May
Box 29, Folder 14  Davis, Charles Harold, 1922 June-December
Box 29, Folder 15  Davis, Charles Harold, 1923 January-June
Box 29, Folder 16  Davis, Charles Harold, 1923 July-December
Box 29, Folder 17  Davis, Charles Harold, 1924
Box 29, Folder 18  Davis, Charles Harold, 1925
Box 29, Folder 19  Davis, Charles Harold, 1926
Box 29, Folder 20  Davis, Charles Harold, 1928
Box 29, Folder 21  Davis, Charles Harold, 1929
Box 29, Folder 22  Davis, Charles Harold, 1932
Box 29, Folder 23  Davis, Charles Harold and Frances Davis, 1933 January-September
Box 29, Folder 24  Davis, Charles Harold and Frances Davis, 1933 October-December
Box 29, Folder 26  Davis, Ethel A. , 1914-1915
Box 29, Folder 27  Davis, Frances (Mrs. Charles Harold), 1937-1954
Box 29, Folder 28  Davis, George H. and Mrs. Davis, 1915-1926
Box 29, Folder 29  Davis, Harold S., 1949
Box 29, Folder 30  Davis, Howard B., 1905, 1921
Box 29, Folder 31  Davis, J. Lionberger , 1947-1951
Box 29, Folder 32  Davis, Leverett B. , 1952-1953
documents sale of Andrew Wyeth's Christina Olsen
Box 29, Folder 33  Davis, Louis , 1906
Box 29, Folder 34  Davis, M. Esther , 1929-1933
Box 29, Folder 35  Davis, S. R. and Mrs. Davis, 1917
Box 29, Folder 36  Davis, Warren , 1914, 1926
Box 29, Folder 37  Davis, William Steeple , 1910, 1915
Box 29, Folder 38  Davison, L. A., 1928
Box 29, Folder 39  Davol, Joseph B. , 1911
Box 29, Folder 40  Dawes, Dexter B., 1926-1933
Box 29, Folder 41  Dawkins, J. B., 1929
Box 29, Folder 42  Dawson, Arthur , circa 1899-circa 1906
Box 29, Folder 43  Dawson, M. Leila , 1916-1918
Box 29, Folder 44  Dawson-Watson, circa 1905
Box 29, Folder 45  Day, Horace T. , 1932-1953
| Box 29, Folder 46 | Dayton Art Institute, 1922-1933 |
| Box 29, Folder 47 | Dayton Art Institute, 1937-1958 |
| Box 29, Folder 48 | Dayton, Arthur S., 1924-1926 |
| Box 29, Folder 49 | Dayton, Arthur S., 1928-1929 |
| Box 29, Folder 50 | Dayton, Arthur S., 1932 |
| Box 29, Folder 51 | Dayton, Arthur S., 1933 |
| Box 30, Folder 1 | Dayton, Arthur S., 1936-1937 |
| Box 30, Folder 2 | Dayton, Arthur S., 1945-1946 |
| Box 30, Folder 3 | Dayton, Arthur S., 1947 |
| Box 30, Folder 4 | Dayton, Arthur S. and Ruth Woods Dayton, 1948-1949 |
| Box 30, Folder 5 | Dayton, Ruth Woods, 1950-1951 |
| Box 30, Folder 6 | Dayton, Ruth Woods, 1952-1953 |
| Box 30, Folder 7 | Dayton, Ruth Woods, 1956-1963 |
| Box 30, Folder 8 | Daywood Art Gallery, Inc. (Ruth Woods Dayton), 1954-1963 |
| Box 30, Folder 9 | De Beer Fine Arts Ltd., 1947, 1954 |
| Box 30, Folder 10 | De Camp, Edith and Joseph De Camp, 1914-1925 |
| Box 30, Folder 11 | De Camp, Edith and Joseph De Camp, 1926-1928 |
| Box 30, Folder 12 | de Córdoba, Mathilde, 1907-1908 |
| Box 30, Folder 13 | De Forest, Robert W. and Mrs. De Forest, 1903-1918 |
| Box 30, Folder 14 | De Grauw, Frederick, L., 1920-1924 |
| Box 30, Folder 15 | De Groot, Adelaide Milton, 1949 |
Box 30, Folder 16  De Haas, Alice Preble Tucker, circa 1914-circa 1917
Box 30, Folder 17  De Hauke & Co., Inc., 1928-1929
Box 30, Folder 18  De Kay, Charles, 1914-1933
Box 30, Folder 19  De Kay, Mrs. Sidney, 1916-1917
Box 30, Folder 20  De Martini, Joseph, 1942-1951
Box 30, Folder 21  De Shields, James T., 1904-1924
Box 30, Folder 22  De Sola, Grace, 1928, 1933
Box 30, Folder 23  De Vinne Press, 1914-1926
Box 30, Folder 24  De Wolf, Wallace L., 1913-1922
Box 30, Folder 25  De Wolfe, Alice S., 1942-1943
Box 30, Folder 26  Dean, Edward C., 1937
Box 30, Folder 27  Dean, Eva, 1932-1933
Box 30, Folder 28  Dean, Frances M., circa 1913-circa 1922
Box 30, Folder 29  Dean, Walter L., 1908
Box 30, Folder 30  Deas, Anne S., 1914-1917
Box 30, Folder 31  Deas, H. Alston, 1919-1922
Box 30, Folder 32  Decker, Charles A., 1913-1932
Box 30, Folder 33  Decker, Emma C. and Robert M., circa 1893-circa 1922
Box 30, Folder 34  Dee, Lillian, 1933, 1937
Box 30, Folder 35  Dehn, Adolf, 1933
Box 30, Folder 36  Deitsch, Samuel, 1925-1933
Box 30, Folder 37  Delano, Moreau, 1913, 1917
Box 30, Folder 38  Delatour, Albert J., 1913-1917
Box 30, Folder 39  Delatour, Beeckman J., 1924-1943
Box 30, Folder 40  Delaware, Lackawanna and Western Railroad Company, 1914-1926
Box 30, Folder 41  Delbos, Julius, 1932-1947
Box 30, Folder 42  Delta Kappa Epsilon Club (see also Benedict, H. H.), 1917
Box 30, Folder 43  Demarest, John M. and Mrs. Demarest, 1931-1933
Box 30, Folder 44  Deming, E. W. and Therese Deming, circa 1914-circa 1932
Box 30, Folder 45  Demotte, Moyen, 1923
Box 30, Folder 46  Denison, Harold, 1928-1933
Box 30, Folder 47  Denman, Herbert, circa 1898
Box 30, Folder 48  Dennis, Morgan, 1926-1933
Box 30, Folder 49  Denny, Milo, 1917-1929
   includes photo postcard of Denny
Box 30, Folder 50  Denver Art Museum, 1919-1951
Box 30, Folder 51  Department of State, 1946-1952
Box 30, Folder 52  Department of the Navy, 1939, 1955
Box 30, Folder 53  Derrick, William R., 1902-1924
Box 30, Folder 54  Derujinsky, Gleb W., 1926-1929
Box 30, Folder 55  Des Moines Art Center, 1948-1957
Box 30, Folder 56  Desch, Frank H., 1915-1932
   contains a pencil sketch of Deming's The French Negligeé, circa 12/25
Box 30, Folder 57  Dessar, Louis Paul, 1904-1926
Box 30, Folder 58  Detroit Cadillac Motor Car Company, 1910-1917
Box 30, Folder 59  Detroit Institute of Arts, 1895-1913
Box 30, Folder 60  Detroit Institute of Arts, 1914-1915
Box 30, Folder 61  Detroit Institute of Arts, 1916-1918
Box 30, Folder 62  Detroit Institute of Arts, 1919-1921
Box 30, Folder 63  Detroit Institute of Arts, 1922-1926
Box 30, Folder 64  Detroit Institute of Arts, 1928-1933
Box 30, Folder 65  Detroit Institute of Arts, 1936-1943
Box 30, Folder 66  Detroit Institute of Arts, 1944-1947
Box 30, Folder 67  Detroit Institute of Arts, 1948-1949
Box 30, Folder 68  Detroit Institute of Arts, 1950-1951
Box 30, Folder 69  Detroit Institute of Arts, 1952-1958
1954-1958 documents Robert McIntyre's donation of some artist letters to the Archives of American Art
Box 30, Folder 70  Detroit Museum of Art Founders Society, 1948-1955
Box 30, Folder 71  Detroit News, 1920-1923
Box 30, Folder 72  Detroit Publishing Company, 1912-1924
Box 30, Folder 73  Detwiller, Frederick K. and Mrs. Detwiller, 1900-1933
Box 30, Folder 74  Devich, John, circa 1930s
photograph of Devich with portraits
Box 30, Folder 75  Devoe & Reynolds Co., Inc., 1923-1926
Box 30, Folder 76  Dewey, Charles Melville, circa 1914-circa 1929
Box 31, Folder 1  Dewing, Thomas Wilmer and Maria Oakes Dewing, circa 1893-circa 1921
Box 31, Folder 2  Dewing, Thomas Wilmer and Maria Oakes Dewing, 1922-1926
Box 31, Folder 3  Dewing, Thomas Wilmer and Maria Oakes Dewing, 1928-1932
Box 31, Folder 4  Dickey, Anna R., circa 1908-circa 1915
Box 31, Folder 5  Dickins, Harry C., 1895-1896
Box 31, Folder 6  Dickinson, George Freeman, 1911-1914
Box 31, Folder 7  Dickinson, Helen T., 1914-1926
Box 31, Folder 8  Dickinson, J. R., 1907
Box 31, Folder 9  Dickinson, John W., 1914-1932
Box 31, Folder 10  Dicks, W. H., 1924-1925
Box 31, Folder 11  Dickson, Harold E., 1944-1946
Box 31, Folder 12  Dielman, Frederick, 1893, 1923-1925
Box 31, Folder 13  Dietrich, Waldemar F., 1914
Box 31, Folder 14  Dill, Colby and Lucy Dill, 1933-1937
Box 31, Folder 15  Dillaye, Blanche, 1895-1913
Box 31, Folder 16  Dilworth, C. W., 1913-1915
Box 31, Folder 17  Dilworth, C. W., 1916
Box 31, Folder 18  Dilworth, C. W., 1917-1919
Box 31, Folder 19  Dimick, Clarisse C. (Mrs. J. M.), 1946
Box 31, Folder 20  Disney, Albert E., 1914
Box 31, Folder 21  Dittman, Ruth; Dix, John A., 1932, 1933
Box 31, Folder 22  Dix-Becker, Eulabee, circa 1930s
Box 31, Folder 23  Dixon, M. R., 1893
Box 31, Folder 24  Dixon, Maynard, 1921-1923
Box 31, Folder 25  Dixon, Maynard, 1924-1925
Box 31, Folder 26  Dodd, Mead & Company, 1893-1894
Box 31, Folder 27  Dodge, Philip T., 1910-1929
Box 31, Folder 28  Dodge, Mrs. Philip T., 1949-1951
Box 31, Folder 29  Dodgshun, A.V.C., 1892-1898
Box 31, Folder 30  Dodsworth, Adah M. and Alice A. Dodsworth, 1915-1933
Box 31, Folder 31  Doke, Mrs. Fred, 1919-1925
Box 31, Folder 32  Doll & Richards, 1895-1911
Box 31, Folder 33  Doll & Richards, 1912-1915
Box 31, Folder 34  Doll & Richards, 1916-1918
Box 31, Folder 35  Doll & Richards, 1919-1922
Box 31, Folder 36  Doll & Richards, 1923-1929
Box 31, Folder 37  Doll & Richards, 1932-1939
Box 31, Folder 38  Doll & Richards, 1940-1943
Box 31, Folder 39  Doll & Richards, 1944-1947
Box 31, Folder 40  Doll & Richards, 1948-1953
Box 31, Folder 41  Donaldson, Reneé (Mrs. John W.), 1921-1943
Box 31, Folder 42  Donlon, Thomas James, 1917-1951
Box 31, Folder 43  Donnelly, W. F., 1922-1924
Box 31, Folder 44  Donoghue, John, 1900, 1961
Box 31, Folder 45  Donoho, Mathilda A. (Mrs. Roger), 1917, 1932
Box 31, Folder 46  Dorn, Leo F. and S. Frances Dorn , 1932-1933
Box 31, Folder 47  Dorr, Charles H. , 1918-1933
Box 31, Folder 48  Dorsey, Isabel Lovell (Mrs. Grafton D.), circa 1913-1914
Box 31, Folder 49  Doubleday, Page & Company , 1906-1928
Box 31, Folder 50  Dougherty, J. Hampden, 1907-1915
Box 31, Folder 51  Dougherty, Paul, circa 1899-circa 1922
Box 31, Folder 52  Dougherty, Paul, 1923
Box 31, Folder 53  Dougherty, Paul, 1924-1933
Box 31, Folder 54  Douglas, Arthur , 1925-1932
Box 31, Folder 55  Douglas, Coralie L. B. , 1937, 1940
Box 31, Folder 56  Douthitt Galleries Inc. (J. F. Douthitt, Jr.), 1918-1945
Box 31, Folder 57  Dow, Arthur Wesley , 1898-1910
Box 31, Folder 58  Dowling, Alice M. and George W. T. Dowling, 1920-1924
Box 31, Folder 59  Downer, Marion , 1921-1922
Box 31, Folder 60  Downes, John Ireland Howe (New Haven Paint and Clay Club), 1915, 1921
Box 31, Folder 61  Downing, Mabel , 1901
Box 31, Folder 61  Downtown Gallery , 1928-1933
Box 31, Folder 63  Downtown Gallery, 1937-1958
Box 31, Folder 64  Dows, Olin , 1947-1953
Box 31, Folder 65  Drake, Marian L. and Nellie B. (Mrs. James H.), 1914
Box 31, Folder 66  Dreier, Dorothea A. , 1913-1915
Box 31, Folder 67  Dreier, Katherine S. , 1913-1918
Box 31, Folder 68  Drepperd, Carl W. , 1943-1949
Box 31, Folder 69  Dressler, Bertha Menzler , 1910
Box 31, Folder 70  Drew, Antoinette (Mrs. A. Farnsworth), circa 1902-circa 1912
Box 31, Folder 70  Drew, Virginia and William Winter Drew , 1925
Box 31, Folder 72  Drew, Virginia and William Winter Drew , 1972
Box 31, Folder 73  Drew, Virginia and William Winter Drew, 1928-1929
Box 31, Folder 74  Drew, Virginia and William Winter Drew , 1932-1933
Box 31, Folder 75  Drew, Virginia and William Winter Drew , 1933-1946
Box 32, Folder 1  Dreyfuss, Henry , 1937, 1949
Box 32, Folder 2  Drinker, H. S., 1953-1954
Box 32, Folder 3  Driscoll, James M., 1922
Box 32, Folder 4  Drum, Margaret (Mrs. Power), 1932-1933
Box 32, Folder 5  Drury, F. E., 1917
Box 32, Folder 6  du Bois, Guy Pène, circa 1912-1943
Box 32, Folder 7  du Fais, John, 1915-1919
Box 32, Folder 8  du Pont, Alice (Mrs. T. Coleman) and Ellen du Pont, 1914-1922
Box 32, Folder 9  du Pont, Alice (Mrs. T. Coleman) and Ellen du Pont, 1923-1932
Box 32, Folder 10  du Pont, Ethel H. (Mrs. William Kemble); Du Pont, Irénée, 1918-1948
Box 32, Folder 11  Du Puy, Herbert, 1915-1922
Box 32, Folder 12  Du Puy, Herbert, 1923
<table>
<thead>
<tr>
<th>Box 32, Folder 13</th>
<th>Du Val, Guy; DuBois, Francis E., 1932-1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 32, Folder 13</td>
<td>DuBois, Francis E., 1950-1953</td>
</tr>
<tr>
<td>Box 32, Folder 14</td>
<td>Duckworth, Thomas, 1929-1937</td>
</tr>
<tr>
<td>Box 32, Folder 15</td>
<td>Dudensing Galleries, Inc., 1915-1944</td>
</tr>
<tr>
<td>Box 32, Folder 16</td>
<td>Dudley, Lindsey A., circa 1922-1928</td>
</tr>
<tr>
<td>Box 32, Folder 17</td>
<td>Duff, Walter Raymond, 1928-1932</td>
</tr>
<tr>
<td>Box 32, Folder 18</td>
<td>Dufner, Edward, 1912-1937</td>
</tr>
<tr>
<td>Box 32, Folder 19</td>
<td>Dull, Christian L., 1932</td>
</tr>
<tr>
<td>Box 32, Folder 20</td>
<td>Dumler, Martin G., 1919-1932</td>
</tr>
<tr>
<td>Box 32, Folder 21</td>
<td>DuMond, Frank Vincent, circa 1920s</td>
</tr>
<tr>
<td>Box 32, Folder 22</td>
<td>Dunbar, Thomas Whipple, 1912-1922</td>
</tr>
<tr>
<td>Box 32, Folder 23</td>
<td>Dunbar, Thomas Whipple, 1924-1929</td>
</tr>
<tr>
<td>Box 32, Folder 24</td>
<td>Dunlap, Mary Stewart, 1908-1920</td>
</tr>
<tr>
<td>Box 32, Folder 25</td>
<td>Dunlap, Zoe Fleming, 1913</td>
</tr>
<tr>
<td>Box 32, Folder 26</td>
<td>Dunlop, Bessie Powell (Mrs. W. L. Jr.), 1923-1937</td>
</tr>
<tr>
<td>Box 32, Folder 27</td>
<td>Dunnell, Annie B., 1913</td>
</tr>
<tr>
<td>Box 32, Folder 28</td>
<td>Dunthorne, Gordon, 1926-1933</td>
</tr>
<tr>
<td>Box 32, Folder 29</td>
<td>Dunton, Emily, 1928-1929</td>
</tr>
<tr>
<td>Box 32, Folder 30</td>
<td>Durand &amp; Co., 1919</td>
</tr>
<tr>
<td>Box 32, Folder 31</td>
<td>Durand-Ruel, Inc., 1896-1937</td>
</tr>
<tr>
<td>Box 32, Folder 32</td>
<td>Durham, Knowlton, 1923</td>
</tr>
<tr>
<td>Box 32, Folder 33</td>
<td>Durham, Knowlton, 1924-1937</td>
</tr>
<tr>
<td>Box 32, Folder 34</td>
<td>Durlacher Brothers, 1953-1963</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Box 32, Folder 35</td>
<td>Duross Company, 1914-1915</td>
</tr>
<tr>
<td>Box 32, Folder 36</td>
<td>Durrie, George Harvey, circa 1894</td>
</tr>
<tr>
<td>Box 32, Folder 37</td>
<td>Dustin, Silas S., 1900-1944</td>
</tr>
<tr>
<td>Box 32, Folder 38</td>
<td>Duvall, Fannie E., 1896-1898</td>
</tr>
<tr>
<td>Box 32, Folder 40</td>
<td>Duveen Brothers, Inc., 1923-1933</td>
</tr>
<tr>
<td>Box 32, Folder 41</td>
<td>Duveneck, Charles, 1928</td>
</tr>
<tr>
<td>Box 32, Folder 42</td>
<td>Duveneck, Frank and Josephine W. Duveneck, 1923-1924</td>
</tr>
<tr>
<td>Box 32, Folder 43</td>
<td>Dwight, Frederick, 1924-1928</td>
</tr>
<tr>
<td>Box 32, Folder 44</td>
<td>Dye, John Homer, 1926-1929</td>
</tr>
<tr>
<td>Box 32, Folder 45</td>
<td>Dyer, H. Anthony and Nancy A. Dyer, 1928-1933</td>
</tr>
<tr>
<td>Box 32, Folder 46</td>
<td>D, Miscellaneous: D.-Darg, 1896-1958</td>
</tr>
<tr>
<td>Box 32, Folder 47</td>
<td>D, Miscellaneous: Darl-D'Avig, 1896-1960</td>
</tr>
<tr>
<td>Box 32, Folder 48</td>
<td>D, Miscellaneous: Davis, 1903-1928</td>
</tr>
<tr>
<td>Box 32, Folder 49</td>
<td>D, Miscellaneous: Davison-Day, 1902-1937</td>
</tr>
<tr>
<td>Box 32, Folder 50</td>
<td>D, Miscellaneous: Dea-Deh, 1894-1955</td>
</tr>
<tr>
<td>Box 32, Folder 51</td>
<td>D, Miscellaneous: Dei-Den, 1893-1951</td>
</tr>
<tr>
<td>Box 32, Folder 52</td>
<td>D, Miscellaneous: Dep-Dez, 1896-1953</td>
</tr>
<tr>
<td>Box 32, Folder 53</td>
<td>D, Miscellaneous: Dia-Die, 1896-1962</td>
</tr>
<tr>
<td>Box 32, Folder 54</td>
<td>D, Miscellaneous: Dig-Dix, 1905-1954</td>
</tr>
</tbody>
</table>
Box 32, Folder 55  D, Miscellaneous: Dob-Dona, 1909-1950
Box 32, Folder 56  D, Miscellaneous: Doni-Doy, 1895-1953
Box 32, Folder 57  D, Miscellaneous: Dra-Duf, 1896-1950
Box 32, Folder 58  D, Miscellaneous: Dug-Dun, 1909-1949
Box 32, Folder 59  D, Miscellaneous: Dup-Dy, 1896-1954
Box 32, Folder 60  E. & H. M. Higgs, 1932
Box 32, Folder 61  E. I. Du Pont De Nemours & Company, 1947
Box 32, Folder 62  E. J. van Wisselingh & Co., 1902-1927
Box 32, Folder 63  E. Schmidt & Co., 1924-1925
Box 32, Folder 64  Eakins, Susan M. and Thomas Eakins, 1894-1926
Box 32, Folder 65  Earhart, John F., circa 1899-1910
Box 32, Folder 66  Earle, E. P., 1907-1937
Box 32, Folder 67  Earle, Lawrence Carmichael, circa 1892-circa 1909
Box 32, Folder 68  Early, Mary Graham Bonner, 1928
Box 32, Folder 69  Eastman, George (Eastman Kodak Company), 1903-1933
Box 32, Folder 70  Eastman, Grace Romaine, 1922-1926
Box 32, Folder 71  Eaton, Allen, 1916-1932
Box 32, Folder 72  Eaton, C. Harry, circa 1893-circa 1900
Box 32, Folder 73  Eaton, Charles Warren, circa 1893-1933
Box 32, Folder 74  Eaton, Charles Warren, Estate, 1937
Box 33, Folder 1  Eaton, Charlotte, circa 1898-circa 1919
Box 33, Folder 2  Eaton, Francis S., 1937-1943
Box 33, Folder 3       Eaton, Harriet, 1913
Box 33, Folder 4       Eaton, Hugh M. and Margaret Fernie Eaton, 1899-1901
Box 33, Folder 5       Eaton, Percival J., 1920-1925
Box 33, Folder 6       Eavenson, Howard N. and Mrs. Eavenson, 1925-1932
Box 33, Folder 7       Ebeling, Florence Evans and W. H. Ebeling, circa 1916-circa 1920
Box 33, Folder 8       Eberle, Abastenia St. Leger, circa 1907-circa 1919
Box 33, Folder 9       Eberle, Abastenia St. Leger, 1920-1926
Box 33, Folder 10      Ebert, Charles, 1932-1942
Box 33, Folder 11      Eccles, George, circa 1929
Box 33, Folder 12      Eck, Ulrich, 1915-1922
Box 33, Folder 13      Eckhart, B. A. and Percy B., 1916-1921
Box 33, Folder 14      Eddy, Charles, 1916
Box 33, Folder 15      Edgar Allan Poe Shrine, Inc., 1926-1927
Box 33, Folder 16      Edison, Mina, 1913-1932
Box 33, Folder 17      Edmonson, William J., 1909
Box 33, Folder 18      Edward H. Betts & Company, 1915
Box 33, Folder 19      Edwards, Ada, 1921
Box 33, Folder 20      Edwards, Archibald C., 1951-1954
Box 33, Folder 21      Edwards, C. B. (Mrs. H. L.), 1924
Box 33, Folder 22      Edwards, George Wharton, 1898-1924
Box 33, Folder 23      Edwards, Grace, 1914-1917
<p>| Box 33, Folder 24 | Egbert, Katherine, 1917 |
| Box 33, Folder 25 | Eggington, Hershey, Estate, 1952 |
| Box 33, Folder 26 | Eggleston, Benjamin, 1912 |
| Box 33, Folder 27 | Egner, Arthur F., 1916-1928, 1937 |
| Box 33, Folder 28 | Ehrich Galleries, circa 1906-circa 1916 |
| Box 33, Folder 29 | Ehrich Galleries, 1917-1920 |
| Box 33, Folder 30 | Ehrich Galleries, 1921-1923 |
| Box 33, Folder 31 | Ehrich Galleries, 1924-1926 |
| Box 33, Folder 32 | Ehrich Galleries, 1928-1932 |
| Box 33, Folder 33 | Ehrich Galleries, 1933-1937 |
| Box 33, Folder 34 | Eickemeyer, Rudolf, 1919 |
| Box 33, Folder 35 | Eilers, ?, 1924 |
| Box 33, Folder 36 | Eilshemius, Louis M., 1937 |
| Box 33, Folder 37 | Eimer, Elsa, 1922, 1924 |
| Box 33, Folder 38 | Eisenberg, Abraham, 1910-1919 |
| Box 33, Folder 39 | Eisenberg, Abraham, 1920 |
| Box 33, Folder 40 | Eisenberg, Abraham, 1921-1929 |
| Box 33, Folder 41 | Eisenlohr, E. G., 1923 |
| Box 33, Folder 42 | Elder, Arthur J., 1926 |
| Box 33, Folder 43 | Elderkin, John, 1896-1906 |
| Box 33, Folder 44 | Elfaut, Max D., circa 1910 |
| Box 33, Folder 45 | Elliott, J. Mitchell, 1918-1929 |</p>
<table>
<thead>
<tr>
<th>Box 33, Folder 46</th>
<th>Ellis, Theodore T. , 1917-1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 33, Folder 47</td>
<td>Ellis, Theodore T. , 1920-1933</td>
</tr>
<tr>
<td>Box 33, Folder 48</td>
<td>Ells, O. C., 1914</td>
</tr>
<tr>
<td>Box 33, Folder 49</td>
<td>Ellwanger, W. D., 1899</td>
</tr>
<tr>
<td>Box 33, Folder 50</td>
<td>Elton, J. P. , 1909-1933</td>
</tr>
<tr>
<td>Box 33, Folder 51</td>
<td>Ely, George Page and Mrs. Ely</td>
</tr>
<tr>
<td></td>
<td>, 1932-1937, 1952</td>
</tr>
<tr>
<td>Box 33, Folder 52</td>
<td>Emerson, W. C. , 1924</td>
</tr>
<tr>
<td>Box 33, Folder 53</td>
<td>Emmet, Ellen Rand , 1910-1911</td>
</tr>
<tr>
<td>Box 33, Folder 54</td>
<td>Emmet, Jane Erin, ca. 1901-1902</td>
</tr>
<tr>
<td>Box 33, Folder 55</td>
<td>Emmet, Lydia Field , 1901-1929</td>
</tr>
<tr>
<td>Box 33, Folder 56</td>
<td>Empire Art Gallery, 1914, 1919</td>
</tr>
<tr>
<td>Box 33, Folder 57</td>
<td>Empire Moulding Works , 1896-1909</td>
</tr>
<tr>
<td>Box 33, Folder 58</td>
<td>Encyclopaedia Britannica, 1929-1947</td>
</tr>
<tr>
<td>Box 33, Folder 59</td>
<td>Engineer's Club , 1911-1928</td>
</tr>
<tr>
<td>Box 33, Folder 60</td>
<td>Engle, Janey Lathrop , 1909-1912</td>
</tr>
<tr>
<td>Box 33, Folder 62</td>
<td>Ennis, George Pearse , 1918-1937</td>
</tr>
<tr>
<td>Box 33, Folder 63</td>
<td>Ennis, Sue, 1922</td>
</tr>
<tr>
<td>Box 33, Folder 64</td>
<td>Enoch Pratt Free Library , 1951</td>
</tr>
<tr>
<td>Box 33, Folder 65</td>
<td>Enser, John F. , 1937</td>
</tr>
<tr>
<td>Box 33, Folder 66</td>
<td>Ensign, Ralph H., 1917</td>
</tr>
</tbody>
</table>
Box 33, Folder 67  Epler, P. H., 1932-1933
Box 33, Folder 68  Epstein, Jacob , ca. 1899-1925, n.d.
Box 33, Folder 69  Erdmann, Mrs. John, 1920-1933
Box 33, Folder 70  Ericson, David , 1914-1920
Box 33, Folder 71  Ernest Brown & Phillips , 1906-1916
Box 33, Folder 72  Essex County Country Club , 1918-1919
Box 33, Folder 73  Essex Institute, 1937, 1951
Box 33, Folder 74  Ettlinger, Louis, 1921-1924
Box 33, Folder 75  Evans, Adelaide, 1915
Box 33, Folder 76  Evans, Elizabeth G. (Mrs. Glendower), 1933
Box 33, Folder 77  Evans, John H. and William T. , 1894-1918
Box 33, Folder 78  Evansville Public Museum, 1948-1951
Box 33, Folder 79  Evening Post, 1913-1917
Box 33, Folder 80  Evening Sun, 1919-1926
Box 33, Folder 81  Everett, Arthur G., 1922
Box 33, Folder 82  Everett, Josephine P. (Mrs. Henry A.), 1914-1924
Box 33, Folder 83  Everett, Josephine P. (Mrs. Henry A.), 1925-1933
Box 33, Folder 84  Evers, Ivar Elis , 1906, 1922
Box 33, Folder 85  Ewald, Mrs. L. A., 1913-1914
Box 33, Folder 86  Ewart, Richard H., 1918
Box 33, Folder 87  Ewen, Arthur C., 1913-1914
Box 33, Folder 88  Ewing, Loa , 1900
Box 33, Folder 89  Ewing, William F. C., 1926-1929
Box 33, Folder 90  Exhibition, George Inness, 1952
Box 33, Folder 91  Exhibition, John La Farge, 1948
Box 33, Folder 92  Exhibition, James McNeill Whistler, 1910, 1936
Box 33, Folder 93  Exhibition, James McNeill Whistler, 1947 January-March
Box 33, Folder 94  Exhibition, James McNeill Whistler, 1947 March-July
Box 33, Folder 95  Exhibition, Worthington Whittredge, 1943-1944
Box 33, Folder 96  Exhibition, Woman Suffrage Campaign, 1915-1916
   includes exhibition catalog
Box 34, Folder 1  Eyges, Leon R., 1926
Box 34, Folder 2  E, Illegible and Unidentified, 1919-1922
Box 34, Folder 3  E, Miscellaneous: Ea, ca. 1893-1951
Box 34, Folder 4  E, Miscellaneous: Eb-Ed, 1893-1951
Box 34, Folder 5  E, Miscellaneous: Ef-Elk, 1910-1950
Box 34, Folder 6  E, Miscellaneous: Ell-Ely, 1895-1950
Box 34, Folder 7  E, Miscellaneous: Em, 1899-1945
Box 34, Folder 8  E, Miscellaneous: En, 1903-1950
Box 34, Folder 9  E, Miscellaneous: Ep-Es, 1913-1950
Box 34, Folder 10 E, Miscellaneous: Et-Eu, 1896-1956
Box 34, Folder 11 E, Miscellaneous: Eva, 1896-1951
Box 34, Folder 12 E, Miscellaneous: Eve-Ey, 1907-1951
Box 34, Folder 13 F. A. Lawlor, Inc., 1924, 1927
Box 34, Folder 14  F. B. Vandergrift & Company, 1916-1919
Box 34, Folder 15  F. H. Bresler Company, 1905-1926
Box 34, Folder 16  F. H. Bresler Company, 1945-1951
Box 34, Folder 17  F. J. Newcomb Mfg. Co., circa 1893-1924
Box 34, Folder 18  F. Kleinberger Galleries, Inc., 1919-1927
Box 34, Folder 19  F. M. Dyer & Co., 1910
Box 34, Folder 20  F. M. Dyer & Co., 1917-1919
Box 34, Folder 21  Fackenthal, Frank D., 1911-1933
Box 34, Folder 22  Factory Point National Bank, 1932-1954
Box 34, Folder 23  Faggi, Alfeo and Beatrice Faggi, 1915, 1933
Box 34, Folder 24  Failing, Henrietta E. and Mary F. Failing, 1912-1937
Box 34, Folder 25  Fairbanks, Avard, 1928
Box 34, Folder 26  Fairbanks, Charles Mason, 1910, 1912
Box 34, Folder 27  Fairchild, Benjamin T., 1928
Box 34, Folder 28  Fairchild, Helen L. (Mrs. Charles S.), 1895-1923, n.d.
Box 34, Folder 29  Fairchild, Jarvis R., 1926
Box 34, Folder 30  Fangel, Henry, 1894
Box 34, Folder 31  Farber, Mrs. M. P., 1913
Box 34, Folder 32  Faris, J. T., 1913
Box 34, Folder 33  Farley, [Agnes], 1906-circa 1909
Box 34, Folder 34  Farley, Laura A. (Mrs. Frederick Augustus), 1939-1944
Box 34, Folder 35  Farmers' Loan and Trust Company, 1911-1926
Box 34, Folder 36  Farnham, Paulding, 1926
Box 34, Folder 37  Farnsworth, Jerry, 1933
Box 34, Folder 38  Farr, Daniel H., 1914-1928
Box 34, Folder 39  Farrall, Gertrude (Mrs. S. Clayton), 1942-1943
Box 34, Folder 40  Farrar, Susan R. (Mrs. H. C.), circa 1913, circa 1915
Box 34, Folder 41  Farrer, Henry, 1892-1901
Box 34, Folder 42  Fassett, Truman E., 1925-1926
Box 34, Folder 43  Fechin, Nicolai, 1926, 1932
Box 34, Folder 44  Feiss, Paul L., 1916
Box 34, Folder 45  Feke Portraits (correspondence regarding), 1918
Box 34, Folder 46  Felin, Charles F., 1920-1921
Box 34, Folder 47  Fenn, Harry, circa 1893
Box 34, Folder 48  Fenner, Evelyn K., 1896
Box 34, Folder 49  Fennessy, Andrew L., 1915-1916
Box 34, Folder 50  Fenton, Marion E., 1920-1926, n.d.
Box 34, Folder 51  Ferargil Galleries, 1919-1921
Box 34, Folder 52  Ferargil Galleries, 1922-1923
Box 34, Folder 53  Ferargil Galleries, 1924-1925
Box 34, Folder 54  Ferargil Galleries, 1926-1928
Box 34, Folder 55  Ferargil Galleries, 1931-1933
Box 34, Folder 56  Ferargil Galleries, 1935-1953
Box 34, Folder 57  Ferdinand, John E., 1895-1898
Box 34, Folder 58  Ferguson, Nancy M., 1917-1920
Box 34, Folder 59  Ferris, Edythe, 1932
Box 34, Folder 60  Ferris, Jean Léon Gérome, circa 1893-circa 1895
Box 34, Folder 61  Ferris, Richard, 1920-1923
Box 34, Folder 62  Ferry, D. M., Jr., 1914-1928, 1940
Box 34, Folder 63  Field, F. L., 1913, 1916
Box 34, Folder 64  Field, Hamilton Easter, circa 1904-circa 1919
Box 34, Folder 65  Field, Louise B., 1897
Box 34, Folder 66  Field, Marshall and Mrs. Field, 1925, 1946
Box 34, Folder 67  Fielding, Mantle, 1920-1928
Box 34, Folder 68  Fifth Avenue Association, 1909-1920
                      Fifth Avenue Association, 1921-1933
Box 34, Folder 70  Fifth Avenue Protective Association, 1926, 1932-1937
Box 35, Folder 1   Finck, Furman Joseph, 1947-1955
Box 35, Folder 2   Findlay Galleries, Inc., 1903-1917
Box 35, Folder 3   Findlay Galleries, Inc., 1919-1921
Box 35, Folder 4   Findlay Galleries, Inc., 1922-1925
Box 35, Folder 5   Findlay Galleries, Inc., 1928-1954
Box 35, Folder 6   *Fine Arts*, 1932
Box 35, Folder 7   Fine Arts Gallery of San Diego, 1925-1946
<table>
<thead>
<tr>
<th>Box 35, Folder 8</th>
<th><em>Fine Arts Journal</em>, 1911-1916</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 35, Folder 9</td>
<td>Fine Arts League, Los Angeles, California, circa 1913-1914</td>
</tr>
<tr>
<td>Box 35, Folder 10</td>
<td>Fine Arts Shop of Chicago, 1913-1914</td>
</tr>
<tr>
<td>Box 35, Folder 11</td>
<td>Fine Arts Studio &amp; Book Shop, 1926</td>
</tr>
<tr>
<td>Box 35, Folder 12</td>
<td>Finnegan, Michael E., 1913-1914</td>
</tr>
<tr>
<td>Box 35, Folder 13</td>
<td>Finney, N. J., 1914</td>
</tr>
<tr>
<td>Box 35, Folder 14</td>
<td>Fisher, Anna S., 1923-1926</td>
</tr>
<tr>
<td>Box 35, Folder 15</td>
<td>Fisher, Anton Otto, 1909</td>
</tr>
<tr>
<td>Box 35, Folder 16</td>
<td>Fisher, Dorothy Canfield, 1932</td>
</tr>
<tr>
<td>Box 35, Folder 17</td>
<td>Fisher, Ellen B. Thayer, 1906-1907</td>
</tr>
<tr>
<td>Box 35, Folder 18</td>
<td>Fisher, William A., 1895-1896</td>
</tr>
<tr>
<td>Box 35, Folder 19</td>
<td>Fisk, Mrs. F. N., 1914-1915</td>
</tr>
<tr>
<td>Box 35, Folder 20</td>
<td>Fiske, Charles A., ca. 1899</td>
</tr>
<tr>
<td>Box 35, Folder 21</td>
<td>Fisken, Jessie, circa 1895-circa 1903</td>
</tr>
<tr>
<td>Box 35, Folder 22</td>
<td>Fitch, George H., 1945</td>
</tr>
<tr>
<td>Box 35, Folder 23</td>
<td>Fitchburg Art Museum, 1937, 1958</td>
</tr>
<tr>
<td>Box 35, Folder 24</td>
<td>Fitler, Claude R. H., 1916-1917</td>
</tr>
<tr>
<td>Box 35, Folder 25</td>
<td>Fitler, W.C. and Mrs. Fitler, 1892-ca. 1917</td>
</tr>
<tr>
<td>Box 35, Folder 26</td>
<td>Fitz, James L., 1913</td>
</tr>
<tr>
<td>Box 35, Folder 27</td>
<td>Fitzgerald, Harriet, 1945, 1957</td>
</tr>
<tr>
<td>Box 35, Folder 28</td>
<td>Fitzgerald, Harrington, 1901-1928</td>
</tr>
<tr>
<td>Box 35, Folder 29</td>
<td>Fitzgerald, James, 1932-1933</td>
</tr>
</tbody>
</table>
Box 35, Folder 30  Fitzmaurice, Elsie, 1928
Box 35, Folder 31  Fitzpatrick, Herbert, 1926
Box 35, Folder 32  Flagg, Alice and Allard B. Flagg, 1913-1926
Box 35, Folder 33  Flagg, Maurice I., 1914
Box 35, Folder 34  Flanagan, John, 1928
Box 35, Folder 35  Fleeson, Marian E., 1919
Box 35, Folder 36  Fleischman, Lawrence A., 1953-1955
Box 35, Folder 37  Fleischner, Mayer & Co., 1907
Box 35, Folder 38  Fleming, Dorion and Mrs. Fleming, 1928, 1932
Box 35, Folder 39  Flint & Homer Co. Inc., 1924-1926
Box 35, Folder 40  Flint Institute of Arts, 1928, 1941
Box 35, Folder 41  Flintoff, Laura (Mrs. Harrold R.), 1941-1944
Box 35, Folder 42  Florida Gulf Coast Art Center, Inc., 1949-1951
Box 35, Folder 43  Florida Society of Arts and Sciences, 1925-1926
Box 35, Folder 44  Flynn's Express, 1948-1956
Box 35, Folder 45  Fogg Art Museum, 1915-1954
Box 35, Folder 46  Fogg, John S., 1924
Box 35, Folder 47  Folinsbee, John F., 1914-1932
Box 35, Folder 48  Follett, Mrs. Ophie W., 1933-1946
Box 35, Folder 49  Folsom Galleries, 1911-1919
Box 35, Folder 50  Folsom, George C., circa 1906-1914
Box 35, Folder 51  Folsom, George C., 1915-1916
Box 35, Folder 52  Foote, Louise, 1924-1925
Box 35, Folder 53  Foote, Will Howe, 1914-1923
Box 35, Folder 54  Forbes, Edward W., 1908, 1948
Box 35, Folder 55  Force, Juliana R., 1915-1920
Box 35, Folder 56  Ford, Blanche Butler (Mrs. E. L.), 1906-ca. 1910
Box 35, Folder 57  Ford, Henry and Mrs. Ford, 1914-1915, 1932
Box 35, Folder 58  Ford, J. Sawtelle, 1914-1920
Box 35, Folder 59  Ford, Lauren, 1945
Image(s)
Box 35, Folder 60  Forehand, Frederic, 1914
Box 35, Folder 61  Fort Worth Art Association, 1912-1951
Box 35, Folder 62  Foster, Ben, circa 1893-1913
Box 35, Folder 63  Foster, Ben, 1914-1917
Box 35, Folder 64  Foster, Ben, 1918-1926
Box 35, Folder 65  Foster Brothers, 1926
Box 35, Folder 66  Foster, Gerald, circa 1932-1937
Box 35, Folder 67  Foster, Joseph, Jr., 1918
Box 35, Folder 68  Fouke, Philip B., 1913-1918
Box 35, Folder 69  Fouke, Philip B., 1919-1921
Box 35, Folder 70  Fouke, Philip B., 1923
Box 35, Folder 71  Fouke, Philip B., 1924-1937
<table>
<thead>
<tr>
<th>Box 35, Folder 72</th>
<th>Foulke, C. R., 1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 35, Folder 73</td>
<td>Four Fountains, 1933</td>
</tr>
<tr>
<td>Box 35, Folder 74</td>
<td>Fournier, Alexis Jean, 1907-1916</td>
</tr>
<tr>
<td>Box 35, Folder 75</td>
<td>Fowler, Naomi (Mrs. W. C.), 1937-1949</td>
</tr>
<tr>
<td>Box 35, Folder 76</td>
<td>Fox, Charles K. and Ida L. Fox, 1908-1924</td>
</tr>
<tr>
<td>Box 35, Folder 77</td>
<td>Fox, Edith Darrach (Mrs. Rector K., Jr.), 1933</td>
</tr>
<tr>
<td>Box 35, Folder 78</td>
<td>Fox, John, 1953-1954</td>
</tr>
<tr>
<td>Box 35, Folder 79</td>
<td>Fox, Philip, 1923</td>
</tr>
<tr>
<td>Box 35, Folder 80</td>
<td>Francis, Mary A. (Mrs. C. W.), 1917</td>
</tr>
<tr>
<td>Box 35, Folder 81</td>
<td>Franco, John, 1932-1933</td>
</tr>
<tr>
<td>Box 35, Folder 82</td>
<td>Frank, Aileen C. (Mrs. Erich P. Frank), 1937-1945</td>
</tr>
<tr>
<td>Box 35, Folder 83</td>
<td>Frank, Charles L., 1916, 1919</td>
</tr>
<tr>
<td>Box 35, Folder 84</td>
<td>Frank, Charles L., 1923, 1933</td>
</tr>
<tr>
<td>Box 35, Folder 85</td>
<td>Frank K. M. Rehn, Inc., circa 1892-1929</td>
</tr>
<tr>
<td>Box 35, Folder 86</td>
<td>Frank K. M. Rehn, Inc., 1930-1959</td>
</tr>
<tr>
<td>Box 35, Folder 87</td>
<td>Franklin Fisher &amp; Associates, 1948</td>
</tr>
<tr>
<td>Box 35, Folder 88</td>
<td>Franklin Spier Syndicate, 1926</td>
</tr>
<tr>
<td>Box 35, Folder 89</td>
<td>Franzen, August, circa 1914-circa 1920</td>
</tr>
<tr>
<td>Box 35, Folder 90</td>
<td>Fraser, James E., 1910-1926</td>
</tr>
<tr>
<td>Box 35, Folder 91</td>
<td>Fraser, Nanette, 1900-ca. 1902</td>
</tr>
<tr>
<td>Box 35, Folder 92</td>
<td>Fraser, O. W., 1932-1933</td>
</tr>
<tr>
<td>Box 35, Folder 93</td>
<td>Frazier, Mrs. James Carroll, 1948</td>
</tr>
</tbody>
</table>
Box 35, Folder 94  Frazier, Kenneth, circa 1893-1922
Box 35, Folder 95  Frederic B. Thomason, Inc., Insurance, 1895-1900
Box 35, Folder 96  Frederic B. Thomason, Inc., Insurance, 1903-1909
Box 35, Folder 97  Frederic B. Thomason, Inc., Insurance, 1910
Box 35, Folder 98  Frederic B. Thomason, Inc., Insurance, 1911
Box 36, Folder 1  Frederic B. Thomason, Inc., Insurance, 1912 January-July
Box 36, Folder 2  Frederic B. Thomason, Inc., Insurance, 1912 August-December
Box 36, Folder 3  Frederic B. Thomason, Inc., Insurance, 1913
Box 36, Folder 4  Frederic B. Thomason, Inc., Insurance, 1914 January-September
Box 36, Folder 5  Frederic B. Thomason, Inc., Insurance, 1914 October-December
Box 36, Folder 6  Frederic B. Thomason, Inc., Insurance, 1915 January-March
Box 36, Folder 7  Frederic B. Thomason, Inc., Insurance, 1915 April-June
Box 36, Folder 8  Frederic B. Thomason, Inc., Insurance, 1915 July-September
Box 36, Folder 9  Frederic B. Thomason, Inc., Insurance, 1915 October-December
Box 36, Folder 10  Frederic B. Thomason, Inc., Insurance, 1916 January-April
Box 36, Folder 11  Frederic B. Thomason, Inc., Insurance, 1916 May-August
Box 36, Folder 12  Frederic B. Thomason, Inc., Insurance, 1916 September-December
Box 36, Folder 13  Frederic B. Thomason, Inc., Insurance, 1917 January-July
Box 36, Folder 14  Frederic B. Thomason, Inc., Insurance, 1917 August-December
Box 36, Folder 15  Frederic B. Thomason, Inc., Insurance, 1918 January-July
Box 36, Folder 16  Frederic B. Thomason, Inc., Insurance, 1918 August-December
Box 36, Folder 17  Frederic B. Thomason, Inc., Insurance (see also box 164), 1919 January-June
Box 36, Folder 18  Frederic B. Thomason, Inc., Insurance, 1919 July-December
Box 36, Folder 19  Frederic B. Thomason, Inc., Insurance, 1920 January-April
Box 36, Folder 20  Frederic B. Thomason, Inc., Insurance, 1920 May-December
Box 36, Folder 21  Frederic B. Thomason, Inc., Insurance, 1921 January-June
Box 36, Folder 22  Frederic B. Thomason, Inc., Insurance, 1921 June-December
Box 36, Folder 23  Frederic B. Thomason, Inc., Insurance, 1922 January-March
Box 36, Folder 24  Frederic B. Thomason, Inc., Insurance, 1922 March-June
Box 36, Folder 25  Frederic B. Thomason, Inc., Insurance, 1922 July-December
Box 36, Folder 26  Frederic B. Thomason, Inc., Insurance, 1923 January-June
Box 36, Folder 27  Frederic B. Thomason, Inc., Insurance, 1923 July-December
Box 36, Folder 28  Frederic B. Thomason, Inc., Insurance, 1924 January-March
Box 36, Folder 29  Frederic B. Thomason, Inc., Insurance, 1924 April-July
Box 36, Folder 30  Frederic B. Thomason, Inc., Insurance, 1924 August-December
Box 36, Folder 31  Frederic B. Thomason, Inc., Insurance, 1925 January-May
Box 36, Folder 31  Frederic B. Thomason, Inc., Insurance, 1925 January-May
Box 36, Folder 32  Frederic B. Thomason, Inc., Insurance, 1925 June-December
Box 37, Folder 1  Frederic B. Thomason, Inc., Insurance, 1926
Box 37, Folder 2  Frederic B. Thomason, Inc., Insurance, 1927 January-July
Box 37, Folder 3  Frederic B. Thomason, Inc., Insurance, 1927 August-December

Image(s)
Box 37, Folder 5  Frederic B. Thomason, Inc., Insurance, 1929 January-May
Box 37, Folder 6  Frederic B. Thomason, Inc., Insurance, 1929 June-December
Box 37, Folder 29  Frederic B. Thomason, Inc., Insurance Schedules, 1929
Box 37, Folder 8  Frederic B. Thomason, Inc., Insurance, 1930 January-June
Box 37, Folder 9  Frederic B. Thomason, Inc., Insurance, 1930 July-December
Box 37, Folder 10  Frederic B. Thomason, Inc., Insurance Schedules, 1930
Box 37, Folder 11  Frederic B. Thomason, Inc., Insurance, 1932 January-March
Box 37, Folder 12  Frederic B. Thomason, Inc., Insurance, 1932 April-June
Box 37, Folder 13  Frederic B. Thomason, Inc., Insurance, 1932 July-September
Box 37, Folder 14  Frederic B. Thomason, Inc., Insurance, 1932 October-December
Box 37, Folder 15  Frederic B. Thomason, Inc., Insurance, 1937 January-May
Box 37, Folder 16  Frederic B. Thomason, Inc., Insurance, 1937 June-December
Box 37, Folder 17  Frederic B. Thomason, Inc., Insurance, 1938 December-1939 May
Box 37, Folder 18  Frederic B. Thomason, Inc., Insurance, 1939 June-December
Box 37, Folder 19  Frederic B. Thomason, Inc., Insurance, 1940
Box 37, Folder 20  Frederic B. Thomason, Inc., Insurance, 1941
Box 37, Folder 20  Frederic B. Thomason, Inc., Insurance
Box 37, Folder 21  Frederic B. Thomason, Inc., Insurance, 1942
Box 37, Folder 22  Frederic B. Thomason, Inc., Insurance, 1944
Box 37, Folder 23  Frederic B. Thomason, Inc., Insurance, 1945
Box 37, Folder 24  Frederic B. Thomason, Inc., Insurance, 1946
Box 37, Folder 25  Frederic B. Thomason, Inc., Insurance, 1947
Box 37, Folder 26  Frederic B. Thomason, Inc., Insurance, 1948
Box 37, Folder 27  Frederic B. Thomason, Inc., Insurance, 1949
Box 37, Folder 28  Frederic B. Thomason, Inc., Insurance, 1950
Box 37, Folder 29  Frederic B. Thomason, Inc., Insurance, 1951
Box 37, Folder 30  Frederic B. Thomason, Inc., Insurance, 1951
Box 38, Folder 1   Frederic B. Thomason, Inc., Insurance, 1953
Box 38, Folder 2   Frederic B. Thomason, Inc., Insurance, 1954-1957
Box 38, Folder 3   Frederick, Frank F., 1911-1926
Box 38, Folder 4   Frederic Frazier, Inc., 1937
Box 38, Folder 5   Frederick Keer's Sons, 1906-1917
Box 38, Folder 6   Frederick Keppel & Co., Inc., circa 1893-circa 1896
Box 38, Folder 7   Frederick Keppel & Co., Inc., 1898-1916
Box 38, Folder 8   Frederick Keppel & Co., Inc., 1917-1925
Box 38, Folder 9   Frederick Keppel & Co., Inc., 1926-1937
Box 38, Folder 10  Frederick Loeser & Co., circa 1895-circa 1920
Box 38, Folder 11  Freeman, Clayton E., 1945-1946
Box 38, Folder 12  Freeman, Marjorie W., 1932-1943
Box 38, Folder 13  Freeman, Percy R., 1924-1926
Box 38, Folder 14  Freer, Charles Lang, 1893-1919
Box 38, Folder 15  French & Company, Inc., 1928, 1943-1956
Box 38, Folder 16  French, Daniel Chester, 1911-1926
Box 38, Folder 17  French Gallery, 1895-1928
Box 38, Folder 18  French, Pauline, 1924
Box 38, Folder 19  Freyermuth, F. C. and Mrs. Freyermuth, 1921-1928
Box 38, Folder 20  Frick Art Reference Library, 1923-1933
Box 38, Folder 21  Frick Art Reference Library, 1937-1943
Box 38, Folder 22  Frick Art Reference Library, 1944-1958
Box 38, Folder 23  Frick, Henry Clay, 1895, 1899
Box 38, Folder 24  Fridenberg, Robert (Robert Fridenberg, Inc.), 1917-1939
Box 38, Folder 25  Friedmans', 1922-1923
Box 38, Folder 26  Friends of American Art, The Art Institute, Chicago, 1911-1921
Box 38, Folder 27  Friends of Art Association, Omaha, Nebraska, circa 1916-circa 1918
Box 38, Folder 28  Fries, C. A., 1912-1914
Box 38, Folder 29  Frieseke, Frederick C., circa 1910-circa 1920s
Box 38, Folder 30  Frieseke, Frederick C., 1911-1917
Box 38, Folder 31  Frieseke, Frederick C., 1918-1919
Box 38, Folder 32  Frieseke, Frederick C., 1920-1922
Box 38, Folder 33  Frieseke, Frederick C., 1923-1924
Box 38, Folder 34  Frieseke, Frederick C., 1925-1926
Box 38, Folder 35  Frieseke, Frederick C., 1928-1932
Box 38, Folder 36  Frieseke, Frederick C., 1933-1939
Box 38, Folder 37  Frieseke, Frederick C., Estate, 1939
Box 38, Folder 38  Frieseke, Frederick C., Estate, 1940
Box 38, Folder 39  Frieske, Frederick C., Estate, and Sarah Ann Frieske, 1941-1956

Box 38, Folder 40  Frink, Francis G., 1928-1933

Box 38, Folder 41  Frink, Lillian J. (Mrs. William P.), 1916-1940

Box 38, Folder 42  Frishmuth, Harriet Whitney, 1911-1925

Box 38, Folder 43  Fritter, Mrs. W. C., 1913

Box 38, Folder 44  Fritz, Leonora V. (Mrs. E. B.), 1928

Box 38, Folder 45  Fromkes, Maurice, 1918-1922

Box 38, Folder 46  Fromkes, Maurice, 1923-1925

Box 38, Folder 47  Frossard, Anna A., 1899-1905

Box 38, Folder 48  Frossard, Ed and Mrs. Frossard, 1896-1921

Box 38, Folder 49  Frost, A. B., 1919, 1923

Box 38, Folder 50  Frothingham, Elisabeth W. and John Frothingham, 1917-1928

Box 38, Folder 51  Fuchs, Emil, 1921-1928

Box 38, Folder 52  includes a letter to Fuchs from Isamu Noguchi, 12/1/26

Box 38, Folder 53  Fuessnich, F. W., 1942-1945

Box 38, Folder 54  Fuller, Arthur and Constance Fuller, 1915-1937

Box 38, Folder 55  Fuller, Lucy Derby (Mrs. S. Richard), 1918

Box 38, Folder 56  Fuller, Mrs. M. A., 1928

Box 38, Folder 57  Fuller, Mary (Mrs. George), circa 1910-1932

Box 38, Folder 58  Fullick, Elizabeth, 1900-1901, 1914

Box 38, Folder 59  Fullwood, A. Henry, 1901-1902

Box 38, Folder 60  Furniss, Ruth MacFarland, 1915, 1923
Box 38, Folder 60  F, Illegible and Unidentified, circa 1895-circa 1949
Box 38, Folder 61  F, Miscellaneous: Fab-Fan , 1898-1950
Box 38, Folder 62  F, Miscellaneous: Far-Fay , 1898-1952
Box 38, Folder 63  F, Miscellaneous: Fe , 1898-1950
Box 38, Folder 64  F, Miscellaneous: Fic-Fin, 1901-1955
Box 38, Folder 65  F, Miscellaneous: Fir-Fit , 1899-1953
Box 39, Folder 1  F, Miscellaneous: Fl , 1895-1954
Box 39, Folder 2  F, Miscellaneous: Fog-Ford , 1899-1951
Box 39, Folder 3  F, Miscellaneous: Fore-Fox , ca. 1899-1953
Box 39, Folder 4  F, Miscellaneous: Fra , 1893-1951
Box 39, Folder 5  F, Miscellaneous: Fre, 1895-1949
Box 39, Folder 6  F, Miscellaneous: Fric-Frin , 1896-1963
Box 39, Folder 7  F, Miscellaneous: Fro-Fy , 1896-1956
Box 39, Folder 8  G. P. Putnam's Sons, 1917-1924, 1956
Box 39, Folder 9  Gadsden, Helen T. , 1921
Box 39, Folder 10 Gaertner, Carl , 1919, 1946-1948
includes illustrated letter 2/14/48; 1952 includes catalog of Gaertner exhibition
Box 39, Folder 11 Gaertner, Carl , 1949-1950
Box 39, Folder 12 Gaertner, Carl , 1951-1953
Box 39, Folder 13 Gage, B. W. , 1914-1924
Box 39, Folder 14 Gage, George E. , circa 1909-circa 1939
Box 39, Folder 15 Gage, George E. , 1911-1912
<table>
<thead>
<tr>
<th>Box 39, Folder 16</th>
<th>Gage, George E., 1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 39, Folder 17</td>
<td>Gage, George E., 1914</td>
</tr>
<tr>
<td>Box 39, Folder 18</td>
<td>Gage, George E., 1915</td>
</tr>
<tr>
<td>Box 39, Folder 19</td>
<td>Gage, George E., 1916</td>
</tr>
<tr>
<td>Box 39, Folder 20</td>
<td>Gage, George E., 1917</td>
</tr>
<tr>
<td>Box 39, Folder 21</td>
<td>Gage, George E., 1918-1919</td>
</tr>
<tr>
<td>Box 39, Folder 22</td>
<td>Gage, George E., 1920-1921</td>
</tr>
<tr>
<td>Box 39, Folder 23</td>
<td>Gage, George E., 1922-1924</td>
</tr>
<tr>
<td>Box 39, Folder 24</td>
<td>Gage, George E., 1925</td>
</tr>
<tr>
<td>Box 39, Folder 25</td>
<td>Gage, George E., 1926</td>
</tr>
<tr>
<td>Box 39, Folder 26</td>
<td>Gage, George E., 1932-1933</td>
</tr>
<tr>
<td>Box 39, Folder 27</td>
<td>Gage, George E., 1937-1939</td>
</tr>
<tr>
<td>Box 39, Folder 28</td>
<td>Gage, Mabel C., 1916</td>
</tr>
<tr>
<td>Box 39, Folder 29</td>
<td>Gage, T. H., circa 1912-circa 1925</td>
</tr>
<tr>
<td>Box 39, Folder 30</td>
<td>Gagliardo, Ruth (Mrs. D.), 1932-1933</td>
</tr>
<tr>
<td>Box 39, Folder 31</td>
<td>Gahan, Dorothy C. (Mrs. J. J.), 1925-1926</td>
</tr>
<tr>
<td>Box 39, Folder 32</td>
<td>Gaines, S. M., 1916-1920</td>
</tr>
<tr>
<td>Box 39, Folder 33</td>
<td>Gaines, S. M., 1921-1937</td>
</tr>
<tr>
<td>Box 39, Folder 34</td>
<td>Gainesville Association of Fine Arts, 1926</td>
</tr>
<tr>
<td>Box 39, Folder 35</td>
<td>Gallagher, Sears, 1916, 1932</td>
</tr>
<tr>
<td>Box 39, Folder 36</td>
<td>Gallatin, A. E., 1912-1924</td>
</tr>
</tbody>
</table>
Box 39, Folder 37  Gallatin, Goelet, 1926
Box 39, Folder 38  Gallatin, Mrs. R. Horace, 1921-1926
Box 39, Folder 39  Gallery, 1932-1933
Box 39, Folder 40  Gallery, Inc., 1947-1951
Box 39, Folder 41  Gamble, John M., 1937-1943
Box 39, Folder 42  Garber, Daniel and Mary Franklin Garber, circa 1902-1914
    includes exhibition catalog, 1/23
Box 39, Folder 43  Garber, Daniel and Mary Franklin Garber, 1915-1922
Box 39, Folder 44  Garber, Daniel and Mary Franklin Garber, 1923-1924
Box 39, Folder 45  Garber, Daniel and Mary Franklin Garber, 1925-1926
Box 39, Folder 46  Garber, Daniel and Mary Franklin Garber, 1932-1933, 1944
Box 39, Folder 47  Gardin, Alice T., 1922-1923
Box 39, Folder 48  Gardiner, A. P., 1932
    includes photograph of Gardiner with one of his paintings
Box 39, Folder 49  Gardner Advertising Company, 1930-1932
Box 39, Folder 50  Gardner, Signa B., 1955
Box 39, Folder 51  Gargoyle Club, 1913
Box 39, Folder 52  Garretson, Dorothy B. (Mrs. James), 1913
Box 40, Folder 1  Garvan, Francis P. and Mrs. Garvan, 1916-1926
Box 40, Folder 2  Garvan, Francis P. and Mrs. Garvan, 1931-1932
Box 40, Folder 3  Garvan, Francis P. and Mrs. Garvan, 1933
Box 40, Folder 4  Garvan, Francis P. and Mrs. Garvan, 1937
Box 40, Folder 5  Garvan, Francis P., Estate, 1939-1953
Box 40, Folder 6  Garvin, William C., 1918-1924, 1932
Box 40, Folder 7  Gasser, Henry and Joane, 1947-1953
Box 40, Folder 8  Gates, Elizabeth H. (Mrs. C. O.), 1898-1926
Box 40, Folder 9  Gatterdam, Pascal M. and Susie E. Gatterdam, 1921-1958
Box 40, Folder 10  Gatthold, Florence, 1916-1918
Box 40, Folder 11  Gaul, Gilbert, 1919
Box 40, Folder 12  Gauley, Robert David, ca. 1900
Box 40, Folder 13  Gause, Harlan Victor, 1898, 1913-1915
Box 40, Folder 14  Gay, Alexander and George R. Gay, 1949-1950
Box 40, Folder 15  Gay, Edward, 1897-1918
Box 40, Folder 16  Gay, George A., 1909-1924
Box 40, Folder 17  Gay, George A., 1925-1926, 1932
Box 40, Folder 18  Gaylord, Elizabeth, 1905-circa 1912
Box 40, Folder 19  Gebelein, George C., 1923-1933
Box 40, Folder 20  Geier, Paul, 1945-1954
Box 40, Folder 21  Gellatly, John, 1894, 1912-1925
Box 40, Folder 22  Genth, Lillian, 1903-1924
Box 40, Folder 23  Gentner, Philip J. (see also Smith, Amy and Frank C. Smith, Jr.), 1919-1926, 1938-1942
Box 40, Folder 24  George E. Vernon & Co., 1920-1922
Box 40, Folder 25  George F. Of, Inc., 1903-1942
Box 40, Folder 26  George, G. E., 1919
Box 40, Folder 27    George Walter Vincent Smith Art Museum, 1945-1946
Box 40, Folder 28    Gerdes, Cecilia M. (Mrs. A. M.), 1923-1925
Box 40, Folder 29    Gerdts, William H., Jr. , 1955
Box 40, Folder 30    Gerrity, Thomas, 1915-1926, 1937
Box 40, Folder 31    Gerson, Virginia; Gest, J. H., 1932-1933, 1925-1926
Box 40, Folder 32    Gibb, Florence (Mrs. Walter), 1913-1925
Box 40, Folder 33    Gibb, Mrs. L. M., 1932-1933
Box 40, Folder 34    Gibbs, George, 1926
Box 40, Folder 35    Gibson, Charles Dana, 1941
Box 40, Folder 36    Gibson, Mary , 1937-1943
Box 40, Folder 37    Gibson, Richardson, 1926
Box 40, Folder 38    Gibson, William Hamilton , circa 1892-circa 1896
Box 40, Folder 39    Gibson, William Wallace, 1916-1924
Box 40, Folder 40    Gibson, William Wallace, 1925-1941
Box 40, Folder 41    Gibson, William Wallace, 1942-1957
Box 40, Folder 42    Gidding, Peggy R. (Mrs. Leonard H.), 1933
Box 40, Folder 43    Gifford, Frances E. and Robert Swain Gifford , circa 1892-1911
Box 40, Folder 44    Gihon, Albert D., 1916
Box 40, Folder 45    Gihon, Clarence Montfort , 1900-1916
Box 40, Folder 46    Gilchrist, W. A., 1917
Box 40, Folder 47    Gilchrist, W. W., Jr. , 1912-1925
Box 40, Folder 48  Gilhousen, A. A., 1925
Box 40, Folder 49  Gill, James D., 1895-1918
Box 40, Folder 50  Gill, James D., 1919-1933
Box 40, Folder 51  Gill, Paul L. and Sue May Gill, 1925-1937, 1948
Box 40, Folder 52  Gillet, Helen Kent, 1939
Box 40, Folder 53  Gillet, Louis Bliss, circa 1926-1937
Box 40, Folder 54  Gillette, William, 1919, 1926
Box 40, Folder 55  Gimbel Brothers, 1913-1926, 1948
Box 40, Folder 56  Girardeau, Adèle P. H. (Mrs. John Ferguson), 1944-1945
Box 40, Folder 57  Glackens, Edith and William J. Glackens, 1913-1923
Box 40, Folder 58  Gladding, Nelson A., 1917-1932
Box 40, Folder 59  Gleitsmann, Glenna and Raphael Gleitsmann, 1947-1948 April includes catalog of Gleitsmann exhibition, April-May 1951
Box 40, Folder 60  Gleitsmann, Glenna and Raphael Gleitsmann, 1948 May-December
Box 40, Folder 61  Gleitsmann, Glenna and Raphael Gleitsmann, 1949
Box 40, Folder 62  Gleitsmann, Glenna and Raphael Gleitsmann, 1950
Box 40, Folder 63  Gleitsmann, Glenna and Raphael Gleitsmann, 1951, 1953
Box 40, Folder 64  Glover, Frederick W., 1912
Box 40, Folder 65  Gloversville Intercultural League, 1947
Box 40, Folder 66  Goddard, Ralph B., 1894-1895
Box 40, Folder 67  Goeben, W. C., 1923-1937, 1947
Box 40, Folder 68  Goerck, Lewis W., 1917-1922
Box 40, Folder 69  Goldberg, Albert, circa 1916, 1925
Box 40, Folder 70  Goldsmith Brothers, 1913-1924
Box 40, Folder 71  Goldsmith, Morton R., 1937, 1953-1955
Box 40, Folder 72  Golinkin, J. W., 1933
Box 40, Folder 73  Goltz, Walter, 1916
Box 40, Folder 74  Gooch, Mrs. C. M., 1932-1933
Box 40, Folder 75  Gooch, Mrs. M. A., 1924
Box 40, Folder 76  Good, Robert, 1931-1933
Box 40, Folder 77  Goodale, John McG., 1902-1908
Box 40, Folder 78  Goodhue, F. Abbot, circa 1949-1956
Box 40, Folder 79  Goodlatte, Robert K., 1920-1924
Box 40, Folder 80  Goodlett, R. F., 1913-1914
Box 40, Folder 81  Goodman-Walker Inc., 1932-1941
Box 40, Folder 82  Goodman, William O., 1911-1917
Box 40, Folder 83  Goodman, Laurence B., 1956-1957
Box 40, Folder 84  Goodrich, Lloyd, 1937
Box 40, Folder 85  Goodspeed's Book Shop, 1914-1926
Box 40, Folder 85  Goodspeed's Book Shop, 1932-1933
Box 40, Folder 87  Goodwin, Adda Frances and Helen M. Goodwin, 1922-1924
Box 40, Folder 88  Goodwin, Arthur Clifton, circa 1904-1922
Box 40, Folder 89  Goodwin, Elizabeth Sage (Mrs. E. L.), circa 1911-circa 1916
Box 40, Folder 90  Goodwin, Milan H., 1913-1917
Box 40, Folder 91  Goodyear, A. Conger , 1921-1953
Box 40, Folder 92  Gordan, Eleanor Kinzie, 1913
Box 40, Folder 93  Gorham Company , 1910-1918
Box 40, Folder 94  Gorham Company , 1919-1922, 1943-1944
Box 41, Folder 1  Gorson, A. H., 1914-1933
Box 41, Folder 2  Gotthold, Florence, circa 1917-circa 1919
Box 41, Folder 3  Gottschalk, E., 1915
Box 41, Folder 4  Gottwald, F. C., 1913
Box 41, Folder 5  Gould, Carl F. and Dorothy Fay Gould, circa 1909-circa 1916
Box 41, Folder 6  Gould, Eleanor Kinzie, 1913
Box 41, Folder 7  Goupil Gallery, 1922
Box 41, Folder 8  Gove, S. H., 1923
Box 41, Folder 9  Grace Borgenicht Gallery, 1953
Box 41, Folder 10  Grady, George, 1932-1950
Box 41, Folder 11  Graecan, Edmund, circa 1911-1933
Box 41, Folder 12  Graham, Hinkley & Co. (W. H. Lake), 1921-1927
Box 41, Folder 13  Graham, Horace Sague and Lois H. Graham, 1937
Box 41, Folder 14  Graham, Robert C. , 1957
Box 41, Folder 15  Granberry, Imogene and W. H. Granberry , 1895-1914
Box 41, Folder 16  Grand Central Art Galleries , 1923
Box 41, Folder 17  Grand Central Art Galleries , 1924
<table>
<thead>
<tr>
<th>Box 41, Folder 18</th>
<th>Grand Central Art Galleries, 1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 41, Folder 19</td>
<td>Grand Central Art Galleries, 1926</td>
</tr>
<tr>
<td>Box 41, Folder 20</td>
<td>Grand Central Art Galleries, 1932</td>
</tr>
<tr>
<td>Box 41, Folder 21</td>
<td>Grand Central Art Galleries, 1933</td>
</tr>
<tr>
<td>Box 41, Folder 22</td>
<td>Grand Central Art Galleries, 1937-1939</td>
</tr>
<tr>
<td>Box 41, Folder 23</td>
<td>Grand Central Art Galleries, 1941-1944</td>
</tr>
<tr>
<td>Box 41, Folder 24</td>
<td>Grand Central Art Galleries, 1945-1953</td>
</tr>
<tr>
<td>Box 41, Folder 25</td>
<td>Grand Rapids Art Association, 1912-1932, 1947</td>
</tr>
<tr>
<td>Box 41, Folder 26</td>
<td>Grandin, E. B., circa 1912-1916</td>
</tr>
<tr>
<td>Box 41, Folder 27</td>
<td>Grandin, Florence, 1924-1925</td>
</tr>
<tr>
<td>Box 41, Folder 28</td>
<td>Grant, David, 1933</td>
</tr>
<tr>
<td>Box 41, Folder 29</td>
<td>Grant, Gordon, 1932, 1937</td>
</tr>
<tr>
<td>Box 41, Folder 30</td>
<td>Grant, Lawrence, 1912-1913</td>
</tr>
<tr>
<td>Box 41, Folder 31</td>
<td>Grant, Rosemary (Mrs. Alan), 1943-1944</td>
</tr>
<tr>
<td>Box 41, Folder 32</td>
<td>Grant, Walter M., 1932-1949</td>
</tr>
<tr>
<td>Box 41, Folder 33</td>
<td>Granville-Smith, Walter, 1917-1933</td>
</tr>
<tr>
<td>Box 41, Folder 34</td>
<td>Gravatt, Sara (Mrs. W. Loyall, Jr.), 1937</td>
</tr>
<tr>
<td>Box 41, Folder 35</td>
<td>Graves, Abbott, 1932-1933</td>
</tr>
<tr>
<td>Box 41, Folder 36</td>
<td>Graves, Algernon, 1916</td>
</tr>
<tr>
<td>Box 41, Folder 37</td>
<td>Graves, Algernon, 1917-1919</td>
</tr>
<tr>
<td>Box 41, Folder 38</td>
<td>Gravesande, Charles Storm van, circa 1894-circa 1899</td>
</tr>
<tr>
<td>Box 41, Folder 39</td>
<td>Gray, David, 1918-1922</td>
</tr>
<tr>
<td>Box 41, Folder 40</td>
<td>Gray, David , 1923-1924</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Box 41, Folder 41</td>
<td>Gray, David , 1925-1932</td>
</tr>
<tr>
<td>Box 41, Folder 42</td>
<td>Gray, Mary , 1933</td>
</tr>
<tr>
<td>Box 41, Folder 43</td>
<td>Gray, Samuel B., 1922-1923</td>
</tr>
<tr>
<td>Box 41, Folder 44</td>
<td>Greater Hotel Gibson, 1932-1933</td>
</tr>
<tr>
<td>Box 41, Folder 45</td>
<td>Greeley, Eva R., 1916-1917</td>
</tr>
<tr>
<td>Box 41, Folder 46</td>
<td>Green, Bernard I. , 1933</td>
</tr>
<tr>
<td>Box 41, Folder 47</td>
<td>Green, Charles A., 1909-1922</td>
</tr>
<tr>
<td>Box 41, Folder 48</td>
<td>Green, Estelle Bakewell , 1921-1922</td>
</tr>
<tr>
<td>Box 41, Folder 49</td>
<td>Green, F. , ca. 1902</td>
</tr>
<tr>
<td>Box 41, Folder 50</td>
<td>Green, Samuel M., 1950-1951</td>
</tr>
<tr>
<td>Box 41, Folder 51</td>
<td>Greenbaum, Wolff &amp; Ernst , 1916</td>
</tr>
<tr>
<td>Box 41, Folder 52</td>
<td>Greene, Albert Van Nesse, 1925</td>
</tr>
<tr>
<td>Box 41, Folder 53</td>
<td>Greene, Mary Amory, 1906, 1923-1932</td>
</tr>
<tr>
<td>Box 41, Folder 54</td>
<td>Greene, Edward R., 1912-1913</td>
</tr>
<tr>
<td>Box 41, Folder 55</td>
<td>Greenshields, Edward , 1936</td>
</tr>
<tr>
<td>Box 41, Folder 56</td>
<td>Greenwich Country Day School, 1932</td>
</tr>
<tr>
<td>Box 41, Folder 57</td>
<td>Greer, W. Robert, 1917</td>
</tr>
<tr>
<td>Box 41, Folder 58</td>
<td>Gregg, James, 1925-1926</td>
</tr>
<tr>
<td>Box 41, Folder 59</td>
<td>Gregory, Anne , 1892-1893</td>
</tr>
<tr>
<td>Box 41, Folder 60</td>
<td>Gregory, Dorothy Lake, 1932-1933</td>
</tr>
</tbody>
</table>
Box 41, Folder 61  Gregory, Elizabeth J., 1902
Box 41, Folder 62  Gregory, Grace V., circa 1895-circa 1896
Box 41, Folder 63  Gregory, John, 1911
Box 41, Folder 64  Greyer, W. A., 1895-1896
Box 41, Folder 65  Grieumard, Louis C., 1917, 1923-1924
Box 41, Folder 66  Griffin, A. C., 1933
Box 41, Folder 67  Griffith, Mary C. (enclosing 2 letters from Raffaelli), circa 1905, 1932
Box 41, Folder 68  Griffith, Raymond, 1939
Box 41, Folder 69  Griggs, Mary C., 1898-1908
Box 41, Folder 70  Grimm, Dorothy S. (Mrs. William), circa 1955-1960
Box 41, Folder 71  Griscom, Acton, 1925-1926
Box 41, Folder 72  Griscom, William Morris, Jr., 1918, 1925
Box 41, Folder 73  Griswold, A. W., 1915-1919
Box 41, Folder 74  Griswold, Mrs. C., 1913
Box 41, Folder 75  Griswold, Casimir Clayton, 1892
Box 41, Folder 76  Griswold, Florence, 1919
Box 41, Folder 77  Grolier Craft Press, Inc., 1923-1926
Box 41, Folder 78  Groll, Albert L, 1902-1933, 1946
Box 41, Folder 79  Groom, Emily, circa 1914-circa 1926
Box 41, Folder 80  Groome, Esther M., circa 1912-circa 1925
Box 41, Folder 81  Gross, Herman and Hildegard Rath (Mrs. Herman Gross), 1948-1953
Box 41, Folder 82  Gross, Juliet White, 1911-1922
Box 41, Folder 83  Groves, Mrs. John G., 1916
Box 41, Folder 84  Grunewald, F. L., Jr., 1913-1917, 1933
Box 41, Folder 85  Gruppe, Charles, 1956
Box 41, Folder 86  Gruppe, Charles Paul and Emile A. Gruppe, circa 1894-circa 1937
Box 41, Folder 87  Guarino, Salvatore Anthony, 1908-1916
Box 41, Folder 88  Guerard, Fanny R., 1921-1922
Box 41, Folder 89  Guérin, Jules, 1892-1897, 1915-1916
Box 41, Folder 90  Guernsey, Emmeline, 1949
Box 41, Folder 91  Guerry, Prosper, 1915-1924, 1933
Box 41, Folder 92  Guffey, Frank H., 1923-1924
Box 41, Folder 93  Guggenheim, Mrs. Benjamin, circa 1913-circa 1926
Box 41, Folder 94  Guggenheim, Murray, 1917
Box 41, Folder 95  Gugler, Frida, 1909-1915
Box 41, Folder 96  Guild of Boston Artists (George Sloane), 1916-1942
Box 41, Folder 97  Gumplo-Ainslie Galleries, Inc., 1932
Box 41, Folder 98  Gunsaulus, F. W., 1903-1910
Box 41, Folder 99  Gunther, C. F., 1914-1917
Box 41, Folder 100  Gutman, Mrs. Monroe C., 1923
Box 41, Folder 101  Gutmann, Bernhard, 1913, 1926
Box 41, Folder 102  Gwathmey, Betsy C. (Mrs. Archibald B.), 1932
Box 41, Folder 103  G, Illegible, 1903-1953
Box 41, Folder 104  G, Miscellaneous: G.-Gan , 1903-1953
Box 42, Folder 1   G, Miscellaneous: Garb-Garr , 1896-1954
Box 42, Folder 2   G, Miscellaneous: Gart-Gaz , 1909-1956
Box 42, Folder 3   G, Miscellaneous: Ge , 1895-1953
Box 42, Folder 4   G, Miscellaneous: Gh-Gild , 1898-1947
Box 42, Folder 5   G, Miscellaneous: Gile-Give , 1896-1955
Box 42, Folder 6   G, Miscellaneous: Gl , 1899-1953
Box 42, Folder 7   G, Miscellaneous: God-Gon , 1896-1960
Box 42, Folder 8   G, Miscellaneous: Good-Goodyear , 1899-1956
Box 42, Folder 9   G, Miscellaneous: Gor-Gow , 1898-1956
Box 42, Folder 10  G, Miscellaneous: Gra , 1896-1957
Box 42, Folder 11  G, Miscellaneous: Grea-Green , 1910-1953
Box 42, Folder 12  G, Miscellaneous: Greenb-Grey , 1896-1948
Box 42, Folder 13  G, Miscellaneous: Gri, 1894-1953
Box 42, Folder 14  G, Miscellaneous: Gro , 1900-1955
Box 42, Folder 15  G, Miscellaneous: Gru-Gugg , 1895-1954
Box 42, Folder 16  G, Miscellaneous: Gui-Gw , 1898-1945
Box 42, Folder 17  H. Lieber Company; H. J. Heinz Company, 1905-1940
Box 42, Folder 18  H. M. Green & Co., 1956-1957
Box 42, Folder 19  H. Mallon & Cie, 1913
Box 42, Folder 20  H. T. Carey & Co. , 1928-1929
Box 42, Folder 21  H. T. Carey & Co. , 1932-1933
Box 42, Folder 22  H. W. Johns-Manville Co., 1914-1916
Box 42, Folder 23  Hackett, Helen, 1932, 1946-1948
Box 42, Folder 24  Hackley Art Gallery, 1913-1915
Box 42, Folder 26  Hadden, Mary B. (Mrs. D. P.), 1914-1932

Image(s)

Box 42, Folder 27  Hafner, Mark, 1924-1932
Box 42, Folder 28  Hague, Maurice Stewart, 1909, 1911
Box 42, Folder 29  Haer, Mary C. (Mrs. James H.), 1945
Box 42, Folder 30  Haight, G. B. and Mrs. Haight, 1895-1899, 1914-1924
Box 42, Folder 31  Hailman, George L., 1937
Box 42, Folder 32  Hailman, Johanna K. Woodwill, 1911-cairca 1915
Box 42, Folder 33  Halaby Galleries, 1923-1927
Box 42, Folder 34  Hale, Lillian W. (Mrs. Philip L.), 1925-1926
Box 42, Folder 35  Hale, Mary (Mrs. William), 1921, 1927
Box 42, Folder 36  Hale, Richard W., 1925
Box 42, Folder 37  Haley & Steele, 1923-1925
Box 42, Folder 38  Hall, Carl, 1949-1953
Box 42, Folder 39  Hall, Frank M., 1919-1926
Box 42, Folder 40  Hall, Frederic G., circa 1915-1922
Box 42, Folder 41  Hall, Harriet B. (Mrs. Louis P.), 1925-1926
Box 42, Folder 42  Hall, M. A. (also Mrs. Charles T. Kountze and Mrs. Halleck Rose), 1914-1916
Box 42, Folder 43  Hall, Standish, 1937
Box 42, Folder 44  Hall, Thomas, 1927
Box 42, Folder 45  Hallowell, Emily, 1920-1921
Box 42, Folder 46  Hallowell, Robert, 1924-1926
includes sketch for an exhibition announcement
Box 42, Folder 47  Hallowell, Thomas Jewett (Holbein Company), 1893-circa 1894
Box 42, Folder 48  Halow, E. J., 1917-1925
Box 42, Folder 49  Halpert, Samuel, circa 1911, 1916
Box 42, Folder 50  Halsey, R.T.H., 1914-1915, 1932
Box 42, Folder 51  Halstead, Mrs. J. W., 1932
Box 42, Folder 52  Ham, A. E., 1897-1904
Box 42, Folder 53  Hamann, C. F., 1914
Box 42, Folder 54  Hamil, Ernest A. and Mrs. Hamil, 1919-1932
Box 42, Folder 55  Hamilton, Carolyn E. (Rockford Art Association), 1913, 1924-1926
Box 42, Folder 56  Hamilton, George Heard, 1955
Box 42, Folder 57  Hamilton, John S., 1932
Box 42, Folder 58  Hamilton, Leila, 1915-1918
Box 42, Folder 59  Hamilton, Robert, circa 1906-1911
Box 42, Folder 60  Hamilton, Schuyler van Cortlandt, 1940
Box 42, Folder 61  Hamilton, Wilbur Dean, 1921
Box 42, Folder 62  Hammerslough, Alec J., 1937-1959
Box 42, Folder 63  Hammon, Emily (Mrs. John Henry), 1913, 1926-1932
Box 42, Folder 64  Hampton, Mrs. Harry E., 1932
Box 42, Folder 65  Hanbridge, William, 1921-1924
Box 42, Folder 66  Handley, Robert, circa 1916-circa 1918
Box 42, Folder 67  Handley, Robert, 1919-1932, 1943-1953
Box 42, Folder 68  Hane, H. M., 1922-1925
Box 42, Folder 69  Haner, Daniel, 1920
Box 42, Folder 70  Hanger, J. H. and Martha McDowell (Mrs. Franklin), 1915-1918
Box 42, Folder 71  Hanley, Harriet Clark, 1913, 1921
Box 42, Folder 72  Hanley, T. E., 1940-1947
Box 42, Folder 73  Hanna, Forman G., 1925-1932
Box 42, Folder 74  Hanna, Mrs. John, 1914
Box 42, Folder 75  Hanna, R. W., 1932
Box 42, Folder 76  Hansen, H. F., 1914-1922
   includes illustrated letter 8/28/21, and small landscape painting probably by
   Hansen, circa June 1924
Box 42, Folder 77  Hansen, H. F., 1923-1927
Box 43, Folder 1  Hanson, Mrs. B. H., 1921
Box 43, Folder 2  Hapgood, Mrs. K. N., 1923
Box 43, Folder 3  Harah, G. S., 1913-1914
Box 43, Folder 4  Harcourt, Alfred, 1921
Box 43, Folder 5  Harding, Merle (Mrs. R. K.), 1927-1937
Box 43, Folder 6  Hardon, Cora Buer (Mrs. H. W.), 1910-1927
Box 43, Folder 7  Hardy, Sallie Ewing Marshall, 1918-1919
Box 43, Folder 8  Hare, Elizabeth Sage and Meredith Hare, 1912-1949
Box 43, Folder 9  Harkness, Charles W. and Estate, 1896, circa 1910-1920
Box 43, Folder 10  Harlow, McDonald & Company (Harlow, Keppel & Co., Inc.), 1924-1949
Box 43, Folder 11  Harmon, Annie, 1899
Box 43, Folder 12  Harmon, E. N., 1913-1919
Box 43, Folder 13  Harper, William St. John, 1893-1900
Box 43, Folder 14  *Harper's Magazine*, circa 1895-1927
Box 43, Folder 15  Harriman, Mrs. E. H., 1914-1927
Box 43, Folder 16  Harriman National Bank, 1913-1919
Box 43, Folder 18  Harriman National Bank, 1920-1924
Box 43, Folder 18  Harriman, Mrs. W. Averell, 1923-1924
Box 43, Folder 19  Harrington, George B., 1921-1924
Box 43, Folder 20  Harris, Charles X., undated
Box 43, Folder 21  Harris, Daniel and Reuben Harris, 1916, 1922-1937
Box 43, Folder 22  Harris, Emmie Leslie, 1912
Box 43, Folder 23  Harris, Victor, 1917-1927, 1937
Box 43, Folder 24  Harrison, Benjamin V., 1911-1937
Box 43, Folder 25  Harrison, Birge, circa 1907-circa 1925
Box 43, Folder 26  Harrison, Birge, 1919-1925
Box 43, Folder 27  Harrison, Carter H. and Kate W. Harrison, 1916, 1924, 1932
Box 43, Folder 28  Harrison, Lora M., 1902, 1916
Box 43, Folder 29  Harrison, Mrs. Matthew Bland, 1913-1915
Box 43, Folder 30  Harrison, William Preston, 1919-1927
Box 43, Folder 31  Hart, Anita Arabe, 1923-1926
Box 43, Folder 32  Hart, Charles D., 1915
Box 43, Folder 33  Hart, Charles Henry and Mrs. Hart, 1908-1914
Box 43, Folder 34  Hart, Charles Henry and Mrs. Hart, 1923-1926, 1915-1918
Box 43, Folder 35  Hart, George P., 1914
Box 43, Folder 36  Hart, James M., 1932
Box 43, Folder 37  Hart, Mrs. Robert G., 1907
Box 43, Folder 38  Hart, William, 1919
Box 43, Folder 39  Hartford Art Society, 1898
Box 43, Folder 40  Hartford Courant, 1916-1927
Box 43, Folder 41  Hartford, Huntington, 1937-1942
Box 43, Folder 42  Hartley, Helen and J. Scott Hartley, 1896-1927
Box 43, Folder 43  Hartley, Marsden, 1940-1945
includes exhibition catalog for Hartley exhibition 11/26/45-12/15/45
Box 43, Folder 44  Hartley, Rachel, 1922-1926
Box 43, Folder 45  Hartzell, Helen G., 1926-1927
Box 43, Folder 46  Harvey, Eli, 1908-1914, 1922
Box 43, Folder 47  Harvey, George W., 1902
Box 43, Folder 48  Harvey, Mrs. Samuel, 1926-1927
Box 43, Folder 49  Haseltine, Charles F. and Estate (Haseltine Art Galleries), 1903-1916
<p>| Box 43, Folder 50 | Haskell, Emma L. (Mrs. Ernest), and Ernest Haskell, Jr., 1926-1949 |
| Box 43, Folder 51 | Haskell, Ida C. and Estate , 1897-1910, 1932 |
| Box 43, Folder 52 | Hasler, William N. , 1916-1927 |
| Box 43, Folder 53 | Hassam, Childe , circa 1894-circa 1918 |
| Box 43, Folder 54 | Hassam, Childe , 1919-1921 |
| Box 43, Folder 55 | Hassam, Childe , 1922-1927 |
| Box 43, Folder 56 | Hassam, Childe, 1932-1934 |
| Box 43, Folder 57 | Hassam, Maude D. (Mrs. Childe), 1936-1937 |
| Box 43, Folder 58 | Hast, Lisette , 1915-1925 |
| Box 43, Folder 59 | Hastings, Thomas , 1916 |
| Box 43, Folder 60 | Hatch, Grace H. , ca. 1953 |
| Box 43, Folder 61 | Hatch, John Davis, Jr. , 1937-1950 |
| Box 43, Folder 62 | Hatch, Lorenzo James , ca. 1954 |
| Box 43, Folder 63 | Hatfield, Dalzell , 1932-1937 |
| Box 43, Folder 64 | Hatfield, Dalzell , 1939-1940 |
| Box 43, Folder 65 | Hatfield, Dalzell , 1941-1955 |
| Box 43, Folder 66 | Hatfield, William C., 1924-1925 |
| Box 43, Folder 67 | Hauger, Martha McDowell (Mrs. F. M.), 1914-1916 |
| Box 43, Folder 68 | Havemeyer, Horace , 1932-1949 |
| Box 43, Folder 69 | Haverford College , 1948-1949 |
| Box 43, Folder 70 | Haverty, J. J. , 1916-1926 |</p>
<table>
<thead>
<tr>
<th>Box 43, Folder 71</th>
<th>Haverty, J. J. , 1927-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 43, Folder 72</td>
<td>Haviland &amp; Sons, 1910-1920</td>
</tr>
<tr>
<td>Box 43, Folder 73</td>
<td>Havron, H. T., 1944-1946</td>
</tr>
<tr>
<td>Box 43, Folder 74</td>
<td>Hawes, Silas G., 1911-1919</td>
</tr>
<tr>
<td>Box 43, Folder 75</td>
<td>Hawley Advertising Company, 1926-1927</td>
</tr>
<tr>
<td>Box 43, Folder 76</td>
<td>Hawley, George C., 1923</td>
</tr>
<tr>
<td>Box 43, Folder 77</td>
<td>Haworth, Edith, 1914</td>
</tr>
<tr>
<td>Box 43, Folder 78</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne, circa 1909-circa 1942 includes exhibition catalog for Hawthorne exhibition, 1/13</td>
</tr>
<tr>
<td>Box 43, Folder 79</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne, 1909-1910</td>
</tr>
<tr>
<td>Box 43, Folder 80</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne, 1911-1912</td>
</tr>
<tr>
<td>Box 43, Folder 81</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne, 1913-1914</td>
</tr>
<tr>
<td>Box 44, Folder 1</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne , 1915</td>
</tr>
<tr>
<td>Box 44, Folder 2</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne, 1916-1917</td>
</tr>
<tr>
<td>Box 44, Folder 3</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne , 1918-1919</td>
</tr>
<tr>
<td>Box 44, Folder 4</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne , 1920-1924</td>
</tr>
<tr>
<td>Box 44, Folder 5</td>
<td>Hawthorne, Charles Webster and Marion C. Hawthorne , 1925-1942</td>
</tr>
<tr>
<td>Box 44, Folder 6</td>
<td>Hay, Genevieve Lee , ca. 1911</td>
</tr>
<tr>
<td>Box 44, Folder 7</td>
<td>Hay, James R. , 1903-1919</td>
</tr>
<tr>
<td>Box 44, Folder 8</td>
<td>Hay, T. Majorbanks , 1896-1899</td>
</tr>
<tr>
<td>Box 44, Folder 9</td>
<td>Haydock, May S. , 1906</td>
</tr>
<tr>
<td>Box 44, Folder 10</td>
<td>Hayes, Edmund , 1921</td>
</tr>
<tr>
<td>Box 44, Folder 11</td>
<td>Hayes, H. E., 1898-1913</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Box 44, Folder 12</td>
<td>Hayes, Lillian Lawrence, 1919</td>
</tr>
<tr>
<td>Box 44, Folder 13</td>
<td>Hayes Storage, Inc., 1941-1950</td>
</tr>
<tr>
<td>Box 44, Folder 14</td>
<td>Haynes, Caroline, 1924-1927</td>
</tr>
<tr>
<td>Box 44, Folder 15</td>
<td>Hays, Lydia S., 1899-1921</td>
</tr>
<tr>
<td>Box 44, Folder 16</td>
<td>Hayward, J. B., 1915-1937</td>
</tr>
<tr>
<td>Box 44, Folder 17</td>
<td>Hazeltine, Charles, 1893</td>
</tr>
<tr>
<td>Box 44, Folder 18</td>
<td>Hazeltine, Charles, 1894</td>
</tr>
<tr>
<td>Box 44, Folder 19</td>
<td>Hazeltine, Charles, 1895-1897</td>
</tr>
<tr>
<td>Box 44, Folder 20</td>
<td>Hazeltine, Charles, 1898-1900</td>
</tr>
<tr>
<td>Box 44, Folder 21</td>
<td>Hazeltine, Charles, 1901-1908</td>
</tr>
<tr>
<td>Box 44, Folder 22</td>
<td>Healy, A. Augustus, 1914, 1921</td>
</tr>
<tr>
<td>Box 44, Folder 23</td>
<td>Healy, Arthur K. D., 1947-1948</td>
</tr>
<tr>
<td>Box 44, Folder 24</td>
<td>Healy, Arthur K. D., 1949-1950</td>
</tr>
<tr>
<td>Box 44, Folder 26</td>
<td>Heaton, Mrs., 1919-1920</td>
</tr>
<tr>
<td>Box 44, Folder 27</td>
<td>Heerman, Norbert, circa 1917-circa 1937</td>
</tr>
<tr>
<td>Box 44, Folder 28</td>
<td>Heider, H. F., 1925-1948</td>
</tr>
<tr>
<td>Box 44, Folder 29</td>
<td>Heineken, Louisa B. (Mrs. Herman), 1937</td>
</tr>
<tr>
<td>Box 44, Folder 30</td>
<td>Heinemann, D., 1913, 1926</td>
</tr>
<tr>
<td>Box 44, Folder 31</td>
<td>Heinigke, Otto, 1903, 1918-1924</td>
</tr>
<tr>
<td>Box 44, Folder 32</td>
<td>Heinz, Charles L., 1921-1926</td>
</tr>
</tbody>
</table>
Box 44, Folder 33  Heitland, W. E. , 1925
Box 44, Folder 34  Hekking, William M. , 1932, 1937
Box 44, Folder 35  Helder, Vanessa , 1940, 1947
Box 44, Folder 36  Helder, Vanessa , 1948-1949
Box 44, Folder 37  Helder, Vanessa , 1950-1953
Box 44, Folder 38  Heller, Eugenie M., circa 1897-circa 1932
Box 44, Folder 39  Hellman, George S. , 1910-1932, 1955
Box 44, Folder 40  Helms, George A., 1910-1917, 1923
Box 44, Folder 41  Hemenway, M. , 1917-1919
Box 44, Folder 42  Hemsley, Eileen A. , 1915
Box 44, Folder 43  Henderson, Ellen H. , 1912-1918
Box 44, Folder 44  Henderson, Emma M., 1937
Box 44, Folder 45  Henderson, Hunt , 1908-1924
Box 44, Folder 46  Henderson, William P., and Mrs. Henderson , 1913-1919
Box 44, Folder 47  Hendrie, Marion , 1927
Box 44, Folder 48  Hendriz, H. H., 1913-1914
Box 44, Folder 49  Henkel, Celeste, 1919
Box 44, Folder 50  Henkels, Stan V. , 1913-1920
Box 44, Folder 51  Henretta, J. K., 1925
Box 44, Folder 52  Henri, Robert , 1897-1917
includes letter with sketches of *Little Irish Girl* and *Achill Girl*, 12/20/17
Box 44, Folder 53  Henri, Robert , 1918-1923
| Box 44, Folder 54 | Henri, Robert, 1924-1925 |
| Box 44, Folder 55 | Henri, Robert, 1926-1927 |
| Box 44, Folder 56 | Henry, Archibald M. and Estate, 1918-1932 |
| Box 44, Folder 57 | Henry, Horace C., 1912-1925 |
| Box 44, Folder 58 | Henry L. Doherty & Company, 1917 |
| Box 44, Folder 59 | Henry, Mary S., 1914, 1916 |
| Box 44, Folder 60 | Henry Reinhardt & Son, Inc., 1908-1930 |
| Box 44, Folder 61 | Henry, Robert L., 1931-1932 |
| Box 44, Folder 62 | Henry Romeike Inc., 1894-1922 |
| Box 44, Folder 63 | Henry, W. Laird, 1919 |
| Box 44, Folder 64 | Hepburn, Mrs. Arthur, 1925-1926 |
| Box 44, Folder 65 | Herbert & Huesgen, Co., 1911-1924 |
| Box 44, Folder 66 | Herbert, Carl M., Mrs. John Warne Herbert and Olivia Herbert, 1937-1940 |
| Box 44, Folder 67 | Herbert Hoover High School, 1932 |
| Box 44, Folder 68 | Herrman, Max, 1921-1922 |
| Box 44, Folder 69 | Hermann, Frank S., circa 1905 |
| Box 44, Folder 70 | Herron, Mrs. D. Campbell, 1924-1926 |
| Box 44, Folder 71 | Herter, Adele, 1926 |
| Box 44, Folder 72 | Herter, Albert, 1892, 1927 |
| Box 44, Folder 73 | Herter, Christine, 1925-1926 |
| Box 44, Folder 74 | Hertzler, Mrs. Arthur E., 1921-1932 |
Box 44, Folder 75  Herzog Galleries, 1926-1927
Box 44, Folder 76  Hetherington, A. G., 1910-1914
Box 44, Folder 77  Heustis, Louise L., 1923-1924
Box 44, Folder 78  Hewlett, George, 1937-1943
Box 44, Folder 79  Hewlett, James M., 1919
Box 44, Folder 80  Heydenryk, H., Jr., 1947-1950
Box 44, Folder 81  Heysinger, I. W., 1906
Box 44, Folder 82  Heyward, B. C., 1909-1923
Box 44, Folder 83  Heyward, Mrs. J. B., 1924-1927
Box 44, Folder 84  Heyward, Julia Mitchell (Mrs. J. F.), 1925
Box 44, Folder 85  Heyward, Nathaniel, 1913-1918
Box 44, Folder 86  Hibbard, A. T., circa 1926-1945
Box 44, Folder 87  Hidley, Clarence A., 1932-1944
Box 45, Folder 1  Higbie, James S. and Estate, 1912-1925
Box 45, Folder 2  Higgins, Eugene, 1910-1932
includes etching sent as a Christmas card in 1922
Box 45, Folder 3  Higgins, Victor, 1922-1927
Box 45, Folder 4  High Museum of Art, 1937-1939
Box 45, Folder 5  High Museum of Art, 1940-1951
Box 45, Folder 6  Highland Park Society of Arts, 1925
Box 45, Folder 7  Highton & Gallard Incorporated, 1924-1926
Box 45, Folder 8  Hildebrandt, Cornelia Ellis and H. L. Hildebrandt, 1916, 1925
<table>
<thead>
<tr>
<th>Box 45, Folder 9</th>
<th>Hill, Arthur T., 1911-1923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 45, Folder 10</td>
<td>Hill, George , 1927</td>
</tr>
<tr>
<td>Box 45, Folder 11</td>
<td>Hill, Mrs. J. Clarkson, 1925-1926</td>
</tr>
<tr>
<td>Box 45, Folder 12</td>
<td>Hill, Milletta S. and Thomas Hill Estate , 1907, 1911</td>
</tr>
<tr>
<td>Box 45, Folder 13</td>
<td>Hills, Anna S., 1918</td>
</tr>
<tr>
<td>Box 45, Folder 14</td>
<td>Hillyer, Mrs. A. H., 1916</td>
</tr>
<tr>
<td>Box 45, Folder 15</td>
<td>Hillyer Art Gallery (Smith College), 1914, 1921-1922</td>
</tr>
<tr>
<td>Box 45, Folder 16</td>
<td>Hindman, Wilma P. (Mrs. Frank T.), 1947-1948 includes illustrated letter 4/17/47</td>
</tr>
<tr>
<td>Box 45, Folder 17</td>
<td>Hines, Mrs. Edward, 1927</td>
</tr>
<tr>
<td>Box 45, Folder 18</td>
<td>Hinman, John H. , 1948-1953</td>
</tr>
<tr>
<td>Box 45, Folder 19</td>
<td>Hinman, Thomas P., 1927, 1932</td>
</tr>
<tr>
<td>Box 45, Folder 20</td>
<td>Hinrichs, Fred W. , 1914-1920</td>
</tr>
<tr>
<td>Box 45, Folder 21</td>
<td>Hinsdale, Fred W., 1917, 1920</td>
</tr>
<tr>
<td>Box 45, Folder 22</td>
<td>Hirschberg, Carl , 1893, 1901, 1916</td>
</tr>
<tr>
<td>Box 45, Folder 23</td>
<td>Hirschl &amp; Adler Galleries Inc. , 1942-1963</td>
</tr>
<tr>
<td>Box 45, Folder 24</td>
<td>Hiskett, Will, circa 1926</td>
</tr>
<tr>
<td>Box 45, Folder 25</td>
<td>Hispanic Society of America, 1911, 1921-1925</td>
</tr>
<tr>
<td>Box 45, Folder 26</td>
<td>Historical Department of Iowa , 1921-1923</td>
</tr>
<tr>
<td>Box 45, Folder 27</td>
<td>Hitchcock, Helen S. and Ripley Hitchcock , circa 1912-circa 1955</td>
</tr>
<tr>
<td>Box 45, Folder 28</td>
<td>Hitt, Moultrie, 1914-1924</td>
</tr>
<tr>
<td>Box 45, Folder 29</td>
<td>Hoagland, Jane , 1911-1912</td>
</tr>
</tbody>
</table>
Box 45, Folder 30  Hobbs, Charles B., 1917-1918, 1925

Box 45, Folder 31  Hoeber, Arthur and Mrs. Hoeber, 1894-1921

Box 45, Folder 32  Hoen, Alfred G., 1937

Box 45, Folder 33  Hofer, Philip, 1944-1952

Box 45, Folder 34  Hoffman, Harry L., 1909, 1927

Box 45, Folder 35  Hoffman, Irwin D., 1950-1956

Box 45, Folder 36  Hoffman, Malvina, circa 1911-circa 1915
Includes illustrated letter

Box 45, Folder 37  Hoffman, Seth, 1932

Box 45, Folder 38  Hoffman, William Seton, 1922-1927

Box 45, Folder 39  Hoffmaster, Maud Miller, 1924-1925

Box 45, Folder 40  Hoffmaster, Maud Miller, 1926-1927
2/20/26 letter includes photographs of Hoffmaster

Box 45, Folder 41  Hogg, Walter, 1921-1932

Box 45, Folder 42  Hoggson Brothers, circa 1905-circa 1919

Box 45, Folder 43  Holbrook, Alfred H., 1943-1955

Box 45, Folder 44  Holcombe, Alice E. and Willis B. Holcome, 1919-1937

Box 45, Folder 45  Holden, Agnes (Mrs. Frank), circa 1935-circa 1953

Box 45, Folder 46  Holland Fine Art Gallery, 1921-1932

Box 45, Folder 47  Holland, R. A., 1922-1923

Box 45, Folder 48  Hollander, Barnett L., 1918-1920

Box 45, Folder 49  Holliday, Robert C., 1917

Box 45, Folder 50  Hollister, Ruth A. (Mrs. Evan), 1922-1923
<table>
<thead>
<tr>
<th>Box 45, Folder 51</th>
<th>Holmes, C. R., 1904-1907</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 45, Folder 52</td>
<td>Holmes, George S. and Mrs. Holmes, 1916-1917, 1926</td>
</tr>
<tr>
<td>Box 45, Folder 53</td>
<td>Holmes, Ralph, 1919</td>
</tr>
</tbody>
</table>
| Box 45, Folder 54 | Holt, Florence and Henry Holt, 1923-1942  
includes catalog of Holt's exhibition, 11/29/32-12/12/32 |
| Box 45, Folder 55 | Holt, P. W., 1915-1922 |
| Box 45, Folder 56 | Holter, Mrs. E. O., 1913-1924, 1937 |
| Box 45, Folder 57 | Homans, Benjamin, 1893-1898 |
| Box 45, Folder 58 | Homer, Arthur P. and Charles L. Homer, 1932-1939 |
| Box 45, Folder 59 | Homer, Arthur P., Charles L. Homer and Roberta C. Homer (Mrs. Arthur P.), 1940 |
| Box 45, Folder 60 | Homer, Charles L., 1932 |
| Box 45, Folder 61 | Homer, Charles L., 1937 |
| Box 45, Folder 62 | Homer, Charles L., 1939  
11/39 includes 2 photographs of Maine coast |
| Box 45, Folder 63 | Homer, Charles L., 1940-1941 |
| Box 45, Folder 64 | Homer, Charles L., 1942-1954 |
| Box 45, Folder 65 | Homer, Charles S., circa 1898-circa 1917 |
| Box 45, Folder 66 | Homer, Martha E. and Estate (Mrs. Charles S.), circa 1920-circa 1937 |
| Box 45, Folder 67 | Homer, Martha E. and Estate (Mrs. Charles S.), 1937 |
| Box 45, Folder 68 | Homer, Martha E. and Estate (Mrs. Charles S.), 1939 |
| Box 45, Folder 69 | Homer, Roberta C. (Mrs. Arthur P.), 1941-1944 |
| Box 45, Folder 70 | Homer, Winslow, circa 1861-circa 1940 |
| Box 45, Folder 71 | Hommel, Martha Hill, 1951-1952 |
| Box 45, Folder 72 | Honeyman, Nan Wood, 1945-1955 |
| Box 45, Folder 73 | Honolulu Academy of Arts, 1926-1932 |
| Box 45, Folder 74 | Hooker, Mrs. Elon, 1914-1923 |
| Box 45, Folder 75 | Hooper, Parker Morse, 1917 |
| Box 45, Folder 76 | Hooven Letters, 1921-1926 |
| Box 45, Folder 77 | Hope, James A., 1945 |
| Box 45, Folder 78 | Hopkins, Evelyn Briggs, 1911-1924 |
| Box 45, Folder 79 | Hopkins, Frank, 1926-1927 |
| Box 45, Folder 80 | Hopkins, George E., 1910 |
| Box 45, Folder 81 | Hopkins, Joseph Gardner, 1937 |
| Box 45, Folder 82 | Hopkinson, Charles, 1909-1913 |
| Box 45, Folder 83 | Hopper, Edward, 1915 |
| Box 45, Folder 84 | Hopper, Jessie Overton, 1924 |
| Box 45, Folder 85 | Hoppin, Edith P. and John Hoppin, 1919-1920 |
| Box 45, Folder 86 | Horton, Eva, 1910-1916 |
| Box 45, Folder 87 | Horton, F. W., 1925 |
| Box 45, Folder 88 | Horton, Roberta S. (Mrs. Lucien B.), 1932 |
| Box 45, Folder 89 | Horton, William S., 1926-1927 |
| Box 46, Folder 1 | Hosea, Robert, 1917-1927 |
| Box 46, Folder 2 | Hotchkiss, Caroline R. (Mrs. Stuart T.), 1942-1947 |
| Box 46, Folder 3 | Hotel Du Pont, 1951 |
Box 46, Folder 4  Hough, A. C., 1919-1932
Box 46, Folder 5  Houser, A. M., 1913-1925
Box 46, Folder 6  Hovenden, Thomas, 1893
Box 46, Folder 7  Howard, Arthur P., 1916, 1919
Box 46, Folder 8  Howard, Arthur P., 1920-1924
Box 46, Folder 9  Howard, Arthur P., 1925-1937
Box 46, Folder 10  Howard, B. K., 1905
Box 46, Folder 11  Howard, Bessie J., 1932, 1946, 1951
Box 46, Folder 12  Howard, Edith L., 1914
Box 46, Folder 13  Howard, Howell H. and Mrs. Howard, 1921-1927
Box 46, Folder 14  Howard, Joel T. and Kathryn T. Howard, 1915-1920
Box 46, Folder 15  Howard, Joel T. and Kathryn T. Howard, 1921-1923
Box 46, Folder 16  Howard, Joel T. and Kathryn T. Howard, 1924-1925
Box 46, Folder 17  Howard, Joel T. and Kathryn T. Howard, 1926-1937
Box 46, Folder 18  Howard, Marion, 1910-1917
Box 46, Folder 19  Howard Young Galleries, Inc., circa 1914-1942
Box 46, Folder 20  Howe, Annie Holland and John K. Howe, 1913-1914
Box 46, Folder 21  Howe, Harold, 1926-1927
Box 46, Folder 22  Howe, William Henry, circa 1894-1912
Box 46, Folder 23  Howe, William Henry, 1913-1920
Box 46, Folder 24  Howe, William Henry, 1921-1927
Box 46, Folder 25  Howe, Mrs. William Henry, Estate , 1937, 1940
Box 46, Folder 26  Howell, Charlotte B. (Mrs. Williamson S., Jr.), 1926
Box 46, Folder 27  Howell, Esther H. (Mrs. James Rowland), 1907
Box 46, Folder 28  Howell, Felicie Waldo , 1919-1922
Box 46, Folder 29  Howell, Felicie Waldo , 1923-1932
Box 46, Folder 30  Hubbard, Crescens, 1925
Box 46, Folder 31  Hubbard, O. S., 1932
Box 46, Folder 32  Hubbell, H. S., 1906
Box 46, Folder 33  Huberth & Huberth , 1923-1932
Box 46, Folder 34  Huberth & Huberth, 1937-1953
Box 46, Folder 35  Hudnut, Alexander Malieu (Halsey & Hudnut), 1910-1916
Box 46, Folder 36  Hudnut, Alexander Malieu (Halsey & Hudnut), 1917
Box 46, Folder 37  Hudnut, Alexander Malieu (Halsey & Hudnut), 1918-1919
Box 46, Folder 38  Hudnut, Alexander Malieu (Halsey & Hudnut), 1920
Box 46, Folder 39  Hudnut, Alexander Malieu (Halsey & Hudnut), 1921
Box 46, Folder 40  Hudnut, Alexander Malieu (Halsey & Hudnut), 1922-1924
Box 46, Folder 41  Hudson, Charles W , 1910
Box 46, Folder 42  Hudson Forwarding & Shipping Co., Inc., 1932, 1939
Box 46, Folder 43  Huesman, Mary (Mrs. Louis C.), 1926-1927
Box 46, Folder 44  Huffington, John , 1925-1927
Box 46, Folder 45  Hugenholtz, Arina, 1893-1899, 1907
Box 46, Folder 46  Hughes, Alfred R., 1914-1925
<table>
<thead>
<tr>
<th>Box 46, Folder 47</th>
<th>Hughes, Edward W., 1914, 1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 46, Folder 48</td>
<td>Hughes, Rose Cardwell, circa 1912-circa 1932</td>
</tr>
<tr>
<td>Box 46, Folder 49</td>
<td>Hughes, West, 1917</td>
</tr>
<tr>
<td>Box 46, Folder 50</td>
<td>Hulbert, Charles A. and Katherine Allmond Hulbert, circa 1895-circa 1900 includes 2 illustrated letters 12/29/96 and 5/2/97</td>
</tr>
<tr>
<td>Box 46, Folder 51</td>
<td>Humes, Buck, Smith &amp; Stowell, 1939-1942</td>
</tr>
<tr>
<td>Box 46, Folder 52</td>
<td>Humphrey, Carrie M. (see also Humphrey, Winifrid S.), 1911-1919</td>
</tr>
<tr>
<td>Box 46, Folder 53</td>
<td>Humphrey, Grace, 1918-1919</td>
</tr>
<tr>
<td>Box 46, Folder 54</td>
<td>Humphrey, Mrs. M. D., 1944-1946</td>
</tr>
<tr>
<td>Box 46, Folder 55</td>
<td>Humphrey, Winifrid S., 1915-1916</td>
</tr>
<tr>
<td>Box 46, Folder 56</td>
<td>Humphrey, Winifrid S., 1922</td>
</tr>
<tr>
<td>Box 46, Folder 57</td>
<td>Humphreys, Albert, circa 1898-circa 1925</td>
</tr>
<tr>
<td>Box 46, Folder 58</td>
<td>Humphreys, Alex C. and Eva G. Humphreys, 1899-1926</td>
</tr>
<tr>
<td>Box 46, Folder 59</td>
<td>Hunt, Carleton, 1914</td>
</tr>
<tr>
<td>Box 46, Folder 60</td>
<td>Hunt, Emily Callaway (Mrs. W. M.), 1927</td>
</tr>
<tr>
<td>Box 46, Folder 61</td>
<td>Hunt, Mary G. (Mrs. Gaillard), 1932</td>
</tr>
<tr>
<td>Box 46, Folder 62</td>
<td>Hunt, Thomas L., 1913-1914</td>
</tr>
<tr>
<td>Box 46, Folder 63</td>
<td>Hunter College, 1927</td>
</tr>
<tr>
<td>Box 46, Folder 64</td>
<td>Hunter, J. R., 1919-1923</td>
</tr>
<tr>
<td>Box 46, Folder 65</td>
<td>Hunter, William T., Jr., 1923-1932</td>
</tr>
<tr>
<td>Box 46, Folder 66</td>
<td>Huntington, Mary (Mrs. C. R.), 1915-1918</td>
</tr>
<tr>
<td>Box 46, Folder 67</td>
<td>Huntington, Robert W., 1926-1932</td>
</tr>
<tr>
<td>Box 46, Folder 68</td>
<td>Huntzinger, R. L. and Mrs. Huntzinger, 1916, 1923-1926</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Box 46, Folder 69</td>
<td>Hurd, Henriette and Peter Hurd, 1949-1952</td>
</tr>
<tr>
<td>Box 46, Folder 70</td>
<td>Hussman, Charles E., 1913, 1916</td>
</tr>
<tr>
<td>Box 46, Folder 71</td>
<td>Hutchens, Frank Townsend, 1899-1926</td>
</tr>
<tr>
<td>Box 46, Folder 72</td>
<td>Hutchings, Dewitt V., 1925-1926</td>
</tr>
<tr>
<td>Box 46, Folder 73</td>
<td>Hutchinson, Charles L., 1914-1922</td>
</tr>
<tr>
<td>Box 46, Folder 74</td>
<td>Hutchinson, Eberly, 1937-1953</td>
</tr>
<tr>
<td>Box 47, Folder 1</td>
<td>Hutson, Ethel, 1900-1914, 1922</td>
</tr>
<tr>
<td>Box 47, Folder 2</td>
<td>Hutty, Alfred, circa 1914-1932</td>
</tr>
<tr>
<td>Box 47, Folder 3</td>
<td>Hyatt, Anna V., 1914, 1921-1922</td>
</tr>
<tr>
<td>Box 47, Folder 4</td>
<td>Hyde, Helen, 1896-1901</td>
</tr>
<tr>
<td>Box 47, Folder 5</td>
<td>Hyde, Helen, 1902-1906</td>
</tr>
<tr>
<td>Box 47, Folder 6</td>
<td>Hyett, Will J., 1917-1918</td>
</tr>
<tr>
<td>Box 47, Folder 7</td>
<td>Hyland, E. J. B., 1945-1953</td>
</tr>
<tr>
<td>Box 47, Folder 8</td>
<td>H, Illegible, 1899-1950</td>
</tr>
<tr>
<td>Box 47, Folder 9</td>
<td>H, Miscellaneous: H.-Hah, 1894-1957</td>
</tr>
<tr>
<td>Box 47, Folder 10</td>
<td>H, Miscellaneous: Hai-Hall, G., 1903-1957</td>
</tr>
<tr>
<td>Box 47, Folder 11</td>
<td>H, Miscellaneous: Hall, H.-Hals, 1903-1951</td>
</tr>
<tr>
<td>Box 47, Folder 12</td>
<td>H, Miscellaneous: Ham, 1896-1954</td>
</tr>
<tr>
<td>Box 47, Folder 13</td>
<td>H, Miscellaneous: Han, 1903-1957</td>
</tr>
<tr>
<td>Box 47, Folder 14</td>
<td>H, Miscellaneous: Harb-Harp, 1894-1951</td>
</tr>
</tbody>
</table>
Box 47, Folder 15  H, Miscellaneous: Harr-Harrisburg , 1898-1951
Box 47, Folder 16  H, Miscellaneous: Harrison-Harw, 1894-1950
Box 47, Folder 17  H, Miscellaneous: Has-Hav , 1896-1954
Box 47, Folder 18  H, Miscellaneous: Haw-Haz , 1896-1955
Box 47, Folder 19  H, Miscellaneous: Hea-Heb , 1910-1951
Box 47, Folder 20  H, Miscellaneous: Hec-Hel , 1892-1951
Box 47, Folder 21  H, Miscellaneous: Hem-Hep , 1896-1956
Box 47, Folder 22  H, Miscellaneous: Her-Hey , 1898-1955
Box 47, Folder 23  H, Miscellaneous: Hib-Hil , 1896-1963
Box 47, Folder 24  H, Miscellaneous: Hillb-Hit , 1909-1949
Box 47, Folder 25  H, Miscellaneous: Ho-Hoff , 1903-1950
Box 47, Folder 26  H, Miscellaneous: Hofs-Holz , 1895-1953
Box 47, Folder 27  H, Miscellaneous: Hom-Hop , 1903-1963
Box 47, Folder 28  H, Miscellaneous: Hor-Hou , 1896-1951
Box 47, Folder 29  H, Miscellaneous: Hov-Hoy, 1901-1953
Box 47, Folder 30  H, Miscellaneous: Hua-Hug , circa 1903-circa 1956
Box 47, Folder 31  H, Miscellaneous: Hui-Huo , 1894-1957
Box 47, Folder 32  H, Miscellaneous: Hup-Hy , circa 1898-circa 1950
Box 47, Folder 33  Iaccaci, Paul T ., 1948
Box 47, Folder 34  Ide, Alice Steele , circa 1910-1916
Box 47, Folder 35  Ijams, Caroline, 1917
Box 47, Folder 36  Illinois Federation of Art Associations, 1932
Box 47, Folder 37  Illinois Trust and Savings Bank (Chaunkey Blair Estate), 1919
Box 47, Folder 38  Illinois Wesleyan University, 1947-1953
Box 47, Folder 39  Ingersoll, William, 1902, 1917
Box 47, Folder 40  Ingham, Florence B. (Mrs. Percy), 1941
Box 47, Folder 41  Ingham, Lucy Brown, 1916-1917
Box 47, Folder 42  Ingraham, Henry A., 1924-1926, 1932
Box 47, Folder 43  Inness, Elizabeth, George Inness and George Inness, Jr., circa 1897-circa 1909
Box 47, Folder 44  Inness, George, Correspondence Regarding Paintings by, circa 1911
Box 47, Folder 45  Institute of Contemporary Art, 1943-1948
Box 47, Folder 46  Instructor, 1931-1932
Box 47, Folder 47  [Inten, Ferdinand William?], 1906
Box 47, Folder 48  International Exposition of Art and History of Rome, 1910-1911
Box 47, Folder 49  International Fine Arts Expositions at Buenos Aires and at Santiago, 1910-1911
Box 47, Folder 50  International Studio, 1898-1911
Box 47, Folder 51  International Studio, 1912-1927
Box 48, Folder 1-3  Investments, 1915-1932
Box 48, Folder 4-5  Investments, Cyrus J. Lawrence & Sons, 1914-1932
Box 48, Folder 6  Ipsen, Edith B. and Ernest L. Ipsen, 1923-1927
Box 48, Folder 7  Ireland, LeRoy, 1916, 1921, 1941-1961
Box 48, Folder 8  Irish, George O., 1914, 1924
<table>
<thead>
<tr>
<th>Box 48, Folder 9</th>
<th>Irvine, Wilson, circa 1915-circa 1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 48, Folder 10</td>
<td>Irving Bank-Columbia Trust Company, 1920-1922</td>
</tr>
<tr>
<td>Box 48, Folder 11</td>
<td>Irving Bank-Columbia Trust Company, 1922-1923</td>
</tr>
<tr>
<td>Box 48, Folder 12</td>
<td>Irving Bank-Columbia Trust Company, 1924-1926</td>
</tr>
<tr>
<td>Box 48, Folder 13</td>
<td>Isaac Delgado Museum of Art, 1912-1951</td>
</tr>
<tr>
<td>Box 48, Folder 14</td>
<td>Isaacs and Isaacs, 1920-1927</td>
</tr>
<tr>
<td>Box 48, Folder 15</td>
<td>Isaacson, Charles D., 1924</td>
</tr>
<tr>
<td>Box 48, Folder 16</td>
<td>Isham, Samuel, 1905</td>
</tr>
<tr>
<td>Box 48, Folder 17</td>
<td>Isidor, Joseph S., 1909-1932</td>
</tr>
<tr>
<td>Box 48, Folder 18</td>
<td>Ives, Percy, 1908, 1915-1917</td>
</tr>
<tr>
<td>Box 48, Folder 19</td>
<td>I, Miscellaneous: Ic-lo, 1894-1953</td>
</tr>
<tr>
<td>Box 48, Folder 20</td>
<td>I, Miscellaneous: Ir-Iv, 1898-1959</td>
</tr>
<tr>
<td>Box 48, Folder 21</td>
<td>J. and R. Lamb Studios, 1917, 1932</td>
</tr>
<tr>
<td>Box 48, Folder 22</td>
<td>J. B. Lippincott Company, 1903-1908</td>
</tr>
<tr>
<td>Box 48, Folder 23</td>
<td>J. B. Speed Art Museum, 1927-1947</td>
</tr>
<tr>
<td>Box 48, Folder 24</td>
<td>J. C. Morgenthau &amp; Co., Inc., 1932</td>
</tr>
<tr>
<td>Box 48, Folder 25</td>
<td>J. Diamond &amp; Son, 1913-1923</td>
</tr>
<tr>
<td>Box 48, Folder 26</td>
<td>J. I. Williams Book Co., 1915, 1925</td>
</tr>
<tr>
<td>Box 48, Folder 27</td>
<td>J. J. Gillespie Company, 1895-1918</td>
</tr>
<tr>
<td>Box 48, Folder 28</td>
<td>J. J. Gillespie Company, 1919-1926</td>
</tr>
<tr>
<td>Box 48, Folder 29</td>
<td>J. J. Gillespie Company, 1932-1954</td>
</tr>
<tr>
<td>Box 48, Folder 30</td>
<td>J. L. Hudson Company, 1932-1951</td>
</tr>
</tbody>
</table>
Box 48, Folder 31  J. W. Gillis Co., 1911-1913
Box 48, Folder 32  Jackson, Louis A., 1903
Box 48, Folder 33  Jackson, Martin J., 1905-1927
Box 48, Folder 34  Jacobs, Elmer Rand, 1916
Box 48, Folder 35  Jacobs, F. Boykin, 1922-1924
Box 48, Folder 36  Jacobs, Mrs. George W., Jr., 1921
Box 48, Folder 37  James, A. A. Sewall (Mrs. John Hough), 1902-1903
Box 48, Folder 38  James, E. T. (Mrs. H. F.), 1911-1920
Box 48, Folder 39  James, Henry, 1921
Box 48, Folder 40  James S. Earle & Sons, 1893-1894
Box 48, Folder 41  James T. White & Co., 1916-1932
Box 48, Folder 42  James Vint & Son, 1899, 1924-1929
Box 48, Folder 43  Jameson, Elsie, 1932
Box 48, Folder 44  Jamieson, Mitchell, 1949
Box 48, Folder 45  Janeway, Edward J., 1926-1954
Box 48, Folder 46  Janney, Frances W., 1919-1926
Box 48, Folder 47  Jaques, Annie C. and Charles E. Jaques, 1920-1921
Box 48, Folder 48  Jarecki, Mrs. Alex, 1914-1927
Box 48, Folder 49  Jarvis, Susannah, 1937
Box 48, Folder 50  Jefferson, Joseph, circa 1893-circa 1906
Box 48, Folder 51  Jenkins, Alfred W. and Estate, 1921-1932
Box 48, Folder 52  Jenkins, Elizabeth H., 1921
Box 48, Folder 53  Jenkins, J. Foster, 1916
Box 48, Folder 54  Jenkins, James, Jr., 1911-1915
Box 48, Folder 55  Jenkins, Josephine M. (Mrs. Hawkins K.), 1915-1916
Box 48, Folder 56  Jenney, John K., 1937-1944
Box 48, Folder 57  Jennings, Annie B., 1932-1939, circa 1903-circa 1908
Box 48, Folder 58  Jennings, Walter and Mrs. Jennings, circa 1914-1942
Box 48, Folder 59  Jermyn, George B., 1919
Box 48, Folder 60  Jervey, Theo D., 1917-1919
Box 48, Folder 61  Jessup, Josephine, 1924-1927
Box 48, Folder 62  Jewell, Dell, 1915-1927
Box 48, Folder 63  Jewett, Mary H. (Mrs. Wilson F.), 1921-1927
Box 48, Folder 64  Jewett, Maude Sherwood, 1927
Box 48, Folder 65  Job, Alice E., 1901-1912
Box 48, Folder 66  Johansen, John C., 1906-1942
Box 48, Folder 67  Johansen, John W., 1923
Box 48, Folder 68  John Hanna Galleries (and precursors), 1898-1932
Box 48, Folder 69  John Herron Art Institute, 1908-1912
Box 48, Folder 70  John Herron Art Institute, 1913-1914
Box 48, Folder 71  John Herron Art Institute, 1915-1920
Box 48, Folder 72  John Herron Art Institute, 1921-1926
Box 48, Folder 73  John Herron Art Institute, 1926-1932
Box 48, Folder 74  John Herron Art Institute, 1941-1953
Box 48, Folder 75  John Lane Company, 1909-1917
Box 49, Folder 1  John Levy Galleries, circa 1911-1918
Box 49, Folder 2  John Levy Galleries, 1919-1921
Box 49, Folder 3  John Levy Galleries, 1922-1932
Box 49, Folder 4  John Levy Galleries, 1934-1947
Box 49, Folder 5  John Levy Galleries, 1948-1953
Box 49, Folder 6  John S. Bradstreet & Co., 1920-1924
Box 49, Folder 7  John Simon Guggenheim Memorial Foundation, 1933, 1949-1956
Box 49, Folder 8  John Wanamaker, 1913-1923
Box 49, Folder 9  Johnson, Anne, 1919
Box 49, Folder 10  Johnson, Chester H., 1924-1925
Box 49, Folder 11  Johnson, Clarence R., 1926-1927
Box 49, Folder 12  Johnson, Dora A., 1926-1927
Box 49, Folder 13  Johnson, Elizabeth (Mrs. Eastman), circa 1907-circa 1908
Box 49, Folder 14  Johnson, Esther Borough, 1952-1958
Box 49, Folder 15  Johnson, Frank Tenney, 1921-1922
Box 49, Folder 16  Johnson, Grace Mott, 1911, 1921-1922
Box 49, Folder 17  Johnson, Guy Ormsby, 1939-1947
Box 49, Folder 18  Johnson, J. Theodore, 1932, 1937
Box 49, Folder 19  Johnson, Job G., 1895-1908
Box 49, Folder 20  Johnson, Louise , 1922-1923
Box 49, Folder 21  Johnson, Mary T. H. (Mrs. J. L.), 1923
Box 49, Folder 22  Johnson, Mildred Joyce, 1953
Box 49, Folder 23  Johnson, Robert Underwood , 1916-1920
Box 49, Folder 24  Johnson, Samuel J. , 1937
Box 49, Folder 25  Johnson, Stephen S., 1915-1921
Box 49, Folder 26  Johnson, Vivian Doyle and William J. Johnson , circa 1910-1912
Box 49, Folder 27  Johnson, Vivian Doyle and William J. Johnson , 1913-1914
Box 49, Folder 28  Johnson, Vivian Doyle and William J. Johnson , 1915-1917
Box 49, Folder 29  Johnson, Vivian Doyle and William J. Johnson , 1918-1919
Box 49, Folder 30  Johnson, Vivian Doyle and William J. Johnson , 1920-1921
Box 49, Folder 31  Johnson, Vivian Doyle and William J. Johnson , 1922-1923
Box 49, Folder 32  Johnson, Vivian Doyle and William J. Johnson , 1924
Box 49, Folder 33  Johnson, Vivian Doyle and William J. Johnson , 1925-1926
Box 49, Folder 34  Johnson, Vivian Doyle and William J. Johnson , 1927-1944
Box 49, Folder 35  Johnson's Bookstore, 1903-1937
Box 49, Folder 36  Johnston, Ella Bond (Mrs. Melville F., Art Association of Richmond, Indiana), 1909-1920
Box 49, Folder 37  Johnston, Mrs. J. F., 1914
Box 49, Folder 38  Jones, Albert R., 1921-1927
Box 49, Folder 39  Jones, Alfred E., Jr., 1945-1946
Box 49, Folder 40  Jones, Anne B. and Archer G. Jones, 1924-1926
Box 49, Folder 41  Jones, Bassett and Mrs. Jones , 1914-1916
Box 49, Folder 42  Jones, Boyd B. and Ruth L. Jones , 1909-1919
Box 49, Folder 43  Jones, Boyd B. and Ruth L. Jones , 1920-1922
Box 49, Folder 44  Jones, Boyd B. and Ruth L. Jones , 1923-1927
Box 49, Folder 45  Jones, Cyril R. and Mrs. Jones, 1954
Box 49, Folder 46  Jones, Francis C., circa 1905-circa 1927
Box 49, Folder 47  Jones, Frank Eastman , 1894
Box 49, Folder 48  Jones, Grace Church, 1923
Box 49, Folder 49  Jones, Harry W. and Estate, 1916-1917
Box 49, Folder 50  Jones, Harry W. and Estate, 1918-1919
Box 49, Folder 51  Jones, Harry W. and Estate, 1920-1921
Box 49, Folder 52  Jones, Isabelle C. , 1916-1917
Box 49, Folder 53  Jones, Philip N. and Ruth Lambert Jones, 1931-1937, 1946
Box 49, Folder 54  Jones, Robert T. , 1944-1945
Box 49, Folder 55  Jordan, David Wilson, 1926-1927
Box 49, Folder 56  Jordan, J. H. , 1898-1927
Box 49, Folder 57  Joseph, Louis, 1937
Box 49, Folder 58  Joseph Sartor Galleries, 1932-1945
Box 49, Folder 59  Josephson, Askel G. S., 1911-1912
Box 49, Folder 60  Joslyn Memorial Art Museum , 1932-1949
Box 49, Folder 61  Joynes, Helen B. (Mrs. Leslie D.), 1953
Box 49, Folder 62  Judson, Alice , 1912
Box 49, Folder 63  Judson, J. E., 1914
Box 49, Folder 64  Judson, W. L., 1920-1922
Box 49, Folder 65  Juergens, Alfred and Louise P. Juergens, 1934-1937, 1910-1917
Box 49, Folder 66  Juilliard Musical Foundation, 1925
Box 49, Folder 67  Julius Lowy, Inc., 1920, 1937-1953
Box 49, Folder 68  Junior Art Patrons of America, 1921
Box 50, Folder 1  J, Miscellaneous: J.-Jag, 1893-1963
Box 50, Folder 2  J, Miscellaneous: Jam-Jef, 1899-1961
Box 50, Folder 3  J, Miscellaneous: Jen-Johnson, 1894-1956
Box 50, Folder 4  J, Miscellaneous: Johnston-Jones, F., 1895-1954
Box 50, Folder 5  J, Miscellaneous: Jones, H.-Ju, 1895-1950
Box 50, Folder 6  Kaan, Emma, 1897, 1906-1907
Box 50, Folder 7  Kansas City Art Institute, 1913-1932
Box 50, Folder 8  Kansas State Teachers College, 1947-1949
Box 50, Folder 9  Kappel, Philip, 1932
Box 50, Folder 10  Kappes, Alfred, 1893
Box 50, Folder 11  Karolik, Maxim, 1943-1944
Box 50, Folder 12  Karolik, Maxim, 1945-1948
Box 50, Folder 13  Karolik, Maxim, 1949-1954
Box 50, Folder 14  Kathe, B., 1947, 1949
   includes 2 illustrated postcards
Box 50, Folder 15  Katzenbach, Mary W. (Mrs. L. Emery), 1943-1951
| Box 50, Folder 16 | Katzenbach, William E., 1943-1945, 1954 |
| Box 50, Folder 17 | Kaula, Lee Lufkin and William J., 1903 |
| Box 50, Folder 18 | Kayton, Lewis, 1939-1940 |
| Box 50, Folder 19 | Keane, Augustin C., 1914, 1916 |
| Box 50, Folder 20 | Keeble, Glendinning, 1913 |
| Box 50, Folder 21 | Keeler, Floyd Y., 1913-1919 |
| Box 50, Folder 22 | Keeler, Rolston, circa 1910-circa 1921 |
| Box 50, Folder 23 | Keene, T. Victor, 1926-1927 |
| Box 50, Folder 24 | Keep, Helen E., 1932 |
| Box 50, Folder 25 | Kegerreis, Robert B., 1916, 1926, 1932 |
| Box 50, Folder 26 | Keighley, William and Mrs. Keighley, 1947-1949, 1953 |
| Box 50, Folder 27 | Keith, Castle, 1913, 1923 |
| Box 50, Folder 28 | Keith, Mrs. D. M., 1915-1916 |
| Box 50, Folder 29 | Keith, Dora Wheeler, 1904 |
| Box 50, Folder 30 | Keith, Elizabeth, 1937 |
| Box 50, Folder 31 | Keith, Jessie, 1937 |
| Box 50, Folder 32 | Keith, William, circa 1892-circa 1909 |
| Box 50, Folder 33 | Keith, William, Estate and William Keith Art Gallery, 1911-1916 |
| Box 50, Folder 34 | Keller, Henry G., 1909-1910 |
| Box 50, Folder 35 | Keller, Marie de Ford, 1912-1913 |
| Box 50, Folder 36 | Kelley, A. E., 1906 |
Box 50, Folder 37  Kelley, Charles Fabens, 1951
Box 50, Folder 38  Kelley, Hermon A., 1921, 1924
Box 50, Folder 39  Kelley, John J., 1932, 1937
Box 50, Folder 40  Kelley, Mary D. (Mrs. Alfred), ca. 1908-1910
Box 50, Folder 41  Kellog, A. L., ca. 1892-1893
Box 50, Folder 42  Kellogg, Jane M. and Spencer Kellogg, 1914-1925
Box 50, Folder 43  Kellogg, Spencer, Jr., 1916-1925
Box 50, Folder 44  Kelly, Alexander A. and Mrs. Kelly, 1942-1952
Box 50, Folder 45  Kelly, Andrew J., 1932, 1937
Box 50, Folder 46  Kelly, Bessie, 1924-1925
Box 50, Folder 47  Kelly, Emerson Crosby, 1950-1951
Box 50, Folder 48  Kelly, George F., 1896, 1912-1913
Box 50, Folder 49  Kemper-Thomas Company, 1926
Box 50, Folder 50  Kendall, William Sergeant, 1897-1915
Box 50, Folder 51  Kendrick-Bellamy Company, 1932
Box 50, Folder 52  Kennedy, Albert J., 1914-1923
Box 50, Folder 53  Kennedy Galleries, Inc., circa 1896-circa 1926
Box 50, Folder 54  Kennedy Galleries, Inc., 1927-1932
Box 50, Folder 55  Kennedy Galleries, Inc., 1937-1960
Box 50, Folder 56  Kent, H. W., 1913-1916
Box 50, Folder 57  Kent, Rockwell, circa 1908-1952
includes illustrated letter 2/5/08
<table>
<thead>
<tr>
<th>Box 50, Folder 58</th>
<th>Kent, Rockwell, 1953-1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 50, Folder 59</td>
<td>Kent, Rockwell, 1957 March-June</td>
</tr>
<tr>
<td>Box 50, Folder 60</td>
<td>Kent, Rockwell, 1957 July-December</td>
</tr>
<tr>
<td>Box 50, Folder 61</td>
<td>Kent, Rockwell, 1958-1960</td>
</tr>
<tr>
<td>Box 50, Folder 62</td>
<td>Kent, Sara Evans (Mrs. Edward H.), 1937</td>
</tr>
<tr>
<td>Box 50, Folder 63</td>
<td>Kentucky Federation of Women's Clubs, 1914-1916</td>
</tr>
<tr>
<td>Box 50, Folder 64</td>
<td>Kerchoff, William G., 1911-1913</td>
</tr>
<tr>
<td>Box 50, Folder 65</td>
<td>Kerchezy, Mary D. (Mrs. John T), 1915-1918</td>
</tr>
<tr>
<td>Box 50, Folder 66</td>
<td>Kershaw, Susan D. (Mrs. John T), 1914-1916</td>
</tr>
<tr>
<td>Box 50, Folder 67</td>
<td>Kettley, R. A., 1940</td>
</tr>
<tr>
<td>Box 50, Folder 68</td>
<td>Key, Ellenore Dutcher and John Ross Key, 1911-1918</td>
</tr>
<tr>
<td>Box 50, Folder 69</td>
<td>Keyes, Homer Eaton, 1911, 1932</td>
</tr>
<tr>
<td>Box 50, Folder 70</td>
<td>Keys, Charles H. and Florence S. Keys, 1923-1926, 1932</td>
</tr>
<tr>
<td>Box 50, Folder 71</td>
<td>Kidder, Josephine B. (Mrs. Charles A.), 1927</td>
</tr>
<tr>
<td>Box 50, Folder 72</td>
<td>Kidder, Ruth S. (Mrs. Scott), 1940</td>
</tr>
<tr>
<td>Box 50, Folder 73</td>
<td>Kieckhefer, John W., 1947</td>
</tr>
<tr>
<td>Box 50, Folder 74</td>
<td>Kilbourne, A. D. and Mrs. Kilbourne, 1925-1926</td>
</tr>
<tr>
<td>Box 50, Folder 75</td>
<td>Killam, Walt, 1947</td>
</tr>
<tr>
<td>Box 50, Folder 76</td>
<td>Kilton, W. S., 1917-1918</td>
</tr>
<tr>
<td>Box 50, Folder 77</td>
<td>Kilvert, Benjamin Sayre Cory, 1949-1950</td>
</tr>
<tr>
<td>Box 50, Folder 78</td>
<td>Kimball, Arthur S., circa 1921-circa 1922</td>
</tr>
<tr>
<td>Box 50, Folder 79</td>
<td>Kimball, F. P., 1916-1917</td>
</tr>
</tbody>
</table>
Box 50, Folder 80 Kimball, Walter (Walter Kimball & Co.), 1894-1913, 1925
Box 50, Folder 81 King, A. Frances, 1926
Box 50, Folder 82 King, Daisy B. , circa 1907
Box 50, Folder 83 King, Frank I. , 1898-1905
Box 50, Folder 84 King, Mrs. Gadsden, 1923-1927
Box 50, Folder 85 King, James S. , circa 1904, 1913-1914
Box 50, Folder 86 King, Paul , 1911-1926
Box 50, Folder 87 King, Ralph T. , 1906-1926
Box 50, Folder 88 King, Warren P., 1917-1919
Box 50, Folder 89 Kingan, Samuel L. , 1910-1927
Box 50, Folder 90 Kinkead, Mary, 1915-1921
Box 50, Folder 91 Kinney, William S., 1923-1927
Box 50, Folder 92 Kinnicutt & DeWitt, 1904, 1911
Box 50, Folder 93 Kip, W. Ingraham , 1903, 1913
Box 50, Folder 94 Kirby, C. Valentine , 1915, 1922-1926
Box 50, Folder 95 Kirby, [W.?] , undated
Box 50, Folder 96 Kirker, Mary Hutchinson (Mrs. Gaylord B.), 1953
Box 51, Folder 1 Kirkwood, Robert Ogilvie , 1895-1922
Box 51, Folder 2 Kirstein, Lincoln , 1943-1944, 1950
Box 51, Folder 3 Kittredge, S. D., 1899-1900, 1910
Box 51, Folder 4 Kivett, S. C. , 1916
Box 51, Folder 5  Klackner, C., 1903, 1914
Box 51, Folder 6  Klauber, Melville, 1918, 1923
Box 51, Folder 7  Klauer, W. H., 1925-1927, 1932
Box 51, Folder 8  Kleemann Galleries , 1932-1944, 1951
Box 51, Folder 9  Knapp, Eloise Mabury, 1923-1924
Box 51, Folder 10  Knight, Charles R., 1914
Box 51, Folder 11  Knoblock, Isabelle (Mrs. Henry), 1932, 1937
Box 51, Folder 12  Knowlton, Annie Rogers (Mrs. C. D.), 1925
Box 51, Folder 13  Knowlton, Helen M., 1906-1912
Box 51, Folder 14  Knox Construction Company, 1913-1914
Box 51, Folder 15  Knox, Gladys B., 1920
Box 51, Folder 16  Knox, James, circa 1915-circa 1924
Box 51, Folder 17  Knox, Charles Sigourney, John H. Knox and Maria Tallmadge Knox, 1917-1919
Box 51, Folder 18  Knudson, Helen E., 1916, 1926
Box 51, Folder 19  Kobbé, Gustave, 1913-1914
Box 51, Folder 20  Kocher, Lawrence E., 1924-1926, 1932
Box 51, Folder 21  Koehler, Edwin F. and Mrs. Robert Koehler, 1927
Box 51, Folder 22  Koerner, F. L., 1932
Box 51, Folder 23  Koffman, Nathan and Estate , 1949-1951
   includes Koffman exhibition catalog, 1/2-20/51
Box 51, Folder 24  Kohlmann, Albert R. and Rena Tucker Kohlmann, 1898-1917
Box 51, Folder 25  Kolle, William D., 1913
Box 51, Folder 26  Konti, Isidore , 1909-1915
Box 51, Folder 27  Koonz, Beatrice Alice, 1918-1919
Box 51, Folder 28  Koopman, Augustus , 1901, 1908
Box 51, Folder 29  Kopman, Benjamin D. , circa 1914-1922
Box 51, Folder 30  Kosa, Emil J., Jr., and Mary O. Kosa , 1940-1953
Box 51, Folder 31  Kotz, Daniel , 1892, 1910-1911
Box 51, Folder 32  Kountze, Charles T. (Friends of Art), 1918
Box 51, Folder 33  Kramer, A. Ludlow , circa 1924-1948
Box 51, Folder 34  Kramer, Arthur L., 1925-1927
Box 51, Folder 35  Kraushaar Galleries , 1910-1937
Box 51, Folder 36  Kraushaar Galleries , 1939-1958
Box 51, Folder 37  Kriehoff, Mary W. and William G. Kriehoff , 1922-1923, 1932
Box 51, Folder 38  Kroll, Leon , 1915-1951
Box 51, Folder 39  Kronberg, Louis , 1911-1927, 1932
Box 51, Folder 40  Krueutzfeldt, Pauline W. , circa 1937
Box 51, Folder 41  Kuhn, Walt , 1913, 1916
Box 51, Folder 42  Kuntz, Mrs. Charles P. , 1944-1953
Box 51, Folder 43  Kurtz, Julia S., Estate , 1932
Box 51, Folder 44  Kuschke, John L., Estate, 1950-1951
Box 51, Folder 45  Kwiat, Joseph J., 1948
Box 51, Folder 46  K, Miscellaneous: Ka , ca. 1899-1951
Box 51, Folder 47  K, Miscellaneous: Kea-Kem, 1893-1955  
Box 51, Folder 48  K, Miscellaneous: Ken-Key, 1894-1951  
Box 51, Folder 49  K, Miscellaneous: Kh-Kingery, 1911-1951  
Box 51, Folder 50  K, Miscellaneous: Kingman-Kiv, 1903-1957  
Box 51, Folder 51  K, Miscellaneous: Kl-Kna, 1896-1953  
Box 51, Folder 52  K, Miscellaneous: Kne-Kno, 1906-1947  
Box 51, Folder 53  K, Miscellaneous: Ko, 1898-1951  
Box 51, Folder 54  K, Miscellaneous: Kr-Ku, 1895-1950  
Box 51, Folder 55  La Boiteaux, Mary M. H. (Mrs. Isaac), 1919  
Box 51, Folder 56  La Branche, George M. L., 1920-1937  
Box 51, Folder 57  La Bruce, Mrs. F. M., circa 1913-circa 1926  
Box 51, Folder 58  La Farge, C. Grant, 1914, 1921  
Box 51, Folder 59  La Farge, John, circa 1902-circa 1910  
Box 51, Folder 60  La Farge, John and Estate, 1902-1313  
Box 51, Folder 61  Labey, J. P., circa 1917-circa 1919  
Box 51, Folder 62  Labrot, S. W. and Mrs. Labrot, 1917  
Box 51, Folder 63  Lacey, Berneice, 1913  
Box 51, Folder 64  Lacey, J. Stewart, 1941-1946  
Box 51, Folder 65  Ladd, Anna Coleman, circa 1910-circa 1916  
Box 51, Folder 66  Ladd, Charles E., 1919-1920  
Box 51, Folder 67  Ladd, J. Wesley and Mrs. Ladd, 1912-1926  
Box 51, Folder 68  Ladd, John B., 1893-1894
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Name(s)</th>
<th>Date(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>51, 69</td>
<td>Ladd, Mary B. and William Sargent Ladd</td>
<td>1898, 1914-1920</td>
</tr>
<tr>
<td>51, 70</td>
<td>Ladd, Mary B. and William Sargent Ladd</td>
<td>1921-1954</td>
</tr>
<tr>
<td>51, 71</td>
<td>Ladd, William M., circa</td>
<td>1899-1916</td>
</tr>
<tr>
<td>51, 72</td>
<td>Ladd, William M.,</td>
<td>1918-1927</td>
</tr>
<tr>
<td>51, 74</td>
<td>Ladson, James H.</td>
<td>1913</td>
</tr>
<tr>
<td>51, 75</td>
<td>Laessle, Albert</td>
<td>1910</td>
</tr>
<tr>
<td>51, 76</td>
<td>Lafayette Art Association</td>
<td>1917, 1960</td>
</tr>
<tr>
<td>51, 77</td>
<td>Lahey, Richard</td>
<td>1932, 1958</td>
</tr>
<tr>
<td>51, 78</td>
<td>Laird, William R.</td>
<td>1946-1950</td>
</tr>
<tr>
<td>51, 79</td>
<td>Lake, J. R.</td>
<td>1903-1910</td>
</tr>
<tr>
<td>51, 80</td>
<td>Lamar, Julian and Lucy Lamar</td>
<td>circa 1926-circa 1927</td>
</tr>
<tr>
<td>52, 1</td>
<td>Lamb, Charles R. and Ella Condie Lamb</td>
<td>1896, 1911-1923</td>
</tr>
<tr>
<td>52, 2</td>
<td>Lambe, Pauline Parks (Mrs. Claude R.)</td>
<td>1942-1948</td>
</tr>
<tr>
<td>52, 3</td>
<td>Lambert, Alexander</td>
<td>1924</td>
</tr>
<tr>
<td>52, 4</td>
<td>Lambert, Eleanor (Franklin Spier Advertising)</td>
<td>1926-1937</td>
</tr>
<tr>
<td>52, 5</td>
<td>Lambert, Marion (Mrs. J.D.W.)</td>
<td>1920</td>
</tr>
<tr>
<td>52, 6</td>
<td>Lampert, Emma E.</td>
<td>1893-1894</td>
</tr>
<tr>
<td>52, 7</td>
<td>Landacre, Paul</td>
<td>1932</td>
</tr>
<tr>
<td>52, 8</td>
<td>Landeau, Sandor L.</td>
<td>ca. 1902</td>
</tr>
<tr>
<td>52, 9</td>
<td>Lane, Camille (Mrs. William A.)</td>
<td>1923</td>
</tr>
<tr>
<td>Box 52, Folder 10</td>
<td>Lane, James W., 1932-1951</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 11</td>
<td>Lang, Anna Traquair, 1916-1918</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 12</td>
<td>Langhorne, Katherine, 1915-1916</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 13</td>
<td>Langtry, Mary, 1913</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 14</td>
<td>Lanier, Henry W., 1917</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 15</td>
<td>Lankes, J. J., 1912</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 16</td>
<td>Lanman, Charles, 1892</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 17</td>
<td>Lansing, J. Townsend, circa 1914-circa 1915</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 18</td>
<td>Lapham, Mrs. J. J., 1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 19</td>
<td>Lapham, Mrs. L. H., 1916-1917, 1924</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 20</td>
<td>Larkin, Gerald R., 1921-1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 21</td>
<td>Larkin, John D., 1915</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 22</td>
<td>Lasar, Charles A., 1901-1903</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 23</td>
<td>Lathrop, Mary Emerson (Mrs. Edward P.), 1913-1921</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 24</td>
<td>Lathrop, W. L., circa 1899-circa 1905</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 25</td>
<td>Lathrop, W. L., circa 1904-1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 26</td>
<td>Lauer, Frank P., 1915</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 27</td>
<td>Laufer, Selma (Mrs. A), 1919, 1924</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 28</td>
<td>Laurvik, J. Nilsen, 1913-1919, 1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 29</td>
<td>Lavalle, John, 1926-1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 30</td>
<td>La Valley, J. J., 1905</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 31</td>
<td>Lavell, Eleanor P. (Mrs. Edward Farnum), 1937, 1946</td>
<td></td>
</tr>
</tbody>
</table>
Box 52, Folder 32  Lavery, John, 1899
Box 52, Folder 33  Law, Hartland, 1914
Box 52, Folder 34  Law, Robert, Jr., 1925-1926
Box 52, Folder 35  Lawless, Carl, 1924-1926
Box 52, Folder 36  Lawless, Carl, 1927-1932
Box 52, Folder 37  Lawrence, E. W. (Mrs. J. B.), 1917
Box 52, Folder 38  Lawrence, Frank R., 1911-1918
Box 52, Folder 39  Lawrence, W. V., 1926-1927
Box 52, Folder 40  Lawson, Arnold, 1926
Box 52, Folder 41  Lawson, Charles B., 1899-1919
Box 52, Folder 42  Lawson, Ernest, circa 1903-1926
Box 52, Folder 43  Lay, Charles Downing, 1911-1920, 1941-1943
Box 52, Folder 44  Lay, Lucy, 1921
Box 52, Folder 45  Layton Art Gallery, 1925-1926, 1949-1950
Box 52, Folder 46  Lazarnick, N., 1921-1923
Box 52, Folder 47  Leach, Francis, 1911-1918
Box 52, Folder 48  Lechay, James, circa 1946-1953
Box 52, Folder 49  Lechay, James, 1948-1950
Box 52, Folder 50  Lechay, James, 1951-1953
Box 52, Folder 51  Lederer, Lucy, 1937
Box 52, Folder 52  Ledoux, Louis V., 1925-1927
Box 52, Folder 53  Ledyard, Murray, 1915-1920
Box 52, Folder 54  Lee, Anna L. M., 1893-1903
Box 52, Folder 55  Lee, Frances, 1926
Box 52, Folder 56  Lee, George L., 1923
Box 52, Folder 57  Lee, Henry C., 1903
Box 52, Folder 58  Lee, Homer, 1896
Box 52, Folder 59  Lee, Laura Billings (Mrs. Frederic S.), 1910-1932
Box 52, Folder 60  Lee, Mary M. (Mrs. Robert E.), 1919-1927
Box 52, Folder 61  Lee, Mattie J., 1920-1921
Box 52, Folder 62  Lee, Rosa, 1916, 1926
Box 52, Folder 63  Lee, Sara S. Eayse (Mrs. Francis B.), 1916
Box 52, Folder 64  LeGendre, William, 1913, 1921
Box 52, Folder 65  Leggett, Henry Theodore, 1925-1927
Box 52, Folder 66  Lehmaier & Bro. (Louis A. Lehmaier), 1913-1921
Box 52, Folder 67  Leibold, Mrs. Carl, 1932
Box 52, Folder 68  Leicester Galleries, 1907-1926
Box 52, Folder 69  Leiding, Harriett Kershaw (Mrs. H. G.), 1913-1914, 1924, 1932
Box 52, Folder 70  Leimdorfer, Adele (Mrs. W. L.), 1913-1919
Box 52, Folder 71  Leith-Ross, Harry, 1920, 1932
Box 52, Folder 72  Lemon, E. R., 1909-1920
Box 52, Folder 73  Leonard, Anne K. (Mrs. A. W.), 1922-1923
Box 52, Folder 74  Leonard, George S. B., circa 1913-circa 1924
Box 52, Folder 75  Leonard, George S. B., 1925-1932
Box 52, Folder 76  Lesher, Mrs. Arthur, 1932
Box 52, Folder 77  Leslie’s Weekly, 1895
Box 52, Folder 78  Lester, Leonard, 1901-1903, 1932
Box 52, Folder 79  Lever, Hayley, circa 1915-1947
Box 52, Folder 80  Levett, Charles M., 1916-1918
Box 52, Folder 81  Levings, Edward, 1914
Box 52, Folder 82  Levyne, Sidney A., 1947-1951
Box 52, Folder 83  Lewis and Clark Centennial Exposition, 1905
Box 52, Folder 84  Lewis, Edmund H. and Laura Lewis, 1956
Box 52, Folder 85  Lewis, Hazel, ca. 1950s
Box 52, Folder 86  Lewis, Nancy Anne, 1917
Box 52, Folder 87  Lewisohn, Sam A., 1914-1924, 1939
Box 52, Folder 88  Libbey, Edward Drummond, 1912-1915
Box 52, Folder 89  Liberty Loan Committee, 1918-1920, n.d.
Box 52, Folder 90  Library of Congress (see also box 164), 1898-1959
Box 52, Folder 91  Library of Congress Copyright Office, 1917-1923
Box 52, Folder 92  Library of the Boston Athenæum, 1932-1950
Box 52, Folder 93  Lie, Jonas, circa 1902-1924
   includes photos of Lie, family and friends, 8/30/26
Box 52, Folder 94  Lie, Jonas, 1925-1926
Box 52, Folder 95  Lie, Jonas, 1927-1932
Box 52, Folder 96  Lie, Jonas and Estate , 1937-1945
Box 52, Folder 97  Liegey, Helen, 1927
Box 52, Folder 98  Life Magazine, 1924-1948
Box 52, Folder 99  Lincoln, D. J., 1919-1925
Box 52, Folder 100  Lincoln Fine Arts Shop, 1919, 1922
Box 52, Folder 101  Lincoln National Bank, 1913-1920
Box 52, Folder 102  Lincoln Safe Deposit Company, 1895-1924
Box 52, Folder 104  Lindbergh, Charles A., 1939-1954
Box 52, Folder 105  Lindborg, Carl, 1943
Box 52, Folder 106  Linde, Kate S. (Mrs. J. E.) and Bertram Linde, circa 1919-1927
Box 52, Folder 107  Linde, Ossip L. , 1912, 1915
Box 52, Folder 108  Lindenmuth, A. N., 1915-1926
Box 52, Folder 109  Linder, H. , 1896
Box 52, Folder 110  Lindheim, Ray , 1910
Box 52, Folder 111  Lindley, C. T., 1925-1926
Box 52, Folder 112  Lindsay, Robert M., 1895-1911
Box 52, Folder 113  Lindsey Art Store , 1914-1920
Box 52, Folder 114  Link, B. Lillian, circa 1911
Box 52, Folder 115  Linn, Mrs. William R., 1919, 1923
Box 52, Folder 116  Linsly, Wilford , 1892
Box 52, Folder 117  Linson, Corwin K., 1893
Box 52, Folder 118  Lintott, E. Barnard, 1937, 1943
Box 52, Folder 119  Lintott, Kahrs & Young, 1919-21
Box 52, Folder 120  Lisk, Joseph P., 1917-1918
Box 52, Folder 121  Lister, Frank B., 1921
Box 52, Folder 122  Litchfield, Electus D., 1917-1919
Box 52, Folder 123  *Literary Digest*, 1915-1932
Box 52, Folder 124  Lithauer, Theodore, 1925
Box 52, Folder 125  Lithgow, David C., 1937-1943
Box 53, Folder 1  Little Gallery in the Woods, 1925-1932
Box 53, Folder 2  Little Gallery in the Woods, 1932-1941
Box 53, Folder 3  Little Gallery in the Woods, 1942-1947
Box 53, Folder 4  Little, Nathaniel, 1926-1927
Box 53, Folder 5  Little, Phillip, circa 1910-1926
Box 53, Folder 6  Little, Susan H. (Mrs. J. Wesley), 1924-1925
Box 53, Folder 7  Living American Art, Inc., 1937-1940
Box 53, Folder 8  Livingston, Harriet, circa 1896-circa 1897
Box 53, Folder 9  Livingston, Mary Morris, 1905
Box 53, Folder 10  Livingstone, W. A., 1908-1924
Box 53, Folder 11  Lloyd, Harry K., 1914-1925
Box 53, Folder 12  Lloyd, Herbert M., 1914-1932
Box 53, Folder 13  Lloyd, Mary Helen (Mrs. Horatio G.), 1921
<table>
<thead>
<tr>
<th>Box 53, Folder 14</th>
<th>Lockwood Company, 1913-1914</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 53, Folder 15</td>
<td>Lockwood, Mrs. Luke Vincent , 1921</td>
</tr>
<tr>
<td>Box 53, Folder 16</td>
<td>Lockwood, Mabel F., 1918-1923</td>
</tr>
<tr>
<td>Box 53, Folder 17</td>
<td>Lockwood, Thomas S., 1908-1909</td>
</tr>
<tr>
<td>Box 53, Folder 18</td>
<td>Lockwood, Wilton , circa 1912-circa 1914</td>
</tr>
<tr>
<td>Box 53, Folder 19</td>
<td>Loeb, Louis and Estate, 1909</td>
</tr>
<tr>
<td>Box 53, Folder 20</td>
<td>Loevenich, Karl, 1947-1955</td>
</tr>
<tr>
<td>Box 53, Folder 21</td>
<td>Logan, Donald B., 1932</td>
</tr>
<tr>
<td>Box 53, Folder 22</td>
<td>Logan, James, 1899, 1912-1921</td>
</tr>
</tbody>
</table>
| Box 53, Folder 23| Logan, James, 1915-1921  
Inclues letter from J. Francis Murphy authenticating *Gray Sundown* |
<p>| Box 53, Folder 24| Logan, Robert F. , 1915-1916 |
| Box 53, Folder 25| Lohman, William H., circa 1926-circa 1932 |
| Box 53, Folder 26| London, Hannah R., 1923-1924 |
| Box 53, Folder 27| Long, A. E., 1924-1925 |
| Box 53, Folder 28| Long Island Lighting Company, 1926-1927 |
| Box 53, Folder 29| Long Island Railroad Company, 1914-1920 |
| Box 53, Folder 30| Long, McKendrie R., 1915-1917 |
| Box 53, Folder 31| Long, William L., 1924-1926 |
| Box 53, Folder 32| Longfellow, E. W., 1915-1920 |
| Box 53, Folder 33| Longworth, Nicholas , 1919 |
| Box 53, Folder 34| Longyear, Mary B. (Mrs. J. M.), 1911-1927 |
| Box 53, Folder 35 | Lontz, H. R., 1937-1940 |
| Box 53, Folder 36 | Looby, Michael F., 1921 |
| Box 53, Folder 37 | Look, circa 1946-1950 |
| Box 53, Folder 38 | Loomis, William S., 1905 |
| Box 53, Folder 39 | Lord &amp; Taylor, 1913-1923 |
| Box 53, Folder 40 | Lord &amp; Thomas, 1925-1932 |
| Box 53, Folder 41 | Lord, Eda H. (Mrs. George S.), 1916 |
| Box 53, Folder 42 | Lord, Harriet, 1926-1927, 1932 |
| Box 53, Folder 43 | Lord, S. F., 1913 |
| Box 53, Folder 44 | Lorillard, Leonora A., 1910-1913 |
| Box 53, Folder 45 | Los Angeles County Fair, 1937 |
| Box 53, Folder 46 | Los Angeles County Museum, 1916-1943 |
| Box 53, Folder 47 | Los Angeles Modern Art Society, 1918 |
| Box 53, Folder 48 | Lotos Club, 1896-1941 |
| Box 53, Folder 49 | Lotz, Matilda, 1893, 1900 |
| Box 53, Folder 50 | Lough, Eloise L. R. (Mrs. St. George), 1925-1932 |
| Box 53, Folder 51 | Loughran, Roger H., 1940-1941 |
| Box 53, Folder 52 | Louis Kätz Art Galleries, circa 1907-1916 |
| Box 53, Folder 53 | Louisiana Purchase Exposition, 1903-1904 |
| Box 53, Folder 54 | Louisville Art League, 1898 |
| Box 53, Folder 55 | Loutrel, Cyrus H., 1923-1927 |</p>
<table>
<thead>
<tr>
<th>Box 53, Folder</th>
<th>Name</th>
<th>Years</th>
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</thead>
<tbody>
<tr>
<td>56</td>
<td>Loven, Frank W.</td>
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<td>Ludington, C. H. and Mrs.</td>
<td>1919</td>
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<td>Ludlow, Fulton</td>
<td>1915, 1919</td>
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<td>Ludwig, A.</td>
<td>1898-1899</td>
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<td>69</td>
<td>Lufkins, Lee</td>
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<td>Luks, George</td>
<td>circa 1907-circa 1925</td>
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<td>Lum, Bertha</td>
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<td>Lundean, J. Louis</td>
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<td>Lüttgen, Walther</td>
<td>1893-1903</td>
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<td>1931-1932</td>
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<tr>
<td>Box 53, Folder 77</td>
<td>Luxembourg Committee, 1919</td>
<td></td>
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<tr>
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<tr>
<td>Box 53, Folder 78</td>
<td>Lybrand, William M., 1922-1937</td>
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<td>Box 53, Folder 79</td>
<td>Lyke, Hyatt, 1915, 1937, 1951</td>
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<tr>
<td>Box 53, Folder 80</td>
<td>Lyman Allyn Museum, 1944-1948</td>
<td></td>
</tr>
<tr>
<td>Box 53, Folder 81</td>
<td>Lyman Allyn Museum, 1949-1956</td>
<td></td>
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<tr>
<td>Box 53, Folder 82</td>
<td>Lyman, Charles B., 1926</td>
<td></td>
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<td>Lyman, Elizabeth (Mrs. W. H.), 1915-1924, n.d.</td>
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<tr>
<td>Box 53, Folder 84</td>
<td>Lyman, Frank, 1916, 1926-1928</td>
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<td>Box 53, Folder 85</td>
<td>Lynah, John Heyward, 1948-1949</td>
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</tr>
<tr>
<td>Box 53, Folder 86</td>
<td>Lynde, J. N., 1914-1918</td>
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<td>Box 53, Folder 87</td>
<td>L, Miscellaneous: L.-Lai, 1893-1963</td>
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<tr>
<td>Box 53, Folder 88</td>
<td>L, Miscellaneous: Lake-Lam, 1896-1960</td>
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<tr>
<td>Box 53, Folder 89</td>
<td>L, Miscellaneous: Lan-Lap, 1913-1950</td>
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<tr>
<td>Box 53, Folder 90</td>
<td>L, Miscellaneous: Lar-Lav, 1898-1951</td>
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<tr>
<td>Box 53, Folder 91</td>
<td>L, Miscellaneous: Law-Laz, 1895-1959</td>
<td></td>
</tr>
<tr>
<td>Box 53, Folder 93</td>
<td>L, Miscellaneous: Lee-Leh, 1896-1957</td>
<td></td>
</tr>
<tr>
<td>Box 53, Folder 94</td>
<td>L, Miscellaneous: Lei-Lep, 1896-1950</td>
<td></td>
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<tr>
<td>Box 53, Folder 95</td>
<td>L, Miscellaneous: Ler-Levi, 1898-1954</td>
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<tr>
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<td>L, Miscellaneous: Lib-Linc, 1909-1951</td>
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<tr>
<td>Box 53, Folder 98</td>
<td>L, Miscellaneous: Lind-Lip, 1899-1951</td>
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<tr>
<td>Box 53, Folder 99</td>
<td>L, Miscellaneous: Lis-Lj, 1896-1951</td>
<td></td>
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<tr>
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<td>L, Miscellaneous: Li-Loe, 1895-1952</td>
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<tr>
<td>Box 53, Folder 101</td>
<td>L, Miscellaneous: Lof-Lon, 1910-1954</td>
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<tr>
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<td>L, Miscellaneous: Lov-Loz, 1906-1952</td>
<td></td>
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<td>L, Miscellaneous: Lub-Lui, 1903-1952, n.d.</td>
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<td>Box 54, Folder 4</td>
<td>L, Miscellaneous: Lyd-Lyons, 1894-1951</td>
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<tr>
<td>Box 54, Folder 5</td>
<td>M. H. De Young Memorial Museum, 1932-1947</td>
<td></td>
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<td>M. Knoedler &amp; Co., Inc., 1895-1920</td>
<td></td>
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<td>M. Knoedler &amp; Co., Inc., 1921-1925</td>
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<td>Box 54, Folder 8</td>
<td>M. Knoedler &amp; Co., Inc., 1926-1939</td>
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<td>Box 54, Folder 9</td>
<td>M. Knoedler &amp; Co., Inc., 1940-1947</td>
<td></td>
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<td>Box 54, Folder 10</td>
<td>M. Knoedler &amp; Co., Inc., 1948-1961</td>
<td></td>
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<td>Box 54, Folder 11</td>
<td>M. O'Brien &amp; Son, circa 1898-1917</td>
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<tr>
<td>Box 54, Folder 12</td>
<td>M. O'Brien &amp; Son, 1918-1923</td>
<td></td>
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<tr>
<td>Box 54, Folder 13</td>
<td>M. O'Brien &amp; Son, 1924-1926</td>
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<tr>
<td>Box 54, Folder 14</td>
<td>M. O'Brien &amp; Son, 1927-1929</td>
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<td>Box 54, Folder 15</td>
<td>M. O'Brien &amp; Son, 1930-1937</td>
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<tr>
<td>Box 54, Folder 16</td>
<td>Mabury, Paul R., 1914-1920</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 17</td>
<td>Mabury, Paul R., 1921-1926, 1937</td>
<td></td>
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<tr>
<td>Box 54, Folder 18</td>
<td>Macbeth Farm, 1912-1914</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
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<tr>
<td>Box 54, Folder 19-20</td>
<td>Macbeth Farm, 1915-1916</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 21-22</td>
<td>Macbeth Farm, 1917</td>
<td></td>
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<tr>
<td>Box 54, Folder 23-24</td>
<td>Macbeth Farm, 1918</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 25-26</td>
<td>Macbeth Farm, 1919-1920</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 27-28</td>
<td>Macbeth Farm, 1921-1923</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 29-30</td>
<td>Macbeth Farm, 1924-1926</td>
<td></td>
</tr>
<tr>
<td>Box 54, Folder 31</td>
<td>Macbeth Farm, 1928-1929</td>
<td></td>
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<tr>
<td>Box 54, Folder 32</td>
<td>Macbeth Gallery, 50th Anniversary (congratulatory letters), 1942</td>
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<tr>
<td>Box 54, Folder 33</td>
<td>Macbeth Gallery, 60th Anniversary (congratulatory letters), 1952</td>
<td></td>
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<tr>
<td>Box 54, Folder 34</td>
<td>Macbeth Gallery &quot;Smoker&quot; (list of attendees), 1923</td>
<td></td>
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<tr>
<td>Box 54, Folder 35</td>
<td>Macbeth, James, 1914-1919</td>
<td></td>
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<td>Box 54, Folder 36</td>
<td>Macbeth, Jessie L. (Mrs. William) and Phoebe K. Macbeth (Mrs. Robert W.), 1940-1948</td>
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<tr>
<td>Box 54, Folder 37</td>
<td>Macbeth, Jessie L. (Mrs. William) and Phoebe K. Macbeth (Mrs. Robert W.), 1949-1956</td>
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<tr>
<td>Box 54, Folder 38</td>
<td>Macbeth, Norman, 1917, 1932</td>
<td></td>
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<tr>
<td>Box 55, Folder 1</td>
<td>Macbeth, Robert William, circa 1909-circa 1939</td>
<td></td>
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<tr>
<td>Box 55, Folder 2</td>
<td>Macbeth, Robert William, 1909</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Letters from artists on occasion of a dinner for William Macbeth</td>
<td></td>
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<tr>
<td>Box 55, Folder 3</td>
<td>Macbeth, Robert William, 1909-1914</td>
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<td>Macbeth, Robert William, 1915-1917</td>
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<td>Macbeth, Robert William (not gallery related), 1921-1937</td>
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<td>Macbeth, William, 1870-1873, 1892-1900</td>
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<td>Macbeth, William, 1903-1916</td>
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<td>MacChesney, Clara T. , circa 1911-1926, 1897</td>
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<td>MacCormack, W. G., 1923</td>
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<td>MacDonald, Alfred, 1927</td>
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<td>MacDonald, Helen (Mrs. Ian), 1924-1932</td>
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<td>MacDonald, John Dolliver , 1946-1954</td>
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<td>Box 55, Folder 30</td>
<td>MacGilvary, Norwood, 1913-1917</td>
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<td>MacGinnis, Henry R. , circa 1906</td>
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<td>MacHale, John and William MacHale , 1915-1921</td>
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<td>MacKenzie, Alexander C., 1914-1918</td>
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<td>Box 55, Folder 34</td>
<td>MacKnight, Dodge , 1913, 1925-1926</td>
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<td>Box 55, Folder 35</td>
<td>MacLaurin, James D., 1925-1927</td>
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<td>Box 55, Folder 36</td>
<td>MacMonnies, Mary F. , 1895-1902</td>
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<tr>
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<td>MacNab, Robert B., 1927</td>
<td></td>
</tr>
<tr>
<td>Box 55, Folder 38</td>
<td>MacNeil, Carol Brooks and Hermon Atkins MacNeil , 1910-1920</td>
<td></td>
</tr>
</tbody>
</table>
Box 55, Folder 39  MacNicol, Roy, 1922-1932
Box 55, Folder 40  Macomber Company, Inc., 1913-1921
Box 55, Folder 41  Macomber, Lewis A., 1894-1911
Box 55, Folder 42  Macon Art Association (Harriet Blackshear), 1909, 1921-1923
Box 55, Folder 43  Macon Art Association (Harriet Blackshear), 1924-1925
Box 55, Folder 44  MacPherson, William J., 1937
Box 55, Folder 45  MacRae, Elmer L., 1901-1917
Box 55, Folder 46  MacRossie, Allan, Jr., and William MacRossie, 1913-1926, 1932
Box 55, Folder 47  Macrum, George H., 1913, 1917
Box 55, Folder 48  Madeira, Clara H., 1925-1927
Box 55, Folder 49  Madigan, Thomas F., 1917-1923
Box 55, Folder 50  Magee, Bernice (Mrs. Franklin R.), 1932
Box 55, Folder 51  Magill, Beatrice, 1897
Box 55, Folder 52  Magrath, William, 1893, circa 1912
Box 55, Folder 53  Maguire, Eleanor P. and Richard K. Maguire, 1918-1920
Box 55, Folder 54  Mahoning Institute of Art (Joseph G. Butler, Jr.), 1915-1916
Box 55, Folder 55  Maitland, Frances, 1913
Box 55, Folder 56  Makepeace, Walter D., 1922-1927
Box 55, Folder 57  Malcolm, Mrs. Donald, 1925-1932
Box 55, Folder 58  Malcolm, Thalia W., 1925-1937
Box 55, Folder 59  Malden Public Library, 1912-1915, 1922
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Name and Details</th>
</tr>
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<tbody>
<tr>
<td>55</td>
<td>60</td>
<td>Malloney, J. Merritt, 1926-1927</td>
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<td>55</td>
<td>61</td>
<td>Manhattan Storage &amp; Warehouse Co., 1918-1947</td>
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<td>62</td>
<td>Manley, Thomas R., 1893-1907, 1914-1917</td>
</tr>
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<td>63</td>
<td>Mann, Parker, 1894, 1918</td>
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<td>Mann, Mrs. William J., 1913-1914</td>
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<td>Mannow, Elsie M., 1922</td>
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<td>Mansfield, Burton, 1899-1910</td>
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<td>Mansfield, Burton, 1912-1932</td>
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<td>56</td>
<td>4</td>
<td>Manson, Mrs. George, 1926-1927</td>
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<td>Mapes, Charles Halsted, 1913-1924</td>
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<td>6</td>
<td>Marcus, H. Stanley (Neiman-Marcus Company), 1926-1927, 1932</td>
</tr>
<tr>
<td>56</td>
<td>7</td>
<td>Marcus, Mrs. Herbert, 1925-1926</td>
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<td>56</td>
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<td>Marcus, Peter, 1916, 1926-1927</td>
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<td>9</td>
<td>Marechal, Greer, 1946-1950</td>
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<tr>
<td>56</td>
<td>10</td>
<td>Maril, Herman, 1946-1947</td>
</tr>
<tr>
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<td>11</td>
<td>Maril, Herman, 1948-1949</td>
</tr>
<tr>
<td>56</td>
<td>12</td>
<td>Maril, Herman, 1950-1953</td>
</tr>
<tr>
<td>56</td>
<td>13</td>
<td>Marion Koogler McNay Art Institute, 1954</td>
</tr>
<tr>
<td>56</td>
<td>14</td>
<td>Mark, Jacob, 1926-1927</td>
</tr>
<tr>
<td>56</td>
<td>15</td>
<td>Marks, Arthur Hudson, 1912-1932</td>
</tr>
<tr>
<td>56</td>
<td>16</td>
<td>Marshall, Clark S., 1907-1912</td>
</tr>
</tbody>
</table>
Box 56, Folder 17  Marshall Field & Company, 1912-1915, 1932
Box 56, Folder 18  Marshall, Louis, 1902-1927
Box 56, Folder 19  Martel, Paul, 1924-1925
Box 56, Folder 20  Martha Jackson Gallery, 1948-1956
Box 56, Folder 21  Martin, Elizabeth G. (Mrs. Homer Dodge), circa 1897-circa 1908
Box 56, Folder 22  Martin, Homer Dodge, Correspondence Regarding, 1897-1908
Box 56, Folder 23  Martin, J. B., 1918-1927, 1937
Box 56, Folder 24  Martin, John, 1919
Box 56, Folder 25  Martin, Louis I., 1918-1921
Box 56, Folder 26  Martin, Mary F. (Mrs. William Henry), circa 1913-circa 1914 March
Box 56, Folder 27  Martin, Mary F. (Mrs. William Henry), 1914 April-June
Box 56, Folder 28  Martin, Mary F. (Mrs. William Henry), 1914 July-December
Box 56, Folder 29  Martin, Mary F. (Mrs. William Henry), 1915
Box 56, Folder 30  Martin, Mary F. (Mrs. William Henry), 1916
Box 56, Folder 31  Martin, Mary F. (Mrs. William Henry), 1917-1921
Box 56, Folder 32  Martin, Mary F. (Mrs. William Henry), 1922-1946
Box 56, Folder 33  Martin, Ralph, 1903
Box 56, Folder 34  Martin, Reiford J., 1942
Box 56, Folder 35  Martin, Mrs. Wade, 1940-1943
Box 56, Folder 36  Martin, Willard S., 1919-1923, 1942
Box 56, Folder 37  Martinez, Xavier, 1905-1924
Box 56, Folder 38  Martino, Antonio P., 1946
Box 56, Folder 39  Maryland Institute School of Fine and Applied Arts, 1921-1926
Box 56, Folder 40  Mase, Carolyn C., 1909-1918, 1932
Box 56, Folder 41  Mason, John, 1915
Box 56, Folder 42  Mason, Maud M., 1925-1926
Box 56, Folder 43-44  Mason, Roy M., 1923-1932, 1937
Box 56, Folder 45  Mather, Frank Jewett, Jr., 1937, 1948-1949
Box 56, Folder 46  Mathes, Aenid V. and Mrs. K. B. Mathes, 1924-1927
Box 56, Folder 47  Mathews, Mrs. A. C., 1916
Box 56, Folder 48  Mathews, Catharine Van C., 1940-1941, n.d.
Box 56, Folder 49  Mathews, William, 1899-1907
Box 56, Folder 50  Mattatuck Historical Society, 1913-1917
Box 56, Folder 51  Mattern, Karl, 1946-1949
Box 56, Folder 52  Matthews, N. M., 1898-1925
Box 56, Folder 53  Maury, Cornelia F., 1894-1906, 1919
Box 56, Folder 54  Mauve, Lire, 1896-1905
(includes letter with pencil sketch, 1/12/02)
Box 56, Folder 55  May, Florence Laud, 1911-1914
Box 56, Folder 56  May, George, 1937, 1957-1958
Box 56, Folder 57  Mayer, Charles and Jane Mayer, 1947-1954
Box 56, Folder 58  Mayer, Louis, 1910-1914
Box 56, Folder 59  Maynard, Edwin T., 1918-1932
Box 56, Folder 60  Maynard, George Willoughby, 1893, 1916, 1923
Box 56, Folder 61  Maynard, Ross H., 1913-1918, 1926
Box 56, Folder 62  Mazzanovich, Ann and Lawrence Mazzanovich, 1912-1927
Box 56, Folder 63  McArthur Library Association, 1952-1953
Box 56, Folder 64  McBride, Henry, 1901-1951
Box 56, Folder 65  McBride, Lucia (Mrs. Malcolm L.) and Malcolm R. McBride, 1947-1951
Box 56, Folder 66  McBrine, John W., 1913-1926, 1932
Box 56, Folder 67  McCabe, Lida Rose, 1919-1921
Box 56, Folder 68  McCaig, Flora T., 1896-1915
Box 56, Folder 69  McCarter, Thomas N., 1932
Box 56, Folder 70  McCarthy, J. F., 1911, 1916
Box 56, Folder 71  McCarthy, Thomas F., 1906, 1920
Box 56, Folder 72  McCauley, John and Mrs. McCauley, 1914-1925
Box 56, Folder 73  McCausland, Elizabeth, 1945
Box 56, Folder 74  McChesney, Clara, circa 1892-circa 1919
Box 56, Folder 75  McClees Galleries, 1916-1952
Box 56, Folder 76  McClellan, Edwin, 1915-1916
Box 56, Folder 77  McClellan, Jessy T., 1914
Box 56, Folder 78  McClellan, P. W., 1914
Box 56, Folder 79  McClintic, Mrs. J. Hunter, 1932
Box 56, Folder 80  McClintock, Gilbert S., 1913-1927
Box 56, Folder 81  McComas, Francis, 1902-1926
<table>
<thead>
<tr>
<th>Box 56, Folder 82</th>
<th>McCool, J. W., 1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 56, Folder 83</td>
<td>McCord, Alice Lovett (Mrs. George H.), 1895-1913</td>
</tr>
<tr>
<td>Box 56, Folder 84</td>
<td>McCord, George H., 1892-1910</td>
</tr>
<tr>
<td>Box 56, Folder 85</td>
<td>McCorkle, Mrs. W. P., 1926</td>
</tr>
<tr>
<td>Box 56, Folder 86</td>
<td>McCormick, Cyrus H., 1916-1926</td>
</tr>
<tr>
<td>Box 57, Folder 1</td>
<td>McCormick, Eleanor W., 1927</td>
</tr>
<tr>
<td>Box 57, Folder 2</td>
<td>McCormick, William B., circa 1914-circa 1937</td>
</tr>
<tr>
<td>Box 57, Folder 3</td>
<td>McCoy, John W., II, 1950</td>
</tr>
<tr>
<td>Box 57, Folder 4</td>
<td>McCoy, Margaret, circa 1895-circa 1920</td>
</tr>
<tr>
<td>Box 57, Folder 5</td>
<td>McCrea, S. Harkness, 1901-1910</td>
</tr>
<tr>
<td>Box 57, Folder 6</td>
<td>McCready, William M., 1899-1907</td>
</tr>
<tr>
<td>Box 57, Folder 7</td>
<td>McCutcheon, George Barr, 1913-1926</td>
</tr>
<tr>
<td>Box 57, Folder 8</td>
<td>McDonald, Agnes J., 1927</td>
</tr>
<tr>
<td>Box 57, Folder 9</td>
<td>McDonnell, J. W., 1949-1956</td>
</tr>
<tr>
<td>Box 57, Folder 10</td>
<td>McDonough, C. J. and Mary L. McDonough (McDonough Art Gallery), circa 1913-circa 1932</td>
</tr>
<tr>
<td>Box 57, Folder 11</td>
<td>McEldowney, H. C., 1927</td>
</tr>
<tr>
<td>Box 57, Folder 12</td>
<td>McElory, Anna, 1917</td>
</tr>
<tr>
<td>Box 57, Folder 13</td>
<td>McGregor, Marion K. (Mrs. Charles A.), 1918-1919</td>
</tr>
<tr>
<td>Box 57, Folder 14</td>
<td>McGurk, Jonce I., 1914</td>
</tr>
<tr>
<td>Box 57, Folder 15</td>
<td>McHenry, Charles Morgan, circa 1893-circa 1901</td>
</tr>
<tr>
<td>Box 57, Folder 16</td>
<td>McHugh, Mrs. John, 1922, 1927</td>
</tr>
<tr>
<td>Box, Folder</td>
<td>Name</td>
</tr>
<tr>
<td>------------</td>
<td>------</td>
</tr>
<tr>
<td>57, 17</td>
<td>McIntyre, Robert G.</td>
</tr>
<tr>
<td>57, 18</td>
<td>McIntyre, Robert G.</td>
</tr>
<tr>
<td>57, 19</td>
<td>McIntyre, Robert G.</td>
</tr>
<tr>
<td>57, 20</td>
<td>McIntyre, Robert G.</td>
</tr>
<tr>
<td>57, 21</td>
<td>McIntyre, Robert G.</td>
</tr>
<tr>
<td>57, 22</td>
<td>McKenzie, R. Tait</td>
</tr>
<tr>
<td>57, 23</td>
<td>McKinney, Aileen Ford and John L. McKinney</td>
</tr>
<tr>
<td>57, 24</td>
<td>McKinney, E.</td>
</tr>
<tr>
<td>57, 25</td>
<td>McKinney, Glenn Ford</td>
</tr>
<tr>
<td>57, 26</td>
<td>McLean, George</td>
</tr>
<tr>
<td>57, 27</td>
<td>McLoughlin &amp; McLoughlin</td>
</tr>
<tr>
<td>57, 28</td>
<td>McManamy, Robert J.</td>
</tr>
<tr>
<td>57, 29</td>
<td>McMillin, Emerson</td>
</tr>
<tr>
<td>57, 30</td>
<td>McMurtrie, Douglas C.</td>
</tr>
<tr>
<td>57, 31</td>
<td>McNeir, George</td>
</tr>
<tr>
<td>57, 32</td>
<td>McNulty, William C.</td>
</tr>
<tr>
<td>57, 33</td>
<td>McRae, Frances</td>
</tr>
<tr>
<td>57, 34</td>
<td>McVitty, Albert Elliott</td>
</tr>
<tr>
<td>57, 35</td>
<td>McVitty, Albert Elliott</td>
</tr>
<tr>
<td>57, 36</td>
<td>Mead, Constance S.</td>
</tr>
<tr>
<td>57, 37</td>
<td>Meadows, Clarence W.</td>
</tr>
</tbody>
</table>
Box 57, Folder 38  Meadville Art Association, circa 1910-1914
Box 57, Folder 39  Meagher, George A., 1919-1924
Box 57, Folder 40  Mechlin, Leila, 1937, 1941
Box 57, Folder 41  Medwid, Irene Mary, 1948
Box 57, Folder 42  Meech, Sylvia Spencer Merrell, 1916
Box 57, Folder 43  Meeds, Ellen duPont, 1917-1937
Box 57, Folder 44  Meeker, Arthur and Mrs. Meeker, 1918-1919
Box 57, Folder 45  Meeker, Arthur and Mrs. Meeker, 1920-1932
Box 57, Folder 46  Meeks, Everett W. (National War Work Council), 1918-1919
Box 57, Folder 47  Meigs, Mrs. Herman, 1918
Box 57, Folder 48  Meinhard Galleries, 1939-1946
Box 57, Folder 49  Melchers, Gari, circa 1914-1932
Box 57, Folder 50  Melius, Katherine A. and Norman Melius, 1915-1918, 1927
Box 57, Folder 51  Mellors Fine Arts Limited, 1937
Box 57, Folder 52  Meltzer, Arthur, 1925-1946
Box 57, Folder 53  Melville, Ward, 1914-1915, 1927
Box 57, Folder 54  Memphis Art Association (Florence M. McIntyre), 1914-1918
Box 57, Folder 55  Memphis Art Association (Florence M. McIntyre), 1924-1932, 1946
Box 57, Folder 56  Mente, Charles, 1900
Box 57, Folder 57  Mentor, 1913-1926
Box 57, Folder 58  Merchants Association of New York, 1932
Box 57, Folder 59  Merck, George W., 1948-1950
Box 57, Folder 60  Merkel, Bernard R., 1947
Box 57, Folder 61  Merriam, E. W., 1919
Box 57, Folder 62  Merrill, Mrs. A. P., 1923-1924
Box 57, Folder 63  Merrill, E. A., 1915
Box 57, Folder 64  Merriman, Daniel and Helen B. Merriman, 1898-1923
Box 57, Folder 65  Merritt, Anna Lea, 1911-1912, 1898-1903
Box 57, Folder 66  Merritt Co., 1915
Box 57, Folder 67  Merrit, Schuyler and Mrs. Merritt, 1914-1917
Box 57, Folder 68  Merrymount Press, 1918
Box 57, Folder 69  Mershon, Edward C., 1915
Box 57, Folder 70  Messer, Edmund Clarence, 1893-1899
Box 57, Folder 71  Messervy, Essie L., 1937, 1952
Box 57, Folder 72  Metal Hose & Tubing Co., 1926-1927
Box 57, Folder 73  Metcalf, Elizabeth P. and Thomas N. Metcalf, 1937-1942
Box 57, Folder 74  Metcalf, Elizabeth P. and Thomas N. Metcalf, 1943-1947
Box 57, Folder 75  Metcalf, Houghton P., 1924-1927
Box 57, Folder 76  Metcalf, L. B. (Mrs. F. A.), 1915-1919
Box 57, Folder 77  Metcalf, Willard L., circa 1906-circa 1924
Box 57, Folder 78  Metcalfe, N. W., circa 1894-circa 1898
Box 57, Folder 79  Meteor Press, 1909-1920
Box 57, Folder 80  Metropolitan, 1913-1914
Box 57, Folder 81  Metropolitan Museum of Art, 1895-1920
Box 57, Folder 82  Metropolitan Museum of Art, 1921-1926
Box 57, Folder 83  Metropolitan Museum of Art, 1927-1932
Box 57, Folder 84  Metropolitan Museum of Art, 1937-1955
Box 57, Folder 85  Meyer, A. B., 1906, 1916
Box 57, Folder 86  Meyer, Annie Nathan, circa 1905-1937
Box 58, Folder 1  Meyer, Felicia (Mrs. Reginald Marsh), circa 1943-circa 1949
Box 58, Folder 2  Meyer, Herbert, 1926-1937
Box 58, Folder 3  Meyer, Herbert, circa 1946-circa 1951
Box 58, Folder 4  Meyer, Sallie G. (Mrs. George K, Dallas Art Association), 1923
Box 58, Folder 5  Meyer, Sallie G. (Mrs. George K, Dallas Art Association), 1924-1925
Box 58, Folder 6  Meyer, Sallie G. (Mrs. George K, Dallas Art Association), 1926-1932
Box 58, Folder 7  Meyerowitz, William, 1932
Box 58, Folder 8  Michaelsen, Cornelius, 1931-1940
Box 58, Folder 9  Michener, Louis T., 1925
Box 58, Folder 10  Middleton, Stanley, circa 1892-circa 1901
Box 58, Folder 11  Midtown Galleries, 1946-1950
Box 58, Folder 12  Mieloz, Charles, 1898
Box 58, Folder 13  Mielziner, Leo, 1914, 1925-1926
Box 58, Folder 14  Mikkelsen, Gwendolen H., circa 1910-circa 1916
Box 58, Folder 15  Milch Galleries, circa 1912-1921
Box 58, Folder 16  Milch Galleries, 1922-1926
<table>
<thead>
<tr>
<th>Box 58, Folder 17</th>
<th>Milch Galleries, 1927-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 58, Folder 18</td>
<td>Milch Galleries, 1940-1959</td>
</tr>
<tr>
<td>Box 58, Folder 19</td>
<td>Miles, William Sonntag, 1950, 1960</td>
</tr>
<tr>
<td>Box 58, Folder 20</td>
<td>Miller, Annie, circa 1912</td>
</tr>
<tr>
<td>Box 58, Folder 21</td>
<td>Miller, Bernard P., 1916-1918</td>
</tr>
<tr>
<td>Box 58, Folder 22</td>
<td>Miller, Celena W. (Mrs. W. D.), 1924-1927</td>
</tr>
<tr>
<td>Box 58, Folder 23</td>
<td>Miller, Mrs. Charles E., 1927, 1932</td>
</tr>
<tr>
<td>Box 58, Folder 24</td>
<td>Miller, Charles Henry, 1898-1913</td>
</tr>
<tr>
<td>Box 58, Folder 26</td>
<td>Miller, Elmer C., 1925-1932</td>
</tr>
<tr>
<td>Box 58, Folder 25</td>
<td>Miller, Mrs. Charles W. (Morristown Civic Club), 1925-1926</td>
</tr>
<tr>
<td>Box 58, Folder 27</td>
<td>Miller, George P. and Laura Chapman Miller, 1914-1925</td>
</tr>
<tr>
<td>Box 58, Folder 28</td>
<td>Miller, Helen P., 1911</td>
</tr>
<tr>
<td>Box 58, Folder 29</td>
<td>Miller, Henry, circa 1903-1920</td>
</tr>
<tr>
<td>Box 58, Folder 30</td>
<td>Miller, Henry, 1921-1923</td>
</tr>
<tr>
<td>Box 58, Folder 31</td>
<td>Miller, Henry, and Estate, 1924</td>
</tr>
<tr>
<td>Box 58, Folder 32</td>
<td>Miller, Henry, Estate, Lena Miller and Vera Miller, circa 1908-1943</td>
</tr>
<tr>
<td>Box 58, Folder 33</td>
<td>Miller, Hester, circa 1915-1920</td>
</tr>
<tr>
<td>Box 58, Folder 34</td>
<td>Miller, Kenneth Hayes, 1910-1923, 1946</td>
</tr>
<tr>
<td>Box 58, Folder 35</td>
<td>Miller, L. B., 1921</td>
</tr>
<tr>
<td>Box 58, Folder 36</td>
<td>Miller, Lee, circa 1906</td>
</tr>
<tr>
<td>Box 58, Folder 37</td>
<td>Miller, May, 1913-1914</td>
</tr>
</tbody>
</table>
Box 58, Folder 38  Miller, Oscar, 1899-1915
Box 58, Folder 39  Miller, R. L., 1911-1914
Box 58, Folder 40  Miller, Richard E., circa 1911-circa 1916
Box 58, Folder 41  Miller, Richard E., 1917-1920
Box 58, Folder 42  Miller, Richard E., 1921-1926, 1932
Box 58, Folder 43  Miller, Mrs. William D., 1913
Box 58, Folder 44  Millet, Lily (Mrs. Frank D.), 1926-1927
Box 58, Folder 45  Millet, Stephen C. and Mrs. Millett, 1915-1920
Box 58, Folder 46  Milhoff, Mary K. (Mrs. C. B.), 1943-1944
Box 58, Folder 47  Milliken, Arthur N., 1909-1937
Box 58, Folder 48  Mills, H. A., 1894
Box 58, Folder 49  Mills, Lyman A., 1900-1909
Box 58, Folder 50  Milwaukee Art Institute, 1919-1922
Box 58, Folder 51  Milwaukee Art Institute, 1923-1932
                     Milwaukee Art Institute
Box 58, Folder 53  Milwaukee Art Society, 1910-1916
Box 58, Folder 54  Miner, Lawrence W., 1892-1899
Box 58, Folder 55  Miner, Lilian B., 1925
Box 58, Folder 56  Mink, Edward W., 1932
Box 58, Folder 57  Minneapolis Institute of Arts, circa 1914-1918
Box 58, Folder 58  Minneapolis Institute of Arts, 1919-1926, 1932
Box 58, Folder 59  Minneapolis Tribune, 1914, 1921
Box 58, Folder 60  Minnesota State Art Commission/State Fair, 1912-1917, 1923, 1947
Box 58, Folder 61  Minor, Anne Rogers (Mrs. George M.), 1917-1920
Box 58, Folder 62  Minor, Robert C., circa 1892-circa 1900
Box 58, Folder 63  Minshall, Helen, 1911-1915
Box 58, Folder 64  Misson, E. C., 1900
Box 58, Folder 65  Mitchell, Alfred R., 1923-1926
Box 58, Folder 66  Mitchell, Belle and Julian Mitchell, 1913-1922
Box 58, Folder 67  Mitchell, Belle and Julian Mitchell, circa 1923-1927
Box 58, Folder 68  Mitchell, Belle and Julian Mitchell, 1940-1950
Box 58, Folder 69  Mitchell, H. Walton, 1916-1924
Box 58, Folder 70  Mitchell, H. Walton, 1925-1927, 1932
Box 58, Folder 71  Mitchell, Lucy Sprague and Wesley C. Mitchell, 1937, 1953, 1913-1927

Image(s)

Box 58, Folder 72  Mitchell, Virginia L., 1917
Box 59, Folder 1-2  Mitcheson, Robert S. J., 1916-1922
includes photograph of Mitcheson
Box 59, Folder 2  Mitcheson, Robert S. J., 1924-1927, 1932
includes photograph of Mitcheson
Box 59, Folder 3  Mix, George H., 1909-1910
Box 59, Folder 4  Mix, James E., 1926-1927
Box 59, Folder 5  Mixter, Florence K. (Mrs. George W.), 1927
Box 59, Folder 6  Moes, Wally, 1898-1901
Box 59, Folder 7  Mohr Art Galleries, 1931-1932, 1919, 1927
Box 59, Folder 8  Mohun, Nora M. (Mrs. Barry), 1937-1946
Box 59, Folder 9  Molarsky, A., 1915, 1918
Box 59, Folder 10  Molarsky, Morris and Mrs. Molarsky, 1915, 1918
Box 59, Folder 11  Moncrieff, Sue, 1917
Box 59, Folder 12  Monsarrat, Corinne B., circa 1910-circa 1912
Box 59, Folder 13  Mont, Betty, 1947
Box 59, Folder 14  Montague, Estelle V. Z., 1913-1919
Box 59, Folder 15  Montague, Lilian A., 1905
Box 59, Folder 16  Montana State University, 1937
Box 59, Folder 17  Montclair Art Museum, 1916-1925
Box 59, Folder 18  Montclair Art Museum, 1926-1937
Box 59, Folder 19  Montclair Art Museum, 1939-1946
Box 59, Folder 20  Montclair Art Museum, 1947-1954
Box 59, Folder 21  Montclair Art Museum, 1955-1963
Box 59, Folder 22  Montgomery, Alice Howland (Mrs. Hugh E.), 1937
Box 59, Folder 23  Montross Gallery (N. E. Montross), 1913-1925, 1932
Box 59, Folder 24  Moon, Carl, 1923
Box 59, Folder 25  Moore, A. E. (Mrs. H. M.), 1923-1924
Box 59, Folder 26  Moore, Annie Caroll, 1917-1924
Box 59, Folder 27  Moore, Mrs. Barrington, 1924-1925
Box 59, Folder 28  Moore, Dorothea (Mrs. E. C.), circa 1913-circa 1932
Box 59, Folder 29  Moore, Edwin N., 1925, 1937
Box 59, Folder 30  Moore, James B., 1918
Box 59, Folder 31  Moore, Junius T., 1945-1950
Box 59, Folder 32  Moore, Neil A. and Vera J. Moore, 1946, 1948
Box 59, Folder 33  Moore, Mrs. R. T., 1927
Box 59, Folder 34  Mora, F. Luis, 1908-1927, 1932
Box 59, Folder 35  Mora, Louis F. J., 1919-1925
Box 59, Folder 36  Moran, Thomas Sidney, 1905
Box 59, Folder 37  More, Isabelle S. (Mrs. E. W., Southeastern Fair Association), 1919-1920
Box 59, Folder 38  Morey, Florence (Mrs. Charles Henry), 1926-1927
Box 59, Folder 39  Morey, Samuel F., 1899-1925
Box 59, Folder 40  Morgan, Antoinette C. (Mrs. John), 1923-1927
Box 59, Folder 41  Morgan, Charles H., 1954-1959
Box 59, Folder 42  Morgan, Georgie, 1914, 1921
Box 59, Folder 43  Morgan, John Hill, circa 1910-1920
Box 59, Folder 44  Morgan, John Hill, 1921-1944
Box 59, Folder 45  Morgan, M. DeNeale, 1926
Box 59, Folder 46  Morgan, W. Forbes, 1915-1917
Box 59, Folder 47  Morley, Albert Healey, 1916-1925
Box 59, Folder 48  Morning Telegraph, 1923-1926
Box 59, Folder 49  Morrey, J. B., 1921
Box 59, Folder 50  Morris, Catharine Wharton and Harrison S. Morris, 1898-1917, 1922
Box 59, Folder 72  Moss, Florence D., circa 1927
Box 59, Folder 73  Moss, Frank , circa 1899
Box 59, Folder 74  Motch, Stanley, 1927
Box 59, Folder 75  Mott, C. S. , 1914-1915
Box 59, Folder 76  Mott, W. C., 1920-1925
Box 59, Folder 77  Mottet, Jeanie Gallup (Mrs. Henry), 1916-1918
Box 59, Folder 78  Moulton and Ricketts, 1909-1913
Box 59, Folder 79  Mount Holyoke College , 1927-1958
Box 59, Folder 80  Mowbray-Clarke, Mary H. (Mrs. John Frederick), 1909
Box 59, Folder 81  Moyer Gallery (Curtis H. Moyer), 1940-1943, 1916-1917, 1926
Box 59, Folder 82  Muhrman, Henry , 1895-1899
Box 59, Folder 83  Mulford, Allen, 1930
Box 59, Folder 84  Mulhaupt, Frederick J., 1917-1932
Box 59, Folder 85  Mulvane Art Museum (Washburn College), 1927-1932
Box 59, Folder 86  Mulvany, John , 1903-ca. 1904
Box 59, Folder 87  Mumford, Alice, 1899-1911
Box 59, Folder 88  Mummert, Sallie Blyth , circa 1925-1926
Box 59, Folder 89  Mummert, Sallie Blyth , 1927-1937
Box 59, Folder 90  Munger, Fay W. and Roy Munger, 1923-1927
Box 59, Folder 91  Munger, Gertrude and Stephen Munger, 1924-1937
Box 59, Folder 92  Munger, H. M. and Mrs. Munger, 1923-1926, 1932
Box 59, Folder 93  Munn, Charles A. , 1915-1919
Box 59, Folder 94  Munson Williams Proctor Institute , 1948-1957
Box 60, Folder 1  Murdock, J. Edgar, 1925-1926
Box 60, Folder 2  Murdock, Louise (Mrs. Roland P.), 1912, 1915
Box 60, Folder 3  Murdock, Louise C. (Estate, Elizabeth S. Navas, Trustee; see also Wichita Art Association), 1956-1957
Box 60, Folder 4  Murphy, Adah C. (Mrs. J. Francis), circa 1892-circa 1912
Box 60, Folder 5  Murphy, Deacon, 1921-1925, 1932
Box 60, Folder 6  Murphy, Franklin and Harriet Murphy, circa 1925-1927
Box 60, Folder 7  Murphy, Henry O., Jr., 1912
Box 60, Folder 8  Murphy, Hermann Dudley , circa 1899-circa 1937
Box 60, Folder 9  Murphy, Hermann Dudley , 1909-1914
Box 60, Folder 10  Murphy, Hermann Dudley , 1913-1927
Box 60, Folder 11  Murphy, Hermann Dudley , 1930-1932, 1937
Box 60, Folder 12  Murphy, John Francis , circa 1892-1893
   includes illustrated letter 8/24/96
Box 60, Folder 13  Murphy, John Francis , 1894-1895
Box 60, Folder 14  Murphy, John Francis , 1896-1897
Box 60, Folder 15  Murphy, John Francis , 1898-1907
Box 60, Folder 16  Murphy, John Francis , 1908-1919
Box 60, Folder 17  Murphy, Larry, 1926
Box 60, Folder 18  Murray, Alec, 1914-1917
Box 60, Folder 19  Murray, Charlotte, 1926-1927
Box 60, Folder 20  Murray, Ottie M., 1932
Box 60, Folder 21  Museum of Fine Arts, Boston, 1895-1927
Box 60, Folder 22  Museum of Fine Arts, Boston, 1928-1937
Box 60, Folder 23  Museum of Fine Arts, Boston, 1939-1943
Box 60, Folder 24  Museum of Fine Arts, Boston, 1944-1947
Box 60, Folder 25  Museum of Fine Arts, Boston, 1948
Box 60, Folder 26  Museum of Fine Arts, Boston, 1949-1950
Box 60, Folder 27  Museum of Fine Arts, Boston, 1951-1962
Box 60, Folder 28  Museum of Fine Arts of Houston, 1952-1953
Box 60, Folder 29  Museum of Modern Art, 1930-1937
Box 60, Folder 30  Museum of Modern Art, 1941-1953
Box 60, Folder 31  Museum of the City of New York, 1932-1946, 1955
Box 60, Folder 32  Mutual Life Insurance Company of New York, 1898-1954
Box 60, Folder 33  Myers, Ethel and Jerome Myers, circa 1903-circa 1945
Box 60, Folder 34  Mygatt, Robertson K. and Mrs. Mygatt, 1916-1923
Box 60, Folder 35  Mystic Art Association, 1917-1937
Box 60, Folder 36  M, Illegible, 1896-1949
Box 60, Folder 37  M, Miscellaneous: Maas-MacD, 1893-1953
Box 60, Folder 38  M, Miscellaneous: Mack-MacN, 1892-1958
Box 60, Folder 39  M, Miscellaneous: Maco-Mai, 1903-1963
Box 60, Folder 40  M, Miscellaneous: Mal-Man, 1906-1953
Box 60, Folder 41  M, Miscellaneous: Map-Marsh, 1896-1954
Box 60, Folder 42  M, Miscellaneous: Marshak-Martin, H., 1893-1951
Box 60, Folder 43  M, Miscellaneous: Martin, J.-Mass, 1895-1955
Box 60, Folder 44  M, Miscellaneous: Mast-Mau, 1906-1951
Box 60, Folder 45  M, Miscellaneous: Max-May, 1909-1951
Box 60, Folder 46  M, Miscellaneous: McA-McCh, 1900-1959
Box 60, Folder 47  M, Miscellaneous: McCl-McCu, 1896-1954
Box 60, Folder 48  M, Miscellaneous: McE-Mcl, 1900-1953
Box 60, Folder 49  M, Miscellaneous: McK-McM, 1896-1950
Box 60, Folder 50  M, Miscellaneous: McN-McV, 1896-1957
Box 60, Folder 51  M, Miscellaneous: Mea-Mel, 1894-1956
Box 60, Folder 52  M, Miscellaneous: Mem-Merm, 1903-1953
Box 60, Folder 53  M, Miscellaneous: Merr-Mey, 1895-1949
Box 61, Folder 1  M, Miscellaneous: Mic-Millen, 1903-1962
Box 61, Folder 2  M, Miscellaneous: Miller, 1895-1951
Box 61, Folder 3  M, Miscellaneous: Milles-Min, 1896-1951
Box 61, Folder 4  M, Miscellaneous: Mir-Miz, 1898-1951
Box 61, Folder 5  M, Miscellaneous: Mod-Monc, 1896-1956
Box 61, Folder 6  M, Miscellaneous: Mong-Mont, 1896-1951
Box 61, Folder 7  M, Miscellaneous: Moo, 1898-1952
Box 61, Folder 8  M, Miscellaneous: Moran-Morgan, 1907-1948
Box 61, Folder 9  M, Miscellaneous: Mori-Mott, 1868-1954
Box 61, Folder 10  M, Miscellaneous: Mue-Mung, 1904-1949
Box 61, Folder 11  M, Miscellaneous: Muni-Mur, 1896-1956
Box 61, Folder 12  M, Miscellaneous: Mus-My , 1899-1961
Box 61, Folder 13  N. A. Berwin & Co., Inc., 1932-1942
Box 61, Folder 14  N. W. Halsey & Co., 1913-1915
Box 61, Folder 15  Nachman, Joe , 1929, 1932
Box 61, Folder 16  Naegele, Charles Frederick, 1895, 1924-1925
Box 61, Folder 17  Nagler, Fred , 1926, 1932
Box 61, Folder 18  Nagy, Stephen K., 1916, 1923-1924
Box 61, Folder 19  Nail, R. E., 1927-1930
Box 61, Folder 20  Nakamizo, Fugi, 1929-1930
Box 61, Folder 21  Nash, Howard , 1937
Box 61, Folder 22  Nash, P. Bredt, 1913
Box 61, Folder 23  Nashville Trust Company, 1924-1925
Box 61, Folder 24  Nason, Thomas W., 1930-1937, n.d.
Box 61, Folder 25  National Academy of Design, circa 1895-1925
Box 61, Folder 26  National Academy of Design, 1926-1932
Box 61, Folder 27  National Academy of Design, 1937-1952
Box 61, Folder 28  National Arts Club , 1946-1951, circa 1899-1932
Box 61, Folder 29  National Association of Women Artists, 1948-1953
Box 61, Folder 30  National Association of Women Painters and Sculptors , circa 1918-1930
Box 61, Folder 31  National Bank of Commerce, 1912, 1916, 1925
Box 61, Folder 32  National Baseball Museum, 1941-1954
Box 61, Folder 33  National City Bank of New York, 1924-1929
Box 61, Folder 34  National Cyclopedia of American Biography, 1917
Box 61, Folder 35  National Gallery of Art, 1897, 1917-1944
Box 61, Folder 36  National Gallery of Art, 1945-1960
Box 61, Folder 37  National Gallery of Canada, 1946
Box 61, Folder 38  National Geographic Society, 1912-1925
Box 61, Folder 39  National Institute of Arts and Letters, 1947-1951
Box 61, Folder 40  National Press Bureau, 1909-1918
Box 61, Folder 41  National Publishing Society, 1929-1930
Box 61, Folder 42  National Sculpture Society, 1910-1914
Box 61, Folder 43  Nauman, F. R., 1919-1925
Box 61, Folder 44  Navas, Elizabeth S. (Mrs. Raphael), circa 1921-1950
Box 61, Folder 45  Neale, George H., circa 1893-circa 1910
Box 61, Folder 46  Nebraska Art Association, 1927-1932, 1947
Box 61, Folder 47  Neff, I. H., circa 1915-1917, 1930
Box 61, Folder 48  Neiman-Marcus Company, 1929-1930
Box 61, Folder 49  Nelson, E. E., 1914
Box 61, Folder 50  Nelson, G. Laurence, 1914-1915
Box 61, Folder 51  Nelson, W. H., 1914, 1917
Box 61, Folder 52  Nernst Lamp Company, circa 1910-1913
<table>
<thead>
<tr>
<th>Box 61, Folder 53</th>
<th>Nesbit, Evelyn, 1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 61, Folder 54</td>
<td>Nettleton, Walter, circa 1905-1914</td>
</tr>
<tr>
<td>Box 61, Folder 55</td>
<td>Nettleton, Walter, 1915-1917</td>
</tr>
<tr>
<td>Box 61, Folder 56</td>
<td>Nettleton, Walter, 1918-1919</td>
</tr>
<tr>
<td>Box 61, Folder 57</td>
<td>Nettleton, Walter, 1920-1925</td>
</tr>
<tr>
<td>Box 61, Folder 58</td>
<td>Neuhaus, Eugen, 1924-1925</td>
</tr>
<tr>
<td>Box 61, Folder 59</td>
<td>New Britain Institute, circa 1908-1924</td>
</tr>
<tr>
<td></td>
<td>includes catalog for American Watercolors exhibition at Macbeth Gallery, 2/39</td>
</tr>
<tr>
<td>Box 61, Folder 60</td>
<td>New Britain Institute, 1930-1939</td>
</tr>
<tr>
<td>Box 61, Folder 61</td>
<td>New Britain Institute, 1940-1941</td>
</tr>
<tr>
<td>Box 61, Folder 62</td>
<td>New Britain Institute, 1942-1948</td>
</tr>
<tr>
<td>Box 61, Folder 63</td>
<td>New Britain Institute, 1949-1958</td>
</tr>
<tr>
<td>Box 61, Folder 64</td>
<td>New Brunswick Trust Company, 1917-1919</td>
</tr>
<tr>
<td>Box 61, Folder 65</td>
<td>New Haven Paint and Clay Club, 1915-1932</td>
</tr>
<tr>
<td>Box 61, Folder 66</td>
<td>New Rochelle Art Association, 1918, 1930</td>
</tr>
<tr>
<td>Box 61, Folder 67</td>
<td>New Society of Artists, circa 1920-circa 1930</td>
</tr>
<tr>
<td>Box 61, Folder 68</td>
<td>New Theatre, 1909-1910</td>
</tr>
<tr>
<td>Box 61, Folder 69</td>
<td>New York American, circa 1919-1932</td>
</tr>
<tr>
<td>Box 61, Folder 70</td>
<td>New York Attractions, circa 1919-circa 1922</td>
</tr>
<tr>
<td>Box 61, Folder 73</td>
<td>New York Graphic Society, Inc., 1927-1932, 1947</td>
</tr>
<tr>
<td>Box 62, Folder 1</td>
<td>New York Herald Tribune, 1909-1949</td>
</tr>
<tr>
<td>Box 62, Folder 2</td>
<td><em>New York Herald Tribune</em>, circa 1909-circa 1949</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Box 62, Folder 3</td>
<td>New York Historical Society, 1940-1947, 1915-1925</td>
</tr>
<tr>
<td>Box 62, Folder 4</td>
<td>New York International Exposition, 1918</td>
</tr>
<tr>
<td>Box 62, Folder 5</td>
<td>New York Public Library, 1900-1953</td>
</tr>
<tr>
<td>Box 62, Folder 6</td>
<td>New York School of Applied Design for Women, 1913, 1937</td>
</tr>
<tr>
<td>Box 62, Folder 7</td>
<td>New York State Historical Association, 1939-1940</td>
</tr>
<tr>
<td>Box 62, Folder 8</td>
<td>New York State Historical Association, 1941-1942</td>
</tr>
<tr>
<td>Box 62, Folder 9</td>
<td>New York State Historical Association, 1943-1944</td>
</tr>
<tr>
<td>Box 62, Folder 10</td>
<td>New York State Historical Association, 1945-1946</td>
</tr>
<tr>
<td>Box 62, Folder 11</td>
<td>New York State Historical Association, 1947-1948</td>
</tr>
<tr>
<td>Box 62, Folder 12</td>
<td>New York State Historical Association, 1949-1950</td>
</tr>
<tr>
<td>Box 62, Folder 13</td>
<td>New York State Historical Association, 1951-1957</td>
</tr>
<tr>
<td>Box 62, Folder 14</td>
<td>New York State Museum, 1941-1949</td>
</tr>
<tr>
<td>Box 62, Folder 15</td>
<td>New York Telephone Company, 1912-1953</td>
</tr>
<tr>
<td>Box 62, Folder 16</td>
<td><em>New York Times</em>, circa 1913-1925</td>
</tr>
<tr>
<td>Box 62, Folder 17</td>
<td><em>New York Times</em>, 1926-1949</td>
</tr>
<tr>
<td>Box 62, Folder 18</td>
<td><em>New York Tribune</em>, circa 1894-1932</td>
</tr>
<tr>
<td>Box 62, Folder 19</td>
<td>New York Trust Company, 1924-1942</td>
</tr>
<tr>
<td>Box 62, Folder 20</td>
<td>New York Trust Company, 1943-1948</td>
</tr>
<tr>
<td>Box 62, Folder 21</td>
<td>New York Trust Company, 1949-1951</td>
</tr>
<tr>
<td>Box 62, Folder 22</td>
<td>New York Trust Company, 1952-1953</td>
</tr>
</tbody>
</table>
Box 62, Folder 24  New York Tuberculosis Association, Inc., 1923-1932
Box 62, Folder 25-27  New York University Hall of Fame, 1921
Correspondence not arranged strictly chronologically but according to correspondent in New York University Hall of Fame files
Box 62, Folder 28-31  New York University Hall of Fame, 1922
Box 62, Folder 32  New York Water Color Club , 1915-1932
Box 62, Folder 33  New York World (W. G. Bowdoin), circa 1919-1929
Box 62, Folder 34  New York World-Telegram, 1946-1948
Box 62, Folder 35  New York Yacht Club, 1930-1932
Box 62, Folder 36  New Yorker, 1925-1946
Box 62, Folder 37  Newark Art Club, 1929-1937
Box 62, Folder 38  Newark Evening News, 1924-1925, n.d.
Box 62, Folder 39  Newark Museum , 1922-1949
Box 62, Folder 40  Newark Museum Association , 1910-1932
Box 62, Folder 41  Newbegin, H. Maude, 1918-1919
Box 62, Folder 42  Newcomb-Macklin Co. , 1911-1927
Box 62, Folder 43  Newcomb, Marie Louise , circa 1894
Box 62, Folder 44  Newell, Peter S. , 1899
Box 62, Folder 45  Newhouse Galleries, circa 1920
Box 62, Folder 46  Newhouse Galleries , 1921-1922
Box 62, Folder 47  Newhouse Galleries , 1923
Box 62, Folder 48  Newhouse Galleries , 1924-1925
| Box 62, Folder 49 | Newhouse Galleries , 1926 |
| Box 62, Folder 50 | Newhouse Galleries , 1927-1929 |
| Box 62, Folder 51 | Newhouse Galleries , 1930-1946 |
| Box 63, Folder 1 | Newman Gallery , 1923-1927 |
| Box 63, Folder 2 | Newman, Henry, circa 1917-1925 |
| Box 63, Folder 3 | Newman, J. K. , 1913-1929, 1937 |
| Box 63, Folder 4 | News, 1924-1925 |
| Box 63, Folder 5 | News Picture of Society, 1924-1925 |
| Box 63, Folder 6 | Newton, Francis, 1913-1920 |
| Box 63, Folder 7 | Neyland, Harry, 1920, 1930-1932 |
| Box 63, Folder 8 | Nicoll, J. C. , 1891-1904 |
| Box 63, Folder 9 | Nicholls, Rhoda Holmes, circa 1897-circa 1902 |
| Box 63, Folder 10 | Nichols, Dale, 1937 |
| Box 63, Folder 11 | Nichols, Frances Lee, 1923-1924 |
| Box 63, Folder 12 | Nichols, Grace, 1930-1932 |
| Box 63, Folder 13 | Nichols, Harley D. , 1894-1896 |
| Box 63, Folder 14 | Nichols, Hobart , circa 1900-circa 1930 |
| Box 63, Folder 15 | Nichols, Morton C., 1917 |
| Box 63, Folder 16 | Nichols, Spencer B. , circa 1910-1924 |
| Box 63, Folder 17 | Nichols, W. T., 1917 |
| Box 63, Folder 18 | Nicholson, Grace, 1924-1930 |
Box 63, Folder 19  Nicholson, John, 1944-1949
Box 63, Folder 20  Nicholson, Lillie M., 1924
Box 63, Folder 21  Nickerson, Adelaide D. (Mrs. Roland), circa 1917-1924
Box 63, Folder 22  Nicolaysen, Mrs. P. C., 1926-1927
Box 63, Folder 23  Niles, Helen J., 1918-1919, 1932
Box 63, Folder 24  Nisbet, Robert H., 1912, 1917-1932
Box 63, Folder 25  Noah, Andrew H., 1912-1920
Box 63, Folder 26  Noble, John, 1915-1932
Box 63, Folder 27  Noguchi, Isamu, circa 1926-1927
Box 63, Folder 28  Noiseless Typewriter Co., 1923-1926
Box 63, Folder 29  Nolan, J. Bennett, 1917-1918, 1925
Box 63, Folder 30  Nolder, A. E., 1926-1953
Box 63, Folder 31  Noonan-Kocian Co., circa 1896-1932
Box 63, Folder 32  Noorian, Belle W. (Mrs. Daniel Z.), circa 1922-circa 1929
Box 63, Folder 33  Nordell, Carl J., 1915-1929
Box 63, Folder 34  Norrell, Annie C., 1897, 1900
Box 63, Folder 35  North Shore Arts Association, circa 1923-circa 1930
Box 63, Folder 36  Northampton School for Girls, 1929-1932
Box 63, Folder 37  Northwest Missouri State Teachers College, 1927
Box 63, Folder 38  Northwestern Mutual Life Insurance Company, 1895-1955
Box 63, Folder 39  Norton, Elliott S., 1913-1919, 1932
Box 63, Folder 40  Norton, Jeanie Watson, 1907, n.d.
Box 63, Folder 41  Norton, Porter H., 1922-1930
Box 63, Folder 42  Norton, W. E., 1894-1895
Box 63, Folder 43  Norwegian Lutheran Deaconesses' Home and Hospital, 1929-1930
Box 63, Folder 44  Notman, Howard, 1915
Box 63, Folder 45  Noyes, George L., 1913, 1916, 1929-1930
Box 63, Folder 46  Noyes, Nicholas H., 1932, 1937
Box 63, Folder 47  Noyes, William S., 1919
Box 63, Folder 48  Numismatic and Antiquarian Society, 1914
Box 63, Folder 49  Nunn, Frederic, 1907-1932
Box 63, Folder 50  Nussa, A. T. Lopez, 1923
Box 63, Folder 51  N, Miscellaneous: N.-Nas, 1896-1950
Box 63, Folder 52  N, Miscellaneous: Nat-Nay, 1909-1953
Box 63, Folder 53  N, Miscellaneous: Nea-New England, 1895-1953
Box 63, Folder 54  N, Miscellaneous: New Gallery-New York Frame, 1903-1963
Box 63, Folder 55  N, Miscellaneous: New York Galleries-Newton, 1904-1949
Box 63, Folder 56  N, Miscellaneous: Nich-Nico, 1910-1951
Box 63, Folder 57  N, Miscellaneous: Nie-Nix, 1896-1951
Box 63, Folder 58  N, Miscellaneous: Nob-Norris, 1898-1954
Box 63, Folder 59  N, Miscellaneous: North-Norton, 1910-1957
Box 63, Folder 60  N, Miscellaneous: Norv-Ny, 1895-1947
Box 63, Folder 61  Oasis, 1919-1923, n.d.
Box 63, Folder 62  Obach Co., 1902-1911
Box 63, Folder 63  Ober, J. Hambleton and Charlotte Moseley Ober, 1950-1951
Box 63, Folder 64  Oberlin Art Association, 1915
Box 63, Folder 65  Oberlin College, 1937-1950
Box 63, Folder 66  Oberteuffer, George, circa 1920-1930
Box 63, Folder 67  O'Brien, Sarah, 1895, 1898
Box 63, Folder 68  Ocean Publishing Co., 1913-1914
Box 63, Folder 69  Ochtman, Leonard, circa 1892-circa 1916
Box 63, Folder 17  Ochtman, Leonard, 1917-1932
Box 63, Folder 71  O'Connor, Patrick, 1954-1957
Box 63, Folder 72  O'Day, Caroline (Mrs. Daniel), 1920-1924
Box 63, Folder 73  O'Donovan, Mary and W. R. O'Donovan, circa 1914-circa 1924
Box 63, Folder 74  Oertel, Johannes A., 1902-1905
Box 63, Folder 76  Offin, Charles Z., 1932, 1947-1953
Box 63, Folder 77  Ogden, G. K., 1918-1924
Box 63, Folder 78  Ogunquit Art Association, 1930
Box 63, Folder 79  Ogunquit Art Center, 1930-1932
Box 63, Folder 80  O'Hara, Eliott and Mayfred L. O'Hara, 1949-1950, 1929-1932
Box 63, Folder 81  Ohaski, Marie, 1924-1925
Box 63, Folder 82  Ohio Society of New York, 1917-1929
Box 63, Folder 83  Ohio State Fair, 1921-1927
| Box 63, Folder 84 | Ohio State University, 1949-1955, 1916, 1926 |
| Box 63, Folder 85 | Oishei, J. R., 1929 |
| Box 63, Folder 86 | O’Kane, Regina, 1899-1902 |
| Box 63, Folder 87 | O’Kelly, Aloysius, 1909-1912 |
| Box 63, Folder 88 | Old Colony Club, Inc., 1920-1925 |
| Box 63, Folder 89 | Old Print Shop, Inc., 1930-1940 |
| Box 63, Folder 90 | Old Print Shop, Inc., 1941-1955 |
| Box 63, Folder 91 | Oldfield, Mrs. W. C., 1919 |
| Box 64, Folder 1 | O’Leary, William, 1911-1932 |
| Box 64, Folder 2 | Olinsky, Ivan G., circa 1910-circa 1915 |
| Box 64, Folder 3 | Olinsky, Ivan G., 1916-1919 |
| Box 64, Folder 4 | Olinsky, Ivan G., 1920-1923 |
| Box 64, Folder 5 | Olinsky, Ivan G., 1924-1927 |
| Box 64, Folder 6 | Olinsky, Ivan G., 1929-1950 |
| Box 64, Folder 7 | Oliver, Annie, n.d. |
| Box 64, Folder 8 | Oliver, Jean N., 1914, 1932 |
| Box 64, Folder 9 | Olson, J. Olaf, 1925-1932 |
| Box 64, Folder 10 | Olson, Ted B., 1929-1932 |
| Box 64, Folder 11 | Omaha Society of Fine Arts, circa 1909-1923 |
| Box 64, Folder 12 | O’Malley, Power, 1930-1932 |
| Box 64, Folder 13 | O’Mara & Ormsbee, Inc., 1914 |
| Box 64, Folder 14 | Onderdonk, Julian , 1910-1922 |
| Box 64, Folder 15 | Onderdonk, Marguerite W. , circa 1919-circa 1957 |
| Box 64, Folder 16 | O'Reilly, Edward P. , 1914-1918, 1925 |
| Box 64, Folder 17 | Organ, Violet , 1932-1950 |
| Box 64, Folder 18 | Oriole Studios , 1925-1926 |
| Box 64, Folder 19 | Orleman, Elsie M. , 1914-1915 |
| Box 64, Folder 20 | Ormsbee, Hamilton , 1914 |
| Box 64, Folder 21 | Orphan's Press , 1896-1903 |
| Box 64, Folder 22 | Orr, Elliott and Elizabeth Orr , 1936-1937, 1951-1958 |
| Box 64, Folder 23 | Orton, Edward, Jr. , 1922-1927 |
| Box 64, Folder 24 | Osborn, William Church , 1909-1910, 1916 |
| Box 64, Folder 25 | Osborne Company , 1910-1911, 1930 |
| Box 64, Folder 26 | Otheman, Edward , 1925-1930 |
| Box 64, Folder 27 | Outhwaite, Anne S. (Mrs. Charles), 1947 |
| Box 64, Folder 28 | Outlook Company , 1913-1929 |
| Box 64, Folder 29 | Overton, Lucy (Mrs. C. C.), 1915 |
| Box 64, Folder 30 | Ovington's , 1925-1926 |
| Box 64, Folder 31 | Owen, R. Emmett , 1913 |
| Box 64, Folder 32 | Owners Art Club , 1911 |
| Box 64, Folder 33 | Oxnam, G. Bromley , 1945-1955 |
| Box 64, Folder 34 | O, Miscellaneous: Oa-Oe , 1898-1958 |
| Box 64, Folder 35 | O, Miscellaneous: Of-Ole , 1905-1952, n.d. |
Box 64, Folder 36  O, Miscellaneous: Oli-Orl , 1896-1946, n.d.
Box 64, Folder 37  O, Miscellaneous: Orm-Ow , 1899-1954, n.d.
Box 64, Folder 38  P. & D. Colnaghi & Co. , 1912-1933
Box 64, Folder 39  P. J. Cover & Son, 1918-1932
Box 64, Folder 40  Pach Brothers , 1914
Box 64, Folder 41  Pach, Walter , 1911-1913
Box 64, Folder 42  Pack, Arthur Newton and Mrs. Pack, 1922, 1932
Box 64, Folder 43  Packer Collegiate Institute , 1923-1926, 1896, 1908
Box 64, Folder 44  Packer, Grace Morgan , 1923
Box 64, Folder 45  Paddock, Charlotte and Willard D. Paddock , 1905-1926
Box 64, Folder 46  Page, G. , 1902-1903
Box 64, Folder 47  Page, Myrtis , 1918-1937
Box 64, Folder 48  Page, Walter Gilman , 1912-1927
Box 64, Folder 49  Paige, David, 1931-1932
Box 64, Folder 50  Paine, Mrs. Francis B. H. , 1915, 1924-1925
Box 64, Folder 51  Paisley Press, Inc. , 1937
Box 64, Folder 52  Palette & Chisel , 1927-1930
Box 64, Folder 53  Palmer, Carlton , 1937-1947
Box 64, Folder 54  Palmer, Charles, Mrs. Palmer and Estate , 1920-1923
Box 64, Folder 55  Palmer, George S. , circa 1895-1919
Box 64, Folder 56  Palmer, George S. , 1920-1926
Box 64, Folder 57  Palmer, Julia, 1898-1901, 1911
Box 64, Folder 58  Palmer, Walter Launt, 1912-1920, 1899, 1908
                   contains illustrated letter 11/27/21
Box 64, Folder 59  Palmer, Walter Launt, 1921-1925
Box 64, Folder 60  Palmer, Walter Launt and Zoe Wyndham Palmer, 1926-1932
Box 64, Folder 61  Pan American Union, 1916, 1926
Box 64, Folder 62  Panama-Pacific International Exposition, 1913-1915
Box 64, Folder 63  Panama-Pacific International Exposition, 1916-1918
Box 64, Folder 64  Pancoast, Minnie L. (Mrs. Morris Hall), circa 1936-circa 1937
Box 64, Folder 65  Papp, Florian, 1923
Box 64, Folder 66  Parcell, Malcolm, 1919-1922
Box 64, Folder 67  Parcell, Malcolm, 1923-1930
Box 64, Folder 68  Pardee, William S., circa 1906-1914
Box 64, Folder 69  Pardee, William S. and Estate, 1915-1918
Box 64, Folder 70  Park, Lawrence, 1914-1925
Box 64, Folder 71  Parke-Bernet Galleries, Inc., 1939-1956
Box 64, Folder 72  Parker, Mrs. C. E., 1943
Box 64, Folder 73  Parker, Ernest L., 1921-1932
Box 64, Folder 74  Parker, Gilbert S., 1910-1924
Box 64, Folder 75  Parker, Helen T., 1953
Box 64, Folder 76  Parker, Lawton, 1919-1920
Box 64, Folder 77  Parker, Robert M., 1917, 1937
Box 64, Folder 78  Parker, William E., circa 1913-1919
Box 64, Folder 79  Parker, William H., 1942
Box 64, Folder 80  Parker, Woodruff J., 1920-1921
Box 64, Folder 81  Parkhurst, Thomas Shrewsbury, 1900, 1913-1922
Box 64, Folder 82  Parrish, Clara Weaver, circa 1902
Box 64, Folder 83  Parrish, Maxfield, 1915
Box 65, Folder 1   Parrish, Samuel L., 1927
Box 65, Folder 2   Parrish, Stephen, 1892, 1905-1918
Box 65, Folder 3   Parshall, DeWitt, 1912-1929
                  10/21 letter includes 2 photos of Parshall house and grounds
Box 65, Folder 4   Parshall, Douglas, 1923-1927
Box 65, Folder 5   Parsons, Edith Barretto, ca. 1910, 1925-1929
Box 65, Folder 6   Parsons, J. Russell, 1896
Box 65, Folder 7   Parsons, Vera, 1927
Box 65, Folder 8   Parton, Anna Taylor and Arthur Parton, circa 1895-1920
Box 65, Folder 9   Partridge, William Ordway and Mrs. Partridge, circa 1893-1925
Box 65, Folder 10  Pasadena Art Institute, 1930-1932
Box 65, Folder 11  Pascin, Jules, circa 1916
Box 65, Folder 12  Pasco, Martin K., 1918-1919
Box 65, Folder 13  Paterson, Agnes C., 1902
Box 65, Folder 14  Paterson, Robert W. and Mrs. Paterson, 1910-1920
Box 65, Folder 15  Patterson, Ambrose, 1916, 1920
<table>
<thead>
<tr>
<th>Box 65, Folder 16</th>
<th>Patterson, Lowell H., 1930-1932, 1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 65, Folder 17</td>
<td>Patton, James E., 1929</td>
</tr>
<tr>
<td>Box 65, Folder 18</td>
<td>Paul Elder &amp; Company, 1909, 1918-1921</td>
</tr>
<tr>
<td>Box 65, Folder 19</td>
<td>Paul Rosenberg &amp; Co., 1942</td>
</tr>
<tr>
<td>Box 65, Folder 20</td>
<td>Paulding, R. G., 1915-1917</td>
</tr>
<tr>
<td>Box 65, Folder 21</td>
<td>Pauli, Katharine (Mrs. Richard), 1896-1916</td>
</tr>
<tr>
<td>Box 65, Folder 22</td>
<td>Paulus, Francis Peter, 1905, 1911</td>
</tr>
<tr>
<td>Box 65, Folder 23</td>
<td>Paxton, William M., circa 1909-1919</td>
</tr>
<tr>
<td>Box 65, Folder 24</td>
<td>Payne, George S., 1901, 1910-1937</td>
</tr>
<tr>
<td>Box 65, Folder 25</td>
<td>Payne, John, 1895-1896, 1912</td>
</tr>
<tr>
<td>Box 65, Folder 26</td>
<td>Peabody, F. S., 1913-1922</td>
</tr>
<tr>
<td>Box 65, Folder 27</td>
<td>Peabody, Frederick Forrest and Mrs. Peabody, circa 1907-circa 1918</td>
</tr>
<tr>
<td>Box 65, Folder 28</td>
<td>Peabody, George Foster, 1910-1919</td>
</tr>
<tr>
<td>Box 65, Folder 29</td>
<td>Peabody Institute, 1911-1922</td>
</tr>
<tr>
<td>Box 65, Folder 30</td>
<td>Peabody, Mrs. Robert S., 1926-1927</td>
</tr>
<tr>
<td>Box 65, Folder 31</td>
<td>Peacock, W. Lawson (W. Lawson Peacock &amp; Company), 1912-1914, 1921</td>
</tr>
<tr>
<td>Box 65, Folder 32</td>
<td>Peale, Rembrandt, circa 1924</td>
</tr>
<tr>
<td>Box 65, Folder 33</td>
<td>Peale, Rubens H., 1924-1925</td>
</tr>
<tr>
<td>Box 65, Folder 34</td>
<td>Pearce, Edward, 1947-1952, 1932-1937</td>
</tr>
<tr>
<td>Box 65, Folder 35</td>
<td>Pearson, Joseph T., 1911-1912</td>
</tr>
<tr>
<td>Box 65, Folder 36</td>
<td>Pease &amp; Elliman, 1913-1923</td>
</tr>
<tr>
<td>Box 65, Folder 37</td>
<td>Peck, Helene D., 1945-1946</td>
</tr>
</tbody>
</table>
Box 65, Folder 38  Peck, Julia , 1943, 1953, 1914-1929
Box 65, Folder 39  Peck, Sarah W. , 1905
Box 65, Folder 40  Peckham, Catharine A. (Mrs. Henry A.), 1917, 1925
Box 65, Folder 41  Peebles, Henderson L., 1932-1937
Box 65, Folder 42  Pegram, Florence B. (Mrs. George B.), 1937-1953
Box 65, Folder 43  Peiffer, Alfred Henri , 1904, 1914-1917
Box 65, Folder 44  Peitz, Ferdinand W. , 1923
Box 65, Folder 45  Peixotto, Ernest and Florian Peixotto, circa 1902, circa 1930
Box 65, Folder 46  Pelletier, James B. , 1916
Box 65, Folder 47  Pelton, Agnes , 1912-1913
Box 65, Folder 48  Pember, Ada , circa 1915-1926
Box 65, Folder 49  Penfield, Edward , circa 1895
Box 65, Folder 50  Pennell, Joseph , 1910-1923
Box 65, Folder 51  Pennoyer, A. Sheldon , circa 1926-1932, 1957
Box 65, Folder 52  Pennsylvania Academy of the Fine Arts , 1893-1909
Box 65, Folder 53  Pennsylvania Academy of the Fine Arts , 1910-1913
Box 65, Folder 54  Pennsylvania Academy of the Fine Arts , 1914-1915
Box 65, Folder 55  Pennsylvania Academy of the Fine Arts , 1916-1919
Box 65, Folder 56  Pennsylvania Academy of the Fine Arts , 1920-1923
Box 65, Folder 57  Pennsylvania Academy of the Fine Arts , 1924-1929
Box 65, Folder 58  Pennsylvania Academy of the Fine Arts , 1932-1949
Box 65, Folder 59  Pennsylvania Academy of the Fine Arts, 1950-1953
Box 65, Folder 60  Pennsylvania Museum of Art, 1923-1929
Box 65, Folder 61  Pennsylvania State College, 1924-1925, 1946-1952
Box 65, Folder 62  People's Institute, United Neighborhood Guild (Inc.), 1917-1923
Box 65, Folder 63  Pepper, Charles Hovey, circa 1909-circa 1924
Box 65, Folder 64  Pepper, Charles Hovey, 1909-1924
Box 65, Folder 65  Pepsi Cola's Annual Art Competition, 1946-1950
Box 65, Folder 66  Perera, G. L., 1917
Box 65, Folder 67  Perin, F. L., 1920-1929
Box 65, Folder 68  Perkins, L. F., circa 1910
Box 65, Folder 69  Perkins, Margaret S. (Mrs. F. M.), 1925-1926
Box 65, Folder 70  Perkins, Mrs. Penn, 1945-1948
Box 65, Folder 71  Perlman, Bennard Bloch, 1951-1956
Box 65, Folder 72  Perrett, Galen J., 1927
Box 65, Folder 73  Perrie, Bertha E., 1894, 1899, 1915
Box 65, Folder 74  Perry, Clara Fairfield and Walter Scott Perry, 1917-1926
Box 65, Folder 75  Perry, Florence G. and Wade Hampton Perry, circa 1917-circa 1924
Box 65, Folder 76  Pershing, James H., 1920-1921
Box 65, Folder 77  Person, Harriette, 1929-1930
Box 65, Folder 78  Peter A. Juley & Son, 1947, 1961, 1914-1937
Box 65, Folder 79  Peter, Johanna, 1914-1930
Box 65, Folder 80  Peters, Charles Rollo, 1900-1913, 1924
Box 65, Folder 81  Peters, Henry B., 1896, 1899, 1907
Box 65, Folder 82  Peterson, B. W., 1918
Box 65, Folder 83  Peterson, Edward, 1915-1918, 1926
Box 65, Folder 84  Peterson, Jane, 1911, 1926
Box 65, Folder 85  Peyser, Ethel R., 1914-1915
Box 65, Folder 86  Pfeiffer, Heinrich, 1944-1951
Box 65, Folder 87  Pfister, F. J., 1921-1922
Box 65, Folder 88  Pfister, Jean Jacques and Mrs. Pfister, 1932
includes Christmas card with original print by Pfister
Box 65, Folder 89  Pflaster, Mary (Mrs. George), 1929-1930
Box 65, Folder 90  Phelan, Harold L., circa 1913-circa 1927
Box 65, Folder 91  Phelps, Edith Carter and Stowe Phelps, circa 1920-circa 1927
Box 65, Folder 92  Phelps, Oliver, 1929
Box 65, Folder 93  Philadelphia Art Alliance, 1918-1932, 1942-1950
Box 65, Folder 94  Philadelphia Art Week Association, 1925
Box 65, Folder 95  Philadelphia Museum of Art, 1939-1950
Box 65, Folder 96  Philadelphia Record, 1918-1929
Box 65, Folder 97  Philadelphia Sesquicentennial International Exposition, 1926-1927
Box 65, Folder 98  Philadelphia Society of Etchers, 1930
Box 65, Folder 99  Philadelphia Water Color Club, 1924, 1946-1950
Box 65, Folder 100 Philip, Mrs. George, Jr., 1927, 1932
Box 66, Folder 1  Phillipp, Robert, 1914, 1937
<table>
<thead>
<tr>
<th>Box 66, Folder 2</th>
<th>Phillips, Duncan, circa 1912-1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 66, Folder 3</td>
<td>Phillips, Duncan, 1920-1922</td>
</tr>
<tr>
<td>Box 66, Folder 4</td>
<td>Phillips, Duncan (Phillips Memorial Gallery), 1923-1929</td>
</tr>
<tr>
<td>Box 66, Folder 5</td>
<td>Phillips, Duncan (Phillips Memorial Gallery), 1940-1947, 1930-1932</td>
</tr>
<tr>
<td>Box 66, Folder 6</td>
<td>Phipps, Fillmore, 1937</td>
</tr>
<tr>
<td>Box 66, Folder 7</td>
<td>Pictures Publishing Company, circa 1947-circa 1952</td>
</tr>
<tr>
<td>Box 66, Folder 8</td>
<td>Pier, Mrs. Roy, 1952-1953</td>
</tr>
<tr>
<td>Box 66, Folder 9</td>
<td>Pierce, Ulrica Wahlgreen, circa 1910-circa 1923</td>
</tr>
<tr>
<td>Box 66, Folder 10</td>
<td>Pierpont Morgan Library, 1924-1926</td>
</tr>
<tr>
<td>Box 66, Folder 11</td>
<td>Pierrepont, Kathryn R. and Robert Low Pierrepont, 1913-1932</td>
</tr>
<tr>
<td>Box 66, Folder 12</td>
<td>Pierrepont, Seth Low and Mrs. Pierrepont, 1924-1951</td>
</tr>
<tr>
<td>Box 66, Folder 13</td>
<td>Pierson, J. S., 1895</td>
</tr>
<tr>
<td>Box 66, Folder 14</td>
<td>Pietersz, B., circa 1894-circa 1915</td>
</tr>
<tr>
<td>Box 66, Folder 15</td>
<td>Pigot, John J., 1906, 1910</td>
</tr>
<tr>
<td>Box 66, Folder 16</td>
<td>Pillsbury, John S., 1943-1944</td>
</tr>
<tr>
<td>Box 66, Folder 17</td>
<td>Pinckney, Mary Middleton (Mrs. Gustavus M.), 1914-1919</td>
</tr>
<tr>
<td>Box 66, Folder 18</td>
<td>Pinckney, Mrs. Roger, 1923-1924</td>
</tr>
<tr>
<td>Box 66, Folder 19</td>
<td>Pither, Ernest E., 1906</td>
</tr>
<tr>
<td>Box 66, Folder 20</td>
<td>Pitt, Faris C., 1903-1922</td>
</tr>
<tr>
<td>Box 66, Folder 21</td>
<td>Pittsburgh Plate Glass Company, 1906-1924</td>
</tr>
<tr>
<td>Box 66, Folder 22</td>
<td>Platt, Alethea Hill, circa 1911-circa 1926</td>
</tr>
</tbody>
</table>
Box 66, Folder 23  Platt, Charles A., 1894-1932
Box 66, Folder 24  Platt, Charles H., 1918-1940
Box 66, Folder 25  Players Club, circa 1915-1926
Box 66, Folder 26  Playhouse Theatre, Mamoroneck, NY, 1926-1937
Box 66, Folder 27  Plaza (Hotel), 1924, 1932
Box 66, Folder 28  Pleasants, Blanche (Mrs. Frederic), 1946-1947
Box 66, Folder 29  Pleasants, J. Hall, 1945-1952
Box 66, Folder 30  Pleissner, Odgen M., 1946-1953, circa 1929-1937
Box 66, Folder 31  Plovsky, Blanche, 1949-1951
Box 66, Folder 32  Plowden, Helen H., 1951-1958
Box 66, Folder 33  Plunguian, Gina, 1951-1952
Box 66, Folder 34  Plunkett, E. M. and Mrs. Plunkett, circa 1926-1932 April
Box 66, Folder 35  Plunkett, E. M. and Mrs. Plunkett, 1927 May-1932
Box 66, Folder 36  Poe, Clarence, 1919-1921
Box 66, Folder 37  Point of View Publishing Company, 1923-1925
Box 66, Folder 38  Poland Spring Art Exhibition, 1910-1914, 1930
Box 66, Folder 39  Polk, Mrs. R. S., 1923
Box 66, Folder 40  Polk, William Julius, 1925
Box 66, Folder 41  Poore, Henry Rankin, circa 1900-circa 1910
Box 66, Folder 42  Poore, Henry Rankin, 1916-1921
Box 66, Folder 43  Poore, Henry Rankin, 1922-1925
Box 66, Folder 44  Poore, Henry Rankin, 1926-1927
Box 66, Folder 45  Porcher, Mrs. J. F., 1929
Box 66, Folder 46  Porter, Alexander S., Jr., 1919-1921
Box 66, Folder 47  Porter, Bruce, 1892-1908
Box 66, Folder 48  Porter, George F., 1910-1920
Box 66, Folder 49  Porter, John L., 1913-1915
Box 66, Folder 50  Porter, John L., 1916-1920
Includes catalog of *Exhibition of Intimate Paintings Moderately Priced* exhibition, 2/18
Box 66, Folder 51  Porter, John L., 1921-1925
Box 66, Folder 52  Porter, John L., 1926-1932
Box 66, Folder 53  Porter, John T., 1905-1912
Box 66, Folder 54  Portland Art Association (Annie B. Crocker), 1910-1932
Box 66, Folder 55  Portland Art Museum, 1932-1951
Box 66, Folder 57  Portraits, Inc., 1944-1955
Box 66, Folder 58  Post, William Merritt, 1892-1925
Box 66, Folder 59  Potter, Bertha Herbert (Mrs. Edward), 1923-1932
Box 66, Folder 60  Potter, Louis, circa 1910
Box 66, Folder 61  Potter, William C., 1929
Box 66, Folder 62  Potthast, Edward Henry and Estate, circa 1915-1927
Box 66, Folder 63  Potts, Sherman, 1926-1929
Box 66, Folder 64  Pound, Arthur, 1895, 1940-1948
Box 66, Folder 65  Powell Art Gallery, 1913-1919
Box 66, Folder 66  Powell, Lucy T. (Mrs. Lon H.), 1925-1929, 1945
Box 66, Folder 67  Powell, T. C., 1918
Box 66, Folder 68  Pratt, Bela Lyon, 1915
Box 66, Folder 69  Pratt, C. M. and Mrs. C. M. Pratt, ca. 1893-1937
Box 66, Folder 70  Pratt, Caroline and Frederic B. Pratt, circa 1895-1932
Box 66, Folder 71  Pratt, Florence and Herbert L. Pratt, 1905-1914, n.d.
Box 66, Folder 72  Pratt, Florence and Herbert L. Pratt, 1915-1918
Box 66, Folder 73  Pratt, Florence and Herbert L. Pratt, 1919-1920
Box 66, Folder 74  Pratt, Florence and Herbert L. Pratt, 1921-1923
Box 66, Folder 75  Pratt, Florence and Herbert L. Pratt, 1924-1945
Box 67, Folder 1  Pratt, George Dupont and Helen S. Pratt, circa 1895-1915
Box 67, Folder 2  Pratt, George Dupont and Helen S. Pratt, 1916-1920
Box 67, Folder 3  Pratt, George Dupont and Helen S. Pratt, 1921-1927
Box 67, Folder 4  Pratt, George Dupont and Helen S. Pratt, 1929-1932
Box 67, Folder 5  Pratt, Harold Irving and Harriet Pratt, circa 1903-1932
Box 67, Folder 6  Pratt, Helen F., circa 1893-circa 1903
Box 67, Folder 7  Pratt Institute (see also Pratt, C. M. and Mrs. C. M. Pratt), circa 1893-1912, 1925-1930
Box 67, Folder 8  Pratt, John T. and Ruth Pratt, 1906-1908, 1914-1929
Box 67, Folder 9  Prendergast, Charles E., circa 1918-1939
Box 67, Folder 10 Prendergast, Maurice Brazil, circa 1900-1918
Box 67, Folder 11  Prescott, Amos L. and Mrs. Prescott, 1916-1925
Box 67, Folder 12  Prescott, Josephine, 1929-1930
Box 67, Folder 13  Prescott, Katherine, 1896, n.d.
Box 67, Folder 14  Press, J., 1940
Box 67, Folder 15  Presser, Josef, 1932-1937
Box 67, Folder 16  Pressey, Mary E., 1916-1917
Box 67, Folder 17  Preston, Thad B., 1930-1932
Box 67, Folder 18  Preyer, A. and D. Charles Preyer, circa 1894-1912
Box 67, Folder 19  Price, Edith, 1924-1925
Box 67, Folder 20  Price, M. Elizabeth, 1924-1930
Box 67, Folder 21  Princeton University, 1932-1956
Box 67, Folder 22  Pringle, Elizabeth W. A., circa 1913-1914
Box 67, Folder 23  Print Club of Philadelphia, 1926-1937
Box 67, Folder 24  Print Club of Rochester, 1932
Box 67, Folder 25  Print-Collector's Quarterly, 1912-1914
Box 67, Folder 26  Print Connoisseur, 1926-1927
Box 67, Folder 27  Print Corner (Elizabeth Whitmore), 1929-1932
Box 67, Folder 28  Print Makers Society of California, 1930
Box 67, Folder 29  Print Rooms, 1920-1932
Box 67, Folder 30  Printers' Ink Publications, 1924-1926
Box 67, Folder 31  Prints, 1932
Box 67, Folder 32  Prior, Julius E., 1920-1924
Box 67, Folder 33  Proctor, A. Phimister, circa 1892-circa 1924
Box 67, Folder 34  Proctor, Jessie, 1916
Box 67, Folder 35  Providence Art Club, 1898, 1916-1922
Box 67, Folder 36  Provincetown Art Shop, 1930-1932
Box 67, Folder 37  Prudential Insurance Company of America (life insurance), 1932-1954
Box 67, Folder 38  Pruyn, Caspar L., 1920-1923
Box 67, Folder 39  Pruyn, Edward Lansing, 1923-1932
Box 67, Folder 40  Public Library of Newark New Jersey, 1910-1942
Box 67, Folder 41  Pulsifer, Harold T., 1937-1940
Box 67, Folder 42  Pulsifer, L. V. and Nathan T. Pulsifer, 1913-1937
Box 67, Folder 43  Pumpelly, Esther P. and Harold A. Pumpelly, 1937
Box 67, Folder 44  Purdy, W. Frank, 1929-1937
Box 67, Folder 45  Purnell Galleries, 1913-1932, 1951
Box 67, Folder 46  Purves, Helen Ogden (Mrs. Alexander), 1937
Box 67, Folder 47  Pushman, Hovsep, 1916-1921
Box 67, Folder 48  Pushman, Hovsep, 1922-1923
Box 67, Folder 49  Pushman, Hovsep, 1924-1930
Box 67, Folder 50  Putnam, Arthur and Grace Storey Putnam, 1908-1923
Box 67, Folder 51  Putnam, Arthur and Grace Storey Putnam, 1913-1914
Box 67, Folder 52  Putnam, Arthur and Grace Storey Putnam
Box 67, Folder 53  Putnam, Louis and William A. Putnam, circa 1911-1927
<p>| Box 67, Folder 54 | Putnam, Mrs. William A., Jr., 1937 |
| Box 67, Folder 55 | Pyle, Anne P. and Howard Pyle, circa 1905-1914 |
| Box 67, Folder 56 | Pyne, George F. and R. L. Pyne, 1897-1905 |
| Box 67, Folder 57 | P, Miscellaneous: Illegible, circa 1905-circa 1920 |
| Box 67, Folder 58 | P, Miscellaneous: Paa-Pag, 1898-1950 |
| Box 67, Folder 59 | P, Miscellaneous: Pai-Pal, 1899-1952 |
|                  | Contains photo-postcard of artist Robert Lucian Paley in his studio circa 1916 |
| Box 67, Folder 60 | P, Miscellaneous: Pam-Pari, 1895-1952 |
| Box 67, Folder 61 | P, Miscellaneous: Park-Parr, 1899-1956 |
| Box 67, Folder 63 | P, Miscellaneous: Pas-Pat, 1895-1953 |
| Box 67, Folder 64 | P, Miscellaneous: Pau-Pay, 1895-1952 |
| Box 67, Folder 65 | P, Miscellaneous: Pea-Pec, 1895-1952 |
| Box 67, Folder 66 | P, Miscellaneous: Ped-Pen, 1907-1955 |
| Box 67, Folder 67 | P, Miscellaneous: Peo-Per, 1911-1954 |
| Box 67, Folder 68 | P, Miscellaneous: Pes-Pey, 1895-1956 |
| Box 67, Folder 69 | P, Miscellaneous: Pf-Phe, 1896-1959 |
| Box 67, Folder 70 | P, Miscellaneous: Phi, 1896-1952 |
| Box 67, Folder 71 | P, Miscellaneous: Pho-Pie, 1899-1953 |
| Box 67, Folder 72 | P, Miscellaneous: Pif-Pit, 1894-1952 |
| Box 67, Folder 73 | P, Miscellaneous: Pl, 1895-1954 |
| Box 68, Folder 1  | P, Miscellaneous: Poc-Pop, 1878-1949 |
| Box 68, Folder 2 | P, Miscellaneous: Por-Pos , 1893-1950 |
| Box 68, Folder 3 | P, Miscellaneous: Pot-Pow , 1896-1952 |
| Box 68, Folder 4 | P, Miscellaneous: Pra-Pres, 1892-1951 |
| Box 68, Folder 5 | P, Miscellaneous: Prev-Pri , 1878-1955 |
| Box 68, Folder 6 | P, Miscellaneous: Pro-Pru , 1898-1953 |
| Box 68, Folder 7 | P, Miscellaneous: Pu-Py , 1893-1952 |
| Box 68, Folder 8 | Quill Book Shop , 1922-1929 |
| Box 68, Folder 9 | Quimby, Ralph A. , 1927 |
| Box 68, Folder 10 | Quincy, Edmund , 1929, 1944 |
| Box 68, Folder 11 | Quinlan, James and Mrs. Quinlan, 1895-1924 |
| Box 68, Folder 12 | Quinlan, Walter B. , 1912-1915 |
| Box 68, Folder 13 | Quinlan, Will J. , 1908-1924 |
| Box 68, Folder 14 | Quinn, John , 1911-1919 |
| Box 68, Folder 15 | Q, Miscellaneous, 1895-1951 |
| Box 68, Folder 16 | R. G. Dun &amp; Co., 1919-1929 |
| Box 68, Folder 18 | R. L. Polk &amp; Co. , 1914-1923 |
| Box 68, Folder 19 | R. W. Pressprich &amp; Co., 1932-1955 |
| Box 68, Folder 20 | Radeke, Eliza G., circa 1912-1929 |
| Box 68, Folder 21 | Radclyffe, Amy , 1926 |
| Box 68, Folder 22 | Railway Express Agency, 1937-1953 |
| Box 68, Folder 23 | Rainsford, W. S., 1919-1930 |</p>
<table>
<thead>
<tr>
<th>Box 68, Folder 24</th>
<th>Ramsey, Charles F., 1907-1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 68, Folder 25</td>
<td>Rand, Alice, circa 1932-1941</td>
</tr>
<tr>
<td>Box 68, Folder 26</td>
<td>Rand, Ellen Emmet, 1912-1915, 1929</td>
</tr>
<tr>
<td>Box 68, Folder 27</td>
<td>Rand Galleries, 1937</td>
</tr>
<tr>
<td>Box 68, Folder 28</td>
<td>Rand McNally &amp; Company, 1927</td>
</tr>
<tr>
<td>Box 68, Folder 29</td>
<td>Rand, Nettie (Mrs. Jacob), circa 1946-1956</td>
</tr>
<tr>
<td>Box 68, Folder 30</td>
<td>Randall, Alex B., 1921-1922</td>
</tr>
<tr>
<td>Box 68, Folder 31</td>
<td>Randolph, Gertrude W. F. and Grace Fitz Randolph, 1912-1917</td>
</tr>
<tr>
<td>Box 68, Folder 32</td>
<td>Randolph-Macon Woman's College, 1942-1945, 1926, 1932</td>
</tr>
<tr>
<td>Box 68, Folder 33</td>
<td>Randolph-Macon Woman's College, 1946-1949</td>
</tr>
<tr>
<td>Box 68, Folder 34</td>
<td>Randolph-Macon Woman's College, 1950-1953</td>
</tr>
<tr>
<td>Box 68, Folder 35</td>
<td>Randolph-Macon Woman's College, 1956-1959</td>
</tr>
<tr>
<td>Box 68, Folder 36</td>
<td>Ranger, Henry Ward, circa 1892-circa 1896  Includes illustrated letters</td>
</tr>
<tr>
<td>Box 68, Folder 37</td>
<td>Ranger, Henry Ward and Estate, circa 1897-1921</td>
</tr>
<tr>
<td>Box 68, Folder 38</td>
<td>Raoul-Duval, Fannie (Mme. Maurice), 1913-1916</td>
</tr>
<tr>
<td>Box 68, Folder 39</td>
<td>Raquel-Hirst, Claude, 1893</td>
</tr>
<tr>
<td>Box 68, Folder 40</td>
<td>Rathbone, Georgie W. (Mrs. J. C.), 1948-1950</td>
</tr>
<tr>
<td>Box 68, Folder 41</td>
<td>Ravenel, Beatrice and Francis G., 1917-1922</td>
</tr>
<tr>
<td>Box 68, Folder 42</td>
<td>Raught, John Willard, 1893-1912</td>
</tr>
<tr>
<td>Box 68, Folder 43</td>
<td>Ravlin, Grace, 1923-1925, n.d.</td>
</tr>
<tr>
<td>Box 68, Folder 44</td>
<td>Raymond, Abby M., 1919-1920</td>
</tr>
<tr>
<td>Box 68, Folder 45</td>
<td>Read, William A., 1916</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Box 68, Folder 46</td>
<td>Reaser, Willbur Aaron, circa 1897-1942</td>
</tr>
<tr>
<td>Box 68, Folder 47</td>
<td>Reasoner, David (see also Thayer, Abbot Handerson, Estate), 1925-1929</td>
</tr>
<tr>
<td>Box 68, Folder 48</td>
<td>Reaugh, Frank, 1895-1930</td>
</tr>
<tr>
<td>Box 68, Folder 49</td>
<td>Reckard, Kathryn, 1909-1910</td>
</tr>
<tr>
<td>Box 68, Folder 50</td>
<td>Record, Dorothy, 1918-1924</td>
</tr>
<tr>
<td>Box 68, Folder 51</td>
<td>Redd, Fanny F., 1914, 1922</td>
</tr>
<tr>
<td>Box 68, Folder 52</td>
<td>Redfield, Edward W., circa 1902-1937</td>
</tr>
<tr>
<td>Box 68, Folder 53</td>
<td>Redfield, Edward W., 1925</td>
</tr>
<tr>
<td>Box 68, Folder 54</td>
<td>Redfield, Edward W., 1926-1937</td>
</tr>
<tr>
<td>Box 68, Folder 55</td>
<td>Redway, Kate V.C., 1937</td>
</tr>
<tr>
<td>Box 68, Folder 56</td>
<td>Reed, Brooks (Brooks Reed Gallery, Inc.), 1915-1918, 1930-1937</td>
</tr>
<tr>
<td>Box 68, Folder 57</td>
<td>Reed, Corinne, 1901-1908</td>
</tr>
<tr>
<td>Box 68, Folder 58</td>
<td>Reed, Josephine B. (Mrs. Victor A.), 1936-1937</td>
</tr>
<tr>
<td>Box 68, Folder 59</td>
<td>Reed, Lillian R., 1913</td>
</tr>
<tr>
<td>Box 68, Folder 60</td>
<td>Rees, Soren P., 1916, 1922</td>
</tr>
<tr>
<td>Box 68, Folder 61</td>
<td>Reese, Albert, 1950-1958</td>
</tr>
<tr>
<td>Box 68, Folder 62</td>
<td>Reichard, G., 1895-1896</td>
</tr>
<tr>
<td>Box 68, Folder 63</td>
<td>Reid, Robert, circa 1914-circa 1930</td>
</tr>
<tr>
<td>Box 68, Folder 64</td>
<td>Reid, Sarah Bigelow, 1930</td>
</tr>
<tr>
<td>Box 68, Folder 65</td>
<td>Reindel, Edna, 1937-1951</td>
</tr>
</tbody>
</table>
Box 68, Folder 66  Reindel, William G., 1932-1937
Box 68, Folder 67  Reisinger, Hugo and Estate, 1910-1915
Box 68, Folder 68  Reitz, Ralph B., 1910-1925
Box 68, Folder 69  Reitz, Walter R., 1930-1932, 1956
Box 68, Folder 70  Reitzenstein, E. Lillian (Mrs. H. A.), 1927
Box 68, Folder 71  Remington, Frederic, circa 1901-1906, 1943
Box 68, Folder 72  Remsen, Ira, 1926
Box 68, Folder 73  Reon, Lida A., 1904-1905
Box 68, Folder 74  Resor, Jane P. (Mrs. Stanley), 1937-1951
Box 68, Folder 75  Rettig, Martin, 1923-1929
Box 68, Folder 76  Reuling, George, 1905-1913
Box 68, Folder 77  Revillon, Joseph W., 1947-1951
Box 68, Folder 78  Rexcraft of Washington, 1945
Box 68, Folder 79  Reynard, Grant, 1930-1958
Box 68, Folder 80  Rhett, Ruth H. (Mrs. James M.), 1915-1916, 1930
Box 68, Folder 81  Rhind, John Massey, 1895, 1918-1930
Box 68, Folder 82  Rhinelander, Frederic W., 1939
Box 68, Folder 83  Rhoades, J. Harsen, 1905-1909, 1917-1937
Box 69, Folder 1  Rhode Island School of Design, circa 1903-1914
Box 69, Folder 2  Rhode Island School of Design, 1915-1918
Box 69, Folder 3  Rhode Island School of Design, 1919-1920
Box 69, Folder 4  Rhode Island School of Design, 1921-1923
Box 69, Folder 5  
Rhode Island School of Design, 1924-1927

Box 69, Folder 6  
Rhode Island School of Design, 1929-1932

Box 69, Folder 7  
Rhode Island School of Design, 1937-1953

Box 69, Folder 8  
Ricardo, Gracia, 1943-1953

Box 69, Folder 9  
Rice, Sydney, 1929-1930

Box 69, Folder 10  
Rice, William Gorham, 1926-1932

Box 69, Folder 11  
Richard, Jacob, 1921, 1947

Box 69, Folder 12  
Richards, Elias, 1915, 1919

Box 69, Folder 13  
Richards, Lucy, 1910-1916, n.d.

Box 69, Folder 14  
Richards, Theodore William, 1915-1917

Box 69, Folder 15  
Richards, William Trost, 1892-1905

Box 69, Folder 16  
Richardson, Mrs. A. M., 1917

Box 69, Folder 17  
Richardson & Richardson, 1953-1959

Box 69, Folder 18  
Richardson, Constance (Mrs. Edgar P.), 1946-1947

Box 69, Folder 19  
Richardson, Constance (Mrs. Edgar P.), 1948-1949

Box 69, Folder 20  
Richardson, Constance (Mrs. Edgar P.), 1950-1953

Box 69, Folder 21  
Richardson, Edgar P., 1946-1956, 1962

Box 69, Folder 22  
Richardson, Francis Henry, circa 1892-circa 1914

Box 69, Folder 23  
Richardson, Margaret F., 1922-1927

Box 69, Folder 24  
Richardson, Mary Curtis, 1909-1917

Box 69, Folder 25  
Richmond, Henry Lee and Martha Bullard Richmond, 1926-1930
Box 69, Folder 26   Ricketson, Oliver G., 1926
Box 69, Folder 27   Riddell, Mrs. William J., 1932
Box 69, Folder 28   Riddle, C. B., 1929-1930
Box 69, Folder 29   Rieber, Winifred, circa 1910-1916
Box 69, Folder 30   Riker, Charles N., 1930
Box 69, Folder 31   Riordan, Anna V. (Mrs. Roger), 1905
Box 69, Folder 32   Ripley, A. Lassell, 1926-1948
Box 69, Folder 33   Risque, Caroline, 1915-1917
Box 69, Folder 34   Ritman, Louis, 1919-1927
Box 69, Folder 35   Ritschel, William, circa 1917-circa 1923
Box 69, Folder 36   Rittenberg, Henry R., 1911, 1918
Box 69, Folder 37   Rivers, Robert Wheaton, 1940
Box 69, Folder 38   Roanoke College, 1926
Box 69, Folder 39   Robert Hull Fleming Museum, 1933-1960
Box 69, Folder 40   Roberts, Elizabeth W., 1915-1918
Box 69, Folder 41   Roberts, George, 1925-1929
Box 69, Folder 42   Roberts, Hugh, 1915-1932
Box 69, Folder 43   Roberts, Mary Fanton, 1911-1914
Box 69, Folder 44   Robertson, Chester J., 1943-1957
Box 69, Folder 45   Robertson, Francis H., 1918-1919, 1927-1932
Box 69, Folder 46   Robertson, Jno. M., 1895-1918
Box 69, Folder 47   Robineau, Adelaide Alsop and S. Robineau (Robineau Pottery), 1909-1917
Box 69, Folder 48 Robinson, Ben Carl, 1914-1915
Box 69, Folder 49 Robinson, Charles D., 1893, 1899, 1923
Box 69, Folder 50 Robinson, Dent, 1923-1924
Box 69, Folder 51 Robinson, Edith Dole, 1914-1915
Box 69, Folder 52 Robinson, Frank T., 1894-1896
Box 69, Folder 53 Robinson, Mrs. H. E. (sister-in-law of Theodore Robinson), 1912-1916
Box 69, Folder 54 Robinson, Harriett K., 1940
Box 69, Folder 55 Robinson, Moncure and Mrs. Robinson, 1896, 1911-1915
Box 69, Folder 56 Robinson, Monroe Douglas, 1932
Box 69, Folder 57 Robinson, Theodore, circa 1893-circa 1896
Box 69, Folder 58 Robinson, William M. and Mrs. Robinson, 1930-1937
Box 69, Folder 59 Robinson, William S., 1890-1895, 1915-1932
Box 69, Folder 60 Rochester Art Club (A. W. Moore), 1908-1913
Box 69, Folder 61 Rochester Exposition, 1913-1916
Box 69, Folder 62 Rochester, Mary Thomas, 1914-1919
Box 69, Folder 63 Rockefeller, Mrs. John D., III, 1940-1952
Box 69, Folder 64 Rockefeller, John D., Jr., and Mrs. Rockefeller, 1932-1947
Box 69, Folder 65 Rockwell, Elizabeth J., 1893-1896
Box 69, Folder 66 Rockwell, Kenneth, 1926-1930
Box 69, Folder 67 Rodgers, Florence M., 1925-1927
Box 69, Folder 68 Rodgers, T. B., Jr., 1929-1932
Box 69, Folder 69  Rogers, Mrs. Huddleston, circa 1942-circa 1946
Box 69, Folder 70  Rogers, William A., 1908-1925
Box 69, Folder 71  Roggen, Harry A., 1925-1926, 1937
Box 69, Folder 72  Rollin, Horace J., 1904-1905
Box 69, Folder 73  Rollins, Alice R., 1930-1932
Box 69, Folder 74  Rolshoven, Julius, 1911-1912, 1919
Box 69, Folder 75  Roman Bronze Works, Inc., 1908-1915
Box 69, Folder 76  Roman Bronze Works, Inc., 1916-1929, 1950-1956
Box 69, Folder 77  Roman, Minna, 1921-1926
Box 69, Folder 78  Roosevelt, Mrs. Franklin D., 1930
Box 69, Folder 79  Root, Edward W., 1924, 1949-1958
Box 69, Folder 80  Rorheimer-Brooks Studio, 1912-1913
Box 69, Folder 81  Rose, Durant and Lillian Tiffany Rose, 1929-1930
Box 69, Folder 82  Rose, Ethel and Guy Rose, 1911-1919, 1937
Box 69, Folder 83  Rosen, Charles and Mildred Rosen, circa 1908-1916
Box 69, Folder 84  Rosenberg, Henry M., circa 1892-circa 1913
Box 69, Folder 85  Rosenberg, J. N., 1914-1919
Box 70, Folder 1  Rosenthal, Albert, circa 1906-1915 May
Box 70, Folder 2  Rosenthal, Albert, 1915 June-December
Box 70, Folder 3  Rosenthal, Albert, 1916-1917
Box 70, Folder 4  Rosenthal, Albert, 1918-1919
Box 70, Folder 5  Rosenthal, Albert, 1920-1922
<table>
<thead>
<tr>
<th>Box 70, Folder 6</th>
<th>Rosenthal, Albert, 1923-1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 70, Folder 7</td>
<td>Rosenthal, Albert, 1929-1937</td>
</tr>
<tr>
<td>Box 70, Folder 8</td>
<td>Ross, Helen H. and Sanford Ross, 1932-1942</td>
</tr>
<tr>
<td>Box 70, Folder 9</td>
<td>Rosseau, Percival, 1929</td>
</tr>
<tr>
<td>Box 70, Folder 10</td>
<td>Rossiter, Mrs. William W., circa 1893-1903, 1921</td>
</tr>
<tr>
<td>Box 70, Folder 11</td>
<td>Rost Art Shop, 1944-1952</td>
</tr>
<tr>
<td>Box 70, Folder 12</td>
<td>Roth, Ernest D., 1926-1927</td>
</tr>
<tr>
<td>Box 70, Folder 13</td>
<td>Roth, Frederick G. R., circa 1908-1923</td>
</tr>
<tr>
<td>Box 70, Folder 14</td>
<td>Rothschild, Simon F., 1913-1914</td>
</tr>
<tr>
<td>Box 70, Folder 15</td>
<td>Roullier, Albert (Albert Roullier Art Galleries), circa 1893-1911</td>
</tr>
<tr>
<td>Box 70, Folder 16</td>
<td>Roullier, Albert (Albert Roullier Art Galleries), 1912-1932</td>
</tr>
<tr>
<td>Box 70, Folder 17</td>
<td>Round, Mrs. William M. F., 1907-1913</td>
</tr>
<tr>
<td>Box 70, Folder 18</td>
<td>Rowell, C. B. (Mrs. Frank B.), 1930-1931</td>
</tr>
<tr>
<td>Box 70, Folder 19</td>
<td>Rowland, T. F., circa 1930-1932</td>
</tr>
<tr>
<td>Box 70, Folder 20</td>
<td>Rowlands, Walter, 1905-1920</td>
</tr>
<tr>
<td>Box 70, Folder 21</td>
<td>Royall, Mary and William L. Royall, 1929-1932</td>
</tr>
<tr>
<td>Box 70, Folder 22</td>
<td>Roys, B. L., 1899</td>
</tr>
<tr>
<td>Box 70, Folder 23</td>
<td>Rubens, Gilbert E., 1932, 1939</td>
</tr>
<tr>
<td>Box 70, Folder 24</td>
<td>Rubins, H. W., 1914-1915</td>
</tr>
<tr>
<td>Box 70, Folder 25</td>
<td>Ruddock, Austin E. and Claretta Ruddock, 1920-1921</td>
</tr>
<tr>
<td>Box 70, Folder 26</td>
<td>Ruddock, Austin E. and Claretta Ruddock, 1922-1941</td>
</tr>
<tr>
<td>Box 70, Folder</td>
<td>Name and Dates</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------</td>
</tr>
<tr>
<td>27</td>
<td>Rudisill, H. T., 1925-1929</td>
</tr>
<tr>
<td>28</td>
<td>Ruge, Clara, 1903-1925</td>
</tr>
<tr>
<td>29</td>
<td>Rumsey, Charles Cary, 1912-1930</td>
</tr>
<tr>
<td>30</td>
<td>Rungius, Carl, 1921-1929</td>
</tr>
<tr>
<td>31</td>
<td>Runyon, Berenice Agney and Walter Clark Runyon, Sr., 1918-1927</td>
</tr>
<tr>
<td>32</td>
<td>Runyon, Berenice Agney and Walter Clark Runyon, Sr., 1918-1927</td>
</tr>
<tr>
<td>33</td>
<td>Rush, Frank P., 1918-1921</td>
</tr>
<tr>
<td>34</td>
<td>Rush, Frank P., 1922-1932</td>
</tr>
<tr>
<td>35</td>
<td>Russell, Mary E. (Mrs. Walter), 1917-1926</td>
</tr>
<tr>
<td>36</td>
<td>Russell, C. S. and D. R. Russell, 1898-1899</td>
</tr>
<tr>
<td>37</td>
<td>Russell, Mrs. Charles Marion, 1902-1911, 1925</td>
</tr>
<tr>
<td>38</td>
<td>Russell, Ernest, 1925-1927</td>
</tr>
<tr>
<td>39</td>
<td>Russell, Ernest, 1925-1927</td>
</tr>
<tr>
<td>40</td>
<td>Russell, L. L. (Mrs. Thomas), 1925</td>
</tr>
<tr>
<td>41</td>
<td>Russell, Sarah H. (Mrs. Lewis), 1914-1915</td>
</tr>
<tr>
<td>42</td>
<td>Russmann, Felix, 1913-1917</td>
</tr>
<tr>
<td>43</td>
<td>Rutherford, R. A., 1929-1930</td>
</tr>
<tr>
<td>44</td>
<td>Ruthrauff, C. C., 1898-1912</td>
</tr>
<tr>
<td>45</td>
<td>Rutter, James M., 1917-1924</td>
</tr>
<tr>
<td>46</td>
<td>Ryan, Clendenin, J., Jr., 1940-1952</td>
</tr>
<tr>
<td>47</td>
<td>Ryan, Joseph James and Walter B. Ryan, Jr., 1937-1939</td>
</tr>
<tr>
<td>48</td>
<td>Ryan, Joseph James and Walter B. Ryan, Jr., 1940</td>
</tr>
<tr>
<td></td>
<td>Ryan, Joseph James and Walter B. Ryan, Jr., 1941-1958</td>
</tr>
<tr>
<td>49</td>
<td>Ryan, Thomas Fortune III, 1951-1952</td>
</tr>
<tr>
<td>Box 70, Folder 49</td>
<td>Ryder, Albert Pinkham , 1909-1916</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Box 70, Folder 50</td>
<td>Ryder, Chauncey F. and Mary Ryder , circa 1906-circa 1937</td>
</tr>
<tr>
<td>Box 70, Folder 51</td>
<td>Ryder, Chauncey F. and Mary Ryde, 1906-1911</td>
</tr>
<tr>
<td>Box 70, Folder 52</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1912-1913</td>
</tr>
<tr>
<td>Box 70, Folder 53</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1914-1916</td>
</tr>
<tr>
<td>Box 70, Folder 54</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1917-1919</td>
</tr>
<tr>
<td>Box 70, Folder 55</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1920-1922</td>
</tr>
<tr>
<td>Box 70, Folder 56</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1923-1926</td>
</tr>
<tr>
<td>Box 70, Folder 57</td>
<td>Ryder, Chauncey F. and Mary Ryder, 1927-1937</td>
</tr>
<tr>
<td>Box 70, Folder 58</td>
<td>Ryder, H. R., 1926-1927</td>
</tr>
<tr>
<td>Box 70, Folder 59</td>
<td>Ryerson, Marjorie, 1926-1932</td>
</tr>
<tr>
<td>Box 70, Folder 60</td>
<td>Ryerson, Martin A., 1912-1918</td>
</tr>
<tr>
<td>Box 70, Folder 61</td>
<td>Ryerson, Martin A., 1919-1927</td>
</tr>
<tr>
<td>Box 70, Folder 62</td>
<td>Ryerson, Mary M., 1909-1910</td>
</tr>
<tr>
<td>Box 70, Folder 63</td>
<td>Ryle, John and Mrs. Ryle, 1937-1941</td>
</tr>
<tr>
<td>Box 70, Folder 64</td>
<td>R, Miscellaneous: Illegible, circa 1900-circa 1932</td>
</tr>
<tr>
<td>Box 70, Folder 65</td>
<td>R, Miscellaneous: R.-Ram, 1899-1946</td>
</tr>
<tr>
<td>Box 70, Folder 66</td>
<td>R, Miscellaneous: Ran-Rap, 1906-1951</td>
</tr>
<tr>
<td>Box 70, Folder 67</td>
<td>R, Miscellaneous: Ras-Ray, 1903-1946</td>
</tr>
<tr>
<td>Box 70, Folder 68</td>
<td>R, Miscellaneous: Rea-Reei, 1899-1955</td>
</tr>
<tr>
<td>Box 70, Folder 69</td>
<td>R, Miscellaneous: Reid-Reic, 1898-1953</td>
</tr>
</tbody>
</table>
Box 70, Folder 70  R, Miscellaneous: Reid-Rein, 1899-1951
Box 71, Folder 1   R, Miscellaneous: Reis-Reu, 1895-1943
Box 71, Folder 2   R, Miscellaneous: Rev-Rho, 1898-1955
Box 71, Folder 3   R, Miscellaneous: Rice-Richardson, 1904-1955
Box 71, Folder 4   R, Miscellaneous: Richey-Rig, 1894-1953
Box 71, Folder 5   R, Miscellaneous: Rik-Rix, 1893-1954
Box 71, Folder 6   R, Miscellaneous: Roa-Robe, 1895-1957
Box 71, Folder 7   R, Miscellaneous: Robi-Robs, 1905-1954
Box 71, Folder 8   R, Miscellaneous: Roc-Rof, 1894-1952
Box 71, Folder 9   R, Miscellaneous: Rog-Rol, 1902-1950
Box 71, Folder 10  R, Miscellaneous: Rom-Ror, 1879-1950
Box 71, Folder 11  R, Miscellaneous: Ros, 1895-1953
Box 71, Folder 12  R, Miscellaneous: Rot-Roy, 1893-1949
Box 71, Folder 13  R, Miscellaneous: Rub-Rush, 1897-1951
Box 71, Folder 14  R, Miscellaneous: Russ-Ry, 1895-1947
Box 71, Folder 15  S & G. Gump Company , 1905, 1915-1926
Box 71, Folder 16  Sackett, Clara C. , ca. 1900-1901, n.d.
Box 71, Folder 17-19  Sackett, John T. (Sackett & Lang), 1893-1928
Box 71, Folder 20  Saffarrans, Mrs. A. M. , 1922-1923
Box 71, Folder 21  Safford, S.E.H. (Mrs. P. H.), 1930
Box 71, Folder 22  Sage, Cornelia C. (Mrs. Henry M), 1914-1956
Box 71, Folder 23  Sage, Mrs. Dean and Estate , 1913-1914, n.d.
Box 71, Folder 24  Sage, Harry W. , 1925-1927
Box 71, Folder 25  Saint Andrew's Church, 1895-1920
Box 71, Folder 26  Saint Andrew's Church, 1921-1923
Box 71, Folder 27  Saint Andrew's Church, 1924-1925
Box 71, Folder 28-29  Saint Andrew's Church, 1926-1927
Box 71, Folder 30-32  Saint Andrew's Church, 1929-1930
Box 71, Folder 33  Saint Andrew's Church, 1932
Box 71, Folder 34  Saint Andrew's Church, 1937
Box 71, Folder 35  Saint Botolph Club, 1911-1918, 1947
Box 71, Folder 36  Saint Louis Art League , 1909, 1914-1919
Box 71, Folder 37  Saint Louis Exposition and Music Hall Association , 1895-1899
Box 71, Folder 38  Saint Paul Institute, Science Museum , 1938-1946
Box 71, Folder 39  Sakai, Barnabas T. , 1898-1899
Box 71, Folder 40  Salisbury, William , 1926-1937, n.d.
Box 71, Folder 41  Salko, Samuel , 1945-1951
Box 71, Folder 42  Salmagundi Club (see also box 164), 1921-1956
Box 71, Folder 43  Salmon, Walter J. , 1929-1932
Box 71, Folder 44  Salomons & Stevens , 1893-1895
Box 71, Folder 45  Saltus, Evelyn and Rollin S. Saltus , 1913-1923
Box 71, Folder 46  Salvation Army , 1923-1932
Box 71, Folder 47  Salvatore, Victor D. , ca. 1912
| Box 72, Folder 1 | Sample, Gladys Humphrey (Mrs. John T.), 1919-1926 |
| Box 72, Folder 2 | Sample, Paul Starrett, 1930-1932 |
| Box 72, Folder 3 | San Esteban de Canongo, Countess de, 1914 |
| Box 72, Folder 4 | San Francisco Art Association/Museum of Art (J. Nilsen Laurvik), 1912-1932, 1950 |
| Box 72, Folder 5 | Sanborn, Charles F., 1926-1927 |
| Box 72, Folder 6 | Sanden, A. T., 1897, 1903 |
| Box 72, Folder 7 | Sanderson, Clare and Mrs. Lucien Sanderson, ca. 1912-1932 |
| Box 72, Folder 8 | Sandzén, Birger, 1913-1915 |
| Box 72, Folder 9 | Santa Barbara Museum of Art, 1940-1948 |
| Box 72, Folder 10 | Santo, Patsy, 1945-1958 |
| Box 72, Folder 11 | Sargent, E. Adelaide, 1937 |
| Box 72, Folder 12 | Sargent, Helen White (Mrs. H. E.), ca. 1910-1924 |
| Box 72, Folder 13 | Sarka, Charles N., 1914-1925 |
| Box 72, Folder 14 | Sartain, Emily, Harriet Sartain and Helen Sartain, 1907-1913, 1929-1932 |
| Box 72, Folder 15 | Sartain, William, 1902-1903, n.d. |
| | 11/7 letter includes sketch of map to Sartain's studio in Rome |
| Box 72, Folder 16 | Sartain, William, 1904-1905 |
| Box 72, Folder 17 | Sartain, William, 1906-1907 |
| Box 72, Folder 18 | Sartain, William, 1908-1912 |
| Box 72, Folder 19 | Sartain, William, 1913-1916 |
| Box 72, Folder 20 | Sartain, William, 1917-1922 |
| Box 72, Folder 21 | Sartain, William, Estate, 1925-1929 |
Box 72, Folder 22  Satinover Galleries, 1917-1923
Box 72, Folder 23  Saunders, Kendall, 1914-1918
Box 72, Folder 24  Saunders, Whitelaw, 1915-1921
Box 72, Folder 25  Savage, Louise C. (Mrs. Arthur H.), 1930-1962
Box 72, Folder 26  Savings Investment & Trust Company, 1916-1920
Box 72, Folder 27-28  Sawitsky, William and Mrs. Sawitsky, 1925-1948, n.d.
Box 72, Folder 29  Sawyer, Charles H. and Kitty Sawyer, 1943-1949, 1957
Box 72, Folder 30  Sawyer, Edith, 1897, 1909-1910
Box 72, Folder 31  Sawyer, Helen, 1932
Box 72, Folder 32  Sawyer, Philip Ayer, 1932
Box 72, Folder 33  Sawyer, William H., 1895-1924
Box 72, Folder 34  Saxton, Gerard, 1908-1909, n.d.
Box 72, Folder 35  Schamberg, Morton L., 1909-1913
Box 72, Folder 36  Scheffel, Herbert T., 1946-1947
Box 72, Folder 37  Schell, Mary E., 1915-1924
Box 72, Folder 38  Schenectady Club of College Women, 1923-1927
Box 72, Folder 39  Schervee Studios, Inc., 1913-1930
Box 72, Folder 40  Schieweck, Cecilia, 1917, 1925-1930
Box 72, Folder 41  Schiff, Jacob H. and Mrs. Schiff, 1900-1932
Box 72, Folder 42  Schille, Alice, 1925-1926
  Image(s)
Box 72, Folder 43  Schilling, G. A., 1926-1930
<table>
<thead>
<tr>
<th>Box 72, Folder 44</th>
<th>Schleicher, Louise (Mrs. A. G.), 1944-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 72, Folder 45</td>
<td>Schlichting, H. C., 1929-1930</td>
</tr>
<tr>
<td>Box 72, Folder 46</td>
<td>Schmidt, Karl, 1912-1927</td>
</tr>
<tr>
<td>Box 72, Folder 47</td>
<td>Schmidt, Otto G., 1926</td>
</tr>
<tr>
<td>Box 72, Folder 48</td>
<td>Schnakenberg, Henry Ernest, 1923-1948, n.d.</td>
</tr>
<tr>
<td>Box 72, Folder 49</td>
<td>Schneider, Albert K. (Schneider-Gabriel Galleries, Inc.) and Estate, 1932-1953</td>
</tr>
<tr>
<td>Box 72, Folder 50</td>
<td>Schofield, W. Elmer, 1911-1923</td>
</tr>
<tr>
<td>Box 72, Folder 51</td>
<td>Schramm, Stephen J., 1932-1937</td>
</tr>
<tr>
<td>Box 72, Folder 52</td>
<td>Schroeder, A. and Mrs. Schroeder, 1919-1921</td>
</tr>
<tr>
<td>Box 72, Folder 53</td>
<td>Schuchardt, William H., 1926-1930</td>
</tr>
<tr>
<td>Box 72, Folder 54</td>
<td>Schucker, Charles, ca. 1940-1949</td>
</tr>
<tr>
<td>Box 72, Folder 55</td>
<td>Schultheis, Henry, 1912-1937</td>
</tr>
<tr>
<td>Box 72, Folder 56</td>
<td>Schulze, Paul, 1914-1916, n.d.</td>
</tr>
<tr>
<td>Box 72, Folder 57</td>
<td>Schulze, Paul, 1917-1918</td>
</tr>
<tr>
<td>Box 72, Folder 58-59</td>
<td>Schulze, Paul, 1919-1920</td>
</tr>
<tr>
<td>Box 72, Folder 60</td>
<td>Schulze, Paul, 1921-1922</td>
</tr>
<tr>
<td>Box 72, Folder 61</td>
<td>Schulze, Paul, 1923-1924</td>
</tr>
<tr>
<td>Box 72, Folder 62-63</td>
<td>Schulze, Paul, 1925-1927</td>
</tr>
<tr>
<td>Box 72, Folder 64-65</td>
<td>Schulze, Paul, 1929-1948</td>
</tr>
<tr>
<td>Box 72, Folder 66</td>
<td>Schuyler, Montgomery, ca. 1908-1915, 1937</td>
</tr>
<tr>
<td>Box 72, Folder 67</td>
<td>Schwartz Galleries, 1920-1932</td>
</tr>
</tbody>
</table>
Box 72, Folder 68  Schweider, Arthur , 1921-1926
Box 72, Folder 69  Schweitzer, Gertrude, 1937, n.d.
Box 72, Folder 70  Scott & Fowles , 1930-1952
Box 72, Folder 71  Scott, Anna Page , 1898-1916
Box 72, Folder 72  Scott, Lucy P. , 1922-1923
Box 72, Folder 73  Scoville, Charles Burton , 1914-1915
Box 72, Folder 74  Scoville, Herbert and Mrs. Scoville , 1911-1913
Box 72, Folder 75  Scudder, Antoinette , 1925
Box 73, Folder 1  Scudder, J. A. , 1907, 1929, n.d.
Box 73, Folder 2  Scudder, Janet , 1909-1929
Box 73, Folder 3  Seamans, Clarence W. and Estate , 1896-1920
Box 73, Folder 4  Searcy, Elisabeth , 1919-1929, 1946-1952
Box 73, Folder 5  Searle, Helen S. (Mrs. A. L.), 1916-1919
Box 73, Folder 6  Sears, Taber , 1924-1932
Box 73, Folder 7  Seasonood, Murray , 1929-1939
Box 73, Folder 8  Seattle Art Museum , 1913-1950
Box 73, Folder 9  Seaverns, Charles F. T. and Mary B. H. Seaverns , 1916-1929
Box 73, Folder 10  Seay, Pauline B. (Mrs. D. E.), 1923-1925, 1932
Box 73, Folder 11  Secor, A. J. and Mrs. Secor , 1920-1922
Box 73, Folder 12  Security First National Bank of Los Angeles (William North Duane), 1945-1946
Box 73, Folder 13  Selden, Dixie, 1894-1895, 1926
Box 73, Folder 14  Selden, Henry Bill , 1912-1932
Box 73, Folder 15  Sellers, Horace Wells, 1913-1930
Box 73, Folder 16  Sells, E., 1909
Box 73, Folder 17  Sessler, Charles and J. Leonard Sessler, 1929-1952
Box 73, Folder 18  Seward, C. A., 1929-1937
Box 73, Folder 19  Sewell, Helen, 1930
Box 73, Folder 20  Sewell, R.V.V., 1915-1919, n.d.
Box 73, Folder 21  Seydel, L. Victor, 1912-1915
Box 73, Folder 22  Seydel, L. Victor, 1916-1922
Box 73, Folder 23  Seydel, L. Victor, 1923-1924
Box 73, Folder 24  Seydel, L. Victor, 1925-1927
Box 73, Folder 25  Seyffert, Leopold, 1925-1932, 1949, n.d.
Box 73, Folder 26  Seymour, Frances Lords (Mrs. Origen S.), 1942-1944
Box 73, Folder 27  Shackleton, Charles, ca. 1912-1915
Box 73, Folder 28  Sharman, John and Margaret Sharman, 1915-1929
Box 73, Folder 29  Sharp, Adelaide, 1921-1930
Box 73, Folder 30  Sharp, Mrs. W. Z., 1923-1929
Box 73, Folder 31  Shaw, Caroline Ryan, 1940, n.d.
Box 73, Folder 32  Shaw, Edwin C., 1914-1922
Box 73, Folder 33-34  Shaw, Edwin C., 1923
Box 73, Folder 35  Shaw, Edwin C., 1924-1925
Box 73, Folder 36  Shaw, Edwin C., 1926-1937
Box 73, Folder 37  Shaw, Samuel T., 1896, 1913-1924
Box 73, Folder 38  Shay, Julia, 1924-1925
Box 73, Folder 39  Sheeler, Charles R., Jr., 1907-1921
Box 73, Folder 40  Shelton, Ada S., 1915-1920
Box 73, Folder 41  Shelton, Harris, 1942
Box 73, Folder 42  Shelton, William H., 1922-1923
Box 73, Folder 43-44  Shepherd, James G., 1905-1906, n.d.
Box 73, Folder 45  Shepherd, James G., 1907-1908
Box 73, Folder 46  Shepherd, James G., 1909-1912
Box 73, Folder 47  Shepherd, James G., 1913-1915
Box 73, Folder 48-49  Shepherd, James G., 1916-1918
Box 73, Folder 50  Shepherd, James G., 1919-1922
Box 73, Folder 51  Shepherd, James G., 1923-1924
Box 73, Folder 52  Shepherd, James G., 1925-1930
Box 73, Folder 53  Sherman, Cathleen, 1945
Box 73, Folder 54-55  Sherman, Frederic Fairchild and Julia M. Sherman, 1914-1952
Box 73, Folder 56  Sherwood, Blythe, 1925
Box 74, Folder 1  Sherwood, Jean (Mrs. John B.), 1900-1910
Box 74, Folder 2  Shields, E. W., 1909-1914
Box 74, Folder 3  Shinn, Everett, 1908, 1913, 1937
Box 74, Folder 4  Shipley, Annie B., 1893-1894
Box 74, Folder 5  Shipley, Robert M., 1929-1930
Box 74, Folder 6  Shipman, Louis Evans, 1924-1925
Box 74, Folder 7  Shipp, Mary Preston, 1913-1915
Box 74, Folder 8  Shivler, G. L., 1911-1914
Box 74, Folder 9  Shore, Henrietta, 1915, 1929-1930
Box 74, Folder 10  Shorey, George H., 1911-1932
Box 74, Folder 11  Short, Livingston Lyman, 1929-1930
Box 74, Folder 12  Shufeldt, Frank A., Jr. (see also Walker, A. Stewart and Sybil Walker), 1920-1926
Box 74, Folder 13  Shulteff, Clara E. (Mrs. Roswell Morse), 1912-1927
Box 74, Folder 14  Shulteff, Roswell Morse, 1894-1909
Box 74, Folder 15-16  Shuttleworth, Claire, 1899-1916
Box 74, Folder 17  Sibley, Florence, 1923-1924
Box 74, Folder 18  Sickert, Walter, n.d.
Box 74, Folder 19  Siebeneck, Henry K., 1924-1926
Box 74, Folder 20  Silva, William P., 1908-1926
Box 74, Folder 21  Silvermine Tavern & Galleries, 1932
Box 74, Folder 22  Simmons, Edward, 1921-1927
Box 74, Folder 23  Simons, Amory C., 1910-1920
Box 74, Folder 24  Simpson, Alexander, Jr., and Estate, 1916-1920
Box 74, Folder 25  Simpson, Alexander, Jr., and Estate, 1921-1923
Box 74, Folder 28-30  Simpson, Alexander, Jr., and Estate, 1924-1925
Box 74, Folder 31-32  Simpson, Alexander, Jr., and Estate, 1926
Box 74, Folder 33-34  Simpson, Alexander, Jr., and Estate, 1927-1946
Box 74, Folder 35  Simpson, Charles S., 1926-1929
Box 74, Folder 36  Simpson, Maxwell Stuart, 1915, 1949-1953
Box 74, Folder 37  Sinding, John W., 1929
Box 74, Folder 38  Singer, William Henry, 1903
Box 74, Folder 39  Sizer, Theodore (see also Yale University), 1948-1949
Box 74, Folder 40  Skelton, Leslie J., 1914-1925
Box 74, Folder 41  Skinner, Charles E., 1917-1918
Box 74, Folder 42  Skinner, R. Dana and Mrs. Skinner, 1922-1930
Box 74, Folder 43  Skofield, Hobart O., 1930-1932
Box 74, Folder 44  Skofield, R. L., 1918-1939
Box 74, Folder 45  Skoyles, Samuel J., 1915
Box 74, Folder 46  Skutch, Robert Frank, 1944-1945
Box 74, Folder 47  Slater, Ellen B. (Mrs. William A.), 1912-1920
Box 74, Folder 48  Slater, Enid Hunt, 1906-1920
Box 74, Folder 49  Slater, H. D., 1929-1932
Box 74, Folder 50  Slaughter, Margaret Perkins (Mrs. J. Willis), 1923-1927
Box 74, Folder 51  Sloan, Alice Willis (Mrs. Earle), 1929-1930
Box 74, Folder 52  Sloan, Hugh A., 1908-1917
(contains illustrated letter)

Box 74, Folder 53  Sloan, John , 1908-1917, 1927, 1932
Box 74, Folder 54  Sloan, Marian P. (Mrs. George), 1932, 1945
Box 74, Folder 55  Sloan, Marianna , 1910-1913
Box 74, Folder 56  Sloane, Florence K. (Mrs. William), 1930
Box 74, Folder 57  Sloss, Hattie Hecht (Mrs. M. C.), 1930-1932
Box 74, Folder 58  Smalley, Carl J. , 1911-1919
Box 74, Folder 59  Smedley, Will Larrymore , 1907-1932, 1952
Box 74, Folder 60  Smith, Albridge C., Jr., 1915-1959
Box 74, Folder 61  Smith, Alice R. Huger , 1913-1915
Box 74, Folder 62-63  Smith, Amy and Frank C., Jr., 1913-1925, 1940-1943
Box 74, Folder 64  Smith, B. Marston , 1930-1932
Box 74, Folder 65  Smith, Benjamin Biggs , 1925-1932
Box 74, Folder 66  Smith, Carleton M. , 1925-1926
Box 74, Folder 67  Smith, Charles A. , 1909
Box 74, Folder 68  Smith, Charles F. , 1910-1932
Box 74, Folder 69  Smith, Chauncey, 1926-1927
Box 74, Folder 70  Smith, Clarence Bishop, 1914-1915
Box 74, Folder 71  Smith, Clifford and Clifford Smith, Jr., 1939-1950, 1956
Box 74, Folder 72-73  Smith College Museum of Art , 1907-1952
Box 74, Folder 74  Smith, E. B., 1918-1925
Box 74, Folder 75  Smith, Francis Hopkinson, 1899
| Box 74, Folder 76 | Smith, Frank Bulkeley and Estate, 1917-1918 |
| Box 74, Folder 77 | Smith, Fred G., 1916-1927 |
| Box 74, Folder 78 | Smith, George Henry Lovett, 1937 |
| Box 74, Folder 79 | Smith, H. A. Hammond, 1918-1925 |
| Box 74, Folder 80 | Smith, Hal H., 1929-1932 |
| Box 74, Folder 81 | Smith, Harry W., 1929-1932 |
| Box 74, Folder 82 | Smith, Henry Pember, 1892 |
| Box 74, Folder 83 | Smith, Herbert M., 1914-1917 |
| Box 74, Folder 84 | Smith, Mrs. Jasperson, 1922-1926 |
| Box 74, Folder 85 | Smith, Joseph Lindon, 1910 |
| Box 74, Folder 86 | Smith, Louise J., 1914-1922 |
| Box 74, Folder 87 | Smith, Mrs. M. G., 1932 |
| Box 74, Folder 88 | Smith, Marcella, 1920-1922 |
| Box 74, Folder 89 | Smith, Marietta (Mary Etta), 1925-1929 |
| Box 75, Folder 1 | Smith, Mary C., 1923-1924 |
| Box 75, Folder 2 | Smith, Mary Dorland, 1950-1951 |
| Box 75, Folder 3 | Smith, Mary Middleton, 1937-1943 |
| Box 75, Folder 4 | Smith, Mollie Higgins (Mollie Smith Gallery), 1951-1952 |
| Box 75, Folder 5 | Smith, Pamela Colman, 1897-1903, ca. 1912 |
| Box 75, Folder 6 | Smith, W. W., 1932 |
| Box 75, Folder 7 | Smith, Mrs. William McAllister, 1923-1932 |
Box 75, Folder 8   Smith, William Tallman , 1895-1898
Box 75, Folder 9   Smithdeal, C. M. and Mrs. Smithdeal , 1922-1945
Box 75, Folder 10  Smithers, Francis Sydney and Mabel S. Smithers , 1910-1945
Box 75, Folder 11  Smithsonian Institution , 1922-1959
Box 75, Folder 12  Smyth, David W. and Millicent W. Smyth , 1917-1929, 1952
Box 75, Folder 13  Smythe, R. M. , 1906, 1918-1919
Box 75, Folder 14  Snead, Louise Willis (Mrs. Harry Varin), 1909-1918, 1949
Box 75, Folder 15  Snead, Udolpho , 1923-1932
Box 75, Folder 16  Snedecor & Company , 1895-1916
Box 75, Folder 17  Snell, Florence Francis and Henry B. Snell , 1894-1932
Box 75, Folder 18  Snelling, Eugenia M. , 1927
Box 75, Folder 19  Snyder, Edward J. , 1910-1921, 1948
Box 75, Folder 20  Snyder, Henry Hale , 1911-1927
Box 75, Folder 21  Soby, James Thrall , 1930-1946
Box 75, Folder 22-23 Society of Arts and Crafts, Detroit, Michigan , 1909-1918, 1932-1933
Box 75, Folder 24  Society of Arts and Sciences , 1932
Box 75, Folder 25  Society of Independent Artists, Inc. (Rockwell Kent), 1917-1918
Box 75, Folder 26  Society of the Four Arts, 1942-1946
Box 75, Folder 27  Soderberg, Yngve Edward , 1929-1937
Box 75, Folder 28  Somers, Harold , 1915-1929
Box 75, Folder 29  Sommer, Verna Lee (Mrs. William F.), 1924-1926, n.d.
Box 75, Folder 30  Sondag, Lauretta , 1929-1930
<table>
<thead>
<tr>
<th>Box 75, Folder 31</th>
<th>Sonneck, C. G. , 1922-1923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 75, Folder 32</td>
<td>Sonnenberg, Benjamin , 1954</td>
</tr>
<tr>
<td>Box 75, Folder 33</td>
<td>Sonnichsen, Y. , 1919-1932</td>
</tr>
<tr>
<td>Box 75, Folder 34</td>
<td>Sotter, George W. , 1920-1926</td>
</tr>
<tr>
<td>Box 75, Folder 35</td>
<td>Soulas, Louise and Marie Soulas , 1921-1926</td>
</tr>
<tr>
<td>Box 75, Folder 36</td>
<td>Southampton, Long Island, Exhibition at the Parrish Memorial Hall , 1927</td>
</tr>
<tr>
<td>Box 75, Folder 37</td>
<td>Southard, Gladys , 1932</td>
</tr>
<tr>
<td>Box 75, Folder 38</td>
<td>Southern Vermont Art Center , 1949-1956</td>
</tr>
<tr>
<td>Box 75, Folder 39</td>
<td>Southworth, Marie L. , 1930-1932</td>
</tr>
<tr>
<td>Box 75, Folder 40</td>
<td>Southworth, Virginia , 1925-1926</td>
</tr>
<tr>
<td>Box 75, Folder 41</td>
<td>Spaeth, Marie Houghton (Mrs. J. Duncan), 1916, 1923</td>
</tr>
<tr>
<td>Box 75, Folder 42-43</td>
<td>Spark, Victor D. , 1932-1958</td>
</tr>
<tr>
<td>Box 75, Folder 44</td>
<td>Spaulding, John T. , 1916-1930</td>
</tr>
<tr>
<td>Box 75, Folder 45</td>
<td>Spear, Arthur , 1925-1926</td>
</tr>
<tr>
<td>Box 75, Folder 46</td>
<td>Specialty Book Concern (Lee Pritzker), 1953-1954</td>
</tr>
<tr>
<td>Box 75, Folder 47</td>
<td>Speicher, Eugene , 1914-1916, 1953</td>
</tr>
<tr>
<td>Box 75, Folder 48</td>
<td>Spencer, Robert , 1913-1929</td>
</tr>
<tr>
<td>Box 75, Folder 49</td>
<td>Spiers, Margaret W. (Mrs. J. A.), 1925-1926</td>
</tr>
<tr>
<td>Box 75, Folder 50</td>
<td>Spindler, Harry J. , 1920-1930</td>
</tr>
<tr>
<td>Box 75, Folder 51</td>
<td>Spofford, Florence P. , 1915-1917</td>
</tr>
<tr>
<td>Box 75, Folder 52</td>
<td>Spoor, Frances S. (Mrs. John A.), 1930-1943</td>
</tr>
</tbody>
</table>
(discusses possible purchase of Homer's *Lost On the Grand Banks*)

- Box 75, Folder 53: Sprague, Alice B., ca. 1895-1896
- Box 75, Folder 54: Sprague, F. P., 1919-1923
- Box 75, Folder 55: Sprinchorn, Carl, 1946-1953
  *(includes catalog for exhibition Jan.-Feb. 1947)*
- Box 75, Folder 56: Springer, Carl, 1912-1927
- Box 75, Folder 57: Springer, Charles H., 1893-1896
- Box 75, Folder 58: Springfield Art Association (Springfield, Illinois), 1917-1929
- Box 75, Folder 59: Springfield Art League (Springfield, Massachusetts), 1921-1932
- Box 75, Folder 60: Springfield Museum of Fine Arts (Springfield, Massachusetts), 1915-1957
- Box 75, Folder 61-62: Springfield Public Schools (Springfield, Illinois, Harriet M. Cantrall), 1921-1932
- Box 75, Folder 63-64: Springville High School Art Association, Inc. (Springville, Utah), 1923-1954
- Box 75, Folder 65: *Spur*, 1914-1932
- Box 75, Folder 66: Squier, Charles Burnham, 1923-1925
- Box 75, Folder 67: Squire & Harrison, 1927
- Box 75, Folder 68: Staab, John, 1916-1918
- Box 75, Folder 69: Stabler, Ellen W. (Mrs. Jordan), 1911-1916
- Box 75, Folder 70: Stachelberg, E. J., 1916
- Box 75, Folder 71: Stahl, Louise (Ohio University), 1914-1922
- Box 75, Folder 72: Stallnecth, Thorwald, 1912-1937
- Box 75, Folder 73: Stambaugh, Henry H. and John Stambaugh, 1911-1919
- Box 75, Folder 74-76: Stanford, Charles and Lillian H. Stanford, 1903-1927, 1948
Box 75, Folder 77-78  Stanley, Alix W., 1946-1954
Box 75, Folder 79  Stanley, George M., 1944-1947
Box 75, Folder 80  Starbuck, Edith, 1914-1918
Box 75, Folder 81  Stark, Mrs. Charles Morris, 1920
Box 75, Folder 82  Stark, John M., 1937-1940
Box 75, Folder 83  Starr, Sidney, 1897-1911
Box 75, Folder 84  State Fair of Texas, 1916-1927
Box 75, Folder 85  State Normal School, West Chester, Pennsylvania, 1910-1915
Box 75, Folder 86  State of New York Department of Labor, 1939-1954
Box 75, Folder 87  State of New York Insurance Department, 1917-1918
Box 75, Folder 88  State of Wisconsin, State Historical Society, 1946-1950
Box 75, Folder 89  State University of Iowa, 1946-1949
Box 75, Folder 90  Stearns, E. C., 1914-1932
Box 75, Folder 91  Steele, George F., 1916-1932
Box 75, Folder 92  Steele, Zulma, 1916-1917
Box 75, Folder 93  Steene, William, 1922-1930
Box 75, Folder 94  Steere, Kenneth D., 1929-1932
Box 76, Folder 1  Steever, Mrs. M. D. (Women's Club of Easton), 1925
Box 76, Folder 2  Stein, Mary, 1927
Box 76, Folder 3  Steinbach, Arthur C., 1949-1952
Box 76, Folder 4  Steinmeyer, Heinz, 1950
Box 76, Folder 5  Steinway, Frederick J., 1925-1927
<table>
<thead>
<tr>
<th>Box 76, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Stendahl Art Galleries</td>
<td>1923-1939</td>
</tr>
<tr>
<td>7</td>
<td>Stephens College</td>
<td>1926-1932</td>
</tr>
<tr>
<td>8</td>
<td>Stephenson, Isabella, Estate</td>
<td>1908-1922</td>
</tr>
<tr>
<td>9</td>
<td>Stern Brothers</td>
<td>1913-1930</td>
</tr>
<tr>
<td>10</td>
<td>Stern, Louis E.</td>
<td>1930-1942</td>
</tr>
<tr>
<td>11</td>
<td>Sternberg, Harry</td>
<td>1929-1932</td>
</tr>
<tr>
<td>12</td>
<td>Sterne, J. J.</td>
<td>1930</td>
</tr>
<tr>
<td>13</td>
<td>Sterner, Albert</td>
<td>1912-1932</td>
</tr>
<tr>
<td>14</td>
<td>Sterner, Marie</td>
<td>1929-1949</td>
</tr>
<tr>
<td>15-16</td>
<td>Stetson, Charles Walter</td>
<td>1892-1908</td>
</tr>
<tr>
<td>17</td>
<td>Stevens, Mrs. Francis B.</td>
<td>1923-1925</td>
</tr>
<tr>
<td>18</td>
<td>Stevens, John Bright</td>
<td>1931-1932</td>
</tr>
<tr>
<td>19</td>
<td>Stevens, Sherman</td>
<td>1921-1932</td>
</tr>
<tr>
<td>20</td>
<td>Stevens, Stanford</td>
<td>1937-1949</td>
</tr>
<tr>
<td>21</td>
<td>Stevens, W. Lester</td>
<td>1920-1932</td>
</tr>
<tr>
<td>22</td>
<td>Stevens, Will H.</td>
<td>1927-1932</td>
</tr>
<tr>
<td>23</td>
<td>Stever Art Gallery</td>
<td>1925, 1946-1947</td>
</tr>
<tr>
<td>24</td>
<td>Stewart, Joseph</td>
<td>1918-1926</td>
</tr>
<tr>
<td>25</td>
<td>Stewart, LeConte</td>
<td>1918-1926</td>
</tr>
<tr>
<td>26</td>
<td>Stichter, Maude Lake (Mrs. R. B.)</td>
<td>1920-1923, n.d.</td>
</tr>
<tr>
<td>27</td>
<td>Stieglitz, Alfred</td>
<td>1907</td>
</tr>
</tbody>
</table>
Box 76, Folder 28  Stielman [Stillman?], Ada L., 1937
Box 76, Folder 29  Still, George A., 1917-1922
Box 76, Folder 30  Stillman, Ary, 1929, 1946-1947
Box 76, Folder 31  Stillman, Lucretia B. (Mrs. J. E.), 1923
Box 76, Folder 32  Stillwell, John B., 1950-1952
Box 76, Folder 33  Stillwell, John E., 1908-1926
Box 76, Folder 34-35  Stimmel, William S., 1913-1927
Box 76, Folder 36  Stimson, Candace C., 1930-1937
Box 76, Folder 37  Stimson, John Ward, 1906-1907
Box 76, Folder 38  Stockton, James C., 1920-1922
Box 76, Folder 39  Stokes, Frank Wilbert, 1895, 1918-1919, 1932
Box 76, Folder 40  Stokes, Lydia B. (Mrs. S. Emlen), 1920-1947
Box 76, Folder 41  Stone, Harry, 1937-1949
Box 76, Folder 42  Stork, C. Wharton and Elisabeth P. Stork, 1917-1930
Box 76, Folder 43  Storm, Jules P., 1909-1926
Box 76, Folder 44  Story, Elaine (Mrs. Julian), 1948-1949
Box 76, Folder 45  Story, George Henry, 1894-1916
Box 76, Folder 46  Story, Stephen S., Jr., 1952-1957
Box 76, Folder 47  Strange, M. L., 1913
Box 76, Folder 48  Stransky, Mrs. Edward J., 1913-1919
Box 76, Folder 49  Strasser, Arthur L., 1944-1959
Box 76, Folder 50  Stratford, Arthur C., 1924-1927
<table>
<thead>
<tr>
<th>Box 76, Folder 51</th>
<th>Streator, Harold A., 1913-1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 76, Folder 52</td>
<td>Street, Mrs. John O., 1927-1932</td>
</tr>
<tr>
<td>Box 76, Folder 53</td>
<td>Stripling, Kate K. (Mrs. W. C.), 1927-1929</td>
</tr>
<tr>
<td>Box 76, Folder 54</td>
<td>Strobridge, Nelson W., 1932</td>
</tr>
<tr>
<td>Box 76, Folder 55</td>
<td>Strong, Frederick H., 1932-1937</td>
</tr>
<tr>
<td>Box 76, Folder 56</td>
<td>Strong, Hattie M. (Mrs. Henry A.), 1926-1927</td>
</tr>
<tr>
<td>Box 76, Folder 57</td>
<td>Strong, Selah B., 1939</td>
</tr>
<tr>
<td>Box 76, Folder 58</td>
<td>Strouth, Howard Steven, 1950</td>
</tr>
<tr>
<td>Box 76, Folder 59</td>
<td>Struck, Kuno H., 1921-1925</td>
</tr>
<tr>
<td>Box 76, Folder 60</td>
<td>Stryker, Arthur J., 1929-1932</td>
</tr>
<tr>
<td>Box 76, Folder 61</td>
<td>Stuart Galleries (J. E. Stuart), 1918-1926, 1937</td>
</tr>
<tr>
<td>Box 76, Folder 62</td>
<td>Studio Book Shop, 1932</td>
</tr>
<tr>
<td>Box 76, Folder 63</td>
<td>Studio Publications, Inc., 1932-1937</td>
</tr>
<tr>
<td>Box 76, Folder 64</td>
<td>Sturges, Frederick J., 1941-1942</td>
</tr>
<tr>
<td>Box 76, Folder 65</td>
<td>Sturges, Henry Pemberton and Sarah A. Sturges (Mrs. Henry C.), 1922-1955</td>
</tr>
<tr>
<td>Box 76, Folder 66</td>
<td>Sturges, Marion Delafield and Mary D. Sturges, 1895-1896</td>
</tr>
<tr>
<td>Box 76, Folder 67</td>
<td>Sturgis, Edward B., 1911-1918</td>
</tr>
<tr>
<td>Box 76, Folder 68</td>
<td>Sturgis, Lyman B., 1915</td>
</tr>
<tr>
<td>Box 76, Folder 69</td>
<td>Sturtevant, Helena, 1911-ca. 1912</td>
</tr>
<tr>
<td>Box 76, Folder 70</td>
<td>Suddard, E. J., 1915-1932</td>
</tr>
<tr>
<td>Box 76, Folder 71</td>
<td>Sues, Anna and Gustave Sues, 1914-1918</td>
</tr>
</tbody>
</table>
Box 76, Folder 72  Sullivan, Alice Chase (Mrs. Arthur White), 1951-1953
Box 76, Folder 73  Sullivan, Cornelius J., Mary Sullivan and Estate, 1922-1943
Box 76, Folder 74  Sully, Mary H. (Mrs. A. M.), 1914-1931
Box 76, Folder 75  Sun (see also McBride, Henry), 1913-1932, n.d.
Box 76, Folder 76  Sunday, William F., 1927
Box 76, Folder 77  Sunny, B. E., 1923-1924
Box 76, Folder 78  Supplee, J. Frank, Jr., 1926
Box 76, Folder 79  Sutro, Frederick C. and Thoedore Sutro, 1906-1923
Box 76, Folder 80  Sutton, Ethel G., 1923-1927
Box 76, Folder 81  Sutton, Harry, Jr., 1930-1937
(includes sketch by Sutton of his painting Summer Afternoon)
Box 76, Folder 82  Swain School of Design, 1926-1927
Box 76, Folder 83  Swan, Paul, 1914-1937
Box 76, Folder 84  Swanson, John, 1937
Box 76, Folder 85  Swayze, Clara M. (Mrs. R. C.), 1913-1929
Box 76, Folder 86  Sweeney, Thomas B., 1916-1922
Box 76, Folder 87  Sweet Briar College, 1944-1952
Box 76, Folder 88  Sweezy, Everett B., 1916
Box 76, Folder 89  Sweny, H. R., 1904-1910
Box 76, Folder 90  Swett, Mary C., 1919-1930
Box 76, Folder 91  Swett, William O., Jr., 1911, 1915
Box 76, Folder 92  Swift, Edward F., 1911-1929, n.d.
Box 76, Folder 93    Swift, Harold H. , 1927
Box 76, Folder 94    Swift, L. C. (Mrs. George H.), 1925-1929
Box 76, Folder 95    Swift, Samuel , 1896-1910
Box 76, Folder 96    Swift, Willard E. , 1916-1930
Box 76, Folder 97    Swope Art Gallery , 1942
Box 76, Folder 98    Swope, Horace M. , 1917-1922, 1937
Box 76, Folder 99    Symmers, Agnes (Mrs. James K.), 1913-1914, 1948
Box 76, Folder 100-102    Symons, George Gardner and Estate , 1911-1930
Box 76, Folder 103    Syracuse Museum of Fine Arts , 1900-1913
Box 76, Folder 104    Syracuse Museum of Fine Arts, 1914-1915
Box 76, Folder 105    Syracuse Museum of Fine Arts , 1916-1919
Box 76, Folder 106    Syracuse Museum of Fine Arts, 1921-1930
Box 77, Folder 1-2    Syracuse Museum of Fine Arts , 1932-1957
Box 77, Folder 3    S, Miscellaneous: Illegible and Unidentified, 1893-1924, n.d.
Box 77, Folder 4    S, Miscellaneous: S.-Sain, 1910-1952
Box 77, Folder 5    S, Miscellaneous: Saint-Sal, 1896-1953
Box 77, Folder 6    S, Miscellaneous: Sam-Sar, 1899-1956
Box 77, Folder 7    S, Miscellaneous: Sas-Say, 1896-1952
Box 77, Folder 8    S, Miscellaneous: Sca-Schi, 1894-1958
Box 77, Folder 9    S, Miscellaneous: Schl-Schm, 1893-1951
Box 77, Folder 10    S, Miscellaneous: Schn-Scho, 1911-1956
Box 77, Folder 11  S, Miscellaneous: Schr-Schw, 1896-1967
Box 77, Folder 12  S, Miscellaneous: Sci-Scu, 1898-1951
Box 77, Folder 13  S, Miscellaneous: Sea-See, 1913-1956
Box 77, Folder 14  S, Miscellaneous: Seg-Ses, 1903-1952
Box 77, Folder 15  S, Miscellaneous: Set-Sex, 1895-1959
Box 77, Folder 16  S, Miscellaneous: Sha, 1896-1956
Box 77, Folder 17  S, Miscellaneous: Shea-Shel, 1898-1947
Box 77, Folder 18  S, Miscellaneous: Shen-Sher, 1893-1952
Box 77, Folder 19  S, Miscellaneous: Shi-Shu, 1905-1947
Box 77, Folder 20  S, Miscellaneous: Sia-Sil, 1905-1952
includes envelope illustrated by Fred Sigar
Box 77, Folder 21  S, Miscellaneous: Simk-Simo, 1897-1949
Box 77, Folder 22  S, Miscellaneous: Simp-Sj, 1893-1949
Box 77, Folder 23  S, Miscellaneous: Sk-Sl, 1893-1952
Box 77, Folder 24  S, Miscellaneous: Sma-Smith, C., 1898-1947
Box 77, Folder 25  S, Miscellaneous: Smith E.-Smith, I., 1905-1952
Box 77, Folder 26  S, Miscellaneous: Smith J.-Smith Z., 1896-1953
Box 77, Folder 27  S, Miscellaneous: Smithers-Smy, 1915-1951
Box 77, Folder 28  S, Miscellaneous: Sn, 1910-1952
Box 77, Folder 29  S, Miscellaneous: Sob-Sor, 1903-1948
Box 77, Folder 30  S, Miscellaneous: Sou-Sow, 1901-1947
Box 77, Folder 31  S, Miscellaneous: Spa-Spe, 1913-1952
<table>
<thead>
<tr>
<th>Box 77, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>S, Miscellaneous: Spi-Sq, 1895-1952</td>
</tr>
<tr>
<td>33</td>
<td>S, Miscellaneous: Sta-Stann, 1912-1956</td>
</tr>
<tr>
<td>34</td>
<td>S, Miscellaneous: Stans-Stat, 1895-1952</td>
</tr>
<tr>
<td>35</td>
<td>S, Miscellaneous: Stea-Steg, 1894-1949</td>
</tr>
<tr>
<td>36</td>
<td>S, Miscellaneous: Stei-Step, 1913-1968</td>
</tr>
<tr>
<td>37</td>
<td>S, Miscellaneous: Ster-Stevens, 1903-1952</td>
</tr>
<tr>
<td>38</td>
<td>S, Miscellaneous: Stevenson-Stew, 1895-1956</td>
</tr>
<tr>
<td>39</td>
<td>S, Miscellaneous: Sti-Stod, 1903-1929</td>
</tr>
<tr>
<td>40</td>
<td>S, Miscellaneous: Stok-Stou, 1895-1950</td>
</tr>
<tr>
<td>41</td>
<td>S, Miscellaneous: Stu-Sty, 1906-1953</td>
</tr>
<tr>
<td>42</td>
<td>S, Miscellaneous: Str, 1893-1957</td>
</tr>
<tr>
<td>43</td>
<td>S, Miscellaneous: Su-Sv, 1899-1950</td>
</tr>
<tr>
<td>44</td>
<td>S, Miscellaneous: Sw-Sy, 1903-1949</td>
</tr>
<tr>
<td>45</td>
<td>Tack, Agnes Gordon and Augustus Vincent Tack, 1904-1953</td>
</tr>
<tr>
<td>46</td>
<td>Taft, Arthur N., 1914-1915</td>
</tr>
<tr>
<td>47</td>
<td>Taggart, Amy, 1929</td>
</tr>
<tr>
<td>48</td>
<td>Taggart, Jay P., 1926-1930</td>
</tr>
<tr>
<td>49</td>
<td>Taggart, Lucy M., 1913, 1926-1932</td>
</tr>
<tr>
<td>50</td>
<td>Talcott, K. Agney (Mrs. Allen B.), 1915</td>
</tr>
<tr>
<td>51</td>
<td>Tallman, Annie D., Ether Amoret Tallman, F. G. Tallman and F. G. Tallman, Jr., 1917-1919, 1950-1951</td>
</tr>
<tr>
<td>52</td>
<td>Tanaka, Louise Gebhard Cann, 1919-1920</td>
</tr>
<tr>
<td>Box 77, Folder 53</td>
<td>Tannahill, Robert Hudson, 1943-1946</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Box 77, Folder 54</td>
<td>Tanner, Henry Ossawa, 1908-1914</td>
</tr>
<tr>
<td>Box 78, Folder 1</td>
<td>Tarbell, Edmund C., 1918-1937, n.d.</td>
</tr>
<tr>
<td>Box 78, Folder 2</td>
<td>Tarleton, M. L. (Mrs. R. M.), 1915-1918</td>
</tr>
<tr>
<td>Box 78, Folder 3</td>
<td>Tate, Arthur C., 1946-1947</td>
</tr>
<tr>
<td>Box 78, Folder 4</td>
<td>Tavern Topics, 1920-1923</td>
</tr>
<tr>
<td>Box 78, Folder 5-7</td>
<td>Tax Records, 1913-1956</td>
</tr>
<tr>
<td>Box 78, Folder 8</td>
<td>Taylor, Elizabeth Campbell (Mrs. John Meyer), 1924-1925</td>
</tr>
<tr>
<td>Box 78, Folder 9</td>
<td>Taylor, Eunice Cornell (Mrs. Charles L.), 1925</td>
</tr>
<tr>
<td>Box 78, Folder 10</td>
<td>Taylor, H. Evan, 1923, 1945</td>
</tr>
<tr>
<td>Box 78, Folder 11</td>
<td>Taylor, H. W. and Lillian E. Taylor, 1915</td>
</tr>
<tr>
<td>Box 78, Folder 12</td>
<td>Taylor, Henry Fitch, 1909-1919</td>
</tr>
<tr>
<td>Box 78, Folder 13</td>
<td>Taylor, James Duane, 1918-1923</td>
</tr>
<tr>
<td>Box 78, Folder 14</td>
<td>Taylor, John C. E. and Louise Taylor, 1937</td>
</tr>
<tr>
<td>Box 78, Folder 15-17</td>
<td>Taylor, John W., 1937, 1946-1953</td>
</tr>
<tr>
<td>Box 78, Folder 18</td>
<td>Teall, Gardner C., 1902-1908</td>
</tr>
<tr>
<td>Box 78, Folder 19</td>
<td>Tees, Amber, ca. 1904-1923, n.d.</td>
</tr>
<tr>
<td>Box 78, Folder 20</td>
<td>Telfair Academy of Arts and Sciences, 1917-1946</td>
</tr>
<tr>
<td>Box 78, Folder 21</td>
<td>Temple, Grace Lincoln, 1917-1924</td>
</tr>
<tr>
<td>Box 78, Folder 22</td>
<td>Temple, Ruth Anderson, 1919-1923</td>
</tr>
<tr>
<td>Box 78, Folder 23</td>
<td>Termöhlen, Karl Emil, 1904-1905</td>
</tr>
<tr>
<td>Box 78, Folder 24</td>
<td>Terry, Roderick, 1914-1920</td>
</tr>
<tr>
<td>Box 78, Folder 25</td>
<td>Tetsuka, Mrs. H. K., 1929-1932</td>
</tr>
<tr>
<td>Box 78, Folder 26</td>
<td>Texas Cotton Palace Exposition-International, 1925-1927</td>
</tr>
<tr>
<td>Box 78, Folder 27</td>
<td>Thacher, Archibald G., Estate, and Edna M. Thacher, ca. 1922-1954</td>
</tr>
<tr>
<td>Box 78, Folder 28</td>
<td>Thaw, Elma Dows (Mrs. Benjamin), 1914-1918</td>
</tr>
<tr>
<td>Box 78, Folder 29</td>
<td>Thayer, Abbott Handerson and Estate (David Reasoner, Administrator), Emma Beach Thayer, Grace Thayer, and Gerald Thayer, 1903-1911</td>
</tr>
<tr>
<td>Box 78, Folder 30-31</td>
<td>Thayer, Abbott Handerson and Estate (David Reasoner, Administrator), Emma Beach Thayer, Grace Thayer, and Gerald Thayer, 1913-1920</td>
</tr>
<tr>
<td>Box 78, Folder 32</td>
<td>Thayer, Abbott Handerson and Estate (David Reasoner, Administrator), Emma Beach Thayer, Grace Thayer, and Gerald Thayer, 1921</td>
</tr>
<tr>
<td>Box 78, Folder 33</td>
<td>Thayer, Abbott Handerson and Estate (David Reasoner, Administrator), Emma Beach Thayer, Grace Thayer, and Gerald Thayer, 1922-1942</td>
</tr>
<tr>
<td>Box 78, Folder 34</td>
<td>Thayer, S. C. (Mrs. William B.), 1913-1923, n.d.</td>
</tr>
<tr>
<td>Box 78, Folder 35</td>
<td>Theobald, Samuel, Jr., 1911-1937</td>
</tr>
<tr>
<td>Box 78, Folder 36</td>
<td>Thomas, Charles H., 1906</td>
</tr>
<tr>
<td>Box 78, Folder 37</td>
<td>Thomas Gilcrease Foundation, 1943-1949</td>
</tr>
<tr>
<td>Box 78, Folder 38</td>
<td>Thomas, Wilfred, 1937-1945</td>
</tr>
<tr>
<td>Box 78, Folder 39</td>
<td>Thomason, Margaretha P., 1914, 1921, 1932</td>
</tr>
<tr>
<td>Box 78, Folder 40</td>
<td>Thompson, Charles E., 1932</td>
</tr>
<tr>
<td>Box 78, Folder 41</td>
<td>Thompson, G. Albert, 1905-1916, 1926-1930</td>
</tr>
<tr>
<td>Box 78, Folder 42</td>
<td>Thompson, G. D., 1937</td>
</tr>
<tr>
<td>Box 78, Folder 43</td>
<td>Thompson, Hugh L., 1921-1923</td>
</tr>
<tr>
<td>Box 78, Folder 44</td>
<td>Thordarson, Trig, 1927-1949</td>
</tr>
<tr>
<td>Box 78, Folder 45</td>
<td>Thorpe, Russell W., 1913-1917, 1939-1952</td>
</tr>
</tbody>
</table>
Box 78, Folder 46  Thorsen, Lars , 1929-1932
Box 78, Folder 47  Three Arts Club , 1926-1949, n.d.
Box 78, Folder 48  Thresher, Brainerd B. , 1916-1924
Box 78, Folder 49-50  Thurber Art Galleries , 1895-1918
Box 78, Folder 51  Tiffany, Louis Comfort , 1921-1930
Box 78, Folder 52  Tiffany, Sarah Morgan , 1920
Box 78, Folder 53  Tilden-Thurber Corporation , 1896-1932
Box 78, Folder 54  Tilney, Addie W. , 1948-1953
Box 78, Folder 55  Tilney, Albert A. , 1937
Box 78, Folder 56  Tilney, I. Sheldon and Augusta M., 1909-1930, n.d.
Box 78, Folder 57  Tilton, Louise H. , 1923, 1937
Box 78, Folder 58  Tilton, Paul H. , 1897-1900
Box 78, Folder 59  Time, 1925-1951
Box 78, Folder 60  Tingley G. Curtis , 1932, 1941-1947
Box 78, Folder 61  Tishler, S. , 1914-1915
Box 78, Folder 62  Titcomb, Mary Bradish , 1915-1919, n.d.
Box 78, Folder 63  Tittle, Walter , 1930-1932
Box 78, Folder 64  Titsworth, Frederick Sheppard , 1921-1930
Box 78, Folder 65  Tooche Brothers , 1915-1917, 1926
Box 78, Folder 66  Todd, Charles Burr , 1913-1924
Box 78, Folder 67  Todd, George D. , 1914
Box 78, Folder 68  Todhunter, Arthur , 1913-1923
Box 78, Folder 69  Toerge, Mrs. N. K. , 1927-1932
Box 78, Folder 70  Toffler, M. , 1914-1918
Box 78, Folder 71  Toledo Museum of Art, 1908-1919
Box 78, Folder 72  Toledo Museum of Art, 1920-1930
Box 78, Folder 73  Toledo Museum of Art, 1932-1937
Box 78, Folder 74  Toledo Museum of Art, 1941-1945
Box 79, Folder 1  Toledo Museum of Art, 1946-1947
Box 79, Folder 2  Toledo Museum of Art, 1948-1950
Box 79, Folder 3  Toledo Museum of Art, 1951-1953
Box 79, Folder 4  Toledo Museum of Art, 1954-1964
Box 79, Folder 5  Tolerton, Hill, 1914-1917
Box 79, Folder 6  Tollmann, Gerard P., 1911-1918
Box 79, Folder 7-8  Tolman, Ruel Pardee, 1909-1950
includes original print by Tolman sent as a Christmas card, 12/50
Box 79, Folder 9  Tomlinson, Henry W., 1900-1921
Box 79, Folder 10  Tomorrow's Masterpieces Inc., 1943-1946
Box 79, Folder 11  Tompkins, Abigail Brown and Emma Louise Tompkins, 1921-1925
includes illustrated letters from Abigail Brown Tompkins 3/24/21 and 3/18/25
Box 79, Folder 12  Tonkin, L. M., 1926-1930
Box 79, Folder 13  Toomey, Edmond G., 1926-1932
Box 79, Folder 14  Torrey, Alice R. (Mrs. F. C.), 1937
Box 79, Folder 15  Torrey, Elliot B., 1906-1922
Box 79, Folder 16  Torrey, Lucy W., 1907-1912
Box 79, Folder 17  Torrey, Thomas F., 1954
Box 79, Folder 18  Towers, Grace A., 1927
Box 79, Folder 19  Towle, H. Ledyard, 1911-1924
Box 79, Folder 20-21  Town & Country, 1912-1932
Box 79, Folder 22  Town Topics, 1912-1924
Box 79, Folder 23  Townsend, E. N., 1937
Box 79, Folder 24  Townsend, James B., 1914-1921
Box 79, Folder 25  Townsley, Lois K., 1926-1927
Box 79, Folder 26  Tracy, Charlotte Gray, 1910-1912, 1926
Box 79, Folder 27  Trafton, Willis A., 1937-1954
Box 79, Folder 28  Trainer and Associates (see also box 164), 1937
Box 79, Folder 29  Traiser, Charles H. and Eva A. Traiser, 1911-1924
Box 79, Folder 30  Trask, John E. D., 1917-1922, n.d.
Box 79, Folder 31  Trausil, Jessie S. (Mrs. Hans), 1913-1937
Box 79, Folder 32  Traxel Art Company, 1926-1929
Box 79, Folder 33  Trenton Inter-State Fair, 1923-1924
Box 79, Folder 34  Trevor, John B. and Mrs. Trevor, 1917-1918
Box 79, Folder 35  Triggs, Floyd W. and Mrs. Triggs, 1913-1915, 1926
Box 79, Folder 36  Trimble, Thomas P., 1927-1932
Box 79, Folder 37  Truesdell, Julius A., 1893-1896
Box 79, Folder 38  Truslow, Kate Ellis (Mrs. Thomas H.), 1921
Box 79, Folder 39  Tryon, Dwight William , 1916-1925
Box 79, Folder 40  Tubbs, W. C. , 1921
Box 79, Folder 42-43  Tucker, Carll and Mrs. Tucker , 1915-1955
Box 79, Folder 44  Turner, Annie A. (Mrs. Franklin), 1921-1924
Box 79, Folder 45  Turner, Frank C., 1915-1921
Box 79, Folder 47  Tuttle, Donald Seymour , 1957-1958
Box 79, Folder 48  Twachtman, J. Alden and Martha S. Twachtman (Mrs. John Henry), 1903, 1916-1920
Image(s)
Box 79, Folder 49  Twachtman, J. Alden and Martha S. Twachtman (Mrs. John Henry), 1921-1924
Image(s)
Box 79, Folder 50  Twachtman, J. Alden and Martha S. Twachtman (Mrs. John Henry), 1925-1932
Image(s)
Box 79, Folder 51  Tweed, C. H. , 1895-1899
Box 79, Folder 52  Twyford, Virginia Whitridge , 1929-1930
Box 79, Folder 53  Tyler, Bayard Henry , 1892-1922
Box 79, Folder 54  Tyler, Mary Lemon (Mrs. William), 1929
Box 79, Folder 55  Tyrrel, Maud K. (Mrs. H. C.), 1951-1952
Box 79, Folder 56  T, Miscellaneous: Illegible and Unidentified, 1908, n.d.
Box 79, Folder 57  T, Miscellaneous: T.-Tau, 1893-1956
Box 79, Folder 58  T, Miscellaneous: Taylor, 1899-1950
Box 79, Folder 59  T, Miscellaneous: Te, 1896-1952
Box 79, Folder 60  T, Miscellaneous: Tha-Thoma, 1899-1952
Box 79, Folder 61  T, Miscellaneous: Thompson-Thux, 1895-1952
Box 79, Folder 62  T, Miscellaneous: Ti, 1893-1954
Box 80, Folder 1  T, Miscellaneous: Tob-Top, 1895-1952
Box 80, Folder 2  T, Miscellaneous: Tor-Toz, 1896-1950
Box 80, Folder 3  T, Miscellaneous: Tra-Tre, 1898-1950
Box 80, Folder 4  T, Miscellaneous: Tri-Ts, 1894-1951
Box 80, Folder 5  T, Miscellaneous: Tuc-Turb, 1910-1956
Box 80, Folder 6  T, Miscellaneous: Turner-Tut, 1905-1952
Box 80, Folder 7  T, Miscellaneous: Tw-Ty, 1908-1950
Box 80, Folder 8-9  Ufer, Walter , 1913-1930
Box 80, Folder 10  Ulp, Clifford M. (Rochester Athenaeum and Mechanics Institute), 1924
Box 80, Folder 11  Unger, C. W. , 1917-1924
Box 80, Folder 12  Union College , 1944
Box 80, Folder 13  Union League Club , 1894, 1907, 1927-1932
Box 80, Folder 14  United Hospital Campaign, 1937-ca. 1951
Box 80, Folder 15  United States Fidelity & Guaranty Company, 1932-1955
Box 80, Folder 16  United States Post Office , 1912-1949, n.d.
Box 80, Folder 17  University of Chicago , 1911, 1925
Box 80, Folder 18  University of Colorado , 1950
Box 80, Folder 19  University of Georgia , 1946-1952, 1962
Box 80, Folder 20 University of Illinois, 1937, 1947-1954
Box 80, Folder 21 University of Kansas Museum of Art, 1919, 1932-1952
Box 80, Folder 22 University of Kentucky, 1930-1932, 1947-1949
Box 80, Folder 23 University of Louisville, 1944-1949
Box 80, Folder 24 University of Maine, 1953
Box 80, Folder 25 University of Michigan Museum of Art, 1919, 1944-1958
Box 80, Folder 26-27 University of Nebraska, 1912-1953
Box 80, Folder 28 University of Oregon, 1916, 1946-1955
Box 80, Folder 29 University of Pennsylvania, 1911, 1932, 1948-1949
Box 80, Folder 30 University of Rochester Memorial Art Gallery, 1913-1918
Box 80, Folder 31 University of Rochester Memorial Art Gallery, 1919-1925
Box 80, Folder 32 University of Rochester Memorial Art Gallery, 1926-1937
Box 80, Folder 34 University of Rochester Memorial Art Gallery, 1941-1962
Box 80, Folder 35 University of Texas, Austin, 1945-1946
Box 80, Folder 35 University of the State of New York, 1939-1955
Box 80, Folder 36 University of Utah, 1946
Box 80, Folder 36 University of Wyoming, 1927, 1932
Box 80, Folder 38 Untermyer, Samuel and Mrs. Untermyer, 1913-1927
Box 80, Folder 39 Upjohn, Anna Milo, ca. 1899-1913
Box 80, Folder 40 Upper Montclair Woman's Club, 1937
Box 80, Folder 41 Upson, Emma D., 1929
Box 80, Folder 42  Utica Public Library, 1918-1948
Box 80, Folder 43  U, Miscellaneous: Uh-Und, 1892-1954
Box 80, Folder 44  U, Miscellaneous: Ung-United Rep, 1895-1953
Box 80, Folder 45  U, Miscellaneous: United States, 1893-1953
Box 80, Folder 46  U, Miscellaneous: Univ-Ut, 1912-1958
Box 80, Folder 47  V. G. Fischer Art Galleries, 1898-1910
Box 80, Folder 48  Vail Galleries/Vail Jewelry Co., 1924-1927
Box 80, Folder 49  Valentine, Jane H., 1916-1917, 1924
Box 80, Folder 50  Valentine, P. A., 1899-1916
Box 80, Folder 51  Valk, Marguerite S., 1929-1930
Box 80, Folder 52  Van Alstyne, Bertha N. (Mrs. H. G.), 1915-1918
Box 80, Folder 53  Van Alstyne, J. H., 1930-1932
Box 80, Folder 54  Van Elten, Elisabeth F. Kruseman and H. D. Kruseman van Elten, 1892-1905
Box 80, Folder 55  Van Gaertner, Louis and Mary H. A. Van Gaertner, 1919-1929
Box 80, Folder 56  Van Laer, Alexander T., 1898-1919
Box 80, Folder 57  Van Loan, Katharine H., 1943-1944
Box 80, Folder 58  Van Ness, Beatrice A. (Mrs. Carl N.), 1930-1932
Box 80, Folder 59  Van Roekens, Paulette, 1923, n.d.
Box 80, Folder 60  Van Ryder, Jack and Marjorie Van Ryder, 1930-1932
Box 80, Folder 61  Van Shaik, Eugene, 1914-1915
Box 80, Folder 62  Van Sinderden, A. J. and Adrian Van Sinderden, 1919-1932, 1946, 1949
Box 80, Folder 63  Van Sinderden, Henry B., 1921-1922
| Box 80, Folder 64 | Van Soelen, Theodore , 1917-1932 |
| Box 80, Folder 65 | Van Tine, Peter , 1920-1927 |
| Box 80, Folder 66 | Van Wagenen, Bleecker and Mrs. Van Wagenen , 1917-1926 |
| Box 80, Folder 67 | Van Wyck, Matilda B. (Mrs. Frederick), 1921-1922, n.d. |
| Box 80, Folder 68 | Vanamee, Grace D. (New York University Hall of Fame), 1920-1921 |
| Box 80, Folder 69 | Vance, Mrs. Sidney B. , 1923-1924 |
| Box 80, Folder 70 | Vander Horst, Arnoldus , 1923-1924 |
| Box 80, Folder 71 | Vander Velde, Hanny (Mrs. A. W.), 1930 |
| Box 80, Folder 72 | Vanderlip, Frank A. and Narcissa Vanderlip, 1913-1947 |
| Box 80, Folder 73 | Vanderpoel, E. W. (Mrs. John A.), 1911-1913 |
| Box 80, Folder 74 | Vanity Fair, 1914-1929 |
| Box 81, Folder 1-2 | Vassar College, 1915-1952 |
| Box 81, Folder 3 | Vaughan, H. S. , 1927 |
| Box 81, Folder 4 | Vaughn, Malcolm , 1932-1943 |
| Box 81, Folder 5 | Vedder, Anita Herriman and Estate (relating to Elihu Vedder) , 1911-1912, 1947-1954 |
| Box 81, Folder 6 | Vedder, Dorothy , 1927, n.d. includes undated Christmas card with etching by Vedder |
| Box 81, Folder 7 | Vedder, J. Warren , 1924 |
| Box 81, Folder 8 | Veerhoff Galleries , 1903-1926 |
| Box 81, Folder 9 | Venable's Fine Arts , 1919-1926 |
| Box 81, Folder 10 | Venice Bi-Annual International Exhibition , 1932 |
Box 81, Folder 11    Versoy, A. L. , 1916
Box 81, Folder 12    Verulum, Earl of , 1949-1950
Box 81, Folder 13    Vezin, Charles , 1925-1932
Box 81, Folder 14    Vicars Brothers , 1914, 1921
Box 81, Folder 15    Vickery, Atkins & Torrey , 1893-1900
Box 81, Folder 16    Vickery, Atkins & Torrey , 1901-1910
Box 81, Folder 17    Vickery, Atkins & Torrey , 1911-1915
Box 81, Folder 18    Vickery, Atkins & Torrey , 1916-1932
Box 81, Folder 19    Vickery, W. K. , 1913-1915, n.d.
Box 81, Folder 20    Vincent, Florence H. Cole (Thomas Cole Studio), 1932-1952
Box 81, Folder 21    Vincent, Harry A. and Mrs. Vincent , 1919-1941
Box 81, Folder 22    Violinist, 1932
Box 81, Folder 23    Virginia Museum of Fine Arts , 1937-1950
Box 81, Folder 24    Vogue, 1896-1953
Box 81, Folder 25    Volck, Fannie W. (Mrs. G. A., Houston Art League), 1923
Box 81, Folder 26    Vogt, Louis Charles , 1892-1893, n.d.
Box 81, Folder 27    Volk, Douglas , 1910-1925
Box 81, Folder 28    Volkert, Edward C. , 1921-1932
Box 81, Folder 29-30  Volkmar, Charles and Leon Volkmar (Volkmar Kilns), 1898-1914, 1932
Box 81, Folder 31    Vonnoh, Bessie Potter and Robert Vonnoh , 1910-1929
Box 81, Folder 32    Voorhees, Charles H. , 1937
Box 81, Folder 33    Voorhees, Clark G. , ca. 1903, 1930-1932
Box 81, Folder 34  Vosburgh, Maude B., 1946-1950
Box 81, Folder 35  Vose Galleries of Boston, 1900-1912
Box 81, Folder 36  Vose Galleries of Boston, 1913-1915
Box 81, Folder 37-38  Vose Galleries of Boston, 1916-1917
Box 81, Folder 39-40  Vose Galleries of Boston, 1918
Box 81, Folder 41-42  Vose Galleries of Boston, 1919
Box 81, Folder 43-44  Vose Galleries of Boston, 1920-1921
Box 81, Folder 45-46  Vose Galleries of Boston, 1922-1923
Box 81, Folder 47-49  Vose Galleries of Boston, 1924-1925
Box 81, Folder 50-51  Vose Galleries of Boston, 1926-1927
Box 82, Folder 1-2  Vose Galleries of Boston, 1929-1930
Box 82, Folder 3  Vose Galleries of Boston, 1931-1932
Box 82, Folder 4  Vose Galleries of Boston, 1937
Box 82, Folder 5  Vose Galleries of Boston, 1939-1943
Box 82, Folder 6  Vose Galleries of Boston, 1944-1945
Box 82, Folder 7  Vose Galleries of Boston, 1946-1949
Box 82, Folder 8  Vose Galleries of Boston, 1950-1963
Box 82, Folder 9  Votaw, E. A., 1926
Box 82, Folder 10  Vroom, James Walter, 1912-1917, n.d.
Box 82, Folder 11  V, Miscellaneous: Illegible and Unidentified, 1897, n.d.
Box 82, Folder 12  V, Miscellaneous: Vac-Van E, 1894-1960
Box 82, Folder 13  V, Miscellaneous: Van G-Van Z, 1911-1952
Box 82, Folder 14  V, Miscellaneous: Vanc-Vay, 1893-1946
Box 82, Folder 15  V, Miscellaneous: Ve-Vi, 1903-1954
Box 82, Folder 16  V, Miscellaneous: Vo-Vy, 1903-1953
Box 82, Folder 17  W. & J. Sloane , 1912-1937
Box 82, Folder 18  W. J. O’Hagan & Sons , 1913
Box 82, Folder 19  W. L. A. Galleries, Inc., 1937
Box 82, Folder 20  W. S. Budworth & Son, Inc., 1895-1918
Box 82, Folder 21  W. S. Budworth & Son, Inc., 1919-1924
Box 82, Folder 22  W. S. Budworth & Son, Inc., 1925-1929
Box 82, Folder 23  W. S. Budworth & Son, Inc., 1932-1954
Box 82, Folder 24  W. Scott & Sons , 1894-1939
Box 82, Folder 25  Wade, Alfred B. , 1922-1926
Box 82, Folder 26  Wadsworth Atheneum , 1922-1952
Box 82, Folder 27  Wagner, Fred , 1912-1929
Box 82, Folder 28  Walbek, A. , 1937
Box 82, Folder 29  Wales, Laura Gray , 1916-1917
Box 82, Folder 30  Walker, A. Stewart and Sybil Walker (see also Shufeldt, Frank A., Jr.), 1915-1958
Box 82, Folder 31  Walker, Adèle E. (Mrs. George W.), 1919-1930
Box 82, Folder 32  Walker Art Center , 1919, 1927-1954
Box 82, Folder 33-34  Walker, Charles A. , ca. 1893-1920, n.d.
Box 82, Folder 35    Walker, Edith G. (Mrs. Samuel G.), 1937, 1958
Box 82, Folder 36-37 Walker, Harry H. and Julia C. Walker, 1909-1937
Box 82, Folder 38    Walker, Henry O. and Laura M. Walker, 1893-1896, 1923-1924, 1944-1948
Box 82, Folder 39    Walker, Horatio, 1892-1905, 1919-1925
Box 82, Folder 40    Walker, M. Leon, 1922-1932
Box 82, Folder 41    Walker, Maynard (Walker Galleries, Inc.), 1937, 1946
Box 82, Folder 42    Walker, Roberts, 1924
Box 82, Folder 43    Walker, Sophia Antoinette, 1896-1927
Box 82, Folder 44    Walkup, Fairfax Proudfit, 1922-1927
Box 82, Folder 45    Wallace, A. B., 1914-1921
Box 82, Folder 46    Walling, Ethel D. (Mrs. A. C.), 1922-1929
Box 82, Folder 47    Walsh, Jas. J., 1916, 1922
Box 82, Folder 48    Walter, G. E., 1913, 1923
Box 82, Folder 49    Walter, Martha, 1911-1924
Box 82, Folder 50    Walters Art Gallery, 1948-1951
Box 82, Folder 51    Waltman, Harry Franklin, 1923-1924
Box 82, Folder 52    Walton, John J. and Mrs. Walton, 1903, 1914-1930
Box 82, Folder 53    Wands, L. A., 1920
Box 82, Folder 54    Ward, Dorothea F. (Mrs. Reginald Phillips), 1929-1930
Box 82, Folder 55    Ward, Lydia Avery Coonley, 1913, 1920
Box 82, Folder 56    Ward, Stephen H., 1905-1909
Box 82, Folder 57    Ward, Theodora (Mrs. Jasper), 1937
Box 83, Folder 1-3  Wardell, J. Otis and Sheldon E. Wardell, 1908-1953, n.d.

Box 83, Folder 4  Warner, George Coffing, 1911-1930

Box 83, Folder 5  Warner, Grace, 1895-1916, 1932, n.d.

Box 83, Folder 6  Warner, H. L., 1929-1932

Box 83, Folder 7  Warner, Jonathan, 1911-1925

Box 83, Folder 8  Warren, Alice (Mrs. S. N.), 1930

Box 83, Folder 9  Warren, E. and Mrs. Warren, 1913-1914

Box 83, Folder 10  Warren, F. C., ca. 1898-1905

Box 83, Folder 11  Warren, Whitney, 1926-1927

Box 83, Folder 12  Warshowsky, Alexander G., 1913-1917

Box 83, Folder 13  Washburn, Cadwallader, 1937
includes illustrated letter 10/16/37

Box 83, Folder 14  Washburn, Kenneth, 1946-1950

Box 83, Folder 15  Washburn, May N., 1915-1923

Box 83, Folder 16  Washington, Booker T. (Tuskegee Institute), 1913-1915


Box 83, Folder 20  Washington, Elizabeth F., 1922-1927

Box 83, Folder 21  Washington, Patty W., 1954-1957

Box 83, Folder 22  Washington Square Studio, 1919

Box 83, Folder 23  Waters, George W., 1903-1904

Box 83, Folder 24  Watrous, Harry W., 1913-1932
includes illustrated letter 6/25/32
Box 83, Folder 25  Watson, Amelia Montague , 1911
Box 83, Folder 26  Watson, Emily S. (Mrs. James S.; see also University of Rochester Memorial Art Gallery), ca. 1906-1932
Box 83, Folder 27  Watson, Forbes , 1914-1921, n.d.
Box 83, Folder 28  Watson, Gertrude , ca. 1912-1925, n.d.
Box 83, Folder 29  Watson, M. L. (Mrs. James S.), 1912-1924
Box 83, Folder 30  Watson, William R. (Watson Art Galleries), 1923-1926
Box 83, Folder 31  Watts, Harry M. (Public Ledger), 1914-1927
Box 83, Folder 32-33  Waugh, Frederick J. , 1909-1932, n.d.
Box 83, Folder 34  Weaver, John Henry , 1932
Box 83, Folder 35  Webb, Anne R. , 1915-1932
Box 83, Folder 36-38  Webb, E. T. , 1903-1930
Box 83, Folder 39  Webb, Electra (Mrs. J. Watson), 1950-1953
Box 83, Folder 40  Webb, Mary , 1915-1930
Box 83, Folder 41  Webster, Clifford L. , 1948
Box 83, Folder 42  Webster, Evelyn , 1950-1951
Box 83, Folder 43  Webster, George H. , 1907-1932
Box 83, Folder 44  Webster, Irving L. , 1924-1927
Box 83, Folder 45  Weill, Edmond , 1904-1905, 1912
Box 83, Folder 46  Weir, Dorothy and Ella B. Weir (Mrs. Julian Alden), 1919-1930
Box 83, Folder 47  Weir, John F. , 1901-1918
Box 83, Folder 48  Weir, Julian Alden, ca. 1900-1919
Box 83, Folder 49  Weisberg, Alex F., 1923-1924
Box 83, Folder 50  Weiss & Weiss, 1932
Box 83, Folder 51  Weiss, Henry, 1930-1932
Box 83, Folder 52  Weitzner, Julius, 1937, 1950
Box 83, Folder 53  Welch, Archibald A. and E. B. Welch, ca. 1893-1932
Box 83, Folder 54  Welcher, Emma P. Avery, 1940-1951, n.d.
Box 83, Folder 55  Weld, Francis M. and Julia Weld, 1920-1950
Box 83, Folder 56  Weldon, William McE., 1937
Box 83, Folder 57  Weller, Luther L., 1925-1927
Box 83, Folder 58  Welles College, 1918, 1947-1949, 1958
Box 83, Folder 59  Wells, Mrs. Cyrus W., 1915-1921
Box 83, Folder 60  Wells Fargo & Company, 1913-1918
Box 83, Folder 61  Wells, Lester Grosvenor, 1944-1945
Box 83, Folder 62  Welsh, Frances (Mrs. Robert), 1937
Box 83, Folder 63  Welsh, H. Devitt, 1923-1932
Box 83, Folder 64  Wendel, Theodore, ca. 1911
Box 83, Folder 65  Wendt, William, 1906, 1912-1925
Box 83, Folder 66  Wengenroth, Stow, 1932-1952
Box 83, Folder 67  Wentcher, Ernest, 1951
Box 83, Folder 68  Wentworth, Bertrand H., 1915-1916, 1936-1938
Box 83, Folder 69  Werntz, R. L., 1912-1925
Box 83, Folder 70  Wersba, Louis M. and Mrs. Wersba, 1929-1937
Box 83, Folder 71  West Texas State Normal College, 1916
Box 83, Folder 72  Western Association of Art Museum Directors, 1929, 1946
Box 83, Folder 73  Western Washington Fair, 1932, 1947
Box 83, Folder 74  Weston Galleries (Morris Weston), 1904, 1913-1914
Box 83, Folder 75  Wetmore, Edith, 1934-1953
Box 83, Folder 76  Weyhe, E. (Weyhe Gallery), 1920-1951
Box 83, Folder 77  Weyl, Max, 1892-1907
Box 83, Folder 78  Whaley, Edna Reid (Mrs. M. S.), 1919-1930
Box 83, Folder 79  Wharton, Francis, 1898-1910
Box 83, Folder 80  Wharton, Henry, 1930-1932, n.d.
Box 83, Folder 81  Wheatley, Mrs. R. E., 1924-1925
Box 83, Folder 82  Wheaton, Marian A. (American Association of University Women), 1932
Box 83, Folder 83  Wheelan, Albertine Randall, 1899-1900, 1916
Box 83, Folder 84  Wheeler, Charles V., 1920-1930
Box 83, Folder 85  Wheeler, Irwin, 1926-1929
Box 83, Folder 87  Wheelock, William H., 1923-1937, n.d.
Box 83, Folder 88  Wheelwright, Ellen duPont and Robert Wheelwright, 1937-1956, n.d. includes copy of an undated manuscript by Robert Wheelwright concerning his recollections of Charles Downing Lay
Box 83, Folder 89  Whelan, Mrs. George, 1915-1924
Box 83, Folder 90  Whetstone, Elizabeth E. (Mrs. Lambert F.), 1949
Box 84, Folder 1  Whitcomb, Julia C. (Mrs. W. C.), 1916-1919
Box 84, Folder 2  Whitcomb, Julia Galusha, 1926
Box 84, Folder 3  White, Alexander M. and Elsie Ogden White, 1911-1954
Box 84, Folder 4  White, Alfred T., 1909-1920
Box 84, Folder 5  White, Edith, 1895-1900
Box 84, Folder 6  White, Elizabeth F. (Mrs. Reginald), 1944-1948
Box 84, Folder 7  White, Frederick J., 1885, 1913-1925
Box 84, Folder 8  White, Harold T., 1924-1930
Box 84, Folder 9  White, Helene Maynard, 1920-1921
Box 84, Folder 10 White, Henry C., 1904-1930
includes illustrated letter 7/25/25
Box 84, Folder 11 White, Nelson C., 1927, 1937-1945
Box 84, Folder 12 White, Mrs. R. R., 1913-1914
Box 84, Folder 13 White, Samuel S., III, 1909-1911
Box 84, Folder 14 White, W. A., 1905-1925
Box 84, Folder 15 White, W. B., 1914-1923, 1955, n.d.
Box 84, Folder 16 Whited, S. J. Bowman, 1925-1932
Box 84, Folder 17 Whiteman, S. Edwin, 1905-1906
Box 84, Folder 18 Whiting, E. M. and Susan Thayer Whiting, 1918-1919, 1929-1930
Box 84, Folder 19 Whiting, Frank P., 1916-1917
Box 84, Folder 20 Whiting, Mary B. (Mrs. George A.), 1945
Box 84, Folder 21 Whiting, Mary F. and William F. Whiting, 1917-1954
Box 84, Folder 22  Whitlock's Incorporated, 1932-1937
Box 84, Folder 23  Whitman, Clarence (Clarence Whitman & Co.), 1894-1896
Box 84, Folder 24  Whitman, Frederick R. and Jessie A. Whitman, 1925-1930
Box 84, Folder 25  Whitman, John Pratt, 1932-1937
Box 84, Folder 26  Whitney, Caspar C., Florence C. Whitney and Estate, 1914-1925, 1941-1942
Box 84, Folder 27  Whitney, Mrs. Harry Payne, 1914-1924, n.d.
Box 84, Folder 28  Whitney, Isabel, 1930
Box 84, Folder 29  Whitney, Maurice, 1929
Box 84, Folder 30  Whitney Museum of American Art, 1930-1937
Box 84, Folder 31  Whitney Museum of American Art, 1940-1946
Box 84, Folder 32  Whitney Museum of American Art, 1947-1952
Box 84, Folder 33  Whitney Museum of American Art, 1953-1960
Box 84, Folder 34  Whittall, Gertrude and Matthew J. Whittall, 1910-1916
Box 84, Folder 35  Whittemore, Edward L., 1920-1930
Box 84, Folder 36  Whittemore, H., 1924-1926
Box 84, Folder 37  Whittemore, Harris, 1895-1908, 1920-1927, n.d.
Box 84, Folder 38  Whittemore, William J., 1892-1927, 1937, 1948
Box 84, Folder 39  Whittlesey, Frances, 1921-1932
Box 84, Folder 40  Whittredge, Olive W. (see also Whittredge, Worthington), 1951-1953
Box 84, Folder 41  Whittredge, Worthington (see also Whittredge, Olive W.), 1902-1903
Box 84, Folder 42  Whyte, James H., 1941-1949
Box 84, Folder 43  Wichita Art Association (see also Murdock, Louise C.), 1912-1932, 1946-1952
Box 84, Folder 44    Wick, Mary (Mrs. George D.), 1917
Box 84, Folder 45    Wick, Mellicent R. (Mrs. Henry K.), 1915-1923
Box 84, Folder 46    Wickenden, Robert J. and Yvonne Wickenden, 1895-1896, 1937
Box 84, Folder 47    Wickersham, C. W., 1927-1929
Box 84, Folder 48    Wickes, Ethel Marian, 1900-1905
Box 84, Folder 49    Wickey, Harry, 1930-1932
Box 84, Folder 50    Widner, Frank M., Jr., 1915-1916, 1932
Box 84, Folder 51    Wiecker, Otho, 1910-1917, 1930
Box 84, Folder 52    Wieczorek, Max, 1926-1927
Box 84, Folder 53    Wiegand, Gustave, 1899, 1915, 1921
Box 84, Folder 54    Wiggins, Carleton, 1892-1922
Box 84, Folder 55-57 Wiggins, Guy C., 1908-1932
Box 84, Folder 58    Wight, C. H., 1915-1916
Box 84, Folder 59    Wight, Henry A., 1922-1929
Box 84, Folder 60    Wigmore, L. G., 1926
Box 84, Folder 61    Wilcox, Edwin Barry, 1900-1913
Box 84, Folder 62    Wilcox, Theodore B. and Estate, 1905-1919
Box 84, Folder 63    Wilcox, William H., 1902
Box 84, Folder 64    Wilde, Frank, 1929-1930
Box 84, Folder 65    Wilde, James De Witt, 1920-1930
Box 84, Folder 66    Wilde, Marie V. (Mrs. George M.), 1920-1925
<table>
<thead>
<tr>
<th>Box 84, Folder 67</th>
<th>Wildenstein &amp; Co., Inc., 1923-1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 84, Folder 68</td>
<td>Wilder, Arthur B., 1893-1926</td>
</tr>
<tr>
<td>Box 84, Folder 69-70</td>
<td>Wiles, Irving Ramsay, 1893-1948, n.d.</td>
</tr>
<tr>
<td>Box 84, Folder 71</td>
<td>Wilgus, William J., 1910-1932</td>
</tr>
<tr>
<td>Box 84, Folder 72</td>
<td>Wilkerson, W. R., 1920</td>
</tr>
<tr>
<td>Box 84, Folder 73</td>
<td>Wilkins, B. G., 1924</td>
</tr>
<tr>
<td>Box 84, Folder 74</td>
<td>Wilkinson, Edith and Julia G. Wilkinson, 1904-1907, 1951-1953</td>
</tr>
<tr>
<td>Box 84, Folder 75</td>
<td>William A. Farnsworth Library and Art Museum, 1949-1960</td>
</tr>
<tr>
<td>Box 84, Folder 76</td>
<td>William Green, 1922</td>
</tr>
<tr>
<td>Box 84, Folder 77</td>
<td>William Randolph Hearst Collection, 1940, 1943</td>
</tr>
<tr>
<td>Box 84, Folder 78</td>
<td>William Rockhill Nelson Gallery of Art, 1937, 1947-1948</td>
</tr>
<tr>
<td>Box 84, Folder 79</td>
<td>William Taylor Son &amp; Co., 1910-1932, n.d.</td>
</tr>
<tr>
<td>Box 84, Folder 80</td>
<td>Williams, Alexandra M., 1925</td>
</tr>
<tr>
<td>Box 84, Folder 81</td>
<td>Williams, B. C. and Rose Williams, 1901-1905</td>
</tr>
<tr>
<td>Box 84, Folder 82</td>
<td>Williams, Clara Andrews and George Alfred Williams, 1912-1937, n.d. includes clippings of poem by Williams printed in the <em>Boston Transcript</em> with an illustration by Williams, 10/19 and an undated illustrated postcard</td>
</tr>
<tr>
<td>Box 84, Folder 83</td>
<td>Williams College, 1930-1932, 1941-1959</td>
</tr>
<tr>
<td>Box 84, Folder 84</td>
<td>Williams, David R. and Mrs. Williams, 1913-1918, 1929, 1942-1943</td>
</tr>
<tr>
<td>Box 84, Folder 85</td>
<td>Williams, Dwight, 1896-1910, 1918-1926</td>
</tr>
<tr>
<td>Box 84, Folder 86</td>
<td>Williams, E. G., 1907-1914</td>
</tr>
<tr>
<td>Box 84, Folder 87</td>
<td>Williams, Edith P. (Mrs. R. R.), 1927-1929</td>
</tr>
<tr>
<td>Box 84, Folder 88</td>
<td>Williams, Frances S., 1920</td>
</tr>
<tr>
<td>Box 85, Folder 1-2</td>
<td>Williams, Frederick Ballard, 1897-1937, 1946-1948</td>
</tr>
<tr>
<td>Box 85, Folder 3</td>
<td>Williams, Frederick C., 1919-1923</td>
</tr>
<tr>
<td>Box 85, Folder 4</td>
<td>Williams, G. K., 1915-1916</td>
</tr>
<tr>
<td>Box 85, Folder 5</td>
<td>Williams, H. Pushae and Hazel C. Williams, 1929-1932</td>
</tr>
<tr>
<td>Box 85, Folder 6</td>
<td>Williams, Hermann W., Jr., 1865, 1945-1946 (includes a copy of a letter from, and apparently transcribed by, William S. Mount to Henry P. Gray, 4/4/1865)</td>
</tr>
<tr>
<td>Box 85, Folder 7</td>
<td>Williams, Hugh, 1917-1918, 1937</td>
</tr>
<tr>
<td>Box 85, Folder 8</td>
<td>Williams, J. S., 1899, 1911-1912</td>
</tr>
<tr>
<td>Box 85, Folder 9</td>
<td>Williams, J. Scott, 1927, n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 10</td>
<td>Williams, Langbourne M., 1926</td>
</tr>
<tr>
<td>Box 85, Folder 11</td>
<td>Williams, Lloyd, 1899-1900, 1912-1913</td>
</tr>
<tr>
<td>Box 85, Folder 12</td>
<td>Williams, Mary R., 1902-1903</td>
</tr>
<tr>
<td>Box 85, Folder 13</td>
<td>Williams, Max, 1893-1927</td>
</tr>
<tr>
<td>Box 85, Folder 14</td>
<td>Williams, Mildred Joyce, 1944-1953, n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 15</td>
<td>Williams, Roger, 1916</td>
</tr>
<tr>
<td>Box 85, Folder 16</td>
<td>Williams, Stephen S. and Mrs. Williams, 1919</td>
</tr>
<tr>
<td>Box 85, Folder 17</td>
<td>Williams, Susie E., 1926-1927</td>
</tr>
<tr>
<td>Box 85, Folder 18</td>
<td>Willins, Lila Lenore (Mrs. Edmund), 1932</td>
</tr>
<tr>
<td>Box 85, Folder 19</td>
<td>Willis, Eola, 1909-1917, 1927</td>
</tr>
<tr>
<td>Box 85, Folder 20</td>
<td>Wilmington Society of the Fine Arts, 1916-1962</td>
</tr>
<tr>
<td>Box 85, Folder 21</td>
<td>Wilson, Clara L. and Washington Wilson, 1911-1916</td>
</tr>
</tbody>
</table>
Box 85, Folder 22  Wilson, E. Louise (Mrs. H. R.), 1925-1926
Box 85, Folder 23  Wilson, Ellen Axson (Mrs. Woodrow) and Helen W. Bones (Secretary), 1907-1914
Box 85, Folder 24  Wilson, H. B. and Mrs. Wilson, 1899-1908
Box 85, Folder 25  Wilson, Mrs. Howard T., 1913-1921
Box 85, Folder 26  Wilson, Margaret B., 1924-1925
Box 85, Folder 27  Wilson, Marion S. (Mrs. Richard T.), 1941-1944
Box 85, Folder 28  Wilson, Mildred P., 1949
Box 85, Folder 29  Wilson, Robert, 1913-1917
Box 85, Folder 30  Wilson, Robert Burns, 1895, n.d.
Box 85, Folder 31  Windeler, Laura (Mrs. G. H.), 1922
Box 85, Folder 32  Windels, Paul, 1925-1926
Box 85, Folder 33  Winter, Anna K., 1929-1940
Box 85, Folder 34  Winter, E. N., 1929
Box 85, Folder 35  Winthrop, Grenville Lindall, 1937-1941
Box 85, Folder 36  Wire, Melville T., 1918-1929
Box 85, Folder 37  Wise, Ellen W., 1932, 1937
Box 85, Folder 38  Withrow, Eva, 1892-1901, n.d.
Box 85, Folder 39  Wittman, Otto, Jr., 1940, 1952-1957
Box 85, Folder 40  Wolf, Austin M. and Henry Wolf, 1895-1922
Box 85, Folder 41  Wolf, Hamilton A., 1927-1930
Box 85, Folder 42  Woman's Art Club of New York, 1911-1913
<table>
<thead>
<tr>
<th>Box 85, Folder 43</th>
<th>Woman's Club, Lynchburg, Virginia, 1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 85, Folder 44</td>
<td>Women's University Club, 1930, n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 45</td>
<td>Wood, Charles Erskine Scott, 1914-1919, 1932</td>
</tr>
<tr>
<td>Box 85, Folder 46</td>
<td>Wood, John W., 1894-1926, n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 49</td>
<td>Woodbury, Charles H., 1899-1925</td>
</tr>
<tr>
<td>Box 85, Folder 47</td>
<td>Wood, Margaret W. (Mrs. E. Allen), 1930-1932</td>
</tr>
<tr>
<td>Box 85, Folder 48</td>
<td>Wood, Mary Ellen, 1920-1921</td>
</tr>
<tr>
<td>Box 85, Folder 50</td>
<td>Woodruff, Julia S., n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 51</td>
<td>Woodside, George D., 1917-1918</td>
</tr>
<tr>
<td>Box 85, Folder 52</td>
<td>Woodson, Max R., 1929-1932</td>
</tr>
<tr>
<td>Box 85, Folder 53</td>
<td>Woodward, Dewing, 1910-1918, n.d.</td>
</tr>
<tr>
<td>Box 85, Folder 54</td>
<td>Woodward, Ellsworth, 1924-1930</td>
</tr>
<tr>
<td>Box 85, Folder 55-56</td>
<td>Woodward, George, 1910-1937</td>
</tr>
<tr>
<td>Box 85, Folder 57-58</td>
<td>Woodward, Robert Strong, 1916-1949</td>
</tr>
<tr>
<td>Box 85, Folder 59</td>
<td>Woodward, Sidney C., 1932, 1937</td>
</tr>
<tr>
<td>Box 85, Folder 60</td>
<td>Woodward, Stanley W., 1926-1937</td>
</tr>
<tr>
<td>Box 85, Folder 61</td>
<td>Woodworth, Jessie B. (Mrs. Earl C.), 1940-1943</td>
</tr>
<tr>
<td>Box 85, Folder 62</td>
<td>Woollcott, Kate M. (Mrs. Harry), 1930-1932</td>
</tr>
<tr>
<td>Box 85, Folder 63</td>
<td>Woolley, Robert W., 1919-1922</td>
</tr>
<tr>
<td>Box 85, Folder 64</td>
<td>Woolsey, John M., 1937</td>
</tr>
<tr>
<td>Box 85, Folder 65</td>
<td>Woman's Art Club of New York, 1896, 1912-1913</td>
</tr>
<tr>
<td>Box 85, Folder 66</td>
<td>Worcester Art Museum (see also box 164), 1899-1909</td>
</tr>
<tr>
<td>Box 85, Folder 67-68</td>
<td>Worcester Art Museum (see also box 164), 1910-1911</td>
</tr>
<tr>
<td>---------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Box 85, Folder 69-70</td>
<td>Worcester Art Museum (see also box 164), 1912-1914</td>
</tr>
<tr>
<td>Box 85, Folder 71-72</td>
<td>Worcester Art Museum (see also box 164), 1915-1917</td>
</tr>
<tr>
<td>Box 85, Folder 73</td>
<td>Worcester Art Museum (see also box 164), 1918-1925</td>
</tr>
<tr>
<td>Box 85, Folder 74</td>
<td>Worcester Art Museum (see also box 164), 1927-1937</td>
</tr>
<tr>
<td>Box 85, Folder 75</td>
<td>Worcester Art Museum (see also box 164), 1941-1943</td>
</tr>
<tr>
<td>Box 85, Folder 76</td>
<td>Worcester Art Museum (see also box 164), 1944-1956</td>
</tr>
<tr>
<td>Box 85, Folder 77</td>
<td>Worcester, Jos., 1892</td>
</tr>
<tr>
<td>Box 85, Folder 78</td>
<td>Worden, Wilbertine T. (Mrs. Charles George), 1915-1916, 1930</td>
</tr>
<tr>
<td>Box 85, Folder 79</td>
<td>Worrall, Rachel, 1924-1929</td>
</tr>
<tr>
<td>Box 85, Folder 80</td>
<td>Worthen, Samuel Copp, 1941</td>
</tr>
<tr>
<td>Box 86, Folder 1</td>
<td>Wright, Alice Morgan, 1915-1916, 1926</td>
</tr>
<tr>
<td>Box 86, Folder 2</td>
<td>Wright, Cushing F., 1940-1947</td>
</tr>
<tr>
<td>Box 86, Folder 3-4</td>
<td>Wright, Fred W., 1918, 1927-1958</td>
</tr>
<tr>
<td>Box 86, Folder 5</td>
<td>Wright, Horace P., 1913-1922</td>
</tr>
<tr>
<td>Box 86, Folder 6</td>
<td>Wright, J., 1914</td>
</tr>
<tr>
<td>Box 86, Folder 7</td>
<td>Wright, Leititia E. (Mrs. W. R.), 1920-1921</td>
</tr>
<tr>
<td>Box 86, Folder 8</td>
<td>Wright, Marian H., 1917</td>
</tr>
<tr>
<td>Box 86, Folder 9</td>
<td>Wright, Martin W., 1932, 1937</td>
</tr>
<tr>
<td>Box 86, Folder 10</td>
<td>Wright, Nellie B., 1898</td>
</tr>
<tr>
<td>Box 86, Folder 11</td>
<td>Wright, William B., 1927</td>
</tr>
<tr>
<td>Box 86, Folder 12</td>
<td>Wuerpel, Edmund H., 1904-1906</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Box 86, Folder 13</td>
<td>Wuerth, Gustav C., 1915-1932</td>
</tr>
<tr>
<td>Box 86, Folder 14</td>
<td>Wuerth, Louis A., 1929-1937</td>
</tr>
<tr>
<td>Box 86, Folder 15</td>
<td>Wulbern, Edward N. and Mrs. Wulbern, 1921-1924</td>
</tr>
<tr>
<td>Box 86, Folder 16</td>
<td>Wulling, Frederick J. and Lucile J. Wulling, 1916-1932, 1947</td>
</tr>
<tr>
<td>Box 86, Folder 17</td>
<td>Wurts, Charles P. and Mrs. Wurts, 1916-1918</td>
</tr>
<tr>
<td>Box 86, Folder 18</td>
<td>Wyant, A. H. (Alexander Helwig), 1866 (copy), 1892</td>
</tr>
<tr>
<td>Box 86, Folder 19-20</td>
<td>Wyant, A. L. (Mrs. A. H.) and Alex L. Wyant, 1892-1915, 1932, n.d. includes illustrated letter 1902</td>
</tr>
<tr>
<td>Box 86, Folder 21</td>
<td>Wyatt, A. C., 1922</td>
</tr>
<tr>
<td>Box 86, Folder 22-23</td>
<td>Wyeth, Andrew, 1937 Oversized material housed in OV 165; includes illustrated letters 12/23/37, 9/20/50, 10/12/50, circa 3/51, and 10/1/52 and marked-up copy of catalog for exhibition 11/52</td>
</tr>
<tr>
<td>Box 86, Folder 24</td>
<td>Wyeth, Andrew, 1939-1946</td>
</tr>
<tr>
<td>Box 86, Folder 25-26</td>
<td>Wyeth, Andrew, 1947-1949</td>
</tr>
<tr>
<td>Box 86, Folder 27-28</td>
<td>Wyeth, Andrew, 1950-1951</td>
</tr>
<tr>
<td>Box 86, Folder 29</td>
<td>Wyeth, Andrew, 1952-1954</td>
</tr>
<tr>
<td>Box 86, Folder 30</td>
<td>Wyeth, N. C. (Newell Converse; see also Wyeth, Andrew), 1914, 1941-1943</td>
</tr>
<tr>
<td>Box 86, Folder 31</td>
<td>Wyllie, G. Allan, 1955-1956</td>
</tr>
<tr>
<td>Box 86, Folder 32</td>
<td>Wyman, James A., 1949-1950</td>
</tr>
<tr>
<td>Box 86, Folder 33</td>
<td>Wynne, Agnes (Mrs. Philip H.), 1924</td>
</tr>
<tr>
<td>Box 86, Folder 34</td>
<td>W, Miscellaneous: Illegible and Unidentified, ca. 1911</td>
</tr>
<tr>
<td>Box 86, Folder 35</td>
<td>W, Miscellaneous: Wa-Walk, 1895-1951</td>
</tr>
<tr>
<td>Box 86, Folder 36</td>
<td>W, Miscellaneous: Wall-Walw, 1895-1954</td>
</tr>
<tr>
<td>Box 86, Folder 37</td>
<td>W, Miscellaneous: Wam-Wari, 1896-1947</td>
</tr>
<tr>
<td>Box 86, Folder 38</td>
<td>W, Miscellaneous: Warm-Wars, 1896-1951</td>
</tr>
<tr>
<td>Box 86, Folder 39</td>
<td>W, Miscellaneous: Was-Watr, 1893-1949</td>
</tr>
<tr>
<td>Box 86, Folder 40</td>
<td>W, Miscellaneous: Wats-Way, 1903-1952</td>
</tr>
<tr>
<td>Box 86, Folder 41</td>
<td>W, Miscellaneous: Wea-Weh, 1893-1947</td>
</tr>
<tr>
<td>Box 86, Folder 42</td>
<td>W, Miscellaneous: Wei, 1893-1958</td>
</tr>
<tr>
<td>Box 86, Folder 43</td>
<td>W, Miscellaneous: Wel-Wen, 1895-1951</td>
</tr>
<tr>
<td>Box 86, Folder 44</td>
<td>W, Miscellaneous: Wer-Wes, 1895-1952</td>
</tr>
<tr>
<td>Box 86, Folder 45</td>
<td>W, Miscellaneous: Wet-Wey, 1900-1954</td>
</tr>
<tr>
<td>Box 86, Folder 46</td>
<td>W, Miscellaneous: Wha-Whita, 1895-1937</td>
</tr>
<tr>
<td>Box 86, Folder 47</td>
<td>W, Miscellaneous: White-Whitely, 1896-1955</td>
</tr>
<tr>
<td>Box 86, Folder 48</td>
<td>W, Miscellaneous: Whitfield-Why, 1896-1946</td>
</tr>
<tr>
<td>Box 86, Folder 49</td>
<td>W, Miscellaneous: Wi-Wig, 1896-1957</td>
</tr>
<tr>
<td>Box 87, Folder 1</td>
<td>W, Miscellaneous: Wilb-Wile, 1896-1947</td>
</tr>
<tr>
<td>Box 87, Folder 2</td>
<td>W, Miscellaneous: Wilk-Wille, 1898-1952</td>
</tr>
<tr>
<td>Box 87, Folder 3</td>
<td>W, Miscellaneous: William-Willys, 1895-1950</td>
</tr>
<tr>
<td>Box 87, Folder 4</td>
<td>W, Miscellaneous: Wilm-Wiltz, 1896-1953</td>
</tr>
<tr>
<td>Box 87, Folder 5</td>
<td>W, Miscellaneous: Wim-Witt, 1896-1953</td>
</tr>
<tr>
<td>Box 87, Folder 6</td>
<td>W, Miscellaneous: Wo-Won, 1903-1952</td>
</tr>
<tr>
<td>Box 87, Folder 7</td>
<td>W, Miscellaneous: Wood-Woot, 1894-1951</td>
</tr>
<tr>
<td>Box 87, Folder 8</td>
<td>W, Miscellaneous: Wor-Wra, 1913-1950</td>
</tr>
</tbody>
</table>
Box 87, Folder 9  W, Miscellaneous: Wri, 1911-1956
Box 87, Folder 10 W, Miscellaneous: Wro-Wy, 1895-1957
Box 87, Folder 11 Yalden, J. Ernest G., 1932
Box 87, Folder 12-13 Yale University, 1915, 1922-1956, n.d.
Box 87, Folder 14 Yancey, Martha F. (Mrs. R. S.), 1923-1926
Box 87, Folder 15 Yardell, Enid, 1912
Box 87, Folder 16 Yates, Cullen, 1911-1932
Box 87, Folder 17 Yates, J. William, Jr., 1926-1930
Box 87, Folder 18 Yeats, Jack Butler, 1910
  Image(s)
  includes illustrated letter 9/22/10
Box 87, Folder 19 Yeto, Gengiro, 1903
Box 87, Folder 20 Yetter, Lucy H., 1916
Box 87, Folder 21 Young, C. Jac, 1929-1932
Box 87, Folder 22 Young, Charles Morris, 1902-1922
Box 87, Folder 23 Young, Dorothy Weir and Mahonri M. Young, 1914-1945, 1956
Box 87, Folder 24 Young, Edward Clinton and Elizabeth Young, 1924-1946
Box 87, Folder 25 Young, Grace A., 1926-1930, 1950
Box 87, Folder 26 Young, J. W. and Mrs. Young, 1905-1950
Box 87, Folder 27 Young's Art Shop, 1924-1930
Box 87, Folder 28-29 Yunt Art Galleries, 1922-1932
Box 87, Folder 30 Y, Miscellaneous: Ya-Young, J., 1899-1952
Box 87, Folder 31  Y, Miscellaneous: Young, M.-Yu, 1896-1952

Box 87, Folder 32  Zabriskie, Cornelius and Orlena A. Zabriskie , 1914-1924, 1932, n.d.

Box 87, Folder 33  Zanetti, Silvio , 1937

Box 87, Folder 34  Zaugg, John L. , 1926-1927

Box 87, Folder 35  Zell, Lucian M. , 1924-1930

Box 87, Folder 36  Zens, Paul and Mrs. Zens , 1925-1926, 1952

Box 87, Folder 37  Ziegler, Henry , 1926-1932

Box 87, Folder 38  Ziegler, Samuel P. (Texas Christian University), 1919-1932

Box 87, Folder 39  Zilcken, Charles Louis Philippe , 1893-1896

includes illustrated letter 9/23/96

Box 87, Folder 40  Zimmerman, M. W. , 1925-1926

Box 87, Folder 41  Zimmermann, F. Ernst , 1923, 1937

Box 87, Folder 42  Zinsser, William H. , 1950-1952

Box 87, Folder 43  Zogbaum, F., 1939, 1944

Box 87, Folder 44-45  Zug, George B. , 1907-1920, 1930, 1943

Box 87, Folder 46  Z, Miscellaneous, 1907-1952

Box 87, Folder 47-49  Illegible Signatures and Unidentified Correspondents, 1893-1963, n.d.

includes possible undated John Singer Sargent letter

Box 163  Correspondence Separated - Fragile

Box 163, Folder 1  Art Institute of Chicago , 1916

Box 163, Folder 2  Arthur Ackerman & Son, Inc. , 1923

Box 163, Folder 3-5  Carnegie Institute , 1916, 1923

Box 163, Folder 6  Carson Pirie Scott & Co. , 1915-1916, 1923
| Box 163, Folder 7 | Casson Galleries , 1923 |
| Box 163, Folder 8 | Chase, Frank Swift , 1916 |
| Box 163, Folder 9 | Cheney, Lilian F. (Mrs. B.), 1921-1923 |
| Box 163, Folder 10 | Church, Frederick Stuart , 1915-1916 |
| Box 163, Folder 10 | (includes 10 illustrated letters) |
| Box 163, Folder 11 | Cincinatti Museum Association, 1916 |
| Box 163, Folder 12 | City Club of New York , 1916 |
| Box 163, Folder 13 | Clark, DeWitt A. , 1916 |
| Box 163, Folder 14 | Clarke, Thomas B. , 1916 |
| Box 163, Folder 15 | Cleveland Museum of Art , 1916 |
| Box 163, Folder 16 | Cochran, Allen D., 1916 |
| Box 163, Folder 17 | Coffin, Edward Francis, 1916 |
| Box 163, Folder 18 | Cole, Theodore A. , 1916 |
| Box 163, Folder 19 | Columbia University and Alumni Club , 1916 |
| Box 163, Folder 20 | Coman, Charlotte Buell , 1916 |
| Box 163, Folder 21 | Curtis and Cameron Incorporated , 1916 |
| Box 163, Folder 22 | Curtis, W. J. , 1916 |
| Box 163, Folder 23 | Dallas Art Association , 1916 |
| Box 163, Folder 24 | Dilworth, C. W. , 1916 |
| Box 163, Folder 25 | Dougherty, Paul , 1923 |
| Box 163, Folder 26 | du Pont, Alice (Mrs. T. Coleman), 1923 |
| Box 163, Folder 27 | Du Puy, Herbert , 1923 |
Box 163, Folder 28  Durham, Knowlton, 1923
Box 163, Folder 29  Duveneck, Frank B. and Mrs. Duveneck, 1923-1925
Box 163, Folder 30  E, Miscellaneous, ca. 1900-1950
Box 163, Folder 31  F. M. Dyer & Co., 1916-1922
Box 163, Folder 32  Fouke, Philip B., 1923
Box 163, Folder 33  Fox, Philip, 1923
Box 164, Folder 1  Frank, Charles Lee, 1923
Box 164, Folder 2  Frederick B. Thomason, Inc., Insurance, 1912
Box 164, Folder 3  F, Miscellaneous, ca. 1900-1960
Box 164, Folder 4  Library of Congress, 1916
Box 164, Folder 5  Macbeth Farm, 1923
Box 164, Folder 6  Salmagundi Club and Trainer and Associates, 1936-1937
Box 164, Folder 7  Worcester Art Museum, 1912
Box OV 165  Oversized Material from Culver, Charles, 1949
Box OV 165  Oversized Material from Wyeth, Andrew, 1964, n.d.

1.2: Requests for Publications, 1893-1952, undated
This subseries contains requests for gallery publications such as Art Notes and Biographical Notes and catalogs for various exhibitions. Requests are often accompanied by a response from the gallery.

Correspondence is arranged alphabetically by first letter of the correspondent's surname and chronologically by year.

Box 88, Folder 1-2  A, 1899-1920, n.d.
Box 88, Folder 3  A, 1921-1922
Box 88, Folder 4  A, 1923-1948
Box 88, Folder 5-6  B, 1896-1919, n.d.
Box 88, Folder 7-8  B, 1920-1921
Box 88, Folder 9-10 B, 1922-1924
Box 88, Folder 11 B, 1925-1951
Box 88, Folder 14-15 C, 1919-1920
Box 88, Folder 16-17 C, 1921-1922
Box 88, Folder 18 C, 1923-1937
Box 89, Folder 1-2 D, 1896-1918, n.d.
Box 89, Folder 3 D, 1919-1920
Box 89, Folder 4 D, 1921-1922
Box 89, Folder 5 D, 1923-1948
Box 89, Folder 6-8 E, 1913-1940, n.d.
Box 89, Folder 9-10 F, 1898-1919, n.d.
Box 89, Folder 11 F, 1920-1923
Box 89, Folder 12 F, 1924-1950
Box 89, Folder 15-17 G, 1919-1921
Box 89, Folder 18 G, 1922-1923
Box 89, Folder 19 G, 1924-1948
Box 89, Folder 20-21 H, 1895-1918, n.d.
Box 89, Folder 22-23 H, 1919-1920
Box 90, Folder 1-2   H, 1921-1922
Box 90, Folder 3    H, 1923-1924
Box 90, Folder 4    H, 1925-1951
Box 90, Folder 5    I, 1912-1937, n.d.
Box 90, Folder 6    J, 1910-1919, n.d.
Box 90, Folder 7    J, 1920-1921
Box 90, Folder 8    J, 1922-1924
Box 90, Folder 9    J, 1925-1950
Box 90, Folder 10   K, 1893-1915, n.d.
Box 90, Folder 11-12 K, 1916-1921
Box 90, Folder 13   K, 1922-1923
Box 90, Folder 14   K, 1923-1951
Box 90, Folder 15   L, 1905-1918, n.d.
Box 90, Folder 16-18 L, 1919-1921
Box 90, Folder 19   L, 1922-1923
Box 90, Folder 20   L, 1924-1948
Box 90, Folder 21-23 M, 1896-1918, n.d.
Box 91, Folder 1-3  M, 1919-1920, n.d.
Box 91, Folder 4-6  M, 1921-1923
Box 91, Folder 7    M, 1924-1925
Box 91, Folder 8    M, 1926-1927
Box 91, Folder 9  M, 1928-1956
Box 91, Folder 10-12  N, 1899-1949, n.d.
Box 91, Folder 15  P, 1901-1918, n.d.
Box 91, Folder 16  P, 1919-1920
Box 91, Folder 17  P, 1921-1922
Box 91, Folder 18  P, 1923-1926
Box 91, Folder 19  P, 1927-1952
Box 91, Folder 20  Q, 1919-1946, n.d.
Box 91, Folder 21-22  R, 1899-1918, n.d.
Box 92, Folder 1  R, 1919-1920
Box 92, Folder 2  R, 1921-1922
Box 92, Folder 3  R, 1923-1926
Box 92, Folder 4  R, 1927-1952
Box 92, Folder 5-6  S, 1895-1914, n.d.
Box 92, Folder 7  S, 1915-1916
Box 92, Folder 8  S, 1917-1918
Box 92, Folder 9-10  S, 1919-1920
Box 92, Folder 11-12  S, 1921-1922
Box 92, Folder 13  S, 1923-1924
Box 92, Folder 14  S, 1925-1927
Box 92, Folder 15  S, 1928-1929
Box 92, Folder 16-17  S, 1930-1951
Box 93, Folder 1-2  T, 1893-19
Box 93, Folder 3  T, 1920-1921
Box 93, Folder 4  T, 1922-1925
Box 93, Folder 5  T, 1926-1949
Box 93, Folder 6  U, 1914-1950, n.d.
Box 93, Folder 7-8  V, 1913-1932, n.d.
Box 93, Folder 9-10  W, 1894-1914, n.d.
Box 93, Folder 11  W, 1915-1918
Box 93, Folder 12-14  W, 1919-1921
Box 93, Folder 15-16  W, 1922-1923
Box 93, Folder 17  W, 1924-1925
Box 93, Folder 18  W, 1926-1927
Box 93, Folder 19  W, 1928-1930
Box 93, Folder 20  W, 1931-1951
Box 93, Folder 21  Y, 1912-1946, n.d.
Box 93, Folder 22  Z, 1917-1947, n.d.
Box 93, Folder 23  Illegible signatures, 1894-1929, n.d.

1.3: Letterpress Books, 1909-1913
This series contains twelve volumes of letterpress books of outgoing letters from Macbeth Gallery dated 1909 to 1913. Each volume begins with an alphabetical list of names of recipients; each recipient's name is followed by a list of page numbers indicating the pages in the volume on which copies of letters to that recipient can be found.

The volumes are arranged chronologically.
This series has been digitized in entirety.

Box 94, Folder 1  Volume 1, June 1909-January 1910  Image(s)

Box 94, Folder 2  Volume 2, January-May 1910  Image(s)

Box 94, Folder 3  Volume 3, May-December 1910  Image(s)

Box 94, Folder 4  Volume 4, December 1910-February 1911  Image(s)

Box 94, Folder 5  Volume 5, February 1911-April 1911  Image(s)

Box 94, Folder 6  Volume 6, April-September 1911  Image(s)

Box 95, Folder 1  Volume 7, September-December 1911  Image(s)

Box 95, Folder 2  Volume 8, December 1911-March 1912  Image(s)

Box 95, Folder 3  Volume 9, March-June 1912  Image(s)

Box 95, Folder 4  Volume 10, June-November 1912  Image(s)

Box 95, Folder 5  Volume 11, November 1912-February 1913  Image(s)

Box 95, Folder 6  Volume 12, February-May 1913  Image(s)

Return to Table of Contents
Series 2: Financial and Shipping Records, 1892-1956

11.8 Linear feet (Boxes 96-110)

This series provides a detailed record of the gallery's financial transactions through a variety of ledgers and account books. Although they lack systematic indexing and are somewhat awkward to use, these records provide an intriguing insight into art buying and collecting tendencies throughout the first half of the twentieth century. They also record the effect of fluctuations in the economy including, of course, the devastating Depression of the 1930s. Records in this series can be used more effectively in conjunction with the card files in Series 3: Inventory Records.

A large account book found here contains records dating from ca. 1918 to the 1930s with entries arranged alphabetically by the name of the person, corporate body or function (such as “Accrued Salaries”) to which each account applies. The book lists the dates and descriptions of transactions along with debits, credits and balances on accounts. Each alphabetical letter group is preceded by an index of accounts that fall in that section of the alphabet.

Information regarding commissions and commission credits due to artists, businesses or individuals is recorded in three sets of volumes: Artist Credit Books; Purchase Books and Commission Credits; and Artist Commissions, Commission Credits and Purchases. Artist Commissions, Commission Credits and Purchases combine information that was previously contained in the other two types of ledgers. Details of purchases and commissions are arranged chronologically. There are also two unidentified volumes filed here as Artist Registers which appear to record information related to framing dating from ca. 1924 to 1954. The registers are arranged chronologically and then list artists as well as titles and dimensions of artwork and dates received.

Bills and statements consist of copies of outgoing bills and statements from the gallery and are arranged chronologically by year and alphabetically within those years.

Cash Books provide a chronological list of cash transactions and Charge Books, also known as “Order Books” and “Sales Books,” contain lists of charges for merchandise and order registers and are arranged chronologically. Miscellaneous incoming bills are arranged chronologically by year and alphabetically by client within each year. Many of the bills were previously folded together with brown paper labels which have been transferred to the folders preceding the records to which they apply.

One item of particular note is a small untitled notebook summarizing annual sales figures from 1892 to 1935. The notebook clearly shows the ongoing economic collapse of the 1930s with annual sales plummeting from $487,283.62 in 1929 to $92,659.02 in 1933.

The series also contains records of consignments from 1933 to 1951 and shipping records from the 1930s to the 1950s.

In general, financial records are arranged chronologically and then alphabetically by client.

The bulk of this series has been digitized. Items not digitized include some routine miscellaneous incoming bills not related to sales of artwork, including bills for utilities, insurance, framing, photo duplication, and advertising. Some folders have been identified for further conservation treatment and have not been digitized.

Box 96, Folder 1 Account Book, A-D, 1918-1940s

Image(s)

Box 96, Folder 2 Account Book, E-G, 1918-1940s
Box 96, Folder 3  Account Book, H-M, 1918-1940s
Image(s)

Box 96, Folder 4  Account Book, Mc-R, 1918-1940s
Image(s)

Box 97, Folder 1  Account Book, S-Z, 1918-1940s
Image(s)

Box 97, Folder 2  Artist Commissions, Commission Credits and Purchases, 1930-1938
Image(s)

Box 97, Folder 3  Artist Commissions, Commission Credits and Purchases, 1938-1951
Image(s)

Box 98, Folder 1  Artist Credit Books, 1892-1910
Image(s)

Box 98, Folder 2  Artist Credit Books, 1910-1916
Image(s)

Box 98, Folder 3  Artist Credit Books, 1917-1918 June
Image(s)

Box 98, Folder 4  Artist Credit Books, 1918 July-1927
Image(s)

Box 98, Folder 5  Artist Credit Books, 1927 May-1930 March
Image(s)

Box 107, Folder 1  Artist Registers, circa 1924-1944
Image(s)

Box 107, Folder 2  Artist Registers, 1939-1954
Image(s)

Box 99, Folder 1  Balance Sheets, 1954, 1955
Image(s)

Box 99, Folder 2  Bills and Statements, 1909-1912
Image(s)

Box 99, Folder 3  Bills and Statements, 1912-1915
Box 99, Folder 4  Bills and Statements, A-L, 1915
Box 99, Folder 5  Bills and Statements, M-Z, 1915
Box 99, Folder 6  Bills and Statements, A-G, 1916
Box 99, Folder 7  Bills and Statements, G-M, 1916
Box 99, Folder 8  Bills and Statements, N-Z, 1916
Box 99, Folder 9  Bills and Statements, A-H, 1917
Box 99, Folder 10 Bills and Statements, H-Z, 1917
Box 99, Folder 11 Bills and Statements, A-G, 1918
Box 99, Folder 12 Bills and Statements, H-O, 1918
Box 99, Folder 13 Bills and Statements, P-Z, 1918
Box 99, Folder 14 Bills and Statements, A-G, 1919
Box 99, Folder 15 Bills and Statements, H-P, 1919
Box 99, Folder 16 Bills and Statements, R-Z, 1919
Box 99, Folder 17 Bills and Statements, A-F, 1920
Box 99, Folder 18 Bills and Statements, G-Z, 1920
Box 100, Folder 1  Bills and Statements, A-F, 1921
Box 100, Folder 2  Bills and Statements, G-Z, 1921
Box 100, Folder 3  Bills and Statements, A-F, 1922
Box 100, Folder 4  Bills and Statements, G-M, 1922
Box 100, Folder 5  Bills and Statements, N-Z, 1922
Box 100, Folder 6  Bills and Statements, A-C, 1923
Box 100, Folder 7  Bills and Statements, D-H, 1923
Box 100, Folder 8  Bills and Statements, J-N, 1923
Box 100, Folder 9  Bills and Statements, O-Z, 1923
Box 100, Folder 10 Bills and Statements, A-C, 1924
Box 100, Folder 11 Bills and Statements, D-L, 1924
Box 100, Folder 12 Bills and Statements, M-Z, 1924
Box 100, Folder 13 Bills and Statements, A-C, 1925
Box 100, Folder 14 Bills and Statements, D-H, 1925
Box 100, Folder 15 Bills and Statements, J-N, 1925
Box 100, Folder 16  Bills and Statements, O-Z, 1925
Box 100, Folder 17  Bills and Statements, A-C, 1926
Box 100, Folder 18  Bills and Statements, D-H, 1926
Box 100, Folder 19  Bills and Statements, I-M, 1926
Box 100, Folder 20  Bills and Statements, N-R, 1926
Box 100, Folder 21  Bills and Statements, S-Z, 1926
Box 100, Folder 22  Bills and Statements, A-B, 1927
Box 100, Folder 23  Bills and Statements, C-F, 1927
Box 100, Folder 24  Bills and Statements, G-L, 1927
Box 101, Folder 1   Bills and Statements, A-B, 1929
Box 101, Folder 2   Bills and Statements, C-D, 1929
Box 101, Folder 3   Bills and Statements, E-G, 1929
Box 101, Folder 4   Bills and Statements, H-K, 1929
Box 101, Folder 5   Bills and Statements, L-N, 1929
Box 101, Folder 6   Bills and Statements, O-S, 1929
Box 101, Folder 7  Bills and Statements, S-Z, 1929

Box 101, Folder 8  Bills and Statements, A-B, 1930

Box 101, Folder 9  Bills and Statements, C, 1930

Box 101, Folder 10  Bills and Statements, D-F, 1930

Box 101, Folder 11  Bills and Statements, G-H, 1930

Box 101, Folder 12  Bills and Statements, J-L, 1930

Box 101, Folder 13  Bills and Statements, M-N, 1930

Box 101, Folder 14  Bills and Statements, O-S, 1930

Box 101, Folder 15  Bills and Statements, S-Z, 1930

Box 101, Folder 16  Bills and Statements, A-B, 1932

Box 101, Folder 17  Bills and Statements, C-D, 1932

Box 101, Folder 18  Bills and Statements, E-J, 1932

Box 101, Folder 19  Bills and Statements, K-M, 1932

Box 101, Folder 20  Bills and Statements, N-R, 1932

Box 101, Folder 21  Bills and Statements, T-Z, S, 1932
Box 102, Folder 1  Bills and Statements, A-B, 1934  Image(s)
Box 102, Folder 2  Bills and Statements, C-D, 1934  Image(s)
Box 102, Folder 3  Bills and Statements, E-H, 1934  Image(s)
Box 102, Folder 4  Bills and Statements, E-L, 1934  Image(s): Bills and Statements, I-L
Box 102, Folder 5  Bills and Statements, M-N, 1934  Image(s)
Box 102, Folder 6  Bills and Statements, O-R, 1934  Image(s)
Box 102, Folder 7  Bills and Statements, S-T, 1934  Image(s)
Box 102, Folder 8  Bills and Statements, V-Z, 1934  Image(s)
Box 102, Folder 9  Bills and Statements, A-G, 1945  Image(s)
Box 102, Folder 10  Bills and Statements, H-N, 1945  Image(s)
Box 102, Folder 11  Bills and Statements, P-Z, 1945  Image(s)
Box 102, Folder 12  Bills and Statements, A-L, 1947  Image(s)
Box 102, Folder 13  Bills and Statements, M-W, 1947  Image(s)
Box 102, Folder 14  Bills and Statements, A-L, 1948  Image(s)
Box 102, Folder 15  Bills and Statements, M-W, 1948
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Year(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 102, Folder 16</td>
<td>Bills and Statements, A-I</td>
<td>1949</td>
</tr>
<tr>
<td>Box 102, Folder 17</td>
<td>Bills and Statements, J-Z</td>
<td>1949</td>
</tr>
<tr>
<td>Box 102, Folder 18</td>
<td>Bills and Statements, A-L</td>
<td>1950</td>
</tr>
<tr>
<td>Box 102, Folder 19</td>
<td>Bills and Statements, M-Z</td>
<td>1950</td>
</tr>
<tr>
<td>Box 102, Folder 20</td>
<td>Bills and Statements, A-M</td>
<td>1951</td>
</tr>
<tr>
<td>Box 102, Folder 21</td>
<td>Bills and Statements, M-W</td>
<td>1951</td>
</tr>
<tr>
<td>Box 102, Folder 22</td>
<td>Bills and Statements, A-L</td>
<td>1952</td>
</tr>
<tr>
<td>Box 102, Folder 23</td>
<td>Bills and Statements, M-Y</td>
<td>1952</td>
</tr>
<tr>
<td>Box 103, Folder 1</td>
<td>Cash Books, 1895-1899</td>
<td></td>
</tr>
<tr>
<td>Box 103, Folder 2</td>
<td>Cash Books, 1899-1903</td>
<td></td>
</tr>
<tr>
<td>Box 103, Folder 3</td>
<td>Cash Books, 1903-1906</td>
<td></td>
</tr>
<tr>
<td>Box 103, Folder 4</td>
<td>Cash Books, 1907-1910</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 1</td>
<td>Cash Books, 1910-1912</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 2</td>
<td>Cash Books, 1912-1914</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 3</td>
<td>Cash Books, 1914-1915</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 4</td>
<td>Cash Books, 1915 October-1917 August</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 5</td>
<td>Cash Books, 1917 September-1918 December</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 6</td>
<td>Cash Books, 1918 July-1921 October</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 7</td>
<td>Cash Books, 1921 November-1925 March</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 8</td>
<td>Cash Books, 1925 April-1928 April</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 9</td>
<td>Cash Books, 1928 May-1931 March</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 10</td>
<td>Cash Books, 1931 April-1934 July</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 11</td>
<td>Cash Books, 1943 May-1947 March</td>
<td></td>
</tr>
<tr>
<td>Box 104, Folder 12</td>
<td>Cash Books, 1947 April-1951 October</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 1</td>
<td>Charge (&quot;Order&quot;) Books, 1892-1895</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 2</td>
<td>Charge (&quot;Order&quot;) Books, 1895-1897</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 3</td>
<td>Charge (&quot;Order&quot;) Books, 1892-1898</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 4</td>
<td>Charge (&quot;Order&quot;) Books, 1898-1900</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 5</td>
<td>Charge (&quot;Order&quot;) Books, 1901-1904</td>
<td></td>
</tr>
<tr>
<td>Box 105, Folder 6</td>
<td>Charge (&quot;Order&quot;) Books, 1899-1904</td>
<td></td>
</tr>
</tbody>
</table>
Box 105, Folder 7  Charge ("Order") Books, 1904-1909
Image(s)

Box 106, Folder 1  Charge ("Order") Books, 1910-1915 March
Image(s)

Box 106, Folder 2  Charge ("Order") Books, 1915 April-1918 June
Image(s)

Box 106, Folder 3  Charge ("Order") Books, 1917 February-1918 August
Image(s)

Box 106, Folder 4  Charge ("Order") Books, 1918 July-1927 October
Image(s)

Box 106, Folder 5  Charge ("Order") Books, 1927 November-1931 September
Image(s)

Box 107, Folder 3  Charge ("Order") Books, 1931 October-1941
Image(s)

Box 108, Folder 1  Consignment Book, 1926-1951
Image(s)

Box 108, Folder 2  Consignment Book, 1926-1951
Image(s)

Box 108, Folder 3  Journal, 1904-1909
Image(s)

Box 108, Folder 4  Journal, 1918-1929
Image(s)

Box 109, Folder 1  Miscellaneous Incoming Bills, 1920-1921
Image(s)

Box 109, Folder 2  Miscellaneous Incoming Bills, Artists Framing Company, 1922

Box 109, Folder 3  Miscellaneous Incoming Bills, A, 1922
Image(s)

Box 109, Folder 4  Miscellaneous Incoming Bills, B-F, 1922

Page 340 of 410
Box 109, Folder 5  
Miscellaneous Incoming Bills, G-H, 1922
Image(s): Miscellaneous Incoming Bills, G-I

Box 109, Folder 6  
Miscellaneous Incoming Bills, J-M, 1922
Image(s)

Box 109, Folder 7  
Miscellaneous Incoming Bills, N-S, 1922
Image(s): Miscellaneous Incoming Bills, N-Z

Box 109, Folder 8  
Miscellaneous Incoming Bills, 1923
Image(s)

Box 109, Folder 9  
Miscellaneous Incoming Bills, 1933
Image(s)

Box 109, Folder 10  
Miscellaneous Incoming Bills, A, 1934
Image(s)

Box 109, Folder 11  
Miscellaneous Incoming Bills, B, 1934
Image(s)

Box 109, Folder 12  
Miscellaneous Incoming Bills, D-F, 1934
Image(s): Miscellaneous Incoming Bills, C-F

Box 109, Folder 13  
Miscellaneous Incoming Bills, G-H, 1934
Image(s): Miscellaneous Incoming Bills, G-I

Box 109, Folder 14  
Miscellaneous Incoming Bills, K-M, 1934
Image(s): Miscellaneous Incoming Bills, J-M

Box 109, Folder 15  
Miscellaneous Incoming Bills, O-P, 1934
Image(s): Miscellaneous Incoming Bills, N-Q

Box 109, Folder 16  
Miscellaneous Incoming Bills, S, 1934
Image(s): Miscellaneous Incoming Bills, R-Z

Box 109, Folder 17  
Miscellaneous Incoming Bills, 1935

Box 109, Folder 18  
Miscellaneous Insurance Cards, 1936-1953
Image(s)

Box 109, Folder 19  
Miscellaneous Receipts, circa 1896-1956

Box 109, Folder 20  
Miscellaneous Receipts, circa 1896-1956
<table>
<thead>
<tr>
<th>Box 109, Folder 21</th>
<th>Monthly Sales Books, 1905-1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 110, Folder 1</td>
<td>Petty Cash Book, 1927-1931</td>
</tr>
<tr>
<td>Box 110, Folder 2</td>
<td>Purchase Books and Commission Credits, 1910-1917</td>
</tr>
<tr>
<td>Box 110, Folder 3</td>
<td>Purchase Books and Commission Credits, 1917 October-1918 June</td>
</tr>
<tr>
<td>Box 110, Folder 4</td>
<td>Purchase Books and Commission Credits, 1918 July-1919 May</td>
</tr>
<tr>
<td>Box 110, Folder 5</td>
<td>Purchase Books and Commission Credits, 1918 July-1925 January</td>
</tr>
<tr>
<td>Box 110, Folder 6</td>
<td>Purchase Books and Commission Credits, 1925 February-1928 April</td>
</tr>
<tr>
<td>Box 110, Folder 7</td>
<td>Purchase Books and Commission Credits, 1928 May-1930 March</td>
</tr>
<tr>
<td>Box 110, Folder 8</td>
<td>Shipping Ledgers, Incoming Express and Parcel Post, 1936-1950</td>
</tr>
<tr>
<td>Box 110, Folder 9</td>
<td>Shipping Ledgers, Local Temporary Incoming, 1936-1943</td>
</tr>
<tr>
<td>Box 110, Folder 10</td>
<td>Shipping Ledgers, Local Temporary Outgoing, 1936-1949</td>
</tr>
<tr>
<td>Box 110, Folder 11</td>
<td>Shipping Ledgers, Outgoing Express, 1933-1941</td>
</tr>
<tr>
<td>Box 110, Folder 12</td>
<td>Shipping Ledgers, Outgoing Express, 1941-1953</td>
</tr>
<tr>
<td>Box 110, Folder 13</td>
<td>Tax Book, 1919-1938</td>
</tr>
<tr>
<td>Box 110, Folder 14</td>
<td>Untitled Notebook of Annual Sales Figures, 1892-1935</td>
</tr>
</tbody>
</table>
Series 3: Inventory Records, 1892-circa 1957

3 Linear feet (Boxes 111-113)

The information found here supports that found in Series 2: Financial and Shipping Records and consists of card files recording stock disposition and a series of stock books. The card files are an invaluable tool for tracking the artwork that passed through Macbeth's hands. The first file, arranged alphabetically by artist, records the disposition of all pictures sold and unsold and the second, arranged by buyer, provides similar information from a different angle. The cards record information such as inventory numbers, names of artists, titles of pictures, dates received, media, sizes, framing information, owners, and sales prices. Some cards have photographs of pictures attached.

While most of the stock books list gallery stock only, those for 1894-1903 and 1906 contain a record of pictures which were the property of William Macbeth, and for which he assumed liability in the event of loss or damage by, or resulting from fire.

This series has been digitized in entirety.

Box 111 Card Files

Box 111, Folder 1 Pictures Unsold, A, 1892-ca. 1957
Image(s)

Box 111, Folder 2 Pictures Unsold, B, 1892-ca. 1957
Image(s)

Box 111, Folder 3 Pictures Unsold, C, 1892-ca. 1957
Image(s)

Box 111, Folder 4 Pictures Unsold, D, 1892-ca. 1957
Image(s)

Box 111, Folder 5 Pictures Unsold, E, 1892-ca. 1957
Image(s)

Box 111, Folder 6 Pictures Unsold, F, 1892-ca. 1957
Image(s)

Box 111, Folder 7 Pictures Unsold, F, 1892-ca. 1957
Image(s)

Box 111, Folder 8 Pictures Unsold, G, 1892-ca. 1957
Image(s)

Box 111, Folder 9 Pictures Unsold, H, 1892-ca. 1957
Image(s)

Box 111, Folder 10 Pictures Unsold, H, 1892-ca. 1957
Box 111, Folder 11  Pictures Unsold, I, 1892-ca. 1957

Box 111, Folder 12  Pictures Unsold, J, 1892-ca. 1957

Box 111, Folder 13  Pictures Unsold, K, 1892-ca. 1957

Box 111, Folder 14  Pictures Unsold, L, 1892-ca. 1957

Box 111, Folder 15  Pictures Unsold, M, 1892-ca. 1957

Box 111, Folder 16  Pictures Unsold, N, 1892-ca. 1957

Box 111, Folder 17  Pictures Unsold, P, 1892-ca. 1957

Box 111, Folder 18  Pictures Unsold, Q-R, 1892-ca. 1957

Box 111, Folder 19  Pictures Unsold, S, 1892-ca. 1957

Box 111, Folder 20  Pictures Unsold, T, 1892-ca. 1957

Box 111, Folder 21  Pictures Unsold, U-V, 1892-ca. 1957

Box 111, Folder 22  Pictures Unsold, W, 1892-ca. 1957

Box 111, Folder 23  Pictures Sold, A, 1892-ca. 1957

Box 111, Folder 24  Pictures Sold, B, 1892-ca. 1957

Box 111, Folder 25  Pictures Sold, C, 1892-ca. 1957
<table>
<thead>
<tr>
<th>Box 111, Folder 26</th>
<th>Pictures Sold, D, 1892-ca. 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 111, Folder 27</td>
<td>Pictures Sold, E, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 111, Folder 28</td>
<td>Pictures Sold, F, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 111, Folder 29</td>
<td>Pictures Sold, G, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 1</td>
<td>Pictures Sold, H, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 2</td>
<td>Pictures Sold, I, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 3</td>
<td>Pictures Sold, J, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 4</td>
<td>Pictures Sold, K, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 5</td>
<td>Pictures Sold, L, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 6</td>
<td>Pictures Sold, M, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 7</td>
<td>Pictures Sold, N-O, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 8</td>
<td>Pictures Sold, P, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 9</td>
<td>Pictures Sold, Q-R, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 10</td>
<td>Pictures Sold, S, 1892-ca. 1957</td>
</tr>
<tr>
<td>Box 112, Folder 11</td>
<td>Pictures Sold, T, 1892-ca. 1957</td>
</tr>
</tbody>
</table>
Box 112, Folder 12  Pictures Sold, U-V, 1892-ca. 1957  Image(s)
Box 112, Folder 13  Pictures Sold, W, 1892-ca. 1957  Image(s)
Box 112, Folder 14  Buyers, A, 1892-ca. 1957  Image(s)
Box 112, Folder 15  Buyers, B, 1892-ca. 1957  Image(s)
Box 112, Folder 16  Buyers, C, 1892-ca. 1957  Image(s)
Box 112, Folder 17  Buyers, D, 1892-ca. 1957  Image(s)
Box 112, Folder 18  Buyers, E-F, 1892-ca. 1957  Image(s)
Box 112, Folder 19  Buyers, G, 1892-ca. 1957  Image(s)
Box 112, Folder 20  Buyers, H, 1892-ca. 1957  Image(s)
Box 112, Folder 21  Buyers, I-J, 1892-ca. 1957  Image(s)
Box 112, Folder 22  Buyers, K-L, 1892-ca. 1957  Image(s)
Box 112, Folder 23  Buyers, M, 1892-ca. 1957  Image(s)
Box 112, Folder 24  Buyers, N, 1892-ca. 1957  Image(s)
Box 112, Folder 25  Buyers, O-P, 1892-ca. 1957  Image(s)
Box 112, Folder 26  Buyers, R, 1892-ca. 1957  Image(s)
Image(s): Buyers, Q-R

Box 112, Folder 27  Buyers, S, 1892-ca. 1957
Image(s)

Box 112, Folder 28  Buyers, T-V, 1892-ca. 1957
Image(s)

Box 112, Folder 29  Buyers, W, 1892-ca. 1957
Image(s)

Box 112, Folder 30  Buyers, X-Z, 1892-ca. 1957
Image(s)

Box 113, Folder 1  Stock Book, 1892-1897
Image(s)

Box 113, Folder 2  Stock Book, 1897-1900
Image(s)

Box 113, Folder 3  Stock Book, 1894-1903
Image(s)

Box 113, Folder 4  Stock Book, 1901-1902
Image(s)

Box 113, Folder 5  Stock Book, 1903-1905
Image(s)

Box 113, Folder 6  Stock Book, 1903-1906
Image(s)

Box 113, Folder 7  Stock Book, 1906
Image(s)

Box 113, Folder 8  Stock Book, 1906-1909
Image(s)

Return to Table of Contents
Series 4: Printed Material, 1838-1963

5 Linear feet (Boxes 114-119, 162)

This series contains printed material published by Macbeth Gallery in addition to exhibition catalogs from other galleries and organizations, art publications, and loose magazine articles and news clippings.

The series is organized into the following two subseries:

- 4.2: Other Printed Material, 1838-1962, n.d.

The publication Art Notes has been digitized.


Box 114

This subseries contains the Macbeth Gallery publications Art Notes and Biographical Notes in addition to scattered exhibition announcements, catalogs and news clippings. The bulk of the news clippings in the collection and the gallery's exhibition catalogs can be found in Series 5: Scrapbooks.

Art Notes was an occasional publication issued during the art season "in the Interest of American Art and the Macbeth Gallery" from 1896 to 1930. The booklets typically contain essays on artists, current exhibitions at the gallery and current events in the art world and are an excellent source of information on the history of the gallery until 1930 and the opinions of the owners on various artistic trends and movements. Of particular note is an essay criticizing the Modernist movement which received attention in the press as well as letters, primarily of support, from many of the gallery's clients. Most of the issues are in bound volumes although there are also some individual copies of the publication. Numbers 14, 24, and 73 are missing. Judging by the number of requests for Art Notes in the Series 1: Correspondence, it was an extremely popular publication, especially with those who artistic tastes tended toward the conservative.

Also found here is the publication Biographical Notes, a collection of short biographies of fifty artists "whose reputations and experience of over twenty years enables us to vouch with some degree of certainty." The publication was intended to satisfy "the natural curiosity of the picture collector to know who the man is who painted the picture, and what he has done in the past that may indicate his position in the future."

Several of the exhibition announcements and catalogs found here are annotated and some are accompanied by news clippings. Catalogs include those for the gallery's fiftieth and sixtieth anniversaries. One catalog for an exhibition organized and circulated by the American Federation of Arts in conjunction with the Archives of American Art is included here because it documented the role of the Macbeth Gallery. The catalog contains an essay written by Robert G. McIntyre for the exhibition entitled "The Macbeth Gallery: A Capsule History."

Also found here is a folder of six scattered news clippings recording milestones in the gallery's history such as the move to 15 East Fifty-seventh Street and the gallery's fiftieth and sixtieth anniversaries. At the end of the series is a box of duplicate copies of Art Notes.

The publication Art Notes has been digitized.

Box 114, Folder 1  Art Notes Nos. 1-12, 1896 October-1900 February
Box 114, Folder 2  
*Art Notes* Nos. 13, 15-23, 1900 April-1903 November
Image(s): *Art Notes* Nos. 13

Box 114, Folder 3  
*Art Notes* Nos. 25-36, 1904 May-1908 December
Image(s)

Box 114, Folder 4  
*Art Notes* Nos. 37-48, 1909 March-1913 April
Image(s)

Box 114, Folder 5  
*Art Notes* Nos. 49-60, 1913 November-1916 May
Image(s)

Box 114, Folder 6  
*Art Notes* Nos. 61-72, 1916 November-1921 February/March
Image(s)

Box 114, Folder 7  
*Art Notes* Nos. 74-85, 1922 January/February-1927 June
Image(s)

Box 114, Folder 8  
*Art Notes* Nos. 86-88, 1928 November, 1929 November, 1930 November
Image(s)

Box 115, Folder 1  
*Biographical Notes*, 1915

Box 115, Folder 2  
Exhibition Announcements and Catalogs, 1914-1915, n.d.

Box 115, Folder 3  
Exhibition Announcements and Catalogs, 1916-1918

Box 115, Folder 4  
Exhibition Announcements and Catalogs, 1921-1923

Box 115, Folder 5  
Exhibition Announcements and Catalogs, 1926-1929

Box 115, Folder 6  
Exhibition Announcements and Catalogs, 1930-1939

Box 115, Folder 7  
Exhibition Announcements and Catalogs, 1942-1952

Box 115, Folder 8  
Exhibition Announcements and Catalogs, 1948

Box 115, Folder 9  
Exhibition Catalog, *From the Archives of American Art: The Role of the Macbeth Gallery*, 1962-1963

Box 115, Folder 10  

Box 162  
Duplicate Copies of *Art Notes*

**Box 116**

These folders contain non-Macbeth Gallery printed material including magazine and newspaper articles on a variety of artists as well as exhibition announcements and catalogs from other galleries, museums, and organizations including the American Water Color Society and the National Academy of Design.

One item of particular note is a bound catalog of the exhibition *Ten American Painters* held at the Durand-Ruel, Inc., in 1898. The catalog is signed by each of the ten painters represented in the exhibition.

Also of note among the art publications is a set of bound volumes of the pre-Civil War American art journal *The Crayon*. Published monthly in New York *The Crayon* was the first substantial periodical devoted entirely to the arts and is an indispensable resource for research on developments in the art world of the immediate pre-Civil War period. The volumes comprise an almost complete run of the journal which was published between 1855 and 1861. The Macbeth Gallery set dates from 1855 to 1859.

At the end of the series are two delightful pamphlets concerning Frederick Keppel's relationship with James MacNeill Whistler. The first was "privately printed and copyrighted by Frederick Keppel" in 1904 and entitled *The Gentle Art of Resenting Injuries*, some "unpublished correspondence addressed to the author of "The Gentle Art of Making Enemies." The second is entitled "One Day With Whistler," published by Keppel in 1908. The first booklet describes an altercation between Keppel and Whistler in the form of reprinted correspondence between the two men and Keppel's commentary on the incident which he describes as a "brilliant specimen of characteristic abusive Whistlerism." There are two copies of the pamphlet, which Keppel published in "very limited edition" solely for a few of his friends, one addressed to "To Robert W. Macbeth from his friend-the author," and another to William Macbeth. The second pamphlet further describes "Whistler's intercourse with me and mine with him."

The complete run of *The Crayon* in Series 4.2 is available at https://www.jstor.org/journal/crayon.

**Box 116, Folder 1-3**  Catalog and Magazine Clippings, 1925-1958, n.d.

**Box 116, Folder 4-5**  Exhibition Announcements and Catalogs, 1839-1877, n.d.

**Box 116, Folder 6**  Exhibition Announcements and Catalogs, 1878-1908

**Box 116, Folder 7**  Exhibition Announcements and Catalogs, 1913-1928

**Box 116, Folder 8**  Exhibition Announcements and Catalogs, 1930-1939

**Box 116, Folder 9**  Exhibition Announcements and Catalogs, 1940-1951

**Box 116, Folder 10**  Exhibition Announcements and Catalogs, 1953-1954

**Box 116, Folder 11**  Exhibition Announcements and Catalogs, 1957-1962

**Box 116**  Exhibition Catalogs
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 116, Folder 12</td>
<td>American Water Color Society, 1884</td>
</tr>
<tr>
<td>Box 116, Folder 13</td>
<td>American Water Color Society, 1887</td>
</tr>
<tr>
<td>Box 116, Folder 14</td>
<td>American Water Color Society, 1888</td>
</tr>
<tr>
<td>Box 116, Folder 15</td>
<td>American Water Color Society, 1891</td>
</tr>
<tr>
<td>Box 116, Folder 16</td>
<td>National Academy of Design, 1838-1867</td>
</tr>
<tr>
<td>Box 116, Folder 17</td>
<td>National Academy of Design, 1868-1869</td>
</tr>
<tr>
<td>Box 116, Folder 18</td>
<td>National Academy of Design, 1870-1879</td>
</tr>
<tr>
<td>Box 116, Folder 19</td>
<td>National Academy of Design, 1880-1884</td>
</tr>
<tr>
<td>Box 116, Folder 20</td>
<td><em>Ten American Painters</em>, 1898</td>
</tr>
<tr>
<td>Box 116, Folder 21-22</td>
<td>Magazine Articles, 1871-1900, n.d.</td>
</tr>
<tr>
<td>Box 117, Folder 1</td>
<td>Magazine Articles, 1900-1916</td>
</tr>
<tr>
<td>Box 117, Folder 2</td>
<td>Magazine Articles, 1920-1935</td>
</tr>
<tr>
<td>Box 117, Folder 3</td>
<td>Magazine Articles, 1936-1939</td>
</tr>
<tr>
<td>Box 117, Folder 4</td>
<td>Magazine Articles, 1940-1945</td>
</tr>
<tr>
<td>Box 117, Folder 5</td>
<td>Magazine Articles, 1946-1947</td>
</tr>
<tr>
<td>Box 117, Folder 6</td>
<td>Magazine Articles, 1948-1949</td>
</tr>
<tr>
<td>Box 117, Folder 7</td>
<td>Magazine Articles, 1950-1951</td>
</tr>
<tr>
<td>Box 117, Folder 8</td>
<td>Magazine Articles, 1952-1954</td>
</tr>
<tr>
<td>Box 117, Folder 9</td>
<td>Magazine Articles, 1955-1962</td>
</tr>
<tr>
<td>Box 117, Folder 10-11</td>
<td>News Clippings, 1880-1898, n.d.</td>
</tr>
<tr>
<td>Box 117, Folder 12</td>
<td>News Clippings, 1900-1939</td>
</tr>
<tr>
<td>Box 117, Folder 13</td>
<td>News Clippings, 1940-1959</td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Box 117</td>
<td>Publications</td>
</tr>
<tr>
<td>Box 117, Folder 15-17</td>
<td><em>Art Collector</em>, 1894-1896</td>
</tr>
<tr>
<td>Box 118, Folder 1-3</td>
<td><em>Art Collector</em>, 1897-1899</td>
</tr>
<tr>
<td>Box 118, Folder 4</td>
<td><em>Art in America</em>, 1917-1956</td>
</tr>
<tr>
<td>Box 118, Folder 5-6</td>
<td><em>Collector and Art Critic</em>, 1899, 1900</td>
</tr>
<tr>
<td>Box 118, Folder 7</td>
<td><em>Crayon</em>, Volume 1, 1855</td>
</tr>
<tr>
<td>Box 118, Folder 8</td>
<td><em>Crayon</em>, Volume 2, 1855</td>
</tr>
<tr>
<td>Box 118, Folder 9</td>
<td><em>Crayon</em>, Volume 3, 1856</td>
</tr>
<tr>
<td>Box 118, Folder 10</td>
<td><em>Crayon</em>, Volume 4, 1857</td>
</tr>
<tr>
<td>Box 118, Folder 11</td>
<td><em>Crayon</em>, Volume 5, 1858</td>
</tr>
<tr>
<td>Box 118, Folder 12</td>
<td><em>Crayon</em>, Volume 6, 1859</td>
</tr>
<tr>
<td>Box 118, Folder 13</td>
<td>Miscellaneous Publications, 1904-1948, n.d.</td>
</tr>
<tr>
<td>Box 119, Folder 1</td>
<td>Miscellaneous Publications, 1955-1962</td>
</tr>
<tr>
<td>Box 119, Folder 2-5</td>
<td><em>National Academy Notes</em>, 1881-1889</td>
</tr>
<tr>
<td>Box 118, Folder 14</td>
<td>Frederick Keppel Pamphlets on James MacNeill Whistler, 1904, 1908</td>
</tr>
</tbody>
</table>
Series 5: Scrapbooks, 1892-1952

3.3 Linear feet (Boxes 120-130)

The 19 scrapbooks in this series are the collection's main source of Macbeth Gallery exhibition catalogs and related news clippings. Although incomplete, the scrapbooks provide fairly comprehensive coverage of the gallery's history and include material on day-to-day events at the gallery as well as important occasions such as the gallery's fortieth, fiftieth and sixtieth anniversaries, news of the art world in general and some photographs. Some of the scrapbooks also contain printed material related to art, exhibitions and events elsewhere. Many of the exhibition catalogs found here are annotated with prices and other notes. Notably missing is the catalog for the 1908 exhibition, *The Eight*.

See Appendix for a list of Macbeth Gallery exhibitions documented in Series 5: Scrapbooks.

As some of the dates of the scrapbooks overlap, they were numbered 1-19 for clarity. The scrapbook cover for #3 is housed in Box 120, and the contents are housed in Box 122.

The scrapbooks have been digitized in entirety.

Appendix: Macbeth Gallery Exhibitions Documented in Scrapbooks

This chronological list of Macbeth Gallery exhibitions is extensive, but incomplete. While an attempt has been made to establish the accuracy of the information provided here, dates and titles of exhibitions are not guaranteed to be accurate. Most of the exhibitions listed here are documented in the scrapbooks through exhibition catalogs and/or invitations, lists of artwork and news clippings. The list is annotated with AAA microfilm reel and frame numbers to assist researchers in locating material on specific exhibitions.

<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 7-21, 1892</td>
<td>Water Colors by American Artists (NMc1: 273-275)</td>
</tr>
<tr>
<td>Jan. 23-Feb. 11, 1893</td>
<td>Landscapes in Oil (NMc1: 276-277)</td>
</tr>
<tr>
<td>Feb. 27-Mar. 18, 1893</td>
<td>Landscapes in Oil by William Keith (NMc1: 278-279)</td>
</tr>
<tr>
<td>Mar. 20-Apr. 8, 1893</td>
<td>Watercolors by Dutch Artists (NMc1: 281-282)</td>
</tr>
<tr>
<td>Nov. 8-29, 1893</td>
<td>Second Annual Exhibition of Watercolors by American Artists (NMc1: 283-285)</td>
</tr>
<tr>
<td>Dec. 2-16, 1893</td>
<td>Drawings in Watercolors and in Black and White by C. R. Grant and Wilson De Meza (NMc1: 287-290)</td>
</tr>
<tr>
<td>Jan. 20-Feb. 3, 1894</td>
<td>Pictures and Sketches by Anton Mauve (NMc1: 291-292, 311-313)</td>
</tr>
<tr>
<td>Feb. 6-17, 1894</td>
<td>Paintings by Henry W. Ranger (NMc1: 295-296)</td>
</tr>
<tr>
<td>Feb. 23-Mar. 8, 1894</td>
<td>Paintings by Gaylord Langston Truesdel (NMc1: 299-300)</td>
</tr>
<tr>
<td>Mar. 16-29, 1894</td>
<td>Figure Subjects by Seven American Artists (NMc1: 302-303)</td>
</tr>
<tr>
<td>Apr. 13-May 6, 1894</td>
<td>Landscapes by American Artists (NMc1: 304-305)</td>
</tr>
<tr>
<td>Dec. 1-22, 1894</td>
<td>Paintings and Drawings by D.A.C. Artz (NMc1: 315-316)</td>
</tr>
<tr>
<td>Feb. 2-16, 1895</td>
<td>Paintings and Sketches by Theodore Robinson (NMc1: 318-319)</td>
</tr>
<tr>
<td>Mar. 15-30, 1895</td>
<td>Pictures and Sketches by Anton Mauve (NMc1: 321-323)</td>
</tr>
<tr>
<td>Feb. 17-29, 1896</td>
<td>Paintings in Oil by Philip Zilcken (NMc1: 329-330)</td>
</tr>
<tr>
<td>Mar. 9-21, 1896</td>
<td>Paintings by Arthur B. Davies (NMc1: 329-331)</td>
</tr>
<tr>
<td>Mar. 6-20, 1897</td>
<td>Paintings by Robert C. Minor (NMc1: 343-344)</td>
</tr>
<tr>
<td>Apr. 24-May 8, 1897</td>
<td>Paintings by Arthur B. Davies (NMc1: 348-349)</td>
</tr>
</tbody>
</table>
Jan. 17-29, 1898
Portrait Drawings in Pastel and Chalk by Sergeant Kendall (NMc1: 356-357)

Jan. 31-Feb. 12, 1898
Expressions of New England Landscape by Leonard Ochtman (NMc1:358-359)

Jan. 9, 1898
Exhibition of Pictures and Sketches by Anton Mauve (NMc1: 362)

Nov. 7, 1898
Exhibition of Watercolors by Mr. Ozawa of Tokyo, Japan (NMc1: 363)

Jan. 9-21, 1899
Paintings by Willbur A. Reaser (NMc1: 366-367)

Feb. 1-14, 1899
Paintings by H. M. Rosenberg (NMc1: 368-369)

Feb. 17-Mar. 9, 1899
Paintings by Charles Walter Stetson (NMc1: 370-371)

Jan. 8-20, 1900
Twenty-seven Drawings by Childe Hassam (NMc1: 376-377)

Mar. 9-24, 1900
Watercolors and Monotypes in Color by Maurice B. Prendergast (NMc1: 379-380)

Nov. 19-Dec. 1, 1900
Pictures by Rosina Emmet Sherwood (NMc1: 383-384)

Jan. 21-Feb. 2, 1901
Pictures and Portraits by Wilbur A. Reaser (NMc1: 385)

Feb. 25-Mar. 9, 1901
Frederick Ballard Williams (NMc1: 394-395)

Feb. 4-16, 1901
Landscapes by Alexander H. Wyant and George Inness (NMc1: 390-391)

May 9-31, 1901
Paintings by Arthur B. Davies (NMc1: 400-402)

Nov. 29-Dec. 14, 1901
Watercolors, Color Prints from Wood Blocks and Etchings Printed in Color by Helen Hyde (NMc1: 405-406)

• Primarily news clippings.

Feb. 3-15, 1902
Private Collection of American Pictures (NMc1: 2-5)

Mar. 17-29, 1902
Some Phases of London When the Lamps Are Lighted, Done in Pastel by Fernand Lungren (NMc1: 10-13)

Mar. 31-Apr. 5, 1902
Group of Pictures by Sidney Starr (NMc1: 13)

Apr. 1-12, 1902
Pictures by Robert Henri (NMc1: 15-16)

Apr. 14-26, 1902
Drawings by Jane Erin Emmet (NMc1: 21-22)

Apr. 28-May 11, 1902
Landscapes by W. L. Lathrop (NMc1: 20)

Jan 19-31, 1903
Drawings and Sketches by Homer D. Martin, 1836-1897 (NMc1: 27)

Jan. 27-Feb. 11, 1905
Pictures by William Sartain (NMc1: 37-39)

Feb. 23-Mar. 8, 1905
Paintings by Arthur B. Davies (NMc1: 62-64)

May 1-6, 1905
Oil Paintings by American Artists from the Macbeth Gallery (at the Galleries of George D. Brodhead, Rochester, NY) (NMc1: 69-72)

Jan 29-Feb. 10, 1906
Abbot H. Thayer and Gladys Thayer (NMc1: 77-78)

Pictures by Charles H. Davis (NMc1: 79-80)

Mar. 10-24, 1906
Stephen Parrish (NMc1: 81-82)

Nov. 9-24, 1906
A Group of American Paintings (NMc1: 91-92)

Jan. 11-26, 1907
Paintings by William Sartain (NMc1: 100-101)

Feb. 1-16, 1907
Paintings by Paul Dougherty (NMc1: 105-106)
Feb. 23-Mar. 9, 1907  Paintings by Charles H. Davis (NMc1: 107-108)
Mar. 11-23, 1907  Portraits by Ellen Emmet (NMc1: 112-113)
Mar. 28-Apr. 3, 1907  Paintings by William Keith (NMc1: 115-117)
Nov. 11-23, 1907  Paintings by Augustus Vincent Tack (NMc1: 124-125)
Nov. 27-Dec. 12, 1907  Paintings by John La Farge (NMc1: 127-131)
Jan. 6-18, 1908  Paintings by Jerome Myers (NMc1: 133-134)
Jan. 20-Feb. 1, 1908  Paintings by Paul Dougherty (NMc1: 137-138)
Feb. 3-15, 1908  Exhibition of Paintings by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn, John Sloan (NMc1: 142-143 Catalog missing from scrapbook)
Feb. 19-Mar. 7, 1908  Forty Selected Paintings by Living American Artists (NMc1: 147-149)
Mar. 11-24, 1908  Paintings by a Group of American Artists (Deceased), Copley to Whistler (NMc1: 151-152)
1908  Kwaunon Meditating on Life by John La Farge (NMc1: 155)
Nov. 10-25, 1908  Paintings by Howard Pyle (NMc1: 158-159)
Nov. 27-Dec. 10, 1908  Paintings by Charles Melville Dewey (NMc1: 161-162)
Dec. 15-31, 1908  Bronzes by a Group of American Artists (NMc1: 165-166)
Jan. 7-21, 1909  Forty Selected Paintings by Living American Artists (NMc1: 168-169)
Jan. 22-Feb. 4, 1909  Paintings by Henry W. Ranger (NMc1: 171-172)
Feb. 5-18, 1909  Paintings by Paul Dougherty (NMc1: 176)
Mar. 5-Mar. 18, 1909  Paintings by Charles H. Davis, N.A. (NMc1: 183-184)
Mar. 19-Apr. 1, 1909  A Group of Figure Subjects by Blendon Campbell, Charles W. Hawthorne, Robert Henri, George Luks, Kenneth Miller (NMc1: 186-187)
Apr. 2-15, 1909  Paintings by Louis Loeb (NMc1: 188-189)
Apr. 16-29, 1909  Paintings by a Group of Boston Artists (NMc1: 191-192)
Nov. 18-Dec. 4, 1909  Paintings by Albert P. Lucas (NMc1: 203-205)
Dec. 7-24, 1909  Watercolors and Pastels by American Artists (NMc1: 207-210)
Dec 7-24, 1909  Second Annual Exhibition of Bronzes by American Sculptors (NMc1: 211-212)
Jan. 6-19, 1910  Sixteen Paintings of the Cornish Coast by Paul Dougherty (NMc1: 213-215)
Jan. 20-Feb. 2, 1910  Paintings by Mary Curtis Richardson of San Francisco (NMc1: 218-220)
Jan. 20-Feb. 2, 1910  First Exhibition of Paintings by Ben Foster (NMc1: 216-218)
Feb 3-16, 1910  Landscapes and Figures by Frederick Ballard Williams (NMc1: 227-229)
<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 3-16, 1910</td>
<td>Spanish Paintings by F. Luis Mora (NMc1: 225-227)</td>
</tr>
<tr>
<td>Mar. 3-16, 1910</td>
<td>Fourteen Landscapes by Charles H. Davis (NMc1: 237-239)</td>
</tr>
<tr>
<td>Mar. 3-16, 1910</td>
<td>Recent Portraits by Cecilia Beaux (NMc1: 239-240)</td>
</tr>
<tr>
<td>Mar. 17-30, 1910</td>
<td>Paintings by Hermann Dudley Murphy (NMc1: 244-246)</td>
</tr>
<tr>
<td>Mar. 17-30, 1910</td>
<td>Figure Paintings by Charles W. Hawthorne (NMc1: 242-244)</td>
</tr>
<tr>
<td>Mar. 31-Apr. 13, 1910</td>
<td>Paintings of Baily’s Island by Frederick J. Waugh (NMc1: 249-251)</td>
</tr>
<tr>
<td>Mar. 31-Apr. 13, 1910</td>
<td>Paintings by Chaucey F. Ryder (NMc1: 247-249)</td>
</tr>
<tr>
<td>Apr. 14-27, 1910</td>
<td>George B. Luks (NMc1: 253-255)</td>
</tr>
<tr>
<td>Apr. 30-May 14, 1910</td>
<td>The Woman’s Art Club of New York, Exhibition of Works in Oil and</td>
</tr>
<tr>
<td></td>
<td>Sculpture (NMc1: 259-262)</td>
</tr>
<tr>
<td>Nov. 3-16, 1910</td>
<td>Recent Paintings by Charles W. Hawthorne (NMc2: 1-2)</td>
</tr>
<tr>
<td>Nov. 17-30, 1910</td>
<td>The Navajo Country in Watercolors by Frederick J. McComas (NMc2: 4-6)</td>
</tr>
<tr>
<td>Dec. 6-24, 1910</td>
<td>Watercolors, Pastels and Small Bronzes (NMc2: 7-14)</td>
</tr>
<tr>
<td>Jan. 5-18, 1911</td>
<td>Portraits by Ellen Emmet (NMc2: 15-16)</td>
</tr>
<tr>
<td>Jan. 19-Feb. 1, 1911</td>
<td>Paintings by Henry B. Snell (NMc2: 17-24)</td>
</tr>
<tr>
<td>Feb. 2-22, 1911</td>
<td>A Group of Thirty Selected Paintings (NMc2: 25-28)</td>
</tr>
<tr>
<td>Feb. 23-Mar. 8, 1911</td>
<td>A Group of Forty Selected Paintings (NMc2: 29-32)</td>
</tr>
<tr>
<td>Mar. 9-22, 1911</td>
<td>Paintings by Charles H. Davis, Paul Dougherty, Daniel Garber,</td>
</tr>
<tr>
<td></td>
<td>William Sartain, F. Ballard Williams (NMc2: 33-35)</td>
</tr>
<tr>
<td>Mar. 23-Apr. 5, 1911</td>
<td>A Group of Paintings by Ben Foster, Albert L. Groll, Leonard</td>
</tr>
<tr>
<td></td>
<td>Ochtman, Chauncey F. Ryder, Gardner Symons (NMc2: 36-38)</td>
</tr>
<tr>
<td>Apr. 8-22, 1911</td>
<td>The Woman’s Art Club of New York, Exhibition of Works in Oil and</td>
</tr>
<tr>
<td></td>
<td>Sculpture (NMc2: 39-42)</td>
</tr>
<tr>
<td>Nov. 16-29, 1911</td>
<td>Landscapes, Marines and Wood Interiors by Robert Henri (NMc2: 45-48)</td>
</tr>
<tr>
<td>Dec. 6-30, 1911</td>
<td>Small Bronzes by American Sculptors (NMc2: 49-52)</td>
</tr>
<tr>
<td>Jan. 3-16, 1912</td>
<td>Thirty Paintings by Thirty Artists (NMc2: 53-55)</td>
</tr>
<tr>
<td>Jan. 17-30, 1912</td>
<td>Paintings by Frederick C. Frieseke (NMc2: 56-58)</td>
</tr>
<tr>
<td>Jan. 31-Feb. 13, 1912</td>
<td>Paintings by Elihu Vedder (NMc2: 59-63)</td>
</tr>
<tr>
<td>Feb. 14-Mar. 2, 1912</td>
<td>Paintings by Charles H. Davis, Paul Dougherty, Ben Foster, William</td>
</tr>
<tr>
<td></td>
<td>Sartain, Gardner Symons, F. Ballard Williams (NMc2: 64-66)</td>
</tr>
<tr>
<td>Mar. 4-16, 1912</td>
<td>Paintings by Emil Carlsen (NMc2: 67-69)</td>
</tr>
<tr>
<td>Mar. 6-19, 1912</td>
<td>Memorial Exhibition of a Collection of Paintings by Joseph R. Woodwell</td>
</tr>
<tr>
<td></td>
<td>(NMc2: 71-75)</td>
</tr>
<tr>
<td>Mar. 18-30, 1912</td>
<td>Paintings by Arthur B. Davies (NMc2: 71, 76)</td>
</tr>
<tr>
<td>Apr. 1-10, 1912</td>
<td>Paintings by Richard E. Miller (NMc2: 77-79)</td>
</tr>
<tr>
<td>Date</td>
<td>Exhibition Description</td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Apr. 15-27, 1912</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 80-85)</td>
</tr>
<tr>
<td>Nov. 4-18, 1912</td>
<td>Frederick Ballard Williams (NMc2: 80-97)</td>
</tr>
<tr>
<td>Nov. 19-30, 1912</td>
<td>First Annual Exhibition of Painters of the Far West (NMc2: 99-103)</td>
</tr>
<tr>
<td>Dec. 3-16, 1912</td>
<td>Paintings by William Baxter Closson (NMc2: 99, 104)</td>
</tr>
<tr>
<td>Dec. 4-16, 1912</td>
<td>Marbles and Bronzes by Chester Beach (NMc2: 99, 105-114)</td>
</tr>
<tr>
<td>Dec. 30-Jan. 13, 1913</td>
<td>Lawrence Mazzanovich (NMc2: 116-119)</td>
</tr>
<tr>
<td>Jan. 14-27, 1913</td>
<td>Paintings by Guy C. Wiggins (NMc2: 120-122)</td>
</tr>
<tr>
<td>Jan. 14-27, 1913</td>
<td>Paintings by Charles A. Hawthorne (NMc2: 120, 122-124)</td>
</tr>
<tr>
<td>Jan. 28-Feb. 10, 1913</td>
<td>Paintings by Paul Dougherty (NMc2: 125-127)</td>
</tr>
<tr>
<td>Feb. 11-24, 1913</td>
<td>Paintings by Gardner Symons (NMc2: 128-130)</td>
</tr>
<tr>
<td>Feb. 15-Mar. 1, 1913</td>
<td>Annual Exhibition of The Woman's Artclub (NMc2: 131-136)</td>
</tr>
<tr>
<td>Feb. 25-Mar. 10, 1913</td>
<td>Paintings by F. C. Frieske (NMc2: 137-138)</td>
</tr>
<tr>
<td>Mar. 4-17, 1913</td>
<td>Paintings by Charles Morris Young (NMc2: 137-142)</td>
</tr>
<tr>
<td>Mar. 11-24, 1913</td>
<td>Landscapes by F.K.M. Rehn, N.A. (NMc2: 143-147)</td>
</tr>
<tr>
<td>Mar. 18-31, 1913</td>
<td>Paintings by John Carlson (NMc2: 148-151)</td>
</tr>
<tr>
<td>Mar. 25-Apr. 7, 1913</td>
<td>A Selected Group of Paintings (NMc2: 148, 152-154)</td>
</tr>
<tr>
<td>Apr. 15-28, 1913</td>
<td>A Selected Group of American Paintings (NMc2: 155-158)</td>
</tr>
<tr>
<td>Apr. 15-28, 1913</td>
<td>Paintings and Pastels by Blendon R. Campbell (NMc2: 155, 159)</td>
</tr>
<tr>
<td>Oct. 28-Nov. 10, 1913</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 164-166)</td>
</tr>
<tr>
<td>Nov. 17-24, 1913</td>
<td>Thirty Paintings by Thirty Artists (NMc2: 167-169)</td>
</tr>
<tr>
<td>Dec. 2-15, 1913</td>
<td>Second Exhibition by the Society of Men Who Paint the Far West (NMc2: 172-176)</td>
</tr>
<tr>
<td>Jan. 1914</td>
<td>Drawings of Game Birds by Frank W. Benson (NMc2: 179-180)</td>
</tr>
<tr>
<td>Jan. 27-Feb. 16, 1914</td>
<td>Recent Sculpture by Chester Beach (NMc2: 185-186)</td>
</tr>
<tr>
<td>Feb. 17-Mar. 2, 1914</td>
<td>Sculpture by Chester Beach, Abastenia St. L. Eberle, Mahonri Young (NMc2: 188-191)</td>
</tr>
<tr>
<td>Feb. 17-Mar. 9, 1914</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 188, 192-193)</td>
</tr>
<tr>
<td>Mar. 10-30, 1914</td>
<td>Sketches in Passing by Frederick J. Waugh (NMc2: 195, 208-209)</td>
</tr>
<tr>
<td>Mar. 31-Apr. 20, 1914</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 212-217)</td>
</tr>
<tr>
<td>Apr. 21, 1914</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 219-224)</td>
</tr>
<tr>
<td>Oct. 27-Nov. 16, 1914</td>
<td>A Group of Selected Paintings by American Artists (NMc2: 226-227)</td>
</tr>
<tr>
<td>Date Range</td>
<td>Exhibition Title</td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Nov. 17-Dec. 7, 1914</td>
<td>Portrait Heads in Terra Cotta by Janet Scudder (NMc2: 233)</td>
</tr>
<tr>
<td>Nov. 17-Dec. 7, 1914</td>
<td>Recent Paintings by Robert Henri (NMc2: 235-237)</td>
</tr>
<tr>
<td>Dec. 8-28, 1914</td>
<td>Exhibition of Home Pictures (NMc2: 243-247)</td>
</tr>
<tr>
<td>Jan. 5-25, 1915</td>
<td>A Group of Selected Paintings (NMc2: 243, 248-249)</td>
</tr>
<tr>
<td>Jan. 26-Feb. 15, 1915</td>
<td>Parisian Sketches by Lester D. Boronda (NMc2: 251)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Paintings by Deceased American Artists (NMc2: 262, 265)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Small Paintings by Guy C. Wiggins (NMc2: 261)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Paintings by Colin Campbell Cooper (NMc2: 261-264)</td>
</tr>
<tr>
<td>Mar. 10-30, 1915</td>
<td>The Dance As Interpreted in Marble and Bronze by American Sculptors (NMc2: 267)</td>
</tr>
<tr>
<td>Mar. 30-Apr. 19, 1915</td>
<td>Paintings by Twelve Landscape Painters (NMc2: 274-277)</td>
</tr>
<tr>
<td>Sept. 27-Oct. 17, 1915</td>
<td>Paintings and Sculpture by Woman Artists for the Benefit of the Woman Suffrage Campaign (NMc2: 279-283)</td>
</tr>
<tr>
<td>Oct. 30-Nov. 19, 1915</td>
<td>Oils and Water Colors by Hayley Lever; Recent Paintings by Randall Davey (NMc2: 294-296)</td>
</tr>
<tr>
<td>Dec. 4-31, 1915</td>
<td>Third Exhibition of the Society of Men Who Paint the Far West (NMc2: 300, 302-305)</td>
</tr>
<tr>
<td>Feb. 1916</td>
<td>Decorations by Elmer Mac Rae (NMc2: 318-319)</td>
</tr>
<tr>
<td>Jan. 4-18, 1916</td>
<td>Recent Paintings by F. C. Frieseke (NMc2: 306-307)</td>
</tr>
<tr>
<td>Jan. 4-18, 1916</td>
<td>Paintings by John F. Carlson (NMc2: 306, 309-310)</td>
</tr>
<tr>
<td>Feb. 2-15, 1916</td>
<td>Paintings by Jules Guerin (NMc2: 318-321)</td>
</tr>
<tr>
<td>Feb. 16-29, 1916</td>
<td>Annual Exhibition of Thirty Paintings by Thirty Artists (NMc2: 323-326)</td>
</tr>
<tr>
<td>Mar. 1916</td>
<td>Group of High Fire Porcelains by Adelaid Alsop Robineau of Syracuse, NY, recently shown at the Panama-Pacific Exposition (NMc2: 322)</td>
</tr>
<tr>
<td>Mar. 8-21, 1916</td>
<td>Paintings by Charles H. Davis, Paul Dougherty, Kenneth H. Miller, Chauncey F. Ryder, William Sartain (NMc2: 329-330)</td>
</tr>
<tr>
<td>Mar. 22-Apr. 4, 1916</td>
<td>Recent Water Colors by Charles Hovey Pepper (NMc2: 333)</td>
</tr>
<tr>
<td>Mar. 22-Apr. 4, 1916</td>
<td>Paintings, Drawings and Sculpture by Arthur B. Davies, Walt Kuhn, Jules Pascin (NMc2: 332, 334)</td>
</tr>
<tr>
<td>Apr. 6-27, 1916</td>
<td>Paintings by American Artists Past and Present (NMc2: 338-341)</td>
</tr>
<tr>
<td>Oct. 31-Nov. 14, 1916</td>
<td>Special Exhibition by Painter Friends (NMc2: 346)</td>
</tr>
</tbody>
</table>
Nov. 14-27, 1916  Memorial Exhibition of Paintings by the Late Roger Donoho (NMc2: 349-353)

Nov. 28-Dec. 11, 1916 Paintings by Randall Davey (NMc2: 356-357)

Nov. 28-Dec. 11, 1916 Paintings by Kenneth Hayes-Miller, Benjamin D. Kopman and J. M. Block (NMc2: 356)


Jan. 16-Feb. 5, 1917 Thirty Paintings by Thirty Artists (NMc2: 366-368)

Feb. 8-26, 1917 Loan Exhibition of Paintings by Charles W. Hawthorne (NMc2: 370-379)

Feb. 27-Mar. 12, 1917 Paintings by Charles H. Davis, Richard E. Miller, Chauncey F. Ryder (NMc2: 381-382)


Summer, 1917 Summer Exhibition (NMc2: 388-391)

Oct. 1917 Opening Exhibition of Our Second Quarter-Century (NMc2: 393-396)

Nov. 3-17, 1917 Portraits by Louis Betts (NMc2: 400-403)

Nov. 13-26, 1917 Paintings by Arthur Crisp, Florence W. Gotthold, Martha Walter (NMc2: 384-385)

Nov. 22-Dec. 5, 1917 Paintings and Small Bronzes of New York (NMc2: 407-410)

Dec. 1917 Pastels by Lillian Crittenden (NMc2: 411)

Dec. 6-24, 1917 Small paintings and Pastels by Frederick C. Frieske, Nancy M. Ferguson, Lilian Crittenden (NMc2: 411)

Jan. 2-31, 1918 In Aid of Men Blinded in Battle: Retrospective Loan Exhibition of Arthur B. Davies (NMc2: 412-416)

Feb. 5-20, 1918 Watercolors by Gifford Beal (NMc2: 433-434)

Feb. 5-20, 1918 Intimate Paintings Moderately Priced (NMc2: 435-436)

Mar. 1918 Group of Paintings by American Artists (NMc2: 441-442)

Mar. 6-27, 1918 Thirty Paintings by Thirty Artists (NMc2: 438-439)

Mar. 27-Apr. 18, 1918 Paintings by Charles H. Davis, Ben Foster, Willard L. Metcalf (NMc2: 441, 443-444)

Apr. 18-May 10, 1918 Group of Paintings by Charlotte B. Coman (NMc2: 446)

Apr. 19-May 9, 1918 Paintings by Emil Carlsen, Childe Hassam, J. Alden Weir (NMc2: 446-447)

Oct. 23-Nov. 13, 1918 Opening Exhibition: Group of Selected Paintings (NMc2: 449-451)

Dec. 1918 Second Exhibition of Intimate Paintings (NMc2: 453-458)

Jan. 7-29, 1919 John H. Twachtman (NMc2: 460-470)

Jan. 27-Feb. 8, 1919 Paintings by Charles H. Davis and Paul Dougherty (NMc2: 473-474)

Feb. 17-Mar. 1, 1919 Thirty Paintings by Fifteen Artists (NMc2: 476-477)

Mar. 6-22, 1919 Paintings by Louis Ritman (NMc2: 480-483)
Mar. 6-29, 1919 Thirty Paintings by Thirty Artists (NMc2: 484-491)
Apr. 7-19, 1919 Paintings by Felicie Waldo Howell (NMc2: 496-497)
Apr. 7-19, 1919 Fifteen American Paintings (NMc2: 499-500)
May 1919 Comparative Exhibition of American Paintings (NMc2: 501-506)
Oct. 5-Nov. 8, 1919 Fifteen Paintings by Fifteen Artists (NMc2: 510-511)
Nov. 10-Dec. 6, 1919 Third Exhibition of Intimate Paintings (NMc2: 512-518)
Dec. 10-31, 1919 Loan Exhibition of Paintings by Emil Carlsen (NMc2: 520-527)
Dec. 3-20, 1919 Paintings by William Baxter Closson (NMc2: 520)
Jan. 9-31, 1920 Thirty Paintings by Thirty Artists (NMc2: 531-536)
Feb. 2-21, 1920 Paintings by Charles H. Davis, Frederick C. Frieske, Richard E. Miller (NMc2: 539-541)
Mar. 20-Apr. 10, 1920 Paintings by Hayley Lever (NMc2: 542-545)
Apr. 5-24, 1920 Group of Paintings by Felicie Waldo Howell (NMc2: 546)
Apr. 5-24, 1920 Paintings by Maurice Fromke (NMc2: 546-548)
Oct. 18-Nov. 8, 1920 Paintings of the Orient by Hovsep Pushman (NMc2: 550-554)
Oct. 18-Nov. 8, 1920 Group of Paintings by Ben Foster, Robert Henri, Hayley Lever, Gardner Symons (NMc2: 555-558)
Nov. 9-29, 1920 Paintings by Frank W. Benson and Willard L. Metcalf (NMc2: 559-562)
Nov. 30-Dec. 31, 1920 Fourth Exhibition of Intimate Paintings (NMc2: 564-570)
Jan. 3-17, 1921 Recent Landscapes by Chauncey F. Ryder (NMc2: 573-576)
Jan. 3-17, 1921 Old Salem Doorways Painted Last Summer by Felicie Waldo Howell (NMc2: 577-581)
Jan. 18-Feb. 7, 1921 Thirty Paintings by Thirty Artists (NMc2: 583-588)
Feb. 9-28, 1921 An American Summer in Watercolors by F. Luis Mora (NMc2: 596-599)
Feb. 9-28, 1921 The East Side in Sculpture by Abastenia St. L. Eberle (NMc2: 600)
Feb. 9-28, 1921 Recent Paintings by Emil Carlsen (Br14: 623; NMc2: 589-594)
Mar. 1-21, 1921 Connecticut Landscapes by Charles H. Davis (NMc2: 603-606)
Mar. 1-21, 1921 Paintings of Cornwall and Elsewhere by W. Elmer Schofield (NMc2: 607-610)
Mar. 1-21, 1921 Annual Exhibition, Society of Animal Painters and Sculptors (NMc2: 611-616)
Mar. 22-Apr. 11, 1921 Paintings by F. C. Frieske and Albert L. Groll (NMc2: 621-624)
Mar. 22-Apr. 11, 1921 Paintings by Jonas Lie (NMc2: 617-620)
Mar. 22-Apr. 11, 1921 Portraits and Landscapes by Gladys Thayer (NMc2: 625-628)
Apr. 12-May 7, 1921 Loan Exhibition of Paintings by J. Francis Murphy, 1853-1921 (NMc2: 629-637)
Oct. 11-30, 1921 Opening Exhibition, Season of 1921-1922: Group of Selected Paintings (NMc2: 640-641)
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Exhibition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 1-19, 1921</td>
<td>West Indian Marines by Frederick J. Waugh (NMc2: 642-645)</td>
</tr>
<tr>
<td>Nov. 21-Dec. 12, 1921</td>
<td>Fifth Exhibition of Intimate Paintings (NMc2: 646-655)</td>
</tr>
<tr>
<td>Jan. 3-23, 1922</td>
<td>Paintings of South America by E. W. Deming (NMc2: 669-670)</td>
</tr>
<tr>
<td>Jan. 3-23, 1922</td>
<td>New England Streets by Felicie Waldo Howell (NMc2: 671-674)</td>
</tr>
<tr>
<td>Jan. 3-23, 1922</td>
<td>California Landscapes by F. Ballard Williams (NMc2: 677-680)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 13, 1922</td>
<td>Paintings by Elliot Torrey (NMc2: 681-684)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 20, 1922</td>
<td>Thirty Paintings by Thirty Artists (NMc2: 685-692)</td>
</tr>
<tr>
<td>Feb. 14-Mar. 6, 1922</td>
<td>Third Annual Exhibition, Society of Animal Painters and Sculptors (NMc2: 694-698)</td>
</tr>
<tr>
<td>Mar. 7-27, 1922</td>
<td>Paintings by Edmund Greacen (NMc2: 704-707)</td>
</tr>
<tr>
<td>Mar. 7-27, 1922</td>
<td>Paintings by Gardner Symons (NMc2: 700-705)</td>
</tr>
<tr>
<td>Mar. 28-Apr. 17, 1922</td>
<td>Paintings by Charles H. Davis (NMc2: 707-717)</td>
</tr>
<tr>
<td>Apr. 27-May 20, 1922</td>
<td>Paintings by Frederick C. Frieseke Hayley Lever and Malcolm Parcell (NMc2: 721-726)</td>
</tr>
<tr>
<td>Apr. 27-May 20, 1922</td>
<td>Paintings by Malcolm Parcell (NMc2: 722)</td>
</tr>
<tr>
<td>Oct. 31-Nov. 20, 1922</td>
<td>Paintings by Alice Worthington Ball (NMc2: 731-735)</td>
</tr>
<tr>
<td>Oct. 31-Nov. 20, 1922</td>
<td>Recent Paintings and Figure Compositions by Charles W. Hawthorne (NMc2: 731-735)</td>
</tr>
<tr>
<td>Nov. 21-Dec. 11, 1922</td>
<td>Sixth Exhibition of Intimate Paintings (NMc2: 738-747)</td>
</tr>
<tr>
<td>Nov. 21-Dec. 11, 1922</td>
<td>George Wharton Edwards (NMc2: 748-749)</td>
</tr>
<tr>
<td>Dec. 12-30, 1922</td>
<td>Imaginative Landscapes by W. G. Kriehoff (NMc2: 751-752)</td>
</tr>
<tr>
<td>Jan. 2-22, 1923</td>
<td>Paintings and Studies by Orland Campbell (NMc2: 758-761)</td>
</tr>
<tr>
<td>Jan. 2-22, 1923</td>
<td>Recent Landscapes by Daniel Garber (NMc2: 758, 762-764)</td>
</tr>
<tr>
<td>Jan. 2-22, 1923</td>
<td>Decorative Paintings by Spencer Nichols (NMc2: 765, 769)</td>
</tr>
<tr>
<td>Jan. 2-22, 1923</td>
<td>Figure Compositions by Ivan G. Olinsky (NMc2: 765-768)</td>
</tr>
<tr>
<td>Jan. 23-Feb. 12, 1923</td>
<td>The Canadian Rockies in Paintings by Belmore Browne (NMc2: 772, 778)</td>
</tr>
<tr>
<td>Jan. 23-Feb. 12, 1923</td>
<td>Thirty Paintings by Thirty Artists (NMc2: 772-777)</td>
</tr>
<tr>
<td>Jan. 23-Feb. 12, 1923</td>
<td>Decorative Panels by Felicie Waldo Howell (NMc2: 778-782)</td>
</tr>
<tr>
<td>Feb. 13-Mar. 5, 1923</td>
<td>Paintings by Ruth A. Anderson and Elizabeth C. Spencer (NMc2: 783, 786-790)</td>
</tr>
<tr>
<td>Feb. 13-Mar. 5, 1923</td>
<td>Landscapes by Chauncey F. Ryder (NMc2: 783-786)</td>
</tr>
<tr>
<td>Feb. 13-Mar. 5, 1923</td>
<td>Paintings of the West by Maynard Dixon (NMc2: 783, 787)</td>
</tr>
<tr>
<td>Mar. 6-26, 1923</td>
<td>Recent Paintings by Emil Carlsen (NMc2: 792-794)</td>
</tr>
<tr>
<td>Mar. 12-31, 1923</td>
<td>Watercolors by J. Olaf Olson (NMc2: 795-796)</td>
</tr>
</tbody>
</table>
Mar. 27-Apr. 16, 1923  Paintings by John J. Enneking (NMc3: 1-4)
Apr. 17-May 7, 1923  Paintings by Maurice Braun (NMc3: 5-8)
Apr. 17-May 7, 1923  Recent Paintings by Catharine Wharton Morris (NMc3: 5, 9)
Oct. 9-29, 1923  Opening Exhibition, Season 1923-1924 (NMc3: 17-22)
Nov. 20-Dec. 10, 1923  Seventh Exhibition of Intimate Paintings (NMc3: 30-35)
Nov. 20-Dec. 11, 1923  South American Sketches by Rachel Hartley (NMc3: 37-42)
Dec. 11-31, 1923  Scenes about Provincetown by Charles W. Hawthorne; Flowers by Marion C. Hawthorne (NMc3: 37, 43)
Dec. 11-31, 1923  Recent Paintings by Douglas Parshall (NMc3: 44)
Dec. 1923  Collection of Paintings from the Macbeth Gallery, Halaby Galleries, Dallas (NMc3: 47-54)
Jan. 2-21, 1924  Paintings by Robert Henri and Grace Ravlin (NMc3: 56-57)
Feb. 7-25, 1924  Thirty Paintings by Thirty Artists (NMc3: 62-68)
Feb. 26-Mar. 17, 1924  Paintings by Victor Higgins (NMc3: 68, 72-74)
Feb. 26-Mar. 17, 1924  Paintings by Frank Duveneck (NMc3: 68-69)
Mar. 18-Apr. 7, 1924  Paintings from Tusayan by Maynard Dixon (NMc3: 76-79)
Apr. 8-28, 1924  Paintings of the Orient by Hovsep Pushman (NMc3: 80-82)
Apr. 8-28, 1924  The Canadian Rockies in Paintings by Belmore Browne (NMc3: 80, 84)
Sept. 23-Oct. 6, 1924  Paintings of the French West Indies by Christiana Moron (NMc3: 86-87)
Oct. 7-27, 1924  Selected Group of Paintings by Thirty American Artists (NMc3: 86, 88)
Nov. 4-17, 1924  Recent Paintings by Chauncey F. Ryder (NMc3: 90-91)
Nov. 18-Dec. 8, 1924  A Group of Paintings by Frederick C. Friescke (NMc3: 92-93)
Dec. 9-29, 1924  Retrospective Exhibition of Paintings by Louis Comfort Tiffany (NMc3: 95-97)
Dec. 30-Jan. 19, 1925  Montauk by Childe Hassam (NMc3: 104-112)
Jan. 20-Feb. 9, 1925  George Inness Centennial Exhibition, 1825-1894 (NMc3: 117-123)
Feb. 10-Mar. 2, 1925  Water Colors of Egypt and Jerusalem by Taber Sears (NMc3: 126, 129-130)
Feb. 10-Mar. 2, 1925  The New England Year in Paintings by Charles H. Davis (NMc3: 126-128)
Mar. 3-23, 1925  Paintings by E. W. Redfield (NMc3: 131-133)
Mar. 24-Apr. 13, 1925  Paintings by Daniel Garber (NMc3: 135-138)
Apr. 14-May 4, 1925  Recent Paintings by Robert Henri (NMc3: 140-143)
Apr. 14-May 4, 1925  C. W. Hawthorne: Watercolors of Bermuda (NMc3: 139)
<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 27-Nov. 16, 1925</td>
<td>Memorial Exhibition of Paintings by the Late William Sartain (NMc3: 155-158)</td>
</tr>
<tr>
<td>Nov. 7-23, 1925</td>
<td>Paintings by Contemporary American Artists Loaned by the Macbeth Galleries, New York, Engaged by the Muncie Art Students' League, Muncie, Indiana (NMc3: 147-148)</td>
</tr>
<tr>
<td>Nov. 17-Dec. 7, 1925</td>
<td>Paintings by DeWitt and Douglass Parshall (NMc3: 159-162)</td>
</tr>
<tr>
<td>Dec. 4-31, 1925</td>
<td>Easel Paintings by American Artists, Loaned by Macbeth Galleries to the Springfield Art Association (NMc3: 205, 207)</td>
</tr>
<tr>
<td>Dec. 8-Jan. 4, 1926</td>
<td>Watercolors by Distinguished American Artists (NMc3: 163-166)</td>
</tr>
<tr>
<td>Jan. 5-25, 1926</td>
<td>Recent American Portraits (NMc3: 168, 172-173)</td>
</tr>
<tr>
<td>Jan. 5-18, 1926</td>
<td>American Society of Miniature Painters, 27th Annual Exhibition (NMc3: 168-171)</td>
</tr>
<tr>
<td>Jan. 26-Feb. 15, 1926</td>
<td>Paintings by Jonas Lie (NMc3: 176-179)</td>
</tr>
<tr>
<td>Jan. 26-Feb. 15, 1926</td>
<td>First Exhibition of Paintings by John Huffington (NMc3: 176, 180-181)</td>
</tr>
<tr>
<td>Feb. 7-Mar. 17, 1926</td>
<td>Exhibition of Oil Paintings by American Artists Lent by the Macbeth Galleries to the Utica Public Library Art Gallery (NMc3: 205-206)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1926</td>
<td>New Paintings by Charles W. Hawthorne (NMc3: 186-189)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1926</td>
<td>Chauncey F. Ryder (NMc3: 184)</td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1926</td>
<td>Sculpture by Gleb Derujinsky (NMc3: 186-189)</td>
</tr>
<tr>
<td>Mar. 9-29, 1926</td>
<td>Modern Landscapes by Guy Wiggins (NMc3: 191-194)</td>
</tr>
<tr>
<td>Mar. 9-29, 1926</td>
<td>Etchings and Drawings by Emil Fuchs (NMc3: 191, 195-197)</td>
</tr>
<tr>
<td>Mar. 30-Apr. 19, 1926</td>
<td>The Affairs of Anatol by Robert Reid (NMc3: 198-201)</td>
</tr>
<tr>
<td>Apr. 20-May 3, 1926</td>
<td>Pastels Done in Spain by A. Sheldon Pennoyer (NMc3: 202)</td>
</tr>
<tr>
<td>June 1-25, 1926</td>
<td>Pictures Selected from the Brooklyn Museum Exhibition of the National Association of Women Painters and Sculptors (NMc3: 204)</td>
</tr>
<tr>
<td>Summer, 1926</td>
<td>Summer Exhibition (NMc3: 199-201)</td>
</tr>
<tr>
<td>Oct. 11-18, 1926</td>
<td>Paintings Selected by Louis Bliss Gillet (NMc3: 210-212)</td>
</tr>
<tr>
<td>Nov. 9-22, 1926</td>
<td>Ernest Haskell, 1876-1925, Memorial Exhibition (NMc3: 215-222)</td>
</tr>
<tr>
<td>Nov. 23-Dec. 6, 1926</td>
<td>Porto Rico and St. Thomas: Exhibition of Paintings by Rachel Hartley (NMc3: 226-229)</td>
</tr>
<tr>
<td>Nov. 23-Dec. 6, 1926</td>
<td>Recent Landscapes and Marines by Jay H. Connaway (NMc3: 226, 230)</td>
</tr>
<tr>
<td>Dec. 1926</td>
<td>Watercolors and Etchings by American Artists (NMc3: 231-233)</td>
</tr>
<tr>
<td>Dec. 28-Jan. 10, 1927</td>
<td>Recent Paintings by a Group of Mystic, Conn., Artists (NMc3: 235-238)</td>
</tr>
<tr>
<td>Jan. 11-31, 1927</td>
<td>Thirty Paintings by Thirty Artists (NMc3: 239-244)</td>
</tr>
<tr>
<td>Jan. 18-31, 1927</td>
<td>Watercolors by John Lavalle of Boston (NMc3: 253-255)</td>
</tr>
<tr>
<td>Date Range</td>
<td>Exhibition Details</td>
</tr>
<tr>
<td>-------------------</td>
<td>------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Feb. 1-14, 1927</td>
<td>Recent Paintings by Frank W. Benson (NMc3: 259-262)</td>
</tr>
<tr>
<td>Feb. 2-14, 1927</td>
<td>American Society of Miniature Painters, 28th Annual Exhibition (NMc3: 253, 256-258)</td>
</tr>
<tr>
<td>Feb. 8-26, 1927</td>
<td>Works by American Artists Selected by the Associated Dealers in American Paintings, Inc. at Anderson Galleries (Macbeth Gallery one of nine participants (NMc3: 263, 265-271))</td>
</tr>
<tr>
<td>Feb. 15-28, 1927</td>
<td>New Paintings by Chauncey F. Ryder (NMc3: 278-281)</td>
</tr>
<tr>
<td>Mar. 1-14, 1927</td>
<td>Watercolors by Aiden L. Ripley (NMc3: 282, 286)</td>
</tr>
<tr>
<td>Mar. 1-14, 1927</td>
<td>Paintings by a Group of Members of the Guild of Boston Artists (NMc3: 282-285)</td>
</tr>
<tr>
<td>Mar. 15-28, 1927</td>
<td>Paintings by Malcolm Parcell (NMc3: 287-290)</td>
</tr>
<tr>
<td>Mar. 15-28, 1927</td>
<td>Recent Pastels of Chartres by Carl Schmidt (NMc3: 287)</td>
</tr>
<tr>
<td>Mar. 29-Apr. 18, 1927</td>
<td>Thirty-five Anniversary Exhibition, Retrospect and Prospective (NMc3: 291-294)</td>
</tr>
<tr>
<td>Apr. 19-May 9, 1927</td>
<td>Frank A. Brown, Watercolors (NMc3: 296, 302-303)</td>
</tr>
<tr>
<td>Aug. 22-Sept. 5, 1927</td>
<td>American Art Exhibition arranged for Eastern Long Island by the Macbeth Gallery at Southampton, NY (NMc3: 297-301)</td>
</tr>
<tr>
<td>Oct. 18-29, 1927</td>
<td>American Art Exhibition, Art League of Fort Worth, Assembeled by the Macbeth Gallery (NMc3: 304, 306-311)</td>
</tr>
<tr>
<td>Oct. 18-31, 1927</td>
<td>Etchings by Walter Raymond Duff (NMc3: 313-315)</td>
</tr>
<tr>
<td>Oct. 18-31, 1927</td>
<td>Paintings by Max Bohm (NMc3: 313-315)</td>
</tr>
<tr>
<td>Nov. 1-14, 1927</td>
<td>Yankee Whalers by Clifford W. Ashley (NMc3: 316-317)</td>
</tr>
<tr>
<td>Nov. 15-28, 1927</td>
<td>Paintings of Mallorca by Bernhard Gutmann (NMc3: 319-320)</td>
</tr>
<tr>
<td>Nov. 15-28, 1927</td>
<td>Paintings of Flowers by Carle J. Blenner (NMc3: 319, 321)</td>
</tr>
<tr>
<td>Nov. 29-Dec. 12, 1927</td>
<td>The Bathers , Paintings by William S. Horton (NMc3: 322-325)</td>
</tr>
<tr>
<td>Nov. 29-Dec. 12, 1927</td>
<td>Sidewalks of New York, Chalk Drawings by H. Devitt Welsh (NMc3: 326-327)</td>
</tr>
<tr>
<td>Dec. 13-31, 1927</td>
<td>Joint Exhibition of Paintings by Daniel Garber and Stanley Woodward (NMc3: 328)</td>
</tr>
<tr>
<td>Jan. 3-16, 1928</td>
<td>Portrait Drawings by Edith Leslie Emmet (NMc3: 329, 331)</td>
</tr>
<tr>
<td>Jan. 3-23, 1928</td>
<td>Recent Paintings by Jonas Lie (NMc3: 329-330)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 13, 1928</td>
<td>Watercolors by John Lavalle (NMc3: 332-334)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 13, 1928</td>
<td>Walter Ufer: Pictures from Taos (NMc3: 332, 334)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 6, 1928</td>
<td>American Society of Miniature Painters, 29th Annual Exhibition (NMc3: 337-340)</td>
</tr>
<tr>
<td>Feb. 7-21, 1928</td>
<td>Small Pictures of Mountain and Sea by Jay Connaway (NMc3: 342)</td>
</tr>
<tr>
<td>Feb. 14-27, 1928</td>
<td>Sculpture by Gleb Derujinsky (NMc3: 342-344)</td>
</tr>
<tr>
<td>Feb. 21-Mar. 5, 1928</td>
<td>Watercolors of Venice, Spain and Brittany by Frank A. Brown (NMc3: 351-356)</td>
</tr>
</tbody>
</table>
Feb. 21-Mar. 10, 1928  Works by American Artists Selected by the Associated Dealers in American Paintings, Inc., at Anderson Galleries; Macbeth Gallery one of sixteen participants (NMc3: 346-352)


Feb. 28-Mar. 12, 1928  Paintings by Frank L. Schenk, 1856-1927 (NMc3: 357-358)

Feb. 28-Mar. 19, 1928  Thirty Paintings by Thirty Artists (NMc3: 357, 359-363)

Mar. 20-Apr. 2, 1928  Landscapes of Italy by A. Sheldon Pennoyer (NMc3: 366, 368)

Mar. 20-Apr. 9, 1928  Recent Landscapes, Switzerland and Other Subjects by Carl Lawless (NMc3: 366-367)

Apr. 2-15, 1928  Water Colors by Earl Winslow (NMc3: 355)

Apr. 10-30, 1928  St. Ives by Hayley Lever (NMc3: 369)

Apr. 29-May 20, 1928  The Macbeth-Milch Circuit Exhibition of Contemporary American Paintings at the University of Wyoming (NMc3: 385-386)

Spring, 1928  American Painting for Home Decoration (NMc3: 370-377)

Oct. 16-29, 1928  The Canadian Rockies in Watercolors by J. Olaf Olson (NMc3: 389-392)

Nov. 7-24, 1928  Etchings by Sears Gallagher (NMc3: 393)

Nov. 13-26, 1928  Sand Dunes and Flowers by Frederick Lowell (NMc3: 393-394)

Nov. 26-Dec. 17, 1928  Etchings by Carlton T. Chapman (NMc3: 395)

Nov. 27-Dec. 10, 1928  Portraits by Ernest L. Ipsen (NMc3: 396-397)

Dec. 4-31, 1928  Etchings by Margery A. Ryerson (NMc3: 395)


Jan. 2-14, 1929  Figures and Landscapes by the Late J. Alden Weir, 1852-1929 (NMc3: 401-402)

Jan. 15-28, 1929  Paintings by H. Dudley Murphy; Watercolors by Nellie Littlehale Murphy (NMc3: 404-405)


Feb. 4-18, 1929  Twenty-five Etchings by Harold Denison (NMc3: 410, 416-417)

Feb. 5-18, 1929  Paintings by Emil Carlsen and Dines Carlsen (NMc3: 408-409)

Feb. 19-Mar. 4, 1929  Thirty Paintings by Thirty Artists (NMc3: 410-415)

Mar. 5-18, 1929  Marine Paintings by Stanley W. Woodward (NMc3: 419-423)

Mar. 19-Apr. 1, 1929  Watercolors by Frederick C. Frieske (NMc3: 424-425)

Mar. 19-Apr. 1, 1929  Pastels of Louisiana by Will H. Stevens (NMc3: 424)

Apr. 1929  Paintings by Childe Hassam (NMc3: 433-438)

Apr. 2-15, 1929  Paintings by Arthur Meltzer (NMc3: 431)

Apr. 2-15, 1929  Watercolors by Earle B. Winslow (NMc3: 431)

June, 1929  Old Mill Afternoon by Childe Hassam, Ainslie Galleries, Inc., Detroit in collaboration with Macbeth Gallery (NMc3: 465-467)
Oct. 1-14, 1929  Portraits in Oil and Pastel by Paul Swan (NMc3: 472-473)
Oct. 15-28, 1929  Exhibitions from the Summer Colonies: No. 1, Lyme (NMc3: 476-477)
Oct. 19-29, 1929  Milch-Macbeth Exhibition of Prints and Paintings by American Artists at the High Museum under the auspices of the Atlanta Art Association (NMc3: 462)
Oct. 20-Nov. 11, 1929  Memorial Exhibition of Paintings by John Huffington (NMc3: 476-479)
Nov. 12-25, 1929  Exhibition from the Summer colonies: No. 2, Selections from the North Shore Arts Association of Gloucester (NMc3: 480-481)
Nov. 26-Dec. 3, 1929  Recent Landscapes by Charles H. Davis (NMc3: 482-483)
Dec. 10-Dec. 23, 1929  Watercolors by J. Olaf Olson (NMc3: 484-486)
Dec. 24-Jan. 6, 1930  Exhibitions from the Summer Colonies: No. 3, Mystic (NMc3: 487-488)
Jan. 7-20, 1930  Paintings of Wyoming Days and Nights by Ogden N. Pleissner (NMc3: 490, 492)
Jan. 21-Feb. 3, 1930  Landscapes by Aldro T. Hibbard (NMc3: 490-491)
Feb. 4-17, 1930  Thirty Paintings by Thirty Artists (NMc3: 493-498)
Feb. 4-18, 1930  Monotypes in Black and White by Seth Hoffman (NMc3: 500-502)
Feb. 18-Mar. 3, 1930  Decorative Pastels by Wilbur A. Reaser (NMc3: 503-504)
Feb. 18-Mar. 3, 1930  Landscapes by John F. Carlson (NMc3: 503, 505)
Mar. 4-17, 1930  Art of the Cartoon by Clare A. Briggs (NMc3: 507)
Mar. 4-17, 1930  Watercolors by Gladys Brannigan (NMc3: 507)
Mar. 18-31, 1930  Landscapes by Chauncey F. Ryder (NMc3: 508-509)
Apr. 1-14, 1930  Landscapes by Harry Leith-Ross (NMc3: 510-511)
Apr. 15-29, 1930  The Soviet Union as Seen by Eliot O'Hara (NMc3: 512-513)
Spring 1930  Spring/Summer Exhibition (NMc3: 514-516)
Oct. 1930  Opening Exhibition, 1930-1931 Season (NMc3: 517-519)
Oct. 14-Nov. 4, 1930  Etchings by Thomas Handforth (NMc3: 523-524)
Nov. 1930  Paintings of Museum Importance (NMc3: 521)
Nov. 4-25, 1930  Monotypes in Black and White by Seth Hoffman (NMc3: 522, 524)
Dec. 1930  Paintings by Young Americans (NMc3: 525)
Dec. 1930  Etchings and Lithographs by Edward Haskell (NMc3: 526-527)
Jan. 6-31, 1931  Brittany and Other Recent Paintings by Jonas Lie (NMc3: 528-531)
Feb. 2-8, 1931  Group Exhibition of Important Paintings (NMc3: 535)
Feb. 9-21, 1931  Brackman (NMc3: 536)
Feb. 24-Mar. 7, 1931  Paintings by Paul Dougherty and Mahonri Young (NMc3: 539)
Mar. 9-28, 1931  Recent Paintings by Daniel Garber (NMc3: 540)
Mar. 30-Apr. 11, 1931  Brittany Subjects by Jay Connaway, Landscapes by Arthur Meltzer, Pastel Impressions by J. H. Guest (NMc3: 545-549)
Apr. 13-May 2, 1931  Paintings and Drawings by Abbot H. Thayer (NMc3: 545-549)
May, 1931  Selected Paintings and Etchings by American Artists (NMc3: 552-553)
Oct. 1931  October Show (NMc3: 355)
Oct. 1931  October Watercolor Exhibition (NMc3: 556)
Nov. 4-30, 1931  Fifteen New Paintings from the Artists Studios (NMc3: 558-559)
Nov. 11-Dec. 31, 1931  Lithographs by Stow Wengenroth (NMc3: 560-566)
Dec. 1-19, 1931  Small Paintings by Ivan Olinsky and Cecil Chichester (NMc3: 562-563)
Dec. 8-31, 1931  Wood Engravings by Thomas Nason (NMc3: 564)
Dec. 21-Jan. 9, 1932  Maine Coast Towns by C. K. Chatterton (NMc3: 565-566)
Jan. 11-23, 1932  Landscapes, Figures, Still Life Subjects Painted in Vermont by Herbert Meyer (NMc3: 564)
Jan. 11-23, 1932  Paintings by Lily Cushing (NMc3: 569, 571)
Jan. 25-Feb. 13, 1932  Hudson River School (NMc3: 573-576)
Feb. 15-27, 1932  Paintings by James Chapin (NMc3: 589)
Feb. 15-Mar. 1, 1932  Monotypes in Black and White by Seth Hoffman (NMc3: 590-591)
Feb. 29-Mar. 10, 1932  Sanford Ross: 16 Wash Drawings of 16 New Jersey Landmarks (NMc3: 598-599)
Feb. 29-Mar. 12, 1932  George Fuller, 1822-1844 (NMc3: 593-596)
Mar. 14-26, 1932  Winter Landscapes and Other Subjects by F. C. Frieseke (NMc3: 600-601)
Mar. 28-Apr. 9, 1932  Recent Paintings by Jonas Lie (NMc3: 603)
Apr. 11-30, 1932  Forty Years of American Art (NMc3: 605-610)
May 2-14, 1932  Paintings by a Group of Younger Artists (NMc3: 616-618)
June 1932  June Exhibition (NMc3: 619)
Sept. 26-Oct. 15, 1932  Paintings from the Summer Colonies (NMc3: 621-622)
Oct. 17-Nov. 7, 1932  Special Sale Exhibition (NMc3: 626-628)
Oct. 17-Nov. 7, 1932  Etchings and Lithographs by Mons Breidvik (NMc3: 626-627)
Nov. 9-26, 1932  Paintings by Max Bohm, Eugene Higgins, Jerome Myers, John Noble (NMc3: 630)
Nov. 14-Dec. 5, 1932  Lithographs by Stow Wengenroth (NMc3: 630)
Nov. 29-Dec. 12, 1932  Vermont Watercolors by Henry Holt (NMc3: 632-633)
Dec. 6-19, 1932  Lights of New York by Felicie Waldo Howell (NMc3: 634-635)

- Scrapbook of 40th Anniversary of Macbeth Gallery, 1932.

Jan. 1-29, 1933  Forty Years of American Painting assembled by the Macbeth Gallery at Montclair Art Museum (NMc4: 263-268)
July 9-25, 1933  American Landscapes assembled by the Macbeth Gallery at Four Fountains, Southampton, NY (NMc4: 290-295)
<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 1933</td>
<td>Watercolors Made by Americans, Assembled by the College Art Association (NMc3: 639-641)</td>
</tr>
<tr>
<td>Jan. 3-16, 1933</td>
<td>Drawings by J. Louis Lundean (NMc3: 643)</td>
</tr>
<tr>
<td>Jan. 17-30, 1933</td>
<td>Paintings of Flowers by C. G. Nelson (NMc3: 644)</td>
</tr>
<tr>
<td>Jan. 31-Feb. 13, 1933</td>
<td>Intimate Paintings (NMc3: 645)</td>
</tr>
<tr>
<td>Feb. 21-Mar. 6, 1933</td>
<td>Group Exhibition (NMc3: 646)</td>
</tr>
<tr>
<td>Mar. 1933</td>
<td>Paintings and Etchings by Living American Artists (NMc3: 647-648)</td>
</tr>
<tr>
<td>Mar. 7-20, 1933</td>
<td>Paintings by Robert Henri (NMc3: 649)</td>
</tr>
<tr>
<td>Mar. 21-Apr. 3, 1933</td>
<td>Watercolors by Sanford Ross (NMc3: 652)</td>
</tr>
<tr>
<td>Mar. 21-Apr. 10, 1933</td>
<td>Brackman (NMc3: 652-653)</td>
</tr>
<tr>
<td>Apr. 4-17, 1933</td>
<td>Opportunity Exhibition (NMc3: 661)</td>
</tr>
<tr>
<td>Apr. 4-18, 1933</td>
<td>Drawings by Adolf Dehn (NMc3: 661)</td>
</tr>
<tr>
<td>Apr. 11-24, 1933</td>
<td>The Sea at Monhegan by Jay Connaway (NMc3: 662)</td>
</tr>
<tr>
<td>Apr. 18-May 1, 1933</td>
<td>Watercolor Exhibition (NMc3: 663)</td>
</tr>
<tr>
<td>Apr. 25-May 8, 1933</td>
<td>Paintings by A. T. Hibbard, Hayley Lever and Ivan G. Olinsky (NMc3: 664)</td>
</tr>
<tr>
<td>May 2-22, 1933</td>
<td>Mono-Etchings by Bernard Sanders (NMc3: 664)</td>
</tr>
<tr>
<td>May 9-29, 1933</td>
<td>Child Portraits by Margery Ryerson (NMc3: 669)</td>
</tr>
<tr>
<td>May 16-29, 1933</td>
<td>Exhibition of Figures and Still Lifes, Macbeth Gallery Extension (NMc3: 669)</td>
</tr>
<tr>
<td>June 1933</td>
<td>American Art Past and Present (NMc3: 671)</td>
</tr>
<tr>
<td>Oct. 17-30, 1933</td>
<td>Paintings and Watercolors by a Group of American Artists Under 35 (NMc3: 672)</td>
</tr>
<tr>
<td>Oct. 31-Nov. 13, 1933</td>
<td>Drawings by Robert Henri (NMc3: 673)</td>
</tr>
<tr>
<td>Oct.-Nov. 1933</td>
<td>Mexico as Seen by American Printmakers (NMc3: 674)</td>
</tr>
<tr>
<td>Nov. 4-27, 1933</td>
<td>Brackman Portraits: Figures in Pastel (NMc3: 675, 678)</td>
</tr>
<tr>
<td>Nov. 4-27, 1933</td>
<td>American Sport and Other Subjects by Percy Crosby (NMc3: 675-677)</td>
</tr>
<tr>
<td>Nov. 28-Dec. 11, 1933</td>
<td>Paintings by Ogden M. Pleissner (NMc3: 684, 686)</td>
</tr>
<tr>
<td>Nov. 28-Dec. 11, 1933</td>
<td>Figures and Fantacies by Ralph Rowntree (NMc3: 684-685)</td>
</tr>
<tr>
<td>Nov. 28-Dec. 11, 1933</td>
<td>Paintings by Horace Day (NMc3: 681)</td>
</tr>
<tr>
<td>Nov. 28-Dec. 11, 1933</td>
<td>Drawings by Jerome Myers (NMc3: 682-683)</td>
</tr>
<tr>
<td>Dec. 12-23, 1933</td>
<td>Paintings by Janet Scudder (NMc3: 687)</td>
</tr>
<tr>
<td>Dec. 12-23, 1933</td>
<td>The New York Scene in Watercolor by Hamilton A. Wolf (NMc3: 688-689)</td>
</tr>
<tr>
<td>Jan. 9-27, 1934</td>
<td>Paintings by Herbert Meyer (NMc3: 692)</td>
</tr>
<tr>
<td>Jan. 24-Feb. 6, 1934</td>
<td>Oils, Watercolors, Drawings, Etchings by Harrison Cady (NMc3: 696-697)</td>
</tr>
</tbody>
</table>
Jan. 30-Feb. 19, 1934  Paintings and Drawings by Lintott (NMc3: 699-700)
Feb. 20-Mar. 12, 1934  Paintings by C. K. Chatterton (NMc3: 703-704)
Feb. 27-Mar. 12, 1934  Golinkin (NMc3: 707-708)
Mar. 6-20, 1934  Drawings by Meyer Bernstein (NMc3: 709)
Mar. 13-36, 1934  Paintings by Jonas Lie (NMc3: 710)
Mar. 20-Apr. 2, 1934  Watercolors of South America by Eliot O'Hara (NMc3: 712)
Mar. 27-Apr. 16, 1934  Memorial Exhibition, Paintings by Charles H. Davis, 1856-1933 (NMc3: 715-722)
Apr. 3-16, 1934  Drawings by Hetty Beatty, Sculptor (NMc3: 726)
Apr. 10-23, 1934  Oils and Watercolors by Gertrude Schweitzer (NMc3: 726)
Apr. 17-May 1, 1934  Monhegan Marines by Jan Connaway (NMc3: 727)
May 1-14, 1934  Watercolors and Pastels by H. Amaird Oberteuffer and Karl Oberteuffer (NMc3: 728)
May 1-21, 1934  Review of the Season (NMc3: 729)
May 7-14, 1934  Paintings by John C. E. Taylor, William Luther King, Stuyvesant van Veen (NMc3: 730)
May 1934?  Third Exhibition and Sale of American Paintings at $100 (NMc3: 731)
Oct. 16-30, 1934  Collectors Examples of American Painting (NMc3: 739-740)
Nov. 7-19, 1934  Greenland and Other Subjects by Rockwell Kent (NMc3: 742-743)
Nov. 20-Dec. 3, 1934  Southern New Mexico: Drawings and Lithographs by Peter Hurd (NMc3: 748-749)
Nov. 20-Dec. 11, 1934  Brackman (NMc3: 742-743)
Dec. 4-31, 1934  Lithographs and Drawings of Stow Wengenroth (NMc3: 750)
Dec. 11-31, 1934  Robert Hallowell, Mostly Portraits (NMc3: 751-752)
Jan. 2-14, 1935  Leopold Seyffert, Subjects from Guatemala and Flowers (NMc3: 754-755)
Jan. 22-Feb. 4, 1935  Group of Paintings by Younger Artists (NMc3: 756)
Apr. 10-30, 1935  After St. Ives by Hayley Lever (NMc3: 761-762)
date unknown  Mr. Jonas Lie: Brittany and Other Recent Paintings (NMc3: 764)
Sept. 30-Oct. 7, 1930  Watercolors by Carolyn G. Bradley and Marion L. Simmons (NMc3: 764-765)
March 28-April 19, 1932  Small Paintings of Museum Importance on Exhibition (NM3: 764-767)
Feb. 5-19, 1935  Robert Strong Woodward, "Landscapes of New England" (NMc4: 401-402)
Feb. 19-28, 1935  Portraits by Leonebel Jacobs (NMc4: 404)
Mar. 5-18, 1935  Loan Exhibition (NMc4: 408-409)
Apr. 23-May 13, 1935  Still Lifes by Emil Carlsen, 1853-1932 (NMc4: 411-413)
May 14-June 3, 1935  Watercolors and Pastels (NMc4: 414)
Summer 1935  Summer Exhibition (NMc4: 415)
Oct. 8-21, 1935  Recent Paintings by Frederick C. Frieseke (NMc4: 416-417)
Nov. 19-Dec. 3, 1935  Drawings by Lintott (NMc4: 418-419)
Dec. 3-31, 1935  Drawings and Lithographs by Stow Wengenroth (NMc4: 420)
Dec. 9-31, 1935  Oils, Watercolors, Drawings by Gertude Schweitzer (NMc4: 421)
Jan. 14-Feb. 3, 1936  Herbert Meyer (NMc4: 422-423)
Feb. 1936  Group Exhibition (NMc4: 429)
Feb. 1936  Drawings by Eastman Johnson (NMc4: 430)
Feb. 4-17, 1936  Homer D. Martin, 1836-1897, Centennial Exhibition (NMc4: 426-427)
Mar. 10-23, 1936  Contemporary Americans (NMc: 430)
Mar. 10-23, 1936  Watercolors by Steven Donahos (NMc4: 430)
Mar. 24-Apr. 16, 1936  Brackman (NMc4: 431)
Apr. 7-27, 1936  Paintings and Watercolors by C. K. Chatterton (NMc4: 433-434)
Apr. 28-May 11, 1936  Group Exhibition (NMc4: 435)
Apr. 28-May 11, 1936  Watercolors by Mary S. Powers (NMc4: 435)
May 19-June 1, 1936  Drawings by Richard Guggenheimer (NMc4: 436)
May 27-June 3, 1936  Pastel Portraits by Frank Root McCreery (NMc4: 437-438)
Oct. 5-26, 1936  Opening Exhibition, 45th Season, New Paintings by Fourteen American Painters (NMc4: 447-448)
Nov. 4-16 1936  Paintings by Elliot Orr (NMc4: 444-445)
Nov. 17-30, 1936  Recent Paintings by Ogden M. Pleissner (NMc4: 447-448)
Dec. 1936  Lester D. Boronda: Paintings from Mason's Island (NMc4: 449)
Dec. 15, 1936-Jan. 18, 1937  An Introduction to Homer (NMc4: 451-460)
Jan. 19-Feb. 1, 1937  Exhibition of Portraits by Stuart, Copley, West, Allston, Badger, Jarvis, Morse, Sully, Peale, Smibert and Waldo (NMc4: 478-479)
Jan. 19-Feb. 1, 1937  Group of Watercolors (NMc4: 480)
Feb. 2-15, 1937  John C. E. Taylor: Flower Arrangements and Other Oils (NMc4: 481)
Feb. 16-Mar. 1, 1937  Paintings and Watercolors by Horace Day (NMc4: 482)
Mar. 2-15, 1937  Hayley Lever, Paintings New and Old (NMc4: 485)
Mar. 2-15, 1937  Paintings by Josef Presser (NMc4: 485)
Mar. 16-Apr. 5, 1937  Recent Work by Jon Corbino (NMc4: 487-490)
Apr. 13-26, 1937  Memorial Exhibition of Paintings, Crayon Drawings and Dry Points by the late Alexander Shilling (NMc4: 499)
Apr. 30-May 17, 1937  Edna Reindel (NMc4: 503)
Oct. 5-19, 1937  American Paintings Dedicating the Art Gallery Woman's Club Art Building, Montana State University (NMc4: 505-514)

Oct. 6-18, 1937  Opening Exhibition, Paintings by a Group of Contemporary Artists (NMc4: 517)

Oct. 19-Nov. 1, 1937  First Exhibition, Watercolors by Andrew Wyeth (NMc4: 518-519)

Nov. 2-15, 1937  Marine and Other Subjects from the Canary Islands by Cadwallader Washburn (NMc4: 524-525)

Nov. 16-29, 1937  Paintings by Lorenzo James Hatch (NMc4: 524-525)

Nov. 30-Dec. 14, 1937  Monhegan Island, Maine, Marines by Jay Connaway (NMc4: 527)

Jan. 4-17, 1938  "The Eight" Thirty Years Later (NMc4: 529-530)

Jan. 18-Feb. 1, 1938  Paintings by Dale Nichols (NMc4: 538-540)

Feb. 8-21, 1938  Vermont in Watercolors by Stanford Stevens (NMc4: 541-542)


Feb. 23-Mar. 7, 1938  Herbert Dickens Ryman (NMc4: 546)

Mar. 1-14, 1938  Paintings and Watercolors by Anne Goldthwaite (NMc4: 546-547)

Mar. 8-21, 1938  Recent Watercolors of Woodstock, Charleston, New England by John W. Taylor (NMc4: 548-549)

Mar. 22-Apr. 11, 1938  Jon Corbino (NMc4: 554-561)

Apr. 12-25, 1938  Paintings by Ohio Artists (NMc4: 580-571)

Apr. 26-May 9, 1938  Paintings by Furman Joseph Finck (NMc4: 572-573)

May-June 1938  Winslow Homer: Watercolors and Early Oils from the Estate of Mrs. Charles S. Homer and Other Sources (NMc4: 574-579)

Oct. 4-28, 1938  Opening Exhibition (NMc4: 581)

Nov. 1-23, 1938  Dale Nichols, Watercolors and Tempera of Alaskan Subjects (NMc4: 582-583)

Nov. 29-Dec. 19, 1938  Sea Island Country Watercolors by Horace Day (NMc4: 584)

Jan. 10-30, 1939  Herbert Meyer (NMc4: 588-589)

Feb. 7-27, 1939  American Watercolors Past and Present (NMc4: 592-597)

Mar. 7-Apr. 3, 1939  Monhegan by Jay Connaway (NMc4: 602-603)

Apr. 5-24, 1919  Oils and Watercolors by Ogden M. Pleissner (NMc4: 606-607)

May 2-22, 1939  Paintings by Francis Chapin, Antonio P. Matino, and Moses Soyer and Drawings by Jon Corbino (NMc4: 609-611)

Oct. 10-30, 1939  Andrew Wyeth (NMc4: 614)

Nov. 1-30, 1939  Americana Paintings, Watercolors, Prints, Drawings (NMc4: 616-617)

Dec. 5-30, 1939  In the Georges Islands, Maine: Paintings by N.C. Wyeth (NMc4: 618)

Dec. 5-30, 1939  Dry Brush Drawings by Stow Wengenroth (NMc4: 618-619)

Jan. 2-27, 1940  Brackman (NMc4: 623-624)
Jan. 30-Feb. 19, 1940  Paintings by Moses Soyer (NMc4: 630-631)

Feb. 20-Mar. 11, 1940  Watercolors by Emil J. Kosa, Jr. (NMc4: 637)

Mar. 12-30, 1940  Paintings by Edna Reindel (NMc4: 636)

April 1940  Paintings and Drawings by Jon Corbino (NMc4: 639-640)

May 7-18, 1940  "Star Boat Races," by Gerald Foster (NMc4: 640)

Summer 1940  Summer Exhibition (NMc4: 641)

Oct. 1940  October Exhibition (NMc4: 642)

Nov. 12-Dec. 2, 1940  Paintings by Antonio P. Martino (NMc4: 645)

Dec. 10-30, 1940  Monhegan Paintings and Sketches by Jay Connaway (NMc4: 648)

Dec. 31, 1940-Jan. 13, 1941  Oils and Watercolors by Contemporary Artists (NMc4: 649)

Jan. 14-Feb. 3, 1941  Paintings and Drawings by Augustus Vincent Tack (NMc4: 650-651)

Feb. 4-24, 1941  Recent Paintings by Peter Hurd (NMc4: 652)

Feb. 18-Mar. 3, 1941  Earl Gross Watercolors (NMc4: 654-655)

Feb. 25-Mar. 16, 1941  Recent Paintings by Herman Maril (NMc4: 656-657)

Mar. 18-Apr. 5, 1941  Joseph de Martini Gouache Paintings (NMc4: 656)

Mar. 25-Apr. 7, 1941  Men of Moment: Drawings by Ivan Opffer (NMc4: 660)

Apr. 8-28, 1941  Paintings by Orland Campbell (NMc4: 661-662)

Apr. 29-May 12, 1941  Small Paintings by Moses Soyer (NMc4: 667-668)

May 1941  Group Exhibition (NMc4: 667)

May 13-24, 1941  The 1941 Showing of Blauvelt Interiors (NMc4: 669-671)

May 1941  Group Exhibition (NMc4: 669)

May-June 1941  Group Exhibition: Oils (NMc4: 682)

Oct. 7-27, 1941  Third Exhibition of Watercolors by Andrew Wyeth (NMc4: 685)

Oct. 28-Nov. 17, 1941  Recent Oils and Watercolors by Ogden M. Pleissner (NMc4: 685-686)

Oct. 28-Nov. 17, 1941  Watercolors by Merrill A. Bailey (NMc4: 685)

Nov. 18-Dec. 1, 1941  Drawings and Watercolors by Carl Newland Werntz (NMc4: 688-689)

Nov. 18-Dec. 1, 1941  Hymn to the Sun: A Sculpture in Bronze by Emily Winthrop Miles (NMc4: 688)

Dec. 1941  Group Exhibition (NMc4: 690)

Dec. 22, 1941  Original Dolls by Edith Flack Ackley and their Portraits in Watercolor by Telka Ackley (NMc4: 690)

Jan. 5-24, 1942  Paintings by Furman Joseph Finck (NMc4: 694)

Jan. 5-24, 1942  Watercolors of Maine and Florida by Maurice Becker (NMc4: 694-695)

Jan. 19-Feb. 14, 1942  Watercolors, Pastels, Drawings by Jerome Myers, 1867-1940 (NMc4: 696)

Feb. 16-28, 1942  Watercolors by Cory Kilvert (NMc4: 697-698)
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Exhibition Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 16-Mar. 7, 1942</td>
<td>Paintings by Deceased American Masters (NMc4: 697-698)</td>
</tr>
<tr>
<td>Mar. 9-28, 1942</td>
<td>Paintings by Marsden Hartley (NMc4: 700-701)</td>
</tr>
<tr>
<td>Mar. 9-28, 1942</td>
<td>Watercolors by Karl Mattern (NMc4: 700)</td>
</tr>
<tr>
<td>Apr. 13-30, 1942</td>
<td>Fiftieth Anniversary Exhibition, 1892-1942 (NMc4: 703-704)</td>
</tr>
<tr>
<td>May 4-29, 1942</td>
<td>Group Exhibition (NMc4: 707)</td>
</tr>
<tr>
<td>June 1942</td>
<td>June Exhibition (NMc4: 708)</td>
</tr>
<tr>
<td>June 15-27, 1942</td>
<td>War Bond Exhibitions of Contemporary American Art (NMc4: 708)</td>
</tr>
<tr>
<td>Sept. 1942</td>
<td>September Exhibition (NMc4: 709)</td>
</tr>
<tr>
<td>Nov. 16-28, 1942</td>
<td>Watercolors by Jean Paul Slusser (NMc4: 710)</td>
</tr>
<tr>
<td>Nov. 24-Dec. 12, 1942</td>
<td>T. Chambers, First American Modern (NMc4: 711-714)</td>
</tr>
<tr>
<td>Dec. 1-14, 1942</td>
<td>Watercolors by Red Robin (NMc4: 715-716)</td>
</tr>
<tr>
<td>Jan. 4-23, 1943</td>
<td>Paintings by Sprinchorn (NMc4: 717-718)</td>
</tr>
<tr>
<td>Feb. 1-13, 1943</td>
<td>Group Exhibition (NMc4: 719)</td>
</tr>
<tr>
<td>Feb. 15-Mar. 6, 1943</td>
<td>Small Paintings by Moses Soyer (NMc4: 720)</td>
</tr>
<tr>
<td>Mar. 15-27, 1943</td>
<td>Ellen du Pont Wheelwright (NMc4: 721)</td>
</tr>
<tr>
<td>Mar. 15-27, 1943</td>
<td>Watercolors by Cory Kilvert (NMc4: 721)</td>
</tr>
<tr>
<td>Mar. 29-Apr. 17, 1943</td>
<td>Recent Paintings by Joseph De Martini (NMc4: 722)</td>
</tr>
<tr>
<td>Mar. 29-Apr. 17, 1943</td>
<td>Watercolor Exhibition (NMc4: 722)</td>
</tr>
<tr>
<td>Apr. 19-May 1, 1943</td>
<td>Corp. Herman Maril (NMc4: 728)</td>
</tr>
<tr>
<td>Apr. 19-May 8, 1943</td>
<td>Theodore Robinson (NMc4: 723-725)</td>
</tr>
<tr>
<td>May-June 1943</td>
<td>Group Exhibition (NMc4: 729)</td>
</tr>
<tr>
<td>Sept. 1943</td>
<td>Group Exhibition (NMc4: 731)</td>
</tr>
<tr>
<td>Oct. 11-30, 1943</td>
<td>Watercolors by Henry Gasser (NMc4: 723-733)</td>
</tr>
<tr>
<td>Nov. 1-20, 1943</td>
<td>Tempera and Watercolors by Andrew Wyeth (NMc4: 735-736)</td>
</tr>
<tr>
<td>Nov. 22-Dec. 4, 1943</td>
<td>Portraits of Children by Barnard Lentott (NMc4: 741-742)</td>
</tr>
<tr>
<td>Dec. 1943</td>
<td>Group Exhibition (NMc4: 741)</td>
</tr>
<tr>
<td>Dec. 6-24, 1943</td>
<td>Rural Vermont: Watercolors by Sylvia Wright (NMc4: 743-744)</td>
</tr>
<tr>
<td>Jan. 3-15, 1944</td>
<td>Watercolors of War by Red Robin (NMc4: 743-744)</td>
</tr>
<tr>
<td>Jan. 31-Feb. 19, 1944</td>
<td>Loan Exhibition, Worthington Whittredge, 1825-1910 (NMc4: 745-746)</td>
</tr>
<tr>
<td>Feb. 21-March 11, 1944</td>
<td>Paintings by Constance Richardson (NMc4: 749-750)</td>
</tr>
<tr>
<td>Mar. 13-Apr. 1, 1944</td>
<td>Watercolors by Vanessa Helder (NMc4: 751, 753)</td>
</tr>
<tr>
<td>Mar. 13-Apr. 1, 1944</td>
<td>Temperas and Watercolors by Peter Hurd (NMc4: 751-753)</td>
</tr>
<tr>
<td>Apr. 3-22, 1944</td>
<td>American Paintings of the Early 19th Century (NMc4: 754-755)</td>
</tr>
<tr>
<td>Apr. 24-May 13, 1944</td>
<td>Brackman (NMc4: 756-757)</td>
</tr>
<tr>
<td>May 15-June 3, 1944</td>
<td>Two Vermont Artists: Clay Bartlett and Arthur K. D. Healy (NMc4: 758-759)</td>
</tr>
<tr>
<td>Date</td>
<td>Exhibition Details</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>June 5-24, 1944</td>
<td>Women at War by Edna Reindel (NMc4: 760)</td>
</tr>
<tr>
<td>July 1944</td>
<td>Group Exhibition (NMc4: 762)</td>
</tr>
<tr>
<td>Sept. 25-Oct. 15, 1944</td>
<td>Group Exhibition (NMc4: 763)</td>
</tr>
<tr>
<td>Oct. 16-Nov. 4, 1944</td>
<td>Paintings by Felicia Meyer (NMc4: 764-765)</td>
</tr>
<tr>
<td>Nov. 15-Dec. 2, 1944</td>
<td>The Aleutian Air Force: Paintings by Ogden M. Pleissner (NMc4: 766-767)</td>
</tr>
</tbody>
</table>
Apr. 14-May 10, 1947  Whistler Loan Exhibition (NMc4: 828-834)
June-July, 1947  Summer Exhibition (NMc4: 840)
Sept. 1947  Group Exhibition (NMc4: 841)
Oct. 13-Nov. 1, 1947  Paintings by Allen Tucker (NMc4: 842-844)
Nov. 3-22, 1947  Watercolors by Henry Gasser (NMc4: 846-847)
Nov. 24-Dec. 13, 1947  James Lechay (NMc4: 849-850)
Jan. 5-24, 1948  Clay Bartlett (NMc4: 852-853)
Jan. 26-Feb. 14, 1945  Exhibition (NMc4: 854)
Feb. 16-Mar. 6, 1948  Herman Maril (NMc4: 855-856)
Mar. 22-Apr. 3, 1948  American Art: A Multiple Exhibition arranged by the Associated Dealers in American Art (NMc4: 857-858)
Apr. 5-24, 1948  Raphael Gleitsmann (NMc4: 866-867)
Apr. 26-May 15, 1948  Oils and Watercolors by John La Farge (NMc4: 864)
May-Sept. 1948  Group Exhibitions (NMc4: 867)
Oct. 4-23, 1948  Watercolors by Charles Culver (NMc4: 869-870)
Oct. 26-Nov. 13, 1948  Ogden M. Pleissner (NMc4: 872)
Nov. 15-Dec. 4, 1948  Andrew Wyeth (NMc4: 874-875)
Nov. 21-Dec. 4, 1948  Oils and Gouaches by Charles Schucker (NMc4: 332-333)
Dec. 6-31, 1948  Watercolors and Drawings by Hermann Gross (NMc4: 877-878)
Jan. 4-22, 1949  Electra Bostwick (NMc4: 879, 882)
Jan. 27-Feb. 19, 1949  Paintings by Edna Reindel (NMc4: 880-881)
Feb. 28-Mar. 19, 1949  Thomas Doughty (NMc4: 885-887)
Mar. 21-Apr. 9, 1949  Watercolors by Arthur K. D. Healy (NMc4: 889)
Apr. 12-30, 1949  Drawings by Olin Dows (NMc4: 890)
May 1949  Group Exhibition (NMc4: 894)
Oct. 10-29, 1949  Clay Bartlett: Paintings of North and South America (NMc4: 895-896)
Nov. 1-19, 1949  Watercolors by Henry Gasser (NMc4: 897-898)
Nov. 21-Dec. 10, 1949  Oils and Gouaches by Charles Shucker (NMc4: 332-333)
Dec. 1949  Watercolor Exhibition (NMc4: 334)
Jan. 3-21, 1950  Carl Gaertner (NMc4: 335-356)
Jan. 23-Feb. 11, 1950  Constance Richardson (NMc4: 337-338)
Mar. 6-25, 1950  John Taylor (NMc4: 339-340)
Apr. 1950  Joseph De Martini (NMc4: 341)
May 8-27, 1950  Carl Sprinchorn (NMc4: 342-343)
Summer 1950  Summer Exhibition (NMc4: 345)
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Exhibition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 9-28, 1950</td>
<td>Caseins by James Lechay (NMc4: 345-346)</td>
</tr>
<tr>
<td>Oct. 31-Nov. 18, 1950</td>
<td>Ogden M. Pleissner: Paris and the Provinces (NMc4: 347-348)</td>
</tr>
<tr>
<td>Nov. 21-Dec. 9, 1950</td>
<td>Andrew Wyeth (NMc4: 349-350)</td>
</tr>
<tr>
<td>Jan. 2-20, 1951</td>
<td>Nat Koffman (NMc4: 356-357)</td>
</tr>
<tr>
<td>Jan. 22-Feb. 10, 1951</td>
<td>Watercolors by Hermann Gross (NMc4: 358)</td>
</tr>
<tr>
<td>Mar. 5-24, 1951</td>
<td>Paintings by Francis Colburn (NMc4: 360)</td>
</tr>
<tr>
<td>Mar. 27-Apr. 14, 1951</td>
<td>Paintings by Herman Maril (NMc4: 361)</td>
</tr>
<tr>
<td>Apr. 16-May 5, 1951</td>
<td>Raphael Gleitsmann (NMc4: 362-363)</td>
</tr>
<tr>
<td>Summer 1951</td>
<td>Summer Exhibition (NMc4: 364)</td>
</tr>
<tr>
<td>July 7-Aug. 4, 1951</td>
<td>Paintings and Drawings by Andrew Wyeth (NMc4: 364-381)</td>
</tr>
<tr>
<td>Nov. 26-Dec. 15, 1951</td>
<td>Watercolors by Arthur K. D. Healy (NMc4: 387)</td>
</tr>
<tr>
<td>Feb. 4-Mar. 1, 1952</td>
<td>Italian Landscapes by George Inness (NMc4: 388-389)</td>
</tr>
<tr>
<td>June-July, Sept. 1952</td>
<td>Summer Exhibition (NMc4: 392)</td>
</tr>
<tr>
<td>Nov. 6-29, 1952</td>
<td>Andrew Wyeth (NMc4: 391-392)</td>
</tr>
</tbody>
</table>

Box 120, Folder 1    Scrapbook 1, 1892-1901  
                      Image(s)  

Box 120, Folder 2    Scrapbook 2, 1893-1898  
                      Image(s)  

Box 120, Folder 3    Scrapbook 3, 1902-1910  
                      Image(s)  
                      Additional contents housed in Box 122  

Box 121, Folder 1    Scrapbook 4, 1907-1914  
                      Image(s)  

Box 122, Folder 1    Scrapbook 3 contents scanned with Box 120, Folder 3, 1902-1910  

Box 122, Folder 2    Scrapbook 5, 1910-1915  
                      Image(s)  

Box 123, Folder 1    Scrapbook 6, 1915 March-1918 January  
                      Image(s)  

Box 123, Folder 2    Scrapbook 7, 1918 February-1922 January  
                      Image(s)  

Box 124, Folder 1    Scrapbook 8, 1922 January-1924 December  

<table>
<thead>
<tr>
<th>Box/ Folder</th>
<th>Scrapbook Title &amp; Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>124, Folder 2</td>
<td>Scrapbook 9, 1925 January-1927 November</td>
</tr>
<tr>
<td>125, Folder 1</td>
<td>Scrapbook 10, 1927 November-1930 June</td>
</tr>
<tr>
<td>125, Folder 2</td>
<td>Scrapbook 11, 1930 September-1932 December</td>
</tr>
<tr>
<td>125, Folder 3</td>
<td>Scrapbook 12 of Fortieth Anniversary, 1932</td>
</tr>
<tr>
<td>126, Folder 1</td>
<td>Scrapbook 13, 1930-1934</td>
</tr>
<tr>
<td>127, Folder 1</td>
<td>Scrapbook 14, 1933 January-1935 February</td>
</tr>
<tr>
<td>127, Folder 2</td>
<td>Scrapbook 15, 1935 February-1938 January</td>
</tr>
<tr>
<td>128, Folder 1</td>
<td>Scrapbook 16, 1938 January-1941 July</td>
</tr>
<tr>
<td>128, Folder 2</td>
<td>Scrapbook 17, 1941 July-1945 October</td>
</tr>
<tr>
<td>129, Folder 1</td>
<td>Scrapbook 18, 1945 October-1949 November</td>
</tr>
<tr>
<td>130, Folder 1</td>
<td>Scrapbook 19, 1949-1952</td>
</tr>
</tbody>
</table>

*Return to Table of Contents*
Series 6: Reference Files, 1839-1959

0.6 Linear feet (Boxes 131-132, 164)

This series consists of reference and research files relating to American artists and containing material gathered over time by the Macbeths and Robert G. McIntyre. Several references are made in the gallery's outgoing correspondence to the fact that the gallery was compiling a summary of ownership of paintings by the best known American artists. Documentation related to this endeavor can be found here in a folder of collection lists of artwork in private and public collections.

Named artist files contain important information regarding the provenance of paintings, including some by Gilbert Stuart and Winslow Homer. The Gilbert Stuart file includes detailed histories of some of Stuart's work as well as legal documentation relating to their sale. The Homer files include photographs of five Winslow Homer paintings with signed notations on the backs of the photographs by Charles L. Homer and Martha E. Homer testifying to the authenticity and provenance of the paintings. The Homer D. Martin file includes a copy of the book *Homer Martin: A Reminiscence* by Elizabeth Gilbert Martin, published by William Macbeth in 1904. There is also a print of the photograph used in the book, and a photograph of Homer Martin's gravestone.

Other material found here includes photographs of artwork, biographical information on the artists listed, scattered correspondence, clippings, notes, and copies of reference material from printed sources. Dates provided in the inventory of individual artist files apply only to original material, and do not include copies of documents found here from the early 1800s.

Files relating to various artists contain material similar to that found in the named artist files and also house a group of records, alphabetically arranged by artist, providing details of publications in which information about the artists listed can be found. Also found here is a 1916 compilation by William Macbeth of "Records of Portraits by Early American Artists" which contains notes on the provenance of various portraits. The last box in this series is housed in box 164 with other documents separated from the collection due to suspected mold problems.

Box 131, Folder 1

Box 131, Folder 2
Miscellaneous Lists and Notes, ca. 1893-1959, n.d.

Box 131, Folder 3-5
Various Artist, ca. 1900s, 1913-1955

Box 131, Folder 6
Records of Portraits by Early American Artists, 1916

Box 131
Named Artists

Box 131, Folder 7

Box 131, Folder 8
Badger, Joseph, n.d.

Box 131, Folder 9
Bingham, George Caleb, n.d.

Box 131, Folder 10
Blackburn, Joseph, n.d.

Box 131, Folder 11
Blackman, Robert, n.d.
<table>
<thead>
<tr>
<th>Box 131, Folder 12</th>
<th>Chamberlain, Mason, n.d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 131, Folder 13</td>
<td>Church, F. E., n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 14</td>
<td>Connaway, Jay, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 15</td>
<td>Copley, John Singleton, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 16</td>
<td>Davies, Arthur B., n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 17</td>
<td>Deas, Charles, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 18</td>
<td>Doughty, Thomas, 1940, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 19</td>
<td>Dummer, Jeremiah, 1921-1923, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 20</td>
<td>Duveneck, Frank, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 21</td>
<td>Earle, Ralph, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 22</td>
<td>Feke, Robert, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 23</td>
<td>Fulton Robert, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 24</td>
<td>Groll, Albert L., n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 26-27</td>
<td>Homer, Winslow, 1933-1937, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 28</td>
<td>Inman, Henry, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 29</td>
<td>Inness, George, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 30</td>
<td>Jarvis, John W., n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 31</td>
<td>Johnson, Eastman, n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 32</td>
<td>Malbone, Edward G., n.d.</td>
</tr>
<tr>
<td>Box 131, Folder 33</td>
<td>Martin, Homer Dodge, 1895-1904, 1955, n.d.</td>
</tr>
</tbody>
</table>
Box 131, Folder 34  Moran, Thomas, n.d.
Box 132, Folder 1  Morse, Samuel Finley Breese, 1900, 1920, n.d.
Box 132, Folder 2  Peale Family, 1916-1918, 1940, n.d.
Box 132, Folder 3  Remington, Frederic, n.d.
Box 132, Folder 4  Ryder, Albert Pinkham, n.d.
Box 132, Folder 5  Sharpless, James, n.d.
Box 132, Folder 6  Stuart, Gilbert, 1916-1927, n.d.
Box 132, Folder 7  Sully, Thomas, 1916, n.d.
Box 132, Folder 8  Trumbull, John, 1916, n.d.
Box 132, Folder 9  Ward, Charles C., n.d.
Box 132, Folder 10  West, Benjamin, 1915
Box 132, Folder 12  Woolaston, J., n.d.
Box 164, Folder 8  Blakelock, Ralph A., 1923, n.d.
Box 164, Folder 9  Cole, Thomas, n.d.
Box 164, Folder 10  Harding, Chester, n.d.
Box 164, Folder 11  Waldo, Samuel Lovett, n.d.

Return to Table of Contents
Series 7: Miscellaneous Material, 1912-1956.

0.8 Linear feet (Boxes 133-134)

This series contains transcripts of several lectures and essays written by Robert Macbeth, and an essay on Winslow Homer which he wrote for Living American Art. Also found here is a folder containing notes for a lecture on Israeli art by Robert G. McIntyre; an original drawing and a print by Robert W. Weir; and a transcript allegedly of excerpts from the journal of Marsden Hartley apparently transcribed by an unknown member of the Macbeth Gallery staff. The remaining materials found here are miscellaneous business records of Robert G. McIntyre.

The series is arranged alphabetically by folder title.

Box 133, Folder 1  Hartley Journal Transcript, ca. 1929-1940
Box 133, Folder 2  McIntyre, Automobile Receipts, 1951-1956
Box 133, Folder 3-4  McIntyre, Bank Statements, Check Stubs and Miscellany, 1895-1956
Box 133, Folder 5-7  McIntyre, Insurance Records, ca. 1923-1956
Box 133, Folder 8  McIntyre, Medical Bills
Box 134, Folder 1-3  McIntyre, Stock Records, 1932-1956, n.d.
Box 134, Folder 4  McIntyre, Tax Records, 1934-1949
Box 134, Folder 5  McIntyre, Telephone and Utility Bills, 1953-1956, n.d.
Box 134, Folder 6  Unidentified Drawing, n.d.
Box 134, Folder 7  Weir Print and Drawing, n.d.
Box 134, Folder 8  Writings, Robert Macbeth, 1912, 1939, 1940, n.d.
Box 134, Folder 9  Writings, Robert G. McIntyre, n.d.
Box 134, Folder 10  Writings, Miscellaneous, n.d.
Series 8: Photographs, circa 1880-circa 1968

12.1 Linear feet (Boxes 135-161)

The series is organized into three subseries:

• 8.1: Photographs of Artists, ca. 1880-ca. 1968
• 8.2: Photographs of Macbeth Gallery and Others, ca. 1892-1900, 1954-1955
• 8.3: Photographs of Artwork and Records of Paintings Sold, ca. 1900-1952

8.1: Photographs of Artists, ca. 1880-ca. 1968

Box 135

This subseries contains a rich collection of photographs of many of the artists whose work was handled by the Macbeth Gallery. As revealed in the gallery's correspondence files, artists occasionally wrote to the gallery enclosing pictures for what was known as Macbeth's "Rogue Gallery," presumably a file of photographs maintained for publicity purposes. A substantial number of the photographs are original silver gelatin and platinum prints; there are also several daguerrotypes and an original photo postcard. Many of the photographs are autographed and some are addressed to the gallery. Many of the photographs were taken by commercial studios such as Alman & Co., De Vos, Haeseler, and Peter A. Juley, and several were taken by Gertrude Käsebier.

The photographs are arranged alphabetically by artist with two group photographs at the end of the subseries showing a group of artists in the Sherwood Studio Building in 1889 (Willard Allen, Carleton Chapman, Herbert Denham, Sam Isham, Willard Metcalf, Robert Reid, Robert Van Boskerck, Thomas Sullivant, and Harry Watrous); and the group of artists known as "The Ten" (Frank W. Benson, William Merritt Chase, Joseph R. DeCamp, T. W. Dewing, Childe Hassam, W. L. Metcalf, Robert Reid, Edward Simmons, Edmund C. Tarbell and Julian Alden Weir) taken in 1908 on the occasion of their exhibition at Durand-Ruel, Inc. Folders may contain original prints in addition to copy prints and any accompanying or identifying information. The photographs of artists have been digitally scanned and may be viewed on the AAA Digital Collections Database.

Box 135, Folder 1
Aronson, David, n.d.

Box 135, Folder 2
Beauley, William Jean, n.d.

Box 135, Folder 3
Benson, Frank W., n.d.

Box 135, Folder 4
Betts, Louis, ca. 1919

Box 135, Folder 5
Blakelock, Ralph A., n.d.

Box 135, Folder 6
Bohm, Max, n.d.

Box 135, Folder 7
Browne, George Elmer, 1919

Box 135, Folder 8
Butler, Howard Russell, n.d.

Box 135, Folder 9
Carlsen, Emil, n.d.
<table>
<thead>
<tr>
<th>Box 135, Folder 10</th>
<th>Carlson, John F., n.d.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 135, Folder 11</td>
<td>Chase, William Merritt, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 12</td>
<td>Church, Frederick Stuart, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 13</td>
<td>Cole, Thomas, undated</td>
</tr>
<tr>
<td>Box 135, Folder 14</td>
<td>Coman, Charlotte Buell, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 15</td>
<td>Connaway, Jay H., 1938</td>
</tr>
<tr>
<td>Box 135, Folder 16</td>
<td>Cooper, Colin Campbell, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 17</td>
<td>Couse, E. Irving, n.d.</td>
</tr>
</tbody>
</table>
| Box 135, Folder 18 | Davis, Charles H., 1914  
(taken by daughter Angele) |
<p>| Box 135, Folder 19 | De Camp, Joseph, n.d. |
| Box 135, Folder 20 | De Martini, Joseph, 1950 |
| Box 135, Folder 21 | Dessar, Louis Paul, n.d. |
| Box 135, Folder 22 | Dewey, Charles Melville, n.d. |
| Box 135, Folder 23 | Dougherty, Paul, n.d. |
| Box 135, Folder 24 | Dustin, Silas, n.d. |
| Box 135, Folder 25 | Eaton, Wyatt, n.d. |
| Box 135, Folder 26 | Edwards, George Wharton, 1920 |
| Box 135, Folder 27 | Eldredge, Stuart, n.d. |
| Box 135, Folder 28 | Elliott, Charles Loring, n.d. |
| Box 135, Folder 29 | Everett, Edward, n.d. |
| Box 135, Folder 30 | Foster, Ben, 1923 |</p>
<table>
<thead>
<tr>
<th>Box 135, Folder 31</th>
<th>Frieseke, Frederick Carl, 1924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 135, Folder 32</td>
<td>Fuller, George, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 33</td>
<td>Garber, Daniel, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 34</td>
<td>Gay, Edward, 1907</td>
</tr>
<tr>
<td>Box 135, Folder 35</td>
<td>Gifford, Robert Swain, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 36</td>
<td>Gray, Henry Peters, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 37</td>
<td>Groll, Albert L., n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 38</td>
<td>Hassam, Childe, 1913</td>
</tr>
<tr>
<td>Box 135, Folder 39</td>
<td>Hawthorne, Charles Webster, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 40</td>
<td>Heiskell, Diana, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 41</td>
<td>Hoffman, Irwin D., n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 42</td>
<td>Homer, Winslow, 1907</td>
</tr>
<tr>
<td>Box 135, Folder 43</td>
<td>Howe, William Henry, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 44</td>
<td>Humphreys, Beatrice (Jackson), n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 45</td>
<td>Humphreys, David, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 46</td>
<td>Hunt, William Morris, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 47</td>
<td>Ingham, Charles Cromwell, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 48</td>
<td>Inness, George, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 49</td>
<td>Jules, Mervin, 1957</td>
</tr>
<tr>
<td>Box 135, Folder 50</td>
<td>Keith, William, 1909</td>
</tr>
<tr>
<td>Box 135, Folder 51</td>
<td>Kent, Rockwell, n.d.</td>
</tr>
<tr>
<td>Box 135, Folder 52</td>
<td>Knaths, Karl, n.d.</td>
</tr>
</tbody>
</table>
Box 135, Folder 53  Konti, Isidore, n.d.

Box 135, Folder 54  Kotz, Daniel, n.d.

Box 135, Folder 55  La Farge, John, n.d.
(photograph of portrait by Wilton Lockwood)

Box 135, Folder 56  Lahey, Richard, 1958

Box 135, Folder 57  Lever, Haley, n.d.

Box 135, Folder 58  Lockwood, Wilton, n.d.
(taken by Aimé Dupont)

Box 135, Folder 59  Lucioni, Luigi, n.d.

Box 135, Folder 60  MacRae, Elmer L., 1893

Box 135, Folder 61  Martin, Homer Dodge, 1892

Box 135, Folder 62  McComas, Francis, 1909

Box 135, Folder 63  MCoY, Dorothy H., n.d.

Box 135, Folder 64  Melchers, Gari, n.d.

Box 135, Folder 65  Miller, Kenneth Hayes, ca. 1910

Box 135, Folder 66  Miller, Richard Emil, n.d.

Box 135, Folder 67  Minor, Robert Crannell, ca. 1900

Box 136, Folder 1  Mora, Francis Luis, n.d.

Box 136, Folder 2  Moran, Edward, n.d.

Box 136, Folder 3  Moran, Thomas, 1912

Box 136, Folder 4  Morgan, Patrick, undated

Box 136, Folder 5  Morse, Samuel Finley Breese, ca. 1868
(includes photograph of the parlor of Morse's home)
Box 136, Folder 6  Moselsio, Simon, n.d.
Box 136, Folder 7  Murphy, John Francis, n.d.
Box 136, Folder 8  Myers, Jerome, 1910
Box 136, Folder 9  Newman, Robert Loftin, ca. 1900
Box 136, Folder 10  Ochtan, Leonard, n.d.
Box 136, Folder 11  Orr, Elliot, n.d.
Box 136, Folder 12  Parcell, Malcolm Stevens, n.d.
Box 136, Folder 13  Parrish, Stephen, n.d.
Box 136, Folder 14  Pennell, Joseph, ca. 1917
Box 136, Folder 15  Ranger, Henry, n.d.
Box 136, Folder 16  Rehn, Frank Knox Morton, n.d.
Box 136, Folder 17  Rhind, John Massey, n.d.
Box 136, Folder 18  Richards, William Trost, n.d.
Box 136, Folder 19  Ripley, A. Lassell, n.d.
Box 136, Folder 20  Robinson, Theodore, ca. 1880
Box 136, Folder 21  Russell, Charles M., n.d.
Box 136, Folder 22  Santo, Patsy, n.d.
Box 136, Frame 23  Sartain, William, n.d.
Box 137, Folder 1  Scudder, Janet, ca. 1915
Box 137, Folder 2  Spencer, Robert, ca. 1916
Box 137, Folder 3  Sully, Thomas, n.d.
Box 137, Folder 4  Symons, George Gardner, n.d.
| Box 137, Folder 5       | Tryon, Dwight William, 1918 |
| Box 137, Folder 6       | Twachtman, John Henry, ca. 1905  
  *(taken by Nicholas Murray)* |
| Box 137, Folder 7       | Tyler, Bayard Henry, 1908      |
| Box 137, Folder 8       | Van Laer, Alexander T., 1909   |
| Box 137, Folder 9       | Volk, Douglas, 1917            |
| Box 137, Folder 10      | Walker, Horatio, n.d.          |
| Box 137, Folder 11      | Waugh, Frederick, n.d.         |
| Box 137, Folder 12      | Weir, Julian Alden, n.d.       |
| Box 137, Folder 13      | Wiggins, Carleton, n.d.        |
| Box 137, Folder 14      | Wiggins, Guy, n.d.             |
| Box 137, Folder 15      | Williams, Frederick Ballard, n.d. |
| Box 137, Folder 16      | Wyant, Alexander H., n.d.  
  *(includes photo of portrait of Wyant)* |
| Box 137, Folder 17      | Wyeth, Andrew, ca. 1940s      |
| Box 137, Folder 18      | Yates, Cullen, n.d.            |
| Box 137, Folder 19      | Artists in Sherwood Studio Building, 1889 |
| Box 137, Folder 20      | "The Ten," , 1908             |
| Box 137, Folder 21      | Photostats on Plastic, n.d.    |
| Box 138, Folder 1       | Beach, Chester, ca. 1908  
  *(taken by Gertrude Käsebier)* |
| Box 138, Folder 2       | Davies, Arthur B., ca. 1900   |
| Box 138, Folder 3       | Kronberg, Louis, ca. 1914     |
8.2: Photographs of Macbeth Gallery and Others, ca. 1892-1900, 1954-1955

Box 137
This subseries contains an exterior photograph, and a negative, of the gallery's first location at 237 Fifth Avenue; three photographs of the gallery's interior during an Albert Pinkham Ryder exhibition in January 1955 and a photograph thought to be of a group of people attending a Macbeth Gallery "Smoker," ca. 1921. Also found is an interior photograph of the Lilienfeld Galleries in 1954 and an undated interior of an unidentified gallery.

Box 137, Folder 22  Photographs of Macbeth Gallery, ca. 1892-1900, 1955
Box 137, Folder 23  Photographs of Other Galleries, 1954, n.d.
Box 138, Folder 9  Macbeth Gallery "Smoker"?, ca. 1921

8.3: Photographs of Artwork and Records of Paintings Sold, ca. 1900-1952

Box 139
At the beginning of this subseries is a disbound record book maintained by the gallery to record purchases of early American miniatures. The book contains photographs of each miniature, arranged alphabetically by artist, and includes notations on the portrait subject, and from whom and when it was purchased.

The subseries also contains a group of scrapbooks of photographs of works sold by the gallery, and stating the date of sale and buyer. Each scrapbook has an index, arranged alphabetically by artist, of the photographs included. Books 1 to 4 and 16 to 18 are complete while books 5 to 15 have had the majority of the images removed. Scrapbook 9 is completely empty except for the index and Scrapbook 7 is missing.

The rest of the series is comprised of photographs of artwork, many of which were removed from the scrapbooks described above. These photographs are arranged alphabetically by artist. The majority of the photos are undated; however, those that come from the scrapbooks in the collection are arranged at the back of the folders chronologically by date of sale in order to link them to the scrapbook indices.
The artist most heavily represented in the photograph files is Winslow Homer. The gallery evidently maintained separate scrapbooks recording sales of Homer's work (labeled here for clarity as Scrapbooks One to Four) and these can be found here in addition to four folders containing photographs of Homer's work and related records. The first of these four folders contains miscellaneous photographs from scrapbooks. Those with dates of sale linking them to the scrapbooks in the collection are in chronological order in the back of the folder. The second folder contains photographs of works that are of questionable origin or are merely attributed to Homer. The third folder contains unidentified or unlabeled works by Homer. The fourth folder contains miscellaneous information on Homer exhibits and gallery collections of his work including photographs and lists of his work owned by galleries and museums.

The Homer Book One contains loose scrapbook pages with attached photographs of artwork which are arranged alphabetically by title; Homer Book Two is a scrapbook of photographs of watercolors only, arranged alphabetically by title. The pages also include details about ownership and sales of the works. Some of the photographs are missing.

Box 14 contains loose pages from a third scrapbook of photographs of oil paintings in the same alphabetical arrangement as Book Two. Book Four contains loose scrapbook pages with attached photographs of drawings by Homer, again arranged alphabetically by title.

Box 139, Folder 1  Early American Miniatures Record Book , ca. 1900
Box 139, Folder 2  Scrapbook 1 , 1910-1911
Box 139, Folder 3  Scrapbook 2 , 1912-1914
Box 139, Folder 4  Scrapbook 3 , 1914-1916
Box 139, Folder 5  Scrapbook 4 , 1917-1919
Box 139, Folder 6  Scrapbook 5 , 1919-1922
Box 140, Folder 1  Scrapbook 6 , 1922-1925
Box 140, Folder 2  Scrapbook 8 , 1928-1930
Box 140, Folder 3  Scrapbook 9, 1929-1931
Box 140, Folder 4  Scrapbook 10 , 1932-1934
Box 140, Folder 5  Scrapbook 11 , 1934-1937
Box 140, Folder 6  Scrapbook 12 , 1937-1939
Box 141, Folder 1  Scrapbook 13, 1939-1942
Box 141, Folder 2  Scrapbook 14 , 1942-1944
Box 141, Folder 3  Scrapbook 15, 1944-1946
Box 141, Folder 4  Scrapbook 16, 1946-1948
Box 141, Folder 5  Scrapbook 17, 1948-1950
Box 141, Folder 6  Scrapbook 18, 1950-1952
Box 142, Folder 1-2 Unknown Artist, ca. 1910-1952
Box 142, Folder 3  Ackley, Edith Flack, ca. 1910-ca. 1952
Box 142, Folder 4  Adams, Wayman, ca. 1910-ca. 1952
Box 142, Folder 5  Alexander, John W., ca. 1910-ca. 1952
Box 142, Folder 6  Allston, Washington, ca. 1910-ca. 1952
Box 142, Folder 7  Ames, Alexander, ca. 1910-ca. 1952
Box 142, Folder 8  Ames, Ezra, ca. 1910-ca. 1952
Box 142, Folder 9  Ames, Joseph, ca. 1910-ca. 1952
Box 142, Folder 10 Anschultz, Thomas, ca. 1910-ca. 1952
Box 142, Folder 11 Audubon, John J., ca. 1910-ca. 1952
Box 142, Folder 12-13 Badger, Joseph, ca. 1910-ca. 1952
Box 142, Folder 14 Bailey, Merrill, ca. 1910-ca. 1952
Box 142, Folder 15 Ball, Thomas, ca. 1910-ca. 1952
Box 142, Folder 16 Barnes, Ernest, ca. 1910-ca. 1952
Box 142, Folder 17 Barrow, John D., ca. 1910-ca. 1952
Box 142, Folder 18 Bastida, Joaquin Sorolla y, ca. 1910-ca. 1952
Box 142, Folder 19 Bates, Kenneth, ca. 1910-ca. 1952
Box 142, Folder 20  Beal, Gifford , ca. 1910-ca. 1952
Box 142, Folder 21  Beaux, Cecilia, ca. 1910-ca. 1952
Box 142, Folder 22  Beechey, William , ca. 1910-ca. 1952
Box 142, Folder 23  Bell, Edward A. , ca. 1910-ca. 1952
Box 142, Folder 24-25  Bellows, George , n.d.
Box 142, Folder 26  Bennett, William J. , ca. 1910-ca. 1952
Box 142, Folder 27  Benson, Frank W. , ca. 1910-ca. 1952
Box 142, Folder 28  Betts, Louis , ca. 1910-ca. 1952
Box 142, Folder 29  Bierstadt, Albert , ca. 1910-ca. 1952
Box 142, Folder 30  Bingham, George Caleb , ca. 1910-ca. 1952
Box 142, Folder 31  Bigelow, James , ca. 1910-ca. 1952
Box 142, Folder 32  Binoit, Peter , ca. 1910-ca. 1952
Box 142, Folder 33  Birch, Thomas , ca. 1910-ca. 1952
Box 142, Folder 34-35  Blackburn, Joseph , n.d.
Box 142, Folder 36-37  Blakelock, Ralph A. , n.d.
Box 142, Folder 38  Blashfield, Edwin H., ca. 1910-ca. 1952
Box 142, Folder 39  Blenner, Carle J. , ca. 1910-ca. 1952
Box 142, Folder 40  Blommers , ca. 1910-ca. 1952
Box 142, Folder 41  Blum, Robert , ca. 1910-ca. 1952
Box 142, Folder 42  Blyth, David G., ca. 1910-ca. 1952
Box 142, Folder 43  Bohm, Max , ca. 1910-ca. 1952
| Box 142, Folder 44-46 | Bostwick, Electra, n.d. |
| Box 142, Folder 47 | Boughton, George H., ca. 1910-ca. 1952 |
| Box 143, Folder 1-4 | Brackman, Robert, n.d. |
| Box 143, Folder 5 | Braun, Maurice, ca. 1910-ca. 1952 |
| Box 143, Folder 6 | Brower, I. D., ca. 1910-ca. 1952 |
| Box 143, Folder 7 | Browere, Albertus, D. O., ca. 1910-ca. 1952 |
| Box 143, Folder 8 | Brown, George, ca. 1910-ca. 1952 |
| Box 143, Folder 9 | Brown, John George, ca. 1910-ca. 1952 |
| Box 143, Folder 10 | Brown, Mather, ca. 1910-ca. 1952 |
| Box 143, Folder 11 | Brown, Roy, ca. 1910-ca. 1952 |
| Box 143, Folder 12 | Browne, Belmore, ca. 1910-ca. 1952 |
| Box 143, Folder 13 | Bruestle, George W., ca. 1910-ca. 1952 |
| Box 143, Folder 14-15 | Brush, George de Forest, n.d. |
| Box 143, Folder 16 | Bunker, Dennis, ca. 1910-ca. 1952 |
| Box 143, Folder 17 | Burchfield, Charles, ca. 1910-ca. 1952 |
| Box 143, Folder 18 | Bush, Joseph, ca. 1910-ca. 1952 |
| Box 143, Folder 19 | Butterworth, James E., ca. 1910-ca. 1952 |
| Box 143, Folder 20 | Butterworth, Thomas, ca. 1910-ca. 1952 |
| Box 143, Folder 21 | Cady, Harrison, ca. 1910-ca. 1952 |
| Box 143, Folder 22 | Campbell, Blendon, ca. 1910-ca. 1952 |
Box 143, Folder 23  Canade, Vincent , ca. 1910-ca. 1952
Box 143, Folder 24  Carlin, ca. 1910-ca. 1952
Box 143, Folder 25-26  Carlsen, Emil , n.d.
Box 143, Folder 27  Carlson, John F. , ca. 1910-ca. 1952
Box 143, Folder 28  Carpenter, Horace T. , ca. 1910-ca. 1952
Box 143, Folder 29  Carson, J. F. , ca. 1910-ca. 1952
Box 143, Folder 30  Casilear, John W., ca. 1910-ca. 1952
Box 143, Folder 31  Cassatt, Mary , ca. 1910-ca. 1952
Box 143, Folder 32  Catlin, George , ca. 1910-ca. 1952
Box 143, Folder 33  Ceracchi, Giuseppe , ca. 1910-ca. 1952
Box 143, Folder 34  Chadwick , ca. 1910-ca. 1952
Box 143, Folder 35  Chamberlin, Mason , ca. 1910-ca. 1952
Box 143, Folder 36  Chapman, John Gadsby , ca. 1910-ca. 1952
Box 143, Folder 37-38  Chase, William Merritt , n.d.
Box 143, Folder 39  Chatterton, C. K., ca. 1910-ca. 1952
Box 143, Folder 40  Church, Frederic E. , ca. 1910-ca. 1952
Box 143, Folder 41  Clonney, James , ca. 1910-ca. 1952
Box 143, Folder 42  Coates, E. C. , ca. 1910-ca. 1952
Box 143, Folder 43  Cogniet, Leon , ca. 1910-ca. 1952
Box 144, Folder 1  Cole, Thomas , ca. 1910-ca. 1952
Box 144, Folder 2  Colman, Benjamin, ca. 1910-ca. 1952
Box 144, Folder 3    Connaway, Jay , ca. 1910-ca. 1952
Box 144, Folder 4-11  Copley, John Singleton , n.d.
Box 144, Folder 12  Corbino, Jon , ca. 1910-ca. 1952
Box 144, Folder 13  Corot, J. B. C., ca. 1910-ca. 1952
Box 144, Folder 14  Cosgrave, Esta , ca. 1910-ca. 1952
Box 144, Folder 15  Cotes, Francis , ca. 1910-ca. 1952
Box 144, Folder 16  Crane, Bruce, ca. 1910-ca. 1952
Box 144, Folder 17  Cropsey, Jasper , ca. 1910-ca. 1952
Box 144, Folder 18  Culver, Charles , ca. 1910-ca. 1952
Box 144, Folder 19  Currier, Francis , ca. 1910-ca. 1952
Box 144, Folder 20  Curry, John S., ca. 1910-ca. 1952
Box 144, Folder 21  Cushing, Lily, ca. 1910-ca. 1952
Box 144, Folder 22  Custer, Bernadine , ca. 1910-ca. 1952
Box 144, Folder 23  Daingerfield, Elliott , ca. 1910-ca. 1952
Box 144, Folder 24  Darley, Felix O. C. , ca. 1910-ca. 1952
Box 145, Folder 1-13  Davies, Arthur B., ca. 1910-ca. 1952
Box 145, Folder 14-15  Davis, Charles H. , n.d.
Box 145, Folder 16  Day, Horace , ca. 1910-ca. 1952
Box 145, Folder 17-21  De Martini, Joseph, n.d.
Box 146, Folder 1  Deas, Charles , ca. 1910-ca. 1952
Box 146, Folder 2
Box 146, Folder 3  Decker, Joseph , ca. 1910-ca. 1952
Box 146, Folder 4  Demuth, Charles , ca. 1910-ca. 1952
Box 146, Folder 5  Derujinsky, Gleb , ca. 1910-ca. 1952
Box 146, Folder 6  Despiau, C. , ca. 1910-ca. 1952
Box 146, Folder 7  Dessar, Louis Paul , ca. 1910-ca. 1952
Box 146, Folder 8  Dewing, Maria Oakey , ca. 1910-ca. 1952
Box 146, Folder 9  Dewing, Thomas W. , ca. 1910-ca. 1952
Box 146, Folder 10  Dickinson, Preston , ca. 1910-ca. 1952
Box 146, Folder 11  Dixon, Maynard, ca. 1910-ca. 1952
Box 146, Folder 12  Dougherty, Paul , ca. 1910-ca. 1952
Box 146, Folder 13  Doughty, Thomas , ca. 1910-ca. 1952
Box 146, Folder 14  Duche, Thomas Spencer , ca. 1910-ca. 1952
Box 146, Folder 15  Dummer, Jeremiah , ca. 1910-ca. 1952
Box 146, Folder 16  Dunlap, William , ca. 1910-ca. 1952
Box 146, Folder 17  Durand, Asher B. , ca. 1910-ca. 1952
Box 146, Folder 18  Durand, John , ca. 1910-ca. 1952
Box 146, Folder 19  Durrie, George H. , ca. 1910-ca. 1952
Box 146, Folder 20  Duveneck, Frank , ca. 1910-ca. 1952
Box 146, Folder 21-23  Eakins, Thomas , n.d.
Box 146, Folder 24  Earl, James , ca. 1910-ca. 1952
Box 146, Folder 25  Earl, Ralph, ca. 1910-ca. 1952
Box 146, Folder 26  Eastman, Seth , ca. 1910-ca. 1952
Box 146, Folder 27  Eaton, Charles , ca. 1910-ca. 1952
Box 146, Folder 28  Edmunds, Francis , ca. 1910-ca. 1952
Box 147, Folder 1  Edwin, David , ca. 1910-ca. 1952
Box 147, Folder 2  Ehninger, John W. , ca. 1910-ca. 1952
Box 147, Folder 3  Eicholtz, Jacob , ca. 1910-ca. 1952
Box 147, Folder 4  Eilshemius, Louis , ca. 1910-ca. 1952
Box 147, Folder 5  Elliott, Charles Loring , ca. 1910-ca. 1952
Box 147, Folder 6  Emmons, Nathaniel , ca. 1910-ca. 1952
Box 147, Folder 7  Epstein, Jacob , ca. 1910-ca. 1952
Box 147, Folder 8  Faden, William , ca. 1910-ca. 1952
Box 147, Folder 9  Feke, Robert , ca. 1910-ca. 1952
Box 147, Folder 10  Ferneley, John , ca. 1910-ca. 1952
Box 147, Folder 11  Field, Robert , ca. 1910-ca. 1952
Box 147, Folder 12  Finck, Furman Joseph , ca. 1910-ca. 1952
Box 147, Folder 13  Flagg, George , ca. 1910-ca. 1952
Box 147, Folder 14  Flanagan, John , ca. 1910-ca. 1952
Box 147, Folder 15  Forrest, John (Ian) B. , ca. 1910-ca. 1952
Box 147, Folder 16  Foster, Ben , ca. 1910-ca. 1952
Box 147, Folder 17  Foster, Gerald , ca. 1910-ca. 1952
Box 147, Folder 18  Fraser, Charles , ca. 1910-ca. 1952
Box 147, Folder 19-20  Frieske, Frederick Carl, n.d.

Box 147, Folder 21  Frothingham, James, ca. 1910-ca. 1952

Box 147, Folder 22-23  Fuller, George, n.d.

Box 147, Folder 24  Fulton, Robert, ca. 1910-ca. 1952

Box 147, Folder 25-26  Gaertner, Carl, n.d.

Box 147, Folder 27  Gainsborough, Thomas, ca. 1910-ca. 1952

Box 147, Folder 28  Garber, Daniel, ca. 1910-ca. 1952

Box 147, Folder 29  Gasser, Henry, ca. 1910-ca. 1952

Box 147, Folder 30  Gay, Edward, ca. 1910-ca. 1952

Box 147, Folder 31  Gifford, Sanford, ca. 1910-ca. 1952

Box 147, Folder 32  Gignoux, Regis, ca. 1910-ca. 1952

Box 147, Folder 33  Gill, Paul, ca. 1910-ca. 1952

Box 147, Folder 34  Glackens, William J., ca. 1910-ca. 1952

Box 147, Folder 35  Gleitsmann, Raphael, ca. 1910-ca. 1952

Box 147, Folder 36  Greene, Stephen, ca. 1910-ca. 1952

Box 147, Folder 37  Greenwood, John, ca. 1910-ca. 1952

Box 147, Folder 38  Grimm, William, ca. 1910-ca. 1952

Box 147, Folder 39  Groll, Albert, ca. 1910-ca. 1952

Box 147, Folder 40  Gross, Herman, ca. 1910-ca. 1952

Box 147, Folder 41  Gustin, Paul Morgan, ca. 1910-ca. 1952

Box 147, Folder 42  Hall, Carl, ca. 1910-ca. 1952
Box 147, Folder 43  Harding, Chester , ca. 1910-ca. 1952
Box 147, Folder 44  Harding, F. L. , ca. 1910-ca. 1952
Box 147, Folder 45  Harnett, William , ca. 1910-ca. 1952
Box 147, Folder 46  Hart, George "Pop" , ca. 1910-ca. 1952
Box 147, Folder 47  Hart, James M. , ca. 1910-ca. 1952
Box 147, Folder 48  Hart, William W. , ca. 1910-ca. 1952
Box 148, Folder 1  Hartley, Marsden , ca. 1910-ca. 1952
Box 148, Folder 2  Harvey, George , ca. 1910-ca. 1952
Box 148, Folder 3-6  Hassam, Childe , n.d.
Box 148, Folder 7  Havell, Robert , ca. 1910-ca. 1952
Box 148, Folder 8  Hawthorne, Charles Webster, ca. 1910-ca. 1952
Box 148, Folder 9-10  Heade, Martin Johnson , n.d.
Box 148, Folder 11  Healy, Arthur , ca. 1910-ca. 1952
Box 148, Folder 12  Healy, George P. A. , ca. 1910-ca. 1952
Box 148, Folder 13  Hedley, Joseph , ca. 1910-ca. 1952
Box 148, Folder 14  Helder, Z. Vanessa , ca. 1910-ca. 1952
Box 148, Folder 15  Helling, I. Arthur , ca. 1910-ca. 1952
Box 149, Folder 1-3  Henri, Robert , n.d.
Box 149, Folder 4  Henry, E. L. , ca. 1910-ca. 1952
Box 149, Folder 5  Hesselius, John , ca. 1910-ca. 1952
Box 149, Folder 6  Heyligers, Helen , ca. 1910-ca. 1952
<table>
<thead>
<tr>
<th>Box 149, Folder 7</th>
<th>Hibbard, Aldro T., ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 149, Folder 8</td>
<td>Hicks, Edward, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 9</td>
<td>Hicks, Thomas, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 10</td>
<td>Higgins, Eugene, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 11</td>
<td>Hinckley, Thomas H., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 12</td>
<td>Hofmann, Knickerbocker &amp; Co., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 13</td>
<td>Holt, Henry, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 149, Folder 14-16</td>
<td>Homer, Winslow, Book One, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 150, Folder 1-9</td>
<td>Homer, Winslow, Book Two, A-L, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 151, Folder 1-8</td>
<td>Homer, Winslow, Book Two, M-Z, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 152, Folder 1-8</td>
<td>Homer, Winslow, Book Three, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 1</td>
<td>Homer, Winslow, Book Four, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 2-5</td>
<td>Homer, Winslow, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 6</td>
<td>Hope, Capt. James, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 7</td>
<td>Hopper, Edward, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 8</td>
<td>Howell, Felicie Waldo, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 9</td>
<td>Howorth, George, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 10</td>
<td>Huffington, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 11</td>
<td>Hunt, William M., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 12</td>
<td>Huntington, Daniel, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 153, Folder 13</td>
<td>Hurd, Peter, ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
Box 153, Folder 14  Inman, Henry , ca. 1910-ca. 1952
Box 154, Folder 1-4 Inness, George , ca. 1910-ca. 1952
Box 154, Folder 5  Irvine, Wilson , ca. 1910-ca. 1952
Box 154, Folder 6  James, Alexander, ca. 1910-ca. 1952
Box 154, Folder 7  Janney, Francis, ca. 1910-ca. 1952
Box 154, Folder 8  Jarvis, J. W. , ca. 1910-ca. 1952
Box 154, Folder 9  John, Augustus , ca. 1910-ca. 1952
Box 154, Folder 10  Johnson, David, ca. 1910-ca. 1952
Box 154, Folder 11  Johnson, Eastman , ca. 1910-ca. 1952
Box 154, Folder 12  Johnson, John , ca. 1910-ca. 1952
Box 154, Folder 13  Johnson, Theodore , ca. 1910-ca. 1952
Box 154, Folder 14  Jouett, Matthew H. , ca. 1910-ca. 1952
Box 154, Folder 15  Kane, John, ca. 1910-ca. 1952
Box 154, Folder 16  Kellogg, E. B. and E. C. , ca. 1910-ca. 1952
Box 154, Folder 17  Kensett, John F. , ca. 1910-ca. 1952
Box 154, Folder 18  Kent, Rockwell , ca. 1910-ca. 1952
Box 154, Folder 19  Knapp, George K. , ca. 1910-ca. 1952
Box 154, Folder 20  Koch, John , ca. 1910-ca. 1952
Box 154, Folder 21  Kopman, Benjamin , ca. 1910-ca. 1952
Box 154, Folder 22  Kosa, Emil J. , ca. 1910-ca. 1952
Box 154, Folder 23  Kuehne, Max, ca. 1910-ca. 1952
Box 154, Folder 24  Kuhn, Walt , ca. 1910-ca. 1952
Box 154, Folder 25  La Farge, John , ca. 1910-ca. 1952
Box 154, Folder 26  Lahey, Richard , ca. 1910-ca. 1952
Box 154, Folder 27  Lamar, Julian , ca. 1910-ca. 1952
Box 154, Folder 28  Laning, Edward , ca. 1910-ca. 1952
Box 154, Folder 29  Lavalle, John , ca. 1910-ca. 1952
Box 154, Folder 30  Lawless, Carl , ca. 1910-ca. 1952
Box 154, Folder 31  Lawrence, A. A. , ca. 1910-ca. 1952
Box 154, Folder 32  Lawson, Ernest , ca. 1910-ca. 1952
Box 155, Folder 1  Le Paon, J. B. , ca. 1910-ca. 1952
Box 155, Folder 2  Lechay, James , ca. 1910-ca. 1952
Box 155, Folder 3  Leney, William S. , ca. 1910-ca. 1952
Box 155, Folder 4  Lever, Hayley , ca. 1910-ca. 1952
Box 155, Folder 5  Lewis , ca. 1910-ca. 1952
Box 155, Folder 6  Lewis & Brown , ca. 1910-ca. 1952
Box 155, Folder 7  Lewis & Goodwin , ca. 1910-ca. 1952
Box 155, Folder 8  Lie, Jonas , ca. 1910-ca. 1952
Box 155, Folder 9  Lintott, E. Barnard, ca. 1910-ca. 1952
Box 155, Folder 10  Lithographs , ca. 1910-ca. 1952
Box 155, Folder 11  Lowell, F. E. , ca. 1910-ca. 1952
Box 155, Folder 12  Luce, Molly , ca. 1910-ca. 1952
Box 155, Folder 13  Lucioni, Luigi, ca. 1910-ca. 1952
<table>
<thead>
<tr>
<th>Box 155, Folder 14</th>
<th>Luks, George , ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 155, Folder 15</td>
<td>Lungren, Fernand , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 16</td>
<td>Maillol, Aristide , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 17</td>
<td>Malbone, Edward G. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 18</td>
<td>Manship, Paul , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 19</td>
<td>Maril, Herman , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 20</td>
<td>Marin, John , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 21</td>
<td>Marsh, Reginald , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 22</td>
<td>Martin, Homer Dodge , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 23</td>
<td>Martin, John B. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 24</td>
<td>Mason, Roy, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 25</td>
<td>Mattern, Karl , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 26</td>
<td>Matteson, Tompkins H., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 27</td>
<td>Maurer, Louis , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 28</td>
<td>McEntee, Jervis , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 29</td>
<td>McFee, Henry L. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 30</td>
<td>McNulty, William C. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 31</td>
<td>Melchers, Gari , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 32</td>
<td>Meltzer, Arthur , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 33</td>
<td>Mennetti, A. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 34</td>
<td>Metcalf, Eliab, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 35</td>
<td>Metcalf, Willard L. , ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
Box 155, Folder 36    Meyer, Felicia, ca. 1910-ca. 1952
Box 155, Folder 37    Meyer, Herbert, ca. 1910-ca. 1952
Box 156, Folder 1     Miller, J., ca. 1910-ca. 1952
Box 156, Folder 2     Miller, Kenneth H., ca. 1910-ca. 1952
Box 156, Folder 3     Miller, Richard E., ca. 1910-ca. 1952
Box 156, Folder 4     Millet, J. F., ca. 1910-ca. 1952
Box 156, Folder 5     Mitchell, Bruce, ca. 1910-ca. 1952
Box 156, Folder 6     Moore, Nelson A., ca. 1910-ca. 1952
Box 156, Folder 7     Moran, Edward, ca. 1910-ca. 1952
Box 156, Folder 8     Moran, Thomas, ca. 1910-ca. 1952
Box 156, Folder 9-10  Morse, Samuel Finley Breese, ca. 1910-ca. 1952
Box 156, Folder 11    Mount, Shepard A., ca. 1910-ca. 1952
Box 156, Folder 12    Mount, William S., ca. 1910-ca. 1952
Box 156, Folder 13    Murphy, H. Dudley, ca. 1910-ca. 1952
Box 156, Folder 14    Murphy, John Francis, ca. 1910-ca. 1952
Box 156, Folder 15    Myers, Jerome, ca. 1910-ca. 1952
Box 156, Folder 16    Neagle, John, ca. 1910-ca. 1952
Box 156, Folder 17    Netscher, C., ca. 1910-ca. 1952
Box 156, Folder 18    Nettleton, Walter, ca. 1910-ca. 1952
Box 156, Folder 19    Newman, Robert L., ca. 1910-ca. 1952
Box 156, Folder 20    Newton, Gilbert Stuart, ca. 1910-ca. 1952
Box 156, Folder 21  Nichols, Dale, ca. 1910-ca. 1952
Box 156, Folder 22  Nichols, Henry H., ca. 1910-ca. 1952
Box 156, Folder 23  Nichols, Spencer B., ca. 1910-ca. 1952
Box 156, Folder 24  Noble, John, ca. 1910-ca. 1952
Box 156, Folder 25  O'Donovan, William R., ca. 1910-ca. 1952
Box 156, Folder 26  Olinsky, Ivan, ca. 1910-ca. 1952
Box 156, Folder 27  Olson, Olaf, ca. 1910-ca. 1952
Box 156, Folder 28  Otis, Bass, ca. 1910-ca. 1952
Box 156, Folder 29  Palmer, Walter, ca. 1910-ca. 1952
Box 156, Folder 30  Paradise, John, ca. 1910-ca. 1952
Box 156, Folder 31  Parcell, Malcolm, ca. 1910-ca. 1952
Box 156, Folder 32  Paton, Herbert, ca. 1910-ca. 1952
Box 156, Folder 33  Peale, Charles Willson, ca. 1910-ca. 1952
Box 156, Folder 34  Peale, Harriet C., ca. 1910-ca. 1952
Box 156, Folder 35  Peale, James, ca. 1910-ca. 1952
Box 156, Folder 36  Peale, Rembrandt, ca. 1910-ca. 1952
Box 156, Folder 37  Peale, Rubens, ca. 1910-ca. 1952
Box 156, Folder 38  Pease, Harry E., ca. 1910-ca. 1952
Box 156, Folder 39  Pelham, Peter, ca. 1910-ca. 1952
Box 156, Folder 40  Pennell, Joseph, ca. 1910-ca. 1952
Box 156, Folder 41  Perry, Enoch Wood, ca. 1910-ca. 1952
Box 156, Folder 42  Petticolas, Edward F., ca. 1910-ca. 1952
Box 156, Folder 43  Pierce, Waldo , ca. 1910-ca. 1952
Box 156, Folder 44  Phillips, Robert , ca. 1910-ca. 1952
Box 157, Folder 1  Platt, Charles A. , ca. 1910-ca. 1952
Box 157, Folder 2  Pleissner, Ogden , ca. 1910-ca. 1952
Box 157, Folder 3  Polk, Charles Peale , ca. 1910-ca. 1952
Box 157, Folder 4  Poor, Henry Varnum , ca. 1910-ca. 1952
Box 157, Folder 5  Postels, A. , ca. 1910-ca. 1952
Box 157, Folder 6  Pratt, Matthew , ca. 1910-ca. 1952
Box 157, Folder 7  Prendergast, Charles E. , ca. 1910-ca. 1952
Box 157, Folder 8  Prendergast, Maurice , ca. 1910-ca. 1952
Box 157, Folder 9  Presser, Josef , ca. 1910-ca. 1952
Box 157, Folder 10  Prestopino, Gregorio, ca. 1910-ca. 1952
Box 157, Folder 11  Pringle, James , ca. 1910-ca. 1952
Box 157, Folder 12  Pushman, Hovsep , ca. 1910-ca. 1952
Box 157, Folder 13  Quidor, John , ca. 1910-ca. 1952
Box 157, Folder 14  Raeburn, Henry , ca. 1910-ca. 1952
Box 157, Folder 15  Rand, Ellen Emmet , ca. 1910-ca. 1952
Box 157, Folder 16  Ranney, William , ca. 1910-ca. 1952
Box 157, Folder 17  Rawson, Albert L. , ca. 1910-ca. 1952
Box 157, Folder 18  Redfield, Edward W. , ca. 1910-ca. 1952
Box 157, Folder 19  Redon, Odilon , ca. 1910-ca. 1952

Image(s)
<table>
<thead>
<tr>
<th>Box 157, Folder 20</th>
<th>Reid, Robert, ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 157, Folder 21</td>
<td>Reindel, Edna, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 22</td>
<td>Remington, Frederick, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 23</td>
<td>Reynolds, Joshua, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 24</td>
<td>Richardson, Constance C., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 25</td>
<td>Ritman, Louis, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 26</td>
<td>Ritschel, William T., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 27</td>
<td>Robinson, Theodore, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 28</td>
<td>Romney, George, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 29</td>
<td>Ross, Harry L., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 30</td>
<td>Ross, Sanford, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 31</td>
<td>Rousseau, Theodore, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 32</td>
<td>Rowlandson, Thomas, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 33</td>
<td>Ruggles, Carl, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 34</td>
<td>Russell, Charles M., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 35-36</td>
<td>Ryder, Albert Pinkham, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 37</td>
<td>Ryder, Chauncey F., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 158, Folder 1</td>
<td>St. Memin, Charles, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 158, Folder 2</td>
<td>Sample, Paul, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 158, Folder 3</td>
<td>Santo, Patsy, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 158, Folder 4</td>
<td>Sargent, Henry, ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
Box 158, Folder 5  Sargent, John S., ca. 1910-ca. 1952
Box 158, Folder 6  Sartain, William, ca. 1910-ca. 1952
Box 158, Folder 7  Savage, Edward, ca. 1910-ca. 1952
Box 158, Folder 8  Schucker, Charles, ca. 1910-ca. 1952
Box 158, Folder 9  Schweitzer, Gertrude, ca. 1910-ca. 1952
Box 158, Folder 10  Sears, Taber, ca. 1910-ca. 1952
Box 158, Folder 11  Seyffert, Leopold, ca. 1910-ca. 1952
Box 158, Folder 12  Sharples, James, ca. 1910-ca. 1952
Box 158, Folder 13  Shean, Charles W., ca. 1910-ca. 1952
Box 158, Folder 14  Shinn, Everett, ca. 1910-ca. 1952
Box 158, Folder 15  Sloan, John, ca. 1910-ca. 1952
Box 158, Folder 16-18  Smibert, John, ca. 1910-ca. 1952
Box 158, Folder 19  Smith Brothers, ca. 1910-ca. 1952
Box 158, Folder 20  Sonntag, William L., ca. 1910-ca. 1952
Box 158, Folder 21  Sorine, ca. 1910-ca. 1952
Box 158, Folder 22  Soyer, Moses, ca. 1910-ca. 1952
Box 158, Folder 23  Soyer, Raphael, ca. 1910-ca. 1952
Box 158, Folder 24  Speicher, Eugene, ca. 1910-ca. 1952
Box 158, Folder 25  Sprinchorn, Carl, ca. 1910-ca. 1952
Box 158, Folder 26  Sterne, Maurice, ca. 1910-ca. 1952
Box 158, Folder 27  Sterner, Albert, ca. 1910-ca. 1952
Box 158, Folder 28  Stettheimer, Florine, ca. 1910-ca. 1952
Box 158, Folder 29  Stevens, Stanford, ca. 1910-ca. 1952
Box 158, Folder 30  Story, William W., ca. 1910-ca. 1952
Box 158, Folder 31-39  Stuart, Gilbert, ca. 1910-ca. 1952
Box 158, Folder 40  Stuart, Jane, ca. 1910-ca. 1952
Box 159, Folder 1  Stumpfeig, Walter, ca. 1910-ca. 1952
Box 159, Folder 2-4  Sully, Thomas, ca. 1910-ca. 1952
Box 159, Folder 5  Symons, Gardner, ca. 1910-ca. 1952
Box 159, Folder 6  Tack, Augustus Vincent, ca. 1910-ca. 1952
Box 159, Folder 7  Tait, Arthur F., ca. 1910-ca. 1952
Box 159, Folder 8  Tarbell, Edmund C., ca. 1910-ca. 1952
Box 159, Folder 9-11  Taylor, John W., ca. 1910-ca. 1952
Box 159, Folder 12  Tenney, Ulysses Dow, ca. 1910-ca. 1952
Box 159, Folder 13-14  Thayer, Abbot Henderson, ca. 1910-ca. 1952
Box 159, Folder 15  Theus, Jeremiah, ca. 1910-ca. 1952
Box 159, Folder 16  Thorsen, Lars, ca. 1910-ca. 1952
Box 159, Folder 17  Troye, Edward, ca. 1910-ca. 1952
Box 159, Folder 18-19  Trumbull, John, ca. 1910-ca. 1952
Box 159, Folder 20  Tryon, Dwight William, ca. 1910-ca. 1952
Box 159, Folder 21-23  Twachtman, John Henry, ca. 1910-ca. 1952
Box 159, Folder 24  Twitchell, Asa W., ca. 1910-ca. 1952
Box 159, Folder 25-26  Vanderlyn, John, ca. 1910-ca. 1952
Box 159, Folder 27  Vanderlyn, Pieter, ca. 1910-ca. 1952
Box 159, Folder 28  Van Dyke, James, ca. 1910-ca. 1952
Box 159, Folder 29  Volk, Douglas, ca. 1910-ca. 1952
Box 160, Folder 1  Waldo & Jewett, ca. 1910-ca. 1952
Box 160, Folder 2  Waldo, Samuel L., ca. 1910-ca. 1952
Box 160, Folder 3  Walker, Horatio, ca. 1910-ca. 1952
Box 160, Folder 4  Walker, William A., ca. 1910-ca. 1952
Box 160, Folder 5  Wall, William G., ca. 1910-ca. 1952
Box 160, Folder 6  Ward, Charles Caleb, ca. 1910-ca. 1952
Box 160, Folder 7  Waugh, Frederick, ca. 1910-ca. 1952
Box 160, Folder 8-9  Weir, Julian Alden, ca. 1910-ca. 1952
Box 160, Folder 10  Weir, Robert, ca. 1910-ca. 1952
Box 160, Folder 11-12  West, Benjamin, ca. 1910-ca. 1952
Box 160, Folder 13-14  Whistler, James McNeill, ca. 1910-ca. 1952
Box 160, Folder 15  Whittredge, Worthington, ca. 1910-ca. 1952
Box 160, Folder 16  Wiggins, Carleton, ca. 1910-ca. 1952
Box 160, Folder 17  Wiggins, Guy, ca. 1910-ca. 1952
Box 160, Folder 18  Wiles, Irving, ca. 1910-ca. 1952
Box 160, Folder 19  Williams, Esther, ca. 1910-ca. 1952
Box 160, Folder 20    Williams, F. Ballard, ca. 1910-ca. 1952
Box 160, Folder 21    Williams, Henry, ca. 1910-ca. 1952
Box 160, Folder 22    Williams, William, ca. 1910-ca. 1952
Box 160, Folder 23    Wilson, Richard, ca. 1910-ca. 1952
Box 160, Folder 24    Winter, Charles Allan, ca. 1910-ca. 1952
Box 160, Folder 25-26 Wollaston, John, ca. 1910-ca. 1952
Box 160, Folder 27    Wood, Grant, ca. 1910-ca. 1952
Box 160, Folder 28    Wood, Thomas W., ca. 1910-ca. 1952
Box 160, Folder 29    Woodward, Robert Strong, ca. 1910-ca. 1952
Box 160, Folder 30    Woodward, Stanley W., ca. 1910-ca. 1952
Box 160, Folder 31    Wright, Fred W., ca. 1910-ca. 1952
Box 160, Folder 32    Wright, Joseph, ca. 1910-ca. 1952
Box 160, Folder 33    Wright, Patience, ca. 1910-ca. 1952
Box 160, Folder 34    Wright, Sylvia, ca. 1910-ca. 1952
Box 161, Folder 1-3    Wyant, Alexander H., ca. 1910-ca. 1952
Box 161, Folder 4-11   Wyeth, Andrew, ca. 1910-ca. 1952
Box 161, Folder 12     Wyeth, N. C., ca. 1910-ca. 1952
Box 161, Folder 13     Young, Mahonri, ca. 1910-ca. 1952
Box 161, Folder 14     Zogbaum, Rufus F., ca. 1910-ca. 1952
Box 161, Folder 15     Miscellaneous Photographs of Artwork, n.d.

Return to Table of Contents