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........................................ 332
  Series 3: Inventory Records, 1892-circa 1957..................................................... 344
  Series 4: Printed Material, 1838-1963................................................................. 349
  Series 5: Scrapbooks, 1892-1952........................................................................ 354
  Series 6: Reference Files, 1839-1959................................................................. 379
  Series 7: Miscellaneous Material, 1912-1956..................................................... 382
  Series 8: Photographs, circa 1880-circa 1968..................................................... 383
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.

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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 that kept 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. Frieseke, 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...
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, Massachusetts." 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 Macbeths 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 Melville Dewey, Frederick Carl Frieseke, 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
Container Listing

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 kindesses 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. Macbeth 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.

Box 1, Folder 1  A. B. Closson, Jr., & Co., 1903-1912
Image(s)

Box 1, Folder 2  A. B. Leach & Co., 1913-1915, 1931-1932
Image(s)

Box 1, Folder 3  A.C.A. Gallery, 1950-1954
Image(s)

Box 1, Folder 4  A. C. McClurg & Co., 1914-1925
Image(s)

Box 1, Folder 5  A. Griffoul & Bros. Co., 1913-1915
Image(s)

Box 1, Folder 6  A. M. Matthews & Co., Inc., 1913-1919
Image(s)

Box 1, Folder 7  Abbey, Edwin A. and Gertrude Abbey, 1907, 1911, 1926, 1929
Image(s)

Box 1, Folder 8  Abbott, Adriana B., 1902
Image(s)

Box 1, Folder 9  Abbott, Beatrice Vail, 1910-1921

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<tr>
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<tr>
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Page 10 of 412
<table>
<thead>
<tr>
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<td>31</td>
<td>Adams, Robert L., 1932-1933</td>
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</tr>
<tr>
<td>33</td>
<td>Adams, William Seaver, 1910</td>
<td></td>
</tr>
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<td>Adams, Woodhull, 1915</td>
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<td>35</td>
<td>Addams, Marie Richardson (Mrs. Mortimer C., Jr.), 1956-1958</td>
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</tr>
<tr>
<td>36</td>
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<td></td>
</tr>
<tr>
<td>37</td>
<td>Addison Gallery of American Art, 1932 February-March</td>
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</tr>
<tr>
<td>39</td>
<td>Addison Gallery of American Art, 1932 July-October</td>
<td></td>
</tr>
<tr>
<td>Box 1, Folder</td>
<td>Image(s)</td>
<td>Date Range</td>
</tr>
<tr>
<td>--------------</td>
<td>----------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>Addison Gallery of American Art, 1932 November-December</td>
</tr>
<tr>
<td>41</td>
<td></td>
<td>Addison Gallery of American Art, 1933 January-February</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>Addison Gallery of American Art, 1933 March-April</td>
</tr>
<tr>
<td>43</td>
<td></td>
<td>Addison Gallery of American Art, 1933 May-September</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>Addison Gallery of American Art, 1933 October-December</td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>Addison Gallery of American Art, 1937 January-February</td>
</tr>
<tr>
<td>46</td>
<td></td>
<td>Addison Gallery of American Art, 1937 March-April</td>
</tr>
<tr>
<td>47</td>
<td></td>
<td>Addison Gallery of American Art, 1937 May-August</td>
</tr>
<tr>
<td>48</td>
<td></td>
<td>Addison Gallery of American Art, 1937 September-December</td>
</tr>
<tr>
<td>49</td>
<td></td>
<td>Addison Gallery of American Art, 1939</td>
</tr>
<tr>
<td>50</td>
<td></td>
<td>Addison Gallery of American Art, 1940</td>
</tr>
<tr>
<td>51</td>
<td></td>
<td>Addison Gallery of American Art, 1941 January-June</td>
</tr>
<tr>
<td>52</td>
<td></td>
<td>Addison Gallery of American Art, 1941 July-December</td>
</tr>
<tr>
<td>53</td>
<td></td>
<td>Addison Gallery of American Art, 1942</td>
</tr>
<tr>
<td>54</td>
<td></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
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
Ahrens, Image(s): Ahrens

Box 2, Folder 27  Ahsler & 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
Box 3, Folder 16  American Art Dealers Association, 1918-1925
Image(s)

Box 3, Folder 17  American Art Dealers Association, 1926
Image(s)

Box 3, Folder 18  American Art Dealers Association, 1926
Image(s)

Box 3, Folder 19  American Art Dealers Association, 1927-1929
Image(s)

Box 3, Folder 20  American Art Dealers Association, 1931-1932
Image(s)

Box 3, Folder 21  American Art Dealers Association, 1932-1933
Image(s)

Box 3, Folder 22  American Art Dealers Association, One Hundred Paintings Publication, 1932
Image(s)

Box 3, Folder 23  American Art News, 1905-1918
Image(s)

Box 3, Folder 24  American Art News, 1920-1924
Image(s)

Box 3, Folder 25  American Art News, 1925-1933
Image(s)

Box 3, Folder 26  American Art Student, 1916-1926
Image(s)

Box 3, Folder 27  American Artists Group, 1939-1951
Image(s)

Box 3, Folder 28  American Artists Professional League, 1929-1949
Image(s)

Box 3, Folder 29  American Association of Museums, 1923
Image(s)

Box 3, Folder 30  American Book Company, 1911-1929
Box 3, Folder 31  American British Art Center, 1942-1949
Image(s)

Box 3, Folder 32  American Building Exposition, 1921
Image(s)

Box 3, Folder 33  American Committee For Devastated France, Inc., 1918-1923
Image(s)

Box 3, Folder 34  American Envelope and Paper Company, 1921

Box 3, Folder 35  American Express Company, 1893-1912
Image(s)

Box 3, Folder 36  American Express Company, 1913-1917

Box 3, Folder 37  American Express Company, 1918-1921

Box 3, Folder 38  American Express Company/American Railway Express Company, 1922-1924
Image(s)

Box 3, Folder 39  American Express Company/American Railway Express Company, 1925-1937
Image(s)

Box 3, Folder 40  American Federation of Arts, 1909-1912
Image(s)

Box 3, Folder 41  American Federation of Arts, 1913-1914
Image(s)

Box 3, Folder 42  American Federation of Arts, 1915
Image(s)

Box 3, Folder 43  American Federation of Arts, 1916-1917

Box 3, Folder 44  American Federation of Arts, 1918-1919
Image(s)

Box 3, Folder 45  American Federation of Arts, 1920
Image(s)

Box 3, Folder 46  American Federation of Arts, 1921
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
Image(s)

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
Box 4, Folder 42  Archaeological Institute of America, 1918
Box 4, Folder 43  Archer, Annie M., 1916-1924
Box 4, Folder 44  Archer, Edmund, 1933
Box 4, Folder 45  Archer, Mrs. F. L., 1928-1929
Box 4, Folder 46  Arden Studios, Inc., 1922-1939
Box 4, Folder 47  Argus Pressclipping Bureau, 1922-1926
Box 4, Folder 48  Arkell, Bartlett, 1917-1921
Box 4, Folder 49  Arkell, Bartlett, 1922-1925
Box 4, Folder 50  Arkell, Bartlett, 1926
Box 4, Folder 51  Arkell, Bartlett, 1928
Box 4, Folder 52  Arkell, Bartlett, 1932
Box 4, Folder 53  Arkell, Bartlett, 1933
Box 4, Folder 54  Arkell, Bartlett, 1935-1937
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>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 57</td>
<td>Arkell, Bartlett , 1940</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 58</td>
<td>Arkell, Bartlett , 1941-1942</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 59</td>
<td>Arkell, Bartlett , 1943</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 60</td>
<td>Arkell, Bartlett , 1944</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 61</td>
<td>Arkell, Bartlett , 1945-1946</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 62</td>
<td>Arkell, Bartlett, Estate , 1947-1954</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 63</td>
<td>Arkell Hall Foundation Incorporated , 1951-1962</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 64</td>
<td>Arlington Art Galleries , 1917-1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 4, Folder 65</td>
<td>Armitage, Merle , 1928-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 5, Folder 1</td>
<td>Armour, E. M. , circa 1907</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 5, Folder 2</td>
<td>Arms, John Taylor , 1929-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</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>Image(s)</td>
</tr>
<tr>
<td>Box 5, Folder 5</td>
<td>Armstrong, Dwight L. , 1925-1926</td>
</tr>
</tbody>
</table>
Box 5, Folder 6  
Armstrong, George Alexander and Mrs. Armstrong, 1923-1924  
Image(s)

Box 5, Folder 7  
Armstrong, Mrs. George E., 1926  
Image(s)

Box 5, Folder 8  
Armstrong, John, 1932  
Image(s)

Box 5, Folder 9  
Arnold, Gertrude Weld and W. H. Arnold, 1915-1926  
Image(s)

Box 5, Folder 10  
Arnold, Nettie Rodes, 1932-1947  
Image(s)

Box 5, Folder 11  
Arnot Art Gallery, 1915-1929  
Image(s)

Box 5, Folder 12  
Aronstamm, George C., circa 1922-1929  
Image(s)

Box 5, Folder 13  
Art Alliance of America (see also Gorham Company), 1915-1916

Box 5, Folder 14  
Art Alliance of America, 1917-1923  
Image(s)

Box 5, Folder 15  
Art and Archaeology, 1917-1925  
Image(s)

Box 5, Folder 16  
Art Amateur, 1895-1900  
Image(s)

Box 5, Folder 17  
Art Association of Harrisburg, 1927  
Image(s)

Box 5, Folder 18  
Art Association of La Crosse, 1916  
Image(s)

Box 5, Folder 19  
Art Association of Montreal, 1915, 1946  
Image(s)

Box 5, Folder 20  
Art Association of New Orleans, 1915-1930
Box 5, Folder 21  Art Association of Newport, circa 1914-circa 1918
   Image(s)

Box 5, Folder 22  Art Association of Newport, 1919-1921
   Image(s)

Box 5, Folder 23  Art Association of Newport, 1922-1954
   Image(s)

Box 5, Folder 24  Art Association of Richmond, Indiana (see also Johnston, Ella Bond), circa 1910-1930
   Image(s)

Box 5, Folder 25  *Art Calendar* Listings, 1928-1932
   Image(s)

Box 5, Folder 26  Art Center, 1921-1933
   Image(s)

Box 5, Folder 27  Art Centre of the Oranges, 1927-1933
   Image(s)

Box 5, Folder 28  Art Club of Erie, 1919-1920
   Image(s)

Box 5, Folder 29  Art Club of Philadelphia, circa 1893-circa 1929
   Image(s)

Box 5, Folder 30  *Art Collector*, 1898-1899
   Image(s)

Box 5, Folder 31  Art Dealers and Artists Golf Tournament, 1925-1928
   Image(s)

Box 5, Folder 32  *Art Digest*, 1926-1937
   Image(s)

Box 5, Folder 33  *Art Digest*, 1941-1952
   Image(s)

Box 5, Folder 34  Art Exhibit Restaurant, Inc., 1937
   Image(s)

Box 5, Folder 35  Art Gallery of Toronto, 1920-1940
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
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5, 51</td>
<td>Art Institute of Chicago, 1929</td>
</tr>
<tr>
<td>5, 52</td>
<td>Art Institute of Chicago, 1932-1933</td>
</tr>
<tr>
<td>5, 53</td>
<td>Art Institute of Chicago, 1937</td>
</tr>
<tr>
<td>5, 54</td>
<td>Art Institute of Chicago, 1939-1943</td>
</tr>
<tr>
<td>5, 55</td>
<td>Art Institute of Chicago, 1944-1950</td>
</tr>
<tr>
<td>5, 56</td>
<td>Art Institute of Omaha, circa 1929-circa 1932</td>
</tr>
<tr>
<td>5, 57</td>
<td>Art Interchange, 1894, 1899</td>
</tr>
<tr>
<td>5, 58</td>
<td>Art League of Springfield (Springfield, Ohio), 1926-1927</td>
</tr>
<tr>
<td>5, 59</td>
<td>Art Map of New England, 1932</td>
</tr>
<tr>
<td>5, 60</td>
<td>Art News, 1929, 1937-1957</td>
</tr>
<tr>
<td>5, 61</td>
<td>Art Rooms, 1905-1912</td>
</tr>
<tr>
<td>5, 62</td>
<td>Art Service, 1922-1923</td>
</tr>
<tr>
<td>5, 63</td>
<td>Art Society of Pittsburgh, 1913-1915</td>
</tr>
<tr>
<td>5, 64</td>
<td>Art Students League, Columbus, Ohio, 1911-1912</td>
</tr>
<tr>
<td>5, 65</td>
<td>Art Students League, Muncie, Indiana, 1925</td>
</tr>
</tbody>
</table>
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
Box 6, Folder 14  
*Arts & Decoration*, 1917-1933  
*Image(s)*

Box 6, Folder 15  
Arts Club of Chicago, circa 1917-circa 1919  
*Image(s)*

Box 6, Folder 16  
Arts Club of Washington, 1947-1948  
*Image(s)*

Box 6, Folder 17  
*Arts Weekly*, 1932  
*Image(s)*

Box 6, Folder 18  
Artz, Helene Schemel and Maison Artz, 1893-1911  
*Image(s)*

Box 6, Folder 19  
Artz, Tony, 1903-1907  
*Image(s)*

Box 6, Folder 20  
Ashforth, George, 1918, 1923-1924  
*Image(s)*

Box 6, Folder 21  
Ashley, Clifford Warren, 1913-1915  
*Image(s)*

Box 6, Folder 22  
Ashley, Clifford Warren, 1916

Box 6, Folder 23  
Ashley, Clifford Warren, 1917-1921  
*Image(s)*

Box 6, Folder 24  
Ashley, Clifford Warren, 1923-1928  
*Image(s)*

Box 6, Folder 25  
Ashley, James Foreman and Askey, Mrs. Hartley L., 1923-1961  
*Image(s)*

Box 6, Folder 26  
Associated American Artists, 1927, 1937-1952  
*Image(s)*

Box 6, Folder 27  
Associated Art Press of America, 1917-1918  
*Image(s)*

Box 6, Folder 28  
Associated Artists of Pittsburgh, 1911  
*Image(s)*

Box 6, Folder 29  
Associated Dealers in American Art, 1947-1951
Box 6, Folder 30  Associated Newspaper School, Inc., 1913
Image(s)

Box 6, Folder 31  Association for Improving the Condition of the Poor, 1920-1933
Image(s)

Box 6, Folder 32  Association of American Painters and Sculptors, Inc., 1913
Image(s)

Box 6, Folder 33  Atlanta Art Association, 1925-1933, 1950-1951
Image(s)

Box 6, Folder 34  Atlantic City Art Association, 1928
Image(s)

Box 6, Folder 35  Atlantic Monthly Book Shop, 1928-1929
Image(s)

Box 6, Folder 36  Atkinson, Mrs. D. T., 1933
Image(s)

Box 6, Folder 37  Austin, F. Duane, 1939-1940
Image(s)

Box 6, Folder 38  Austin, Mary, 1918-1924
Image(s)

Box 6, Folder 39  Avedon, 1923-1924
Image(s)

Box 6, Folder 40  Averell, Elizabeth B., 1914-1915
Image(s)

Box 6, Folder 41  Avery, Lois Le Baron, 1928
Image(s)

Box 6, Folder 42  Avery, Samuel P., ca. 1893-1918
Image(s)

Box 6, Folder 43  Avery, Stuart, 1932-1933
Image(s)

Box 6, Folder 44  Awoki, R., n.d.
<table>
<thead>
<tr>
<th>Box 6, Folder 45</th>
<th>Ayer, W. B., 1904-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 46</td>
<td>Azzaretti Faust, 1924-1937</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 47</td>
<td>A, Miscellaneous: A-Ac, 1895-1957</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 48</td>
<td>A, Miscellaneous: Ad, 1907-1956</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 49</td>
<td>A, Miscellaneous: Ae-Ak, 1896-1949</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 50</td>
<td>A, Miscellaneous: Al, 1894-1958</td>
</tr>
<tr>
<td>Box 6, Folder 51</td>
<td>A, Miscellaneous: Al, 1894-1958</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 52</td>
<td>A, Miscellaneous: Am, 1898-1949</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 53</td>
<td>A, Miscellaneous: Am, 1898-1949</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 54</td>
<td>A, Miscellaneous: An, 1893-1956</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 55</td>
<td>A, Miscellaneous: An, 1893-1956</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 56</td>
<td>A, Miscellaneous: Ap, 1898-1949</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 7, Folder 1</td>
<td>A, Miscellaneous: Ar, 1895-1963</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 7, Folder 2</td>
<td>A, Miscellaneous: Ar, 1895-1963</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 7, Folder 3</td>
<td>A, Miscellaneous: Ar, 1895-1963</td>
</tr>
<tr>
<td>Box 7, Folder 4</td>
<td>A, Miscellaneous: As-At, 1899-1951</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Box 7, Folder 5</td>
<td>A, Miscellaneous: Au-Az, 1895-1957</td>
</tr>
<tr>
<td>Box 7, Folder 6</td>
<td>B. G. Latimer &amp; Sons Co., 1913</td>
</tr>
<tr>
<td>Box 7, Folder 7</td>
<td>B. M. &amp; T. Jenkins Limited, 1919-1925</td>
</tr>
<tr>
<td>Box 7, Folder 8</td>
<td>Babbit, Mary E. (Mrs. R. O.), 1920-1921</td>
</tr>
<tr>
<td>Box 7, Folder 9</td>
<td>Babbott, Elizabeth and Frank L. Babbott, Jr., 1918-1944, n.d.</td>
</tr>
<tr>
<td>Box 7, Folder 10</td>
<td>Babbott, Frank L. and Lillie R. Babbott, 1893-1921</td>
</tr>
<tr>
<td>Box 7, Folder 11</td>
<td>Babbott, Frank L. and Lillie R. Babbott, 1922-1933</td>
</tr>
<tr>
<td>Box 7, Folder 12</td>
<td>Babcock Galleries, Inc., 1911-1958</td>
</tr>
<tr>
<td>Box 7, Folder 13</td>
<td>Babcock Galleries, Inc., 1927-1933</td>
</tr>
<tr>
<td>Box 7, Folder 14</td>
<td>Babcock Galleries, Inc., 1937-1958</td>
</tr>
<tr>
<td>Box 7, Folder 15</td>
<td>Backus, Grosvenor H. and Jennifer C. Backus, 1926-1933</td>
</tr>
<tr>
<td>Box 7, Folder 16</td>
<td>Bacon, Charles Roswell, ca. 1911-1912</td>
</tr>
<tr>
<td>Box 7, Folder 17</td>
<td>Bacon, Francis H., 1917, 1924</td>
</tr>
<tr>
<td>Box 7, Folder 18</td>
<td>Bacon, Susan Randall (Mrs. Henry), 1924-1942</td>
</tr>
</tbody>
</table>
Baekeland, Celine, 1931, 1933

Baer, Carlyle Solomon, 1914, 1917

Baer, Lillian, ca. 1910-1915

Baer, William J., 1896-1937

Bailey, Charles H., 1908-1911

Bailey, Charlotte, 1916

Bailey, Merrill A., 1937-1950

Bailey, Westcott, 1914

Baillard, Maude Littlefield, 1928-1937

Bain, Lillian P., 1920-1926

Baird, Berta H. and John P. Baird, 1928-1937

Baker & Taylor Co., 1906-1924

Baker, Frederic Ames, 1914

Baker, Mrs. J. D., 1920-1933

Baker, J. E., 1924-1926
Box 7, Folder 34  Baker, Katherine B., 1921
Box 7, Folder 35  Baker, Rhodes S., 1920-1922
Box 7, Folder 36  Baker, Rhodes S., 1923-1924
Box 7, Folder 37  Baker, Rhodes S., 1925-1933
Box 7, Folder 38  Baker, William G., Jr., 1922
Box 7, Folder 39  Bakewell-Green, Estelle, 1928
Box 7, Folder 40  Baldrey, Haynsworth, 1932-1933
Box 7, Folder 41  Baldwin, C. Lansing and Mrs. Baldwin, 1915-1928
Box 7, Folder 42  Baldwin, May C., 1919
Box 7, Folder 43  Baldwin, Muriel, 1937-1957
Box 7, Folder 44  Balken, Edward Duff, 1914-1922
Box 7, Folder 45  Ball, Alice Worthington, circa 1913-circa 1923
Box 7, Folder 46  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1923-1924
Box 7, Folder 47  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1925-1929
Box 7, Folder 48  Ball, Elisabeth, George A. Ball, and Mrs. Ball, 1932-1933
Box 7, Folder 49  Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1937
Box 7, Folder 50  Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1937
Box 7, Folder 51  Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1939-1943
Box 7, Folder 52  Ball, Elisabeth, George A. Ball, and Mrs. Ball , 1944-1946
Box 7, Folder 53  Ball, Elisabeth and Mrs. George A. Ball ( see also Reese, Albert), 1947-1949
Box 7, Folder 54  Ball, Elisabeth and Mrs. George A. Ball, 1950-1953
Box 7, Folder 55  Ball, Elisabeth and Mrs. George A. Ball, 1955-1960
Box 7, Folder 56  Ball, Frances Davies (Mrs. E. Arthur), 1928
Box 7, Folder 57  Ball, L. Clarence , 1895-1904
Box 7, Folder 58  Ball State Teachers College , 1937, 1948
Box 7, Folder 59  Ball, William H. , 1937
Box 8, Folder 1  Ballard, James F. , 1912, 1914
Box 8, Folder 2  Baltimore Museum of Art, 1923-1956
Box 8, Folder 3  Baltimore Museum of Art, 1932-1953
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
<table>
<thead>
<tr>
<th>Box 8, Folder 21</th>
<th>Barnes Brothers (Alex M. Hudnut), 1926</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 8, Folder 22</td>
<td>Barnes, Mrs. E. M., 1922</td>
</tr>
<tr>
<td>Box 8, Folder 23</td>
<td>Barnes, Ernest Harrison , 1911-1932</td>
</tr>
<tr>
<td>Box 8, Folder 24</td>
<td>Barnes, Grace Edith , 1914-1922</td>
</tr>
<tr>
<td>Box 8, Folder 25</td>
<td>Barnes, H. M., 1944</td>
</tr>
<tr>
<td>Box 8, Folder 26</td>
<td>Barnesley, James McDonald , 1896</td>
</tr>
<tr>
<td>Box 8, Folder 27</td>
<td>Barney, Frank A., 1923</td>
</tr>
<tr>
<td>Box 8, Folder 28</td>
<td>Barney, James W., 1944-1945</td>
</tr>
<tr>
<td>Box 8, Folder 29</td>
<td>Barney, W. T., 1933</td>
</tr>
<tr>
<td>Box 8, Folder 30</td>
<td>Barnsley, C., 1893-1899</td>
</tr>
<tr>
<td>Box 8, Folder 31</td>
<td>Barnwell, Alice Delancey, 1914</td>
</tr>
<tr>
<td>Box 8, Folder 32</td>
<td>Barrère Art Shop, 1914-1915</td>
</tr>
<tr>
<td>Box 8, Folder 33</td>
<td>Barrett, Margery (Mrs. William F.), 1926-1932</td>
</tr>
<tr>
<td>Box 8, Folder 34</td>
<td>Barrett, William, 1925</td>
</tr>
<tr>
<td>Box 8, Folder 35</td>
<td>Barriere, D., 1923-1929</td>
</tr>
</tbody>
</table>
Box 8, Folder 36  Barriscale, Richard G., 1950
Box 8, Folder 37  Barrows, Elizabeth N., 1916
Box 8, Folder 38  Barrows, William G., 1932-1946
Box 8, Folder 39  Barse, George Randolph, Jr., 1894-1906
Box 8, Folder 40  Barth, Charlotte A., 1916-1920
Box 8, Folder 41  Bartlett, Clay, 1947-1951
Box 8, Folder 42  Bartlett, Clay and Elizabeth West Bartlett, circa 1952-1957
Box 8, Folder 43  Bartlett, Dana, 1918, 1933
Box 8, Folder 44  Bartlett, E. E., 1911-1926
Box 8, Folder 45  Barton, C. Vanderbilt, 1913-1923
Box 8, Folder 46  Barton, Emery H., 1905-1924
Box 8, Folder 47  Barton, John, 1933
Box 8, Folder 48  Bartow, Augustus, 1915-1917
Box 8, Folder 49  Bartow, Francis D. and Sabrina Redmond Bartow, 1932, 1951-1953
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
Box 8, Folder 66  Bayley, Frank W., 1914 May-December
Image(s)

Box 9, Folder 1  Bayley, Frank W., 1915 January-May
Image(s)

Box 9, Folder 2  Bayley, Frank W., 1915 June-December
Image(s)

Box 9, Folder 3  Bayley, Frank W., 1916 January-April

Box 9, Folder 4  Bayley, Frank W., 1916 May-December

Box 9, Folder 5  Bayley, Frank W., 1917
Image(s)

Box 9, Folder 6  Bayley, Frank W., 1918
Image(s)

Box 9, Folder 7  Bayley, Frank W., 1919 January-June
Image(s)

Box 9, Folder 8  Bayley, Frank W., 1919 June-December
Image(s)

Box 9, Folder 9  Bayley, Frank W., 1920 January-April
Image(s)

Box 9, Folder 10  Bayley, Frank W., 1920 May-September
Image(s)

Box 9, Folder 11  Bayley, Frank W., 1920 September-December
Image(s)

Box 9, Folder 12  Bayley, Frank W., 1921
Image(s)

Box 9, Folder 13  Bayley, Frank W., 1922 January-May
Image(s)

Box 9, Folder 14  Bayley, Frank W., 1922 June-December
Image(s)

Box 9, Folder 15  Bayley, Frank W., 1923
Box 9, Folder 16  Bayley, Frank W. , 1924 January-April  
Box 9, Folder 17  Bayley, Frank W. , 1924 May-September  
Box 9, Folder 18  Bayley, Frank W. , 1924 October-December  
Box 9, Folder 19  Bayley, Frank W., 1925 January-March  
Box 9, Folder 20  Bayley, Frank W., 1925 April-December  
Box 9, Folder 21  Bayley, Frank W., 1926 January-April  
Box 9, Folder 22  Bayley, Frank W. , 1926 May-September  
Box 9, Folder 23  Bayley, Frank W., 1926 October-December  
Box 9, Folder 24  Bayley, Frank W. , 1928 January-March  
Box 9, Folder 25  Bayley, Frank W. , 1928  
Box 9, Folder 26  Bayley, Frank W. , 1929  
Box 9, Folder 27  Bayley, Frank W. , 1932  
Box 9, Folder 28  Baylies, Louis W. , 1928  
Box 9, Folder 29  Baylor, Edna Ellis (Mrs. Armistead K.), circa 1922-circa 1932  
Box 9, Folder 30  Beach, Charles L. , 1926-1932
Box 9, Folder 31  Beach, Chester , circa 1908-1915
Image(s)

Box 9, Folder 32  Beach, Chester, 1916-1926

Box 9, Folder 33  Beach, Eleanor (Mrs. S. W.), circa 1917
Image(s)

Box 9, Folder 34  Beach, George R. , 1924-1933
Image(s)

Box 9, Folder 35  Beach, Violet , 1902-1933
Image(s)

Box 9, Folder 36  Beal, Gifford , 1909-1932
Image(s)

Box 9, Folder 37  Beal, Reynolds , 1907, 1922-1933
Image(s)

Box 9, Folder 38  Beal, Sarell Wood , 1911
Image(s)

Box 9, Folder 39  Beam, Philip C. , 1943
Image(s)

Box 9, Folder 40  Beaman, R. B., 1933
Image(s)

Box 10, Folder 1  Beard Art Galleries , 1896-1913
Image(s)

Box 10, Folder 2  Beard Art Galleries , 1914
Image(s)

Box 10, Folder 3  Beard Art Galleries , 1915
Image(s)

Box 10, Folder 4  Beard Art Galleries , 1916

Box 10, Folder 5  Beard Art Galleries , 1917
Image(s)

Box 10, Folder 6  Beard Art Galleries , 1918
Box 10, Folder 7  Beard Art Galleries, 1920

Box 10, Folder 8  Beard Art Galleries, 1921-1922

Box 10, Folder 9  Beard Art Galleries, 1923-1925

Box 10, Folder 10  Beard Art Galleries, 1926-1933

Box 10, Folder 11  Beard, Bessie, 1937

Box 10, Folder 12  Beard, Emma B., 1926

Box 10, Folder 13  Beard, J. K., 1917, 1924

Box 10, Folder 14  Beard, Mabel M. and Wolcott Beard, 1925-1952

Box 10, Folder 15  Beardsley, Mrs. G. A., 1913

Box 10, Folder 16  Beattie, H. S., 1926, 1937

Box 10, Folder 17  Beatty, John W., circa 1911-circa 1915

Box 10, Folder 18  Beauchamp, Ellen, 1897, 1902

Box 10, Folder 19  Beauley, William J., 1913-1917

Box 10, Folder 20  Beaumont, Arthur, circa 1900

Box 10, Folder 21  Beaux, Cecilia, circa 1899-1914, 1926
<table>
<thead>
<tr>
<th>Box 10, Folder 22</th>
<th>Beck, Otto Walter , 1911-1917</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 10, Folder 23</td>
<td>Beckel, Helen Willis (Mrs. C. Graham), 1931-1932</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 24</td>
<td>Becker, Maurice, 1943-1949</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 25</td>
<td>Beckett, Marion H., 1910</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 26</td>
<td>Beckman, Jessie M., 1919</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 27</td>
<td>Beckwith, Arthur; Beckwith, James Carroll, 1893-1915</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 28</td>
<td>Beckwith, E. F., 1910</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 29</td>
<td>Bedell, Emmeline Reid (Mrs. B.), 1895-1910</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 30</td>
<td>Bedell, Mary, 1895-1910</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 31</td>
<td>Beer, Mrs. J., 1915</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 32</td>
<td>Beers Brothers Company, Inc., 1905-1921</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 33</td>
<td>Beers Brothers Company, Inc., 1922-1949</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 34</td>
<td>Bell, Edward A., 1894-1923</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 35</td>
<td>Bell, William H., 1922-1926</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 10, Folder 36</td>
<td>Bellew, Mrs. E. W., 1947</td>
<td>Image(s)</td>
</tr>
</tbody>
</table>
Box 10, Folder 37  Bellows, Emma S. and George Bellows , circa 1909-1937
Image(s)

Box 10, Folder 38  Beltz, Alfred Austin and Mrs. Beltz , 1914-1915
Image(s)

Box 10, Folder 39  Bendann, David , 1896-1915
Image(s)

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

Box 10, Folder 41  Bendann, David , 1921-1937
Image(s)

Box 10, Folder 42  Bender, Carl and Elizabeth D. Bender , 1924-1925
Image(s): Bender

Box 10, Folder 43  Bender, Sarah E. , 1897, 1903
Image(s)

Box 10, Folder 44  Benedict, H. H. , 1894-1899
Image(s)

Box 10, Folder 45  Benedict, H. H. , 1900-1911
Image(s)

Box 10, Folder 46  Benedict, H. H. , circa 1912-1917
Image(s)

Box 10, Folder 47  Benedict, H. H. , 1918-1933
Image(s)

Box 10, Folder 48  Beneker, Gerrit A. , 1915-1928
Image(s)

Box 10, Folder 49  Benjamin, E. B. , 1928
Image(s)

Box 10, Folder 50  Benjamin, Mrs. George G., circa 1913, 1925-1928
Image(s)

Box 10, Folder 51  Bennett, F. I. , 1933
Box 10, Folder 52  Bennett, John F., 1915
Image(s)

Box 10, Folder 53  Bennett, Thomas L., 1914-1925
Image(s)

Box 10, Folder 54  Benson, Bertha D., 1932-1937
Image(s)

Box 10, Folder 55  Benson, Eugene, 1902
Image(s)

Box 10, Folder 56  Benson, Frank Weston, 1912-1919
Image(s)

Box 10, Folder 57  Benson, Frank Weston, 1920-1923
Image(s)

Box 10, Folder 58  Benson, Frank Weston and Sylvia P. Benson, 1925-1926
Image(s)

Box 10, Folder 59  Benson, Frank Weston and Sylvia P. Benson, 1928-1933
Image(s)

Box 10, Folder 60  Benson, George W., 1905-1920
Image(s)

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

Box 10, Folder 62  Benson, W.S., 1913-1924
Image(s)

Box 10, Folder 63  Bent, Newell, 1932-1933
Image(s)

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

Box 10, Folder 65  Bentley, John W., 1918
Image(s)

Box 10, Folder 66  Benton, Ruth R., 1926-1932
<table>
<thead>
<tr>
<th>Box 10, Folder 67</th>
<th>Benton, Thomas , 1933</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 10, Folder 68</td>
<td>Berg, Elizabeth A. , 1921, 1937</td>
</tr>
<tr>
<td>Box 10, Folder 69</td>
<td>Berg, G. L , 1908-1926</td>
</tr>
<tr>
<td>Box 10, Folder 70</td>
<td>Berkeley Express and Moving Company , 1947-1955</td>
</tr>
<tr>
<td>Box 10, Folder 71</td>
<td>Berkshire Museum , 1933-1958</td>
</tr>
<tr>
<td>Box 10, Folder 72</td>
<td>Berlin Photographic Company , 1910-1928</td>
</tr>
<tr>
<td>Box 11, Folder 1</td>
<td>Berlinsky, Garfield A. , 1925-1928</td>
</tr>
<tr>
<td>Box 11, Folder 2</td>
<td>Berman, Harry , 1926-1928</td>
</tr>
<tr>
<td>Box 11, Folder 3</td>
<td>Berman, J. J. , 1910-1916</td>
</tr>
<tr>
<td>Box 11, Folder 4</td>
<td>Berry, Charles and James , 1912-1917</td>
</tr>
<tr>
<td>Box 11, Folder 5</td>
<td>Berry, John T. , 1925-1928</td>
</tr>
<tr>
<td>Box 11, Folder 6</td>
<td>Berryman, Mrs. M. H. , 1914</td>
</tr>
<tr>
<td>Box 11, Folder 7</td>
<td>Berthel, Albert , 1919-1926</td>
</tr>
<tr>
<td>Box 11, Folder 8</td>
<td>Bertody, Howard M. , 1916</td>
</tr>
<tr>
<td>Box 11, Folder 9</td>
<td>Bertrand, Mrs. M. S. , 1915</td>
</tr>
</tbody>
</table>
Box 11, Folder 10  Besig, Walter, 1909

Box 11, Folder 11  Beta Realty Co., circa 1905-1922

Box 11, Folder 12  Betts, Louis and Mrs. Betts, 1910-1917

Box 11, Folder 13  Betts, Louis and Mrs. Betts, 1918-1921

Box 11, Folder 14  Betts, Louis and Mrs. Betts, 1922-1933

Box 11, Folder 15  Bewley, E. E. and Mrs. Bewley, 1927-1928

Box 11, Folder 16  Bewley, Mrs. M. P., 1924-1928

Box 11, Folder 17  Bewley, Murray P., 1923-1926

Box 11, Folder 18  Beyer, A., 1933

Box 11, Folder 19  Bialla, Hugo, 1899-1925

Box 11, Folder 20  Biays, Tolley A., 1916-1925

Box 11, Folder 21  Biays, Tolley A., 1926-1927

Box 11, Folder 22  Bicknell, E. M., 1893-1894

Box 11, Folder 23  Bicknell, Frank A., 1907-1914

Box 11, Folder 24  Biddle, Edward, 1926-1928
Box 11, Folder 25  Bierstadt, M. A. (Mrs. Albert), 1907-1908
   Image(s)

Box 11, Folder 26  Bigelow, Edward A., 1921-1932
   Image(s)

Box 11, Folder 27  Bigelow, Francis H., 1914-1926
   Image(s)

Box 11, Folder 28  Bigelow, L. A., 1922
   Image(s)

Box 11, Folder 29  Bigelow, Marjory (Mrs. Henry), 1932-1933
   Image(s)

Box 11, Folder 30  Billings and Sherburne, 1961
   Image(s)

Box 11, Folder 31  Biltmore Art Galleries (A. S. Cowie), 1926-1948
   Image(s)

Box 11, Folder 32  Bindley, Edward H. and Mrs. Bindley, 1916-1917
   Image(s)

Box 11, Folder 33  Binford, Marion, 1921-1922
   Image(s)

Box 11, Folder 34  Binghamton Society of Fine Arts, 1928-1929
   Image(s)

Box 11, Folder 35  Birckhead, P. Macaulay and Mrs. Birckhead, 1917-1918
   Image(s)

Box 11, Folder 36  Birmingham Museum of Art, 1952-1953
   Image(s)

Box 11, Folder 37  Birnbaum, Martin, 1928, 1937-1947
   Image(s)

Box 11, Folder 38  Birney, William Verplanck, 1893
   Image(s)

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
<table>
<thead>
<tr>
<th>Box 11, Folder 55</th>
<th>Blakelock, Marian , 1902-1909</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 56</td>
<td>Blashfield, Edwin Howland, 1912-1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 57</td>
<td>Blatchford, Frances L., 1924</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 58</td>
<td>Blenner, Carle J., 1925-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s): Blenner</td>
</tr>
<tr>
<td>Box 11, Folder 59</td>
<td>Bley, Anna E., 1916-1918</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 60</td>
<td>Bliss, Cornelius N. and Zaidee C. Bliss , 1920-1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 61</td>
<td>Bliss, Cornelius N, Zaidee C. Goodyear (formerly Bliss) and Estate, 1940-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 62</td>
<td>Bliss, E. L. and Elizabeth Sturtivant Bliss , circa 1912-1914</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 63</td>
<td>Bliss, Henry E., Estate, 1956</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 64</td>
<td>Bliss, Lizzie P. (Lillie P.), 1911-1918</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 65</td>
<td>Bliss, Lizzie P. (Lillie P.), 1920-1929</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 66</td>
<td>Bliss, Lizzie P. (Lillie P.), Estate , 1931</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 67</td>
<td>Bliss, Lizzie P. (Lillie P.), Estate , 1932 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 68</td>
<td>Bliss, Lizzie P. (Lillie P.), Estate , 1932 February</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 11, Folder 69</td>
<td>Bliss, Lizzie P. (Lillie P.), Estate , 1932 March-April</td>
</tr>
</tbody>
</table>
Box 11, Folder 70  Bliss, Lizzie P. (Lillie P.), Estate, 1932 May-December Image(s)

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

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

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

Box 11, Folder 74  Bliss, Mrs. Robert Woods, 1944-1952 Image(s)

Box 11, Folder 75  Bliss, William J. A., 1915-1920 Image(s)

Box 11, Folder 76  Block and Kuhl Co., 1926 Image(s)

Box 11, Folder 77  Block, Mrs. Bates, 1940 Image(s)

Box 11, Folder 78  Blondheim, Adolphe W., 1913 Image(s)

Box 11, Folder 79  Bloodgood, M. Seymour, 1896, 1903 Image(s)

Box 11, Folder 80  Bloodgood, Robert F., 1894 Image(s)

Box 11, Folder 81  Bloomingdale, Lyman G., 1899 Image(s)

Box 12, Folder 1  Blumener, Oscar, 1915, 1921-1922 Image(s)

Box 12, Folder 2  Blum, Jerome S., 1911-1916 Image(s)

Box 12, Folder 3  Blum, Robert and Mrs. Blum, 1932-1933
Box 12, Folder 4  Blum, Robert Frederick, circa 1890
Image(s)

Box 12, Folder 5  Blume, Edwin H., 1912-1913
Image(s)

Box 12, Folder 6  Blume, Melita (Mrs. L. M.), 1910-1923
Image(s)

Box 12, Folder 7  Blumenschein, Ernest L., 1915
Image(s)

Box 12, Folder 8  Board of Assessors, South Orange, 1913
Image(s)

Box 12, Folder 9  Bockler, Charles, circa 1933
Image(s)

Box 12, Folder 10  Bodine, Peter and Jane Bodine, 1911-1923
Image(s)

Box 12, Folder 11  Bogert, George H., circa 1897-1899
Image(s)

Box 12, Folder 12  Bogert, Julia, 1916-1918
Image(s)

Box 12, Folder 13  Bohm, Max, 1912-1917

Box 12, Folder 14  Bohm, Mrs. Max, 1928-1932
Image(s)

Box 12, Folder 15  Boissevain, Dorothy V. (Mrs. Adolphe), 1933-1937
Image(s)

Box 12, Folder 16  Boker, Aloise and John R. Boker, Jr., 1955
Image(s)

Box 12, Folder 17  Bolton, Frances P. (Mrs. Chester C.), 1932-1947
Image(s)

Box 12, Folder 18  Bolton, Theodore, 1920-1950
Box 12, Folder 19  Bones, Helen W. , 1915
Image(s)

Box 12, Folder 20  Book and Gift Shop , 1926
Image(s)

Box 12, Folder 21  Boomer, J. Robert , 1920-1932
Image(s)

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

Box 12, Folder 23  Boone, Cheshire L. , 1914 January-September
Image(s)

Box 12, Folder 24  Boone, Cheshire L. , 1914 October-December
Image(s)

Box 12, Folder 25  Boone, Cheshire L. , 1915 January-March
Image(s)

Box 12, Folder 26  Boone, Cheshire L. , 1915 April-August
Image(s)

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
Image(s)

Box 12, Folder 32  Booth, Ralph H. , 1915
Image(s)

Box 12, Folder 33  Borgmeyer, Mrs. Charles L. , 1928
Image(s)

Box 12, Folder 34  Borgord, Martin , 1899, 1916
Box 12, Folder 35  Borne, Mortimer and Mrs. Borne, 1933

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

Box 12, Folder 37  Boshwitz, A. H., 1928-1933

Box 12, Folder 38  Bosley, Frederick A., 1928

Box 12, Folder 39  Boston Antique Shop, 1928-1933

Box 12, Folder 40  Boston Antique Shop, 1941-1943

Box 12, Folder 41  Boston Art Club, circa 1893-1913

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

Box 12, Folder 43  Boston Evening Transcript, 1919, 1922

Box 12, Folder 44  Boston Society of Water Color Painters, 1906-1923

Box 12, Folder 45  Bostwick, Electra, 1948-1953

Box 12, Folder 46  Boswell-Frankel Advertising Service, 1918-1921

Box 12, Folder 47  Boswell-Frankel Advertising Service, 1922-1923

Box 12, Folder 48  Boswell-Frankel Advertising Service, 1924

Box 12, Folder 49  Boswell-Frankel Advertising Service, 1925-1926

Box 12, Folder 50  Boswell, L. R., 1924
Box 12, Folder 51  Boswell, Peyton, 1914-1918
Image(s)

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

Box 12, Folder 53  Boughton, Alice, 1906-1937
Image(s)

Box 12, Folder 54  Boughton, George Henry, 1902
Image(s)

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

Box 12, Folder 56  Boutwell Brothers, 1905-1910
Image(s)

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

Box 12, Folder 58  Boutwell, Cyrus, 1919-1922
Image(s)

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

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

Box 12, Folder 61  Bowdoin College, 1917-1953
Image(s)

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

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

Box 12, Folder 64  Bowen, Norman W., 1943
Image(s)

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
<table>
<thead>
<tr>
<th>Box 13, Folder 24</th>
<th>Braun, John F. and Mrs. Braun, 1933-1945</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 13, Folder 25</td>
<td>Braun, Maurice, 1911-1918</td>
</tr>
<tr>
<td>Box 13, Folder 26</td>
<td>Braun, Maurice, 1919-May 1923</td>
</tr>
<tr>
<td>Box 13, Folder 27</td>
<td>Braun, Maurice, 1923 June-December</td>
</tr>
<tr>
<td>Box 13, Folder 28</td>
<td>Braun, Maurice and Mrs. Braun, 1924</td>
</tr>
<tr>
<td>Box 13, Folder 29</td>
<td>Braun, Maurice and Mrs. Braun, 1925</td>
</tr>
<tr>
<td>Box 13, Folder 30</td>
<td>Braun, Maurice and Mrs. Braun, 1926 January-June</td>
</tr>
<tr>
<td>Box 13, Folder 31</td>
<td>Braun, Maurice and Mrs. Braun, 1926 August-December</td>
</tr>
<tr>
<td>Box 13, Folder 32</td>
<td>Braun, Maurice and Mrs. Braun, 1927-1937</td>
</tr>
<tr>
<td>Box 13, Folder 33</td>
<td>Brauner, Olaf M. (see also Cornell University), 1902-1917</td>
</tr>
<tr>
<td>Box 13, Folder 34</td>
<td>Brautigam, H., 1915</td>
</tr>
<tr>
<td>Box 13, Folder 35</td>
<td>Brearley School, 1932-1933</td>
</tr>
<tr>
<td>Box 13, Folder 36</td>
<td>Brebner, Catharine, 1912</td>
</tr>
<tr>
<td>Box 13, Folder 37</td>
<td>Breckenridge, Hugh H., 1915-1921</td>
</tr>
<tr>
<td>Box 13, Folder 38</td>
<td>Breckinridge, Hunter G., 1905-1911</td>
</tr>
<tr>
<td>Box 13, Folder 39</td>
<td>Bredin, C. Sloan and Katharine Bredin , 1914</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 40</th>
<th>Breese, James L. , 1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 41</th>
<th>Bregler, Charles , 1914-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 42</th>
<th>Bregler, Charles , 1941-1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 43</th>
<th>Breidvik, Mons , 1932-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 44</th>
<th>Bremer, Anne M. , 1911-1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 45</th>
<th>Bremer, Anne M. , 1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 46</th>
<th>Brennan, Alfred , circa 1893-circa 1909</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 47</th>
<th>Brentano's , 1917-1921</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 48</th>
<th>Bresler, Arthur F. , 1923-1926</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 49</th>
<th>Brete, Mary E., 1905</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 50</th>
<th>Brett, C. M. , 1915-1922</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 51</th>
<th>Bretzfield, May C. (Mrs. S. W.), 1917-1923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 52</th>
<th>Breuning, Margaret , 1932, 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 13, Folder 53</th>
<th>Brewster, Anna Richards and William T. Brewster , circa 1906-circa 1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 13, Folder 54</td>
<td>Brewster, Earl H., 1908-1916</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>Box 13, Folder 55</td>
<td>Brewster, William L. and Mrs. Brewster, 1924</td>
</tr>
<tr>
<td>Box 13, Folder 56</td>
<td>Breyfogle, John Winstanley, circa 1903-circa 1917</td>
</tr>
<tr>
<td>Box 13, Folder 57</td>
<td>Bridges, Fidelia, 1903-1906</td>
</tr>
<tr>
<td>Box 13, Folder 58</td>
<td>Bridgman, Frederick Arthur, 1914-1920</td>
</tr>
<tr>
<td>Box 13, Folder 59</td>
<td>Briggs, Annie Frances, 1899</td>
</tr>
<tr>
<td>Box 13, Folder 60</td>
<td>Briggs, George C., 1898-1913</td>
</tr>
<tr>
<td>Box 13, Folder 61</td>
<td>Brigham, Clarence S., 1916</td>
</tr>
<tr>
<td>Box 13, Folder 62</td>
<td>Brigham, (W. Cole?), 1901-1910</td>
</tr>
<tr>
<td>Box 13, Folder 63</td>
<td>Brinckerhoff, M.V.B., 1916-1918</td>
</tr>
<tr>
<td>Box 13, Folder 64</td>
<td>Brinton, Christian, 1908-1910</td>
</tr>
<tr>
<td>Box 13, Folder 65</td>
<td>Brinton, Lina Ives (Mrs. Ferree), 1923-1924</td>
</tr>
<tr>
<td>Box 13, Folder 66</td>
<td>Bristol, Bertha S. (Mrs. William C.), 1936-1937</td>
</tr>
<tr>
<td>Box 13, Folder 67</td>
<td>Bristol, Frances L., ca. 1913</td>
</tr>
<tr>
<td>Box 13, Folder 68</td>
<td>Bristol, [I. B.], circa 1907</td>
</tr>
<tr>
<td>Box 13, Folder 69</td>
<td>Britton, James, circa 1914-circa 1925</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>Box 13, Folder 70</td>
<td>Britton, W. R., 1921-1937</td>
</tr>
<tr>
<td>Box 14, Folder 1</td>
<td>Brixey, Richard D., 1922-1932</td>
</tr>
<tr>
<td>Box 14, Folder 2</td>
<td>Brockman, Ann, 1932-1937</td>
</tr>
<tr>
<td>Box 14, Folder 3</td>
<td>Brockway, Jean L., 1932</td>
</tr>
<tr>
<td>Box 14, Folder 4</td>
<td>Brodhead, George H., 1905-1933</td>
</tr>
<tr>
<td>Box 14, Folder 5</td>
<td>Brokaw, Irving, 1913</td>
</tr>
<tr>
<td>Box 14, Folder 6</td>
<td>Bromhead, H. W., 1910, 1923</td>
</tr>
<tr>
<td>Box 14, Folder 7</td>
<td>Brooke, Richard N., 1892-1915</td>
</tr>
<tr>
<td>Box 14, Folder 8</td>
<td><em>Brooklyn Daily Eagle</em>, 1906-1949</td>
</tr>
<tr>
<td>Box 14, Folder 9</td>
<td>Brooklyn Museum, 1902-1913</td>
</tr>
<tr>
<td>Box 14, Folder 10</td>
<td>Brooklyn Museum, 1914-1917</td>
</tr>
<tr>
<td>Box 14, Folder 11</td>
<td>Brooklyn Museum, 1918-1921</td>
</tr>
<tr>
<td>Box 14, Folder 12</td>
<td>Brooklyn Museum, 1922-1923</td>
</tr>
<tr>
<td>Box 14, Folder 13</td>
<td>Brooklyn Museum, 1924-1928</td>
</tr>
</tbody>
</table>

Image(s): Bristol
| Box 14, Folder 14 | Brooklyn Museum, 1929-1933 |
| Box 14, Folder 15 | Brooklyn Museum, 1936-1940 |
| Box 14, Folder 16 | Brooklyn Museum, 1941-1947 |
| Box 14, Folder 17 | Brooklyn Museum, 1948-1957 |
| Box 14, Folder 18 | Brooks, Charles T., 1915-1933 |
| Box 14, Folder 19 | Brooks, Henry H., 1937 |
| Box 14, Folder 20 | Brooks, Maria, 1894-1903 |
| Box 14, Folder 21 | Brooks Memorial Art Gallery, 1916 |
| Box 14, Folder 22 | Brooks Memorial Art Gallery, 1918-1919 |
| Box 14, Folder 23 | Brooks Memorial Art Gallery, 1920 |
| Box 14, Folder 24 | Brooks Memorial Art Gallery, 1921-1923 |
| Box 14, Folder 25 | Brooks Memorial Art Gallery, 1924-1937 |
| Box 14, Folder 26 | Brooks Memorial Art Gallery, 1944 |
| Box 14, Folder 27 | Brooks Memorial Art Gallery, 1945 |
| Box 14, Folder 28 | Brooks Memorial Art Gallery, 1946-1947 |
Box 14, Folder 29  Brooks Memorial Art Gallery, 1948-1949

Box 14, Folder 30  Brooks Memorial Art Gallery, 1950

Box 14, Folder 31  Brooks Memorial Art Gallery, 1951-1952

Box 14, Folder 32  Brooks Memorial Art Gallery, 1953-1954

Box 14, Folder 33  Brooks Memorial Art Gallery, 1955-1956

Box 14, Folder 34  Brooks Memorial Art Gallery, 1957-1962

Box 14, Folder 35  Brooks Reed Gallery, Inc., 1914-1921

Box 14, Folder 36  Brooks, W. F., 1912-1948

Box 14, Folder 37  Brouilette, T. Gilbert, 1937-1953

Box 14, Folder 38  Brouwer, T. A., Jr., circa 1899-1911

Box 14, Folder 39  Brown, A. Brooks, 1922-1923

Box 14, Folder 40  Brown, Alexander H., 1911-1933

Box 14, Folder 41  Brown, Alexander K., 1902

Box 14, Folder 42  Brown & Bigelow, 1925-1949

Box 14, Folder 43  Brown, Bolton Coit, circa 1903-1910
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
<table>
<thead>
<tr>
<th>Box 15, Folder 14</th>
<th>Browne, Fred, 1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 15, Folder 15</td>
<td>Browne, George Elmer, 1902-1933</td>
</tr>
<tr>
<td>Box 15, Folder 16</td>
<td>Browne, Mathilda, circa 1897-circa 1921</td>
</tr>
<tr>
<td>Box 15, Folder 17</td>
<td>Browne, Samuel, 1928</td>
</tr>
<tr>
<td>Box 15, Folder 18</td>
<td>Browne, W. R., 1932</td>
</tr>
<tr>
<td>Box 15, Folder 19</td>
<td>Brownell, Morris R., 1937</td>
</tr>
<tr>
<td>Box 15, Folder 20</td>
<td>Brownell, W. C. and Mrs. Brownell, 1903-1948</td>
</tr>
<tr>
<td>Box 15, Folder 21</td>
<td>Bruce, Edward (Treasury Department), 1937</td>
</tr>
<tr>
<td>Box 15, Folder 22</td>
<td>Bruce, Ella S., 1913</td>
</tr>
<tr>
<td>Box 15, Folder 23</td>
<td>Bruce, Helen Kibbey, 1914</td>
</tr>
<tr>
<td>Box 15, Folder 24</td>
<td>Bruestle, George M., 1915-1922</td>
</tr>
<tr>
<td>Box 15, Folder 25</td>
<td>Bruestle, George M., 1922-1925</td>
</tr>
<tr>
<td>Box 15, Folder 26</td>
<td>Bruestle, George M., 1928-1933</td>
</tr>
<tr>
<td>Box 15, Folder 27</td>
<td>Bruilotta, Roger, circa 1890</td>
</tr>
<tr>
<td>Box 15, Folder 28</td>
<td>Brumbach, Louise U. (Mrs. Frank), 1913-1922</td>
</tr>
</tbody>
</table>
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  Buik, 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
Box 16, Folder 11  Burgess, Gelett, 1907

Box 16, Folder 12  Burgess, Margaret B. (Mrs. Ward), 1920-1933

Box 16, Folder 13  Burgess, Rosamond, 1917, 1924

Box 16, Folder 14  Burgess, Ruth Payne, circa 1910, 1932

Box 16, Folder 15  Burleigh, S. R., 1894

Box 16, Folder 16  Burnet, Mrs. B. R., 1914

Box 16, Folder 17  Burnham, Percy C., 1915

Box 16, Folder 18  Burnham, Mrs. W. Addison, 1924

Box 16, Folder 19  Burnside, Cameron, 1914-1924

Box 16, Folder 20  Burr, Allston, 1928-1932

Box 16, Folder 21  Burr, George Elbert, 1925-1926

Box 16, Folder 22  Burr, Grace Casileen (Mrs. Charles P.), 1952-1956

Box 16, Folder 23  Burroughs, Alan and Molly Luce, 1922, 1935-1953

Box 16, Folder 24  Burroughs, Bryson and Edith Burroughs, 1899-1915

Box 16, Folder 25  Burt, Alice R., 1902
<table>
<thead>
<tr>
<th>Box 16, Folder 41</th>
<th>Butler, Mary, 1911-1928</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 42</td>
<td>Butler, Ollie Scott, 1924-1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 43</td>
<td>Buyck, Edward P., 1933</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 44</td>
<td>Bye, Arthur Edwin (Pennsylvania Museum), 1920-1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 45</td>
<td>Bye, Arthur Edwin (Pennsylvania Museum), 1926-1937</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 46</td>
<td>Byers, John, 1913-1916</td>
</tr>
<tr>
<td>Box 16, Folder 47</td>
<td>Byers, John M., circa 1910-circa 1916</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 48</td>
<td>Byford, George E., 1950-1956</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 49</td>
<td>B, Illegible, circa 1904-circa 1928</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 50</td>
<td>B, Miscellaneous: B-Bag, 1898-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 51</td>
<td>B, Miscellaneous: Bah-Bak, 1909-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 52</td>
<td>B, Miscellaneous: Bal, 1907-1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 53</td>
<td>B, Miscellaneous: Bal-Bang, 1904-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 54</td>
<td>B, Miscellaneous: Bank-Bap, 1896-1956</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 55</td>
<td>B, Miscellaneous: Barb-Bark, 1902-1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 16, Folder 56</td>
<td>B, Miscellaneous: Barn, 1899-1947</td>
</tr>
</tbody>
</table>
Box 16, Folder 57  B, Miscellaneous: Barr-Barth, 1911-1960
Image(s)

Box 16, Folder 58  B, Miscellaneous: Bartl-Bas, 1893-1951
Image(s)

Box 16, Folder 59  B, Miscellaneous: Bat-Bau, 1899-1940
Image(s)

Box 16, Folder 60  B, Miscellaneous: Bax-Baz, 1912-1947
Image(s)

Box 16, Folder 61  B, Miscellaneous: Bea, 1902-1937
Image(s)

Box 16, Folder 62  B, Miscellaneous: Bech-Beek, 1894-1951
Image(s)

Box 16, Folder 63  B, Miscellaneous: Beer-Bemm, 1895-1953
Image(s)

Box 16, Folder 64  B, Miscellaneous: Ben, 1898-1957
Image(s)

Box 16, Folder 65  B, Miscellaneous: Berd-Bers, 1895-1963
Image(s)

Box 16, Folder 66  B, Miscellaneous: Bert-Big, 1895-1953
Image(s)

Box 16, Folder 67  B, Miscellaneous: Bil-Bio, 1899-1957
Image(s)

Box 16, Folder 68  B, Miscellaneous: Bir-Bit, 1899-1948
Image(s)

Box 17, Folder 1  B, Miscellaneous: Blac-Blai, 1893-1949
Image(s)

Box 17, Folder 2  B, Miscellaneous: Blak-Bli, 1893-1955
Image(s)

Box 17, Folder 3  B, Miscellaneous: Blo-B'n, 1904-1955
Box 17, Folder 4  B, Miscellaneous: Boa-Bona , 1903-1948  Image(s)

Box 17, Folder 5  B, Miscellaneous: Bond-Borne , 1904-1957  Image(s)

Box 17, Folder 6  B, Miscellaneous: Boro-Bou , 1898-1953  Image(s)

Box 17, Folder 7  B, Miscellaneous: Bow , 1898-1949  Image(s)

Box 17, Folder 8  B, Miscellaneous: Boy , 1910-1948  Image(s)

Box 17, Folder 9  B, Miscellaneous: Brac-Brad , 1895-1955  Image(s)

Box 17, Folder 10  B, Miscellaneous: Brai-Bran , 1910-1953  Image(s)

Box 17, Folder 11  B, Miscellaneous: Bras-Braz , 1898-1962  Image(s)

Box 17, Folder 12  B, Miscellaneous: Brea-Bren , 1892-1951  Image(s)

Box 17, Folder 13  B, Miscellaneous: Bret-Brez , 1906-1947  Image(s)

Box 17, Folder 14  B, Miscellaneous: Bria-Bril , 1908-1953  Image(s)

Box 17, Folder 15  B, Miscellaneous: Brin-Brit , 1896-1948  Image(s)

Box 17, Folder 16  B, Miscellaneous: Brob-Broo , 1895-1953  Image(s)

Box 17, Folder 17  B, Miscellaneous: Brop-Brown, E. , 1903-1951  Image(s)

Box 17, Folder 18  B, Miscellaneous: Brown, F.-Brown, L. , 1908-1949  Image(s)
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, Giuseppe , 1899, 1901
Image(s)

Box 17, Folder 33  Cadwalader, Lambert , 1924-1925
<table>
<thead>
<tr>
<th>Box 17, Folder 34</th>
<th>Cady, Harrison, 1932-1933</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 17, Folder 35</td>
<td>Cady, Henry N., 1895-1908</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 36</td>
<td>Cahill, A. M., 1908</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 37</td>
<td>Cain, Harriet L. and Pinckney L. Cain, 1923-1929</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 38</td>
<td>Calahan, J. J., circa 1895-1896</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 39</td>
<td>Calder, Alexander Stirling, 1910-1911</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 40</td>
<td>Calder, William M., 1911, 1919</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 41</td>
<td>Caldwell, Blanche F. (Mrs. Brown), 1933</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 42</td>
<td>Caldwell, Mrs. Charles, 1917</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 43</td>
<td>Caldwell, Eleanor B., 1895-1900</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 44</td>
<td>Caldwell, John, 1894</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 45</td>
<td>California Palace of the Legion of Honor, 1925-1951</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 46</td>
<td>Caliga, I. H., circa 1893-circa 1925</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 47</td>
<td>Call, Mary E., 1914-1915</td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 17, Folder 48</td>
<td>Calo Art Galleries, 1924-1932</td>
<td></td>
</tr>
</tbody>
</table>
Box 17, Folder 49  Calvert, George C., 1917-1948
Image(s)

Box 17, Folder 50  Camelback Galleries, 1946-1953
Image(s)

Box 17, Folder 51  Cameron, James I. and Mrs. Cameron, 1928-1933
Image(s)

Box 17, Folder 52  Campbell, Alice F., undated
Image(s): Campbell, Alice F., undated

Box 17, Folder 53  Campbell, Blendon, 1915-1933
Image(s)

Box 17, Folder 54  Campbell, Harry V., 1951-1963
Image(s)

Box 17, Folder 55  Campbell, Orland, circa 1922-circa 1925
Image(s)

Box 17, Folder 56  Campbell, William Raymond, circa 1937
Image(s)

Box 17, Folder 57  Campion, W. P., 1911
Image(s)

Box 17, Folder 58  Canadian National Exhibition, 1909-1918
Image(s)

Box 17, Folder 59  Canajoharie Art Gallery, 1937-1948
Image(s)

Box 17, Folder 60  Canajoharie Art Gallery, 1949
Image(s)

Box 17, Folder 61  Canajoharie Art Gallery, 1950-1954
Image(s)

Box 18, Folder 1  Cannell and Chaffin, Inc., 1920-1921
Image(s)

Box 18, Folder 2  Cannell and Chaffin, Inc., 1922
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
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
Box 19, Folder 4  Carnegie Institute, 1922 January-June  Image(s)

Box 19, Folder 5  Carnegie Institute, 1922 July-December  Image(s)

Box 19, Folder 6  Carnegie Institute, 1923  Image(s)

Box 19, Folder 7  Carnegie Institute, 1924-1925 June  Image(s)

Box 19, Folder 8  Carnegie Institute, 1925-1926 September  Image(s)

Box 19, Folder 9  Carnegie Institute, 1927-1928  Image(s)

Box 19, Folder 10  Carnegie Institute, 1929  Image(s)

Box 19, Folder 11  Carnegie Institute, 1932-1933  Image(s)

Box 19, Folder 12  Carnegie Institute, circa 1934-1937 May  Image(s)

Box 19, Folder 13  Carnegie Institute, 1937 June-December  Image(s)

Box 19, Folder 14  Carnegie Institute, 1940  Image(s)

Box 19, Folder 15  Carnegie Institute, 1944-1947  Image(s)

Box 19, Folder 16  Carnegie Institute, 1948-1949  Image(s)

Box 19, Folder 17  Carnegie Institute, 1950-1954  Image(s)

Box 19, Folder 18  Carnegie, Lucy C., 1906
Box 19, Folder 19  Carnegie Public Library, 1914-1932
Box 19, Folder 20  Carnegie, Mrs. S. M., 1893-1895
Box 19, Folder 21  Carolan, Harriet P. (Mrs. Francis), 1922
Box 19, Folder 22  Carolina Art Association, 1920-1921
Box 19, Folder 23  Carpenter, Frederick G., 1910
Box 19, Folder 24  Carpenter, H. Beach, 1933
Box 19, Folder 25  Carpenter, Horace T. (Independence Hall), 1939
Box 19, Folder 26  Carpenter, J. S. and Mrs. Carpenter, 1914-1922
Box 19, Folder 27  Carper Galleries, 1919-1924
Box 19, Folder 28  Carrigan, George C., 1937
Box 19, Folder 29  Carrigan, William L., 1911-1929
Box 19, Folder 30  Carrington, Edmund, 1915
Box 19, Folder 31  Carrington, Fitz Roy, 1911-1924
Box 19, Folder 32  Carroll, Charles Gordon, 1917-1926
Box 19, Folder 33  Carroll Galleries, Inc., 1914-1916
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  Image(s)
<table>
<thead>
<tr>
<th>Box 20, Folder 25</th>
<th>Chadbourne, Emily C., 1904-1905, 1918</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 20, Folder 26</td>
<td>Chaffee, Mary D. (Mrs. Z), 1928-1929</td>
</tr>
<tr>
<td>Box 20, Folder 27</td>
<td>Chamberlain, Linda E., 1912-1917</td>
</tr>
<tr>
<td>Box 20, Folder 28</td>
<td>Chamberlain, Mary, 1919-1922</td>
</tr>
<tr>
<td>Box 20, Folder 29</td>
<td>Chambers, Eunice, 1928-1933</td>
</tr>
<tr>
<td>Box 20, Folder 30</td>
<td>Chambers, Eunice, 1937</td>
</tr>
<tr>
<td>Box 20, Folder 31</td>
<td>Chambers, Eunice, 1939-1942</td>
</tr>
<tr>
<td>Box 20, Folder 32</td>
<td>Chambers, Eunice, 1943-1947</td>
</tr>
<tr>
<td>Box 20, Folder 33</td>
<td>Chambers, Eunice, 1948-1962</td>
</tr>
<tr>
<td>Box 20, Folder 34</td>
<td>Chambers, Robert A., 1926-1929</td>
</tr>
<tr>
<td>Box 20, Folder 35</td>
<td>Chambers, Mrs. Robert W., 1939</td>
</tr>
<tr>
<td>Box 20, Folder 36</td>
<td>Champeau, Lawrence X., 1914-1937</td>
</tr>
<tr>
<td>Box 20, Folder 37</td>
<td>Chandler, A. D'Alma, 1923-1937</td>
</tr>
<tr>
<td>Box 20, Folder 38</td>
<td>Chandler, H. Daland, 1949</td>
</tr>
<tr>
<td>Box 20, Folder 39</td>
<td>Chandlers, Mrs. L. B., 1916-1922</td>
</tr>
<tr>
<td>Box 20, Folder 40</td>
<td>Chanler, Ashley, 1950</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Box 20, Folder 41</td>
<td>Chapin, H. W. and Lucy Grosvenor, 1899</td>
</tr>
<tr>
<td>Box 20, Folder 42</td>
<td>Chapin, Horace D., 1936-1937</td>
</tr>
<tr>
<td>Box 20, Folder 43</td>
<td>Chapin, James and Louise, 1933</td>
</tr>
<tr>
<td>Box 20, Folder 44</td>
<td>Chapin, William H. and Mrs. Chapin, 1912-1932</td>
</tr>
<tr>
<td>Box 20, Folder 45</td>
<td>Chapman, Albert K., 1948-1951</td>
</tr>
<tr>
<td>Box 20, Folder 46</td>
<td>Chapman, Alice G., 1913-1926</td>
</tr>
<tr>
<td>Box 20, Folder 47</td>
<td>Chapman, Aurelié R. and Carlton T. Chapman, circa 1899-circa 1949</td>
</tr>
<tr>
<td>Box 20, Folder 48</td>
<td>Chapman, Henry T. and Estate, 1894-1914</td>
</tr>
<tr>
<td>Box 20, Folder 49</td>
<td>Chapman, W. P., Jr., 1914-1929</td>
</tr>
<tr>
<td>Box 20, Folder 50</td>
<td>Chappel, Mary R. (Mrs. Henry W.), 1933</td>
</tr>
<tr>
<td>Box 20, Folder 51</td>
<td>Charcoal Club, 1911-1924</td>
</tr>
<tr>
<td>Box 20, Folder 52</td>
<td>Charles E. Lauriat Company, circa 1905-circa 1918</td>
</tr>
<tr>
<td>Box 20, Folder 53</td>
<td>Charles H. Lee Mail Service, Inc., 1924-1925</td>
</tr>
<tr>
<td>Box 20, Folder 54</td>
<td>Charles Scribner's Sons, 1895-1919</td>
</tr>
</tbody>
</table>
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
Image(s)

Box 21, Folder 6  Cheffetz, Asa, 1932-1933
Image(s)

Box 21, Folder 7  Cheney, Edith S. (Mrs. Wallace), 1943-1953
Image(s)

Box 21, Folder 8  Cheney, Lillian F. (Mrs. B. A.), 1921-1922

Box 21, Folder 9  Cheney, Lillian F. (Mrs. B. A.), 1925
Image(s)

Box 21, Folder 10  *Chicago Evening Post* and *Chicago Examiner*, 1924-1926
Image(s)

Box 21, Folder 11  Chicago Galleries Association, 1928
Image(s)

Box 21, Folder 12  *Chicago Herald Examiner*, 1923-1926
Image(s)

Box 21, Folder 13  Chicago Historical Society, 1941, 1954
Image(s)

Box 21, Folder 14  Chicago Norske Klub, 1926
Image(s)

Box 21, Folder 15  Chichester, Cecil, circa 1912-1914
Image(s)

Box 21, Folder 16  Chichester, Cecil, 1916

Box 21, Folder 17  Chichester, Cecil, 1920-1944
Image(s)

Box 21, Folder 18  Child, Edwin B., circa 1893-circa 1929
Image(s)

Box 21, Folder 19  Children's Welfare Federation of New York City, Inc., 1933
Image(s)

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
<table>
<thead>
<tr>
<th>Box 21, Folder 36</th>
<th>Churchill, Alfred Vance, 1918-1922</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 37</th>
<th>Cincinnati Art Museum, 1932-1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 38</th>
<th>Cincinnati Museum Association, 1895-1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 39</th>
<th>Cincinnati Museum Association, 1914-1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 40</th>
<th>Cincinnati Museum Association, 1916</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 41</th>
<th>Cincinnati Museum Association, 1916-1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 42</th>
<th>Cincinnati Museum Association, 1920-1922</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 43</th>
<th>Cincinnati Museum Association, 1923-1924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 44</th>
<th>Cincinnati Museum Association, 1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 45</th>
<th>Cincinnati Museum Association, 1926</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 46</th>
<th>Cincinnati Museum Association, 1928-1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 47</th>
<th>Circuit Exhibitions, circa 1924-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 48</th>
<th>Circuit Exhibitions, Colorado, 1924-1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 49</th>
<th>Circuit Exhibitions, Illinois, 1924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 21, Folder 50</th>
<th>Circuit Exhibitions, Illinois, 1925-1926</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
</tbody>
</table>
Box 21, Folder 51  Circuit Exhibitions, Illinois, 1926-1928
Image(s)

Box 21, Folder 52  Circuit Exhibitions, Iowa, 1924 January-September
Image(s)

Box 21, Folder 53  Circuit Exhibitions, Iowa, 1924 October-December
Image(s)

Box 21, Folder 54  Circuit Exhibitions, Iowa, 1925
Image(s)

Box 21, Folder 55  Circuit Exhibitions, Iowa, 1926
Image(s)

Box 21, Folder 56  Circuit Exhibitions, Nebraska, 1925
Image(s)

Box 21, Folder 57  Circuit Exhibitions, Texas, 1924
Image(s)

Box 21, Folder 58  Circuit Exhibitions, Wyoming, 1924-1925
Image(s)

Box 21, Folder 59  Citizens Union of the City of New York, 1913-1914
Image(s)

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

Box 21, Folder 61  City Art Museum of St. Louis, 1895-1912
Image(s)
Includes illustrated letter from Charles Ward Rhodes, 5/22/99

Box 21, Folder 62  City Art Museum of St. Louis, 1913-1914
Image(s)

Box 21, Folder 63  City Art Museum of St. Louis, 1915
Image(s)

Box 22, Folder 1  City Art Museum of St. Louis, 1916-1917
Image(s)

Box 22, Folder 2  City Art Museum of St. Louis, 1918-1920
<table>
<thead>
<tr>
<th>Box 22, Folder 3</th>
<th>City Art Museum of St. Louis, 1921-1922</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 22, Folder 4</td>
<td>City Art Museum of St. Louis, 1923-1924</td>
</tr>
<tr>
<td>Box 22, Folder 5</td>
<td>City Art Museum of St. Louis, 1925-1926</td>
</tr>
<tr>
<td>Box 22, Folder 6</td>
<td>City Art Museum of St. Louis, 1927-1932</td>
</tr>
<tr>
<td>Box 22, Folder 7</td>
<td>City Art Museum of St. Louis, 1937-1940</td>
</tr>
<tr>
<td>Box 22, Folder 8</td>
<td>City Art Museum of St. Louis, 1942-1954</td>
</tr>
<tr>
<td>Box 22, Folder 9</td>
<td>City of New York, 1935-1940</td>
</tr>
<tr>
<td>Box 22, Folder 10</td>
<td>Civic Club of Carlisle, 1926-1928</td>
</tr>
<tr>
<td>Box 22, Folder 11</td>
<td>Claggett, Mrs. Wilson P., 1929-1951</td>
</tr>
<tr>
<td>Box 22, Folder 12</td>
<td>Clapp &amp; Graham Company, Inc., 1919-1926</td>
</tr>
<tr>
<td>Box 22, Folder 13</td>
<td>Clapp, W. M., 1912-1921</td>
</tr>
<tr>
<td>Box 22, Folder 14</td>
<td>Clare J. Hoffman, Incorporated, 1927, 1952-1953</td>
</tr>
<tr>
<td>Box 22, Folder 15</td>
<td>Clark, Alson Skinner, 1905-1920</td>
</tr>
<tr>
<td>Box 22, Folder 16</td>
<td>Clark, De Witt A. and Elizabeth De Witt Clark, 1915-1916</td>
</tr>
<tr>
<td>Box 22, Folder 17</td>
<td>Clark, De Witt A. and Elizabeth De Witt Clark, 1917-1919</td>
</tr>
<tr>
<td>Box 22, Folder 18</td>
<td>Clark, Eliot, circa 1908-1925, 1947</td>
</tr>
<tr>
<td>Box 22, Folder 19</td>
<td>Clark, Elizabeth (Mrs. George M.), 1916</td>
</tr>
<tr>
<td>Box 22, Folder 20</td>
<td>Clark, Emily J., 1914-1918</td>
</tr>
<tr>
<td>Box 22, Folder 21</td>
<td>Clark, Emily J., 1919-1929</td>
</tr>
<tr>
<td>Box 22, Folder 22</td>
<td>Clark, F. Ambrose, 1942-1957</td>
</tr>
<tr>
<td>Box 22, Folder 23</td>
<td>Clark, Frances and Franklin B. Clark, 1920-1923</td>
</tr>
<tr>
<td>Box 22, Folder 24</td>
<td>Clark, Frank H., 1914-1923</td>
</tr>
<tr>
<td>Box 22, Folder 25</td>
<td>Clark, Frederick H., 1899-1928</td>
</tr>
<tr>
<td>Box 22, Folder 26</td>
<td>Clark, George C. and Mrs. Clark, 1917-1932</td>
</tr>
<tr>
<td>Box 22, Folder 27</td>
<td>Clark, Mrs. H. L., 1929</td>
</tr>
<tr>
<td>Box 22, Folder 28</td>
<td>Clark, James L., 1921-1922</td>
</tr>
<tr>
<td>Box 22, Folder 29</td>
<td>Clark, Marjorie (Mrs. Bruce), 1928-1933</td>
</tr>
<tr>
<td>Box 22, Folder 30</td>
<td>Clark, Nelson, 1932</td>
</tr>
<tr>
<td>Box 22, Folder 31</td>
<td>Clark, Rose, circa 1894-circa 1898</td>
</tr>
<tr>
<td>Box 22, Folder 32</td>
<td>Clark, Rose, circa 1900-circa 1912</td>
</tr>
</tbody>
</table>
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, Virginia (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
Box 22, Folder 49    Clarkson, Grosvenor B., 1921-1932
Image(s)

Box 22, Folder 50    Clearwater Art Museum, 1946-1951
Image(s)

Box 22, Folder 51    Cleland, Roby, 1929
Image(s)

Box 22, Folder 52    Clements, George H. and Mrs. Clements, 1919-1923
Image(s)

Box 22, Folder 53    Cleveland Art Loan Exposition, 1913-1914
Image(s)

Box 22, Folder 54    Cleveland Institute of Art, 1947-1953
Image(s)

Box 22, Folder 55    Cleveland Museum of Art, 1914-1915
Image(s)

Box 22, Folder 56    Cleveland Museum of Art, 1916

Box 22, Folder 57    Cleveland Museum of Art, 1917-1918
Image(s)

Box 22, Folder 58    Cleveland Museum of Art, 1919-1921
Image(s)

Box 22, Folder 59    Cleveland Museum of Art, 1922-1923
Image(s)

Box 22, Folder 60    Cleveland Museum of Art, 1924-1925
Image(s)

Box 22, Folder 61    Cleveland Museum of Art, 1926-1928
Image(s)

Box 22, Folder 62    Cleveland Museum of Art, 1929-1932
Image(s)

Box 22, Folder 63    Cleveland Museum of Art, 1933-1937
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
Box 23, Folder 12  Cobb, Charles E., 1902-1922
Image(s)

Box 23, Folder 13  Cobb, Katharine (Mrs. D. R.), 1927-1929
Image(s)

Box 23, Folder 14  Coburn, Frederick W., 1946-1947
Image(s)

Box 23, Folder 15  Cochran, Allen D., 1913-1915
Image(s)

Box 23, Folder 16  Cochran, Thomas, 1916-1917

Box 23, Folder 17  Cochran, Thomas, 1928 January-April
Image(s)

Box 23, Folder 18  Cochran, Thomas, 1928 April-June
Image(s)

Box 23, Folder 19  Cochran, Thomas, 1928 July-December
Image(s)

Box 23, Folder 20  Cochran, Thomas, 1928 December-1929 February
Image(s)

Box 23, Folder 21  Cochran, Thomas, 1929 March-April
Image(s)

Box 23, Folder 22  Cochran, Thomas, 1929 April-May
Image(s)

Box 23, Folder 23  Cochran, Thomas, 1929 June
Image(s)

Box 23, Folder 24  Cochran, Thomas, 1929 July-August
Image(s)

Box 23, Folder 25  Cochran, Thomas, 1929 September-October
Image(s)

Box 23, Folder 26  Cochran, Thomas, 1929 November-December
Box 23, Folder 27  Cochran, Thomas, 1929 December
Image(s)

Box 23, Folder 28  Cochran, Thomas, 1933
Image(s)

Box 23, Folder 29  Cochran, Thomas, Estate, 1937-1941
Image(s)

Box 23, Folder 30  Cochrane, Constance, 1922-1926
Image(s)

Box 23, Folder 31  Cochrane, Josephine G., circa 1911-circa 1913
Image(s)

Box 23, Folder 32  Coe, Ralph M., 1915-1921, 1950-1952
Image(s)

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

Box 23, Folder 34  Coffin, Edward Francis, 1918-1948
Image(s)

Box 23, Folder 35  Coffin, Esther L., and Coffin, Sarah Faber, 1894-1911
Image(s)

Box 23, Folder 36  Coffin, William A., 1893-1917
Image(s)

Box 23, Folder 37  Coffin, Winthrop, 1911-1916
Image(s)

Box 23, Folder 38  Cogswell, Arnold, 1954
Image(s)

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

Box 23, Folder 40  Cogswell, Ledyard, Jr., and Dorothy A. Cogswell, 1951-1954
Image(s)

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
Box 23, Folder 57  Collector/Collector and Art Critic, 1895-1907  Image(s): Collector/Collector and Art Critic

Box 23, Folder 58  College Art Association, 1929-1932 June  Image(s)

Box 23, Folder 59  College Art Association, 1932 August-December  Image(s)

Box 23, Folder 60  College Art Association, 1933  Image(s)

Box 23, Folder 61  Collins, Adah B (Mrs. J. J.), 1929, 1933  Image(s)

Box 23, Folder 62  Collins Art Co., 1933, 1937  Image(s)

Box 23, Folder 63  Collins, Mary Barrow, 1932  Image(s)

Box 23, Folder 64  Collins, Will F., 1927-1928  Image(s)

Box 23, Folder 65  Colman, Samuel, 1893, 1903, 1905  Image(s)

Box 24, Folder 1  Colorado Museum of Natural History, 1910  Image(s)

Box 24, Folder 2  Colorado Springs Fine Arts Center, 1947-1953  Image(s)

Box 24, Folder 3  Colter, Mrs. A. W., 1922-1924  Image(s)

Box 24, Folder 4  Columbia Museum of Art, 1950-1955  Image(s)

Box 24, Folder 5  Columbia University Alumni Federation Decennial Committee, 1916  Image(s)

Box 24, Folder 6  Columbia University and Alumni Club, 1895-1914
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
Image(s): Columbia University and Alumni Club (see also box 163)

Box 24, Folder 23  Columbia University and Alumni Club, 1928 July-December
Image(s)

Box 24, Folder 24  Columbia University and Alumni Club, 1929 January-May
Image(s)

Box 24, Folder 25  Columbia University and Alumni Club, 1929 June-December
Image(s)

Box 24, Folder 26  Columbia University and Alumni Club, 1932
Image(s)

Box 24, Folder 27  Columbia University and Alumni Club, 1933
Image(s)

Box 24, Folder 28  Columbia University and Alumni Club, 1937
Image(s)

Box 24, Folder 29  Columbia University and Alumni Club, New Jersey Chapter, 1932 January-March
Image(s)

Box 24, Folder 30  Columbia University and Alumni Club, New Jersey Chapter, 1932 April-1951 December
Image(s)

Box 24, Folder 31  Columbia University College of Physicians and Surgeons, 1926-1928
Image(s)

Box 24, Folder 32  Columbus Art Association, 1904, 1910
Image(s)

Box 24, Folder 33  Columbus Gallery of Fine Arts, 1909-1924
Image(s)

Box 24, Folder 34  Columbus Gallery of Fine Arts, 1925-1932
Image(s)

Box 24, Folder 35  Columbus Gallery of Fine Arts, 1933
Image(s)

Box 24, Folder 36  Columbus Gallery of Fine Arts, 1937-1951
Box 25, Folder 1  Coman, Charlotte Buell, circa 1893-circa 1903
   Image(s)
Box 25, Folder 2  Coman, Charlotte Buell, 1904-1910
   Image(s)
Box 25, Folder 3  Coman, Charlotte Buell, 1911-1915
   Image(s)
Box 25, Folder 4  Coman, Charlotte Buell, 1916
Box 25, Folder 5  Coman, Charlotte Buell, 1917-1918
   Image(s)
Box 25, Folder 6  Coman, Charlotte Buell, 1919-1926
   Image(s)
Box 25, Folder 7  Combe, Amy, 1908-1910
   Image(s)
Box 25, Folder 8  Compera, Alexis, 1892-1906
   Image(s)
Box 25, Folder 9  Compton, Jean H. (Mrs. William P.), 1937, 1943
   Image(s)
Box 25, Folder 10 Comstock, Margaret B., 1937
   Image(s)
Box 25, Folder 11 Concord Art Association, Inc., 1916-1923
   Image(s)
Box 25, Folder 12 Condé Nast Publications, 1917-1948
   Image(s)
Box 25, Folder 13 Congdon, Clarence S., 1937
   Image(s)
Box 25, Folder 14 Congdon, Thomas R., 1912
   Image(s)
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
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
<table>
<thead>
<tr>
<th>Box 25, Folder</th>
<th>Name and Dates</th>
<th>Image(s)</th>
<th>Box 25, Folder</th>
<th>Name and Dates</th>
<th>Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
<td>Copeland, Lucien B. , 1928</td>
<td>Image(s)</td>
<td>47</td>
<td>Copley Society of Boston, 1904</td>
<td>Image(s)</td>
</tr>
<tr>
<td>48</td>
<td>Copp, James D. , 1913-1939</td>
<td>Image(s)</td>
<td>49</td>
<td>Copp, Marie T. , 1953</td>
<td>Image(s)</td>
</tr>
<tr>
<td>50</td>
<td>Coppedge, Fern I. , 1926</td>
<td>Image(s)</td>
<td>51</td>
<td>Corbett, George J. , 1948-1949</td>
<td>Image(s)</td>
</tr>
<tr>
<td>52</td>
<td>Corbett, Helen Ladd , 1908-1915</td>
<td>Image(s)</td>
<td>53</td>
<td>Corbett, Helen Ladd , 1918-1919</td>
<td>Image(s)</td>
</tr>
<tr>
<td>54</td>
<td>Corbett, Helen Ladd , 1920</td>
<td>Image(s)</td>
<td>55</td>
<td>Corbett, Helen Ladd , 1921</td>
<td>Image(s)</td>
</tr>
<tr>
<td>56</td>
<td>Corbett, Helen Ladd , 1922</td>
<td>Image(s)</td>
<td>57</td>
<td>Corbett, Helen Ladd , 1923-1924</td>
<td>Image(s)</td>
</tr>
<tr>
<td>58</td>
<td>Corbino, Jon , 1937</td>
<td>Image(s)</td>
<td>59</td>
<td>Corcoran Gallery of Art, 1906-1912</td>
<td>Image(s)</td>
</tr>
<tr>
<td>60</td>
<td>Corcoran Gallery of Art, 1913-1915</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 61</td>
<td>Corcoran Gallery of Art, 1917-1919</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 62</td>
<td>Corcoran Gallery of Art, 1920-1921</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 63</td>
<td>Corcoran Gallery of Art, 1922</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 64</td>
<td>Corcoran Gallery of Art, 1923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 65</td>
<td>Corcoran Gallery of Art, 1924</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 25, Folder 66</td>
<td>Corcoran Gallery of Art, 1925</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 1</td>
<td>Corcoran Gallery of Art, 1926</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 2</td>
<td>Corcoran Gallery of Art, 1928</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 3</td>
<td>Corcoran Gallery of Art, 1929</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 4</td>
<td>Corcoran Gallery of Art, 1932</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 5</td>
<td>Corcoran Gallery of Art, 1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 6</td>
<td>Corcoran Gallery of Art, 1937</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 7</td>
<td>Corcoran Gallery of Art, 1943-1948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 8</td>
<td>Corcoran Gallery of Art, 1949-1956</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 9</td>
<td>Cornelius, Brother, 1933, 1937</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 10</td>
<td>Cornell, Milton L. , 1929</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 11</td>
<td>Cornell University , 1913-1928, 1950-1954</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 12</td>
<td>Cornell University Library, 1919</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 13</td>
<td>Corner, Thomas C. , 1912-1920, 1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 14</td>
<td>Cornoyer, Paul , 1914-1920</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 15</td>
<td>Corse, Mrs. Frederick W. , 1923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 16</td>
<td>Cortissoz, Royal , circa 1908-circa 1924</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 17</td>
<td>Cortissoz, Royal , 1925-1929</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 18</td>
<td>Cortissoz, Royal , 1932-1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 19</td>
<td>Cortissoz, Royal , 1937</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 20</td>
<td>Cory, James W., 1912-1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 21</td>
<td>Cosden, Alfred H. , 1914, 1916</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 22</td>
<td>Cosgrave, Esta (Mrs. John O'Hara II), circa 1944-circa 1950</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 23</td>
<td>Costigan, John E. , 1928-1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 24</td>
<td>Cottier &amp; Co., 1906-1907</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 25</td>
<td>Coulon, George A., 1897-1906</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 26</td>
<td>Coulter, Mary J., 1928</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 27</td>
<td><em>Country Life</em>, 1914-1928</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 28</td>
<td>County Clerk's Office, County of New York, 1919-1932</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 29</td>
<td>Couse, E. Irving, 1902-1929</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 30</td>
<td>Cowan, James M., 1922, 1925</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 31</td>
<td>Cowie Galleries, 1933-1953</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 32</td>
<td>Cowles, Maude Alice, 1899-1900</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 33</td>
<td>Cowles, Russel A., circa 1928-circa 1948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 34</td>
<td>Cox, Albert Scott, 1903-1915</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 35</td>
<td>Cox, Hermine M., 1951, 1953</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 36</td>
<td>Cox, Kenyon, 1900-1916</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 37</td>
<td>Coxe, Reginald Cleveland, 1911-1917</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 38</td>
<td>Coykendall, Edward, 1920-1933</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 39</td>
<td>Coykendall, Frederick, 1916-1937</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box 26, Folder 40</td>
<td>Crafts, William, 1925</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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  Image(s)
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
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
Image(s)

Box 28, Folder 3  C, Miscellaneous: Cono-Cooke , 1899-1953
Image(s)

Box 28, Folder 4  C, Miscellaneous: Cool-Cor , 1896-1949
Image(s)

Box 28, Folder 5  C, Miscellaneous: Cos-Cous , 1893-1946

Box 28, Folder 6  C, Miscellaneous: Cout-Cram , ca. 1893-1950
Image(s)

Box 28, Folder 7  C, Miscellaneous: Cran-Crol , 1894-1953
Image(s)

Box 28, Folder 8  C, Miscellaneous: Crom-Cru , 1899-1956
Image(s)

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
Image(s)

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
<table>
<thead>
<tr>
<th>Box 28, Folder 20</th>
<th>Daingerfield, Mrs. Key , 1924</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 28, Folder 21</td>
<td>Dale, Mrs. Chester , 1932-1933</td>
</tr>
<tr>
<td>Box 28, Folder 22</td>
<td>Daley, W. A., 1923-1950</td>
</tr>
<tr>
<td>Box 28, Folder 23</td>
<td>Dallas Art Association , 1913-1916</td>
</tr>
<tr>
<td>Box 28, Folder 24</td>
<td>Dallas Art Association, 1913-1932</td>
</tr>
<tr>
<td>Box 28, Folder 25</td>
<td>Dallas Art Association Exhibition, Correspondents A-B , 1922-1923</td>
</tr>
<tr>
<td>Box 28, Folder 26</td>
<td>Dallas Art Association Exhibition, Correspondents C , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 27</td>
<td>Dallas Art Association Exhibition, Correspondents C, 1922</td>
</tr>
<tr>
<td>Box 28, Folder 28</td>
<td>Dallas Art Association Exhibition, Correspondents D-G , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 29</td>
<td>Dallas Art Association Exhibition, Correspondents H-L , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 30</td>
<td>Dallas Art Association Exhibition, Correspondents M , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 31</td>
<td>Dallas Art Association Exhibition, Correspondents M , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 32</td>
<td>Dallas Art Association Exhibition, Correspondents N-S , 1922-1923</td>
</tr>
<tr>
<td>Box 28, Folder 33</td>
<td>Dallas Art Association Exhibition, Correspondents T-Y , 1922</td>
</tr>
<tr>
<td>Box 28, Folder 34</td>
<td>Dallas Museum of Fine Arts, 1933-1950, 1960</td>
</tr>
<tr>
<td>Box 28, Folder 35</td>
<td><em>Dallas News</em>, 1923-1926</td>
</tr>
<tr>
<td>Box 28, Folder 36</td>
<td>Dana, John Cotton, 1914-1926</td>
</tr>
<tr>
<td>Box 28, Folder 37</td>
<td>Dana, Paul and Mrs. Dana , 1919, 1922</td>
</tr>
<tr>
<td>Box 28, Folder 38</td>
<td>Daniel, Charles , circa 1917-circa 1923</td>
</tr>
<tr>
<td>Box 28, Folder 39</td>
<td>Daniels, F. J., 1919-1920</td>
</tr>
<tr>
<td>Box 28, Folder 40</td>
<td>D'Aras, Louis A. , 1923-1937</td>
</tr>
<tr>
<td>Box 28, Folder 41</td>
<td>Darling, C. Coburn , 1929</td>
</tr>
<tr>
<td>Box 28, Folder 42</td>
<td>Darling, C. K. (Mrs. J. R.), 1937</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------</td>
</tr>
<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>Dartiguenave, 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>
Series 1: Correspondence Files

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
<p>| 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 &amp; 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 |</p>
<table>
<thead>
<tr>
<th>Box 30, Folder 38</th>
<th>Delatour, Albert J. , 1913-1917</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 30, Folder 39</td>
<td>Delatour, Beeckman J. , 1924-1943</td>
</tr>
<tr>
<td>Box 30, Folder 40</td>
<td>Delaware, Lackawanna and Western Railroad Company , 1914-1926</td>
</tr>
<tr>
<td>Box 30, Folder 41</td>
<td>Delbos, Julius , 1932-1947</td>
</tr>
<tr>
<td>Box 30, Folder 42</td>
<td>Delta Kappa Epsilon Club (see also Benedict, H. H.), 1917</td>
</tr>
<tr>
<td>Box 30, Folder 43</td>
<td>Demarest, John M. and Mrs. Demarest, 1931-1933</td>
</tr>
<tr>
<td>Box 30, Folder 44</td>
<td>Deming, E. W. and Therese Deming , circa 1914-circa 1932</td>
</tr>
<tr>
<td>Box 30, Folder 45</td>
<td>Demotte, Moyen , 1923</td>
</tr>
<tr>
<td>Box 30, Folder 46</td>
<td>Denison, Harold , 1928-1933</td>
</tr>
<tr>
<td>Box 30, Folder 47</td>
<td>Denman, Herbert , circa 1898</td>
</tr>
<tr>
<td>Box 30, Folder 48</td>
<td>Dennis, Morgan , 1926-1933</td>
</tr>
<tr>
<td>Box 30, Folder 49</td>
<td>Denny, Milo , 1917-1929</td>
</tr>
<tr>
<td></td>
<td>includes photo postcard of Denny</td>
</tr>
<tr>
<td>Box 30, Folder 50</td>
<td>Denver Art Museum , 1919-1951</td>
</tr>
<tr>
<td>Box 30, Folder 51</td>
<td>Department of State, 1946-1952</td>
</tr>
<tr>
<td>Box 30, Folder 52</td>
<td>Department of the Navy , 1939, 1955</td>
</tr>
<tr>
<td>Box 30, Folder 53</td>
<td>Derrick, William R. , 1902-1924</td>
</tr>
<tr>
<td>Box 30, Folder 54</td>
<td>Derujinsky, Gleb W. , 1926-1929</td>
</tr>
<tr>
<td>Box 30, Folder 55</td>
<td>Des Moines Art Center , 1948-1957</td>
</tr>
<tr>
<td>Box 30, Folder 56</td>
<td>Desch, Frank H. , 1915-1932</td>
</tr>
<tr>
<td></td>
<td>contains a pencil sketch of Deming's The French Negligeé, circa 12/25</td>
</tr>
<tr>
<td>Box 30, Folder 57</td>
<td>Dessar, Louis Paul , 1904-1926</td>
</tr>
</tbody>
</table>
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, Renée (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
<table>
<thead>
<tr>
<th>Box 31, Folder 67</th>
<th>Dreier, Katherine S., 1913-1918</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 31, Folder 68</td>
<td>Drepperd, Carl W., 1943-1949</td>
</tr>
<tr>
<td>Box 31, Folder 69</td>
<td>Dressler, Bertha Menzler, 1910</td>
</tr>
<tr>
<td>Box 31, Folder 70</td>
<td>Drew, Antoinette (Mrs. A. Farnsworth), circa 1902-circa 1912</td>
</tr>
<tr>
<td>Box 31, Folder 70</td>
<td>Drew, Virginia and William Winter Drew, 1925</td>
</tr>
<tr>
<td>Box 31, Folder 72</td>
<td>Drew, Virginia and William Winter Drew, 1972</td>
</tr>
<tr>
<td>Box 31, Folder 73</td>
<td>Drew, Virginia and William Winter Drew, 1928-1929</td>
</tr>
<tr>
<td>Box 31, Folder 74</td>
<td>Drew, Virginia and William Winter Drew, 1932-1933</td>
</tr>
<tr>
<td>Box 31, Folder 75</td>
<td>Drew, Virginia and William Winter Drew, 1933-1946</td>
</tr>
<tr>
<td>Box 32, Folder 1</td>
<td>Dreyfuss, Henry, 1937, 1949</td>
</tr>
<tr>
<td>Box 32, Folder 2</td>
<td>Drinker, H. S., 1953-1954</td>
</tr>
<tr>
<td>Box 32, Folder 3</td>
<td>Driscoll, James M., 1922</td>
</tr>
<tr>
<td>Box 32, Folder 4</td>
<td>Drum, Margaret (Mrs. Power), 1932-1933</td>
</tr>
<tr>
<td>Box 32, Folder 5</td>
<td>Drury, F. E., 1917</td>
</tr>
<tr>
<td>Box 32, Folder 6</td>
<td>du Bois, Guy Pène, circa 1912-1943</td>
</tr>
<tr>
<td>Box 32, Folder 7</td>
<td>du Fais, John, 1915-1919</td>
</tr>
<tr>
<td>Box 32, Folder 8</td>
<td>du Pont, Alice (Mrs. T. Coleman) and Ellen du Pont, 1914-1922</td>
</tr>
<tr>
<td>Box 32, Folder 9</td>
<td>du Pont, Alice (Mrs. T. Coleman) and Ellen du Pont, 1923-1932</td>
</tr>
<tr>
<td>Box 32, Folder 10</td>
<td>du Pont, Ethel H. (Mrs. William Kemble); Du Pont, Irénée, 1918-1948</td>
</tr>
<tr>
<td>Box 32, Folder 11</td>
<td>Du Puy, Herbert, 1915-1922</td>
</tr>
<tr>
<td>Box 32, Folder 12</td>
<td>Du Puy, Herbert, 1923</td>
</tr>
<tr>
<td>Box 32, Folder 13</td>
<td>Du Val, Guy; DuBois, Francis E., 1932-1953</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------------</td>
</tr>
<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
<table>
<thead>
<tr>
<th>Box 33, Folder 3</th>
<th>Eaton, Harriet, 1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 33, Folder 4</td>
<td>Eaton, Hugh M. and Margaret Fernie Eaton, 1899-1901</td>
</tr>
<tr>
<td>Box 33, Folder 5</td>
<td>Eaton, Percival J., 1920-1925</td>
</tr>
<tr>
<td>Box 33, Folder 6</td>
<td>Eavenson, Howard N. and Mrs. Eavenson, 1925-1932</td>
</tr>
<tr>
<td>Box 33, Folder 7</td>
<td>Ebeling, Florence Evans and W. H. Ebeling, circa 1916-circa 1920</td>
</tr>
<tr>
<td>Box 33, Folder 8</td>
<td>Eberle, Abastenia St. Leger, circa 1907-circa 1919</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 33, Folder 9</td>
<td>Eberle, Abastenia St. Leger, 1920-1926</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 33, Folder 10</td>
<td>Ebert, Charles, 1932-1942</td>
</tr>
<tr>
<td>Box 33, Folder 11</td>
<td>Eccles, George, circa 1929</td>
</tr>
<tr>
<td>Box 33, Folder 12</td>
<td>Eck, Ulrich, 1915-1922</td>
</tr>
<tr>
<td>Box 33, Folder 13</td>
<td>Eckhart, B. A. and Percy B., 1916-1921</td>
</tr>
<tr>
<td>Box 33, Folder 14</td>
<td>Eddy, Charles, 1916</td>
</tr>
<tr>
<td>Box 33, Folder 15</td>
<td>Edgar Allan Poe Shrine, Inc., 1926-1927</td>
</tr>
<tr>
<td>Box 33, Folder 16</td>
<td>Edison, Mina, 1913-1932</td>
</tr>
<tr>
<td>Box 33, Folder 17</td>
<td>Edmonson, William J., 1909</td>
</tr>
<tr>
<td>Box 33, Folder 18</td>
<td>Edward H. Betts &amp; Company, 1915</td>
</tr>
<tr>
<td>Box 33, Folder 19</td>
<td>Edwards, Ada, 1921</td>
</tr>
<tr>
<td>Box 33, Folder 20</td>
<td>Edwards, Archibald C., 1951-1954</td>
</tr>
<tr>
<td>Box 33, Folder 21</td>
<td>Edwards, C. B. (Mrs. H. L.), 1924</td>
</tr>
<tr>
<td>Box 33, Folder 22</td>
<td>Edwards, George Wharton, 1898-1924</td>
</tr>
</tbody>
</table>
Box 33, Folder 23  Edwards, Grace, 1914-1917
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
Box 33, Folder 46  Ellis, Theodore T. , 1917-1919
Box 33, Folder 47  Ellis, Theodore T. , 1920-1933
Box 33, Folder 48  Ells, O. C., 1914
Box 33, Folder 49  Ellwanger, W. D., 1899
Box 33, Folder 50  Elton, J. P. , 1909-1933
Box 33, Folder 51  Ely, George Page and Mrs. Ely , 1932-1937, 1952
Box 33, Folder 52  Emerson, W. C., 1924
Box 33, Folder 53  Emmet, Ellen Rand , 1910-1911
Box 33, Folder 54  Emmet, Jane Erin, ca. 1901-1902
Box 33, Folder 55  Emmet, Lydia Field , 1901-1929
Box 33, Folder 56  Empire Art Gallery, 1914, 1919
Box 33, Folder 57  Empire Moulding Works , 1896-1909
Box 33, Folder 58  Encyclopaedia Britannica, 1929-1947
Box 33, Folder 59  Engineer's Club , 1911-1928
Box 33, Folder 60  Engle, Janey Lathrop , 1909-1912
Box 33, Folder 62  Ennis, George Pearse , 1918-1937
Box 33, Folder 63  Ennis, Sue, 1922
Box 33, Folder 64  Enoch Pratt Free Library , 1951
Box 33, Folder 65  Enser, John F. , 1937
Box 33, Folder 66  Ensign, Ralph H., 1917
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
<table>
<thead>
<tr>
<th>Box 35, Folder 7</th>
<th>Fine Arts Gallery of San Diego, 1925-1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 35, Folder 8</td>
<td><em>Fine Arts Journal</em>, 1911-1916</td>
</tr>
<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>
<tr>
<td>Box 35, Folder 30</td>
<td>Fitzmaurice, Elsie, 1928</td>
</tr>
<tr>
<td>Box 35, Folder 31</td>
<td>Fitzpatrick, Herbert, 1926</td>
</tr>
<tr>
<td>Box 35, Folder 32</td>
<td>Flagg, Alice and Allard B. Flagg , 1913-1926</td>
</tr>
<tr>
<td>Box 35, Folder 33</td>
<td>Flagg, Maurice I., 1914</td>
</tr>
<tr>
<td>Box 35, Folder 34</td>
<td>Flanagan, John, 1928</td>
</tr>
<tr>
<td>Box 35, Folder 35</td>
<td>Fleeson, Marian E., 1919</td>
</tr>
<tr>
<td>Box 35, Folder 36</td>
<td>Fleischman, Lawrence A. , 1953-1955</td>
</tr>
<tr>
<td>Box 35, Folder 37</td>
<td>Fleischner, Mayer &amp; Co., 1907</td>
</tr>
<tr>
<td>Box 35, Folder 38</td>
<td>Fleming, Dorion and Mrs. Fleming , 1928, 1932</td>
</tr>
<tr>
<td>Box 35, Folder 39</td>
<td>Flint &amp; Homer Co. Inc., 1924-1926</td>
</tr>
<tr>
<td>Box 35, Folder 40</td>
<td>Flint Institute of Arts , 1928, 1941</td>
</tr>
<tr>
<td>Box 35, Folder 41</td>
<td>Flintoff, Laura (Mrs. Harrold R.), 1941-1944</td>
</tr>
<tr>
<td>Box 35, Folder 42</td>
<td>Florida Gulf Coast Art Center, Inc., 1949-1951</td>
</tr>
<tr>
<td>Box 35, Folder 43</td>
<td>Florida Society of Arts and Sciences , 1925-1926</td>
</tr>
<tr>
<td>Box 35, Folder 44</td>
<td>Flynn's Express , 1948-1956</td>
</tr>
<tr>
<td>Box 35, Folder 45</td>
<td>Fogg Art Museum , 1915-1954</td>
</tr>
<tr>
<td>Box 35, Folder 46</td>
<td>Fogg, John S., 1924</td>
</tr>
<tr>
<td>Box 35, Folder 47</td>
<td>Folinsbee, John F. , 1914-1932</td>
</tr>
<tr>
<td>Box 35, Folder 48</td>
<td>Follett, Mrs. Ophie W. , 1933-1946</td>
</tr>
<tr>
<td>Box 35, Folder 49</td>
<td>Folsom Galleries, 1911-1919</td>
</tr>
<tr>
<td>Box 35, Folder 50</td>
<td>Folsom, George C. , circa 1906-1914</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Box 35, Folder 51</td>
<td>Folsom, George C. , 1915-1916</td>
</tr>
<tr>
<td>Box 35, Folder 52</td>
<td>Foote, Louise , 1924-1925</td>
</tr>
<tr>
<td>Box 35, Folder 53</td>
<td>Foote, Will Howe , 1914-1923</td>
</tr>
<tr>
<td>Box 35, Folder 54</td>
<td>Forbes, Edward W., 1908, 1948</td>
</tr>
<tr>
<td>Box 35, Folder 55</td>
<td>Force, Juliana R. , 1915-1920</td>
</tr>
<tr>
<td>Box 35, Folder 56</td>
<td>Ford, Blanche Butler (Mrs. E. L.), 1906-ca. 1910</td>
</tr>
<tr>
<td>Box 35, Folder 57</td>
<td>Ford, Henry and Mrs. Ford, 1914-1915, 1932</td>
</tr>
<tr>
<td>Box 35, Folder 58</td>
<td>Ford, J. Sawtelle , 1914-1920</td>
</tr>
<tr>
<td>Box 35, Folder 59</td>
<td>Ford, Lauren, 1945</td>
</tr>
<tr>
<td></td>
<td><strong>Image(s)</strong></td>
</tr>
<tr>
<td>Box 35, Folder 60</td>
<td>Forehand, Frederic, 1914</td>
</tr>
<tr>
<td>Box 35, Folder 61</td>
<td>Fort Worth Art Association , 1912-1951</td>
</tr>
<tr>
<td>Box 35, Folder 62</td>
<td>Foster, Ben , circa 1893-1913</td>
</tr>
<tr>
<td>Box 35, Folder 63</td>
<td>Foster, Ben, 1914-1917</td>
</tr>
<tr>
<td>Box 35, Folder 64</td>
<td>Foster, Ben, 1918-1926</td>
</tr>
<tr>
<td>Box 35, Folder 65</td>
<td>Foster Brothers, 1926</td>
</tr>
<tr>
<td>Box 35, Folder 66</td>
<td>Foster, Gerald , circa 1932-1937</td>
</tr>
<tr>
<td>Box 35, Folder 67</td>
<td>Foster, Joseph, Jr., 1918</td>
</tr>
<tr>
<td>Box 35, Folder 68</td>
<td>Fouke, Philip B. , 1913-1918</td>
</tr>
<tr>
<td>Box 35, Folder 69</td>
<td>Fouke, Philip B., 1919-1921</td>
</tr>
<tr>
<td>Box 35, Folder 70</td>
<td>Fouke, Philip B., 1923</td>
</tr>
<tr>
<td>Folder</td>
<td>Correspondent</td>
</tr>
<tr>
<td>--------</td>
<td>---------------</td>
</tr>
<tr>
<td>71</td>
<td>Fouke, Philip B.</td>
</tr>
<tr>
<td>72</td>
<td>Foulke, C. R.</td>
</tr>
<tr>
<td>73</td>
<td>Four Fountains</td>
</tr>
<tr>
<td>74</td>
<td>Fournier, Alexis Jean</td>
</tr>
<tr>
<td>75</td>
<td>Fowler, Naiomi (Mrs. W. C.)</td>
</tr>
<tr>
<td>76</td>
<td>Fox, Charles K. and Ida L. Fox</td>
</tr>
<tr>
<td>77</td>
<td>Fox, Edith Darrach (Mrs. Rector K., Jr.)</td>
</tr>
<tr>
<td>78</td>
<td>Fox, John</td>
</tr>
<tr>
<td>79</td>
<td>Fox, Philip</td>
</tr>
<tr>
<td>80</td>
<td>Francis, Mary A. (Mrs. C. W.)</td>
</tr>
<tr>
<td>81</td>
<td>Franco, John</td>
</tr>
<tr>
<td>82</td>
<td>Frank, Aileen C. (Mrs. Erich P. Frank)</td>
</tr>
<tr>
<td>83</td>
<td>Frank, Charles L.</td>
</tr>
<tr>
<td>84</td>
<td>Frank, Charles L.</td>
</tr>
<tr>
<td>85</td>
<td>Frank K. M. Rehn, Inc.</td>
</tr>
<tr>
<td>86</td>
<td>Frank K. M. Rehn, Inc.</td>
</tr>
<tr>
<td>87</td>
<td>Franklin Fisher &amp; Associates</td>
</tr>
<tr>
<td>88</td>
<td>Franklin Spier Syndicate</td>
</tr>
<tr>
<td>89</td>
<td>Franzen, August</td>
</tr>
<tr>
<td>90</td>
<td>Fraser, James E.</td>
</tr>
<tr>
<td>91</td>
<td>Fraser, Nanette</td>
</tr>
<tr>
<td>92</td>
<td>Fraser, O. W.</td>
</tr>
</tbody>
</table>
Box 35, Folder 93  Frazier, Mrs. James Carroll, 1948
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
<table>
<thead>
<tr>
<th>Box 37, Folder 4</th>
<th>Frederic B. Thomason, Inc., Insurance Schedules, 1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 37, Folder 5</td>
<td>Frederic B. Thomason, Inc., Insurance, 1929 January-May</td>
</tr>
<tr>
<td>Box 37, Folder 6</td>
<td>Frederic B. Thomason, Inc., Insurance, 1929 June-December</td>
</tr>
<tr>
<td>Box 37, Folder 29</td>
<td>Frederic B. Thomason, Inc., Insurance Schedules, 1929</td>
</tr>
<tr>
<td>Box 37, Folder 8</td>
<td>Frederic B. Thomason, Inc., Insurance, 1930 January-June</td>
</tr>
<tr>
<td>Box 37, Folder 9</td>
<td>Frederic B. Thomason, Inc., Insurance, 1930 July-December</td>
</tr>
<tr>
<td>Box 37, Folder 10</td>
<td>Frederic B. Thomason, Inc., Insurance Schedules, 1930</td>
</tr>
<tr>
<td>Box 37, Folder 11</td>
<td>Frederic B. Thomason, Inc., Insurance, 1932 January-March</td>
</tr>
<tr>
<td>Box 37, Folder 12</td>
<td>Frederic B. Thomason, Inc., Insurance, 1932 April-June</td>
</tr>
<tr>
<td>Box 37, Folder 13</td>
<td>Frederic B. Thomason, Inc., Insurance, 1932 July-September</td>
</tr>
<tr>
<td>Box 37, Folder 14</td>
<td>Frederic B. Thomason, Inc., Insurance, 1932 October-December</td>
</tr>
<tr>
<td>Box 37, Folder 15</td>
<td>Frederic B. Thomason, Inc., Insurance, 1937 January-May</td>
</tr>
<tr>
<td>Box 37, Folder 16</td>
<td>Frederic B. Thomason, Inc., Insurance, 1937 June-December</td>
</tr>
<tr>
<td>Box 37, Folder 17</td>
<td>Frederic B. Thomason, Inc., Insurance, 1938 December-1939 May</td>
</tr>
<tr>
<td>Box 37, Folder 18</td>
<td>Frederic B. Thomason, Inc., Insurance, 1939 June-December</td>
</tr>
<tr>
<td>Box 37, Folder 19</td>
<td>Frederic B. Thomason, Inc., Insurance, 1940</td>
</tr>
<tr>
<td>Box 37, Folder 20</td>
<td>Frederic B. Thomason, Inc., Insurance, 1941</td>
</tr>
<tr>
<td>Box 37, Folder 20</td>
<td>Frederic B. Thomason, Inc., Insurance</td>
</tr>
<tr>
<td>Box 37, Folder 21</td>
<td>Frederic B. Thomason, Inc., Insurance, 1942</td>
</tr>
<tr>
<td>Box 37, Folder 22</td>
<td>Frederic B. Thomason, Inc., Insurance, 1944</td>
</tr>
<tr>
<td>Box 37, Folder 23</td>
<td>Frederic B. Thomason, Inc., Insurance, 1945</td>
</tr>
<tr>
<td>Box 37, Folder 24</td>
<td>Frederic B. Thomason, Inc., Insurance, 1946</td>
</tr>
<tr>
<td>Box 37, Folder 25</td>
<td>Frederic B. Thomason, Inc., Insurance, 1947</td>
</tr>
<tr>
<td>Box 37, Folder 26</td>
<td>Frederic B. Thomason, Inc., Insurance, 1948</td>
</tr>
<tr>
<td>Box 37, Folder 27</td>
<td>Frederic B. Thomason, Inc., Insurance, 1949</td>
</tr>
<tr>
<td>Box 37, Folder 28</td>
<td>Frederic B. Thomason, Inc., Insurance, 1950</td>
</tr>
<tr>
<td>Box 37, Folder 29</td>
<td>Frederic B. Thomason, Inc., Insurance, 1951</td>
</tr>
<tr>
<td>Box 37, Folder 30</td>
<td>Frederic B. Thomason, Inc., Insurance, 1951</td>
</tr>
<tr>
<td>Box 38, Folder 1</td>
<td>Frederic B. Thomason, Inc., Insurance, 1953</td>
</tr>
<tr>
<td>Box 38, Folder 2</td>
<td>Frederic B. Thomason, Inc., Insurance, 1954-1957</td>
</tr>
<tr>
<td>Box 38, Folder 3</td>
<td>Frederick, Frank F., 1911-1926</td>
</tr>
<tr>
<td>Box 38, Folder 4</td>
<td>Frederic Frazier, Inc., 1937</td>
</tr>
<tr>
<td>Box 38, Folder 5</td>
<td>Frederick Keer’s Sons, 1906-1917</td>
</tr>
<tr>
<td>Box 38, Folder 6</td>
<td>Frederick Keppel &amp; Co., Inc. , circa 1893-circa 1896</td>
</tr>
<tr>
<td>Box 38, Folder 7</td>
<td>Frederick Keppel &amp; Co., Inc. , 1898-1916</td>
</tr>
<tr>
<td>Box 38, Folder 8</td>
<td>Frederick Keppel &amp; Co., Inc. , 1917-1925</td>
</tr>
<tr>
<td>Box 38, Folder 9</td>
<td>Frederick Keppel &amp; Co., Inc. , 1926-1937</td>
</tr>
<tr>
<td>Box 38, Folder 10</td>
<td>Frederick Loeser &amp; Co. , circa 1895-circa 1920</td>
</tr>
<tr>
<td>Box 38, Folder 11</td>
<td>Freeman, Clayton E. , 1945-1946</td>
</tr>
<tr>
<td>Box 38, Folder 12</td>
<td>Freeman, Marjorie W. , 1932-1943</td>
</tr>
<tr>
<td>Box 38, Folder 13</td>
<td>Freeman, Percy R. , 1924-1926</td>
</tr>
<tr>
<td>Box 38, Folder 14</td>
<td>Freer, Charles Lang , 1893-1919</td>
</tr>
<tr>
<td>Box 38, Folder 15</td>
<td>French &amp; Company, Inc., 1928, 1943-1956</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td>Box 38, Folder 16</td>
<td>French, Daniel Chester, 1911-1926</td>
</tr>
<tr>
<td>Box 38, Folder 17</td>
<td>French Gallery, 1895-1928</td>
</tr>
<tr>
<td>Box 38, Folder 18</td>
<td>French, Pauline, 1924</td>
</tr>
<tr>
<td>Box 38, Folder 19</td>
<td>Freyermuth, F. C. and Mrs. Freyermuth, 1921-1928</td>
</tr>
<tr>
<td>Box 38, Folder 20</td>
<td>Frick Art Reference Library, 1923-1933</td>
</tr>
<tr>
<td>Box 38, Folder 21</td>
<td>Frick Art Reference Library, 1937-1943</td>
</tr>
<tr>
<td>Box 38, Folder 22</td>
<td>Frick Art Reference Library, 1944-1958</td>
</tr>
<tr>
<td>Box 38, Folder 23</td>
<td>Frick, Henry Clay, 1895, 1899</td>
</tr>
<tr>
<td>Box 38, Folder 24</td>
<td>Fridenberg, Robert (Robert Fridenberg, Inc.), 1917-1939</td>
</tr>
<tr>
<td>Box 38, Folder 25</td>
<td>Friedmans’, 1922-1923</td>
</tr>
<tr>
<td>Box 38, Folder 26</td>
<td>Friends of American Art, The Art Institute, Chicago, 1911-1921</td>
</tr>
<tr>
<td>Box 38, Folder 27</td>
<td>Friends of Art Association, Omaha, Nebraska, circa 1916-circa 1918</td>
</tr>
<tr>
<td>Box 38, Folder 28</td>
<td>Fries, C. A., 1912-1914</td>
</tr>
<tr>
<td>Box 38, Folder 29</td>
<td>Frieske, Frederick C., circa 1910-circa 1920s</td>
</tr>
<tr>
<td>Box 38, Folder 30</td>
<td>Frieske, Frederick C., 1911-1917</td>
</tr>
<tr>
<td>Box 38, Folder 31</td>
<td>Frieske, Frederick C., 1918-1919</td>
</tr>
<tr>
<td>Box 38, Folder 32</td>
<td>Frieske, Frederick C., 1920-1922</td>
</tr>
<tr>
<td>Box 38, Folder 33</td>
<td>Frieske, Frederick C., 1923-1924</td>
</tr>
<tr>
<td>Box 38, Folder 34</td>
<td>Frieske, Frederick C., 1925-1926</td>
</tr>
<tr>
<td>Box 38, Folder 35</td>
<td>Frieske, Frederick C., 1928-1932</td>
</tr>
<tr>
<td>Box 38, Folder 36</td>
<td>Frieske, Frederick C., 1933-1939</td>
</tr>
</tbody>
</table>
Box 38, Folder 37  Frieske, Frederick C., Estate, 1939
Box 38, Folder 38  Frieske, 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
includes a letter to Fuchs from Isamu Noguchi, 12/1/26
Box 38, Folder 52  Fuessnich, F. W., 1942-1945
Box 38, Folder 53  Fuller, Arthur and Constance Fuller, 1915-1937
Box 38, Folder 54  Fuller, Lucy Derby (Mrs. S. Richard), 1918
Box 38, Folder 55  Fuller, Mrs. M. A., 1928
Box 38, Folder 56  Fuller, Mary (Mrs. George), circa 1910-1932
Box 38, Folder 57  Fullick, Elizabeth, 1900-1901, 1914
<table>
<thead>
<tr>
<th>Box 38, Folder 58</th>
<th>Fullwood, A. Henry, 1901-1902</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 38, Folder 59</td>
<td>Furniss, Ruth MacFarland, 1915, 1923</td>
</tr>
<tr>
<td>Box 38, Folder 60</td>
<td>F, Illegible and Unidentified, circa 1895-circa 1949</td>
</tr>
<tr>
<td>Box 38, Folder 61</td>
<td>F, Miscellaneous: Fab-Fan, 1898-1950</td>
</tr>
<tr>
<td>Box 38, Folder 62</td>
<td>F, Miscellaneous: Far-Fay, 1898-1952</td>
</tr>
<tr>
<td>Box 38, Folder 63</td>
<td>F, Miscellaneous: Fe, 1898-1950</td>
</tr>
<tr>
<td>Box 38, Folder 64</td>
<td>F, Miscellaneous: Fic-Fin, 1901-1955</td>
</tr>
<tr>
<td>Box 38, Folder 65</td>
<td>F, Miscellaneous: Fir-Fit, 1899-1953</td>
</tr>
<tr>
<td>Box 39, Folder 1</td>
<td>F, Miscellaneous: Fl, 1895-1954</td>
</tr>
<tr>
<td>Box 39, Folder 2</td>
<td>F, Miscellaneous: Fog-Ford, 1899-1951</td>
</tr>
<tr>
<td>Box 39, Folder 3</td>
<td>F, Miscellaneous: Fore-Fox, ca. 1899-1953</td>
</tr>
<tr>
<td>Box 39, Folder 4</td>
<td>F, Miscellaneous: Fra, 1893-1951</td>
</tr>
<tr>
<td>Box 39, Folder 5</td>
<td>F, Miscellaneous: Fre, 1895-1949</td>
</tr>
<tr>
<td>Box 39, Folder 6</td>
<td>F, Miscellaneous: Fric-Frin, 1896-1963</td>
</tr>
<tr>
<td>Box 39, Folder 7</td>
<td>F, Miscellaneous: Fro-Fy, 1896-1956</td>
</tr>
<tr>
<td>Box 39, Folder 8</td>
<td>G. P. Putnam's Sons, 1917-1924, 1956</td>
</tr>
<tr>
<td>Box 39, Folder 9</td>
<td>Gadsden, Helen T., 1921</td>
</tr>
<tr>
<td>Box 39, Folder 10</td>
<td>Gaertner, Carl, 1919, 1946-1948</td>
</tr>
<tr>
<td></td>
<td>includes illustrated letter 2/14/48; 1952 includes catalog of Gaertner exhibition</td>
</tr>
<tr>
<td>Box 39, Folder 11</td>
<td>Gaertner, Carl, 1949-1950</td>
</tr>
<tr>
<td>Box 39, Folder 12</td>
<td>Gaertner, Carl, 1951-1953</td>
</tr>
<tr>
<td>Box 39, Folder 13</td>
<td>Gage, B. W., 1914-1924</td>
</tr>
</tbody>
</table>
Box 39, Folder 14  Gage, George E., circa 1909-circa 1939
Box 39, Folder 15  Gage, George E., 1911-1912
Box 39, Folder 16  Gage, George E., 1913
Box 39, Folder 17  Gage, George E., 1914
Box 39, Folder 18  Gage, George E., 1915
Box 39, Folder 19  Gage, George E., 1916
Box 39, Folder 20  Gage, George E., 1917
Box 39, Folder 21  Gage, George E., 1918-1919
Box 39, Folder 22  Gage, George E., 1920-1921
Box 39, Folder 23  Gage, George E., 1922-1924
Box 39, Folder 24  Gage, George E., 1925
Box 39, Folder 25  Gage, George E., 1926
Box 39, Folder 26  Gage, George E., 1932-1933
Box 39, Folder 27  Gage, George E., 1937-1939
Box 39, Folder 28  Gage, Mabel C., 1916
Box 39, Folder 29  Gage, T. H., circa 1912-circa 1925
Box 39, Folder 30  Gagliardo, Ruth (Mrs. D.), 1932-1933
Box 39, Folder 31  Gahan, Dorothy C. (Mrs. J. J.), 1925-1926
Box 39, Folder 32  Gaines, S. M., 1916-1920
Box 39, Folder 33  Gaines, S. M., 1921-1937
Box 39, Folder 34  Gainesville Association of Fine Arts, 1926
Box 39, Folder 35  Gallagher, Sears , 1916, 1932
Box 39, Folder 36  Gallatin, A. E. , 1912-1924
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  Gordon, 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
Box 41, Folder 18  Grand Central Art Galleries, 1925
Box 41, Folder 19  Grand Central Art Galleries, 1926
Box 41, Folder 20  Grand Central Art Galleries, 1932
Box 41, Folder 21  Grand Central Art Galleries, 1933
Box 41, Folder 22  Grand Central Art Galleries, 1937-1939
Box 41, Folder 23  Grand Central Art Galleries, 1941-1944
Box 41, Folder 24  Grand Central Art Galleries, 1945-1953
Box 41, Folder 25  Grand Rapids Art Association, 1912-1932, 1947
Box 41, Folder 26  Grandin, E. B., circa 1912-1916
Box 41, Folder 27  Grandin, Florence, 1924-1925
Box 41, Folder 28  Grant, David, 1933
Box 41, Folder 29  Grant, Gordon, 1932, 1937
Box 41, Folder 30  Grant, Lawrence, 1912-1913
Box 41, Folder 31  Grant, Rosemary (Mrs. Alan), 1943-1944
Box 41, Folder 32  Grant, Walter M., 1932-1949
Box 41, Folder 33  Granville-Smith, Walter, 1917-1933
Box 41, Folder 34  Gravatt, Sara (Mrs. W. Loyall, Jr.), 1937
Box 41, Folder 35  Graves, Abbott, 1932-1933
Box 41, Folder 36  Graves, Algernon, 1916
Box 41, Folder 37  Graves, Algernon, 1917-1919
Box 41, Folder 38  Gravesande, Charles Storm van, circa 1894-circa 1899
Box 41, Folder 39  Gray, David, 1918-1922
Box 41, Folder 40  Gray, David, 1923-1924
Box 41, Folder 41  Gray, David, 1925-1932
Box 41, Folder 42  Gray, Mary, 1933
Box 41, Folder 43  Gray, Samuel B., 1922-1923
Box 41, Folder 44  Greater Hotel Gibson, 1932-1933
Box 41, Folder 45  Greeley, Eva R., 1916-1917
Box 41, Folder 46  Green, Bernard L., 1933
Box 41, Folder 47  Green, Charles A., 1909-1922
Box 41, Folder 48  Green, Estelle Bakewell, 1921-1922
Box 41, Folder 49  Green, F., ca. 1902
Box 41, Folder 50  Green, Samuel M., 1950-1951
Box 41, Folder 51  Greenbaum, Wolff & Ernst, 1916
Box 41, Folder 52  Greene, Albert Van Nesse, 1925
Box 41, Folder 53  Greene, Mary Amory, 1906, 1923-1932
Box 41, Folder 54  Greene, Edward R., 1912-1913
Box 41, Folder 55  Greenshields, Edward, 1936
Box 41, Folder 56  Greenwich Country Day School, 1932
Box 41, Folder 57  Greer, W. Robert, 1917
Box 41, Folder 58  Gregg, James, 1925-1926
Box 41, Folder 59   Gregory, Anne, 1892-1893
Box 41, Folder 60   Gregory, Dorothy Lake, 1932-1933
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
<p>| 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 | Guérard, 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 |</p>
<table>
<thead>
<tr>
<th>Box 41, Folder 102</th>
<th>Box 41, Folder 103</th>
<th>Box 41, Folder 104</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 42, Folder 1</td>
<td>Box 42, Folder 2</td>
<td>Box 42, Folder 3</td>
</tr>
<tr>
<td>Box 42, Folder 4</td>
<td>Box 42, Folder 5</td>
<td>Box 42, Folder 6</td>
</tr>
<tr>
<td>Box 42, Folder 7</td>
<td>Box 42, Folder 8</td>
<td>Box 42, Folder 9</td>
</tr>
<tr>
<td>Box 42, Folder 10</td>
<td>Box 42, Folder 11</td>
<td>Box 42, Folder 12</td>
</tr>
<tr>
<td>Box 42, Folder 13</td>
<td>Box 42, Folder 14</td>
<td>Box 42, Folder 15</td>
</tr>
<tr>
<td>Box 42, Folder 16</td>
<td>Box 42, Folder 17</td>
<td>Box 42, Folder 18</td>
</tr>
<tr>
<td>Box 42, Folder 19</td>
<td>Box 42, Folder 20</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 20</td>
<td>H. T. Carey &amp; Co. , 1928-1929</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 21</td>
<td>H. T. Carey &amp; Co. , 1932-1933</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 22</td>
<td>H. W. Johns-Manville Co. , 1914-1916</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 23</td>
<td>Hackett, Helen, 1932, 1946-1948</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 24</td>
<td>Hackley Art Gallery, 1913-1915</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 26</td>
<td>Hadden, Mary B. (Mrs. D. P.), 1914-1932</td>
<td></td>
</tr>
<tr>
<td></td>
<td><img src="image_url" alt="Image(s)" /></td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 27</td>
<td>Hafner, Mark, 1924-1932</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 28</td>
<td>Hague, Maurice Stewart , 1909, 1911</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 29</td>
<td>Hafer, Mary C. (Mrs. James H.), 1945</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 30</td>
<td>Haight, G. B. and Mrs. Haight , 1895-1899, 1914-1924</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 31</td>
<td>Hailman, George L. , 1937</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 32</td>
<td>Hailman, Johanna K. Woodwill , 1911-cairca 1915</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 33</td>
<td>Halaby Galleries, 1923-1927</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 34</td>
<td>Hale, Lillian W. (Mrs. Philip L.), 1925-1926</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 35</td>
<td>Hale, Mary (Mrs. William), 1921, 1927</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 36</td>
<td>Hale, Richard W., 1925</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 37</td>
<td>Haley &amp; Steele, 1923-1925</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 38</td>
<td>Hall, Carl , 1949-1953</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 39</td>
<td>Hall, Frank M., 1919-1926</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 40</td>
<td>Hall, Frederic G. , circa 1915-1922</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 41</td>
<td>Hall, Harriet B. (Mrs. Louis P.), 1925-1926</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 42</td>
<td>Hall, M. A. (also Mrs. Charles T. Kountze and Mrs. Halleck Rose), 1914-1916</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 43</td>
<td>Hall, Standish, 1937</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 44</td>
<td>Hall, Thomas, 1927</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 45</td>
<td>Hallowell, Emily, 1920-1921</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 46</td>
<td>Hallowell, Robert, 1924-1926 includes sketch for an exhibition announcement</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 47</td>
<td>Hallowell, Thomas Jewett (Holbein Company), 1893-circa 1894</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 48</td>
<td>Halow, E. J., 1917-1925</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 49</td>
<td>Halpert, Samuel, circa 1911, 1916</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 50</td>
<td>Halsey, R.T.H., 1914-1915, 1932</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 51</td>
<td>Halstead, Mrs. J. W., 1932</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 52</td>
<td>Ham, A. E., 1897-1904</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 53</td>
<td>Hamann, C. F., 1914</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 54</td>
<td>Hamil, Ernest A. and Mrs. Hamil, 1919-1932</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 55</td>
<td>Hamilton, Carolyn E. (Rockford Art Association), 1913, 1924-1926</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 56</td>
<td>Hamilton, George Heard, 1955</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 57</td>
<td>Hamilton, John S., 1932</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 58</td>
<td>Hamilton, Leila, 1915-1918</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 59</td>
<td>Hamilton, Robert, circa 1906-1911</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 60</td>
<td>Hamilton, Schuyler van Cortlandt, 1940</td>
<td></td>
</tr>
<tr>
<td>Box 42, Folder 61</td>
<td>Hamilton, Wilbur Dean, 1921</td>
<td></td>
</tr>
</tbody>
</table>
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 |
| 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
Box 43, Folder 71  Haverty, J. J., 1927-1937
Box 43, Folder 72  Haviland & Sons, 1910-1920
Box 43, Folder 73  Havron, H. T., 1944-1946
Box 43, Folder 74  Hawes, Silas G., 1911-1919
Box 43, Folder 75  Hawley Advertising Company, 1926-1927
Box 43, Folder 76  Hawley, George C., 1923
Box 43, Folder 77  Haworth, Edith, 1914
Box 43, Folder 78  Hawthorne, Charles Webster and Marion C. Hawthorne, circa 1909-circa 1942 includes exhibition catalog for Hawthorne exhibition, 1/13
Box 43, Folder 79  Hawthorne, Charles Webster and Marion C. Hawthorne, 1909-1910
Box 43, Folder 80  Hawthorne, Charles Webster and Marion C. Hawthorne, 1911-1912
Box 43, Folder 81  Hawthorne, Charles Webster and Marion C. Hawthorne, 1913-1914
Box 44, Folder 1  Hawthorne, Charles Webster and Marion C. Hawthorne, 1915
Box 44, Folder 2  Hawthorne, Charles Webster and Marion C. Hawthorne, 1916-1917
Box 44, Folder 3  Hawthorne, Charles Webster and Marion C. Hawthorne, 1918-1919
Box 44, Folder 4  Hawthorne, Charles Webster and Marion C. Hawthorne, 1920-1924
Box 44, Folder 5  Hawthorne, Charles Webster and Marion C. Hawthorne, 1925-1942
Box 44, Folder 6  Hay, Genevieve Lee, ca. 1911
Box 44, Folder 7  Hay, James R., 1903-1919
Box 44, Folder 8  Hay, T. Majorbanks, 1896-1899
| Box 44, Folder 9 | Haydock, May S. , 1906 |
| Box 44, Folder 10 | Hayes, Edmund , 1921 |
| Box 44, Folder 11 | Hayes, H. E. , 1898-1913 |
| Box 44, Folder 12 | Hayes, Lillian Lawrence, 1919 |
| Box 44, Folder 13 | Hayes Storage, Inc. , 1941-1950 |
| Box 44, Folder 14 | Haynes, Caroline, 1924-1927 |
| Box 44, Folder 15 | Hays, Lydia S. , 1899-1921 |
| Box 44, Folder 16 | Hayward, J. B., 1915-1937 |
| Box 44, Folder 17 | Hazeltine, Charles , 1893 |
| Box 44, Folder 18 | Hazeltine, Charles , 1894 |
| Box 44, Folder 19 | Hazeltine, Charles , 1895-1897 |
| Box 44, Folder 20 | Hazeltine, Charles , 1898-1900 |
| Box 44, Folder 21 | Hazeltine, Charles , 1901-1908 |
| Box 44, Folder 22 | Healy, A. Augustus, 1914, 1921 |
| Box 44, Folder 23 | Healy, Arthur K. D. , 1947-1948 |
| Box 44, Folder 24 | Healy, Arthur K. D. , 1949-1950 |
| Box 44, Folder 26 | Heaton, Mrs., 1919-1920 |
| Box 44, Folder 27 | Heerman, Norbert , circa 1917-circa 1937 |
| Box 44, Folder 28 | Heider, H. F., 1925-1948 |
| Box 44, Folder 29 | Heineken, Louisa B. (Mrs. Herman), 1937 |
| Box 44, Folder 30 | Heinemann, D., 1913, 1926 |
Box 44, Folder 31  Heinigke, Otto , 1903, 1918-1924
Box 44, Folder 32  Heinz, Charles L. , 1921-1926
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
Box 45, Folder 9  Hill, Arthur T., 1911-1923
Box 45, Folder 10  Hill, George, 1927
Box 45, Folder 11  Hill, Mrs. J. Clarkson, 1925-1926
Box 45, Folder 12  Hill, Milletta S. and Thomas Hill Estate, 1907, 1911
Box 45, Folder 13  Hills, Anna S., 1918
Box 45, Folder 14  Hillyer, Mrs. A. H., 1916
Box 45, Folder 15  Hillyer Art Gallery (Smith College), 1914, 1921-1922
Box 45, Folder 16  Hindman, Wilma P. (Mrs. Frank T.), 1947-1948
      includes illustrated letter 4/17/47
Box 45, Folder 17  Hines, Mrs. Edward, 1927
Box 45, Folder 18  Hinman, John H., 1948-1953
Box 45, Folder 19  Hinman, Thomas P., 1927, 1932
Box 45, Folder 20  Hinrichs, Fred W., 1914-1920
Box 45, Folder 21  Hinsdale, Fred W., 1917, 1920
Box 45, Folder 22  Hirschberg, Carl, 1893, 1901, 1916
Box 45, Folder 23  Hirschl & Adler Galleries Inc., 1942-1963
Box 45, Folder 24  Hiskett, Will, circa 1926
Box 45, Folder 25  Hispanic Society of America, 1911, 1921-1925
Box 45, Folder 26  Historical Department of Iowa, 1921-1923
Box 45, Folder 27  Hitchcock, Helen S. and Ripley Hitchcock, circa 1912-circa 1955
Box 45, Folder 28  Hitt, Moultrie, 1914-1924
Box 45, Folder 29  Hoagland, Jane, 1911-1912
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  Hoggsom 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
Box 45, Folder 51  Holmes, C. R., 1904-1907
Box 45, Folder 52  Holmes, George S. and Mrs. Holmes, 1916-1917, 1926
Box 45, Folder 53  Holmes, Ralph, 1919
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
<table>
<thead>
<tr>
<th>Box 45, Folder 69</th>
<th>Homer, Roberta C. (Mrs. Arthur P.), 1941-1944</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 45, Folder 70</td>
<td>Homer, Winslow, circa 1861-circa 1940</td>
</tr>
<tr>
<td>Box 45, Folder 71</td>
<td>Hommel, Martha Hill, 1951-1952</td>
</tr>
<tr>
<td>Box 45, Folder 72</td>
<td>Honeyman, Nan Wood, 1945-1955</td>
</tr>
<tr>
<td>Box 45, Folder 73</td>
<td>Honolulu Academy of Arts, 1926-1932</td>
</tr>
<tr>
<td>Box 45, Folder 74</td>
<td>Hooker, Mrs. Elon, 1914-1923</td>
</tr>
<tr>
<td>Box 45, Folder 75</td>
<td>Hooper, Parker Morse, 1917</td>
</tr>
<tr>
<td>Box 45, Folder 76</td>
<td>Hooven Letters, 1921-1926</td>
</tr>
<tr>
<td>Box 45, Folder 77</td>
<td>Hope, James A., 1945</td>
</tr>
<tr>
<td>Box 45, Folder 78</td>
<td>Hopkins, Evelyn Briggs, 1911-1924</td>
</tr>
<tr>
<td>Box 45, Folder 79</td>
<td>Hopkins, Frank, 1926-1927</td>
</tr>
<tr>
<td>Box 45, Folder 80</td>
<td>Hopkins, George E., 1910</td>
</tr>
<tr>
<td>Box 45, Folder 81</td>
<td>Hopkins, Joseph Gardner, 1937</td>
</tr>
<tr>
<td>Box 45, Folder 82</td>
<td>Hopkinson, Charles, 1909-1913</td>
</tr>
<tr>
<td>Box 45, Folder 83</td>
<td>Hopper, Edward, 1915</td>
</tr>
<tr>
<td>Box 45, Folder 84</td>
<td>Hopper, Jessie Overton, 1924</td>
</tr>
<tr>
<td>Box 45, Folder 85</td>
<td>Hoppin, Edith P. and John Hoppin, 1919-1920</td>
</tr>
<tr>
<td>Box 45, Folder 86</td>
<td>Horton, Eva, 1910-1916</td>
</tr>
<tr>
<td>Box 45, Folder 87</td>
<td>Horton, F. W., 1925</td>
</tr>
<tr>
<td>Box 45, Folder 88</td>
<td>Horton, Roberta S. (Mrs. Lucien B.), 1932</td>
</tr>
<tr>
<td>Box 45, Folder 89</td>
<td>Horton, William S., 1926-1927</td>
</tr>
<tr>
<td>Box 46, Folder 1</td>
<td>Hosea, Robert, 1917-1927</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 46, Folder 45</th>
<th>Hugenholtz, Arina, 1893-1899, 1907</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 46, Folder 46</td>
<td>Hughes, Alfred R., 1914-1925</td>
</tr>
<tr>
<td>Box 46, Folder 47</td>
<td>Hughes, Edward W., 1914, 1927</td>
</tr>
<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, Winifred S., 1915-1916</td>
</tr>
<tr>
<td>Box 46, Folder 56</td>
<td>Humphrey, Winifred 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>
</tbody>
</table>
Box 46, Folder 66 Huntington, Mary (Mrs. C. R.), 1915-1918
Box 46, Folder 67 Huntington, Robert W., 1926-1932
Box 46, Folder 68 Huntzinger, R. L. and Mrs. Huntzinger, 1916, 1923-1926
Box 46, Folder 69 Hurd, Henriette and Peter Hurd, 1949-1952
Box 46, Folder 70 Hussman, Charles E., 1913, 1916
Box 46, Folder 71 Hutchens, Frank Townsend, 1899-1926
Box 46, Folder 72 Hutchings, Dewitt V., 1925-1926
Box 46, Folder 73 Hutchinson, Charles L., 1914-1922
Box 46, Folder 74 Hutchinson, Eberly, 1937-1953
Box 47, Folder 1 Hutson, Ethel, 1900-1914, 1922
Box 47, Folder 2 Hutty, Alfred, circa 1914-1932
Box 47, Folder 3 Hyatt, Anna V., 1914, 1921-1922
Box 47, Folder 4 Hyde, Helen, 1896-1901
Box 47, Folder 5 Hyde, Helen, 1902-1906
Box 47, Folder 6 Hyett, Will J., 1917-1918
Box 47, Folder 7 Hyland, E. J. B., 1945-1953
Box 47, Folder 8 H, Illegible, 1899-1950
Box 47, Folder 9 H, Miscellaneous: H.-Hah, 1894-1957
Box 47, Folder 10 H, Miscellaneous: Hai-Hall, G., 1903-1957
Box 47, Folder 11 H, Miscellaneous: Hall, H.-Hals, 1903-1951
Box 47, Folder 12 H, Miscellaneous: Ham, 1896-1954

Box 47, Folder 13  H, Miscellaneous: Han, 1903-1957
Box 47, Folder 14  H, Miscellaneous: Harb-Harp, 1894-1951
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
Box 48, Folder 9  Irvine, Wilson , circa 1915-circa 1932
Box 48, Folder 10  Irving Bank-Columbia Trust Company, 1920-1922
Box 48, Folder 11  Irving Bank-Columbia Trust Company, 1922-1923
Box 48, Folder 12  Irving Bank-Columbia Trust Company, 1924-1926
Box 48, Folder 13  Isaac Delgado Museum of Art , 1912-1951
Box 48, Folder 14  Isaacs and Isaacs, 1920-1927
Box 48, Folder 15  Isaacson, Charles D., 1924
Box 48, Folder 16  Isham, Samuel , 1905
Box 48, Folder 17  Isidor, Joseph S. , 1909-1932
Box 48, Folder 18  Ives, Percy , 1908, 1915-1917
Box 48, Folder 19  I, Miscellaneous: Ic-Io, 1894-1953
Box 48, Folder 20  I, Miscellaneous: Ir-Iv , 1898-1959
Box 48, Folder 21  J. and R. Lamb Studios, 1917, 1932
Box 48, Folder 22  J. B. Lippincott Company , 1903-1908
Box 48, Folder 23  J. B. Speed Art Museum, 1927-1947
Box 48, Folder 24  J. C. Morgenthau & Co., Inc., 1932
Box 48, Folder 25  J. Diamond & Son, 1913-1923
Box 48, Folder 26  J. I. Williams Book Co., 1915, 1925
Box 48, Folder 27  J. J. Gillespie Company , 1895-1918
Box 48, Folder 23  J. J. Gillespie Company , 1919-1926
Box 48, Folder 29 J. J. Gillespie Company, 1932-1954
Box 48, Folder 30 J. L. Hudson Company, 1932-1951
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
<table>
<thead>
<tr>
<th>Box 49, Folder 18</th>
<th>Johnson, J. Theodore, 1932, 1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 49, Folder 19</td>
<td>Johnson, Job G., 1895-1908</td>
</tr>
<tr>
<td>Box 49, Folder 20</td>
<td>Johnson, Louise, 1922-1923</td>
</tr>
<tr>
<td>Box 49, Folder 21</td>
<td>Johnson, Mary T. H. (Mrs. J. L.), 1923</td>
</tr>
<tr>
<td>Box 49, Folder 22</td>
<td>Johnson, Mildred Joyce, 1953</td>
</tr>
<tr>
<td>Box 49, Folder 23</td>
<td>Johnson, Robert Underwood, 1916-1920</td>
</tr>
<tr>
<td>Box 49, Folder 24</td>
<td>Johnson, Samuel J., 1937</td>
</tr>
<tr>
<td>Box 49, Folder 25</td>
<td>Johnson, Stephen S., 1915-1921</td>
</tr>
<tr>
<td>Box 49, Folder 26</td>
<td>Johnson, Vivian Doyle and William J. Johnson, circa 1910-1912</td>
</tr>
<tr>
<td>Box 49, Folder 27</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1913-1914</td>
</tr>
<tr>
<td>Box 49, Folder 28</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1915-1917</td>
</tr>
<tr>
<td>Box 49, Folder 29</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1918-1919</td>
</tr>
<tr>
<td>Box 49, Folder 30</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1920-1921</td>
</tr>
<tr>
<td>Box 49, Folder 31</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1922-1923</td>
</tr>
<tr>
<td>Box 49, Folder 32</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1924</td>
</tr>
<tr>
<td>Box 49, Folder 33</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1925-1926</td>
</tr>
<tr>
<td>Box 49, Folder 34</td>
<td>Johnson, Vivian Doyle and William J. Johnson, 1927-1944</td>
</tr>
<tr>
<td>Box 49, Folder 35</td>
<td>Johnson's Bookstore, 1903-1937</td>
</tr>
<tr>
<td>Box 49, Folder 36</td>
<td>Johnston, Ella Bond (Mrs. Melville F., Art Association of Richmond, Indiana), 1909-1920</td>
</tr>
<tr>
<td>Box 49, Folder 37</td>
<td>Johnston, Mrs. J. F., 1914</td>
</tr>
<tr>
<td>Box 49, Folder 38</td>
<td>Jones, Albert R., 1921-1927</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 50, Folder 57</th>
<th>Kent, Rockwell, circa 1908-1952</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>includes illustrated letter 2/5/08</td>
</tr>
<tr>
<td>Box 50, Folder 58</td>
<td>Kent, Rockwell, 1953-1956</td>
</tr>
<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>Kersey, 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, Folder</td>
<td>Name/Entity</td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>50, 78</td>
<td>Kimball, Arthur S.</td>
</tr>
<tr>
<td>50, 79</td>
<td>Kimball, F. P.</td>
</tr>
<tr>
<td>50, 80</td>
<td>Kimball, Walter (Walter Kimball &amp; Co.)</td>
</tr>
<tr>
<td>50, 81</td>
<td>King, A. Frances</td>
</tr>
<tr>
<td>50, 82</td>
<td>King, Daisy B.</td>
</tr>
<tr>
<td>50, 83</td>
<td>King, Frank I.</td>
</tr>
<tr>
<td>50, 84</td>
<td>King, Mrs. Gadsden</td>
</tr>
<tr>
<td>50, 85</td>
<td>King, James S.</td>
</tr>
<tr>
<td>50, 86</td>
<td>King, Paul</td>
</tr>
<tr>
<td>50, 87</td>
<td>King, Ralph T.</td>
</tr>
<tr>
<td>50, 88</td>
<td>King, Warren P.</td>
</tr>
<tr>
<td>50, 89</td>
<td>Kingan, Samuel L.</td>
</tr>
<tr>
<td>50, 90</td>
<td>Kinkead, Mary</td>
</tr>
<tr>
<td>50, 91</td>
<td>Kinney, William S.</td>
</tr>
<tr>
<td>50, 92</td>
<td>Kinnicutt &amp; DeWitt</td>
</tr>
<tr>
<td>50, 93</td>
<td>Kip, W. Ingraham</td>
</tr>
<tr>
<td>50, 94</td>
<td>Kirby, C. Valentine</td>
</tr>
<tr>
<td>50, 95</td>
<td>Kirby, [W.?], undated</td>
</tr>
<tr>
<td>50, 96</td>
<td>Kirker, Mary Hutchinson (Mrs. Gaylord B.)</td>
</tr>
<tr>
<td>51, 1</td>
<td>Kirkwood, Robert Ogilvie</td>
</tr>
<tr>
<td>51, 2</td>
<td>Kirstein, Lincoln</td>
</tr>
<tr>
<td>Box 51, Folder 3</td>
<td>Kittredge, S. D., 1899-1900, 1910</td>
</tr>
<tr>
<td>----------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Box 51, Folder 4</td>
<td>Kivett, S. C. , 1916</td>
</tr>
<tr>
<td>Box 51, Folder 5</td>
<td>Klackner, C., 1903, 1914</td>
</tr>
<tr>
<td>Box 51, Folder 6</td>
<td>Klauber, Melville, 1918, 1923</td>
</tr>
<tr>
<td>Box 51, Folder 7</td>
<td>Klauber, W. H., 1925-1927, 1932</td>
</tr>
<tr>
<td>Box 51, Folder 8</td>
<td>Kleemann Galleries , 1932-1944, 1951</td>
</tr>
<tr>
<td>Box 51, Folder 9</td>
<td>Knapp, Eloise Mabury, 1923-1924</td>
</tr>
<tr>
<td>Box 51, Folder 10</td>
<td>Knight, Charles R., 1914</td>
</tr>
<tr>
<td>Box 51, Folder 11</td>
<td>Knoblock, Isabelle (Mrs. Henry), 1932, 1937</td>
</tr>
<tr>
<td>Box 51, Folder 12</td>
<td>Knowlton, Annie Rogers (Mrs. C. D.), 1925</td>
</tr>
<tr>
<td>Box 51, Folder 13</td>
<td>Knowlton, Helen M. , 1906-1912</td>
</tr>
<tr>
<td>Box 51, Folder 14</td>
<td>Knox Construction Company, 1913-1914</td>
</tr>
<tr>
<td>Box 51, Folder 15</td>
<td>Knox, Gladys B. , 1920</td>
</tr>
<tr>
<td>Box 51, Folder 16</td>
<td>Knox, James , circa 1915-circa 1924</td>
</tr>
<tr>
<td>Box 51, Folder 17</td>
<td>Knox, Charles Sigourney, John H. Knox and Maria Tallmadge Knox , 1917-1919</td>
</tr>
<tr>
<td>Box 51, Folder 18</td>
<td>Knudson, Helen E., 1916, 1926</td>
</tr>
<tr>
<td>Box 51, Folder 19</td>
<td>Kobbé, Gustave, 1913-1914</td>
</tr>
<tr>
<td>Box 51, Folder 20</td>
<td>Kocher, Lawrence E., 1924-1926, 1932</td>
</tr>
<tr>
<td>Box 51, Folder 21</td>
<td>Koehler, Edwin F. and Mrs. Robert Koehler , 1927</td>
</tr>
<tr>
<td>Box 51, Folder 22</td>
<td>Koerner, F. L., 1932</td>
</tr>
<tr>
<td>Box 51, Folder 23</td>
<td>Koffman, Nathan and Estate , 1949-1951</td>
</tr>
<tr>
<td>Box 51, Folder 24</td>
<td>Kohlmann, Albert R. and Rena Tucker Kohlmann, 1898-1917</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------------------</td>
</tr>
<tr>
<td>Box 51, Folder 25</td>
<td>Kolle, William D., 1913</td>
</tr>
<tr>
<td>Box 51, Folder 26</td>
<td>Konti, Isidore, 1909-1915</td>
</tr>
<tr>
<td>Box 51, Folder 27</td>
<td>Koonz, Beatrice Alice, 1918-1919</td>
</tr>
<tr>
<td>Box 51, Folder 28</td>
<td>Koopman, Augustus, 1901, 1908</td>
</tr>
<tr>
<td>Box 51, Folder 29</td>
<td>Kopman, Benjamin D., circa 1914-1922</td>
</tr>
<tr>
<td>Box 51, Folder 30</td>
<td>Kosa, Emil J., Jr., and Mary O. Kosa, 1940-1953</td>
</tr>
<tr>
<td>Box 51, Folder 31</td>
<td>Kotz, Daniel, 1892, 1910-1911</td>
</tr>
<tr>
<td>Box 51, Folder 32</td>
<td>Kountze, Charles T. (Friends of Art), 1918</td>
</tr>
<tr>
<td>Box 51, Folder 33</td>
<td>Kramer, A. Ludlow, circa 1924-1948</td>
</tr>
<tr>
<td>Box 51, Folder 34</td>
<td>Kramer, Arthur L., 1925-1927</td>
</tr>
<tr>
<td>Box 51, Folder 35</td>
<td>Kraushaar Galleries, 1910-1937</td>
</tr>
<tr>
<td>Box 51, Folder 36</td>
<td>Kraushaar Galleries, 1939-1958</td>
</tr>
<tr>
<td>Box 51, Folder 37</td>
<td>Kriehoff, Mary W. and William G. Kriehoff, 1922-1923, 1932</td>
</tr>
<tr>
<td>Box 51, Folder 38</td>
<td>Kroll, Leon, 1915-1951</td>
</tr>
<tr>
<td>Box 51, Folder 39</td>
<td>Kronberg, Louis, 1911-1927, 1932</td>
</tr>
<tr>
<td>Box 51, Folder 40</td>
<td>Kruetzfeldt, Pauline W., circa 1937</td>
</tr>
<tr>
<td>Box 51, Folder 41</td>
<td>Kuhn, Walt, 1913, 1916</td>
</tr>
<tr>
<td>Box 51, Folder 42</td>
<td>Kuntz, Mrs. Charles P., 1944-1953</td>
</tr>
<tr>
<td>Box 51, Folder 43</td>
<td>Kurtz, Julia S., Estate, 1932</td>
</tr>
<tr>
<td>Box 51, Folder 44</td>
<td>Kuschke, John L., Estate, 1950-1951</td>
</tr>
<tr>
<td>Box 51, Folder 45</td>
<td>Kwiat, Joseph J., 1948</td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>Box 51, Folder 46</td>
<td>K, Miscellaneous: Ka , ca. 1899-1951</td>
</tr>
<tr>
<td>Box 51, Folder 47</td>
<td>K, Miscellaneous: Kea-Kem , 1893-1955</td>
</tr>
<tr>
<td>Box 51, Folder 48</td>
<td>K, Miscellaneous: Ken-Key , 1894-1951</td>
</tr>
<tr>
<td>Box 51, Folder 49</td>
<td>K, Miscellaneous: Kh-Kingery , 1911-1951</td>
</tr>
<tr>
<td>Box 51, Folder 50</td>
<td>K, Miscellaneous: Kingman-Kiv , 1903-1957</td>
</tr>
<tr>
<td>Box 51, Folder 51</td>
<td>K, Miscellaneous: Kl-Kna , 1896-1953</td>
</tr>
<tr>
<td>Box 51, Folder 52</td>
<td>K, Miscellaneous: Kne-Kno , 1906-1947</td>
</tr>
<tr>
<td>Box 51, Folder 53</td>
<td>K, Miscellaneous: Ko, 1898-1951</td>
</tr>
<tr>
<td>Box 51, Folder 54</td>
<td>K, Miscellaneous: Kr-Ku , 1895-1950</td>
</tr>
<tr>
<td>Box 51, Folder 55</td>
<td>La Boiteaux, Mary M. H. (Mrs. Isaac) , 1919</td>
</tr>
<tr>
<td>Box 51, Folder 56</td>
<td>La Branche, George M. L. , 1920-1937</td>
</tr>
<tr>
<td>Box 51, Folder 57</td>
<td>La Bruce, Mrs. F. M., circa 1913-circa 1926</td>
</tr>
<tr>
<td>Box 51, Folder 58</td>
<td>La Farge, C. Grant , 1914, 1921</td>
</tr>
<tr>
<td>Box 51, Folder 59</td>
<td>La Farge, John, circa 1902-circa 1910</td>
</tr>
<tr>
<td>Box 51, Folder 60</td>
<td>La Farge, John and Estate , 1902-1313</td>
</tr>
<tr>
<td>Box 51, Folder 61</td>
<td>Labey, J. P., circa 1917-circa 1919</td>
</tr>
<tr>
<td>Box 51, Folder 62</td>
<td>Labrot, S. W. and Mrs. Labrot, 1917</td>
</tr>
<tr>
<td>Box 51, Folder 63</td>
<td>Lacey, Berneice, 1913</td>
</tr>
<tr>
<td>Box 51, Folder 64</td>
<td>Lacey, J. Stewart, 1941-1946</td>
</tr>
<tr>
<td>Box 51, Folder 65</td>
<td>Ladd, Anna Coleman , circa 1910-circa 1916</td>
</tr>
</tbody>
</table>
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
Box 51, Folder 69  Ladd, Mary B. and William Sargent Ladd, 1898, 1914-1920
Box 51, Folder 70  Ladd, Mary B. and William Sargent Ladd, 1921-1954
Box 51, Folder 71  Ladd, William M., circa 1899-1916
Box 51, Folder 72  Ladd, William M., 1918-1927
Box 51, Folder 73  *Ladies' Home Journal*, 1913-1919, 1948-1949
Box 51, Folder 74  Ladson, James H., 1913
Box 51, Folder 75  Laessle, Albert, 1910
Box 51, Folder 76  Lafayette Art Association, 1917, 1960
Box 51, Folder 77  Lahey, Richard, 1932, 1958
Box 51, Folder 78  Laird, William R., 1946-1950
Box 51, Folder 79  Lake, J. R., 1903-1910
Box 51, Folder 80  Lamar, Julian and Lucy Lamar, circa 1926-circa 1927
Box 52, Folder 1  Lamb, Charles R. and Ella Condie Lamb, 1896, 1911-1923
Box 52, Folder 2  Lambe, Pauline Parks (Mrs. Claude R.), 1942-1948
Box 52, Folder 3  Lambert, Alexander, 1924
Box 52, Folder 4  Lambert, Eleanor (Franklin Spier Advertising), 1926-1937
Box 52, Folder 5  Lambert, Marion (Mrs. J.D.W.), 1920
Box 52, Folder 6  Lampert, Emma E., 1893-1894
Box 52, Folder 7  Landacre, Paul, 1932
<table>
<thead>
<tr>
<th>Box 52, Folder</th>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Landeau, Sandor L.</td>
<td>ca. 1902</td>
</tr>
<tr>
<td>9</td>
<td>Lane, Camille (Mrs. William A.)</td>
<td>1923</td>
</tr>
<tr>
<td>10</td>
<td>Lane, James W.</td>
<td>1932-1951</td>
</tr>
<tr>
<td>11</td>
<td>Lang, Anna Traquair</td>
<td>1916-1918</td>
</tr>
<tr>
<td>12</td>
<td>Langhorne, Katherine</td>
<td>1915-1916</td>
</tr>
<tr>
<td>13</td>
<td>Langtry, Mary</td>
<td>1913</td>
</tr>
<tr>
<td>14</td>
<td>Lanier, Henry W.</td>
<td>1917</td>
</tr>
<tr>
<td>15</td>
<td>Lankes, J. J.</td>
<td>1912</td>
</tr>
<tr>
<td>16</td>
<td>Lanman, Charles</td>
<td>1892</td>
</tr>
<tr>
<td>17</td>
<td>Lansing, J. Townsend</td>
<td>circa 1914-circa 1915</td>
</tr>
<tr>
<td>18</td>
<td>Lapham, Mrs. J. J.</td>
<td>1926</td>
</tr>
<tr>
<td>19</td>
<td>Lapham, Mrs. L. H.</td>
<td>1916-1917, 1924</td>
</tr>
<tr>
<td>20</td>
<td>Larkin, Gerald R.</td>
<td>1921-1932</td>
</tr>
<tr>
<td>21</td>
<td>Larkin, John D.</td>
<td>1915</td>
</tr>
<tr>
<td>22</td>
<td>Lasar, Charles A.</td>
<td>1901-1903</td>
</tr>
<tr>
<td>23</td>
<td>Lathrop, Mary Emerson (Mrs. Edward P.)</td>
<td>1913-1921</td>
</tr>
<tr>
<td>24</td>
<td>Lathrop, W. L.</td>
<td>circa 1899-circa 1905</td>
</tr>
<tr>
<td>25</td>
<td>Lathrop, W. L.</td>
<td>circa 1904-1932</td>
</tr>
<tr>
<td>26</td>
<td>Lauer, Frank P.</td>
<td>1915</td>
</tr>
<tr>
<td>27</td>
<td>Laufer, Selma (Mrs. A)</td>
<td>1919, 1924</td>
</tr>
<tr>
<td>28</td>
<td>Laurvik, J. Nilsen</td>
<td>1913-1919, 1932</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>
<tr>
<td>Box 52, Folder 32</td>
<td>Lavery, John, 1899</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 33</td>
<td>Law, Hartland, 1914</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 34</td>
<td>Law, Robert, Jr., 1925-1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 35</td>
<td>Lawless, Carl, 1924-1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 36</td>
<td>Lawless, Carl, 1927-1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 37</td>
<td>Lawrence, E. W. (Mrs. J. B.), 1917</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 38</td>
<td>Lawrence, Frank R., 1911-1918</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 39</td>
<td>Lawrence, W. V., 1926-1927</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 40</td>
<td>Lawson, Arnold, 1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 41</td>
<td>Lawson, Charles B., 1899-1919</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 42</td>
<td>Lawson, Ernest, circa 1903-1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 43</td>
<td>Lay, Charles Downing, 1911-1920, 1941-1943</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 44</td>
<td>Lay, Lucy, 1921</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 45</td>
<td>Layton Art Gallery, 1925-1926, 1949-1950</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 46</td>
<td>Lazarnick, N., 1921-1923</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 47</td>
<td>Leach, Francis, 1911-1918</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 48</td>
<td>Lechay, James, circa 1946-1953</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 49</td>
<td>Lechay, James, 1948-1950</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 50</td>
<td>Lechay, James, 1951-1953</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 51</td>
<td>Lederer, Lucy, 1937</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>------------------</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 52</td>
<td>Ledoux, Louis V., 1925-1927</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 53</td>
<td>Ledyard, Murray, 1915-1920</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 54</td>
<td>Lee, Anna L. M., 1893-1903</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 55</td>
<td>Lee, Frances, 1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 56</td>
<td>Lee, George L., 1923</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 57</td>
<td>Lee, Henry C., 1903</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 58</td>
<td>Lee, Homer, 1896</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 59</td>
<td>Lee, Laura Billings (Mrs. Frederic S.), 1910-1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 60</td>
<td>Lee, Mary M. (Mrs. Robert E.), 1919-1927</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 61</td>
<td>Lee, Mattie J., 1920-1921</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 62</td>
<td>Lee, Rosa, 1916, 1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 63</td>
<td>Lee, Sara S. Eayse (Mrs. Francis B.), 1916</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 64</td>
<td>LeGendre, William, 1913, 1921</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 65</td>
<td>Leggett, Henry Theodore, 1925-1927</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 66</td>
<td>Lehmaier &amp; Bro. (Louis A. Lehmaier), 1913-1921</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 67</td>
<td>Leibold, Mrs. Carl, 1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 68</td>
<td>Leicester Galleries, 1907-1926</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 69</td>
<td>Leiding, Harriett Kershaw (Mrs. H. G.), 1913-1914, 1924, 1932</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 70</td>
<td>Leimdorfer, Adele (Mrs. W. L.), 1913-1919</td>
<td></td>
</tr>
<tr>
<td>Box 52, Folder 71</td>
<td>Leith-Ross, Harry, 1920, 1932</td>
<td></td>
</tr>
</tbody>
</table>
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 Atheneum, 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
Box 53, Folder 14  Lockwood Company, 1913-1914
Box 53, Folder 15  Lockwood, Mrs. Luke Vincent, 1921
Box 53, Folder 16  Lockwood, Mabel F., 1918-1923
Box 53, Folder 17  Lockwood, Thomas S., 1908-1909
Box 53, Folder 18  Lockwood, Wilton, circa 1912-circa 1914
Box 53, Folder 19  Loeb, Louis and Estate, 1909
Box 53, Folder 20  Loevenich, Karl, 1947-1955
Box 53, Folder 21  Logan, Donald B., 1932
Box 53, Folder 22  Logan, James, 1899, 1912-1921
Box 53, Folder 23  Logan, James, 1915-1921
  Includes letter from J. Francis Murphy authenticating *Gray Sundown*
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 & Taylor, 1913-1923
Box 53, Folder 40  Lord & 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 Kåtz 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
Box 53, Folder 56  Loven, Frank W., 1913
Box 53, Folder 57  Loveridge, Clinton, 1899
Box 53, Folder 58  Lovett, J. T., 1913-1920
Box 53, Folder 59  Lovins, Henry, 1911
Box 53, Folder 60  Low, Will H., 1894-1926
Box 53, Folder 61  Lowenbein, Julius, 1914, 1923-1924
Box 53, Folder 62  Lowengrund, Margaret, 1932
   Image(s)
Box 53, Folder 63  Lowenthal, Milton and Edith Lowenthal, 1943-1948
Box 53, Folder 64  Luce, Matthew, 1926
Box 53, Folder 65  Luce, Molly, 1946-1948
   Includes photograph of artist, 11/1/46
Box 53, Folder 66  Ludington, C. H. and Mrs. Ludington, 1919
Box 53, Folder 67  Ludlow, Fulton, 1915, 1919
Box 53, Folder 68  Ludwig, A., 1898-1899
Box 53, Folder 69  Lufkins, Lee, circa 1900
Box 53, Folder 70  Luks, George, circa 1907-circa 1925
Box 53, Folder 71  Lum, Bertha, circa 1904-circa 1912
   Image(s)
Box 53, Folder 72  Lundborg, Charles B., 1926
Box 53, Folder 73  Lundean, J. Louis, 1932
Box 53, Folder 74  Lungren, Ferdinand H., circa 1902-circa 1905
Box 53, Folder 75  Lüttgen, Walther, 1893-1903
Box 53, Folder 76  Luttrell, P. S., 1931-1932
Box 53, Folder 77  Luxembourg Committee, 1919
Box 53, Folder 78  Lybrand, William M., 1922-1937
Box 53, Folder 79  Lyke, Hyatt, 1915, 1937, 1951
Box 53, Folder 80  Lyman Allyn Museum, 1944-1948
Box 53, Folder 81  Lyman Allyn Museum, 1949-1956
Box 53, Folder 82  Lyman, Charles B., 1926
Box 53, Folder 83  Lyman, Elizabeth (Mrs. W. H.), 1915-1924, n.d.
Box 53, Folder 84  Lyman, Frank, 1916, 1926-1928
Box 53, Folder 85  Lynah, John Heyward, 1948-1949
Box 53, Folder 86  Lynde, J. N., 1914-1918
Box 53, Folder 87  L, Miscellaneous: L.-Lai, 1893-1963
Box 53, Folder 88  L, Miscellaneous: Lake-Lam, 1896-1960
Box 53, Folder 89  L, Miscellaneous: Lan-Lap, 1913-1950
Box 53, Folder 90  L, Miscellaneous: Lar-Lav, 1898-1951
Box 53, Folder 91  L, Miscellaneous: Law-Laz, 1895-1959
Box 53, Folder 93  L, Miscellaneous: Lee-Leh, 1896-1957
Box 53, Folder 94  L, Miscellaneous: Lei-Lep, 1896-1950
Box 53, Folder 95  L, Miscellaneous: Ler-Levi, 1898-1954
Box 53, Folder 97  L, Miscellaneous: Lib-Linc , 1909-1951
Box 53, Folder 98  L, Miscellaneous: Lind-Lip , 1899-1951
Box 53, Folder 99  L, Miscellaneous: Lis-Lj , 1896-1951
Box 53, Folder 100 L, Miscellaneous: Li-Loe , 1895-1952
Box 53, Folder 101 L, Miscellaneous: Lof-Lon , 1910-1954
Box 54, Folder 1  L, Miscellaneous: Lov-Loz , 1906-1952
Box 54, Folder 2  L, Miscellaneous: Lub-Lui , 1903-1952, n.d.
Box 54, Folder 4  L, Miscellaneous: Lyd-Lyons , 1894-1951
Box 54, Folder 5  M. H. De Young Memorial Museum , 1932-1947
Box 54, Folder 6  M. Knoedler & Co., Inc. , 1895-1920
Box 54, Folder 7  M. Knoedler & Co., Inc. , 1921-1925
Box 54, Folder 8  M. Knoedler & Co., Inc. , 1926-1939
Box 54, Folder 9  M. Knoedler & Co., Inc. , 1940-1947
Box 54, Folder 10 M. Knoedler & Co., Inc. , 1948-1961
Box 54, Folder 11 M. O'Brien & Son , circa 1898-1917
Box 54, Folder 12 M. O'Brien & Son , 1918-1923
Box 54, Folder 13 M. O'Brien & Son , 1924-1926
Box 54, Folder 14 M. O'Brien & Son , 1927-1929
<table>
<thead>
<tr>
<th>Box 54, Folder 15</th>
<th>M. O'Brien &amp; Son, 1930-1937</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 54, Folder 16</td>
<td>Mabury, Paul R., 1914-1920</td>
</tr>
<tr>
<td>Box 54, Folder 17</td>
<td>Mabury, Paul R., 1921-1926, 1937</td>
</tr>
<tr>
<td>Box 54, Folder 18</td>
<td>Macbeth Farm, 1912-1914</td>
</tr>
<tr>
<td>Box 54, Folder 19-20</td>
<td>Macbeth Farm, 1915-1916</td>
</tr>
<tr>
<td>Box 54, Folder 21-22</td>
<td>Macbeth Farm, 1917</td>
</tr>
<tr>
<td>Box 54, Folder 23-24</td>
<td>Macbeth Farm, 1918</td>
</tr>
<tr>
<td>Box 54, Folder 25-26</td>
<td>Macbeth Farm, 1919-1920</td>
</tr>
<tr>
<td>Box 54, Folder 27-28</td>
<td>Macbeth Farm, 1921-1923</td>
</tr>
<tr>
<td>Box 54, Folder 29-30</td>
<td>Macbeth Farm, 1924-1926</td>
</tr>
<tr>
<td>Box 54, Folder 31</td>
<td>Macbeth Farm, 1928-1929</td>
</tr>
<tr>
<td>Box 54, Folder 32</td>
<td>Macbeth Gallery, 50th Anniversary (congratulatory letters), 1942</td>
</tr>
<tr>
<td>Box 54, Folder 33</td>
<td>Macbeth Gallery, 60th Anniversary (congratulatory letters), 1952</td>
</tr>
<tr>
<td>Box 54, Folder 34</td>
<td>Macbeth Gallery “Smoker” (list of attendees), 1923</td>
</tr>
<tr>
<td>Box 54, Folder 35</td>
<td>Macbeth, James, 1914-1919</td>
</tr>
<tr>
<td>Box 54, Folder 36</td>
<td>Macbeth, Jessie L. (Mrs. William) and Phoebe K. Macbeth (Mrs. Robert W.), 1940-1948</td>
</tr>
<tr>
<td>Box 54, Folder 37</td>
<td>Macbeth, Jessie L. (Mrs. William) and Phoebe K. Macbeth (Mrs. Robert W.), 1949-1956</td>
</tr>
<tr>
<td>Box 54, Folder 38</td>
<td>Macbeth, Norman, 1917, 1932</td>
</tr>
<tr>
<td>Box 55, Folder 1</td>
<td>Macbeth, Robert William, circa 1909-circa 1939</td>
</tr>
<tr>
<td>Box 55, Folder 2</td>
<td>Macbeth, Robert William, 1909</td>
</tr>
</tbody>
</table>
Letters from artists on occasion of a dinner for William Macbeth
Box 55, Folder 3  Macbeth, Robert William, 1909-1914
Box 55, Folder 4  Macbeth, Robert William, 1915-1917
Box 55, Folder 5  Macbeth, Robert William, 1918-1919
Box 55, Folder 6  Macbeth, Robert William, 1920-1921
Box 55, Folder 7  Macbeth, Robert William, 1922
Box 55, Folder 8  Macbeth, Robert William, 1923-1924
Box 55, Folder 9  Macbeth, Robert William, 1925-1927
Box 55, Folder 10  Macbeth, Robert William, 1932-1939
Box 55, Folder 11-22  Macbeth, Robert William (not gallery related), 1921-1937
Box 55, Folder 23  Macbeth, William, 1870-1873, 1892-1900
Box 55, Folder 24  Macbeth, William, 1903-1916
Box 55, Folder 25  MacChesney, Clara T., circa 1911-1926, 1897
Box 55, Folder 26  MacCormack, W. G., 1923
Box 55, Folder 27  MacDonald, Alfred, 1927
Box 55, Folder 28  MacDonald, Helen (Mrs. Ian), 1924-1932
Box 55, Folder 29  MacDonald, John Dolliver, 1946-1954
Box 55, Folder 30  MacGilvary, Norwood, 1913-1917
Box 55, Folder 31  MacGinnis, Henry R., circa 1906
Box 55, Folder 32  MacHale, John and William MacHale, 1915-1921
Box 55, Folder 33  MacKenzie, Alexander C., 1914-1918
Box 55, Folder 34  MacKnight, Dodge, 1913, 1925-1926
Box 55, Folder 35  MacLaurin, James D., 1925-1927
Box 55, Folder 36  MacMonnies, Mary F., 1895-1902
Box 55, Folder 37  MacNab, Robert B., 1927
Box 55, Folder 38  MacNeil, Carol Brooks and Hermon Atkins MacNeil, 1910-1920
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 Blakshower), 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
Box 55, Folder 60  Malloney, J. Merritt, 1926-1927
Box 55, Folder 61  Manhattan Storage & Warehouse Co., 1918-1947
Box 55, Folder 62  Manley, Thomas R., 1893-1907, 1914-1917
Box 55, Folder 63  Mann, Parker, 1894, 1918
Box 55, Folder 64  Mann, Mrs. William J., 1913-1914
Box 55, Folder 65  Mannow, Elsie M., 1922
Box 56, Folder 1  Mansfield, Burton, 1899-1910
Box 56, Folder 2  Mansfield, Burton, 1911-1919
Box 56, Folder 3  Mansfield, Burton, 1912-1932
Box 56, Folder 4  Manson, Mrs. George, 1926-1927
Box 56, Folder 5  Mapes, Charles Halsted, 1913-1924
Box 56, Folder 6  Marcus, H. Stanley (Neiman-Marcus Company), 1926-1927, 1932
Box 56, Folder 7  Marcus, Mrs. Herbert, 1925-1926
Box 56, Folder 8  Marcus, Peter, 1916, 1926-1927
Box 56, Folder 9  Marechal, Greer, 1946-1950
Box 56, Folder 10  Maril, Herman, 1946-1947
Box 56, Folder 11  Maril, Herman, 1948-1949
Box 56, Folder 12  Maril, Herman, 1950-1953
Box 56, Folder 13  Marion Koogler McNay Art Institute, 1954
Box 56, Folder 14  Mark, Jacob, 1926-1927
Box 56, Folder 15  Marks, Arthur Hudson, 1912-1932
Box 56, Folder 16  Marshall, Clark S., 1907-1912
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
<table>
<thead>
<tr>
<th>Box 56, Folder 57</th>
<th>Mayer, Charles and Jane Mayer, 1947-1954</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 56, Folder 58</td>
<td>Mayer, Louis , 1910-1914</td>
</tr>
<tr>
<td>Box 56, Folder 59</td>
<td>Maynard, Edwin T., 1918-1932</td>
</tr>
<tr>
<td>Box 56, Folder 60</td>
<td>Maynard, George Willoughby , 1893, 1916, 1923</td>
</tr>
<tr>
<td>Box 56, Folder 61</td>
<td>Maynard, Ross H., 1913-1918, 1926</td>
</tr>
<tr>
<td>Box 56, Folder 62</td>
<td>Mazzanovich, Ann and Lawrence Mazzanovich , 1912-1927</td>
</tr>
<tr>
<td>Box 56, Folder 63</td>
<td>McArthur Library Association, 1952-1953</td>
</tr>
<tr>
<td>Box 56, Folder 64</td>
<td>McBride, Henry, 1901-1951</td>
</tr>
<tr>
<td>Box 56, Folder 65</td>
<td>McBride, Lucia (Mrs. Malcolm L.) and Malcolm R. McBride , 1947-1951</td>
</tr>
<tr>
<td>Box 56, Folder 66</td>
<td>McBrine, John W., 1913-1926, 1932</td>
</tr>
<tr>
<td>Box 56, Folder 67</td>
<td>McCabe, Lida Rose, 1919-1921</td>
</tr>
<tr>
<td>Box 56, Folder 68</td>
<td>McCaig, Flora T., 1896-1915</td>
</tr>
<tr>
<td>Box 56, Folder 69</td>
<td>McCarter, Thomas N., 1932</td>
</tr>
<tr>
<td>Box 56, Folder 70</td>
<td>McCarthy, J. F. , 1911, 1916</td>
</tr>
<tr>
<td>Box 56, Folder 71</td>
<td>McCarthy, Thomas F. , 1906, 1920</td>
</tr>
<tr>
<td>Box 56, Folder 72</td>
<td>McCauley, John and Mrs. McCauley, 1914-1925</td>
</tr>
<tr>
<td>Box 56, Folder 73</td>
<td>McCausland, Elizabeth, 1945</td>
</tr>
<tr>
<td>Box 56, Folder 74</td>
<td>McChesney, Clara , circa 1892-circa 1919</td>
</tr>
<tr>
<td>Box 56, Folder 75</td>
<td>McClees Galleries , 1916-1952</td>
</tr>
<tr>
<td>Box 56, Folder 76</td>
<td>McClellan, Edwin, 1915-1916</td>
</tr>
<tr>
<td>Box 56, Folder 77</td>
<td>McClellan, Jessy T., 1914</td>
</tr>
</tbody>
</table>
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
Box 56, Folder 82  McCool, J. W., 1932
Box 56, Folder 83  McCord, Alice Lovett (Mrs. George H.), 1895-1913
Box 56, Folder 84  McCord, George H., 1892-1910
Box 56, Folder 85  McCorkle, Mrs. W. P., 1926
Box 56, Folder 86  McCormick, Cyrus H., 1916-1926
Box 57, Folder 1  McCormick, Eleanor W., 1927
Box 57, Folder 2  McCormick, William B., circa 1914-circa 1937
Box 57, Folder 3  McCoy, John W., II, 1950
Box 57, Folder 4  McCoy, Margaret, circa 1895-circa 1920
Box 57, Folder 5  McCrea, S. Harkness, 1901-1910
Box 57, Folder 6  McCreary, William M., 1899-1907
Box 57, Folder 7  McCutcheon, George Barr, 1913-1926
Box 57, Folder 8  McDonald, Agnes J., 1927
Box 57, Folder 9  McDonnell, J. W., 1949-1956
Box 57, Folder 10  McDonough, C. J. and Mary L. McDonough (McDonough Art Gallery), circa 1913-circa 1932
Box 57, Folder 11  McEldowney, H. C., 1927
Box 57, Folder 12  McElory, Anna, 1917
Box 57, Folder 13  McGregor, Marion K. (Mrs. Charles A.), 1918-1919
Box 57, Folder 14  McGurk, Jonce I., 1914
Box 57, Folder 15  McHenry, Charles Morgan, circa 1893-circa 1901
Box 57, Folder 16  McHugh, Mrs. John, 1922, 1927
Box 57, Folder 17  McIntyre, Robert G., circa 1889-circa 1962
Box 57, Folder 18  McIntyre, Robert G., 1909-1920
Box 57, Folder 19  McIntyre, Robert G., 1921-1923
Box 57, Folder 20  McIntyre, Robert G., 1924-1930
Box 57, Folder 21  McIntyre, Robert G., 1932-1962
Box 57, Folder 22  McKenzie, R. Tait, 1911, 1932, 1937
Box 57, Folder 23  McKinney, Aileen Ford and John L. McKinney, 1912-1919, 1943
Box 57, Folder 24  McKinney, E., 1916-1925
Box 57, Folder 25  McKinney, Glenn Ford, 1915-1932
Box 57, Folder 26  McLean, George, 1926
Box 57, Folder 27  McLoughlin & McLoughlin, 1927
Box 57, Folder 28  McManamy, Robert J., 1916-1924
Box 57, Folder 29  McMillin, Emerson, 1903-1922
Box 57, Folder 30  McMurtrie, Douglas C., 1916-1919
Box 57, Folder 31  McNeir, George, 1916-1927
Box 57, Folder 32  McNulty, William C., 1932
Box 57, Folder 33  McRae, Frances, 1917, 1927, 1932, n.d.
Box 57, Folder 34  McVitty, Albert Elliott, 1917-1918
Box 57, Folder 35  McVitty, Albert Elliott, 1919-1926, 1943
Box 57, Folder 36  Mead, Constance S., circa 1893-1903
Box 57, Folder 37  Meadows, Clarence W., 1947-1950
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
Box 58, Folder 17  Milch Galleries, 1927-1937
Box 58, Folder 18  Milch Galleries, 1940-1959
Box 58, Folder 19  Miles, William Sonntag, 1950, 1960
Box 58, Folder 20  Miller, Annie, circa 1912
Box 58, Folder 21  Miller, Bernard P., 1916-1918
Box 58, Folder 22  Miller, Celena W. (Mrs. W. D.), 1924-1927
Box 58, Folder 23  Miller, Mrs. Charles E., 1927, 1932
Box 58, Folder 24  Miller, Charles Henry, 1898-1913
Box 58, Folder 26  Miller, Elmer C., 1925-1932
Box 58, Folder 25  Miller, Mrs. Charles W. (Morristown Civic Club), 1925-1926
Box 58, Folder 27  Miller, George P. and Laura Chapman Miller, 1914-1925
Box 58, Folder 28  Miller, Helen P., 1911
Box 58, Folder 29  Miller, Henry, circa 1903-1920
Box 58, Folder 30  Miller, Henry, 1921-1923
Box 58, Folder 31  Miller, Henry, and Estate, 1924
Box 58, Folder 32  Miller, Henry, Estate, Lena Miller and Vera Miller, circa 1908-1943
Box 58, Folder 33  Miller, Hester, circa 1915-1920
Box 58, Folder 34  Miller, Kenneth Hayes, 1910-1923, 1946
Box 58, Folder 35  Miller, L. B., 1921
Box 58, Folder 36  Miller, Lee, circa 1906
Box 58, Folder 37  Miller, May, 1913-1914
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
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
Box 59, Folder 72  Mitchell, Virginia L., 1917
Box 59, Folder 1-2  Mitcheson, Robert S. J., 1916-1922
Box 59, Folder 2  Mitcheson, Robert S. J., 1924-1927, 1932
Box 59, Folder 3  Mix, George H., 1909-1910

Image(s)
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 51  Morris, Catharine Wharton and Harrison S. Morris, 1923-1937, 1946
Includes 4/5/46 letter describing memories of Albert P. Ryder and visits to his studio
Box 59, Folder 52  Morris, Lewis, Portrait (Margaret Stiles, Agent), 1922-1923
Box 59, Folder 53  Morris, Mrs. Lewis R., 1927
Box 59, Folder 54  Morrison, Hal, 1892-1895
Box 59, Folder 55  Morrison, Richard, 1949-1956
Box 59, Folder 56  *Morristown Topics*, 1921-1927
Box 59, Folder 57  Morrow, Julie (Mrs. De Forest), 1917-1922, 1932
Box 59, Folder 58  Morse, Edna, 1942-1943
Box 59, Folder 59  Morse, Edward L., 1922
Box 59, Folder 60  Morse, Leila Livingston, 1937-1951, 1914, 1922-1927
Box 59, Folder 61  Morse, Walter C. B., 1940-1956
Box 59, Folder 62  Morten, Alexander and Marjory Morten, 1908-1917
Box 59, Folder 63  Morton, Benjamin A. and Mrs. Morton, 1924, 1926
Box 59, Folder 64  Morton, Bliss & Co., 1894
Box 59, Folder 65  Morton, Charles I., 1937
Box 59, Folder 66  Morton, F. W., 1905-1906
Box 59, Folder 67  Moschcovitz, Paul, 1906, 1927
<table>
<thead>
<tr>
<th>Box 59, Folder 68</th>
<th>Moser, James Henry, 1903-1911</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 59, Folder 69</td>
<td>Moses, Shirley M., 1932</td>
</tr>
<tr>
<td>Box 59, Folder 70</td>
<td>Mosher, Mrs. Edward, 1941</td>
</tr>
<tr>
<td>Box 59, Folder 71</td>
<td>Mosle, A. Henry and Mrs. Mosle, 1917, 1923</td>
</tr>
<tr>
<td>Box 59, Folder 72</td>
<td>Moss, Florence D., circa 1927</td>
</tr>
<tr>
<td>Box 59, Folder 73</td>
<td>Moss, Frank, circa 1899</td>
</tr>
<tr>
<td>Box 59, Folder 74</td>
<td>Motch, Stanley, 1927</td>
</tr>
<tr>
<td>Box 59, Folder 75</td>
<td>Mott, C. S., 1914-1915</td>
</tr>
<tr>
<td>Box 59, Folder 76</td>
<td>Mott, W. C., 1920-1925</td>
</tr>
<tr>
<td>Box 59, Folder 77</td>
<td>Mottet, Jeanie Gallup (Mrs. Henry), 1916-1918</td>
</tr>
<tr>
<td>Box 59, Folder 78</td>
<td>Moulton and Ricketts, 1909-1913</td>
</tr>
<tr>
<td>Box 59, Folder 79</td>
<td>Mount Holyoke College, 1927-1958</td>
</tr>
<tr>
<td>Box 59, Folder 80</td>
<td>Mowbray-Clarke, Mary H. (Mrs. John Frederick), 1909</td>
</tr>
<tr>
<td>Box 59, Folder 81</td>
<td>Moyer Gallery (Curtis H. Moyer), 1940-1943, 1916-1917, 1926</td>
</tr>
<tr>
<td>Box 59, Folder 82</td>
<td>Muhrman, Henry, 1895-1899</td>
</tr>
<tr>
<td>Box 59, Folder 83</td>
<td>Mulford, Allen, 1930</td>
</tr>
<tr>
<td>Box 59, Folder 84</td>
<td>Mulhaupt, Frederick J., 1917-1932</td>
</tr>
<tr>
<td>Box 59, Folder 85</td>
<td>Mulvane Art Museum (Washburn College), 1927-1932</td>
</tr>
<tr>
<td>Box 59, Folder 86</td>
<td>Mulvany, John, 1903-ca. 1904</td>
</tr>
<tr>
<td>Box 59, Folder 87</td>
<td>Mumford, Alice, 1899-1911</td>
</tr>
<tr>
<td>Box 59, Folder 88</td>
<td>Mummert, Sallie Blyth, circa 1925-1926</td>
</tr>
<tr>
<td>Box, Folder</td>
<td>Name and Details</td>
</tr>
<tr>
<td>-------------</td>
<td>------------------</td>
</tr>
<tr>
<td>59, 89</td>
<td>Mummert, Sallie Blyth, 1927-1937</td>
</tr>
<tr>
<td>59, 90</td>
<td>Munger, Fay W. and Roy Munger, 1923-1927</td>
</tr>
<tr>
<td>59, 91</td>
<td>Munger, Gertrude and Stephen Munger, 1924-1937</td>
</tr>
<tr>
<td>59, 92</td>
<td>Munger, H. M. and Mrs. Munger, 1923-1926, 1932</td>
</tr>
<tr>
<td>59, 93</td>
<td>Munn, Charles A., 1915-1919</td>
</tr>
<tr>
<td>59, 94</td>
<td>Munson Williams Proctor Institute, 1948-1957</td>
</tr>
<tr>
<td>60, 1</td>
<td>Murdock, J. Edgar, 1925-1926</td>
</tr>
<tr>
<td>60, 2</td>
<td>Murdock, Louise (Mrs. Roland P.), 1912, 1915</td>
</tr>
<tr>
<td>60, 3</td>
<td>Murdock, Louise C. (Estate, Elizabeth S. Navas, Trustee; see also Wichita Art Association), 1956-1957</td>
</tr>
<tr>
<td>60, 4</td>
<td>Murphy, Adah C. (Mrs. J. Francis), circa 1892-circa 1912</td>
</tr>
<tr>
<td>60, 5</td>
<td>Murphy, Deacon, 1921-1925, 1932</td>
</tr>
<tr>
<td>60, 6</td>
<td>Murphy, Franklin and Harriet Murphy, circa 1925-1927</td>
</tr>
<tr>
<td>60, 7</td>
<td>Murphy, Henry O., Jr., 1912</td>
</tr>
<tr>
<td>60, 8</td>
<td>Murphy, Hermann Dudley, circa 1899-circa 1937</td>
</tr>
<tr>
<td>60, 9</td>
<td>Murphy, Hermann Dudley, 1909-1914</td>
</tr>
<tr>
<td>60, 10</td>
<td>Murphy, Hermann Dudley, 1913-1927</td>
</tr>
<tr>
<td>60, 11</td>
<td>Murphy, Hermann Dudley, 1930-1932, 1937</td>
</tr>
<tr>
<td>60, 12</td>
<td>Murphy, John Francis, circa 1892-1893 includes illustrated letter 8/24/96</td>
</tr>
<tr>
<td>60, 13</td>
<td>Murphy, John Francis, 1894-1895</td>
</tr>
<tr>
<td>60, 14</td>
<td>Murphy, John Francis, 1896-1897</td>
</tr>
<tr>
<td>60, 15</td>
<td>Murphy, John Francis, 1898-1907</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 61, Folder 6</th>
<th>M, Miscellaneous: Mong-Mont, 1896-1951</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 61, Folder 7</td>
<td>M, Miscellaneous: Moo, 1898-1952</td>
</tr>
<tr>
<td>Box 61, Folder 8</td>
<td>M, Miscellaneous: Moran-Morgan, 1907-1948</td>
</tr>
<tr>
<td>Box 61, Folder 9</td>
<td>M, Miscellaneous: Mori-Mott, 1868-1954</td>
</tr>
<tr>
<td>Box 61, Folder 10</td>
<td>M, Miscellaneous: Mue-Mung, 1904-1949</td>
</tr>
<tr>
<td>Box 61, Folder 11</td>
<td>M, Miscellaneous: Muni-Mur, 1896-1956</td>
</tr>
<tr>
<td>Box 61, Folder 12</td>
<td>M, Miscellaneous: Mus-My, 1899-1961</td>
</tr>
<tr>
<td>Box 61, Folder 13</td>
<td>N. A. Berwin &amp; Co., Inc., 1932-1942</td>
</tr>
<tr>
<td>Box 61, Folder 14</td>
<td>N. W. Halsey &amp; Co., 1913-1915</td>
</tr>
<tr>
<td>Box 61, Folder 15</td>
<td>Nachman, Joe, 1929, 1932</td>
</tr>
<tr>
<td>Box 61, Folder 16</td>
<td>Naegele, Charles Frederick, 1895, 1924-1925</td>
</tr>
<tr>
<td>Box 61, Folder 17</td>
<td>Nagler, Fred, 1926, 1932</td>
</tr>
<tr>
<td>Box 61, Folder 18</td>
<td>Nagy, Stephen K., 1916, 1923-1924</td>
</tr>
<tr>
<td>Box 61, Folder 19</td>
<td>Nail, R. E., 1927-1930</td>
</tr>
<tr>
<td>Box 61, Folder 20</td>
<td>Nakamizo, Fugi, 1929-1930</td>
</tr>
<tr>
<td>Box 61, Folder 21</td>
<td>Nash, Howard, 1937</td>
</tr>
<tr>
<td>Box 61, Folder 22</td>
<td>Nash, P. Bredt, 1913</td>
</tr>
<tr>
<td>Box 61, Folder 23</td>
<td>Nashville Trust Company, 1924-1925</td>
</tr>
<tr>
<td>Box 61, Folder 24</td>
<td>Nason, Thomas W., 1930-1937, n.d.</td>
</tr>
<tr>
<td>Box 61, Folder 25</td>
<td>National Academy of Design, circa 1895-1925</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 61, Folder 26</td>
<td>National Academy of Design, 1926-1932</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 61, Folder 48</th>
<th>Neiman-Marcus Company, 1929-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 61, Folder 49</td>
<td>Nelson, E. E., 1914</td>
</tr>
<tr>
<td>Box 61, Folder 50</td>
<td>Nelson, G. Laurence, 1914-1915</td>
</tr>
<tr>
<td>Box 61, Folder 51</td>
<td>Nelson, W. H., 1914, 1917</td>
</tr>
<tr>
<td>Box 61, Folder 52</td>
<td>Nernst Lamp Company, circa 1910-1913</td>
</tr>
<tr>
<td>Box 61, Folder 53</td>
<td>Nesbit, Evelyn, 1932</td>
</tr>
<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>------------------</td>
<td>-----------------------------------</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>New York Herald Tribune, circa 1909-circa 1949</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>New York Times, circa 1913-1925</td>
</tr>
<tr>
<td>Box 62, Folder 17</td>
<td>New York Times, 1926-1949</td>
</tr>
<tr>
<td>Box 62, Folder 18</td>
<td>New York Tribune, circa 1894-1932</td>
</tr>
<tr>
<td>Box 62, Folder 19</td>
<td>New York Trust Company, 1924-1942</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------</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>
<tr>
<td>Box 62, Folder 24</td>
<td>New York Tuberculosis Association, Inc., 1923-1932</td>
</tr>
<tr>
<td>Box 62, Folder 25-27</td>
<td>New York University Hall of Fame, 1921</td>
</tr>
<tr>
<td></td>
<td>Correspondence not arranged strictly chronologically but according to correspondent in New York University Hall of Fame files</td>
</tr>
<tr>
<td>Box 62, Folder 28-31</td>
<td>New York University Hall of Fame, 1922</td>
</tr>
<tr>
<td>Box 62, Folder 32</td>
<td>New York Water Color Club, 1915-1932</td>
</tr>
<tr>
<td>Box 62, Folder 33</td>
<td><em>New York World</em> (W. G. Bowdoin), circa 1919-1929</td>
</tr>
<tr>
<td>Box 62, Folder 34</td>
<td><em>New York World-Telegram</em>, 1946-1948</td>
</tr>
<tr>
<td>Box 62, Folder 35</td>
<td>New York Yacht Club, 1930-1932</td>
</tr>
<tr>
<td>Box 62, Folder 36</td>
<td><em>New Yorker</em>, 1925-1946</td>
</tr>
<tr>
<td>Box 62, Folder 37</td>
<td>Newark Art Club, 1929-1937</td>
</tr>
<tr>
<td>Box 62, Folder 38</td>
<td>Newark Evening News, 1924-1925, n.d.</td>
</tr>
<tr>
<td>Box 62, Folder 39</td>
<td>Newark Museum, 1922-1949</td>
</tr>
<tr>
<td>Box 62, Folder 40</td>
<td>Newark Museum Association, 1910-1932</td>
</tr>
<tr>
<td>Box 62, Folder 41</td>
<td>Newbegin, H. Maude, 1918-1919</td>
</tr>
<tr>
<td>Box 62, Folder 42</td>
<td>Newcomb-Macklin Co., 1911-1927</td>
</tr>
<tr>
<td>Box 62, Folder 43</td>
<td>Newcomb, Marie Louise, circa 1894</td>
</tr>
<tr>
<td>Box 62, Folder 44</td>
<td>Newell, Peter S., 1899</td>
</tr>
<tr>
<td>Box 62, Folder 45</td>
<td>Newhouse Galleries, circa 1920</td>
</tr>
<tr>
<td>Box 62, Folder 46</td>
<td>Newhouse Galleries, 1921-1922</td>
</tr>
<tr>
<td>Box 62, Folder 47</td>
<td>Newhouse Galleries, 1923</td>
</tr>
<tr>
<td>Box 62, Folder 48</td>
<td>Newhouse Galleries, 1924-1925</td>
</tr>
<tr>
<td>Box 62, Folder 49</td>
<td>Newhouse Galleries, 1926</td>
</tr>
<tr>
<td>Box 62, Folder 50</td>
<td>Newhouse Galleries, 1927-1929</td>
</tr>
<tr>
<td>Box 62, Folder 51</td>
<td>Newhouse Galleries, 1930-1946</td>
</tr>
<tr>
<td>Box 63, Folder 1</td>
<td>Newman Gallery, 1923-1927</td>
</tr>
<tr>
<td>Box 63, Folder 2</td>
<td>Newman, Henry, circa 1917-1925</td>
</tr>
<tr>
<td>Box 63, Folder 3</td>
<td>Newman, J. K., 1913-1929, 1937</td>
</tr>
<tr>
<td>Box 63, Folder 4</td>
<td>News, 1924-1925</td>
</tr>
<tr>
<td>Box 63, Folder 5</td>
<td>News Picture of Society, 1924-1925</td>
</tr>
<tr>
<td>Box 63, Folder 6</td>
<td>Newton, Francis, 1913-1920</td>
</tr>
<tr>
<td>Box 63, Folder 7</td>
<td>Neyland, Harry, 1920, 1930-1932</td>
</tr>
<tr>
<td>Box 63, Folder 8</td>
<td>Nicoll, J. C., 1891-1904</td>
</tr>
<tr>
<td>Box 63, Folder 9</td>
<td>Nicholls, Rhoda Holmes, circa 1897-circa 1902</td>
</tr>
<tr>
<td>Box 63, Folder 10</td>
<td>Nichols, Dale, 1937</td>
</tr>
<tr>
<td>Box 63, Folder 11</td>
<td>Nichols, Frances Lee, 1923-1924</td>
</tr>
<tr>
<td>Box 63, Folder 12</td>
<td>Nichols, Grace, 1930-1932</td>
</tr>
<tr>
<td>Box 63, Folder 13</td>
<td>Nichols, Harley D., 1894-1896</td>
</tr>
<tr>
<td>Box 63, Folder 14</td>
<td>Nichols, Hobart, circa 1900-circa 1930</td>
</tr>
</tbody>
</table>
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 70  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
<table>
<thead>
<tr>
<th>Box 63, Folder 79</th>
<th>Ogunquit Art Center, 1930-1932</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 63, Folder 80</td>
<td>O'Hara, Eliott and Mayfred L. O'Hara, 1949-1950, 1929-1932</td>
</tr>
<tr>
<td>Box 63, Folder 81</td>
<td>Ohaski, Marie, 1924-1925</td>
</tr>
<tr>
<td>Box 63, Folder 82</td>
<td>Ohio Society of New York, 1917-1929</td>
</tr>
<tr>
<td>Box 63, Folder 83</td>
<td>Ohio State Fair, 1921-1927</td>
</tr>
<tr>
<td>Box 63, Folder 84</td>
<td>Ohio State University, 1949-1955, 1916, 1926</td>
</tr>
<tr>
<td>Box 63, Folder 85</td>
<td>Oishei, J. R., 1929</td>
</tr>
<tr>
<td>Box 63, Folder 86</td>
<td>O'Kane, Regina, 1899-1902</td>
</tr>
<tr>
<td>Box 63, Folder 87</td>
<td>O'Kelly, Aloysius, 1909-1912</td>
</tr>
<tr>
<td>Box 63, Folder 88</td>
<td>Old Colony Club, Inc., 1920-1925</td>
</tr>
<tr>
<td>Box 63, Folder 89</td>
<td>Old Print Shop, Inc., 1930-1940</td>
</tr>
<tr>
<td>Box 63, Folder 90</td>
<td>Old Print Shop, Inc., 1941-1955</td>
</tr>
<tr>
<td>Box 63, Folder 91</td>
<td>Oldfield, Mrs. W. C., 1919</td>
</tr>
<tr>
<td>Box 64, Folder 1</td>
<td>O'Leary, William, 1911-1932</td>
</tr>
<tr>
<td>Box 64, Folder 2</td>
<td>Olinsky, Ivan G., circa 1910-circa 1915</td>
</tr>
<tr>
<td>Box 64, Folder 3</td>
<td>Olinsky, Ivan G., 1916-1919</td>
</tr>
<tr>
<td>Box 64, Folder 4</td>
<td>Olinsky, Ivan G., 1920-1923</td>
</tr>
<tr>
<td>Box 64, Folder 5</td>
<td>Olinsky, Ivan G., 1924-1927</td>
</tr>
<tr>
<td>Box 64, Folder 6</td>
<td>Olinsky, Ivan G., 1929-1950</td>
</tr>
<tr>
<td>Box 64, Folder 7</td>
<td>Oliver, Annie, n.d.</td>
</tr>
<tr>
<td>Box 64, Folder 8</td>
<td>Oliver, Jean N., 1914, 1932</td>
</tr>
<tr>
<td>Box 64, Folder 9</td>
<td>Olson, J. Olaf, 1925-1932</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 64, Folder 53</th>
<th>Palmer, Carlton, 1937-1947</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 64, Folder 54</td>
<td>Palmer, Charles, Mrs. Palmer and Estate, 1920-1923</td>
</tr>
<tr>
<td>Box 64, Folder 55</td>
<td>Palmer, George S., circa 1895-1919</td>
</tr>
<tr>
<td>Box 64, Folder 56</td>
<td>Palmer, George S., 1920-1926</td>
</tr>
<tr>
<td>Box 64, Folder 57</td>
<td>Palmer, Julia, 1898-1901, 1911</td>
</tr>
<tr>
<td>Box 64, Folder 58</td>
<td>Palmer, Walter Launt, 1912-1920, 1899, 1908 contains illustrated letter 11/27/21</td>
</tr>
<tr>
<td>Box 64, Folder 59</td>
<td>Palmer, Walter Launt, 1921-1925</td>
</tr>
<tr>
<td>Box 64, Folder 60</td>
<td>Palmer, Walter Launt and Zoe Wyndham Palmer, 1926-1932</td>
</tr>
<tr>
<td>Box 64, Folder 61</td>
<td>Pan American Union, 1916, 1926</td>
</tr>
<tr>
<td>Box 64, Folder 62</td>
<td>Panama-Pacific International Exposition, 1913-1915</td>
</tr>
<tr>
<td>Box 64, Folder 63</td>
<td>Panama-Pacific International Exposition, 1916-1918</td>
</tr>
<tr>
<td>Box 64, Folder 64</td>
<td>Pancoast, Minnie L. (Mrs. Morris Hall), circa 1936-circa 1937</td>
</tr>
<tr>
<td>Box 64, Folder 65</td>
<td>Papp, Florian, 1923</td>
</tr>
<tr>
<td>Box 64, Folder 66</td>
<td>Parcell, Malcolm, 1919-1922</td>
</tr>
<tr>
<td>Box 64, Folder 67</td>
<td>Parcell, Malcolm, 1923-1930</td>
</tr>
<tr>
<td>Box 64, Folder 68</td>
<td>Pardee, William S., circa 1906-1914</td>
</tr>
<tr>
<td>Box 64, Folder 69</td>
<td>Pardee, William S. and Estate, 1915-1918</td>
</tr>
<tr>
<td>Box 64, Folder 70</td>
<td>Park, Lawrence, 1914-1925</td>
</tr>
<tr>
<td>Box 64, Folder 71</td>
<td>Parke-Bernet Galleries, Inc., 1939-1956</td>
</tr>
<tr>
<td>Box 64, Folder 72</td>
<td>Parker, Mrs. C. E., 1943</td>
</tr>
<tr>
<td>Box 64, Folder 73</td>
<td>Parker, Ernest L., 1921-1932</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 65, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Pasco, Martin K.</td>
<td>1918-1919</td>
</tr>
<tr>
<td>13</td>
<td>Paterson, Agnes C.</td>
<td>1902</td>
</tr>
<tr>
<td>14</td>
<td>Paterson, Robert W. and Mrs. Paterson</td>
<td>1910-1920</td>
</tr>
<tr>
<td>15</td>
<td>Patterson, Ambrose</td>
<td>1916, 1920</td>
</tr>
<tr>
<td>16</td>
<td>Patterson, Lowell H.</td>
<td>1930-1932, 1950</td>
</tr>
<tr>
<td>17</td>
<td>Patton, James E.</td>
<td>1929</td>
</tr>
<tr>
<td>18</td>
<td>Paul Elder &amp; Company</td>
<td>1909, 1918-1921</td>
</tr>
<tr>
<td>19</td>
<td>Paul Rosenberg &amp; Co.</td>
<td>1942</td>
</tr>
<tr>
<td>20</td>
<td>Paulding, R. G.</td>
<td>1915-1917</td>
</tr>
<tr>
<td>21</td>
<td>Pauli, Katharine (Mrs. Richard)</td>
<td>1896-1916</td>
</tr>
<tr>
<td>22</td>
<td>Paulus, Francis Peter</td>
<td>1905, 1911</td>
</tr>
<tr>
<td>23</td>
<td>Paxton, William M.</td>
<td>circa 1909-1919</td>
</tr>
<tr>
<td>24</td>
<td>Payne, George S.</td>
<td>1901, 1910-1937</td>
</tr>
<tr>
<td>25</td>
<td>Payne, John</td>
<td>1895-1896, 1912</td>
</tr>
<tr>
<td>26</td>
<td>Peabody, F. S.</td>
<td>1913-1922</td>
</tr>
<tr>
<td>27</td>
<td>Peabody, Frederick Forrest and Mrs.</td>
<td>circa 1907-circa 1918</td>
</tr>
<tr>
<td></td>
<td>Peabody, George Foster</td>
<td>1910-1919</td>
</tr>
<tr>
<td>28</td>
<td>Peabody Institute</td>
<td>1911-1922</td>
</tr>
<tr>
<td>29</td>
<td>Peabody, Mrs. Robert S.</td>
<td>1926-1927</td>
</tr>
<tr>
<td>30</td>
<td>Peacock, W. Lawson (W. Lawson Peacock &amp; Company), 1912-1914, 1921</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Peale, Rembrandt</td>
<td>circa 1924</td>
</tr>
</tbody>
</table>
Box 65, Folder 33  Peale, Rubens H., 1924-1925
Box 65, Folder 34  Pearce, Edward, 1947-1952, 1932-1937
Box 65, Folder 35  Pearson, Joseph T., 1911-1912
Box 65, Folder 36  Pease & Elliman, 1913-1923
Box 65, Folder 37  Peck, Helene D., 1945-1946
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
<table>
<thead>
<tr>
<th>Box 65, Folder 55</th>
<th>Pennsylvania Academy of the Fine Arts, 1916-1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 65, Folder 56</td>
<td>Pennsylvania Academy of the Fine Arts, 1920-1923</td>
</tr>
<tr>
<td>Box 65, Folder 57</td>
<td>Pennsylvania Academy of the Fine Arts, 1924-1929</td>
</tr>
<tr>
<td>Box 65, Folder 58</td>
<td>Pennsylvania Academy of the Fine Arts, 1932-1949</td>
</tr>
<tr>
<td>Box 65, Folder 59</td>
<td>Pennsylvania Academy of the Fine Arts, 1950-1953</td>
</tr>
<tr>
<td>Box 65, Folder 60</td>
<td>Pennsylvania Museum of Art, 1923-1929</td>
</tr>
<tr>
<td>Box 65, Folder 61</td>
<td>Pennsylvania State College, 1924-1925, 1946-1952</td>
</tr>
<tr>
<td>Box 65, Folder 62</td>
<td>People's Institute, United Neighborhood Guild (Inc.), 1917-1923</td>
</tr>
<tr>
<td>Box 65, Folder 63</td>
<td>Pepper, Charles Hovey, circa 1909-circa 1924</td>
</tr>
<tr>
<td>Box 65, Folder 64</td>
<td>Pepper, Charles Hovey, 1909-1924</td>
</tr>
<tr>
<td>Box 65, Folder 65</td>
<td>Pepsi Cola's Annual Art Competition, 1946-1950</td>
</tr>
<tr>
<td>Box 65, Folder 66</td>
<td>Perera, G. L., 1917</td>
</tr>
<tr>
<td>Box 65, Folder 67</td>
<td>Perin, F. L., 1920-1929</td>
</tr>
<tr>
<td>Box 65, Folder 68</td>
<td>Perkins, L. F., circa 1910</td>
</tr>
<tr>
<td>Box 65, Folder 69</td>
<td>Perkins, Margaret S. (Mrs. F. M.), 1925-1926</td>
</tr>
<tr>
<td>Box 65, Folder 70</td>
<td>Perkins, Mrs. Penn, 1945-1948</td>
</tr>
<tr>
<td>Box 65, Folder 71</td>
<td>Perlman, Bennard Bloch, 1951-1956</td>
</tr>
<tr>
<td>Box 65, Folder 72</td>
<td>Perrett, Galen J., 1927</td>
</tr>
<tr>
<td>Box 65, Folder 73</td>
<td>Perrie, Bertha E., 1894, 1899, 1915</td>
</tr>
<tr>
<td>Box 65, Folder 74</td>
<td>Perry, Clara Fairfield and Walter Scott Perry, 1917-1926</td>
</tr>
<tr>
<td>Box 65, Folder 75</td>
<td>Perry, Florence G. and Wade Hampton Perry, circa 1917-circa 1924</td>
</tr>
</tbody>
</table>
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
Box 66, Folder 2  Phillips, Duncan, circa 1912-1919
Box 66, Folder 3  Phillips, Duncan, 1920-1922
Box 66, Folder 4  Phillips, Duncan (Phillips Memorial Gallery), 1923-1929
Box 66, Folder 5  Phillips, Duncan (Phillips Memorial Gallery), 1940-1947, 1930-1932
Box 66, Folder 6  Phips, Fillmore, 1937
Box 66, Folder 7  Pictures Publishing Company, circa 1947-circa 1952
Box 66, Folder 8  Pier, Mrs. Roy, 1952-1953
Box 66, Folder 9  Pierce, Ulrica Wahlgreen, circa 1910-circa 1923
Box 66, Folder 10  Pierpont Morgan Library, 1924-1926
Box 66, Folder 11  Pierrepont, Kathryn R. and Robert Low Pierrepont, 1913-1932
Box 66, Folder 12  Pierrepont, Seth Low and Mrs. Pierrepont, 1924-1951
Box 66, Folder 13  Pierson, J. S., 1895
Box 66, Folder 14  Pietersz, B., circa 1894-circa 1915
Box 66, Folder 15  Pigot, John J., 1906, 1910
Box 66, Folder 16  Pillsbury, John S., 1943-1944
Box 66, Folder 17  Pinckney, Mary Middleton (Mrs. Gustavus M.), 1914-1919
Box 66, Folder 18  Pinckney, Mrs. Roger, 1923-1924
Box 66, Folder 19  Pither, Ernest E. , 1906
Box 66, Folder 20  Pitt, Faris C. , 1903-1922
Box 66, Folder 21  Pittsburgh Plate Glass Company , 1906-1924
Box 66, Folder 22  Platt, Alethea Hill , circa 1911-circa 1926
Image(s)
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, Mamaroneck, 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
<table>
<thead>
<tr>
<th>Box 66, Folder 40</th>
<th>Polk, William Julius 1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 66, Folder 41</td>
<td>Poore, Henry Rankin circa 1900-circa 1910</td>
</tr>
<tr>
<td>Box 66, Folder 42</td>
<td>Poore, Henry Rankin 1916-1921</td>
</tr>
<tr>
<td>Box 66, Folder 43</td>
<td>Poore, Henry Rankin 1922-1925</td>
</tr>
<tr>
<td>Box 66, Folder 44</td>
<td>Poore, Henry Rankin 1926-1927</td>
</tr>
<tr>
<td>Box 66, Folder 45</td>
<td>Porcher, Mrs. J. F. 1929</td>
</tr>
<tr>
<td>Box 66, Folder 46</td>
<td>Porter, Alexander S., Jr. 1919-1921</td>
</tr>
<tr>
<td>Box 66, Folder 47</td>
<td>Porter, Bruce 1892-1908</td>
</tr>
<tr>
<td>Box 66, Folder 48</td>
<td>Porter, George F. 1910-1920</td>
</tr>
<tr>
<td>Box 66, Folder 49</td>
<td>Porter, John L. 1913-1915</td>
</tr>
</tbody>
</table>
| Box 66, Folder 50| Porter, John L. 1916-1920
Includes catalog of *Exhibition of Intimate Paintings Moderately Priced* exhibition, 2/18 |
<p>| 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 |</p>
<table>
<thead>
<tr>
<th>Box 66, Folder 60</th>
<th>Potter, Louis, circa 1910</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 66, Folder 61</td>
<td>Potter, William C., 1929</td>
</tr>
<tr>
<td>Box 66, Folder 62</td>
<td>Potthast, Edward Henry and Estate, circa 1915-1927</td>
</tr>
<tr>
<td>Box 66, Folder 63</td>
<td>Potts, Sherman, 1926-1929</td>
</tr>
<tr>
<td>Box 66, Folder 64</td>
<td>Pound, Arthur, 1895, 1940-1948</td>
</tr>
<tr>
<td>Box 66, Folder 65</td>
<td>Powell Art Gallery, 1913-1919</td>
</tr>
<tr>
<td>Box 66, Folder 66</td>
<td>Powell, Lucy T. (Mrs. Lon H.), 1925-1929, 1945</td>
</tr>
<tr>
<td>Box 66, Folder 67</td>
<td>Powell, T. C., 1918</td>
</tr>
<tr>
<td>Box 66, Folder 68</td>
<td>Pratt, Bela Lyon, 1915</td>
</tr>
<tr>
<td>Box 66, Folder 69</td>
<td>Pratt, C. M. and Mrs. C. M. Pratt, ca. 1893-1937</td>
</tr>
<tr>
<td>Box 66, Folder 70</td>
<td>Pratt, Caroline and Frederic B. Pratt, circa 1895-1932</td>
</tr>
<tr>
<td>Box 66, Folder 71</td>
<td>Pratt, Florence and Herbert L. Pratt, 1905-1914, n.d.</td>
</tr>
<tr>
<td>Box 66, Folder 72</td>
<td>Pratt, Florence and Herbert L. Pratt, 1915-1918</td>
</tr>
<tr>
<td>Box 66, Folder 73</td>
<td>Pratt, Florence and Herbert L. Pratt, 1919-1920</td>
</tr>
<tr>
<td>Box 66, Folder 74</td>
<td>Pratt, Florence and Herbert L. Pratt, 1921-1923</td>
</tr>
<tr>
<td>Box 66, Folder 75</td>
<td>Pratt, Florence and Herbert L. Pratt, 1924-1945</td>
</tr>
<tr>
<td>Box 67, Folder 1</td>
<td>Pratt, George Dupont and Helen S. Pratt, circa 1895-1915</td>
</tr>
<tr>
<td>Box 67, Folder 2</td>
<td>Pratt, George Dupont and Helen S. Pratt, 1916-1920</td>
</tr>
<tr>
<td>Box 67, Folder 3</td>
<td>Pratt, George Dupont and Helen S. Pratt, 1921-1927</td>
</tr>
<tr>
<td>Box 67, Folder 4</td>
<td>Pratt, George Dupont and Helen S. Pratt, 1929-1932</td>
</tr>
<tr>
<td>Box 67, Folder 5</td>
<td>Pratt, Harold Irving and Harriet Pratt, circa 1903-1932</td>
</tr>
<tr>
<td>Box 67, Folder 6</td>
<td>Pratt, Helen F., circa 1893-circa 1903</td>
</tr>
</tbody>
</table>
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
<table>
<thead>
<tr>
<th>Box 67, Folder 49</th>
<th>Pushman, Hovsep , 1924-1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 67, Folder 50</td>
<td>Putnam, Arthur and Grace Storey Putnam , 1908-1923</td>
</tr>
<tr>
<td>Box 67, Folder 51</td>
<td>Putnam, Arthur and Grace Storey Putnam , 1913-1914</td>
</tr>
<tr>
<td>Box 67, Folder 52</td>
<td>Putnam, Arthur and Grace Storey Putnam</td>
</tr>
<tr>
<td>Box 67, Folder 53</td>
<td>Putnam, Louis and William A. Putnam , circa 1911-1927</td>
</tr>
<tr>
<td>Box 67, Folder 54</td>
<td>Putnam, Mrs. William A., Jr. , 1937</td>
</tr>
<tr>
<td>Box 67, Folder 55</td>
<td>Pyle, Anne P. and Howard Pyle , circa 1905-1914</td>
</tr>
<tr>
<td>Box 67, Folder 56</td>
<td>Pyne, George F. and R. L. Pyne , 1897-1905</td>
</tr>
<tr>
<td>Box 67, Folder 57</td>
<td>P, Miscellaneous: Illegible, circa 1905-circa 1920</td>
</tr>
<tr>
<td>Box 67, Folder 58</td>
<td>P, Miscellaneous: Paa-Pag , 1898-1950</td>
</tr>
<tr>
<td>Box 67, Folder 59</td>
<td>P, Miscellaneous: Pai-Pal , 1899-1952</td>
</tr>
<tr>
<td></td>
<td>Contains photo-postcard of artist Robert Lucian Paley in his studio circa 1916</td>
</tr>
<tr>
<td>Box 67, Folder 60</td>
<td>P, Miscellaneous: Pam-Pari , 1895-1952</td>
</tr>
<tr>
<td>Box 67, Folder 61</td>
<td>P, Miscellaneous: Park-Parr , 1899-1956</td>
</tr>
<tr>
<td>Box 67, Folder 63</td>
<td>P, Miscellaneous: Pas-Pat , 1895-1953</td>
</tr>
<tr>
<td>Box 67, Folder 64</td>
<td>P, Miscellaneous: Pau-Pay , 1895-1952</td>
</tr>
<tr>
<td>Box 67, Folder 65</td>
<td>P, Miscellaneous: Pea-Pec , 1895-1952</td>
</tr>
<tr>
<td>Box 67, Folder 66</td>
<td>P, Miscellaneous: Ped-Pen , 1907-1955</td>
</tr>
<tr>
<td>Box 67, Folder 67</td>
<td>P, Miscellaneous: Peo-Per , 1911-1954</td>
</tr>
<tr>
<td>Box 67, Folder 68</td>
<td>P, Miscellaneous: Pes-Pey , 1895-1956</td>
</tr>
<tr>
<td>Box 67, Folder 69</td>
<td>P, Miscellaneous: Pf-Phe , 1896-1959</td>
</tr>
</tbody>
</table>
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 & Co., 1919-1929
Box 68, Folder 18  R. L. Polk & Co., 1914-1923
Box 68, Folder 19  R. W. Pressprich & 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
Box 68, Folder 24  Ramsey, Charles F., 1907-1912
Box 68, Folder 25  Rand, Alice, circa 1932-1941
Box 68, Folder 26  Rand, Ellen Emmet, 1912-1915, 1929
Box 68, Folder 27  Rand Galleries, 1937
Box 68, Folder 28  Rand McNally & Company, 1927
Box 68, Folder 29  Rand, Nettie (Mrs. Jacob), circa 1946-1956
Box 68, Folder 30  Randall, Alex B., 1921-1922
Box 68, Folder 31  Randolph, Gertrude W. F. and Grace Fitz Randolph, 1912-1917
Box 68, Folder 32  Randolph-Macon Woman's College, 1942-1945, 1926, 1932
Box 68, Folder 33  Randolph-Macon Woman's College, 1946-1949
Box 68, Folder 34  Randolph-Macon Woman's College, 1950-1953
Box 68, Folder 35  Randolph-Macon Woman's College, 1956-1959
Box 68, Folder 36  Ranger, Henry Ward, circa 1892-circa 1896
Includes illustrated letters
Box 68, Folder 37  Ranger, Henry Ward and Estate, circa 1897-1921
Box 68, Folder 38  Raoul-Duval, Fannie (Mme. Maurice), 1913-1916
Box 68, Folder 39  Raquel-Hirst, Claude, 1893
Box 68, Folder 40  Rathbone, Georgie W. (Mrs. J. C.), 1948-1950
Box 68, Folder 41  Ravenel, Beatrice and Francis G. , 1917-1922
Box 68, Folder 42  Raught, John Willard , 1893-1912
Box 68, Folder 43  Ravlin, Grace , 1923-1925, n.d.
Box 68, Folder 44  Raymond, Abby M. , 1919-1920
Box 68, Folder 45  Read, William A. , 1916
Box 68, Folder 46  Reaser, Willbur Aaron , circa 1897-1942
Box 68, Folder 47  Reasoner, David (see also Thayer, Abbot Handerson, Estate), 1925-1929
Box 68, Folder 48  Reaugh, Frank, 1895-1930
Box 68, Folder 49  Reckard, Kathryn , 1909-1910
Box 68, Folder 50  Record, Dorothy , 1918-1924
Box 68, Folder 51  Redd, Fanny F. , 1914, 1922
Box 68, Folder 52  Redfield, Edward W., circa 1902-1937
Box 68, Folder 53  Redfield, Edward W., 1925
Box 68, Folder 54  Redfield, Edward W., 1926-1937
Box 68, Folder 55  Redway, Kate V. C. , 1937
Box 68, Folder 56  Reed, Brooks (Brooks Reed Gallery, Inc.), 1915-1918, 1930-1937
Box 68, Folder 57  Reed, Corinne, 1901-1908
Box 68, Folder 58  Reed, Josephine B. (Mrs. Victor A.), 1936-1937
Box 68, Folder 59  Reed, Lillian R. , 1913
Box 68, Folder 60  Rees, Soren P., 1916, 1922
Box 68, Folder 61  Reese, Albert , 1950-1958
Box 68, Folder 62  Reichard, G. , 1895-1896
Box 68, Folder 63  Reid, Robert , circa 1914-circa 1930
Box 68, Folder 64  Reid, Sarah Bigelow, 1930
Box 68, Folder 65  Reindel, Edna , 1937-1951
Image(s)
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 1942-1946  Image(s)
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
<table>
<thead>
<tr>
<th>Box 69, Folder 85</th>
<th>Rosenberg, J. N. , 1914-1919</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 70, Folder 1</td>
<td>Rosenthal, Albert , circa 1906-1915 May</td>
</tr>
<tr>
<td>Box 70, Folder 2</td>
<td>Rosenthal, Albert , 1915 June-December</td>
</tr>
<tr>
<td>Box 70, Folder 3</td>
<td>Rosenthal, Albert , 1916-1917</td>
</tr>
<tr>
<td>Box 70, Folder 4</td>
<td>Rosenthal, Albert , 1918-1919</td>
</tr>
<tr>
<td>Box 70, Folder 5</td>
<td>Rosenthal, Albert , 1920-1922</td>
</tr>
<tr>
<td>Box 70, Folder 6</td>
<td>Rosenthal, Albert , 1923-1927</td>
</tr>
<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>
</tbody>
</table>
Box 70, Folder 21  Royall, Mary and William L. Royall , 1929-1932
Box 70, Folder 22  Roys, B. L. , 1899
Box 70, Folder 23  Rubens, Gilbert E. , 1932, 1939
Box 70, Folder 24  Rubins, H. W. , 1914-1915
Box 70, Folder 25  Ruddock, Austin E. and Claretta Ruddock , 1920-1921
Box 70, Folder 26  Ruddock, Austin E. and Claretta Ruddock , 1922-1941
Box 70, Folder 27  Rudisill, H. T. , 1925-1929
Box 70, Folder 28  Ruge, Clara , 1903-1925
Box 70, Folder 29  Rumsey, Charles Cary , 1912-1930
Box 70, Folder 30  Rungius, Carl , 1921-1929
Box 70, Folder 31  Runyon, Berenice Agney and Walter Clark Runyon, Sr. , 1918-1927
Box 70, Folder 32  Rush, Frank P. , 1918-1921
Box 70, Folder 33  Rush, Frank P. , 1922-1932
Box 70, Folder 34  Russel, Mary E. (Mrs. Walter), 1917-1926
Box 70, Folder 35  Russell, C. S. and D. R. Russell, 1898-1899
Box 70, Folder 36  Russell, Mrs. Charles Marion , 1902-1911, 1925
Box 70, Folder 37  Russell, Ernest, 1925-1927
Box 70, Folder 38  Russell, L. L. (Mrs. Thomas), 1925
Box 70, Folder 39  Russell, Sarah H. (Mrs. Lewis), 1914-1915
Box 70, Folder 40  Russmann, Felix , 1913-1917
Box 70, Folder 41  Rutherfund, R. A. , 1929-1930
Box 70, Folder 42  Ruthrauff, C. C. , 1898-1912
Box 70, Folder 43  Rutter, James M., 1917-1924
Box 70, Folder 44  Ryan, Clendenin, J., Jr., 1940-1952
Box 70, Folder 45  Ryan, Joseph James and Walter B. Ryan, Jr., 1937-1939
Box 70, Folder 46  Ryan, Joseph James and Walter B. Ryan, Jr., 1940
Box 70, Folder 47  Ryan, Joseph James and Walter B. Ryan, Jr., 1941-1958
Box 70, Folder 48  Ryan, Thomas Fortune III, 1951-1952
Box 70, Folder 49  Ryder, Albert Pinkham, 1909-1916
Box 70, Folder 50  Ryder, Chauncey F. and Mary Ryder, circa 1906-circa 1937
Box 70, Folder 51  Ryder, Chauncey F. and Mary Ryde, 1906-1911
Box 70, Folder 52  Ryder, Chauncey F. and Mary Ryder, 1912-1913
Box 70, Folder 53  Ryder, Chauncey F. and Mary Ryder, 1914-1916
Box 70, Folder 54  Ryder, Chauncey F. and Mary Ryder, 1917-1919
Box 70, Folder 55  Ryder, Chauncey F. and Mary Ryder, 1920-1922
Box 70, Folder 56  Ryder, Chauncey F. and Mary Ryder, 1923-1926
Box 70, Folder 57  Ryder, Chauncey F. and Mary Ryder, 1927-1937
Box 70, Folder 58  Ryder, H. R., 1926-1927
Box 70, Folder 59  Ryerson, Marjorie, 1926-1932
Box 70, Folder 60  Ryerson, Martin A., 1912-1918
Box 70, Folder 61  Ryerson, Martin A., 1919-1927
Box 70, Folder 62  Ryerson, Mary M., 1909-1910
Box 70, Folder 63  Ryle, John and Mrs. Ryle, 1937-1941
Box 70, Folder 64  R, Miscellaneous: Illegible, circa 1900-circa 1932
Box 70, Folder 65  R, Miscellaneous: R.-Ram, 1899-1946
Box 70, Folder 66  R, Miscellaneous: Ran-Rap, 1906-1951
Box 70, Folder 67  R, Miscellaneous: Ras-Ray, 1903-1946
Box 70, Folder 68  R, Miscellaneous: Rea-Reei, 1899-1955
Box 70, Folder 69  R, Miscellaneous: Reid-Reic, 1898-1953
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
Box 72, Folder 43  Schilling, G. A., 1926-1930
Box 72, Folder 44  Schleicher, Louise (Mrs. A. G.), 1944-1946
Box 72, Folder 45  Schlichting, H. C., 1929-1930
Box 72, Folder 46  Schmidt, Karl, 1912-1927
Box 72, Folder 47  Schmidt, Otto G., 1926
Box 72, Folder 48  Schnakenberg, Henry Ernest, 1923-1948, n.d.
Box 72, Folder 49  Schneider, Albert K. (Schneider-Gabriel Galleries, Inc.) and Estate, 1932-1953
Box 72, Folder 50  Schofield, W. Elmer, 1911-1923
Box 72, Folder 51  Schramm, Stephen J., 1932-1937
Box 72, Folder 52  Schroeder, A. and Mrs. Schroeder, 1919-1921
Box 72, Folder 53  Schuchardt, William H., 1926-1930
Box 72, Folder 54  Schucker, Charles, ca. 1940-1949
Box 72, Folder 55  Schultheis, Henry, 1912-1937
Box 72, Folder 56  Schulze, Paul, 1914-1916, n.d.
Box 72, Folder 57  Schulze, Paul, 1917-1918
Box 72, Folder 58-59  Schulze, Paul, 1919-1920
Box 72, Folder 60  Schulze, Paul , 1921-1922
Box 72, Folder 61  Schulze, Paul , 1923-1924
Box 72, Folder 62-63  Schulze, Paul , 1925-1927
Box 72, Folder 64-65  Schulze, Paul , 1929-1948
Box 72, Folder 66  Schuyler, Montgomery , ca. 1908-1915, 1937
Box 72, Folder 67  Schwartz Galleries , 1920-1932
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  Seasongood, 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
<table>
<thead>
<tr>
<th>Box 73, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Sharp, Mrs. W. Z.</td>
<td>1923-1929</td>
</tr>
<tr>
<td>31</td>
<td>Shaw, Caroline Ryan</td>
<td>1940, n.d.</td>
</tr>
<tr>
<td>32</td>
<td>Shaw, Edwin C.</td>
<td>1914-1922</td>
</tr>
<tr>
<td>33-34</td>
<td>Shaw, Edwin C.</td>
<td>1923</td>
</tr>
<tr>
<td>35</td>
<td>Shaw, Edwin C.</td>
<td>1924-1925</td>
</tr>
<tr>
<td>36</td>
<td>Shaw, Edwin C.</td>
<td>1926-1937</td>
</tr>
<tr>
<td>37</td>
<td>Shaw, Samuel T.</td>
<td>1896, 1913-1924</td>
</tr>
<tr>
<td>38</td>
<td>Shay, Julia</td>
<td>1924-1925</td>
</tr>
<tr>
<td>39</td>
<td>Sheeler, Charles R., Jr.</td>
<td>1907-1921</td>
</tr>
<tr>
<td>40</td>
<td>Shelton, Ada S.</td>
<td>1915-1920</td>
</tr>
<tr>
<td>41</td>
<td>Shelton, Harris</td>
<td>1942</td>
</tr>
<tr>
<td>42</td>
<td>Shelton, William H.</td>
<td>1922-1923</td>
</tr>
<tr>
<td>43-44</td>
<td>Shepherd, James G.</td>
<td>1905-1906, n.d.</td>
</tr>
<tr>
<td>45</td>
<td>Shepherd, James G.</td>
<td>1907-1908</td>
</tr>
<tr>
<td>46</td>
<td>Shepherd, James G.</td>
<td>1909-1912</td>
</tr>
<tr>
<td>47</td>
<td>Shepherd, James G.</td>
<td>1913-1915</td>
</tr>
<tr>
<td>48-49</td>
<td>Shepherd, James G.</td>
<td>1916-1918</td>
</tr>
<tr>
<td>50</td>
<td>Shepherd, James G.</td>
<td>1919-1922</td>
</tr>
<tr>
<td>51</td>
<td>Shepherd, James G.</td>
<td>1923-1924</td>
</tr>
<tr>
<td>52</td>
<td>Shepherd, James G.</td>
<td>1925-1930</td>
</tr>
<tr>
<td>53</td>
<td>Sherman, Cathleen</td>
<td>1945</td>
</tr>
</tbody>
</table>
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 Shull, Della, 1926, 1930
Box 74, Folder 14 Shulman, Herman, 1937-1943
Box 74, Folder 15-16 Shurtleff, Clara E. (Mrs. Roswell Morse), 1912-1927
Box 74, Folder 17 Shurtleff, Roswell Morse, 1894-1909
Box 74, Folder 18 Shuttleworth, Claire, 1899-1916
Box 74, Folder 19 Sibley, Florence, 1923-1924
Box 74, Folder 20 Sickert, Walter, n.d.
Box 74, Folder 21  Siebeneck, Henry K. , 1924-1926
Box 74, Folder 22  Silva, William P. , 1908-1926
Box 74, Folder 23  Silvermine Tavern & Galleries , 1932
Box 74, Folder 24  Simmons, Edward , 1921-1927
Box 74, Folder 25  Simons, Amory C. , 1910-1920
Box 74, Folder 26  Simpson, Alexander, Jr., and Estate , 1916-1920
Box 74, Folder 27  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
<table>
<thead>
<tr>
<th>Box 74, Folder</th>
<th>Correspondent</th>
<th>Date Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>Slater, Ellen B. (Mrs. William A.),</td>
<td>1912-1920</td>
</tr>
<tr>
<td>48</td>
<td>Slater, Enid Hunt</td>
<td>1906-1920</td>
</tr>
<tr>
<td>49</td>
<td>Slater, H. D.</td>
<td>1929-1932</td>
</tr>
<tr>
<td>50</td>
<td>Slaughter, Margaret Perkins (Mrs. J. Willis)</td>
<td>1923-1927</td>
</tr>
<tr>
<td>51</td>
<td>Sloan, Alice Willis (Mrs. Earle)</td>
<td>1929-1930</td>
</tr>
<tr>
<td>52</td>
<td>Sloan, Hugh A.</td>
<td>1908-1917</td>
</tr>
<tr>
<td></td>
<td><em>contains illustrated letter</em></td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Sloan, John</td>
<td>1908-1917, 1927, 1932</td>
</tr>
<tr>
<td>54</td>
<td>Sloan, Marian P. (Mrs. George)</td>
<td>1932, 1945</td>
</tr>
<tr>
<td>55</td>
<td>Sloan, Marianna</td>
<td>1910-1913</td>
</tr>
<tr>
<td>56</td>
<td>Sloane, Florence K. (Mrs. William)</td>
<td>1930</td>
</tr>
<tr>
<td>57</td>
<td>Sloss, Hattie Hecht (Mrs. M. C.)</td>
<td>1930-1932</td>
</tr>
<tr>
<td>58</td>
<td>Smalley, Carl J.</td>
<td>1911-1919</td>
</tr>
<tr>
<td>59</td>
<td>Smedley, Will Larrymore</td>
<td>1907-1932, 1952</td>
</tr>
<tr>
<td>60</td>
<td>Smith, Albridge C., Jr.</td>
<td>1915-1959</td>
</tr>
<tr>
<td>61</td>
<td>Smith, Alice R. Huger</td>
<td>1913-1915</td>
</tr>
<tr>
<td>62-63</td>
<td>Smith, Amy and Frank C., Jr.</td>
<td>1913-1925, 1940-1943</td>
</tr>
<tr>
<td>64</td>
<td>Smith, B. Marston</td>
<td>1930-1932</td>
</tr>
<tr>
<td>65</td>
<td>Smith, Benjamin Biggs</td>
<td>1925-1932</td>
</tr>
<tr>
<td>66</td>
<td>Smith, Carleton M.</td>
<td>1925-1926</td>
</tr>
<tr>
<td>67</td>
<td>Smith, Charles A.</td>
<td>1909</td>
</tr>
<tr>
<td>68</td>
<td>Smith, Charles F.</td>
<td>1910-1932</td>
</tr>
</tbody>
</table>
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
Box 75, Folder 31  Sonneck, C. G. , 1922-1923
Box 75, Folder 32  Sonnenberg, Benjamin , 1954
Box 75, Folder 33  Sonnichsen, Y. , 1919-1932
Box 75, Folder 34  Sotter, George W. , 1920-1926
Box 75, Folder 35  Soulsas, Louise and Marie Soulsas , 1921-1926
Box 75, Folder 36  Southampton, Long Island, Exhibition at the Parrish Memorial Hall , 1927
Box 75, Folder 37  Southard, Gladys , 1932
Box 75, Folder 38  Southern Vermont Art Center , 1949-1956
Box 75, Folder 39  Southworth, Marie L. , 1930-1932
Box 75, Folder 40  Southworth, Virginia , 1925-1926
Box 75, Folder 41  Spaeth, Marie Houghton (Mrs. J. Duncan), 1916, 1923
Box 75, Folder 42-43  Spark, Victor D. , 1932-1958
Box 75, Folder 44  Spaulding, John T. , 1916-1930
Box 75, Folder 45  Spear, Arthur , 1925-1926
Box 75, Folder 46  Specialty Book Concern (Lee Pritzker), 1953-1954
<table>
<thead>
<tr>
<th>Box 75, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>Speicher, Eugene</td>
<td>1914-1916, 1953</td>
</tr>
<tr>
<td>48</td>
<td>Spencer, Robert</td>
<td>1913-1929</td>
</tr>
<tr>
<td>49</td>
<td>Spiers, Margaret W. (Mrs. J. A.)</td>
<td>1925-1926</td>
</tr>
<tr>
<td>50</td>
<td>Spindler, Harry J.</td>
<td>1920-1930</td>
</tr>
<tr>
<td>51</td>
<td>Spofford, Florence P.</td>
<td>1915-1917</td>
</tr>
<tr>
<td>52</td>
<td>Spoor, Frances S. (Mrs. John A.)</td>
<td>1930-1943</td>
</tr>
<tr>
<td></td>
<td>(discusses possible purchase of Homer's <em>Lost On the Grand Banks</em>)</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td>Sprague, Alice B.</td>
<td>ca. 1895-1896</td>
</tr>
<tr>
<td>54</td>
<td>Sprague, F. P.</td>
<td>1919-1923</td>
</tr>
<tr>
<td>55</td>
<td>Sprinchorn, Carl</td>
<td>1946-1953</td>
</tr>
<tr>
<td></td>
<td><em>(includes catalog for exhibition Jan.-Feb. 1947)</em></td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>Springer, Carl</td>
<td>1912-1927</td>
</tr>
<tr>
<td>57</td>
<td>Springer, Charles H.</td>
<td>1893-1896</td>
</tr>
<tr>
<td>58</td>
<td>Springfield Art Association (Springfield, Illinois)</td>
<td>1917-1929</td>
</tr>
<tr>
<td>59</td>
<td>Springfield Art League (Springfield, Massachusetts)</td>
<td>1921-1932</td>
</tr>
<tr>
<td>60</td>
<td>Springfield Museum of Fine Arts (Springfield, Massachusetts)</td>
<td>1915-1957</td>
</tr>
<tr>
<td>61-62</td>
<td>Springfield Public Schools (Springfield, Illinois, Harriet M. Cantrall)</td>
<td>1921-1932</td>
</tr>
<tr>
<td>63-64</td>
<td>Springville High School Art Association, Inc. (Springville, Utah)</td>
<td>1923-1954</td>
</tr>
<tr>
<td>65</td>
<td><em>Spur</em></td>
<td>1914-1932</td>
</tr>
<tr>
<td>66</td>
<td>Squier, Charles Burnham</td>
<td>1923-1925</td>
</tr>
<tr>
<td>67</td>
<td>Squire &amp; Harrison</td>
<td>1927</td>
</tr>
<tr>
<td>68</td>
<td>Staab, John</td>
<td>1916-1918</td>
</tr>
<tr>
<td>69</td>
<td>Stabler, Ellen W. (Mrs. Jordan)</td>
<td>1911-1916</td>
</tr>
</tbody>
</table>
Box 75, Folder 70  Stachelberg, E. J., 1916
Box 75, Folder 71  Stahl, Louise (Ohio University), 1914-1922
Box 75, Folder 72  Stalnecth, 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
Box 76, Folder 6  Stendahl Art Galleries, 1923-1939
Box 76, Folder 7  Stephens College, 1926-1932
Box 76, Folder 8  Stephenson, Isabella, Estate, 1908-1922
Box 76, Folder 9  Stern Brothers, 1913-1930
Box 76, Folder 10  Stern, Louis E., 1930-1942
Box 76, Folder 11  Sternberg, Harry, 1929-1932
Box 76, Folder 12  Sterne, J. J., 1930
Box 76, Folder 13  Sterner, Albert, 1912-1932
Box 76, Folder 14  Sterner, Marie, 1929-1949
Box 76, Folder 15-16  Stetson, Charles Walter, 1892-1908
Box 76, Folder 17  Stevens, Mrs. Francis B., 1923-1925
Box 76, Folder 18  Stevens, John Bright, 1931-1932
Box 76, Folder 19  Stevens, Sherman, 1921-1932
Box 76, Folder 20  Stevens, Stanford, 1937-1949
Box 76, Folder 21  Stevens, W. Lester, 1920-1932
Box 76, Folder 22  Stevens, Will H., 1927-1932
Box 76, Folder 23  Stever Art Gallery, 1925, 1946-1947
Box 76, Folder 24  Stewart, Joseph, 1918-1926
Box 76, Folder 25  Stewart, LeConte, 1918-1926
Box 76, Folder 26  Stichter, Maude Lake (Mrs. R. B.), 1920-1923, n.d.
Box 76, Folder 27  Stieglitz, Alfred, 1907
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 |
| Box 76, Folder 51 | Streator, Harold A., 1913-1915 |
| Box 76, Folder 52 | Street, Mrs. John O., 1927-1932 |
| Box 76, Folder 53 | Stripling, Kate K. (Mrs. W. C.), 1927-1929 |
| Box 76, Folder 54 | Strobridge, Nelson W., 1932 |
| Box 76, Folder 55 | Strong, Frederick H., 1932-1937 |
| Box 76, Folder 56 | Strong, Hattie M. (Mrs. Henry A.), 1926-1927 |
| Box 76, Folder 57 | Strong, Selah B., 1939 |
| Box 76, Folder 58 | Strouth, Howard Steven, 1950 |
| Box 76, Folder 59 | Struck, Kuno H., 1921-1925 |
| Box 76, Folder 60 | Stryker, Arthur J., 1929-1932 |
| Box 76, Folder 61 | Stuart Galleries (J. E. Stuart), 1918-1926, 1937 |
| Box 76, Folder 62 | Studio Book Shop, 1932 |
| Box 76, Folder 63 | Studio Publications, Inc., 1932-1937 |
| Box 76, Folder 64 | Sturges, Frederick J., 1941-1942 |
| Box 76, Folder 65 | Sturges, Henry Pemberton and Sarah A. Sturges (Mrs. Henry C.), 1922-1955 |
| Box 76, Folder 66 | Sturges, Marion Delafield and Mary D. Sturges, 1895-1896 |
Box 76, Folder 67    Sturgis, Edward B., 1911-1918
Box 76, Folder 68    Sturgis, Lyman B., 1915
Box 76, Folder 69    Sturtevant, Helena, 1911-ca. 1912
Box 76, Folder 70    Suddard, E. J., 1915-1932
Box 76, Folder 71    Sues, Anna and Gustave Sues, 1914-1918
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 Theodore 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
<table>
<thead>
<tr>
<th>Box 77, Folder 6</th>
<th>S, Miscellaneous: Sam-Sar, 1899-1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 77, Folder 7</td>
<td>S, Miscellaneous: Sas-Say, 1896-1952</td>
</tr>
<tr>
<td>Box 77, Folder 8</td>
<td>S, Miscellaneous: Sca-Schi, 1894-1958</td>
</tr>
<tr>
<td>Box 77, Folder 9</td>
<td>S, Miscellaneous: Schl-Schm, 1893-1951</td>
</tr>
<tr>
<td>Box 77, Folder 10</td>
<td>S, Miscellaneous: Schn-Scho, 1911-1956</td>
</tr>
<tr>
<td>Box 77, Folder 11</td>
<td>S, Miscellaneous: Schr-Schw, 1896-1967</td>
</tr>
<tr>
<td>Box 77, Folder 12</td>
<td>S, Miscellaneous: Sci-Scu, 1898-1951</td>
</tr>
<tr>
<td>Box 77, Folder 13</td>
<td>S, Miscellaneous: Sea-See, 1913-1956</td>
</tr>
<tr>
<td>Box 77, Folder 14</td>
<td>S, Miscellaneous: Seg-Ses, 1903-1952</td>
</tr>
<tr>
<td>Box 77, Folder 15</td>
<td>S, Miscellaneous: Set-Sex, 1895-1959</td>
</tr>
<tr>
<td>Box 77, Folder 16</td>
<td>S, Miscellaneous: Sha, 1896-1956</td>
</tr>
<tr>
<td>Box 77, Folder 17</td>
<td>S, Miscellaneous: Shea-Shel, 1898-1947</td>
</tr>
<tr>
<td>Box 77, Folder 18</td>
<td>S, Miscellaneous: Shen-Sher, 1893-1952</td>
</tr>
<tr>
<td>Box 77, Folder 19</td>
<td>S, Miscellaneous: Shi-Shu, 1905-1947</td>
</tr>
<tr>
<td>Box 77, Folder 20</td>
<td>S, Miscellaneous: Sia-Sil, 1905-1952</td>
</tr>
<tr>
<td></td>
<td>includes envelope illustrated by Fred Sigar</td>
</tr>
<tr>
<td>Box 77, Folder 21</td>
<td>S, Miscellaneous: Simk-Simo, 1897-1949</td>
</tr>
<tr>
<td>Box 77, Folder 22</td>
<td>S, Miscellaneous: Simp-Sj, 1893-1949</td>
</tr>
<tr>
<td>Box 77, Folder 23</td>
<td>S, Miscellaneous: Sk-Sl, 1893-1952</td>
</tr>
<tr>
<td>Box 77, Folder 24</td>
<td>S, Miscellaneous: Sma-Smith, C., 1898-1947</td>
</tr>
<tr>
<td>Box 77, Folder 25</td>
<td>S, Miscellaneous: Smith E.-Smith, I., 1905-1952</td>
</tr>
<tr>
<td>Box 77, Folder 26</td>
<td>S, Miscellaneous: Smith J.-Smith Z., 1896-1953</td>
</tr>
</tbody>
</table>
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
Box 77, Folder 32  S, Miscellaneous: Spi-Sq, 1895-1952
Box 77, Folder 33  S, Miscellaneous: Sta-Stann, 1912-1956
Box 77, Folder 34  S, Miscellaneous: Stans-Stat, 1895-1952
Box 77, Folder 35  S, Miscellaneous: Stea-Steg, 1894-1949
Box 77, Folder 36  S, Miscellaneous: Stei-Step, 1913-1968
Box 77, Folder 37  S, Miscellaneous: Ster-Stevens, 1903-1952
Box 77, Folder 38  S, Miscellaneous: Stevenson-Stew, 1895-1956
Box 77, Folder 39  S, Miscellaneous: Sti-Stod, 1903-1929
Box 77, Folder 40  S, Miscellaneous: Stok-Stou, 1895-1950
Box 77, Folder 41  S, Miscellaneous: Stu-Sty, 1906-1953
Box 77, Folder 42  S, Miscellaneous: Str, 1893-1957
Box 77, Folder 43  S, Miscellaneous: Su-Sv, 1899-1950
Box 77, Folder 44  S, Miscellaneous: Sw-Sy, 1903-1949
Box 77, Folder 45  Tack, Agnes Gordon and Augustus Vincent Tack, 1904-1953
Box 77, Folder 46  Taft, Arthur N., 1914-1915
Box 77, Folder 47  Taggart, Amy, 1929
Box 77, Folder 48  Taggart, Jay P., 1926-1930
Box 77, Folder 49  Taggart, Lucy M. , 1913, 1926-1932
Box 77, Folder 50  Talcott, K. Agney (Mrs. Allen B.), 1915
Box 77, Folder 51  Tallman, Annie D., Ether Amoret Tallman, F. G. Tallman and F. G. Tallman, Jr., 1917-1919, 1950-1951
Box 77, Folder 52  Tanaka, Louise Gebhard Cann , 1919-1920
Box 77, Folder 53  Tannahill, Robert Hudson , 1943-1946
Box 77, Folder 54  Tanner, Henry Ossawa , 1908-1914
Box 78, Folder 1  Tarbell, Edmund C. , 1918-1937, n.d.
Box 78, Folder 2  Tarleton, M. L. (Mrs. R. M.), 1915-1918
Box 78, Folder 3  Tate, Arthur C. , 1946-1947
Box 78, Folder 4  Tavern Topics, 1920-1923
Box 78, Folder 5-7  Tax Records , 1913-1956
Box 78, Folder 8  Taylor, Elizabeth Campbell (Mrs. John Meyer), 1924-1925
Box 78, Folder 9  Taylor, Eunice Cornell (Mrs. Charles L.), 1925
Box 78, Folder 10  Taylor, H. Evan , 1923, 1945
Box 78, Folder 11  Taylor, H. W. and Lillian E. Taylor, 1915
Box 78, Folder 12  Taylor, Henry Fitch , 1909-1919
Box 78, Folder 13  Taylor, James Duane , 1918-1923
Box 78, Folder 14  Taylor, John C. E. and Louise Taylor , 1937
Box 78, Folder 15-17  Taylor, John W. , 1937, 1946-1953
Box 78, Folder 18  Teall, Gardner C. , 1902-1908
Box 78, Folder 19  Tees, Amber , ca. 1904-1923, n.d.
<table>
<thead>
<tr>
<th>Box 78, Folder 20</th>
<th>Telfair Academy of Arts and Sciences, 1917-1946</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>
Box 78, Folder 41  Thompson, G. Albert, 1905-1916, 1926-1930
Box 78, Folder 42  Thompson, G. D., 1937
Box 78, Folder 43  Thompson, Hugh L., 1921-1923
Box 78, Folder 44  Thordarson, Trig, 1927-1949
Box 78, Folder 45  Thorpe, Russell W., 1913-1917, 1939-1952
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  Toch 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  Tommykins, 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-Turnb, 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    Wellesley 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
<table>
<thead>
<tr>
<th>Box 83, Folder 87</th>
<th>Wheelock, William H. , 1923-1937, n.d.</th>
</tr>
</thead>
</table>
| 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 |
<p>| 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 |</p>
<table>
<thead>
<tr>
<th>Box 84, Folder 17</th>
<th>Whiteman, S. Edwin , 1905-1906</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 84, Folder 18</td>
<td>Whiting, E. M. and Susan Thayer Whiting , 1918-1919, 1929-1930</td>
</tr>
<tr>
<td>Box 84, Folder 19</td>
<td>Whiting, Frank P. , 1916-1917</td>
</tr>
<tr>
<td>Box 84, Folder 20</td>
<td>Whiting, Mary B. (Mrs. George A.), 1945</td>
</tr>
<tr>
<td>Box 84, Folder 21</td>
<td>Whiting, Mary F. and William F. Whiting , 1917-1954</td>
</tr>
<tr>
<td>Box 84, Folder 22</td>
<td>Whitlock's Incorporated , 1932-1937</td>
</tr>
<tr>
<td>Box 84, Folder 23</td>
<td>Whitman, Clarence (Clarence Whitman &amp; Co.), 1894-1896</td>
</tr>
<tr>
<td>Box 84, Folder 24</td>
<td>Whitman, Frederick R. and Jessie A. Whitman , 1925-1930</td>
</tr>
<tr>
<td>Box 84, Folder 25</td>
<td>Whitman, John Pratt , 1932-1937</td>
</tr>
<tr>
<td>Box 84, Folder 26</td>
<td>Whitney, Caspar C., Florence C. Whitney and Estate, 1914-1925, 1941-1942</td>
</tr>
<tr>
<td>Box 84, Folder 27</td>
<td>Whitney, Mrs. Harry Payne, 1914-1924, n.d.</td>
</tr>
<tr>
<td></td>
<td><img src="image_url" alt="Image(s)" /></td>
</tr>
<tr>
<td>Box 84, Folder 28</td>
<td>Whitney, Isabel , 1930</td>
</tr>
<tr>
<td>Box 84, Folder 29</td>
<td>Whitney, Maurice , 1929</td>
</tr>
<tr>
<td>Box 84, Folder 30</td>
<td>Whitney Museum of American Art , 1930-1937</td>
</tr>
<tr>
<td>Box 84, Folder 31</td>
<td>Whitney Museum of American Art , 1940-1946</td>
</tr>
<tr>
<td>Box 84, Folder 32</td>
<td>Whitney Museum of American Art , 1947-1952</td>
</tr>
<tr>
<td>Box 84, Folder 33</td>
<td>Whitney Museum of American Art , 1953-1960</td>
</tr>
<tr>
<td>Box 84, Folder 34</td>
<td>Whittall, Gertrude and Matthew J. Whittall , 1910-1916</td>
</tr>
<tr>
<td>Box 84, Folder 35</td>
<td>Whittemore, Edward L. , 1920-1930</td>
</tr>
<tr>
<td>Box 84, Folder 36</td>
<td>Whittemore, H. , 1924-1926</td>
</tr>
<tr>
<td>Box 84, Folder 37</td>
<td>Whittemore, Harris , 1895-1908, 1920-1927, n.d.</td>
</tr>
</tbody>
</table>
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
Box 84, Folder 67  Wildenstein & Co., Inc., 1923-1952
Box 84, Folder 68  Wilder, Arthur B., 1893-1926
Box 84, Folder 69-70  Wiles, Irving Ramsay, 1893-1948, n.d.
Box 84, Folder 71  Wilgus, William J., 1910-1932
Box 84, Folder 72  Wilkerson, W. R., 1920
Box 84, Folder 73  Wilkins, B. G., 1924
Box 84, Folder 74  Wilkinson, Edith and Julia G. Wilkinson, 1904-1907, 1951-1953
Box 84, Folder 75  William A. Farnsworth Library and Art Museum, 1949-1960
Box 84, Folder 76  William Green, 1922
Box 84, Folder 77  William Randolph Hearst Collection, 1940, 1943
Box 84, Folder 78  William Rockhill Nelson Gallery of Art, 1937, 1947-1948
Box 84, Folder 79  William Taylor Son & Co., 1910-1932, n.d.
Box 84, Folder 80  Williams, Alexandra M., 1925
Box 84, Folder 81  Williams, B. C. and Rose Williams, 1901-1905
Box 84, Folder 82  Williams, Clara Andrews and George Alfred Williams, 1912-1937, n.d. includes clippings of poem by Williams printed in the Boston Transcript with an illustration by Williams, 10/19 and an undated illustrated postcard
Box 84, Folder 83   Williams College , 1930-1932, 1941-1959
Box 84, Folder 84   Williams, David R. and Mrs. Williams , 1913-1918, 1929, 1942-1943
Box 84, Folder 85   Williams, Dwight , 1896-1910, 1918-1926
Box 84, Folder 86   Williams, E. G. , 1907-1914
Box 84, Folder 87   Williams, Edith P. (Mrs. R. R.), 1927-1929
Box 84, Folder 88   Williams, Frances S. , 1920
Box 85, Folder 1-2   Williams, Frederick Ballard , 1897-1937, 1946-1948
Box 85, Folder 3    Williams, Frederick C., 1919-1923
Box 85, Folder 4    Williams, G. K. , 1915-1916
Box 85, Folder 5    Williams, H. Pushae and Hazel C. Williams , 1929-1932
Box 85, Folder 6    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)
Box 85, Folder 7    Williams, Hugh , 1917-1918, 1937
Box 85, Folder 8    Williams, J. S. , 1899, 1911-1912
Box 85, Folder 9    Williams, J. Scott, 1927, n.d.
Box 85, Folder 10   Williams, Langbourne M. , 1926
Box 85, Folder 11   Williams, Lloyd , 1899-1900, 1912-1913
Box 85, Folder 12   Williams, Mary R. , 1902-1903
Box 85, Folder 13   Williams, Max , 1893-1927
Box 85, Folder 14   Williams, Mildred Joyce , 1944-1953, n.d.
Box 85, Folder 15   Williams, Roger , 1916
Box 85, Folder 16   Williams, Stephen S. and Mrs. Williams, 1919
<table>
<thead>
<tr>
<th>Box 85, Folder</th>
<th>Name</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Williams, Susie E.</td>
<td>1926-1927</td>
</tr>
<tr>
<td>18</td>
<td>Willins, Lila Lenore (Mrs. Edmund)</td>
<td>1932</td>
</tr>
<tr>
<td>19</td>
<td>Willis, Eola</td>
<td>1909-1917, 1927</td>
</tr>
<tr>
<td>20</td>
<td>Wilmington Society of the Fine Arts</td>
<td>1916-1962</td>
</tr>
<tr>
<td>21</td>
<td>Wilson, Clara L. and Washington Wilson</td>
<td>1911-1916</td>
</tr>
<tr>
<td>22</td>
<td>Wilson, E. Louise (Mrs. H. R.)</td>
<td>1925-1926</td>
</tr>
<tr>
<td>23</td>
<td>Wilson, Ellen Axson (Mrs. Woodrow) and Helen W. Bones (Secretary)</td>
<td>1907-1914</td>
</tr>
<tr>
<td>24</td>
<td>Wilson, H. B. and Mrs. Wilson</td>
<td>1899-1908</td>
</tr>
<tr>
<td>25</td>
<td>Wilson, Mrs. Howard T.</td>
<td>1913-1921</td>
</tr>
<tr>
<td>26</td>
<td>Wilson, Margaret B.</td>
<td>1924-1925</td>
</tr>
<tr>
<td>27</td>
<td>Wilson, Marion S. (Mrs. Richard T.)</td>
<td>1941-1944</td>
</tr>
<tr>
<td>28</td>
<td>Wilson, Mildred P.</td>
<td>1949</td>
</tr>
<tr>
<td>29</td>
<td>Wilson, Robert</td>
<td>1913-1917</td>
</tr>
<tr>
<td>30</td>
<td>Wilson, Robert Burns</td>
<td>1895, n.d.</td>
</tr>
<tr>
<td>31</td>
<td>Windeler, Laura (Mrs. G. H.)</td>
<td>1922</td>
</tr>
<tr>
<td>32</td>
<td>Windels, Paul</td>
<td>1925-1926</td>
</tr>
<tr>
<td>33</td>
<td>Winter, Anna K.</td>
<td>1929-1940</td>
</tr>
<tr>
<td>34</td>
<td>Winter, E. N.</td>
<td>1929</td>
</tr>
<tr>
<td>35</td>
<td>Winthrop, Grenville Lindall</td>
<td>1937-1941</td>
</tr>
<tr>
<td>36</td>
<td>Wire, Melville T.</td>
<td>1918-1929</td>
</tr>
<tr>
<td>37</td>
<td>Wise, Ellen W.</td>
<td>1932, 1937</td>
</tr>
</tbody>
</table>
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
Box 85, Folder 43  Woman's Club, Lynchburg, Virginia, 1915
Box 85, Folder 44  Women's University Club, 1930, n.d.
Box 85, Folder 45  Wood, Charles Erskine Scott , 1914-1919, 1932
Box 85, Folder 46  Wood, John W., 1894-1926, n.d.
Box 85, Folder 49  Woodbury, Charles H. , 1899-1925
Box 85, Folder 47  Wood, Margaret W. (Mrs. E. Allen), 1930-1932
Box 85, Folder 48  Wood, Mary Ellen , 1920-1921
Box 85, Folder 50  Woodruff, Julia S. , n.d.
Box 85, Folder 51  Woodside, George D. , 1917-1918
Box 85, Folder 52  Woodson, Max R. , 1929-1932
Box 85, Folder 53  Woodward, Dewing , 1910-1918, n.d.
Box 85, Folder 54  Woodward, Ellsworth , 1924-1930
Box 85, Folder 55-56  Woodward, George, 1910-1937
Box 85, Folder 57-58  Woodward, Robert Strong , 1916-1949
Box 85, Folder 59  Woodward, Sidney C. , 1932, 1937
Box 85, Folder 60  Woodward, Stanley W. , 1926-1937
Box 85, Folder 61  Woodworth, Jessie B. (Mrs. Earl C.), 1940-1943
Box 85, Folder 62  Woollcott, Kate M. (Mrs. Harry), 1930-1932
Box 85, Folder 63  Woolley, Robert W. , 1919-1922
Box 85, Folder 64  Woolsey, John M. , 1937
Box 85, Folder 65  Woman's Art Club of New York, 1896, 1912-1913
Box 85, Folder 66  Worcester Art Museum (see also box 164), 1899-1909
Box 85, Folder 67-68  Worcester Art Museum (see also box 164), 1910-1911
Box 85, Folder 69-70  Worcester Art Museum (see also box 164), 1912-1914
Box 85, Folder 71-72  Worcester Art Museum (see also box 164), 1915-1917
Box 85, Folder 73  Worcester Art Museum (see also box 164), 1918-1925
Box 85, Folder 74  Worcester Art Museum (see also box 164), 1927-1937
Box 85, Folder 75  Worcester Art Museum (see also box 164), 1941-1943
Box 85, Folder 76  Worcester Art Museum (see also box 164), 1944-1956
Box 85, Folder 77  Worcester, Jos. , 1892
Box 85, Folder 78  Worden, Wilbertine T. (Mrs. Charles George), 1915-1916, 1930
Box 85, Folder 79  Worrall, Rachel , 1924-1929
Box 85, Folder 80  Worthen, Samuel Copp , 1941
Box 86, Folder 1  Wright, Alice Morgan , 1915-1916, 1926
Box 86, Folder 2  Wright, Cushing F. , 1940-1947
Box 86, Folder 3-4  Wright, Fred W. , 1918, 1927-1958
Box 86, Folder 5  Wright, Horace P. , 1913-1922
Box 86, Folder 6  Wright, J. , 1914
<table>
<thead>
<tr>
<th>Box 86, Folder 7</th>
<th>Wright, Leititia E. (Mrs. W. R.), 1920-1921</th>
</tr>
</thead>
<tbody>
<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>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 Convers; see also Wyeth, Andrew), 1914, 1941-1943</td>
</tr>
</tbody>
</table>
Box 86, Folder 31  Wyllie, G. Allan, 1955-1956
Box 86, Folder 32  Wyman, James A., 1949-1950
Box 86, Folder 33  Wynne, Agnes (Mrs. Philip H.), 1924
Box 86, Folder 34  W, Miscellaneous: Illegible and Unidentified, ca. 1911
Box 86, Folder 35  W, Miscellaneous: Wa-Walk, 1895-1951
Box 86, Folder 36  W, Miscellaneous: Wall-Walw, 1895-1954
Box 86, Folder 37  W, Miscellaneous: Wam-Wari, 1896-1947
Box 86, Folder 38  W, Miscellaneous: Warm-Wars, 1896-1951
Box 86, Folder 39  W, Miscellaneous: Was-Watr, 1893-1949
Box 86, Folder 40  W, Miscellaneous: Wats-Way, 1903-1952
Box 86, Folder 41  W, Miscellaneous: Wea-Weh, 1893-1947
Box 86, Folder 42  W, Miscellaneous: Wei, 1893-1958
Box 86, Folder 43  W, Miscellaneous: Wel-Wen, 1895-1951
Box 86, Folder 44  W, Miscellaneous: Wer-Wes, 1895-1952
Box 86, Folder 45  W, Miscellaneous: Wet-Wey, 1900-1954
Box 86, Folder 46  W, Miscellaneous: Wha-Whita, 1895-1937
Box 86, Folder 47  W, Miscellaneous: White-Whitely, 1896-1955
Box 86, Folder 48  W, Miscellaneous: Whitfield-Why, 1896-1946
Box 86, Folder 49  W, Miscellaneous: Wi-Wig, 1896-1957
Box 87, Folder 1  W, Miscellaneous: Wilb-Wile, 1896-1947
Box 87, Folder 2  W, Miscellaneous: Wilk-Wille, 1898-1952
Box 87, Folder 3  W, Miscellaneous: William-Willys, 1895-1950
Box 87, Folder 4  W, Miscellaneous: Wilm-Wiltz, 1896-1953
Box 87, Folder 5  W, Miscellaneous: Wim-Witt, 1896-1953
Box 87, Folder 6  W, Miscellaneous: Wo-Won, 1903-1952
Box 87, Folder 7  W, Miscellaneous: Wood-Woot, 1894-1951
Box 87, Folder 8  W, Miscellaneous: Wor-Wra, 1913-1950
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
<table>
<thead>
<tr>
<th>Box 87, Folder</th>
<th>Correspondent/Organization</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Young, Grace A.</td>
<td>1926-1930, 1950</td>
</tr>
<tr>
<td>26</td>
<td>Young, J. W. and Mrs. Young</td>
<td>1905-1950</td>
</tr>
<tr>
<td>27</td>
<td>Young's Art Shop</td>
<td>1924-1930</td>
</tr>
<tr>
<td>28-29</td>
<td>Yunt Art Galleries</td>
<td>1922-1932</td>
</tr>
<tr>
<td>30</td>
<td>Y, Miscellaneous: Ya-Young, J.</td>
<td>1899-1952</td>
</tr>
<tr>
<td>31</td>
<td>Y, Miscellaneous: Young, M.-Yu</td>
<td>1896-1952</td>
</tr>
<tr>
<td>33</td>
<td>Zanetti, Silvio</td>
<td>1937</td>
</tr>
<tr>
<td>34</td>
<td>Zaugg, John L.</td>
<td>1926-1927</td>
</tr>
<tr>
<td>35</td>
<td>Zell, Lucian M.</td>
<td>1924-1930</td>
</tr>
<tr>
<td>36</td>
<td>Zens, Paul and Mrs. Zens</td>
<td>1925-1926, 1952</td>
</tr>
<tr>
<td>37</td>
<td>Ziegler, Henry</td>
<td>1926-1932</td>
</tr>
<tr>
<td>38</td>
<td>Ziegler, Samuel P. (Texas Christian University)</td>
<td>1919-1932</td>
</tr>
<tr>
<td>39</td>
<td>Zilcken, Charles Louis Philippe</td>
<td>1893-1896</td>
</tr>
<tr>
<td></td>
<td>includes illustrated letter 9/23/96</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Zimmerman, M. W.</td>
<td>1925-1926</td>
</tr>
<tr>
<td>41</td>
<td>Zimmermann, F. Ernst</td>
<td>1923, 1937</td>
</tr>
<tr>
<td>42</td>
<td>Zinsser, William H.</td>
<td>1950-1952</td>
</tr>
<tr>
<td>43</td>
<td>Zogbaum, F.,</td>
<td>1939, 1944</td>
</tr>
<tr>
<td>44-45</td>
<td>Zug, George B.</td>
<td>1907-1920, 1930, 1943</td>
</tr>
<tr>
<td>46</td>
<td>Z, Miscellaneous</td>
<td>1907-1952</td>
</tr>
<tr>
<td>47-49</td>
<td>Illegible Signatures and Unidentified Correspondents</td>
<td>1893-1963, n.d.</td>
</tr>
</tbody>
</table>
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
   (includes 10 illustrated letters)

Box 163, Folder 11 Cincinnati 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
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Name Details</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>163, 22</td>
<td>Curtis, W. J.</td>
<td>1916</td>
</tr>
<tr>
<td>163, 23</td>
<td>Dallas Art Association</td>
<td>1916</td>
</tr>
<tr>
<td>163, 24</td>
<td>Dilworth, C. W.</td>
<td>1916</td>
</tr>
<tr>
<td>163, 25</td>
<td>Dougherty, Paul</td>
<td>1923</td>
</tr>
<tr>
<td>163, 26</td>
<td>du Pont, Alice (Mrs. T. Coleman)</td>
<td>1923</td>
</tr>
<tr>
<td>163, 27</td>
<td>Du Puy, Herbert</td>
<td>1923</td>
</tr>
<tr>
<td>163, 28</td>
<td>Durham, Knowlton</td>
<td>1923</td>
</tr>
<tr>
<td>163, 29</td>
<td>Duveneck, Frank B. and Mrs. Duveneck</td>
<td>1923-1925</td>
</tr>
<tr>
<td>163, 30</td>
<td>E, Miscellaneous</td>
<td>ca. 1900-1950</td>
</tr>
<tr>
<td>163, 31</td>
<td>F. M. Dyer &amp; Co.</td>
<td>1916-1922</td>
</tr>
<tr>
<td>163, 32</td>
<td>Fouke, Philip B.</td>
<td>1923</td>
</tr>
<tr>
<td>163, 33</td>
<td>Fox, Philip</td>
<td>1923</td>
</tr>
<tr>
<td>164, 1</td>
<td>Frank, Charles Lee</td>
<td>1923</td>
</tr>
<tr>
<td>164, 2</td>
<td>Frederick B. Thomason, Inc., Insurance</td>
<td>1912</td>
</tr>
<tr>
<td>164, 3</td>
<td>F, Miscellaneous</td>
<td>ca. 1900-1960</td>
</tr>
<tr>
<td>164, 4</td>
<td>Library of Congress</td>
<td>1916</td>
</tr>
<tr>
<td>164, 5</td>
<td>Macbeth Farm</td>
<td>1923</td>
</tr>
<tr>
<td>164, 6</td>
<td>Salmagundi Club and Trainer and Associates</td>
<td>1936-1937</td>
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<tr>
<td>164, 7</td>
<td>Worcester Art Museum</td>
<td>1912</td>
</tr>
<tr>
<td>OV 165</td>
<td>Oversized Material from Culver, Charles</td>
<td>1949</td>
</tr>
<tr>
<td>OV 165</td>
<td>Oversized Material from Wyeth, Andrew</td>
<td>1964, n.d.</td>
</tr>
</tbody>
</table>

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.
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)
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
Box 96, Folder 4  Account Book, Mc-R, 1918-1940s
Box 97, Folder 1  Account Book, S-Z, 1918-1940s
Box 97, Folder 2  Artist Commissions, Commission Credits and Purchases, 1930-1938
Box 97, Folder 3  Artist Commissions, Commission Credits and Purchases, 1938-1951
Box 98, Folder 1  Artist Credit Books, 1892-1910
Box 98, Folder 2  Artist Credit Books, 1910-1916
Box 98, Folder 3  Artist Credit Books, 1917-1918 June
Box 98, Folder 4  Artist Credit Books, 1918 July-1927
Box 98, Folder 5  Artist Credit Books, 1927 May-1930 March
Box 107, Folder 1  Artist Registers, circa 1924-1944
Box 107, Folder 2  Artist Registers, 1939-1954
Box 99, Folder 1  Balance Sheets, 1954, 1955
Box 99, Folder 2  Bills and Statements, 1909-1912
Box 99, Folder 3  Bills and Statements, 1912-1915
Box 99, Folder 4  Bills and Statements, A-L, 1915
Image(s)

Box 99, Folder 5  Bills and Statements, M-Z, 1915
Image(s)

Box 99, Folder 6  Bills and Statements, A-G, 1916
Image(s)

Box 99, Folder 7  Bills and Statements, G-M, 1916
Image(s)

Box 99, Folder 8  Bills and Statements, N-Z, 1916

Box 99, Folder 9  Bills and Statements, A-H, 1917
Image(s)

Box 99, Folder 10  Bills and Statements, H-Z, 1917
Image(s)

Box 99, Folder 11  Bills and Statements, A-G, 1918
Image(s)

Box 99, Folder 12  Bills and Statements, H-O, 1918
Image(s)

Box 99, Folder 13  Bills and Statements, P-Z, 1918
Image(s)

Box 99, Folder 14  Bills and Statements, A-G, 1919
Image(s)

Box 99, Folder 15  Bills and Statements, H-P, 1919
Image(s)

Box 99, Folder 16  Bills and Statements, R-Z, 1919
Image(s)

Box 99, Folder 17  Bills and Statements, A-F, 1920
Image(s)

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
<table>
<thead>
<tr>
<th>Box 100, Folder 16</th>
<th>Bills and Statements, O-Z, 1925 Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 100, Folder 17</td>
<td>Bills and Statements, A-C, 1926 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 18</td>
<td>Bills and Statements, D-H, 1926 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 19</td>
<td>Bills and Statements, I-M, 1926 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 20</td>
<td>Bills and Statements, N-R, 1926 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 21</td>
<td>Bills and Statements, S-Z, 1926 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 22</td>
<td>Bills and Statements, A-B, 1927 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 23</td>
<td>Bills and Statements, C-F, 1927 Image(s)</td>
</tr>
<tr>
<td>Box 100, Folder 24</td>
<td>Bills and Statements, G-L, 1927 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 1</td>
<td>Bills and Statements, A-B, 1929 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 2</td>
<td>Bills and Statements, C-D, 1929 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 3</td>
<td>Bills and Statements, E-G, 1929 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 4</td>
<td>Bills and Statements, H-K, 1929 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 5</td>
<td>Bills and Statements, L-N, 1929 Image(s)</td>
</tr>
<tr>
<td>Box 101, Folder 6</td>
<td>Bills and Statements, O-S, 1929 Image(s)</td>
</tr>
</tbody>
</table>
Box 101, Folder 7  Bills and Statements, S-Z, 1929
   Image(s)
Box 101, Folder 8  Bills and Statements, A-B, 1930
   Image(s)
Box 101, Folder 9  Bills and Statements, C, 1930
   Image(s)
Box 101, Folder 10  Bills and Statements, D-F, 1930
   Image(s)
Box 101, Folder 11  Bills and Statements, G-H, 1930
   Image(s)
Box 101, Folder 12  Bills and Statements, J-L, 1930
   Image(s)
Box 101, Folder 13  Bills and Statements, M-N, 1930
   Image(s)
Box 101, Folder 14  Bills and Statements, O-S, 1930
   Image(s): Bills and Statements, R-S
Box 101, Folder 15  Bills and Statements, S-Z, 1930
   Image(s)
Box 101, Folder 16  Bills and Statements, A-B, 1932
   Image(s)
Box 101, Folder 17  Bills and Statements, C-D, 1932
   Image(s)
Box 101, Folder 18  Bills and Statements, E-J, 1932
   Image(s): Bills and Statements, H-J
Box 101, Folder 19  Bills and Statements, K-M, 1932
   Image(s)
Box 101, Folder 20  Bills and Statements, N-R, 1932
   Image(s)
Box 101, Folder 21  Bills and Statements, T-Z, S, 1932
<table>
<thead>
<tr>
<th>Box 102, Folder 1</th>
<th>Bills and Statements, A-B, 1934</th>
</tr>
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<td>Box 102, Folder 2</td>
<td>Bills and Statements, C-D, 1934</td>
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<td>Box 102, Folder 3</td>
<td>Bills and Statements, E-H, 1934</td>
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<td>Box 102, Folder 4</td>
<td>Bills and Statements, E-L, 1934</td>
</tr>
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<tr>
<td>Box 102, Folder 5</td>
<td>Bills and Statements, M-N, 1934</td>
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<td>Box 102, Folder 6</td>
<td>Bills and Statements, O-R, 1934</td>
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<td></td>
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<td>Bills and Statements, S-T, 1934</td>
</tr>
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<td></td>
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<td>Box 102, Folder 8</td>
<td>Bills and Statements, V-Z, 1934</td>
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<td></td>
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<td>Box 102, Folder 9</td>
<td>Bills and Statements, A-G, 1945</td>
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<td>Box 102, Folder 10</td>
<td>Bills and Statements, H-N, 1945</td>
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<tr>
<td>Box 102, Folder 11</td>
<td>Bills and Statements, P-Z, 1945</td>
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<tr>
<td>Box 102, Folder 12</td>
<td>Bills and Statements, A-L, 1947</td>
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<td></td>
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<tr>
<td>Box 102, Folder 13</td>
<td>Bills and Statements, M-W, 1947</td>
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<tr>
<td>Box 102, Folder 14</td>
<td>Bills and Statements, A-L, 1948</td>
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</tr>
<tr>
<td>Box 102, Folder 15</td>
<td>Bills and Statements, M-W, 1948</td>
</tr>
</tbody>
</table>

Box 102, Folder 16  Bills and Statements, A-I, 1949
Image(s)

Box 102, Folder 17  Bills and Statements, J-Z, 1949
Image(s)

Box 102, Folder 18  Bills and Statements, A-L, 1950
Image(s)

Box 102, Folder 19  Bills and Statements, M-Z, 1950
Image(s)

Box 102, Folder 20  Bills and Statements, A-M, 1951
Image(s): Bills and Statements, A-L

Box 102, Folder 21  Bills and Statements, M-W, 1951
Image(s): Bills and Statements, M-Z

Box 102, Folder 22  Bills and Statements, A-L, 1952
Image(s)

Box 102, Folder 23  Bills and Statements, M-Y, 1952
Image(s)

Box 103, Folder 1  Cash Books, 1895-1899
Image(s)

Box 103, Folder 2  Cash Books, 1899-1903
Image(s)

Box 103, Folder 3  Cash Books, 1903-1906
Image(s)

Box 103, Folder 4  Cash Books, 1907-1910
Image(s)

Box 104, Folder 1  Cash Books, 1910-1912
Image(s)

Box 104, Folder 2  Cash Books, 1912-1914
Image(s)

Box 104, Folder 3  Cash Books, 1914-1915
Box 104, Folder 4  Cash Books, 1915 October-1917 August
Image(s)

Box 104, Folder 5  Cash Books, 1917 September-1918 December
Image(s)

Box 104, Folder 6  Cash Books, 1918 July-1921 October
Image(s)

Box 104, Folder 7  Cash Books, 1921 November-1925 March
Image(s)

Box 104, Folder 8  Cash Books, 1925 April-1928 April
Image(s)

Box 104, Folder 9  Cash Books, 1928 May-1931 March
Image(s)

Box 104, Folder 10  Cash Books, 1931 April-1934 July
Image(s)

Box 104, Folder 11  Cash Books, 1943 May-1947 March
Image(s)

Box 104, Folder 12  Cash Books, 1947 April-1951 October
Image(s)

Box 105, Folder 1   Charge ("Order") Books, 1892-1895
Image(s)

Box 105, Folder 2   Charge ("Order") Books, 1895-1897
Image(s)

Box 105, Folder 3   Charge ("Order") Books, 1892-1898
Image(s)

Box 105, Folder 4   Charge ("Order") Books, 1898-1900
Image(s)

Box 105, Folder 5   Charge ("Order") Books, 1901-1904
Image(s)

Box 105, Folder 6   Charge ("Order") Books, 1899-1904
Macbeth Gallery records
AAA.macbgall

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
<table>
<thead>
<tr>
<th>Box 109, Folder 5</th>
<th>Miscellaneous Incoming Bills, G-H, 1922</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s): Miscellaneous Incoming Bills, G-I</td>
</tr>
<tr>
<td>Box 109, Folder 6</td>
<td>Miscellaneous Incoming Bills, J-M, 1922</td>
</tr>
<tr>
<td></td>
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<tr>
<td>Box 109, Folder 7</td>
<td>Miscellaneous Incoming Bills, N-S, 1922</td>
</tr>
<tr>
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<td>Image(s): Miscellaneous Incoming Bills, N-Z</td>
</tr>
<tr>
<td>Box 109, Folder 8</td>
<td>Miscellaneous Incoming Bills, 1923</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 109, Folder 9</td>
<td>Miscellaneous Incoming Bills, 1933</td>
</tr>
<tr>
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<td>Image(s)</td>
</tr>
<tr>
<td>Box 109, Folder 10</td>
<td>Miscellaneous Incoming Bills, A, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 109, Folder 11</td>
<td>Miscellaneous Incoming Bills, B, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 109, Folder 12</td>
<td>Miscellaneous Incoming Bills, D-F, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s): Miscellaneous Incoming Bills, C-F</td>
</tr>
<tr>
<td>Box 109, Folder 13</td>
<td>Miscellaneous Incoming Bills, G-H, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s): Miscellaneous Incoming Bills, G-I</td>
</tr>
<tr>
<td>Box 109, Folder 14</td>
<td>Miscellaneous Incoming Bills, K-M, 1934</td>
</tr>
<tr>
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<td>Image(s): Miscellaneous Incoming Bills, J-M</td>
</tr>
<tr>
<td>Box 109, Folder 15</td>
<td>Miscellaneous Incoming Bills, O-P, 1934</td>
</tr>
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<td></td>
<td>Image(s): Miscellaneous Incoming Bills, N-Q</td>
</tr>
<tr>
<td>Box 109, Folder 16</td>
<td>Miscellaneous Incoming Bills, S, 1934</td>
</tr>
<tr>
<td></td>
<td>Image(s): Miscellaneous Incoming Bills, R-Z</td>
</tr>
<tr>
<td>Box 109, Folder 17</td>
<td>Miscellaneous Incoming Bills, 1935</td>
</tr>
<tr>
<td>Box 109, Folder 18</td>
<td>Miscellaneous Insurance Cards, 1936-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 109, Folder 19</td>
<td>Miscellaneous Receipts, circa 1896-1956</td>
</tr>
<tr>
<td>Box 109, Folder 20</td>
<td>Miscellaneous Receipts, circa 1896-1956</td>
</tr>
<tr>
<td>Box 109, Folder 21</td>
<td>Monthly Sales Books, 1905-1913</td>
</tr>
<tr>
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<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 1</td>
<td>Petty Cash Book, 1927-1931</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 2</td>
<td>Purchase Books and Commission Credits, 1910-1917</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 3</td>
<td>Purchase Books and Commission Credits, 1917 October-1918 June</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 4</td>
<td>Purchase Books and Commission Credits, 1918 July-1919 May</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 5</td>
<td>Purchase Books and Commission Credits, 1918 July-1925 January</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 6</td>
<td>Purchase Books and Commission Credits, 1925 February-1928 April</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 7</td>
<td>Purchase Books and Commission Credits, 1928 May-1930 March</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 8</td>
<td>Shipping Ledgers, Incoming Express and Parcel Post, 1936-1950</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 9</td>
<td>Shipping Ledgers, Local Temporary Incoming, 1936-1943</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 10</td>
<td>Shipping Ledgers, Local Temporary Outgoing, 1936-1949</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 11</td>
<td>Shipping Ledgers, Outgoing Express, 1933-1941</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 12</td>
<td>Shipping Ledgers, Outgoing Express, 1941-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 13</td>
<td>Tax Book, 1919-1938</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 110, Folder 14</td>
<td>Untitled Notebook of Annual Sales Figures, 1892-1935</td>
</tr>
<tr>
<td></td>
<td>Image(s)</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
Series 3: Inventory Records

Macbeth Gallery records

AAA.macbgall

Box 111, Folder 11
Pictures Unsold, I, 1892-ca. 1957
Image(s)

Box 111, Folder 12
Pictures Unsold, J, 1892-ca. 1957
Image(s)

Box 111, Folder 13
Pictures Unsold, K, 1892-ca. 1957
Image(s)

Box 111, Folder 14
Pictures Unsold, L, 1892-ca. 1957
Image(s)

Box 111, Folder 15
Pictures Unsold, M, 1892-ca. 1957
Image(s)

Box 111, Folder 16
Pictures Unsold, N, 1892-ca. 1957
Image(s)

Box 111, Folder 17
Pictures Unsold, P, 1892-ca. 1957
Image(s)

Box 111, Folder 18
Pictures Unsold, Q-R, 1892-ca. 1957
Image(s)

Box 111, Folder 19
Pictures Unsold, S, 1892-ca. 1957
Image(s)

Box 111, Folder 20
Pictures Unsold, T, 1892-ca. 1957
Image(s)

Box 111, Folder 21
Pictures Unsold, U-V, 1892-ca. 1957
Image(s)

Box 111, Folder 22
Pictures Unsold, W, 1892-ca. 1957
Image(s)

Box 111, Folder 23
Pictures Sold, A, 1892-ca. 1957
Image(s)

Box 111, Folder 24
Pictures Sold, B, 1892-ca. 1957
Image(s)

Box 111, Folder 25
Pictures Sold, C, 1892-ca. 1957
Image(s)
Box 111, Folder 26  Pictures Sold, D, 1892-ca. 1957
Box 111, Folder 27  Pictures Sold, E, 1892-ca. 1957
Box 111, Folder 28  Pictures Sold, F, 1892-ca. 1957
Box 111, Folder 29  Pictures Sold, G, 1892-ca. 1957
Box 112, Folder 1   Pictures Sold, H, 1892-ca. 1957
Box 112, Folder 2   Pictures Sold, I, 1892-ca. 1957
Box 112, Folder 3   Pictures Sold, J, 1892-ca. 1957
Box 112, Folder 4   Pictures Sold, K, 1892-ca. 1957
Box 112, Folder 5   Pictures Sold, L, 1892-ca. 1957
Box 112, Folder 6   Pictures Sold, M, 1892-ca. 1957
Box 112, Folder 7   Pictures Sold, N-O, 1892-ca. 1957
Box 112, Folder 8   Pictures Sold, P, 1892-ca. 1957
Box 112, Folder 9   Pictures Sold, Q-R, 1892-ca. 1957
Box 112, Folder 10  Pictures Sold, S, 1892-ca. 1957
Box 112, Folder 11  Pictures Sold, T, 1892-ca. 1957
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): 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 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
Box 116, Folder 12  American Water Color Society, 1884
Box 116, Folder 13  American Water Color Society, 1887
Box 116, Folder 14  American Water Color Society, 1888
Box 116, Folder 15  American Water Color Society, 1891
Box 116, Folder 16  National Academy of Design, 1838-1867
Box 116, Folder 17  National Academy of Design, 1868-1869
Box 116, Folder 18  National Academy of Design, 1870-1879
Box 116, Folder 19  National Academy of Design, 1880-1884
Box 116, Folder 20  Ten American Painters, 1898
Box 116, Folder 21-22 Magazine Articles, 1871-1900, n.d.
Box 117, Folder 1  Magazine Articles, 1900-1916
Box 117, Folder 2  Magazine Articles, 1920-1935
Box 117, Folder 3  Magazine Articles, 1936-1939
Box 117, Folder 4  Magazine Articles, 1940-1945
Box 117, Folder 5  Magazine Articles, 1946-1947
Box 117, Folder 6  Magazine Articles, 1948-1949
Box 117, Folder 7  Magazine Articles, 1950-1951
Box 117, Folder 8  Magazine Articles, 1952-1954
Box 117, Folder 9  Magazine Articles, 1955-1962
Box 117, Folder 10-11 News Clippings, 1880-1898, n.d.
Box 117, Folder 12 News Clippings, 1900-1939
| Box 117, Folder 13 | News Clippings, 1940-1959 |
| Box 117 | Publications |
| Box 117, Folder 15-17 | *Art Collector*, 1894-1896 |
| Box 118, Folder 1-3 | *Art Collector*, 1897-1899 |
| Box 118, Folder 4 | *Art in America*, 1917-1956 |
| Box 118, Folder 5-6 | *Collector and Art Critic*, 1899, 1900 |
| Box 118, Folder 7 | *Crayon*, Volume 1, 1855 |
| Box 118, Folder 8 | *Crayon*, Volume 2, 1855 |
| Box 118, Folder 9 | *Crayon*, Volume 3, 1856 |
| Box 118, Folder 10 | *Crayon*, Volume 4, 1857 |
| Box 118, Folder 11 | *Crayon*, Volume 5, 1858 |
| Box 118, Folder 12 | *Crayon*, Volume 6, 1859 |
| Box 118, Folder 13 | Miscellaneous Publications, 1904-1948, n.d. |
| Box 119, Folder 1 | Miscellaneous Publications, 1955-1962 |
| Box 119, Folder 2-5 | *National Academy Notes*, 1881-1889 |
| Box 118, Folder 14 | Frederick Keppel Pamphlets on James MacNeill Whistler, 1904, 1908 |
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.

*Dec. 7-21, 1892*  Water Colors by American Artists (NMc1: 273-275)

*Jan. 23-Feb. 11, 1893*  Landscapes in Oil (NMc1: 272-277)

*Feb. 27-Mar. 18, 1893*  Landscapes in Oil by William Keith (NMc1: 278-279)

*Mar. 20-Apr. 8, 1893*  Watercolors by Dutch Artists (NMc1: 281-282)

*Nov. 8-29, 1893*  Second Annual Exhibition of Watercolors by American Artists (NMc1: 283-285)

*Dec. 2-16, 1893*  Drawings in Watercolors and in Black and White by C. R. Grant and Wilson De Meza (NMc1: 287-290)

*Jan. 20-Feb. 3, 1894*  Pictures and Sketches by Anton Mauve (NMc1: 291-292, 311-313)

*Feb. 6-17, 1894*  Paintings by Henry W. Ranger (NMc1: 295-296)

*Feb. 23-Mar. 8, 1894*  Paintings by Gaylord Langston Truesdel (NMc1: 299-300)

*Mar. 16-29, 1894*  Figure Subjects by Seven American Artists (NMc1: 302-303)

*Apr. 13-May 6, 1894*  Landscapes by American Artists (NMc1: 304-305)

*Dec. 1-22, 1894*  Paintings and Drawings by D.A.C. Artz (NMc1: 315-316)

*Feb. 2-16, 1895*  Paintings and Sketches by Theodore Robinson (NMc1: 318-319)

*Mar. 15-30, 1895*  Pictures and Sketches by Anton Mauve (NMc1: 321-323)

*Feb. 17-29, 1896*  Paintings in Oil by Philip Zilcken (NMc1: 329-330)

*Mar. 9-21, 1896*  Paintings by Arthur B. Davies (NMc1: 329-331)

*Mar. 6-20, 1897*  Paintings by Robert C. Minor (NMc1: 343-344)

*Apr. 24-May 8, 1897*  Paintings by Arthur B. Davies (NMc1: 348-349)
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)

Feb. 19-Mar. 3, 1906  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  Kwaukon 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)
Feb. 3-16, 1910  Spanish Paintings by F. Luis Mora (NMc1: 225-227)
Mar. 3-16, 1910  Fourteen Landscapes by Charles H. Davis (NMc1: 237-239)
Mar. 3-16, 1910  Recent Portraits by Cecilia Beaux (NMc1: 239-240)
Mar. 17-30, 1910  Paintings by Hermann Dudley Murphy (NMc1: 244-246)
Mar. 17-30, 1910  Figure Paintings by Charles W. Hawthorne (NMc1: 242-244)
Mar. 31-Apr. 13, 1910  Paintings of Baily’s Island by Frederick J. Waugh (NMc1: 249-251)
Mar. 31-Apr. 13, 1910  Nineteen Landscapes by Chauncey F. Ryder (NMc1: 247-249)
Apr. 14-27, 1910  George B. Luks (NMc1: 253-255)
Apr. 30-May 14, 1910  The Woman’s Art Club of New York, Exhibition of Works in Oil and Sculpture (NMc1: 259-262)

- Primarily news clippings.

Nov. 3-16, 1910  Recent Paintings by Charles W. Hawthorne (NMc2: 1-2)
Nov. 17-30, 1910  The Navajo Country in Watercolors by Frederick J. McComas (NMc2: 4-6)
Dec. 6-24, 1910  Watercolors, Pastels and Small Bronzes (NMc2: 7-14)
Jan. 5-18, 1911  Portraits by Ellen Emmet (NMc2: 15-16)
Jan. 19-Feb. 1, 1911  Paintings by Henry B. Snell (NMc2: 17-24)
Feb. 2-22, 1911  A Group of Thirty Selected Paintings (NMc2: 25-28)
Feb. 23-Mar. 8, 1911  A Group of Forty Selected Paintings (NMc2: 29-32)
Mar. 9-22, 1911  Paintings by Charles H. Davis, Paul Dougherty, Daniel Garber, William Sartain, F. Ballard Williams (NMc2: 33-35)
Mar. 23-Apr. 5, 1911  A Group of Paintings by Ben Foster, Albert L. Groll, Leonard Ochtman, Chauncey F. Ryder, Gardner Symons (NMc2: 36-38)
Apr. 8-22, 1911  The Woman’s Art Club of New York, Exhibition of Works in Oil and Sculpture (NMc2: 39-42)
Nov. 16-29, 1911  Landscapes, Marines and Wood Interiors by Robert Henri (NMc2: 45-48)
Dec. 6-30, 1911  Small Bronzes by American Sculptors (NMc2: 49-52)
Jan. 3-16, 1912  Thirty Paintings by Thirty Artists (NMc2: 53-55)
Jan. 17-30, 1912  Paintings by Frederick C. Frieseke (NMc2: 56-58)
Jan. 31-Feb. 13, 1912  Paintings by Elihu Vedder (NMc2: 59-63)
Mar. 4-16, 1912  Paintings by Emil Carlsen (NMc2: 67-69)
Mar. 6-19, 1912  Memorial Exhibition of a Collection of Paintings by Joseph R. Woodwell (NMc2: 71-75)
Mar. 18-30, 1912  Paintings by Arthur B. Davies (NMc2: 71, 76)
Apr. 1-10, 1912  Paintings by Richard E. Miller (NMc2: 77-79)
Apr. 15-27, 1912  A Group of Selected Paintings by American Artists (NMc2: 80-85)
Nov. 4-18, 1912  Frederick Ballard Williams (NMc2: 80-97)
Nov. 19-30, 1912  First Annual Exhibition of Painters of the Far West (NMc2: 99-103)
Dec. 3-16, 1912  Paintings by William Baxter Closson (NMc2: 99, 104)
Dec. 4-16, 1912  Marbles and Bronzes by Chester Beach (NMc2: 99, 105-114)
Dec. 30-Jan. 13, 1913  Lawrence Mazzanovich (NMc2: 116-119)
Jan. 14-27, 1913  Paintings by Guy C. Wiggins (NMc2: 120-122)
Jan. 14-27, 1913  Paintings by Charles A. Hawthorne (NMc2: 120, 122-124)
Jan. 28-Feb. 10, 1913  Paintings by Paul Dougherty (NMc2: 125-127)
Feb. 11-24, 1913  Paintings by Gardner Symons (NMc2: 128-130)
Feb. 15-Mar. 1, 1913  Annual Exhibition of The Woman's Artclub (NMc2: 131-136)
Feb. 25-Mar. 10, 1913  Paintings by F. C. Frieske (NMc2: 137-138)
Mar. 4-17, 1913  Paintings by Charles Morris Young (NMc2: 137-142)
Mar. 11-24, 1913  Landscapes by F.K.M. Rehn, N.A. (NMc2: 143-147)
Mar. 18-31, 1913  Paintings by John Carlson (NMc2: 148-151)
Mar. 25-Apr. 7, 1913  A Selected Group of Paintings (NMc2: 148, 152-154)
Apr. 15-28, 1913  A Selected Group of American Paintings (NMc2: 155-158)
Apr. 15-28, 1913  Paintings and Pastels by Blendon R. Campbell (NMc2: 155, 159)
Oct. 28-Nov. 10, 1913  A Group of Selected Paintings by American Artists (NMc2: 164-166)
Nov. 17-24, 1913  Thirty Paintings by Thirty Artists (NMc2: 167-169)
Dec. 2-15, 1913  Second Exhibition by the Society of Men Who Paint the Far West (NMc2: 172-176)
Jan. 1914  Drawings of Game Birds by Frank W. Benson (NMc2: 179-180)
Jan. 27-Feb. 16, 1914  Recent Sculpture by Chester Beach (NMc2: 185-186)
Feb. 17-Mar. 2, 1914  Sculpture by Chester Beach, Abastenia St. L. Eberle, Mahonri Young (NMc2: 188-191)
Feb. 17-Mar. 9, 1914  A Group of Selected Paintings by American Artists (NMc2: 188, 192-193)
Mar. 10-30, 1914  Sketches in Passing by Frederick J. Waugh (NMc2: 195, 208-209)
Mar. 31-Apr. 20, 1914  A Group of Selected Paintings by American Artists (NMc2: 212-217)
Apr. 21, 1914  A Group of Selected Paintings by American Artists (NMc2: 219-224)
Oct. 27-Nov. 16, 1914  A Group of Selected Paintings by American Artists (NMc2: 226-227)
<table>
<thead>
<tr>
<th>Date Range</th>
<th>Title</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 17-Dec. 7, 1914</td>
<td>Portrait Heads in Terra Cotta by Janet Scudder (NMc2: 233)</td>
<td></td>
</tr>
<tr>
<td>Nov. 17-Dec. 7, 1914</td>
<td>Recent Paintings by Robert Henri (NMc2: 235-237)</td>
<td></td>
</tr>
<tr>
<td>Dec. 8-28, 1914</td>
<td>Exhibition of Home Pictures (NMc2: 243-247)</td>
<td></td>
</tr>
<tr>
<td>Jan. 5-25, 1915</td>
<td>A Group of Selected Paintings (NMc2: 243, 248-249)</td>
<td></td>
</tr>
<tr>
<td>Jan. 26-Feb. 15, 1915</td>
<td>Parisian Sketches by Lester D. Boronda (NMc2: 251)</td>
<td></td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Paintings by Deceased American Artists (NMc2: 262, 265)</td>
<td></td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Small Paintings by Guy C. Wiggins (NMc2: 261)</td>
<td></td>
</tr>
<tr>
<td>Feb. 16-Mar. 8, 1915</td>
<td>Paintings by Colin Campbell Cooper (NMc2: 261-264)</td>
<td></td>
</tr>
<tr>
<td>Mar. 10-30, 1915</td>
<td>The Dance As Interpreted in Marble and Bronze by American Sculptors (NMc2: 267)</td>
<td></td>
</tr>
<tr>
<td>Mar. 30-Apr. 19, 1915</td>
<td>Paintings by Twelve Landscape Painters (NMc2: 274-277)</td>
<td></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>
<td></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>
<td></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>
<td></td>
</tr>
<tr>
<td>Feb. 1916</td>
<td>Decorations by Elmer Mac Rae (NMc2: 318-319)</td>
<td></td>
</tr>
<tr>
<td>Jan. 4-18, 1916</td>
<td>Recent Paintings by F. C. Frieske (NMc2: 306-307)</td>
<td></td>
</tr>
<tr>
<td>Jan. 4-18, 1916</td>
<td>Paintings by John F. Carlson (NMc2: 306, 309-310)</td>
<td></td>
</tr>
<tr>
<td>Feb. 2-15, 1916</td>
<td>Paintings by Jules Guerin (NMc2: 318-321)</td>
<td></td>
</tr>
<tr>
<td>Feb. 16-29, 1916</td>
<td>Annual Exhibition of Thirty Paintings by Thirty Artists (NMc2: 323-326)</td>
<td></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>
<td></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>
<td></td>
</tr>
<tr>
<td>Mar. 22-Apr. 4, 1916</td>
<td>Recent Water Colors by Charles Hovey Pepper (NMc2: 333)</td>
<td></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>
<td></td>
</tr>
<tr>
<td>Apr. 6-27, 1916</td>
<td>Paintings by American Artists Past and Present (NMc2: 338-341)</td>
<td></td>
</tr>
<tr>
<td>Oct. 31-Nov. 14, 1916</td>
<td>Special Exhibition by Painter Friends (NMc2: 346)</td>
<td></td>
</tr>
</tbody>
</table>
Nov. 14-27, 1916  Memorial Exhibition of Paintings by the Late Roger Donoho (NM2c: 349-353)
Nov. 28-Dec. 11, 1916  Paintings by Randall Davey (NM2c: 356-357)
Nov. 28-Dec. 11, 1916  Paintings by Kenneth Hayes-Miller, Benjamin D. Kopman and J. M. Block (NM2c: 356)
Dec. 13-Jan. 15, 1917  Watercolors by Paul Dougherty (NM2c: 358-362)
Jan. 16-Feb. 5, 1917  Thirty Paintings by Thirty Artists (NM2c: 366-368)
Feb. 8-26, 1917  Loan Exhibition of Paintings by Charles W. Hawthorne (NM2c: 370-379)
Feb. 27-Mar. 12, 1917  Paintings by Charles H. Davis, Richard E. Miller, Chauncey F. Ryder (NM2c: 381-382)
Summer, 1917  Summer Exhibition (NM2c: 388-391)
Oct. 1917  Opening Exhibition of Our Second Quarter-Century (NM2c: 393-396)
Nov. 3-17, 1917  Portraits by Louis Betts (NM2c: 400-403)
Nov. 13-26, 1917  Paintings by Arthur Crisp, Florence W. Gotthold, Martha Walter (NM2c: 384-385)
Nov. 22-Dec. 5, 1917  Paintings and Small Bronzes of New York (NM2c: 407-410)
Dec. 1917  Pastels by Lillian Crittenden (NM2c: 411)
Dec. 6-24, 1917  Small paintings and Pastels by Frederick C. Friesen, Nancy M. Ferguson, Lilian Crittenden (NM2c: 411)
Jan. 2-31, 1918  In Aid of Men Blinded in Battle: Retrospective Loan Exhibition of Arthur B. Davies (NM2c: 412-416)
Feb. 5-20, 1918  Watercolors by Gifford Beal (NM2c: 433-434)
Feb. 5-20, 1918  Intimate Paintings Moderately Priced (NM2c: 435-436)
Mar. 1918  Group of Paintings by American Artists (NM2c: 441-442)
Mar. 6-27, 1918  Thirty Paintings by Thirty Artists (NM2c: 438-439)
Mar. 27-Apr. 18, 1918  Paintings by Charles H. Davis, Ben Foster, Willard L. Metcalf (NM2c: 441, 443-444)
Apr. 18-May 10, 1918  Group of Paintings by Charlotte B. Coman (NM2c: 446)
Apr. 19-May 9, 1918  Paintings by Emil Carlsen, Childe Hassam, J. Alden Weir (NM2c: 446-447)
Oct. 23-Nov. 13, 1918  Opening Exhibition: Group of Selected Paintings (NM2c: 449-451)
Dec. 1918  Second Exhibition of Intimate Paintings (NM2c: 453-458)
Jan. 7-29, 1919  John H. Twachtman (NM2c: 460-470)
Jan. 27-Feb. 8, 1919  Paintings by Charles H. Davis and Paul Dougherty (NM2c: 473-474)
Feb. 17-Mar. 1, 1919  Thirty Paintings by Fifteen Artists (NM2c: 476-477)
Mar. 6-22, 1919  Paintings by Louis Ritman (NM2c: 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. Frieseke, 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. Frieseke 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. Krieghoff (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>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)
Oct. 30-Nov. 19, 1923  Paintings by Emil Carlsen, Theodore Robinson, J. Alden Weir
                        (NMC3: 24-27)
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 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. Friesecake (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)
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)
Oct. 13-26, 1925  Collection of American Masters Loaned for Exhibition (NMC3:
                        152-154)
Oct. 27-Nov. 16, 1925  Memorial Exhibition of Paintings by the Late William Sartain (NMc3: 155-158)

Nov. 7-23, 1925  Paintings by Contemporary American Artists Loaned by the Macbeth Galleries, New York, Engaged by the Muncie Art Students' League, Muncie, Indiana (NMc3: 147-148)

Nov. 17-Dec. 7, 1925  Paintings by DeWitt and Douglass Parshall (NMc3: 159-162)

Dec. 4-31, 1925  Easel Paintings by American Artists, Loaned by Macbeth Galleries to the Springfield Art Association (NMc3: 205, 207)

Dec. 8-Jan. 4, 1926  Watercolors by Distinguished American Artists (NMc3: 163-166)

Jan. 5-25, 1926  Recent American Portraits (NMc3: 168, 172-173)

Jan. 5-18, 1926  American Society of Miniature Painters, 27th Annual Exhibition (NMc3: 168-171)

Jan. 26-Feb. 15, 1926  Paintings by Jonas Lie (NMc3: 176-179)

Jan. 26-Feb. 15, 1926  First Exhibition of Paintings by John Huffington (NMc3: 176, 180-181)

Feb. 7-Mar. 17, 1926  Exhibition of Oil Paintings by American Artists Lent by the Macbeth Galleries to the Utica Public Library Art Gallery (NMc3: 205-206)

Feb. 16-Mar. 8, 1926  New Paintings by Charles W. Hawthorne (NMc3: 186-189)

Feb. 16-Mar. 8, 1926  Chauncey F. Ryder (NMc3: 184)

Feb. 16-Mar. 8, 1926  Sculpture by Gleb Derujinsky (NMc3: 186-189)

Mar. 9-29, 1926  Modern Landscapes by Guy Wiggins (NMc3: 191-194)

Mar. 9-29, 1926  Etchings and Drawings by Emil Fuchs (NMc3: 191, 195-197)

Mar. 30-Apr. 19, 1926  The Affairs of Anatol by Robert Reid (NMc3: 198-201)

Apr. 20-May 3, 1926  Pastels Done in Spain by A. Sheldon Pennoyer (NMc3: 202)

June 1-25, 1926  Pictures Selected from the Brooklyn Museum Exhibition of the National Association of Women Painters and Sculptors (NMc3: 204)

Summer, 1926  Summer Exhibition (NMc3: 199-201)

Oct. 11-18, 1926  Paintings Selected by Louis Bliss Gillet (NMc3: 210-212)


Nov. 9-22, 1926  Ernest Haskell, 1876-1925, Memorial Exhibition (NMc3: 215-222)

Nov. 23-Dec. 6, 1926  Porto Rico and St. Thomas: Exhibition of Paintings by Rachel Hartley (NMc3: 226-229)

Nov. 23-Dec. 6, 1926  Recent Landscapes and Marines by Jay H. Connaway (NMc3: 226, 230)

Dec. 1926  Watercolors and Etchings by American Artists (NMc3: 231-233)

Dec. 28-Jan. 10, 1927  Recent Paintings by a Group of Mystic, Conn., Artists (NMc3: 235-238)

Jan. 11-31, 1927  Thirty Paintings by Thirty Artists (NMc3: 239-244)

Jan. 18-31, 1927  Watercolors by John Lavalle of Boston (NMc3: 253-255)

Feb. 1-14, 1927  Recent Paintings by Frank W. Benson (NMc3: 259-262)
Feb. 2-14, 1927  American Society of Miniature Painters, 28th Annual Exhibition (NMc3: 253, 256-258)
Feb. 8-26, 1927  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)
Feb. 15-28, 1927  New Paintings by Chauncey F. Ryder (NMc3: 278-281)
Mar. 1-14, 1927  Watercolors by Aiden L. Ripley (NMc3: 282, 286)
Mar. 1-14, 1927  Paintings by a Group of Members of the Guild of Boston Artists (NMc3: 282-285)  
Mar. 15-28, 1927  Paintings by Malcolm Parcell (NMc3: 287-290)
Mar. 15-28, 1927  Recent Pastels of Chartres by Carl Schmidt (NMc3: 287)  
Mar. 29-Apr. 18, 1927  Thirty-five Anniversary Exhibition, Retrospect and Prospective (NMc3: 291-294)  
Apr. 19-May 9, 1927  Frank A. Brown, Watercolors (NMc3: 296, 302-303)
Aug. 22-Sept. 5, 1927  American Art Exhibition arranged for Eastern Long Island by the Macbeth Gallery at Southampton, NY (NMc3: 297-301)  
Oct. 18-29, 1927  American Art Exhibition, Art League of Fort Worth, Assembeled by the Macbeth Gallery (NMc3: 304, 306-311)
Oct. 18-31, 1927  Etchings by Walter Raymond Duff (NMc3: 313-315)
Oct. 18-31, 1927  Paintings by Max Bohm (NMc3: 313-315)
Nov. 1-14, 1927  Yankee Whalers by Clifford W. Ashley (NMc3: 316-317)
Nov. 15-28, 1927  Paintings of Mallorca by Bernhard Gutmann (NMc3: 319-320)
Nov. 15-28, 1927  Paintings of Flowers by Carle J. Blenner (NMc3: 319, 321)
Nov. 29-Dec. 12, 1927  The Bathers, Paintings by William S. Horton (NMc3: 322-325)
Nov. 29-Dec. 12, 1927  Sidewalks of New York, Chalk Drawings by H. Devitt Welsh (NMc3: 326-327)
Dec. 13-31, 1927  Joint Exhibition of Paintings by Daniel Garber and Stanley Woodward (NMc3: 328)
Jan. 3-16, 1928  Portrait Drawings by Edith Leslie Emmet (NMc3: 329, 331)
Jan. 3-23, 1928  Recent Paintings by Jonas Lie (NMc3: 329-330)
Jan. 24-Feb. 13, 1928  Watercolors by John Lavalle (NMc3: 332-334)
Jan. 24-Feb. 13, 1928  Walter Ufer: Pictures from Taos (NMc3: 332, 334)
Jan. 24-Feb. 6, 1928  American Society of Miniature Painters, 29th Annual Exhibition (NMc3: 337-340)
Feb. 7-21, 1928  Small Pictures of Mountain and Sea by Jay Connaway (NMc3: 342)
Feb. 14-27, 1928  Sculpture by Gleb Derujinsky (NMc3: 342-344)
Feb. 21-Mar. 5, 1928  Watercolors of Venice, Spain and Brittany by Frank A. Brown (NMc3: 351-356)
<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 21-Mar. 10, 1928</td>
<td>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)</td>
</tr>
<tr>
<td>Feb. 28-Mar. 12, 1928</td>
<td>Paintings by Frank L. Schenk, 1856-1927 (NMc3: 357-358)</td>
</tr>
<tr>
<td>Feb. 28-Mar. 19, 1928</td>
<td>Thirty Paintings by Thirty Artists (NMc3: 357, 359-363)</td>
</tr>
<tr>
<td>Mar. 20-Apr. 2, 1928</td>
<td>Lanscapes of Italy by A. Sheldon Pennoyer (NMc3: 366, 368)</td>
</tr>
<tr>
<td>Mar. 20-Apr. 9, 1928</td>
<td>Recent Landscapes, Switzerland and Other Subjects by Carl Lawless (NMc3: 366-367)</td>
</tr>
<tr>
<td>Apr. 2-15, 1928</td>
<td>Water Colors by Earl Winslow (NMc3: 355)</td>
</tr>
<tr>
<td>Apr. 10-30, 1928</td>
<td>St. Ives by Hayley Lever (NMc3: 369)</td>
</tr>
<tr>
<td>Apr. 29-May 20, 1928</td>
<td>The Macbeth-Milch Circuit Exhibition of Contemporary American Paintings at the University of Wyoming (NMc3: 385-386)</td>
</tr>
<tr>
<td>Spring, 1928</td>
<td>American Painting for Home Decoration (NMc3: 370-377)</td>
</tr>
<tr>
<td>Oct. 16-29, 1928</td>
<td>The Canadian Rockies in Watercolors by J. Olaf Olson (NMc3: 389-392)</td>
</tr>
<tr>
<td>Nov. 7-24, 1928</td>
<td>Etchings by Sears Gallagher (NMc3: 393)</td>
</tr>
<tr>
<td>Nov. 13-26, 1928</td>
<td>Sand Dunes and Flowers by Frederick Lowell (NMc3: 393-394)</td>
</tr>
<tr>
<td>Nov. 26-Dec. 17, 1928</td>
<td>Etchings by Carlton T. Chapman (NMc3: 395)</td>
</tr>
<tr>
<td>Nov. 27-Dec. 10, 1928</td>
<td>Portraits by Ernest L. Ipsen (NMc3: 396-397)</td>
</tr>
<tr>
<td>Dec. 4-31, 1928</td>
<td>Etchings by Margery A. Ryerson (NMc3: 395)</td>
</tr>
<tr>
<td>Jan. 2-14, 1929</td>
<td>Figures and Landscapes by the Late J. Alden Weir, 1852-1929 (NMc3: 401-402)</td>
</tr>
<tr>
<td>Jan. 15-28, 1929</td>
<td>Paintings by H. Dudley Murphy; Watercolors by Nellie Littlehale Murphy (NMc3: 404-405)</td>
</tr>
<tr>
<td>Feb. 4-18, 1929</td>
<td>Twenty-five Etchings by Harold Denison (NMc3: 410, 416-417)</td>
</tr>
<tr>
<td>Feb. 5-18, 1929</td>
<td>Paintings by Emil Carlsen and Dines Carlsen (NMc3: 408-409)</td>
</tr>
<tr>
<td>Feb. 19-Mar. 4, 1929</td>
<td>Thirty Paintings by Thirty Artists (NMc3: 410-415)</td>
</tr>
<tr>
<td>Mar. 5-18, 1929</td>
<td>Marine Paintings by Stanley W. Woodward (NMc3: 419-423)</td>
</tr>
<tr>
<td>Mar. 19-Apr. 1, 1929</td>
<td>Watercolors by Frederick C. Frieske (NMc3: 424-425)</td>
</tr>
<tr>
<td>Mar. 19-Apr. 1, 1929</td>
<td>Pastels of Louisiana by Will H. Stevens (NMc3: 424)</td>
</tr>
<tr>
<td>Apr. 1929</td>
<td>Paintings by Childe Hassam (NMc3: 433-438)</td>
</tr>
<tr>
<td>Apr. 2-15, 1929</td>
<td>Paintings by Arthur Meltzer (NMc3: 431)</td>
</tr>
<tr>
<td>Apr. 2-15, 1929</td>
<td>Watercolors by Earle B. Winslow (NMc3: 431)</td>
</tr>
<tr>
<td>June, 1929</td>
<td><em>Old Mill Afternoon</em> by Childe Hassam, Ainslie Galleries, Inc., Detroit in collaboration with Macbeth Gallery (NMc3: 465-467)</td>
</tr>
<tr>
<td>Date</td>
<td>Exhibition Details</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Oct. 1-14, 1929</td>
<td>Portraits in Oil and Pastel by Paul Swan (NMc3: 472-473)</td>
</tr>
<tr>
<td>Oct. 15-28, 1929</td>
<td>Exhibitions from the Summer Colonies: No. 1, Lyme (NMc3: 476-477)</td>
</tr>
<tr>
<td>Oct. 19-29, 1929</td>
<td>Milch-Macbeth Exhibition of Prints and Paintings by American Artists at the High Museum under the auspices of the Atlanta Art Association (NMc3: 462)</td>
</tr>
<tr>
<td>Oct. 20-Nov. 11, 1929</td>
<td>Memorial Exhibition of Paintings by John Huffington (NMc3: 476-479)</td>
</tr>
<tr>
<td>Nov. 12-25, 1929</td>
<td>Exhibition from the Summer colonies: No. 2, Selections from the North Shore Arts Association of Gloucester (NMc3: 480-481)</td>
</tr>
<tr>
<td>Nov. 26-Dec. 3, 1929</td>
<td>Recent Landscapes by Charles H. Davis (NMc3: 482-483)</td>
</tr>
<tr>
<td>Dec. 10-Dec. 23, 1929</td>
<td>Watercolors by J. Olaf Olson (NMc3: 484-486)</td>
</tr>
<tr>
<td>Dec. 24-Jan. 6, 1930</td>
<td>Exhibitions from the Summer Colonies: No. 3, Mystic (NMc3: 487-488)</td>
</tr>
<tr>
<td>Jan. 7-20, 1930</td>
<td>Paintings of Wyoming Days and Nights by Ogden N. Pleissner (NMc3: 490, 492)</td>
</tr>
<tr>
<td>Jan. 21-Feb. 3, 1930</td>
<td>Landscapes by Aldro T. Hibbard (NMc3: 490-491)</td>
</tr>
<tr>
<td>Feb. 4-17, 1930</td>
<td>Thirty Paintings by Thirty Artists (NMc3: 493-498)</td>
</tr>
<tr>
<td>Feb. 4-18, 1930</td>
<td>Monotypes in Black and White by Seth Hoffman (NMc3: 500-502)</td>
</tr>
<tr>
<td>Feb. 18-Mar. 3, 1930</td>
<td>Decorative Pastels by Wilbur A. Reaser (NMc3: 503-504)</td>
</tr>
<tr>
<td>Feb. 18-Mar. 3, 1930</td>
<td>Landscapes by John F. Carlson (NMc3: 503, 505)</td>
</tr>
<tr>
<td>Mar. 4-17, 1930</td>
<td>Art of the Cartoon by Clare A. Briggs (NMc3: 507)</td>
</tr>
<tr>
<td>Mar. 4-17, 1930</td>
<td>Watercolors by Gladys Brannigan (NMc3: 507)</td>
</tr>
<tr>
<td>Mar. 18-31, 1930</td>
<td>Landscapes by Chauncey F. Ryder (NMc3: 508-509)</td>
</tr>
<tr>
<td>Apr. 1-14, 1930</td>
<td>Landscapes by Harry Leith-Ross (NMc3: 510-511)</td>
</tr>
<tr>
<td>Apr. 15-29, 1930</td>
<td>The Soviet Union as Seen by Eliot O'Hara (NMc3: 512-513)</td>
</tr>
<tr>
<td>Spring 1930</td>
<td>Spring/Summer Exhibition (NMc3: 514-516)</td>
</tr>
<tr>
<td>Oct. 1930</td>
<td>Opening Exhibition, 1930-1931 Season (NMc3: 517-519)</td>
</tr>
<tr>
<td>Oct. 14-Nov. 4, 1930</td>
<td>Etchings by Thomas Handforth (NMc3: 523-524)</td>
</tr>
<tr>
<td>Nov. 1930</td>
<td>Paintings of Museum Importance (NMc3: 521)</td>
</tr>
<tr>
<td>Nov. 4-25, 1930</td>
<td>Monotypes in Black and White by Seth Hoffman (NMc3: 522, 524)</td>
</tr>
<tr>
<td>Dec. 1930</td>
<td>Paintings by Young Americans (NMc3: 525)</td>
</tr>
<tr>
<td>Dec. 1930</td>
<td>Etchings and Lithographs by Edward Haskell (NMc3: 526-527)</td>
</tr>
<tr>
<td>Jan. 6-31, 1931</td>
<td>Brittany and Other Recent Paintings by Jonas Lie (NMc3: 528-531)</td>
</tr>
<tr>
<td>Feb. 2-8, 1931</td>
<td>Group Exhibition of Important Paintings (NMc3: 535)</td>
</tr>
<tr>
<td>Feb. 9-21, 1931</td>
<td>Brackman (NMc3: 536)</td>
</tr>
<tr>
<td>Feb. 24-Mar. 7, 1931</td>
<td>Paintings by Paul Dougherty and Mahonri Young (NMc3: 539)</td>
</tr>
<tr>
<td>Mar. 9-28, 1931</td>
<td>Recent Paintings by Daniel Garber (NMc3: 540)</td>
</tr>
<tr>
<td>Mar. 30-Apr. 11, 1931</td>
<td>Brittany Subjects by Jay Connaway, Landscapes by Arthur Meltzer, Pastel Impressions by J. H. Guest (NMc3: 545-549)</td>
</tr>
</tbody>
</table>
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)
Jan. 1933  Watercolors Made by Americans, Assembled by the College Art Association (NMc3: 639-641)

Jan. 3-16, 1933  Drawings by J. Louis Lundean (NMc3: 643)

Jan. 17-30, 1933  Paintings of Flowers by C. G. Nelson (NMc3: 644)

Jan. 31-Feb. 13, 1933  Intimate Paintings (NMc3: 645)

Feb. 21-Mar. 6, 1933  Group Exhibition (NMc3: 646)

Mar. 1933  Paintings and Etchings by Living American Artists (NMc3: 647-648)

Mar. 7-20, 1933  Paintings by Robert Henri (NMc3: 649)

Mar. 21-Apr. 3, 1933  Watercolors by Sanford Ross (NMc3: 652)

Mar. 21-Apr. 10, 1933  Brackman (NMc3: 652-653)

Apr. 4-17, 1933  Opportunity Exhibition (NMc3: 661)

Apr. 4-18, 1933  Drawings by Adolf Dehn (NMc3: 661)

Apr. 11-24, 1933  The Sea at Monhegan by Jay Connaway (NMc3: 662)

Apr. 18-May 1, 1933  Watercolor Exhibition (NMc3: 663)

Apr. 25-May 8, 1933  Paintings by A. T. Hibbard, Hayley Lever and Ivan G. Olinsky (NMc3: 664)

May 2-22, 1933  Mono-Etchings by Bernard Sanders (NMc3: 664)

May 9-29, 1933  Child Portraits by Margery Ryerson (NMc3: 669)

May 16-29, 1933  Exhibition of Figures and Still Lifes, Macbeth Gallery Extension (NMc3: 669)

June 1933  American Art Past and Present (NMc3: 671)

Oct. 17-30, 1933  Paintings and Watercolors by a Group of American Artists Under 35 (NMc3: 672)

Oct. 31-Nov. 13, 1933  Drawings by Robert Henri (NMc3: 673)

Oct.-Nov. 1933  Mexico as Seen by American Printmakers (NMc3: 674)

Nov. 4-27, 1933  Brackman Portraits: Figures in Pastel (NMc3: 675, 678)

Nov. 4-27, 1933  American Sport and Other Subjects by Percy Crosby (NMc3: 675-677)

Nov. 28-Dec. 11, 1933  Paintings by Ogden M. Pleissner (NMc3: 684, 686)

Nov. 28-Dec. 11, 1933  Figures and Fantacies by Ralph Rowntree (NMc3: 684-685)

Nov. 28-Dec. 11, 1933  Paintings by Horace Day (NMc3: 681)

Nov. 28-Dec. 11, 1933  Drawings by Jerome Myers (NMc3: 682-683)

Dec. 12-23, 1933  Paintings by Janet Scudder (NMc3: 687)

Dec. 12-23, 1933  The New York Scene in Watercolor by Hamilton A. Wolf (NMc3: 688-689)


Jan. 9-27, 1934  Paintings by Herbert Meyer (NMc3: 692)

Jan. 24-Feb. 6, 1934  Oils, Watercolors, Drawings, Etchings by Harrison Cady (NMc3: 696-697)
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)
<table>
<thead>
<tr>
<th>Date</th>
<th>Exhibition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 5-19, 1937</td>
<td>American Paintings Dedicating the Art Gallery Woman's Club Art Building, Montana State University (NMc4: 505-514)</td>
</tr>
<tr>
<td>Oct. 6-18, 1937</td>
<td>Opening Exhibition, Paintings by a Group of Contemporary Artists (NMc4: 517)</td>
</tr>
<tr>
<td>Oct. 19-Nov. 1, 1937</td>
<td>First Exhibition, Watercolors by Andrew Wyeth (NMc4: 518-519)</td>
</tr>
<tr>
<td>Nov. 2-15, 1937</td>
<td>Marine and Other Subjects from the Canary Islands by Cadwallader Washburn (NMc4: 524-525)</td>
</tr>
<tr>
<td>Nov. 16-29, 1937</td>
<td>Paintings by Lorenzo James Hatch (NMc4: 524-525)</td>
</tr>
<tr>
<td>Nov. 30-Dec. 14, 1937</td>
<td>Monhegan Island, Maine, Marines by Jay Connaway (NMc4: 527)</td>
</tr>
<tr>
<td>Jan. 4-17, 1938</td>
<td>&quot;The Eight&quot; Thirty Years Later (NMc4: 529-530)</td>
</tr>
<tr>
<td>Jan. 18-Feb. 1, 1938</td>
<td>Paintings by Dale Nichols (NMc4: 538-540)</td>
</tr>
<tr>
<td>Feb. 8-21, 1938</td>
<td>Vermont in Watercolors by Stanford Stevens (NMc4: 541-542)</td>
</tr>
<tr>
<td>Mar. 1-14, 1938</td>
<td>Paintings and Watercolors by Anne Goldthwaite (NMc4: 546-547)</td>
</tr>
<tr>
<td>Mar. 8-21, 1938</td>
<td>Recent Watercolors of Woodstock, Charleston, New England by John W. Taylor (NMc4: 548-549)</td>
</tr>
<tr>
<td>Mar. 22-Apr. 11, 1938</td>
<td>Jon Corbino (NMc4: 554-561)</td>
</tr>
<tr>
<td>Apr. 12-25, 1938</td>
<td>Paintings by Ohio Artists (NMc4: 580-571)</td>
</tr>
<tr>
<td>Apr. 26-May 9, 1938</td>
<td>Paintings by Furman Joseph Finck (NMc4: 572-573)</td>
</tr>
<tr>
<td>May-June 1938</td>
<td>Winslow Homer: Watercolors and Early Oils from the Estate of Mrs. Charles S. Homer and Other Sources (NMc4: 574-579)</td>
</tr>
<tr>
<td>Oct. 4-28, 1938</td>
<td>Opening Exhibition (NMc4: 581)</td>
</tr>
<tr>
<td>Nov. 1-23, 1938</td>
<td>Dale Nichols, Watercolors and Tempera of Alaskan Subjects (NMc4: 582-583)</td>
</tr>
<tr>
<td>Nov. 29-Dec. 19, 1938</td>
<td>Sea Island Country Watercolors by Horace Day (NMc4: 584)</td>
</tr>
<tr>
<td>Jan. 10-30, 1939</td>
<td>Herbert Meyer (NMc4: 588-589)</td>
</tr>
<tr>
<td>Feb. 7-27, 1939</td>
<td>American Watercolors Past and Present (NMc4: 592-597)</td>
</tr>
<tr>
<td>Mar. 7-Apr. 3, 1939</td>
<td>Monhegan by Jay Connaway (NMc4: 602-603)</td>
</tr>
<tr>
<td>Apr. 5-24, 1919</td>
<td>Oils and Watercolors by Ogden M. Pleissner (NMc4: 606-607)</td>
</tr>
<tr>
<td>May 2-22, 1939</td>
<td>Paintings by Francis Chapin, Antonio P. Matino, and Moses Soyer and Drawings by Jon Corbino (NMc4: 609-611)</td>
</tr>
<tr>
<td>Oct. 10-30, 1939</td>
<td>Andrew Wyeth (NMc4: 614)</td>
</tr>
<tr>
<td>Nov. 1-30, 1939</td>
<td>Americana Paintings, Watercolors, Prints, Drawings (NMc4: 616-617)</td>
</tr>
<tr>
<td>Dec. 5-30, 1939</td>
<td>In the Georges Islands, Maine: Paintings by N.C. Wyeth (NMc4: 618)</td>
</tr>
<tr>
<td>Dec. 5-30, 1939</td>
<td>Dry Brush Drawings by Stow Wengenroth (NMc4: 618-619)</td>
</tr>
<tr>
<td>Jan. 2-27, 1940</td>
<td>Brackman (NMc4: 623-624)</td>
</tr>
</tbody>
</table>
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-June 1941  Group Exhibition (NMc4: 669)
Sept. 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. 2-22, 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)
Feb. 16-Mar. 7, 1942  Paintings by Deceased American Masters (NMc4: 697-698)
Mar. 9-28, 1942  Paintings by Marsden Hartley (NMc4: 700-701)
Mar. 9-28, 1942  Watercolors by Karl Mattern (NMc4: 700)
Apr. 13-30, 1942  Fiftieth Anniversary Exhibition, 1892-1942 (NMc4: 703-704)
May 4-29, 1942  Group Exhibition (NMc4: 707)
June 1942  June Exhibition (NMc4: 708)
June 15-27, 1942  War Bond Exhibitions of Contemporary American Art (NMc4: 708)
Sept. 1942  September Exhibition (NMc4: 709)
Nov. 16-28, 1942  Watercolors by Jean Paul Slusser (NMc4: 710)
Nov. 24-Dec. 12, 1942  T. Chambers, First American Modern (NMc4: 711-714)
Dec. 1-14, 1942  Watercolors by Red Robin (NMc4: 715-716)
Jan. 4-23, 1943  Paintings by Sprinchorn (NMc4: 717-718)
Feb. 1-13, 1943  Group Exhibition (NMc4: 719)
Feb. 15-Mar. 6, 1943  Small Paintings by Moses Soyer (NMc4: 720)
Mar. 15-27, 1943  Ellen du Pont Wheelwright (NMc4: 721)
Mar. 15-27, 1943  Watercolors by Cory Kilvert (NMc4: 721)
Mar. 29-Apr. 17, 1943  Recent Paintings by Joseph De Martini (NMc4: 722)
Mar. 29-Apr. 17, 1943  Watercolor Exhibition (NMc4: 722)
Apr. 19-May 1, 1943  Corp. Herman Maril (NMc4: 728)
Apr. 19-May 8, 1943  Theodore Robinson (NMc4: 723-725)
May-June 1943  Group Exhibition (NMc4: 729)
Sept. 1943  Group Exhibition (NMc4: 731)
Oct. 11-30, 1943  Watercolors by Henry Gasser (NMc4: 723-733)
Nov. 1-20, 1943  Tempera and Watercolors by Andrew Wyeth (NMc4: 735-736)
Nov. 22-Dec. 4, 1943  Portraits of Children by Barnard Lentott (NMc4: 741-742)
Dec. 1943  Group Exhibition (NMc4: 741)
Dec. 6-24, 1943  Rural Vermont: Watercolors by Sylvia Wright (NMc4: 743-744)
Jan. 3-15, 1944  Watercolors of War by Red Robin (NMc4: 743-744)
Jan. 31-Feb. 19, 1944  Loan Exhibition, Worthington Whittredge, 1825-1910 (NMc4: 745-746)
Feb. 21-Mar. 11, 1944  Paintings by Constance Richardson (NMc4: 749-750)
Mar. 13-Apr. 1, 1944  Watercolors by Vanessa Helder (NMc4: 751, 753)
Mar. 13-Apr. 1, 1944  Temperas and Watercolors by Peter Hurd (NMc4: 751-753)
Apr. 3-22, 1944  American Paintings of the Early 19th Century (NMc4: 754-755)
Apr. 24-May 13, 1944  Brackman (NMc4: 756-757)
May 15-June 3, 1944  Two Vermont Artists: Clay Bartlett and Arthur K. D. Healy (NMc4: 758-759)
<table>
<thead>
<tr>
<th>Month</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<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>
<tr>
<td>Dec. 4-23, 1944</td>
<td>Paintings by John W. Taylor (NMc4: 769-770)</td>
</tr>
<tr>
<td>Jan. 8-27, 1945</td>
<td>Paintings by Carl Gaertner (NMc4: 771-772)</td>
</tr>
<tr>
<td>Jan. 29-Feb. 10, 1945</td>
<td>Contemporary American Watercolors (NMc4: 772)</td>
</tr>
<tr>
<td>Feb. 19-Mar. 10, 1945</td>
<td>Paintings and Watercolors by Maurice Becker (NMc4: 773-774)</td>
</tr>
<tr>
<td>Mar. 12, 1945</td>
<td>Some Early 19th Century Americans (NMc4: 777-778)</td>
</tr>
<tr>
<td>Apr. 2-21, 1945</td>
<td>Paintings by Joseph De Martini (NMc4: 778-779)</td>
</tr>
<tr>
<td>Apr. 23-May 12, 1945</td>
<td>Gouaches by Herman Maril (NMc4: 781)</td>
</tr>
<tr>
<td>Apr. 23-May 12, 1945</td>
<td>Paintings by Molly Luce (NMc4: 781-782)</td>
</tr>
<tr>
<td>May-June 1945</td>
<td>Group Exhibition: Contemporary Oils and Watercolors (NMc4: 783)</td>
</tr>
<tr>
<td>July, Sept., 1945</td>
<td>Group Exhibition (NMc4: 783)</td>
</tr>
<tr>
<td>Oct. 1-7, 1945</td>
<td>Group Exhibition (NMc4: 784)</td>
</tr>
<tr>
<td>Oct. 26-Nov. 17, 1945</td>
<td>Tempera and Watercolors by Andrew Wyeth (NMc4: 787-788)</td>
</tr>
<tr>
<td>Nov. 26-Dec. 15, 1945</td>
<td>Marsden Hartley: Paintings and Drawings (NMc4: 791-792)</td>
</tr>
<tr>
<td>Dec. 1945</td>
<td>Christmas Exhibition (NMc4: 793)</td>
</tr>
<tr>
<td>Jan. 7-26, 1946</td>
<td>New York in Watercolors by James Lechay (NMc4: 794)</td>
</tr>
<tr>
<td>Jan. 28-Feb. 16, 1946</td>
<td>Herbert Meyer (NMc4: 795)</td>
</tr>
<tr>
<td>Feb. 18-Mar. 19, 1946</td>
<td>Ary Stillman (NMc4: 797-798)</td>
</tr>
<tr>
<td>Mar. 11-30, 1946</td>
<td>Watercolors by Arthur K. D. Haley (NMc4: 800-801)</td>
</tr>
<tr>
<td>Apr. 1-20, 1946</td>
<td>Albert P. Ryder (NMc4: 802-805)</td>
</tr>
<tr>
<td>Apr. 22-May 11, 1946</td>
<td>Paintings by Constance Richardson (NMc4: 809-810)</td>
</tr>
<tr>
<td>May 13-31, 1946</td>
<td>Furman Jospeh Finck (NMc4: 811-812)</td>
</tr>
<tr>
<td>June 1946</td>
<td>Group Exhibition (NMc4: 813)</td>
</tr>
<tr>
<td>July 1946</td>
<td>Group Exhibition (NMc4: 813)</td>
</tr>
<tr>
<td>Sept. 1946</td>
<td>Group Exhibition (NMc4: 814)</td>
</tr>
<tr>
<td>Sept. 30-Oct. 19, 1946</td>
<td>Gouaches by Charles Schucker (NMc4: 815)</td>
</tr>
<tr>
<td>Oct. 2-Nov. 9, 1946</td>
<td>Watercolors and Drawings by Olin Dows (NMc4: 816-817)</td>
</tr>
<tr>
<td>Nov. 4-30, 1946</td>
<td>Ogden M. Pleissner (NMc4: 818)</td>
</tr>
<tr>
<td>Dec. 2-28, 1946</td>
<td>Oils and Watercolors by Emil J. Kosa, Jr. (NMc4: 819-820)</td>
</tr>
<tr>
<td>Jan. 6-26, 1947</td>
<td>Carl Gaertner (NMc4: 821-822)</td>
</tr>
<tr>
<td>Jan. 27-Feb. 15, 1947</td>
<td>Carl Sprinchorn (NMc4: 823)</td>
</tr>
<tr>
<td>Mar. 3-22, 1947</td>
<td>Dorothy Hoyt (NMc4: 825-826)</td>
</tr>
<tr>
<td>Mar. 24-Apr. 12, 1947</td>
<td>Joseph De Martini (NMc4: 827-828)</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)
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)
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)
Oct. 9-28, 1950  Caseins by James Lechay (NMc4: 345-346)
Oct. 31-Nov. 18, 1950  Ogden M. Pleissner: Paris and the Provinces (NMc4: 347-348)
Nov. 21-Dec. 9, 1950  Andrew Wyeth (NMc4: 349-350)
Jan. 2-20, 1951  Nat Koffman (NMc4: 356-357)
Jan. 22-Feb. 10, 1951  Watercolors by Hermann Gross (NMc4: 358)
Mar. 5-24, 1951  Paintings by Francis Colburn (NMc4: 360)
Mar. 27-Apr. 14, 1951  Paintings by Herman Maril (NMc4: 361)
Apr. 16-May 5, 1951  Raphael Gleitsmann (NMc4: 362-363)
Summer 1951  Summer Exhibition (NMc4: 364)
July 7-Aug. 4, 1951  Paintings and Drawings by Andrew Wyeth (NMc4: 364-381)
Nov. 26-Dec. 15, 1951  Watercolors by Arthur K. D. Healy (NMc4: 387)
Feb. 4-Mar. 1, 1952  Italian Landscapes by George Inness (NMc4: 388-389)
June-July, Sept. 1952  Summer Exhibition (NMc4: 392)
Nov. 6-29, 1952  Andrew Wyeth (NMc4: 391-392)

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
Box 124, Folder 2  Scrapbook 9, 1925 January-1927 November
Image(s)

Box 125, Folder 1  Scrapbook 10, 1927 November-1930 June
Image(s)

Box 125, Folder 2  Scrapbook 11, 1930 September-1932 December
Image(s)

Box 125, Folder 3  Scrapbook 12 of Fortieth Anniversary, 1932
Image(s)

Box 126, Folder 1  Scrapbook 13, 1930-1934
Image(s)

Box 127, Folder 1  Scrapbook 14, 1933 January-1935 February
Image(s)

Box 127, Folder 2  Scrapbook 15, 1935 February-1938 January
Image(s)

Box 128, Folder 1  Scrapbook 16, 1938 January-1941 July
Image(s)

Box 128, Folder 2  Scrapbook 17, 1941 July-1945 October
Image(s)

Box 129, Folder 1  Scrapbook 18, 1945 October-1949 November
Image(s)

Box 130, Folder 1  Scrapbook 19, 1949-1952
Image(s)

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 Collection Lists, 1916-1954, n.d.

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 Allston, Washington, 1839, n.d.

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.
Box 135, Folder 10  Carlson, John F., n.d.
Box 135, Folder 11  Chase, William Merritt, n.d.
Box 135, Folder 12  Church, Frederick Stuart, n.d.
Box 135, Folder 13  Cole, Thomas, undated
Box 135, Folder 14  Coman, Charlotte Buell, n.d.
Box 135, Folder 15  Connaway, Jay H., 1938
Box 135, Folder 16  Cooper, Colin Campbell, n.d.
Box 135, Folder 17  Couse, E. Irving, n.d.
Box 135, Folder 18  Davis, Charles H., 1914
(taken by daughter Angele)
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
Box 135, Folder 31  Frieske, Frederick Carl, 1924
Box 135, Folder 32  Fuller, George, n.d.
Box 135, Folder 33  Garber, Daniel, n.d.
Box 135, Folder 34  Gay, Edward, 1907
Box 135, Folder 35  Gifford, Robert Swain, n.d.
Box 135, Folder 36  Gray, Henry Peters, n.d.
Box 135, Folder 37  Groll, Albert L., n.d.
Box 135, Folder 38  Hassam, Childe, 1913
Box 135, Folder 39  Hawthorne, Charles Webster, n.d.
Box 135, Folder 40  Heiskell, Diana, n.d.
Box 135, Folder 41  Hoffman, Irwin D., n.d.
Box 135, Folder 42  Homer, Winslow, 1907
Box 135, Folder 43  Howe, William Henry, n.d.
Box 135, Folder 44  Humphreys, Beatrice (Jackson), n.d.
Box 135, Folder 45  Humphreys, David, n.d.
Box 135, Folder 46  Hunt, William Morris, n.d.
Box 135, Folder 47  Ingham, Charles Cromwell, n.d.
Box 135, Folder 48  Inness, George, n.d.
Box 135, Folder 49  Jules, Mervin, 1957
Box 135, Folder 50  Keith, William, 1909
Box 135, Folder 51  Kent, Rockwell, n.d.
Box 135, Folder 52  Knaths, Karl, n.d.
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

        Image(s)

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

        Image(s)

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, Frank , 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 Deardt, Henry Golden , ca. 1910-ca. 1952
Box 146, Folder 2 Deas, Charles , ca. 1910-ca. 1952
<table>
<thead>
<tr>
<th>Box 146, Folder 3</th>
<th>Decker, Joseph , ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 146, Folder 4</td>
<td>Demuth, Charles , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 5</td>
<td>Derujinsky, Gleb , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 6</td>
<td>Despiau, C. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 7</td>
<td>Dessar, Louis Paul , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 8</td>
<td>Dewing, Maria Oakey , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 9</td>
<td>Dewing, Thomas W. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 10</td>
<td>Dickinson, Preston , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 11</td>
<td>Dixon, Maynard, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 12</td>
<td>Dougherty, Paul , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 13</td>
<td>Doughty, Thomas , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 14</td>
<td>Duche, Thomas Spencer , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 15</td>
<td>Dummer, Jeremiah , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 16</td>
<td>Dunlap, William , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 17</td>
<td>Durand, Asher B. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 18</td>
<td>Durand, John , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 19</td>
<td>Durrie, George H. , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 20</td>
<td>Duveneck, Frank , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 21-23</td>
<td>Eakins, Thomas , n.d.</td>
</tr>
<tr>
<td>Box 146, Folder 24</td>
<td>Earl, James , ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 146, Folder 25</td>
<td>Earl, Ralph, ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
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  Friezeke, 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
Box 149, Folder 7  Hibbard, Aldro T., ca. 1910-ca. 1952
Box 149, Folder 8  Hicks, Edward, ca. 1910-ca. 1952
Box 149, Folder 9  Hicks, Thomas, ca. 1910-ca. 1952
Box 149, Folder 10  Higgins, Eugene, ca. 1910-ca. 1952
Box 149, Folder 11  Hinckley, Thomas H., ca. 1910-ca. 1952
Box 149, Folder 12  Hofmann, Knickerbocker & Co., ca. 1910-ca. 1952
Box 149, Folder 13  Holt, Henry, ca. 1910-ca. 1952
Box 149, Folder 14-16  Homer, Winslow, Book One, ca. 1910-ca. 1952
Box 150, Folder 1-9  Homer, Winslow, Book Two, A-L, ca. 1910-ca. 1952
Box 151, Folder 1-8  Homer, Winslow, Book Two, M-Z, ca. 1910-ca. 1952
Box 152, Folder 1-8  Homer, Winslow, Book Three, ca. 1910-ca. 1952
Box 153, Folder 1  Homer, Winslow, Book Four, ca. 1910-ca. 1952
Box 153, Folder 2-5  Homer, Winslow, ca. 1910-ca. 1952
Box 153, Folder 6  Hope, Capt. James, ca. 1910-ca. 1952
Box 153, Folder 7  Hopper, Edward, ca. 1910-ca. 1952
Box 153, Folder 8  Howell, Felicie Waldo, ca. 1910-ca. 1952
Box 153, Folder 9  Howorth, George, ca. 1910-ca. 1952
Box 153, Folder 10  Huffington, John, ca. 1910-ca. 1952
Box 153, Folder 11  Hunt, William M., ca. 1910-ca. 1952
Box 153, Folder 12  Huntington, Daniel, ca. 1910-ca. 1952
Box 153, Folder 13  Hurd, Peter, ca. 1910-ca. 1952
<table>
<thead>
<tr>
<th>Box 153, Folder 14</th>
<th>Inman, Henry, ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 154, Folder 1-4</td>
<td>Inness, George, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 5</td>
<td>Irvine, Wilson, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 154, Folder 6</td>
<td>James, Alexander, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 7</td>
<td>Janney, Francis, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 8</td>
<td>Jarvis, J. W., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 9</td>
<td>John, Augustus, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 10</td>
<td>Johnson, David, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 11</td>
<td>Johnson, Eastman, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 12</td>
<td>Johnson, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 13</td>
<td>Johnson, Theodore, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 14</td>
<td>Jouett, Matthew H., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 15</td>
<td>Kane, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 16</td>
<td>Kellogg, E. B. and E. C., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 17</td>
<td>Kensett, John F., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 18</td>
<td>Kent, Rockwell, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 19</td>
<td>Knapp, George K., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 20</td>
<td>Koch, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 21</td>
<td>Kopman, Benjamin, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 22</td>
<td>Kosa, Emil J., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 23</td>
<td>Kuehne, Max, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 24</td>
<td>Kuhn, Walt, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 25</td>
<td>La Farge, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 26</td>
<td>Lahey, Richard, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 27</td>
<td>Lamar, Julian, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 28</td>
<td>Laning, Edward, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 29</td>
<td>Lavalle, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 30</td>
<td>Lawless, Carl, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 31</td>
<td>Lawrence, A. A., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 154, Folder 32</td>
<td>Lawson, Ernest, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 1</td>
<td>Le Paon, J. B., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 2</td>
<td>Lechay, James, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 3</td>
<td>Leney, William S., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 4</td>
<td>Lever, Hayley, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 5</td>
<td>Lewis, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 6</td>
<td>Lewis &amp; Brown, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 7</td>
<td>Lewis &amp; Goodwin, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 8</td>
<td>Lie, Jonas, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 9</td>
<td>Lintott, E. Barnard, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 10</td>
<td>Lithographs, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 11</td>
<td>Lowell, F. E., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 12</td>
<td>Luce, Molly, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 155, Folder 13</td>
<td>Lucioni, Luigi, ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
Box 155, Folder 14  Luks, George , ca. 1910-ca. 1952
Box 155, Folder 15  Lungren, Fernand , ca. 1910-ca. 1952
Box 155, Folder 16  Maillol, Aristide , ca. 1910-ca. 1952
Box 155, Folder 17  Malbone, Edward G. , ca. 1910-ca. 1952
Box 155, Folder 18  Manship, Paul , ca. 1910-ca. 1952
Box 155, Folder 19  Maril, Herman , ca. 1910-ca. 1952
Box 155, Folder 20  Marin, John , ca. 1910-ca. 1952
Box 155, Folder 21  Marsh, Reginald , ca. 1910-ca. 1952
Box 155, Folder 22  Martin, Homer Dodge , ca. 1910-ca. 1952
Box 155, Folder 23  Martin, John B. , ca. 1910-ca. 1952
Box 155, Folder 24  Mason, Roy, ca. 1910-ca. 1952
Box 155, Folder 25  Mattern, Karl , ca. 1910-ca. 1952
Box 155, Folder 26  Matteson, Tompkins H., ca. 1910-ca. 1952
Box 155, Folder 27  Maurer, Louis, ca. 1910-ca. 1952
Box 155, Folder 28  McEntee, Jervis , ca. 1910-ca. 1952
Box 155, Folder 29  McFee, Henry L., ca. 1910-ca. 1952
Box 155, Folder 30  McNulty, William C., ca. 1910-ca. 1952
Box 155, Folder 31  Melchers, Gari , ca. 1910-ca. 1952
Box 155, Folder 32  Meltzer, Arthur , ca. 1910-ca. 1952
Box 155, Folder 33  Mennetti, A. , ca. 1910-ca. 1952
Box 155, Folder 34  Metcalf, Eliab, ca. 1910-ca. 1952
Box 155, Folder 35  Metcalf, Willard L., ca. 1910-ca. 1952
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
<table>
<thead>
<tr>
<th>Box 156, Folder 42</th>
<th>Petticolas, Edward F., ca. 1910-ca. 1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 156, Folder 43</td>
<td>Pierce, Waldo, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 156, Folder 44</td>
<td>Phillips, Robert, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 1</td>
<td>Platt, Charles A., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 2</td>
<td>Pleissner, Ogden, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 3</td>
<td>Polk, Charles Peale, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 4</td>
<td>Poor, Henry Varnum, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 5</td>
<td>Postels, A., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 6</td>
<td>Pratt, Matthew, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 7</td>
<td>Prendergast, Charles E., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 8</td>
<td>Prendergast, Maurice, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 9</td>
<td>Presser, Josef, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 10</td>
<td>Prestopino, Gregorio, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 11</td>
<td>Pringle, James, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 12</td>
<td>Pushman, Hovsep, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 157, Folder 13</td>
<td>Quidor, John, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 14</td>
<td>Raeburn, Henry, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 15</td>
<td>Rand, Ellen Emmet, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 16</td>
<td>Ranney, William, ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 17</td>
<td>Rawson, Albert L., ca. 1910-ca. 1952</td>
</tr>
<tr>
<td>Box 157, Folder 18</td>
<td>Redfield, Edward W., ca. 1910-ca. 1952</td>
</tr>
</tbody>
</table>
Box 157, Folder 19  Redon, Odilon, ca. 1910-ca. 1952
Box 157, Folder 20  Reid, Robert, ca. 1910-ca. 1952
Box 157, Folder 21  Reindel, Edna, ca. 1910-ca. 1952
Box 157, Folder 22  Remington, Frederick, ca. 1910-ca. 1952
Box 157, Folder 23  Reynolds, Joshua, ca. 1910-ca. 1952
Box 157, Folder 24  Richardson, Constance C., ca. 1910-ca. 1952
Box 157, Folder 25  Ritman, Louis, ca. 1910-ca. 1952
Box 157, Folder 26  Ritschel, William T., ca. 1910-ca. 1952
Box 157, Folder 27  Robinson, Theodore, ca. 1910-ca. 1952
Box 157, Folder 28  Romney, George, ca. 1910-ca. 1952
Box 157, Folder 29  Ross, Harry L., ca. 1910-ca. 1952
Box 157, Folder 30  Ross, Sanford, ca. 1910-ca. 1952
Box 157, Folder 31  Rousseau, Theodore, ca. 1910-ca. 1952
Box 157, Folder 32  Rowlandson, Thomas, ca. 1910-ca. 1952
Box 157, Folder 33  Ruggles, Carl, ca. 1910-ca. 1952
Box 157, Folder 34  Russell, Charles M., ca. 1910-ca. 1952
Box 157, Folder 35-36  Ryder, Albert Pinkham, ca. 1910-ca. 1952
Box 157, Folder 37  Ryder, Chauncey F., ca. 1910-ca. 1952

Box 158, Folder 1  St. Memin, Charles, ca. 1910-ca. 1952
Box 158, Folder 2  Sample, Paul, ca. 1910-ca. 1952
Box 158, Folder 3  Santo, Patsy, ca. 1910-ca. 1952
| Box 158, Folder 4 | Sargent, Henry , ca. 1910-ca. 1952 |
| 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 Handerson , 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 |