A Finding Aid to the William Page and Page Family Papers, 1815-1947, bulk 1843-1892, in the Archives of American Art

Megan McShea

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Collection Overview

Repository: Archives of American Art
Title: William Page and Page Family papers
Identifier: AAA.pagewill
Date: 1815-1947 (bulk 1843-1892)
Extent: 11.06 Linear feet
Creator: Page, William, 1811-1885
Language: English
Summary: The papers of the portraitist and art theorist William Page and the Page family measure 11.06 linear feet and date from 1815 to 1947, bulk 1843-1892. In addition to the papers of William Page, the papers include documents related to Page's wife's career as a writer and records documenting their personal lives and the lives of their family members. Types of documents found include personal documents and artifacts, correspondence, essays, lectures, diaries, poems, notes and notebooks, financial records, legal records, published works, clippings, catalogs, photographs, and artwork.

Administrative Information

Provenance

Letters of Charles F. Briggs to James Russell Lowell (Series 2.2) were a part of Pauline Page Howell's 1963 donation to the Archives of American Art. They had been given to Mrs. Howell by Charlotte Briggs, daughter of Charles F. Briggs, because of her father's lifelong friendship with William Page. Letters from Lowell to Briggs are in the James Russell Lowell papers in Houghton Library at Harvard University.

Separated Material
The Archives of American Art also holds materials lent for microfilming (reel 1091) including letters from Elizabeth Barrett and Robert Browning, Lydia Maria Child, Charlotte Cushman, James Russell Lowell, Charles A. Dana, and others. Lent material was returned to the donor and is This material is not described in the container listing of this finding aid.
Alternative Forms Available

The papers of William Page in the Archives of American Art were digitized in 2007, and total 15,514 images.

Material lent for microfilming is available on 35mm microfilm reel 1091 at the Archives of American Art offices and through interlibrary loan.

Processing Information

Each accession was processed to a preliminary level upon accessioning; most were also microfilmed on reels D312 and 20-27. All accessions, except for the loaned letters microfilmed on reel 1091, were merged and re-processed and described in a finding aid by Megan McShea in 2006 and digitized in 2007 as part of the Terra Foundation for American Art Digitization Project. Glass plate negatives were re-housed in 2015 with a grant provided by the Smithsonian Collection Care and Preservation Fund.

Preferred Citation


Restrictions on Access

The collection has been digitized and is available online via AAA's website.

Ownership and Literary Rights

The William Page and Page Family papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

The painter William Page was born in 1811 in Albany, NY. He attended public schools in New York City, and after working briefly in the law firm of Frederick de Peyster, was placed in the studio of the painter/engraver James Herring in 1825, where he received his first formal art training. He took classes at the National Academy of Design the year it was formed, in 1826, under Samuel F.B. Morse, and in 1827 he was awarded one of the National Academy's first annual student prizes.

Page joined the Presbyterian church and attended Phillips Academy and Amherst with the intention of becoming a minister, but his artistic ability won out, and by 1830 he was painting commissioned portraits in Albany, Rochester, and New York. He married Lavinia Twibill in 1833, and they had three daughters between 1834 and 1839. He joined the American Academy and served on its board of directors in 1835. He exhibited at the American Academy, the National Academy of Design, the Boston Athenaeum, and other venues throughout the 1830s. Favorable reviews brought steady portrait commissions, including John Quincy Adams and the New York governor William L. Marcy. He was made a full member of the National Academy in 1837.

In the 1840s, Page's reputation and maturity as a painter grew. His first wife left him around 1840, and in 1843 he married Sarah Dougherty. The couple moved to Albany, Boston, and back to New York seeking portrait commissions and patronage. He became friends with the poet James Russell Lowell and the writer and publisher Charles Frederick Briggs, two writers and editors who helped to promote
his artwork in Boston and New York and published his theoretical writings. In 1844, Lowell dedicated his first published book of poetry to Page, and the following year, Briggs published a series of articles by Page in the *Broadway Journal*, entitled "The Art of the Use of Color in Imitation in Painting." The series described Page's arduous experiments with color and glazes, and his ideas about correspondences between spirituality and the natural world as expressed in art.

In 1850, Page traveled to Florence, Italy, where he painted several copies of the works of Titian in the galleries of the Uffizi and Pitti palaces, studying his use of color and further developing his own experimental techniques. He became friends with the sculptor Hiram Powers, who introduced him to the writings of Emmanuel Swedenborg, a Christian metaphysician whose ideas fueled Page's interest in the spiritual aspects of art. In 1852, Page moved to Rome, a city with an international artists' community and a strong market for art. Page found a loyal following in Rome's large circle of American ex-patriates, including the sculptors Thomas Crawford and Harriet Hosmer, the actress Charlotte Cushman, and the poets Robert and Elizabeth Barrett Browning, all of whom sat for portraits by Page.

In 1854, Page's second wife left him amidst public scandal, and he sank deep in debt to his bankers at Packenham and Hooker, an English firm that by 1856 had a lien on all the paintings in his studio. That same year Page met Sophia Stevens Hitchcock, an American widow traveling in Rome with Bertha Olmsted, Frederick Law Olmsted's sister. Hitchcock was from Barnet, Vermont and came to Europe after her first husband died in 1852 after only a year of marriage. She traveled to England and Paris, where she wrote regular columns on local customs and events for the New York *Tribune* that were published under the by-line "An American Woman in Paris." She and Page met in Rome in 1856, and in October 1857, after Page traveled back the United States to obtain a divorce from Sarah Dougherty, he and Sophia married.

The couple stayed in Rome until 1860. His wife's three brothers, all businessmen, helped to promote his artwork in Europe and America. Page's paintings of this period include several Venus subjects, one of which was championed by his most loyal patrons, who raised $3000 by subscription to buy the painting for the Boston Athenaeum. A later Venus painting was rejected from the Paris salon for indecency, a controversy that was later leveraged for publicity in a touring exhibition in the United States.

The Pages returned to the United States in 1860 and settled in Tottenville, New York. They had six children between 1858 and 1870. Page had a studio at Eagleswood, NJ, and later in the Studio Building on 10th Street in Manhattan, where he held a large exhibition in 1867. In the 1860s, he painted a self-portrait and a companion portrait of Sophia set in Rome, as well as a series of civil war heroes including Robert Gould Shaw, Winfield Scott, and David Farragut. Photographs played a consistent part in Page's technique of portraiture, and he is known to have worked with the photographer Matthew Brady, who attended art classes early on with Page, as well as the photographers Sarony and Charles Williamson, who taught classes on drawing from enlarged photo-transparencies. Brady photographs taken for Page include David Farragut and Reuben Fenton.

Page lectured frequently on Titian and Venetian art, a subject in which he was considered an expert, and on painting technique and his philosophical ideas about nature, art, and spirituality. In 1871, Page was elected the president of the National Academy of Design, a post he held until 1873, but his poor health following a collapse in 1872 limited his accomplishments in office. Despite these limitations, he continued to paint, including portraits of General Grant, an idealized portrait of the president based on early photographs and Charles Sumner. He also became interested in portraiture of William Shakespeare around this time, and his studies resulted in a book, *Shakespeare's Portraits*, a bust based on existing portraiture, and a full-length portrait entitled "Shakespeare Reading," based on Page's measurements of a supposed death mask in Darmstadt, Germany, which he went to inspect against the advice of his doctor in 1874.

In 1877, another collapse left Page incapacitated for the remainder of his life. Sophia Page tried editing and publishing his writings and lectures, but with little success. Page died in 1885. A life marked by personal scandal ended the same, when two of his daughters from his first marriage contested his will,
tying up his estate in a lengthy and public probate trial. Their suit was dismissed in 1889, and Sophia Page died in 1892.


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**Scope and Content Note**

The papers of the painter William Page and the Page family measure 11.06 linear feet and date from 1815 to 1947, with the bulk of papers dating from 1843 to 1892. Papers contain records related to the life and career of William Page, president of the National Academy of Design from 1871 to 1873 and prominent portraitist and art theorist of his day. Also found are records related to his wife’s career as a writer and records documenting their personal lives and the lives of their family members. Types of documents found include personal documents and artifacts, correspondence, essays, lectures, diaries, poems, notes and notebooks, financial records, legal records, published works, clippings, catalogs, photographs, and artwork.


Writings include the essays and lectures of William Page, as written by him and revised by Sophia Page in the late 1870s, as well as Sophia’s writings as a columnist in Europe in the 1850s. Notes, notebooks, diaries, and poems are also found. Personal Business Records include business records related to the sale and exhibition of artwork as well as financial and legal documents. A small number of memoranda and documents related to Page’s work at the National Academy of Design are also found. Printed Materials include exhibition catalogs, published works by William and Sophia Page, and clippings and articles about Page.

Photographs consist mainly of portraits, most of them mounted cabinet photographs or cartes-des-visites, some of which appear to have been used as studies for Page’s painted portraits. Among those pictured are William Page, James Russell Lowell, Henry Ward Beecher, Reuben Fenton, Wendell Phillips, Charles Sumner, William R. O’Donovan, and William Lloyd Garrison. Many of the photographic portraits are unidentified. Artwork includes sketches, drawings, prints, and a small number of notes made by Page in the course of painting portraits.

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**Arrangement**

The collection is arranged into 7 series. Glass plate negatives are housed separately and closed to researchers.

- Series 1: Biographical Materials and Artifacts, 1847-1917 (Box 1; 0.2 linear feet)
- Series 2: Correspondence, 1815-1942 (Boxes 1-4, 9-10; 3.2 linear feet)
- Series 3: Notes and Writings, 1839-1888, 1949 (Boxes 4-5, OV 10; 1.3 linear feet)
- Series 4: Personal Business Records, 1848-1932 (Boxes 5 and 9; 0.2 linear feet)
- Series 5: Printed Materials, 1845-1938 (Boxes 5-7, 9, OV 11; 1.6 linear feet)
- Series 6: Photographs, 1845-1947 (Boxes 7-9, OV 12, MGP 5-6; 1.4 linear feet)
- Series 7: Artwork, 1856-1874 (Box 8, OV 13-16, rolled documents 17-19; 0.6 linear feet and 3 rolled documents)
Names and Subject Terms

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

Subjects:
- Portrait painters -- New York (State) -- New York
- Portrait painting -- 19th century -- New York (State) -- New York
- Works of art

Types of Materials:
- Diaries
- Drawings
- Photographs
- Poems
- Sketches

Names:
- Beecher, Henry Ward, 1813-1887
- Beecher, Thomas Kinnicut, 1824-1900
- Briggs, Charles F. (Charles Frederick), 1804-1877
- Curtis, George William, 1824-1892
- Cushman, Charlotte, 1816-1876
- Fenton, Rueben
- Garrison, William Lloyd, 1805-1879
- Hicks, Thomas, 1823-1890
- Lowell, James Russell, 1819-1891
- National Academy of Design (U.S.)
- O'Donovan, William Rudolph, 1844-1920
- Olmstead, Bertha
- Olmstead, Mary
- Page, Sophia Stevens, 1827-1892
- Page, William, 1811-1885
- Perry, E. W. (Enoch Wood), 1831-1915
- Phillips, Wendell, 1811-1884
- Scranston, William Walker
- Shaw, Francis George, 1809-1882
- Stark, William, 1825-1873
- Sumner, Charles, 1811-1874
- Tilton, Theodore, 1835-1907
- Wilmarth, Lemuel Everett, 1835-1918
Series 1: Biographical Materials and Artifacts, 1847-1917, undated

(Box 1; 0.2 linear feet)

Personal artifacts and documents in this series relate to William Page, his family, and his in-laws, the Stevens family.

Narratives include an obituary of Page written by the engraver W.J. Linton and a copy of an 1883 biographical article about Page. Personal documents of the Pages include two handwritten statements, one regarding his marriage to Sophia Page, and the other regarding his citizenship.

Personal documents of the Page children include school-related documents and traveling expenses. Personal documents of the Stevens family include Henry Stevens’ passport, lists of personal items, and death notices. Medical items include the autopsy of Robert Kemble, a prescription, and phrenological charts.

Annotated postcards and maps identify the birthplace of Sophia Page, the Page family residence, and burial sites. Artifacts include an autographed calling card signed by Page, Launt Thompson, Charles H. Miller, and others, possibly all be artists from the 10th Street Studio Building in New York City; locks of hair; and a hand-carved wooden pen.

Box 1, Folder 1  Narratives about William Page, 1885, undated

Box 1, Folder 2  Personal Documents of William and Sophia Page, 1857-1858

Box 1, Folder 3  Personal Documents of Page Children, 1878-1881, undated

Box 1, Folder 4  Personal Documents of Stevens Family, 1847-1903, undated

Box 1, Folder 5  Medical Documents, 1853, undated

Box 1, Folder 6  Birthplace, Home, and Burial Sites, 1917, undated

Box 1, Folder 7  Autographs, undated

Box 1, Folder 8  Locks of Hair, 1867-1884, undated

Box 1, Folder 9  Hand-carved Fountain Pen, undated
Series 2: Correspondence, 1815-1942, undated

(Boxes 1-4, 9-10; 3.2 linear feet)

This series contains personal and professional correspondence of William and Sophia Page and their children, as well as family correspondence of the Hitchcock and Stevens families. Also found are letters written by the publisher Charles Frederick Briggs to the poet James Russell Lowell and to William Page in the 1840s.

The Correspondence series is arranged into 3 subseries:

- 2.1: General Correspondence, 1815-1942, undated
- 2.2: Charles Frederick Briggs Correspondence, 1843-1846, undated
- 2.3: Sophia Stevens and Stephen Hitchcock Correspondence, 1847-1852

2.1: General Correspondence, 1815-1942, undated

Letters in this series include the personal and professional correspondence of William Page, his wife, Sophia Candace Stevens Page, and their families, as well as correspondence of Sophia Page's first husband Stephen Hitchcock and his family.

William Page's correspondence is found from 1833 to 1885 only, with the bulk of his correspondence dating from 1852 to 1877. Drafts of outgoing letters written by William and Sophia Page are found throughout the series. Correspondence is arranged chronologically, with undated correspondence filed alphabetically by author at the end of the series. Correspondence of Page's children, which is voluminous from the early 1880s onward, and other family correspondence of the Page, Stevens, and Hitchcock families has not been indexed.

The earliest correspondence is that of Page's relatives of the Mathies, Dunnel, and Baldwin families of New York State. From 1840 through 1852, much of the correspondence is that of the Hitchcock family. See Series 2.3 for correspondence between Sophia and Steven Hitchcock. Love letters between William Page and Sophia (then Hitchcock) are prevalent in 1857, the year they were married. Family correspondence among Sophia Page, her parents, and her brothers Henry, B. Frank, and Simon Stevens is prevalent from the 1850s through the 1880s. By 1884, much of the correspondence is that of the Page children, including their personal, business, and family correspondence. A long, amorous correspondence from Charlotte "Sharly" Briggs to Candace "Dacie" Page, which documents an apparently intimate relationship between the two women, is found from the late 1880s onward, with many undated letters.

William Page's significant correspondents include artists such as Thomas Hicks, Enoch Wood Perry, William Stark, Theodore Tilton, and Lemuel Wilmarth; patrons Wendell Phillips, J. Hopper, William Walker Scranton, and Francis G. Shaw; writers James Russell Lowell, Charles Frederick Briggs (see also Series 2.2), George W. Curtis, and the actress Charlotte Cushman. An unusually lengthy letter from Page to a young artist "W" (possibly William Stark) about painting is dated 1860. Sophia Page's correspondents include Thomas K. Beecher, Mary Olmsted and Bertha Olmsted.

See Appendix for a list of selected correspondents from Series 2.1.

Appendix: Selected Correspondents from Series 2.1.

The following is a selective list of correspondence of William and Sophia Page in Series 2.1: General Correspondence.

Spellings and abbreviations of names below reflect the actual signatures of letters. Names preceded by question marks indicate partially-legible signatures. Letters with unsigned and illegible signatures which could not be indexed are common in the correspondence, so this index should not be considered comprehensive.
• Adam, Sarah W.: 1877-1878
• Allan, W.G.: 1848
• Allen, Elizabeth Akers: 1863-1864, 1880, 1885-1888, 1892, undated
• Alsop, ?H.J.W.: 1871
• Ammon, W.E.: 1887-1888
• Appleton, Nathan: 1874
• Arcadian Club: 1874
• Armstrong, William: 1889
• Austin Baldwin and Co.: 1863
• Avery, Charles: 1870
• Avery, Sam P.: undated
• Badeau, Adam: 1866
• Baker, H.: undated
• Baker, W.J.: 1874
• Balducci, Y.: 1855
• Bard, M.I.: undated
• Barney, C. H.: 1863
• Barney, Hiram: undated
• Bartholemew, E.: 1855-1856
• Bartlett, C.E.: undated
• Barton, Sam: 1870, 1879
• Bates, L.: undated
• Beardsley, Annie: 1885
• Beatty, John W.: 1900, 1902
• Becker, Dr.: undated
• Beckwith, James Carroll: 1899
• Beecher, Thomas K.: 1850, 1853-1854, undated
• Bellinger, Louis: 1887
• Benedict, Robert D.: 1856, 1876, 1886
• Benedict, Taft, and Benedict: 1880
• Benet, W.V.: 1861
• ?Bennett, J.R.: undated
• Berdam, D.W.: 1861
• Betty, Edward: 1875
• Biglow, L.G.: 1883
• Bigmore, Edward: 1880
• Binney, E.P.: 1865
• Blomeger, Georgina: undated
• Boies, H.M.: 1875-1876
• Bossange, H.: 1855
• Bradford, J.F.: 1870
• Brady, J.R.: 1873
• Brehart, Mary: 1888, undated
• Briggs, Charles Frederick: 1852, 1861, undated (see also series 2.2)
• Briggs, Charlotte "Sharly": 1877, 1882-1883, 1886-1894, 1896, 1899, undated
• Brower, Edith: 1878
• Brown, Henry J.: 1884
• Brown, H.K.: 1871
• Brownell, W.C.: 1889
• Bullard, Laura Curtis: 1875, 1880, undated
• Burt, John: 1860
• Carlin, R.: 1863
• Carpenter, Edward J.: 1873
• Carter, C.M. 1882
• Carter, R.: 1864, 1866, 1872, 1874-1876
• Carter, Susan N.: 1864, 1879, 187?, 1880, 1882, 1884, 1886-1889, 188?, 1891-1892, undated
• Catlin, Henry: 1882
• Centennial Commision: 1876
• Chase, Thomas: undated
• Chase, William M.: 1902
• Cheney, E.D.: 1886
• Cheney, T.A.P.: 1869
• Child, Lydia Marie: 1848, undated
• Chilton, James R.: 1848
• Chilton, R.I.: 1849
• Chilton, W.W.: undated
• Choate, Joseph: 1873
• Clagstone, H. Glassford: 1884
• Clark, Mrs. C.S.: 1871
• Clason, Mrs. A.S.: 1868, undated
• Clemens, Clara: 1886
• Cleveland, Esther Greeley: undated
• Clover, Lewis: 1870, 1880
• Codling, Geroge: 1862
• Conant, B.B. (Harper and Brothers): 1883
• Conant, L.B.: 1877
• Congers, N.S.: 1863
• Cook, Albert S.: 1873
• Corbin, Francis: 1852
• Cornwallis, H.J.: undated
• Cowley, Mrs. Julius D.: undated
• Crawford, L.W.: undated
• Crawford, Thomas: 1853, undated
• Crocker, U.H.: 1875-1876
• Curtis, George W.: 1857, 1870, 1880, 1887
• Cushman, Charlotte (Charles): 1853, 1858, 1874, undated
• Dana, Charles A.: 1854, 1881
• Day, Livy: undated
• Decamps, J.: 1880
• Dewy, Julius: 1882
• Dexter, Franklin B.: 1871
• Didama, H.D.: 1867
• Dietz, Linda: undated
• Dixon, O.H.: 1875
• Douglas, Eliza: 1863
• Druker, L.E.: undated
• Dunnel, John H.: 1861, 1863
• Durfee, Rose: 1877, 1879
• Easton, Harriet: undated
• Eliot, Charles W.: 1876
• Elliman, Charles B.: 1870
• Evans, Joseph or George: 1874
• Evans, W.W.: 1877
• Fagan, John F.: 1888
• Farrell, M.: 1869
• Fenton, R.: undated
• Fields, Annie: 1860, undated
• French, W.M.R.: 1877
• G.P. Putnam Sons: 1877
• Gale, L.D.: 1848
• Gay, S.H.: undated
• Gibbons, S.J.: 1878
• Gifford, S.R.: 1871, 1873
• Gilder, R.W.: undated
• Godkin, E.L.: 1871-1872
• Godwin, Parke: 1880, undated
• Goodyear, William Henry: 1882-1883
• Gray, David: 1862
• Green, H.H.: 1865
• Guy, S.J.: 1874, 1885, 1887
• Hale, Mrs. E.E.: 1872
• Hall, Anna Maria: 1853, undated
• Hall, E.W.: 1868, undated
• Hammersley, J.W.: undated
• Hannah, George: 1870
• Harper Brothers: 1879
• Harris, Addie A.: 1863
• Hart, Burnham: 1885
• Hart, John S.: 1873
• Hart, Levi Wells: undated
• Hastings, Alice: undated
• Hawkins and Cothren: 1871
• Hazard, W.A.: 1879
• Henderson, Ettie: 1891
• Henry Holt and Co.: 1879
• Hibbard, James N.: 1880
• Hicks, Thomas: 1863, 1868
• Hills, Mrs. Amelia: 1869
• Hinckley, Polly Page: 1873
• Holcombe, Emily: 1886
• Hooker, J.C. (of Packenham and Hooker): 1854-1858, 1860, undated
• Hooper: 1854
• Hopkins, Geraldine: 1863
• Hopper, J.: 1861-1862, undated
• Hoppin, Rosalie: 1858
• Hoppin, William J.: 1857
• Hudson, John: 1883
• Humphreys, Mary Cray: undated
• Hunt, Richard M.: 1868
• Huntington, D: 1878
• Huntington, Frank: 1888-1889
• Hussey, George B.: 1875
• ?Ickelheimer, I.: 1872, 1875
• Ingersoll, W.H.: 1876
• Jay, William: 1888
• Jeremiah, Ann: 1880
• Johnson, B.: 1863
• Johnson, E.H.: 1876-1877
• Johnson, E.N.: 1874
• Johnson, Josephine M.: 1873
• Johnson, Kate: 1886
- Johnston, J.B.: 1869, 1876-1877
- Johnston, Mrs.: 1868
- Keenan, Thomas Jr.: 1889
- Kennedy, James C.: 1858
- Kidney, John S.: 1872
- Kimball, Richard: 1852, 1854
- King, Augustus G.: undated
- King, Clarence: 1875
- Knortz, Karl: 1877
- Knowell, John: 1881
- Kucsczuski, S.W.: 1861
- Kuzynski, Pauline A.: 1855
- Laing, Charles G.: 1885
- Laurie, Alexander: 1870
- Law, S.D.: 1848
- Lester, Mrs. L.: 1877
- Leupp, Charles: 1852
- Lewis, Eliela P.: 1865
- Lewis, Juan: 1873
- Lines, Mary: undated
- Linton, W.J.: 1872-1874, 1876-1886, 1891, undated
- Livingston, John Henry: 1878
- Loring, E.G.: 1857
- Lossing, Bevson J.: 1877
- Low, William H.: 1904-1905
- Lowell, Effie: 1877
- Lowell, James Russell: 1843, 1848, 1874, 1878, 1885-1887, 1889, undated
- Lowell, Josephine S.: 1885, 1887, undated
- Ludlow, E.H.: 1884
- Lyman, Arthur T.: 1876
- M. Knoedler and Co.: 1901
- MacBeth, W.: 1902-1903
- Mackay, W.B.: 1848
- MacPherson, William H.: 1874
- Mansfield, John W.: 1883
- Manton, Walter: 1857
- Maquay, George A.: 1853
- Marrell, J.H.: 1871
- Martin, Charles F.: 1887-1888
- Martin, Mrs. C.L.: 1877, 1885, 1887
- Martin, Louise P.: 1885
- Martin, H.H.: 1872
- Maston, William H.: 1866
- Mead, Mary V.: 1877, 1882, undated
- Menger, Louis R.: 1880, 1887
- Merchant, Daniel M.: 1868
- Metcalf, Arthur: 1884
- Millner, J.B.: 1877
- Minturn, Robert B.: 1861, undated
- Moulton, Charles: 1886
- Moulton, Francis: 1872
- Munn and Co.: 1861
- Murphy, Charles: 1888
- Naramore, E.M.: 1875
• Neal, John: 1855
• Newton, O.L.: 1864
• Nichols, Abel: 1857
• Nichols, Florence: 1857
• Nichols, George Ward: 1857
• Norris, J. Parker: 1870, 1873-1877, undated
• Norton, Catherine: 1874, 1878, undated
• Nutting, Mary O.: 1883
• O'Donovan, W.R.: 1877, 1886, 1890-1891, undated
• Olmsted, Bertha: 1853-1854, 1856-1857, 1860
• Olmsted, Frederick Law: 1868-1869
• Olmsted, John H.: 1851, 1853-1854
• Olmsted, Mary A.: 1850, 1853-1854, 1874, 1877, undated
• Osborne, Mary: undated
• Ostrander, Nathaniel J.: 1885
• Pakenham, N.: 1851
• Partridge, James R.: 1862
• Patterson, F.B.: 1874
• Peabody, Cornelia Marshall: undated
• Peck, J.: 1854
• Peet, Eileen: 1884
• Pentecost, Hugh O.: 1890
• Perkins, T.B.: 1872
• Perry, Enoch Wood: 1870, 1873, 1877-1878, 1882-1884, 1886, 1902, undated
• Phillips, E.O.: 1876
• Phillips, Wendell: undated
• Powers, H.N.: 1876
• Putnam, G.P.: 1866
• Quick, Addie T.: 1872
• Rawson, Charlotte: 1886, 1888
• Raymond, George: 1886
• Ream, Vinnie: undated
• Reinhart, B.F.: 1873
• Rice, Alexander H.; 1882-1883
• Richards, T. Addision: 1882, 1886 (see also the letters used as evidence in Page's probate trial; Series 4)
• Richmond, Victoria and J.W.B.: 1883, 1886
• Rider, George S.J.: 1868
• Ridner, Caroline: 1885, 1887
• Rively, Mary: 1886-1887
• Robertson, Ann Elize Worcester: 1877
• Robinson, A.S.: 1852-1853, 1855, 1862
• Robinson, E.: 1874
• Robinson, George C.: 1868, undated
• Robinson, Mrs. Jennie: 1870
• Robinson, M.C.: 1853
• Robinson, W.H.: 1875-1876
• Rogers, John: undated
• Rogers, W.K.: 1877
• Rose, J.W.: 1882
• ?Rossel: 1878
• Ruggles, Edward: 1861
• Sanborn, ?O.H.: 1868
• Sartain, John: 1875
• Schultz, E.A.: 1873
• Schuyler, Louisa Lee: 1877
• Schwab, Charles M.: 1906
• Scott, Frank H.: 1875
• Scott, Julian: 1874
• Scranton, William Walker: 1874-1875, 1877-1879, 187?, 1880-1881
• Scribner editors: 1879
• Searle, L.: undated
• Sellstedt, L.G.: 1863-1864, undated
• Shaw, Anna K: 1863, undated
• Shaw, Francis George: 1850-1851, 1853-1855, 1859, 1861, 1863-1864, 1872-1874, 1876-1877, 1880-1881, undated (see also letters used as evidence in Page's probate trial; Series 4)
• Shaw, Sarah B.: 1877, 1879, 1881, 1883, 1885-1889, 1892, undated
• Shegogue, J.H.: 1848
• Shelton, W.H.: 1905
• Shinn, Earl: 1873
• Shipman, Andrew: 1892
• Shipman, Frank: 1886
• Shipman, Mary C.: 1886, undated
• Skinner, Mabel R.: 1879
• Smith, Charles E.: 1868
• Smith, J. Eustace: 1884
• Southland, William D.: 1886
• Spencer, L.: 1862
• Sperry, Watson: 1880
• Spring, Jeanie: 1861
• Spring, Marcus: 1867, 1869, 1872
• Spring, R.B.: undated
• Spring, Rebecca: 1886
• Stafford, John: 1864, 1877
• Stafford, O.H.: 1864
• Stark, William and Madelaine: 1858, 1860-1862
• Stebbins, A.: 1869
• Stenton, Josephine: 1872
• Stoddard, W.O.: 1870
• Storrs, R.S.: 1870
• Story, Mr. and Mrs. William Wetmore: 1850, undated
• Sturgis, Robert: 1870, 1873, undated
• Sturgis, Russell: 1874-1875, 1879, 1881
• Suydam, W.A.: 1883
• Taylor, Charles J.: 1869
• Thayer, A.H.: 1890, undated
• Thayer, William Henry: undated
• Thompson, E.C.: 1863
• Thompson, Launt: 1872
• Tilton, Theodore: 1868-1872
• Torry, C.P.: 1869
• Varnum, Joseph b.: 1875
• Vaughn, Virginia: 1854
• Vaulchaick, S.W.: 1873
• Vlymer, Alice: 1884
• Wainwright, C.S.: undated
• Wales, George: 1856
• Wall, J.W.: undated
• War Department: 1877
• Ward, J.Q.A.: 1870, 1872, 1873
• Ward, Sam S.: 1850
• Washburn, B. Davis: 1868
• Watson, Fred: 1882
• Watson, J.W.: 1886, 1890
• Watts, Edmund: 1875, 1887-1889, 1892, 1903, 1907, undated
• Weir, ?J or G.F.: 1871, 1874, 1876
• Welby, Edgar: 1856
• Weston, Eduard Payson: 1863
• Weston, Theodore: 1871
• Whiting, Julia D.: 1879
• Whittingham, Jane: 1881
• Wild, Hamilton G.: 1851, undated
• Wilds, Howard Payson: 1874
• Williams, M.W.: 1857
• ?Wills (Wells?), Theodore: 1877-1878
• Wilmarth, L.E.: 1874, 1877
• Winthrop, Robert C.: 1850
• Wood, T.W.: 1880
• World's Fair St. Louis: 1904
• Wright, George F.: undated

Box 1, Folder 10  General Correspondence, 1815-1829
(Oversized items housed in Box 9, sol)
Image(s)

Box 1, Folder 11  General Correspondence, 1830-1835
Image(s)

Box 1, Folder 12  General Correspondence, 1841-1847
Image(s)

Box 1, Folder 13  General Correspondence, 1848
Image(s)

Box 1, Folder 14  General Correspondence, 1849
Image(s)

Box 1, Folder 15  General Correspondence, 1850
Image(s)

Box 1, Folder 16-17  General Correspondence, 1851
(2 folders)
Image(s)
Box 1, Folder 18-19  General Correspondence, 1852
(2 folders)
Image(s)
Image(s)

Box 1, Folder 20  General Correspondence, 1853
Image(s)

Box 1, Folder 21  General Correspondence, 1854
Image(s)

Box 1, Folder 22  General Correspondence, 1855
Image(s)

Box 1, Folder 23  General Correspondence, 1856
Image(s)

Box 1, Folder 24  General Correspondence, 1857
Image(s)

Box 1, Folder 25  General Correspondence, 1858-1859, 185-
Image(s)

Box 1, Folder 26  General Correspondence, 1860
Image(s)

Box 1, Folder 27-28  General Correspondence, 1861
(2 folders)
Image(s)
Image(s)

Box 1, Folder 29  General Correspondence, 1862
Image(s)

Box 1, Folder 30-31  General Correspondence, 1863
(2 folders)
Image(s)
Image(s)

Box 1, Folder 32  General Correspondence, 1864
Image(s)

Box 1, Folder 33  General Correspondence, 1865
<table>
<thead>
<tr>
<th>Box, Folder</th>
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| 1, 52-54    | General Correspondence, 1877  
3 folders; Oversized items housed in Box 10, OV |
| 1, 55-56    | General Correspondence, 1878  
2 folders |
| 2, 1        | General Correspondence, 1879  
Image(s) |
| 2, 2        | General Correspondence, 187-  
(Oversized items housed in Box 10, OV)  
Image(s) |
| 2, 3-4      | General Correspondence, 1881  
2 folders |
| 2, 5-6      | General Correspondence, 1881  
2 folders |
| 2, 7-16     | General Correspondence, 1882  
10 folders |
| 2, 17-26    | General Correspondence, 1883  
10 folders |

Image(s)
Box 2, Folder 27-32  General Correspondence, 1884  
(6 folders)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  

Box 2, Folder 33-40  General Correspondence, 1885  
(8 folders)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  

Box 2, Folder 41-55  General Correspondence, 1886  
(15 folders)  
Image(s)  
Image(s)  
Image(s)  
Image(s)  
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<tr>
<th>Box 3, Folder 1-4</th>
<th>General Correspondence, 1887 (4 folders)</th>
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<tr>
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<th>Box 3, Folder 5-7</th>
<th>General Correspondence, 1888</th>
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<th>General Correspondence, 1889 (4 folders)</th>
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<th>Box 3, Folder 12</th>
<th>General Correspondence, 188-</th>
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<th>Box 3, Folder 13-15</th>
<th>General Correspondence, 1890 (3 folders)</th>
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<tr>
<th>Box 3, Folder 16-17</th>
<th>General Correspondence, 1891 (2 folders)</th>
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<tr>
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<th>General Correspondence, 1892 (2 folders)</th>
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<th>Box 3, Folder 20-22</th>
<th>General Correspondence, 1893 (3 folders)</th>
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<tr>
<td>23-24</td>
<td>General Correspondence, 1894 (2 folders)</td>
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<tr>
<td>25</td>
<td>General Correspondence, 1895-1897</td>
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<tr>
<td>26-27</td>
<td>General Correspondence, 1899 (2 folders)</td>
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<td>28</td>
<td>General Correspondence, 1900</td>
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<td>29</td>
<td>General Correspondence, 1901-1902</td>
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<td>General Correspondence, 1903-1905</td>
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<td>General Correspondence, 1906</td>
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<td>32</td>
<td>General Correspondence, 1907-1917</td>
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<tr>
<td>33</td>
<td>General Correspondence, 1900, 1919-1920</td>
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<tr>
<td>34</td>
<td>General Correspondence, 1928-1932, 1942</td>
</tr>
<tr>
<td>33</td>
<td>Undated Correspondence</td>
</tr>
<tr>
<td>35</td>
<td>Allen, Elizabeth Akers, undated</td>
</tr>
<tr>
<td>36</td>
<td>Bartlett, C.E., undated</td>
</tr>
<tr>
<td>37</td>
<td>Beecher, Thomas K., undated</td>
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</tbody>
</table>
Box 3, Folder 38-43  
Briggs, Charlotte 'Sharly' to Candace 'Dace' Page, undated  
Image(s)

Box 3, Folder 44  
Briggs, Charlotte 'Sharly' to Miscellaneous Page Family, undated  
Image(s)

Box 3, Folder 45  
Miscellaneous A-B, undated  
Image(s)

Box 3, Folder 46  
Carter, Susan N., undated  
Image(s)

Box 3, Folder 47  
Miscellaneous C-D, undated  
Image(s)

Box 3, Folder 48  
Fields, Annie, undated  
Image(s)

Box 3, Folder 49  
Hall, Anna Maria, undated  
Image(s)

Box 3, Folder 50  
Hitchcock, M.M., undated  
Image(s)

Box 3, Folder 51  
Miscellaneous E-H, undated  
Image(s)

Box 3, Folder 52  
Linton, W.J., undated  
Image(s)

Box 3, Folder 53  
Lowell, Josephine S., undated  
Image(s)

Box 3, Folder 54  
Mead, Mary V., undated  
Image(s)

Box 3, Folder 55  
Minturn, Robert B., undated  
Image(s)
2.2: Charles Frederick Briggs Correspondence, 1843-1846, undated

Letters in this series are from writer and editor Charles Frederick Briggs to William Page and to poet James Russell Lowell from the mid-1840s. A draft of a single letter from Page to Briggs is also found. Briggs' lengthy letters discuss personal matters, matters relating to Briggs' publishing projects, current political figures, writings by Lowell and Page, and theoretical ideas about literature and art. Also found are two manuscripts of Briggs' comedic poems based on the character of Harry Franco, enclosed in letters to Lowell (1843) and Page (undated). Scattered, brief letters from Briggs to Page from a later period can be found in General Correspondence.

Box 4, Folder 14-16 Charles Frederick Briggs to James Russell Lowell, 1843-1845
2.3: Sophia Candace Stevens and Stephen W. Hitchcock Correspondence, 1847-1852

(Not scanned)

Letters in this series are between Sophia (then Stevens) and her first husband, Stephen W. Hitchcock, whose brief marriage lasted from 1851 to 1852, when Hitchcock died. Content of letters is of a personal nature. Letters in the first two folders were sewn together, and others appear to have been sewn together at one time. These letters appear to have been used as legal evidence in an unspecified trial, perhaps the contestation of William Page's will in 1886-1887. For additional documents related to legal matters, see Personal Business Records. Additional materials related to her first marriage are found in Sophia Page's writings.

Box 4, Folder 20-21  Letters from Stephen Hitchcock to Sophia Stevens, 1847-1850
(2 folders; not scanned)

Box 4, Folder 22  Letters from Sophia Stevens to Stephen Hitchcock, 1849-1850 (not scanned)

Box 4, Folder 23-24  Stephen Hitchcock and Sophia Stevens Correspondence, 1850-1852
(2 folders; not scanned)

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Series 3: Notes and Writings, 1839-1888, 1949, undated  
*(Boxes 4-5, OV 10; 1.3 linear feet)*

This series contains essays, lectures, notes, notebooks, diaries, and poems written by William Page, Sophia Page, their family and associates. William Page’s writings include handwritten essays and lectures on art subjects, annotated page proofs of published articles, notes, notebooks, and poetry. The extensive writings of Page’s wife, Sophia Candace Page, include multiple revisions of her husband’s essays and lectures as well as her own writings, including a series of travel essays written in the 1850s and published in the New York *Tribune* and other newspapers. Clippings of her columns are found in Printed Materials. Writings by the Page’s children and Sophia Page’s first husband, Stephen W. Hitchcock, are also found. The subject of writings in this series are described in greater detail in the folder list, below. Titles listed in quotation marks are taken from the original documents.

The papers are interspersed with notes written by Page’s son, granddaughter, and biographer, Joshua Taylor, about items found within the collection. Joshua Taylor conducted research in a portion of the Page papers around 1949, and the papers include a list of the manuscripts he identified, filed under his name. Taylor’s notes for individual items are filed with the manuscripts they describe. Other notes written by Taylor are found with Sophia Page’s large notebook and letter book of the 1860s to 1880s.

Authorship of writings in this series is complicated by Sophia Page’s effort to edit and compile her husband’s writings for publication in the late 1870s. Multiple versions and fragments of William Page’s essays and lectures therefore exist in Sophia Page’s handwriting and other handwritings, possibly of the Page children and Rose Durfee of the National Academy, who assisted Sophia Page in her efforts. Because of Taylor’s observation that Sophia Page’s versions of these writings contain substantial paraphrasing and additions, they have been filed under her name. Manuscripts of works attributed to William Page, but which appear to be in Sophia Page’s handwriting, are filed with William Page’s writings. Other items written by William Page have been annotated by Sophia Page. The nature of Sophia and William Page’s collaboration on these writings is unknown.

Additional notes are found in Biographical Materials, Personal Business Records, and Artwork. See series descriptions for further details.

**Box 4**  
William Page

**Box 4**  
William Page Essays

**Box 4, Folder 25**  
On James Russell Lowell, circa 1843-1844  
*Image(s)*

**Box 4, Folder 26**  
"The Art and Use of Color in Imitation in Painting", circa 1845  
*Image(s)*

**Box 4, Folder 27**  
"Modern Painters by a Graduate of Oxford", after 1848  
*Image(s)*  
(Review by Page of John Ruskin publication)

**Box 4, Folder 28**  
On Italian Painting, circa 1860  
*Image(s)*

**Box 4, Folder 29**  
"The Proportions of the Human Figure", circa 1860
Box 4, Folder 30  On Shakespeare’s Portraits, 1875, undated
(Oversized items housed in Box 10, OV)
Image(s)
(Fragments)

Box 4, Folder 31  "The Measure of a Man", circa 1879
(Oversized items housed in Box 10, OV)
Image(s)

Box 4, Folder 32  "Coloring in Painting", undated
Image(s)

Box 4, Folder 33  On Color Theory, undated
Image(s)

Box 4, Folder 34  "The Second Part or Cause", undated
Image(s)

Box 4  William Page Lectures

Box 4, Folder 35  On Portraits of Shakespeare, 1868, undated
Image(s)

Box 4, Folder 36  On Shakespeare Death Mask, 1868-1874
Image(s)

Box 4, Folder 37-39  "The Theory and Practice of Art", circa 1870s
(3 folders)
Image(s)
Image(s)
Image(s)
(A series of three lectures)

Box 4, Folder 40-42  Second Lecture Series, circa 1870s
(3 folders)
Image(s)
Image(s)
Image(s)
(A series of three lectures)

Box 4, Folder 43  "Finite Art the Image of Infinite Creation", 1872
Box 4, Folder 44  National Academy of Design Lecture, undated
   Image(s)
   (Fragment)

Box 4, Folder 45-46  From "Art and Scope" Series, undated
   (2 folders)
   Image(s)
   Image(s)

Box 4, Folder 47  William Page Essays and Lectures, Miscellaneous Fragments, undated
   Image(s)

Box 4, Folder 48  William Page Appointment Book, 1869
   Image(s)

Box 4, Folder 49  William Page Notebook, 1841, 1865, undated
   Image(s)
   (Two entries from 1841 on portraits of Mrs. Morris and Mrs. Dougherty, notes on color, journal entries from 1865, and one entry in a child's writing)

Box 4, Folder 50  William Page Notebook, Poetry, 1854-1859
   Image(s)

Box 4, Folder 51  William Page Notebook, 1856, undated
   Image(s)
   (Lengthy essays on art subjects in both Sophia and William Page's handwriting)

Box 4, Folder 52  William Page Notebook, circa 1859
   Image(s)
   (A poem, letters to the Shaws and the Brownings, a biographical note, and an essay on the Venus of Titian and the Venus of Page)

Box 4, Folder 53  William Page Notebook, undated
   Image(s)
   (contains essays on art, notes on an exhibition of watercolors in London, and other art-related notes)

Box 4, Folder 54  Notes, undated
   Image(s)

Box 4, Folder 55  Poems, 1850, undated
Box 4
Sophia Page

Box 4, Folder 56
Sophia Page Drafts of Catalogs, 1867, undated

Box 4
Compilations of William Page Writings

Box 4, Folder 57
"Art and Scope" Numbers 1, 2, 3, circa 1879

Box 4, Folder 58
"No. 1, Art and Scope,", circa 1879

Box 4, Folder 59
"No. 3, Artists Not Writers,", circa 1879

Box 4, Folder 60
"No. 4, Titian,", circa 1879

Box 4, Folder 61
"No. 5, Quality in Painting and Portraiture and the Means of Rendering It,"; circa 1879

Box 4, Folder 62
"No. 6, Nature and Means of Paralleling it in Painting,"; circa 1879

Box 4, Folder 63
"No. 7, The Artist and His Conceits,"; circa 1879

Box 4, Folder 64-65
"Studio Talks, No. 1-5,"; circa 1879
(2 folders)

Box 4, Folder 66
"The Measure of a Man,"; circa 1879
(Oversized items housed in Box 10, OV)

Box 4, Folder 67
"Method in Art,"; circa 1879
On Copying Titian's Venus, circa 1878
Image(s)

On Titian, undated
Image(s)

Miscellaneous Fragments, late 1870s
(7 folders; oversized items housed in Box 10, OV)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
Image(s)
(Content repetitive with compilations above)

Sophia Page Essays

On Paris, 1854, undated
Image(s)

On Rome and Monte Carlo, 1857
Image(s)

On Page's Painting "Venus Guiding Eneas and the Trojans to the Latin Shore," 1859
Image(s)

"Our New Departed, A Staten Island View of Darwinism", 1872
Image(s)

"Page and His Works," late 1870s
Image(s)

On George Oakes Stevens, 1888
Image(s)

On Family History, undated
Image(s)
(Fragments)

Miscellaneous Fragments, circa 1857, 1879, 1883, undated
Box 5, Folder 10-11
Sophia Page Journals, 1852-1853
(2 folders)
Image(s)
Image(s)

(2 volumes, one with brief personal entries written in a bound and printed 1853 diary, the second with longer entries covering the same period in more detail)

Box 5, Folder 12
Sophia Page Journal, 1853
Image(s)

Box 5, Folder 13
Sophia Page Journal, circa 1856, 1876
Image(s)

Box 5, Folder 14
Sophia Page Notebooks and Letterbooks, 1854
Image(s)

Box 5, Folder 15-16
Sophia Page Notebooks and Letterbooks, circa 1860s-1880s
(2 folders, including items found in book)
Image(s)
Image(s)

(Large volume containing drafts of outgoing letters, essays, revisions of William Page writings, and possibly original writings on Swedenborg and other subjects; at least one essay appears to be in William Page's handwriting, but the bulk of content is in Sophia Page's handwriting)

Box 5, Folder 17
Translations of Classical Texts, undated
Image(s)

Box 5
Notes

Box 5, Folder 18
On David Hume's History of Britain, circa 1849
Image(s)

Box 5, Folder 19
Miscellaneous Notes, undated
Image(s)

Box 5, Folder 20
Candace "Dacie" Page (daughter) Diary, 1884
Image(s)

Box 5, Folder 21
George S. Page (son) Diary and Notebook, 1877-1878, 1882
Image(s)
(Diary details family life for the winter of 1877-1878)

Box 5, Folder 22  Henry S. Page Poems, undated
Image(s)

Box 5, Folder 23  Sophia Stevens Page (daughter) Notebook, 1880-1883
Image(s)

Box 5, Folder 24  William S. Page (son) Journal, 1882-1883
Image(s)

Box 5, Folder 25  Horace Stevens School Notebook, 1850
(Not scanned)

Box 5, Folder 26-27  Stephen W. Hitchcock, 1843-1852, undated
(2 folders; not scanned)

Box 5, Folder 28  J.T. Cobb, Notes on Bacon and Shakespeare, 1881
Image(s)

Box 5, Folder 29  W.J. Linton, Notes on a Portrait, undated
Image(s)

Box 5, Folder 30  Other Authors, Manuscripts, 1852, 1865, undated
Image(s)
(Handwritten manuscripts of John Brinsden's "Instructions for the Practice of the Grecian art of Painting in Dry Colors" and James Russell Lowell's "Mr. Hosea Biglow to the Editor of the Atlantic Monthly," as well as an unsigned, hand-painted booklet with religious verse)

Box 5, Folder 31  Other Authors, Recipes for Shellac, Varnish, and Paint, undated
Image(s)

Box 5  Collection Notes

Box 5, Folder 32  Pauline Page Howell, undated
Image(s)

Box 5, Folder 33  James L. Page, undated
Image(s)

Box 5, Folder 34  Joshua Taylor, circa 1949
Image(s)

Box 5, Folder 35  Miscellaneous Notes, undated

Page 32 of 45
Box 5, Folder 36  Miscellaneous Prose, 1886, undated
Image(s)

Box 5, Folder 37  Miscellaneous Poems, 1839, 1874, undated
Image(s)

Box 10 (OV)  Oversized Writings (Items scanned with Box 4, folders 29, 30, 42, 65, and 75)

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Series 4: Personal Business Records, 1848-1932, undated

(Boxes 5 and 9; 0.2 linear feet)

This series contains bills, receipts, contracts, agreements, tax records, inventories, estate records, wills, memoranda, and legal records of William Page, Sophia Page, and family members and associates.

Records related to William Page's artwork include sales and shipping receipts; commission, consignment, and exhibition agreements; and inventories of artwork. Packenham and Hooker records consist of financial statements and loan agreements from the period when Page lived in Italy, including several notes specifying paintings as collateral for loans. Probate records document in detail the contestation of William Page's will by his daughters from his first marriage, Anne Rose and Emma Page Watson.

Papers related to patents include a joint submission for a patent by Page and Francis G. Shaw for a boat steering mechanism and an improvement on a rifle ordnance by Page. Miscellaneous financial records consist mainly of bills and receipts for personal items, but also include receipts from Page's 1874 stay in Darmstadt, Germany, records of personal loans Page secured in Italy, a bank book, and tax receipts.

Records from the National Academy of Design include drafts of memoranda of the Committee on Schools by multiple authors including Enoch Wood Perry, a manuscript fragment from a public address which is unsigned, a note to the N.A.D. Council from George Paterson, two unmarked ballots from 1871, and an exhibition announcement of 1885. Page Family records include financial records of the Page children and grandchildren, some of which relate to the estate of William Page.

Box 5

Box 5, Folder 38    Records Related to Artwork, 1859-1888, undated
                   Image(s)

Box 5, Folder 39    Packenham and Hooker (Maquay and Packenham) Accounts, 1850-1858, undated
                   Image(s)

Box 5, Folder 40    Draft of Last Will and Testament, 1877
                   Image(s)

Box 5

Box 5, Folder 41    Court Records, 1885-1890
                   Image(s)

Box 5, Folder 42    Evidence, circa 1869-1887
                   Image(s)

Box 5, Folder 43    Patents, 1847, 1861, undated
                   (Oversized items housed in Box 9, sol)
                   Image(s)

Box 5, Folder 44    Miscellaneous Business Records, 1848-1892, undated
Image(s)
(In addition to Page's records, file contains receipts for Sophia Page, Mrs. Henry Stevens, and Sarah Page, his second wife.)

<table>
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<tr>
<th>Box 5, Folder 45</th>
<th>National Academy of Design, 1870-1871, 1885, undated</th>
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<th>Page Family Records, 1880-1932, undated</th>
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<tbody>
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<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 47</th>
<th>Stephen W. Hitchcock, Receipts and Estate Inventory, 1850-1852</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 5, Folder 48</th>
<th>Charles F. Briggs Patent Report, 1861</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

| Box 9 (sol)     | Oversized Patent Document (Items scanned with Box 5, folder 43) |

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Series 5: Printed Materials, 1845-1938, undated

(Boxes 5-7, 9, OV 11; 1.6 linear feet)

This series contains books, pamphlets, leaflets, clippings, catalogs, publicity, programs, calling cards, entire newspapers, and other printed materials. Works by William Page include a book on portraits of Shakespeare, a series of articles on Venetian painters published in The Independent in 1860, and other published lectures and articles. A scrapbook and loose clippings of columns by Sophia Page document a series of travel columns she wrote while living abroad in the 1850s, which were published in the New York Tribune.

Also found are museum catalogs, gallery catalogs and newsletters, exhibition announcements, invitations, and tickets for exhibitions and collections containing artwork by William Page and others. Clippings about the Pages include reviews of Page's artwork, lectures, obituaries, and news items related to the probate trial and other subjects. Periodicals with articles related to William Page date from 1870 to 1885. Other periodicals, pamphlets, leaflets, books, and ephemera document a range of interests and activities of various members of the Page family.

Not all of the printed material has been digitized, particularly exhibition catalogs of other artists, miscellaneous clippings, oversized newspapers, some collected periodicals, and miscellaneous ephemera.

Box 5  
Published Works by William Page

Box 5, Folder 49  
Newspapers with Articles and Lectures by Page, 1860, 1871, 1873, undated  
(Oversized items housed in OV 11, not scanned)

Box 5, Folder 50  
Shakespeare's Portraits, 1876  
(partially scanned)  
Image(s)

Box 5, Folder 51-52  
Published Columns by Sophia Page, 1853-1857, undated  
(2 folders; oversized items housed in OV 11, OV)  
Image(s)  
Image(s)

Box 5, Folder 53-54  
Artwork Catalogs and Announcements, 1855-1902, 1938, undated  
(2 folders; partially scanned)  
Image(s)  
Image(s)

Box 5, Folder 55  
Exhibition Invitations and Tickets, 1856-1877  
Image(s)

Box 5  
Clippings

Box 5, Folder 57  
About William and Sophia Page, 1857-1902, undated
(Oversized items housed in Box 11, OV)

Box 5, Folder 58  Donation of Shakespeare Bust to Stratford-on-Avon, 1900

Box 5, Folder 59-60  Miscellaneous Clippings, 1845-1929, undated
(2 folders; not scanned)

Box 6, Folder 1-6  Miscellaneous Clippings, 1845-1929, undated
(6 folders; not scanned)

Box 6, Folder 7-13  Periodicals, 1870-1906
(7 folders; oversized items housed in Box 9, sol; partially scanned)

(Page's 1879 article, "The Measure of a Man," has been torn from the magazine filed here. Page proofs of the article can be found in Notes and Writings)

Box 6, Folder 14-17  Pamphlets and Leaflets, 1864-1931, undated
(4 folders; partially scanned)

Box 6  Books

Box 6, Folder 18  Books on Art Technique, 1849, undated
(Oversized items housed in Box 9, sol; partially scanned)

Box 6, Folder 19-22  Miscellaneous Books, 1839-1917, undated
(4 folders; partially scanned)

Box 6  Ephemerata
<table>
<thead>
<tr>
<th>Box 6, Folder 23</th>
<th>Programs for Cultural Events, 1876-1900, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 6, Folder 24</td>
<td>Artists' Materials Advertisements, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 6, Folder 25</td>
<td>Bookseller and Library Catalogs, 1858, 1870-1886, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 6, Folder 26-27</td>
<td>Miscellaneous Ephemera, 1849-1928, undated</td>
</tr>
<tr>
<td></td>
<td>(2 folders; not scanned)</td>
</tr>
<tr>
<td>Box 6, Folder 28</td>
<td>Calling Cards and Business Cards, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 6, Folder 29</td>
<td>Halftone Prints and Postcards, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 7, Folder 1</td>
<td>Halftone Printing Block of William Page Portrait, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9 (sol)</td>
<td>Oversized Printed Materials (Items scanned with Box 6, f7, 8, 10, 18)</td>
</tr>
<tr>
<td>Box 11 (OV)</td>
<td>Oversized Printed Materials (Items scanned with Box 5, f52, 57)</td>
</tr>
</tbody>
</table>

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Series 6: Photographs, 1845-1947, undated

(Box 7-9, OV 12, MGP 5-6; 1.4 linear feet)

This series includes photographic portraits, snapshots, photographs of homes and other buildings, travel photographs, and photographs of works of art. Most portraits are mounted cabinet photographs or cartes-des-visites, but a small number of tintypes, daguerreotypes, and unmounted prints are also found. Portraits depict William Page, his family, descendants, and friends, as well as sitters for his painted portraits. Photographs after 1900 depict primarily the family of George S. Page, William Page's son, his wife and children, and their families.

Several of the portraits from the 19th century were taken in the Brady studios of Matthew Brady, and a few from the Sarony studio in New York are also found. There is a large portrait of Page taken by Charles H. Williamson. Pencil tracings on several enlarged photographs, grid marks on cabinet photographs and tintypes, and color notes handwritten on photographs seem to indicate that some of these photographs were used as studies for paintings. Drawings of some of the photographic subjects are also found in the Artwork series.

Most of the portraits and snapshots in this series are unidentified. Where subjects have been identified, their names appear in the folder list.

Many of the photographs of works of art relate to Page's study of Shakespeare, including a collection of Shakespeare portraits and photographs of the supposed death mask of Shakespeare then in Darmstadt, Germany. Other photographs of works of art include a series of heliotypes of classical busts in the Gray Collection of Harvard College.

Glass plate negatives are housed separately and closed to researchers.

Glass plate negatives have been scanned.

Box 7

Portrait Photographs

Box 7, Folder 2  William Page, undated
  Image(s)

Box 7, Folder 3  Henry Ward Beecher, 1874, undated
  Image(s)

Box 7, Folder 4  Reuben E. Fenton, 1860-1875
  (Oversized items housed in Box 9, sol)
  Image(s)

Box 7, Folder 5  Emma A. Fortuna, 1882, undated
  Image(s)

Box 7, Folder 6  Sophia Stevens Page (daughter), 1882, undated
  Image(s)

Box 7, Folder 7  William Page (grandson), 1889-1892, undated
Box 7, Folder 8  Wendell Phillips, 1855-1865
(Oversized items housed in Box 9, sol)
Image(s)

Box 7, Folder 9  Winfield Scott, 1862
Image(s)

Box 7, Folder 10  B.Frank and Charlotte Stevens, 1882
Image(s)

Box 7, Folder 11  Henry Stevens, undated
Image(s)

Box 7, Folder 12  Simon Stevens, 1884, undated
Image(s)

Box 7, Folder 13  Charles Sumner, 1856-1866, undated
Image(s)

Box 7, Folder 14-16  Unidentified, Multiple Views, undated
(3 folders; oversized items housed in Box 12, OV)
Image(s)
Image(s)
Image(s)
(Image 4, identified after processing as Cornelius Vanderbilt)

Box 7, Folder 17  Of Men, 1863-1890, undated
(oversized items housed in Box 9, sol)
Image(s)

Box 7, Folder 18  Of Men (Copy), undated
(Includes print of portrait of William R. O'Donovan)

Box 7, Folder 19  Of Men, Unidentified, 19th century
(oversized items housed in Box 12, OV; 1 glass plate negative housed in MGP 5)
Image(s)

Box 7, Folder 20  Of Men, Unidentified, 19th century

Box 7, Folder 21  Of Men, Unidentified, 19th century
<table>
<thead>
<tr>
<th>Box 7, Folder 22</th>
<th>Of Men, Unidentified, 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 7, Folder 23</th>
<th>Of Men, Unidentified (Glass Negative), 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(1 glass plate negative housed in MGP 5)</em></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 24</th>
<th>Of Men, Unidentified, 20th century</th>
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<tbody>
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<td><em>(Not scanned)</em></td>
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<thead>
<tr>
<th>Box 7, Folder 25</th>
<th>Of Women, 1882-1885, 1929, undated</th>
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<tbody>
<tr>
<td></td>
<td><em>(Oversized items housed in Box 9, sol)</em></td>
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<tr>
<td>Image(s)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 26</th>
<th>Of Women, Unidentified, 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
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<table>
<thead>
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<th>Box 7, Folder 27</th>
<th>Of Women, Unidentified, 19th century</th>
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<tbody>
<tr>
<td>Image(s)</td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 28</th>
<th>Of Women, Unidentified, 19th century</th>
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<tbody>
<tr>
<td>Image(s)</td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 29</th>
<th>Of Women, Unidentified, 19th century</th>
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<tbody>
<tr>
<td></td>
<td><em>(Oversized items housed in Box 12, OV)</em></td>
</tr>
<tr>
<td>Image(s)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 30</th>
<th>Of Women, Unidentified (Glass Negatives), 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(3 glass plate negatives housed in MGP 5 and MGP 6)</em></td>
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</table>

<table>
<thead>
<tr>
<th>Box 7, Folder 31</th>
<th>Of Women, Unidentified (Glass Negatives), 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(3 glass plate negatives housed in MGP 5 and MGP 6)</em></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 32</th>
<th>Of Women, Unidentified, 1922, undated</th>
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<tbody>
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<td><em>(Not scanned; oversized items housed in Box 9, sol)</em></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 33</th>
<th>Of Couples and Groups, 1882, undated</th>
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</thead>
<tbody>
<tr>
<td>Image(s)</td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 34</th>
<th>Of Children and Pets, 1882, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Image(s)</td>
<td></td>
</tr>
<tr>
<td>Box 7, Folder 35</td>
<td>Of Children and Pets (Glass Negatives), undated</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------------------------------------</td>
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<tr>
<td></td>
<td><em>(1 glass plate negative housed in MGP 5)</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 7, Folder 36</th>
<th>Snapshots, 1886-1887, undated</th>
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<table>
<thead>
<tr>
<th>Box 7, Folder 37</th>
<th>Snapshots, 1906-1915, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Not scanned)</em></td>
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<table>
<thead>
<tr>
<th>Box 7, Folder 39</th>
<th>Snapshots, 1920-1947, undated</th>
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<tbody>
<tr>
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<td><em>(Not scanned)</em></td>
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<table>
<thead>
<tr>
<th>Box 8 (hol)</th>
<th>Photographs of Places</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 1</th>
<th>Page Home in Tottenville, NY, 1904</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Image(s))</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 2</th>
<th>Lighthouse on Long Island Sound, 1872</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Image(s))</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 3</th>
<th>Tomb of Henry Stevens, Vermont, USA, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Image(s))</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 4</th>
<th>Travel Series from Great Britain and Switzerland, 19th century</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Image(s))</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 5</th>
<th>Photographic Postcards of Bemus Point, NY, circa 1906</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Not scanned)</em></td>
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</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 6</th>
<th>Miscellaneous Places, 1865, undated</th>
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<tbody>
<tr>
<td></td>
<td><em>(Oversized items housed in Box 9, OV)</em></td>
</tr>
<tr>
<td></td>
<td><em>(Image(s))</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol)</th>
<th>Photographs of Works of Art</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 7-8</th>
<th>Page's Bust and Portrait of Shakespeare, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(2 folders, including oversized glass negative; oversized items housed in OV 12 and artifact cabinet, drawer 1; not scanned)</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 9</th>
<th>Other Shakespeare Portraits, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>(Not scanned)</em></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 10</th>
<th>Shakespeare Death Mask, circa 1870s</th>
</tr>
</thead>
</table>
(Oversized items housed in Box 9, sol; not scanned)

Box 8 (hol), Folder 11  "Farragut at Mobile" by Page, circa 1868
(Not scanned)

Box 8 (hol), Folder 12  Heliotypes of Classical Busts, undated
(Oversized items housed in Box 12, OV; not scanned)

Box 8 (hol), Folder 13  Works of Art by Others, 1880-1881, undated
(Oversized items housed in Box 9, sol; not scanned)

Object Artifact  Glass Artifact
From Box 8, folder 7-8

Box 9 (sol)  Oversized Photographs (Items scanned with Box 7 f4, 8, 17, 25, 32 and 34; Box 8 f6 and 10)

Box 12 (OV)  Oversized Photographs (Items scanned with Box 7 f14, 20 and 29; Box 8 f7, 12 and 13)

Box MGP 5  Glass Plate Negatives
4 glass negatives
Image(s)

Box MGP 6  Glass Plate Negative
1 glass negative
Image(s)
Series 7: Artwork, 1856-1874, undated

(Box 8, OV 13-16, rolled documents 17-19; 0.6 linear feet and 3 rolled documents)

This series includes sketches and drawings in pencil, graphite, and pastel; oil paintings; and fine prints. Subjects are mostly portraits, although some classical subjects and a landscape drawing are also found. Most of the artwork is unsigned. A few of the drawings bear Page's handwriting and one is dated 1856. One drawing is signed C. Page and may be the work of Page's daughter Candace, who attended art school in the 1890s.

Sketches and drawings include finished drawings, rough sketches, and line drawings on tracing paper. Among the line drawings are copies of Titian and Page paintings and figure drawings which were published with Page's essay on proportion, "The Measure of Man." A number of the more finished drawings resemble photographic portraits in the Photographs series. Named subjects include Charlotte Cushman, Catherine Hayes, and the son of M.I. Bard. Other subjects recognizable from Page's photographs and paintings include Reuben Fenton, W.R. O'Donovan, a self-portrait of Page, and Titian.

Prints include an engraving of Page's painting "Farragut at Mobile," an untitled portrait by Page, and a lithograph showing a Shakespeare bust. Other prints include a print made and signed by A.B. Durand, prints of classical paintings by Rubens and Titian, and of paintings by Page's contemporaries. A large collection of Italian prints of anatomical drawings are also found.

A few of the drawings depict subjects in 20th century clothing and could not be William Page's work. Because so few of the works of art in this small series are identified by artist or by date, all items have been sorted by media and interfiled. Not all of the artwork has been digitized.

Box 8 (hol), Folder 14-15 Sketches and Drawings, 1856, undated (2 folders; oversized items housed in OV 13, 14, and 15 and rolled documents; partially scanned)
Image(s)

Box 8 (hol), Folder 16 Paintings, undated (Oversized items housed in OV 14 and 15)
Image(s)

Box 8 (hol), Folder 17 Prints of William Page Artwork, undated (Oversized items housed in OV 16)
Image(s)

Box 8 (hol), Folder 18 Signed Print by A.B. Durand, 1872 (Oversized items housed in Box 9, sol)
Image(s)

Box 8 (hol), Folder 19 Prints of Other Artists' Work, undated (Oversized items housed in OV 16 and 17; not scanned)

Box 8 (hol), Folder 20 Prints of Anatomical Drawings, undated (Oversized items housed in OV 16 and 17; not scanned)
<table>
<thead>
<tr>
<th>Box 8 (hol), Folder 21</th>
<th>Notes Taken from Portrait Subject and Shakespeare Death Mask, circa 1874, undated. <em>(Oversized items housed in Box 9, sol)</em> Image(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 9 (sol)</td>
<td>Oversized Signed Print by A.B. Durand (Items scanned with Box 8, f18)</td>
</tr>
<tr>
<td>Box 9 (sol)</td>
<td>Oversized Notes on Artwork (Items scanned with Box 8, f21)</td>
</tr>
<tr>
<td>Box 13 (OV)</td>
<td>Oversized Sketches and Drawings (Items scanned with Box 8, f15)</td>
</tr>
<tr>
<td>Box 14 (OV)</td>
<td>Oversized Sketches and Drawings (Items scanned with Box 8, f15)</td>
</tr>
<tr>
<td>Box 14 (OV)</td>
<td>Oversized Paintings (Items scanned with Box 8, f16)</td>
</tr>
<tr>
<td>Box 15 (OV)</td>
<td>Oversized Drawings</td>
</tr>
<tr>
<td>Box 15 (OV)</td>
<td>Oversized Paintings</td>
</tr>
<tr>
<td>Box 16 (OV)</td>
<td>Oversized Prints (Items scanned with Box 8, f17, 19 and 20)</td>
</tr>
<tr>
<td>Box 17 (OV)</td>
<td>Oversized Prints (Items scanned with Box 8, f19 and 20)</td>
</tr>
<tr>
<td>Box 18 (RD)</td>
<td>Oversized Shakespeare Drawing (See Box 8, f15)</td>
</tr>
<tr>
<td>Box 19 (RD)</td>
<td>Oversized Shakespeare Drawing (See Box 8, f15)</td>
</tr>
<tr>
<td>Box 20 (RD)</td>
<td>Oversized 20th Century Drawings (See Box 8, f15)</td>
</tr>
</tbody>
</table>

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