

Robert Lehman papers

Finding aid prepared by Larry Weimer

**The Robert Lehman Collection Archival Project was
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September 24, 2014

Robert Lehman Collection
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY, 10028
lehmanpapers@metmuseum.org

Table of Contents

<u>Summary Information</u>	3
<u>Biographical/Historical note</u>	4
<u>Scope and Contents note</u>	34
<u>Arrangement note</u>	36
<u>Administrative Information</u>	37
<u>Related Materials</u>	39
<u>Controlled Access Headings</u>	41
<u>Bibliography</u>	40
<u>Collection Inventory</u>	43
<u>Series I. General Correspondence and Related Material</u>	43
<u>Series II. Invoices and Receipts</u>	269
<u>Series III. Exhibitions</u>	300
<u>Series IV. Townhouse Art Installation and Events</u>	308
<u>Series V. Object Files</u>	319
<u>Series VI. Insurance and Inventories</u>	511
<u>Series VII. Interim Collection Administration Records</u>	517
<u>Series VIII. Print Matter</u>	521
<u>Series IX. Film</u>	524
<u>Series X. Memorabilia</u>	526

Summary Information

Repository	Robert Lehman Collection
Title	Robert Lehman papers
Dates	ca. 1880s-1977
Extent	97.3 Linear feet in approximately 174 boxes of various sizes and 10 reels of film. About 150 of the boxes are standard letter-size document boxes.
Language	Principally in English, but substantial amounts in French, Italian, and German.
Abstract	The Robert Lehman papers primarily include the records related to the collecting of art by financier Robert Lehman (1891-1969) and his father, Philip (1861-1947), both of New York City. For almost sixty years, first Philip and then Robert built a collection that included among other objects, the 2,600 works that were donated to The Metropolitan Museum of Art after Robert's death in 1969. Documenting the acquisition and cultivation of the collection, the Robert Lehman papers includes correspondence, invoices, insurance records, object descriptions, and photographs, among other formats. The papers also include photographs, memorabilia, and other materials regarding the Lehman family, Robert's military service and travels, etc. There is little material regarding the Lehman Brothers firm.

Preferred Citation note

[Title of item], [date], Box [number], Folder [number], Robert Lehman papers, Robert Lehman Collection, The Metropolitan Museum of Art.

Biographical/Historical note

The Robert Lehman Collection

On May 27, 1975, the newly-constructed Robert Lehman Wing of The Metropolitan Museum of Art in New York City opened to the public. The wing had been erected specifically to house and to display the Robert Lehman Collection, a collection of 2,600 works including paintings, drawings, manuscript illuminations, sculpture, glass, textiles, antique frames, majolica, enamels, and precious jeweled objects. The approximately three hundred paintings are particularly rich in the field of the Italian Renaissance, notably the Sieneese school, as well as early Northern European works. Included in the 750 drawings ranging from the fifteenth to the twentieth centuries is a significant group of eighteenth-century Venetian works, as well as other distinguished Italian, French, and Northern European examples. The collection is also renowned in several areas of decorative arts: Renaissance majolica, Venetian glass, and antique frames.

The collection had been formed over the course of almost sixty years by two men who earned their wealth in the world of finance: Philip Lehman (1861-1947) and his son, Robert (1891-1969), both of the Lehman Brothers firm. At the time of his death in August 1969, Robert, who was Chairman of the Board and a longtime trustee of The Metropolitan Museum of Art, had been in discussion with the Museum regarding building design proposals to house the collection, in anticipation of a donation. At his death, the greater part of Lehman's collection was bequeathed to the Robert Lehman Foundation, Inc., a philanthropic organization he had formed in 1943. The Foundation continued Lehman's discussions with the Museum, leading to the announcement in September 1969 that the collection would be transferred to the Metropolitan with the stipulation that it be exhibited together as a collection, a condition satisfied with the completion of the Lehman wing in 1975. Set in galleries intended to evoke the ambience of private interiors and, in some instances, recreate the Lehman family residence, the Lehman Collection provides an example of twentieth-century American collecting.

With the donation of the art collection, the Metropolitan also received the extensive records that Philip, Robert, and the various staff members they employed created and maintained over the decades in connection with the collection. It is these archival documents, now referred to as the Robert Lehman papers, that are the subject of this finding aid and that are described in it. The following biographical and historical sketch, while not comprehensive in scope, is intended to provide useful context and background information for researchers considering the use of these papers.

Early Lehman Family History

The Lehman family traces its roots to Bavaria and the birth of Abraham Lehman in 1778. Settling in the town of Rimpar, Abraham married Harriet Rosenheim and had several children, including the three sons Henry, Emanuel, and Mayer. In 1844, Henry emigrated to the United States, where he settled in Montgomery, Alabama, and started

a dry goods business. In 1847, Emanuel left Bavaria, joining Henry in Montgomery. Shortly afterward, the third brother, Mayer, also came to America, and by 1850, the three brothers were together in business in Montgomery, forming the Lehman Brothers enterprise that would last into the early twenty-first century.

During the 1850s, the Lehman brothers expanded their business into cotton brokerage, and, in 1858, Emanuel moved to New York City, establishing an office there, at 119 Liberty Street in lower Manhattan. Emanuel also started a family in New York, marrying Pauline Sondheim in May 1859. But there were setbacks. In 1855, the eldest brother, Henry, died. And the start of the Civil War in 1861 disrupted the business and the lives of the two surviving brothers, who supported the Confederacy. Emanuel left New York, possibly to join the Confederate Army, leaving his wife in the city, where their son, Philip, was born on November 9, 1861.

After the Civil War ended in 1865, Emanuel returned to New York. Joined there by Mayer, the two brothers rebuilt the Lehman Brothers business, expanding it over the coming decades from cotton brokerage to a broader range of commodities trading. In the latter decades of the nineteenth century, the firm would expand further, into securities brokerage and merchant banking. By this time, Emanuel's son, Philip, had joined the family firm in 1882, becoming a partner in 1887. In 1897, Mayer Lehman, the second of the founding Lehman brothers, died.

Philip Lehman

Philip Lehman married Carrie Lauer, daughter of Emanuel and Nannie (née Simon) Lauer, in New York in 1885, just a few years after joining Lehman Brothers. The Lauers were originally from Cincinnati, arriving in New York sometime in the 1860s or 1870s, with Emanuel succeeding in a clothing business. Philip and Carrie would have two children: Pauline, born about 1887, and Robert, born on September 29, 1891. In 1899-1900, Philip had a new residence built for his family at 7 West 54th Street, designed by prominent architect John H. Duncan. Among Philip's neighbors were John D. Rockefeller and his family, across the street at 10 West 54th. (The Lehman house still stands, although no longer in the family, and was designated a Landmark by New York City in 1981.)

At the beginning of the twentieth century, Lehman Brothers continued to do well as it also changed. The firm increasingly became involved in investment banking, beginning especially in 1906 with an alliance between Lehman and the firm Goldman, Sachs in underwriting companies in the promising retail industry. In 1907, Emanuel Lehman, the last of the original brothers, and Philip's father, died, and Philip became head of the firm. At home, Philip and Carrie's daughter, Pauline, married banker Henry R. Ickelheimer in 1905 and moved out of the West 54th Street townhouse. Their son, Robert, graduated from the Hotchkiss School in Connecticut in 1908 and headed for Yale University. In 1907, Philip built a summer home (no longer extant) at the ocean in Deal, New Jersey, also designed for him by Duncan, that was featured in *American Homes and Garden* magazine in 1908.

In 1895, Philip purchased a Caspar Netscher painting from Louis R. Ehrich, who owned a gallery in New York City and had some connection to Philip and his father. But this seems to have been the only purchase of an Old Master painting that Philip would make for many years, until 1911, as he approached his fiftieth birthday. In February of that year, Philip bought John Hoppner's *Portrait of the Countess of Darnley and Lady Elizabeth Bligh* (no longer in the collection, referred to as "ExL") from Knoedler. This was followed in March by the purchase of *Portrait of a Man Seated in an Armchair* (MMA accession number 1975.1.139), attributed at that time to Rembrandt, also from Knoedler. Philip continued to acquire Old Master paintings and within less than three years, in November 1913, he was listing 28 such works by Crivelli, Velázquez, Cossa, Gerard David, Goya, El Greco, ter Borch, and others on an insurance policy with Lloyd's, covering his collection at an insured value of £215,000.

Philip's acquisitions of paintings continued through the 1910s and into the 1920s. To note just a few important examples of these: in 1914, Niccolò di Buonaccorso's *Coronation of the Virgin* (MMA-1975.1.21) from Kleinberger; in 1915, Hans Memling's *Portrait of a Young Man* (MMA-1975.1.112) from Knoedler; in 1916, *Portrait of a Woman* (MMA-1975.1.129), attributed at the time to the Master of Moulins, from Kleinberger; and in 1917, Giovanni di Paolo's *The Creation of the World and the Expulsion from Paradise* (MMA-1975.1.31) from Kleinberger. In 1920, Philip acquired the Osservanza Master panel *St. Anthony in the Wilderness* (MMA-1975.1.27) and Memling's *Annunciation* (MMA-1975.1.113) through Duveen Brothers, and the Petrus Christus *A Goldsmith in his Shop [St. Eligius]* (MMA-1975.1.110) from Y. Perdoux. In addition to paintings, throughout this time Philip also purchased other forms of fine art from Duveen Brothers and other dealers, including furniture, Italian majolica and other ceramics, bronzes and other metalwork, and tapestries. To take just one example, the well-recognized aquamanile *Aristotle and Phyllis* (MMA-1975.1.1416) was acquired by Philip in 1919 from Duveen. Carrie Lehman joined her husband in collecting, focusing her attention on textiles.

Philip's engagement with the art market and his purchasing activities would continue for much of the rest of his life. But the pace of his acquisitions of paintings slowed significantly by the mid-1920s or so. Though not quite a final punctuation mark, in 1929, Philip's son, Robert, organized the production of a sumptuous catalogue of his father's paintings. Limited to 300 copies, the catalogue was distributed by the Lehmans to a select, and no doubt strategic, list of recipients, including Bernard Berenson, R. Langton Douglas, Max Friedländer, Edward Hutton, Paul Sachs, Lionello Venturi, and important institutions like the Uffizi and the Louvre. Though Philip's pace of acquisitions may have slowed, Robert's had merely begun.

Robert Lehman

Robert graduated from Yale University in 1913. He seems to have spent much of the next three years traveling in Asia and Europe, while acting as something of an on-the-ground adviser to and representative of his father in both art and business matters, though he was not a member of Lehman Brothers at this time. In 1917, the United States entered World War I, and Robert joined the military. After training at various bases in the South and

Southwest, Robert served with the American Expeditionary Forces in France as a captain in Battery B of the 318th Field Artillery, 81st Division.

After the armistice in November 1918, Robert returned to the United States, joining Lehman Brothers in 1919. He was named a partner of the firm two years later, in 1921. Over the course of the 1920s, Philip, then in his 60s, would gradually shift leadership of the firm from himself to his son. In 1925, Robert became principal partner of the firm and, in 1927, took Philip's place as a member of the New York Stock Exchange (NYSE). In 1929, as Lehman Brothers continued to grow and to modernize its corporate structure, The Lehman Corporation was founded and began selling shares on the NYSE the next year. RL became an officer and director of the company, and replaced Philip as the Chief Executive Officer in 1936. Through the 1920s and 1930s and into the mid-twentieth century, Robert's leadership expanded Lehman Brothers' underwriting business into the emerging and profitable fields of commercial aviation, radio, motion pictures, television, and electronics.

Robert's passion for art and collecting was evident at least as early as 1914, and likely before that, as he corresponded with his parents during his travels. As a young man in the 1910s still financially dependent on his father, Robert had limited resources, yet still sought to buy for himself objects of high quality that were within his reach. Among these were works from Asian cultures, a direction he was enthusiastic about, though ultimately he did not fully pursue it. In the 1910s, as Robert met on his own in Europe with F. Mason Perkins, R. Langton Douglas, Bernard d'Hendecourt, Joseph Duveen, and other collectors, advisers, and dealers, he developed his own level of expertise, provided advice to Philip, and on occasion even took the initiative to commit Philip to particular purchases. Perhaps the most dramatic example of the latter instance was Robert's acquisition of the Bellini *Madonna and Child* (MMA-1975.1.81) as he traveled in Europe in 1915-16, taking advantage of an unforeseen opportunity to outmaneuver Duveen, with the help of Luigi Grassi, to win the painting for Philip. Still, even in these early years, Robert, operating both in tandem and parallel to his father, was able to form a core of his own collection; by 1922 he was able to list about 47 paintings, mostly Italian, he owned apart from his father.

By the 1920s, then a partner in Lehman Brothers, Robert could begin to collect more aggressively for himself. Perhaps most notable at this time were his acquisitions of drawings in 1923 at the Victor Koch and Marius de Zayas sales at Anderson Galleries. These were among the earliest drawings in his collection, an area of particular strength that he would pursue throughout his life. These 1923 acquisitions were followed in 1924 by the purchase of 34 drawings at the Luigi Grassi sale at Sotheby's in London, where Robert was represented by Duveen Brothers. He also began to acquire illuminations and continued purchasing paintings, among them, in 1928, Lucas Cranach the Younger (then thought to be by the elder) *Nymph of the Spring* (MMA-1975.1.136) from A.S. Drey, a Botticelli *Annunciation* (MMA-1975.1.74) from Boehler & Steinmeyer, and [Workshop of] Lucas Cranach the Elder *Martin Luther* (MMA-55.220.1) from Henry Reinhardt & Son.

Development of the Collection, 1930-1947

Through at least 1929, Philip and Carrie Lehman's home at 7 West 54th Street seems to have been the principal, and perhaps only, place in which the separate acquisitions of Philip and Robert were located, aside from objects that were kept in storage at Duveen Brothers, French & Co., and elsewhere. It is unclear, but it appears that Robert, still single, lived in his parents' house at least until 1929. In that year, Robert married Mrs. Ruth Rumsey (née Lamar), daughter of J. Spencer Lamar of Evanston, Ill., in a private ceremony in Montreal.

By the early 1930s, Robert was living in apartments outside the townhouse, at the Waldorf-Astoria. In 1934, he divorced his first wife and married Mrs. Ruth (Kittie) Meeker (née Owen), moving around that time to apartments at 625 Park Avenue, where he would reside the rest of his life. Kittie's grandfather was the politician William Jennings Bryan and her mother, also politically active, was then serving as the U.S. Minister to Denmark. Closer to home, Kittie had three daughters, Wendy, Kaywin, and Helen, from her previous marriage, giving Robert the responsibilities of fatherhood for the first time, at age 43. In 1936, a son, Robert Owen, also known as Robin, would be born.

Robert kept an extensive portion of his collection at the Waldorf and later Park Avenue apartments. At some point, perhaps in the 1920s, Robert also came to own a home on Plum Beach Point Road in Sands Point, Port Washington, on Long Island and he kept some art at that location as well. Yet throughout his life, the townhouse was an important location for much of Robert's collection. In the early decades, while Carrie and Philip were alive, this meant that the ownership of any particular object at the townhouse could be fraught with confusion, a matter that was not fully resolved until the mid-1940s.

In 1914, presumably for some estate planning purpose, Philip sold to Carrie for one dollar all of the present and future contents of the townhouse, including the "pictures." In 1922, Carrie transferred a long list of specified paintings, furniture, majolica, and other objects in the townhouse into a trust to be managed by Philip for the benefit of Robert and his sister, Pauline Ickelheimer. Explicitly acknowledging the potential for confusion, Robert and Philip signed a letter of understanding, identifying the objects at the townhouse owned by Robert and therefore not subject to Philip and Carrie's agreements. This was done in 1922, with subsequent updates. In 1936, the trust created by Carrie was terminated and the objects distributed equally between Robert and Pauline, but both of the siblings left the objects in the townhouse in the care of their parents. In effect, while ownership of the art was changing on paper, Philip and Carrie still had the collection around them as always, to enjoy in the last years of their lives.

Further complicating matters was that Philip and, especially, Robert continued to separately acquire objects through the 1930s and into the 1940s, despite the Great Depression and the rise of fascism and the increasing threat of war in Europe. Among the paintings acquired by Robert in the 1930s were [Workshop of the] Master of Frankfurt *Adoration of the Christ Child* (MMA-1975.1.116) from Bottenwieser Galleries, Ugolino da Siena *Last Supper* (MMA-1975.1.7) from Frank T. Sabin, and Charles Philips *The Strong Family* (MMA-44.159), then known as *The Churchill Family*, from Ehrlich-

Newhouse. He also began to show an interest in modern paintings with the purchase from Durand-Ruel of three Renoirs and two Edvard Munchs (all ExL).

Robert also participated in several auctions in the 1930s at which he acquired drawings, plaquettes, medals, majolica, enamels, jewels, and other objects. Among these were the 1936 Henry Oppenheimer sale at Christie's where, represented by John Hunt, Robert acquired about 100 medals, 28 drawings, and other objects. At the 1939 Pringsheim sales at Sotheby's, represented by Julius Goldschmidt, he acquired about 69 pieces of majolica. The de Clemente, Durlacher, Damiron, and Schiff sales were among the other auctions in the 1930s at which Robert gained objects for his collection.

But the late 1930s and first half of the 1940s were also difficult times for the Lehmans. In 1937, Robert's mother, Carrie, died. Philip donated her collection of textiles in 1938, about 363 objects, to the Museum of Fine Arts, Boston. In 1940, Pauline's husband, Henry Ickelheimer, died. The threat and eventual outbreak of war in 1939 prevented the Lehmans from their frequent European sojourns and ill health seems to have increasingly restricted Philip. With the possibility of hostilities reaching the United States, Robert in 1941 began to transfer large parts of his and his family's collection out of New York, dispersing it among institutions. Much of the collection was stored at Whitemarsh Hall in Pennsylvania, along with that of The Metropolitan Museum of Art. The collection would begin to move back to New York in 1943 as the threat to the East Coast subsided, with everything returned by 1945.

At this time, Robert began to donate or sell a considerable number of objects from the collection. Beginning in 1941 and extending into the later 1940s, drawings, majolica, medals, and other objects were donated to Allen Memorial Art Museum, Joslyn Memorial Art Museum, Rhode Island School of Design, William Rockhill Nelson Gallery of Art, Yale University Art Gallery, and others. Gifts were also made to the Metropolitan, where Robert was elected to the Board of Trustees in December 1941, a position he would hold for the rest of his life. In addition, Robert sold eighteen paintings to the Kress Foundation in 1943, including his Piero della Francesca *Saint Appollonia*, now in the National Gallery of Art.

During this time, in 1943, Pauline accepted Robert's proposal to purchase sixteen paintings from her, including the Petrus Christus *Goldsmith* (MMA-1975.1.110). Questions about the adequacy of documentation concerning ownership allocation among Philip, Robert, and Pauline for the objects in the townhouse seem to have surfaced while the law firm arranged the transaction between Robert and Pauline, leading to continued research by the firm and a 1946 report assigning ownership and a clarification as to which objects Philip still owned and who he had bequeathed them to. The report was tragically timely as Philip died the following year, in March 1947.

As the war ended, Robert continued to add to the collection. In 1945, he acquired two significant pieces, the Rembrandt *Gerard de Lairese* (MMA-1975.1.140) from Knoedler and the da Vinci drawing *Study of a Bear Walking* (MMA-1975.1.369) through Richard Ederheimer from the Schaeffer Galleries. And after his father's death, Robert purchased from Pauline in October 1947 an extensive number of majolica, bronzes, furniture, and paintings, including the Memling *Annunciation* (MMA-1975.1.113), likely many of the

objects that had either been bequeathed to her by Philip or had been distributed earlier to her from the trust but that had remained at the townhouse. In effect, by the close of 1947, Robert had culled, consolidated, and rationalized a collection that had been split among three or four family members, positioning himself to carry Philip's legacy forward with his own parallel acquisitions, while also preparing to move the collection in new directions. On the other hand, Robert did not, and never would, physically unify his entire holdings, but would display them in, principally, two residential settings: the townhouse and his Park Avenue apartment.

Development of the Collection, 1948-1969

Philip and Robert had long been concerned about documenting their collection. In the 1910s, Philip kept a notebook of his art purchases, with letters of attribution. Photographs were taken of the objects in the collection in the 1920s, if not before, and shared with Bernard Berenson and others to solicit attributions. Invoices and correspondence were filed, typically by secretaries at Lehman Brothers headquarters at 1 William Street, where the firm had moved in 1928. At some point by the late 1930s, and possibly before, records of transactions and object descriptions were compiled. Certainly by February 1937, the Lehmans had hired Helen Holstein (her later married name was Helen Siegfried) as an art secretary and librarian to inventory and document the collection. Many of the earliest so-called price lists and datasheets in the papers are likely her work, though others might have helped with collection administration before her. Holstein worked with the Lehmans until 1940 or 1941. The art secretary position was then filled by Elisabeth A. (Nicky) Atanasoff (Gunnill was her married name after July 1943), until about 1947. At that point, Robert turned to Martin Weinberger of New York University's Institute of Fine Arts (NYU-IFA) to assist in maintaining inventories, descriptions, and other records of the collection, particularly with respect to documenting new acquisitions. Weinberger would be kept very busy.

In 1948, Robert traveled to Europe for the first time since before World War II. He spent two months there, from April to June, conducting business, renewing acquaintances, and buying art. His purchasing started before his trip and continued afterward, and his acquisitions were extensive. They also differed decidedly from his and Philip's acquisitions of the past 35 years in that they were principally modern paintings. Among these acquisitions were Bonnard *Before Dinner* (MMA-1975.1.156) from Galerie O. Pétridès; Vuillard *Mme Vuillard in a Set Designer's Studio* (MMA-1975.1.223) from Jacques Seligman; Derain *Palace of Westminster* (MMA-1975.1.168) from Delius Gallery; Matisse *Espagnole: Harmonie en bleu* (MMA-1975.1.193) and Cross *Place de Clichy* (MMA-1975.1.210) from Sam Salz; Sisley *Allée of Chestnut Trees* (MMA-1975.1.211) and Pissarro *The Harvest, Pontoise* (MMA-1975.1.197) from Knoedler; van Gogh *Madame Roulin and Her Baby* (MMA-1975.1.231) from Walter Feilchenfeldt; and Renoir *Two Young Girls at the Piano* (MMA-1975.1.201) from J.K. Thannhauser. Robert also acquired drawings and watercolors by Signac, Cross, Seurat, Renoir, and others from various dealers. And he acquired thirty drawings directly from Philip Hofer, among them Goya *Self-Portrait in a Cocked Hat* (MMA-1975.1.976). Robert also engaged Giuseppe Mindak in Italy to find and purchase frames, which

Mindak did, acquiring 85 frames or more in a fairly short time. And this is merely a brief sampling of Robert's acquisitions for just 1948.

He continued this pace of acquiring modern paintings through 1949 and into the 1950s; to note just a few: in 1949, he acquired Seurat *The Mower* (MMA-1975.1.206) from Knoedler, Marquet *Sergeant of the Colonial Regiment* (MMA-1975.1.192) from René Gas, and several paintings directly from the artist, Marcel Dyf; in 1950, Gauguin *Tahitian Women Bathing* (MMA-1975.1.179) from Knoedler; in 1952, Renoir *Young Girl Bathing* (MMA-1975.1.199) from Dalzell Hatfield, and van Dongen *Avenue du Bois* (MMA-1975.1.227) and five paintings by Albert André from Durand-Ruel.

Robert also continued building his collection of drawings such as with his 1952 acquisitions of Rembrandt *Cottage near the Entrance to a Wood* (MMA-1975.1.792) from Jacob Hirsch; four Dürer drawings, including *Self-portrait, Study of a Hand and a Pillow* (MMA-1975.1.862) from Paul Drey Gallery; and about 24 drawings by Signac, Cross, and Vuillard from the Madame S. sale at the Galerie Charpentier in Paris through Paul Ebstein of the Galerie de L'Élysée.

Robert still acquired the occasional Old Master, such as the Sano di Pietro *Madonna and Child* (MMA-1975.1.40) from Knoedler in 1949 and El Greco *Christ Carrying the Cross* (MMA-1975.1.145) through Marlborough Fine Art in 1954. In 1952, his aunt and Carrie's sister, Sophie Goodhart died; Robert acquired paintings from the estate, including Lorenzo Veneziano *Madonna and Child Enthroned with Two Donors* (MMA-1975.1.78).

Perhaps by the mid-1950s, Robert was ready again to trim his collection as he consigned many objects to Sotheby's, Hammer Galleries, and Lock Galleries to sell or to donate to institutions. But he still continued to buy, ranging from Ingres *Princesse de Broglie* (MMA-1975.1.186) from Wildenstein in 1957 to the Balthus *Nude Before a Mirror* (MMA-1975.1.155) from the Pierre Matisse Gallery in 1958; from the Lorenzo Monaco *The Crucified Christ between the Virgin and Saint John the Evangelist* (MMA-1975.1.67) through Marcello Guidi in 1958 to the Vlaminck *Sunlight on Water* (MMA-1975.1.220) from Charles Lock in 1961; from the Rousseau Barbizon painting *The Pond* (MMA.1975.1.205) from Lock in 1958 to the Chagall *Le Pont de Passy et la Tour Eiffel* (MMA-1975.1.161) also from Lock in 1966. In 1961, after various earlier attempts, Robert succeeded in acquiring a Monet for his collection, the *Houses on the Achterzaan* (MMA-1975.1.196) from Marianne Feilchenfeldt.

Drawings were also collected in various ways. Since at least the late 1930s, Robert had known Agnes Mongan, the respected authority on drawings at the Fogg Art Museum. In the 1950s and 1960s, he turned often to her for advice on drawings and at times, such as in 1958, authorized her to purchase drawings for him when she was traveling in Europe. Robert also bought 124 drawings directly from Paul Wallraf in 1963, including works by Canaletto, Guardi, Giovanni Battista Tiepolo, and Giovanni Domenico Tiepolo. That same year, he acquired 15 drawings, all attributed at the time to Rembrandt, from the Louis Silver estate through Knoedler, including Rembrandt's *Satire on Art Criticism* (MMA-1975.1.799) and *Elsje Christiaens Hanging on a Gibbet* (MMA-1975.1.803). By

the early 1960s, he had also ranged into American artists, with drawings or watercolors by Glackens, Maurice Prendergast, and David Levine.

Until the very last years of his life in 1969, Robert continued to build his collection of paintings, drawings, and watercolors. In addition, throughout the 1950s and 1960s, he also purchased decorative arts, especially furniture, bronzes, Meissen statuettes, Sèvres porcelain objects, and the like from Rosenberg & Stiebel, French & Co., E. Pinkus, and other dealers. A notable purchase, made in 1958 through Mattheisen Galleries, were the twelve lots of Verre de Nevers glass objects obtained at Sotheby's Viva King sale.

Collection Loans

Philip and Robert were frequently asked to lend objects from their collection. Perhaps most were declined, but many of these requests were agreed to. Certainly by the 1930s, and likely before this date, the Lehmans seemed willing to consider a range of exhibition settings and purposes, given those to which they lent. These could be scholarly affairs, such as the loan of fifteen drawings in 1935 to Gordon Washburn's *Master Drawings* exhibition at Albright Art Gallery. They could be for a benefit held at a New York dealer, such as the loan in 1949 of Robert's Rembrandts *Gerard de Lairesse* and *Gentleman Seated in an Armchair* for exhibition at Wildenstein for the benefit of the Public Education Association. They could be for exhibitions arranged as an alternative to placing the objects in storage for the summer, such as the 1931 loan to the Fogg of seven paintings. Other loans supported student initiatives, such as the 1936 loan of two drawings to Paul Sachs at the Fogg for use in his Museum Studies spring exhibition. Some were in high visibility settings, such as the loan of twelve paintings and a tapestry to the *Masterpieces of Art* exhibition at the 1939 World's Fair in New York, or the loan of Robert's *Bodhisattva* to the 1939 Golden Gate Exposition in San Francisco. And in the early 1940s, with much of the collection dispersed during wartime, parts of the collection were exhibited at the custodian institutions.

The loans of one or a few objects for exhibitions continued throughout the 1950s and into the 1960s, and even after Robert's death in 1969 as previous commitments were honored and some new loan requests were approved. But there were also noticeable differences in certain of the loans in the 1950s, differences that would echo down to the present. First, the scale was markedly different, with hundreds of objects loaned at one time in some instances. And in those instances, the loan exhibition was centered not just on individual objects, but on the collection and collecting, as a whole.

The first of these instances occurred on a fairly small scale in 1951 at the Colorado Fine Arts Center. With the United States at war in Korea, Robert had shipped part of his collection to Colorado as a wartime protective measure. While the objects were there, the Center exhibited some of the paintings and bronzes, with the organizing theme being that their source was the Lehman collection. The second of these instances occurred at The Metropolitan Museum of Art where, in 1954, the Museum opened many newly refurbished galleries, among them four galleries presenting loaned works exclusively from Robert's collection. Robert would lend very actively over the next several years,

and the Metropolitan supported his activities as objects moved in and out of the Museum, but generally the Lehman collection themed galleries would remain until the early 1960s.

In the second half of the 1950s, two major exhibitions with hundreds of objects were mounted that explicitly pointed to the Lehman collection as their thematic core. The first was the *Exposition de la Collection Lehman de New York*, held at the Louvre's Musée de l'Orangerie in Paris from June to September 1957. The second was *The Lehman Collection* exhibition held at the Cincinnati Art Museum from May to July 1959. The Cincinnati exhibition sought to re-create the Paris event, even hiring Serge Royaux, the non-English speaking designer of the Orangerie exhibition, to replicate his work in Cincinnati.

Robert also made at least two other sizable exhibition loans around this time. In 1958, he loaned about 22 pieces of glass to the exhibition *Three Great Centuries of Venetian Glass, 1470-1770* held at Corning Museum of Glass. In 1960, he lent 29 paintings, drawings, and bronzes to the Yale Art Gallery for their exhibition based on the collections of alumni.

By the 1950s, in addition to lending to major exhibitions, Robert was also playing a broader role in the world of art. He had joined the Metropolitan's Board in 1941 and was named a Vice President in 1948. In 1967, he would be named to the newly-created position of Chairman of the Board. Robert was also on the advisory councils and Boards of other institutions. Among these was the NYU-IFA, which Robert supported in many important ways, including assisting in the negotiations in the 1950s that led to the donation of Harold Acton's villa in Florence, La Pietra, to New York University. On the occasion of Bernard Berenson's 90th birthday in 1955, with Berenson's approval, Robert created a fellowship at the NYU-IFA to support study at Berenson's villa, I Tatti.

In 1951, Robert and his second wife, Kittie, divorced. The next year, he married Mrs. Lee Lynn (née Anz). Lee had a daughter, Pamela, from her previous marriage. Robert and Lee traveled to Europe together on several occasions, including for the opening of the Orangerie exhibition. On at least one of these occasions, in 1954 or 1955, Robert brought her to I Tatti to meet Berenson. Through the 1950s, Robert maintained a communication with Berenson, who would die in 1959, that he seems not to have done with other of his earliest advisers, including F. Mason Perkins (died 1955) and Edward Hutton (died 1969).

Installation of the Collection at the Townhouse

Prior to the exhibitions of the 1950s, the only way that one could see such large numbers of objects from the collection would be to visit Philip's townhouse or Robert's Park Avenue apartment. Many individuals did ask to visit and though it is hard to tell how frequently this occurred, the Lehmans did make their collections available to some extent to scholars, students, and friends. Still, both locations were residences, so there were, no doubt, constraints.

After Philip's death, visits to the townhouse were still accommodated. It appears that Martin Weinberger of the NYU-IFA, along with other collection management help he gave Robert, would assist by bringing visiting scholars to the townhouse. In 1954,

Weinberger left the U.S. for Europe and Robert hired an art secretary, Ralph Straight. Straight would remain in Robert's employ until 1963. Although Straight was not trained as an art or museum professional, he was able to handle the administrative aspects of the visits, and of the intense exhibition schedule, continuing acquisitions, and other matters.

As the 1950s closed, Robert began to move in a new direction. Instead of sending his collection out on loan, he brought it back into the townhouse, newly refurbished as a private gallery that could support more regular usage. The townhouse was not opened generally to the public, but was configured to accept moderate numbers of people at any one time for benefits or other events. Still, there was also an emphasis on not losing the original context of the collection, so the galleries retained in many instances the original ambience of Philip and Carrie's townhouse rooms.

Planning for the townhouse refurbishment began in about 1960, intensifying in 1961. Serge Royaux, the designer for the Orangerie and Cincinnati exhibitions, was called on for the project. Robert used the construction and purchasing capabilities from the company of his friends, the Gimbels. The longstanding loans to the Metropolitan galleries were returned. By 1962, the townhouse refurbishing was complete and the first event was held there, a benefit for the NYU-IFA that drew over 700 people over the course of several evenings in November and December of that year.

In the following years several other benefits and events would be held at the townhouse, such as the benefits for the Spence School in 1964 and Centennial Fund for Hunter College in 1966. Scholars and students continued to have access to the collection, perhaps even more regularly now. And it attracted some celebrity as well; both First Ladies Jacqueline Kennedy and Lady Bird Johnson visited the collection in the early-mid 1960s. And, although Robert did decline exhibition loan requests citing the need for the collection to be available in the townhouse, he also continued to make such loans, as with his 1964-65 loan to the Arts Council of Great Britain of the Corot *Diana and Actaeon* (MMA-1975.1.162) and his 1968 loan of four Rembrandt drawings to the Art Institute of Chicago.

In 1963, Robert hired his first professionally-trained curator of the collection, William Johnston. After several months, though, Johnston resigned to take a job in Montreal. And Ralph Straight, who had remained on as art secretary, also left Robert's employ by the end of 1963, apparently because of recurring ill health. Robert then hired George Szabo as curator. Szabo would remain as curator of the collection for the rest of Robert's life and well into the 1980s. After Robert died and an agreement was reached with the Metropolitan, one of Szabo's responsibilities would be to oversee the transition of the collection to temporary storage at the Museum in 1970-71, and then into the new Robert Lehman Wing in May 1975.

Sources: The above note was developed principally by reference to documents found in the Robert Lehman papers. Other important sources included documents from the Lehman Brothers Records, Baker Library Historical Collections, Harvard Business School; from articles and obituaries in *The New York Times*, obtained on-

line; and from resources available at The Metropolitan Museum of Art's webpage (www.metmuseum.org).

Chronology

1827	Emanuel Lehman (Philip's father and and Robert's grandfather) is born in Bavaria.
1844	Emanuel Lehman's older brother, Henry (age 22), leaves Bavaria for the United States, opening a dry goods store in Montgomery, Alabama, about a year later.
1847	Emanuel Lehman leaves Bavaria, joining Henry in Montgomery.
1850	By this date, the third brother, Mayer, leaves Bavaria to join Henry and Emanuel in Montgomery. The three form the firm Lehman Brothers, which dates its founding to 1850. The retail store will evolve shortly into a cotton brokerage and, over the second half of the 19th century, expand into a range of other commodities trading.
1855	Henry Lehman dies at age 33.
1858	Emanuel Lehman moves to New York City, establishing a Lehman Brothers office, initially at 119 Liberty St.
1859 (May)	Emanuel marries Pauline Sondheim, daughter of Louis and Rosa Sondheim, in New York.
1861 (November)	Philip Lehman (PL) (Robert's father) born in New York City, son of Emanuel and Pauline Lehman.
1865 (July)	Carrie Lauer (PL's wife and Robert's mother) is born in New York City(?), daughter of Emanuel and Nannie (née Simon) Lauer, who come to New York from Cincinnati sometime in the 1860s-70s.
1870	The Metropolitan Museum of Art is founded.
1871 (August)	PL's mother, Pauline Lehman, age 29, dies.
1882	PL joins Lehman Brothers.
1885	PL and Carrie Lauer marry.
1887	PL becomes a partner of Lehman Brothers.
ca. 1887	Pauline Lehman (Robert's sister) is born.
1891 (September)	Robert Lehman (RL) born in New York City.
1895	PL acquires a Caspar Netscher painting from Louis R. Ehrich, likely his first Old Master purchase, but one that does not lead to further purchases until 16 years later.

- 1897 Mayer Lehman, the second founding brother of Lehman Brothers, dies.
- 1899-1900 PL builds the 7 West 54th Street townhouse (John H. Duncan, architect). Across the street at 10 W. 54th lives the John D. Rockefeller family.
- 1905 (April) Pauline Lehman marries Henry R. Ickelheimer, of the banking firm Heidelbach, Ickelheimer & Co.
- 1907 Emanuel Lehman, PL's father and the last of the original Lehman Brothers founders, dies. PL becomes head of Lehman Brothers. The Lehman Brothers business has continued to develop, by this date expanding into investment banking in an alliance with another firm, Goldman, Sachs.
- ca. 1907 PL builds a summer home in Deal, NJ (John H. Duncan, architect).
- 1908 RL graduates from the Hotchkiss School in Connecticut.
- 1911 PL begins to collect Old Master paintings. His first purchase, in February, is John Hoppner *Portrait of the Countess of Darnley and Lady Elizabeth Bligh* (RLC-P.105, ExL), acquired from Knoedler. In March, PL also acquires from Knoedler *Portrait of a Man Seated in an Armchair* (RLC-P.97, MMA-1975.1.139), attributed at that time to Rembrandt. Among other acquisitions in 1911 are Goya *Condesa de Altamira and Her Daughter, María Agustina* (RLC-P.103, MMA-1975.1.148), [Workshop of] Joos van Cleve *The Holy Family* (RLC-P.90, MMA-1975.1.117), and Master of St. Giles *Virgin and Child with a Dragonfly* (RLC-P.89, MMA-1975.1.131) from Kleinberger; and a pair of panels attributed at the time to Francesco del Cossa and taken to be of Alessandro di Bernardino Gozzadini and his wife (RLC-P.78, MMA-1975.1.95 and RLC-P.79, MMA-1975.1.96) from Trotti & Cie.
- 1912 PL acquires, among other objects: Pieter de Hooch *Leisure Time in an Elegant Setting* (RLC-P.100, MMA-1975.1.144), Isenbrandt *Rest on the Flight into Egypt* (RLC-P.88, ExL), and Gerard ter Borch *Burgomaster Jan van Duren* (RLC-98, MMA-1975.1.141) and *Margaretha van Haexbergen* (RLC-P.99, MMA-1975.1.142) from Knoedler; Henry Raeburn *William Fraser of Reelig* (RLC-P.104, MMA-1975.1.234) from Scott

	& Fowles; Gerard David panels <i>The Annunciation</i> (RLC-P.87, MMA-1975.1.120), <i>Crucifixion</i> and <i>Resurrection</i> (RLC-P.86, MMA-1975.1.119), the panel <i>Madonna and Child Enthroned</i> (RLC-P.75, MMA-1975.1.83) attributed at the time to Carlo Crivelli, and the tapestry <i>The Last Supper</i> (MMA-1975.1.1915) from Duveen; and El Greco <i>Saint Jerome as Scholar</i> (RLC-P.101, MMA-1975.1.146) from Durand-Ruel.
1913	RL graduates from Yale University.
1913	By this time, PL is corresponding with, and the Lehmans may have met, Bernard Berenson and F. Mason Perkins, the art historians living in Italy.
1913	PL acquires, among other objects, Giovanni di Paolo <i>Crowning of the Virgin</i> (RLC-P.50, MMA-1975.1.38) from Alphonse Kann; Orcagna <i>Crucifixion</i> (RLC-P.6, MMA-1975.1.65) from Léonce Rosenberg; and [Workshop of] Velázquez <i>María Teresa, Infanta of Spain</i> (RLC-P.102, MMA-1975.1.147) from Knoedler.
1914 (January)	PL transfers the ownership of his current and any future personal property at 7 W. 54th Street, including art, to his wife, Carrie, for \$1.
1914 (ca. March-July)	RL travels in Asia and Southeast Asia and crosses Russia on the Trans-Siberian Railroad, eventually meeting his parents in Europe in the summer. During this trip, RL purchases several Asian art objects for himself and PL.
1914 (August)	World War I begins.
1914	PL acquires, among other objects, Niccolò di Buonaccorso <i>Coronation of the Virgin</i> (RLC-P.36, MMA-1975.1.21) from Kleinberger.
1915	By this time, the Lehmans are corresponding with R. Langton Douglas, the art adviser and dealer in London, and Max J. Friedländer, the art historian in Germany.
1915 (May)	A German U-boat torpedoes the passenger steamship <i>Lusitania</i> sailing from New York to England, killing almost 1200 people.
1915 (ca. Oct.)-1916 (ca. April)	RL is traveling in Europe on various matters concerning his father's business and art. During this trip, RL meets with Douglas, Perkins, and others concerning art, advises PL on potential purchases, and makes purchases on his own or on behalf of PL.

- Among these acquisitions are a *Bodhisattva* sculpture (RLC-S.6, MMA-48.162.2) from Vignier of Paris and the Bellini *Madonna and Child* (RLC-P.77, MMA-1975.1.81) through Luigi Grassi in Italy.
- 1915 PL acquires, among other objects, Hans Memling *Portrait of a Young Man* (RLC-P.83, MMA-1975.1.112) from Knoedler.
- 1916 PL acquires, among other objects, the tapestry *Emperor Vespasian Cured by Veronica's Veil* (MMA-1975.1.1914) from French & Co. and *Portrait of a Woman* (RLC-P.92, MMA-1975.1.129), attributed at the time to the Master of Moulins, from Kleinberger.
- 1917 U.S. declares war on Germany in April, entering WWI. RL enters military service. By August, RL is a 2nd Lieutenant at Fort Oglethorpe Training Camp in Georgia. On August 15, RL accepts a commission as Captain, 318th Field Artillery Res. Corps, 81st Division.
- 1917 PL acquires, among other objects, Giovanni di Paolo *The Creation of the World and the Expulsion from Paradise* (RLC-P.47, MMA-1975.1.31) from Kleinberger.
- 1918 Sometime in late 1917 or early 1918, RL serves with the military at war in France as Captain, Battery B, 318th Field Artillery, American Expeditionary Forces. On November 11, the armistice is signed, ending WWI.
- 1919 RL joins Lehman Brothers.
- 1919 PL acquires, among other objects, aquamanilia *Aristotle and Phyllis* (MMA-1975.1.1416), *Knight on Horseback* (RLC-M.132, MMA-1975.1409), and *Equestrian Falconer* (ExL) from Duveen.
- 1919 PL acquires a modern painting, Monet's *La Japonaise*, through Durand-Ruel. He sells it to Duveen within two years (the painting is now at the Museum of Fine Arts, Boston). It appears to be the only Monet acquired by the Lehmans until RL succeeds in acquiring another, forty years later.
- 1920 PL acquires, among other objects, Osservanza Master panel *St. Anthony in the Wilderness* (RLC-P.39, MMA-1975.1.27) and Memling *Annunciation* (RLC-P.84, MMA-1975.1.113) from or through Duveen; Petrus Christus *A Goldsmith in his Shop [St. Eligius]* (RLC-P.82, MMA-1975.1.110) from

- Perdoux; and Ugolino da Siena *Madonna and Child* (RLC-P.16, MMA-1975.1.5) from F. Langton Douglas.
- 1921 RL becomes a partner in Lehman Brothers.
- 1922 Carrie Lehman places paintings and other art objects into a so-called "Picture Trust," with PL as trustee and RL and Pauline as beneficiaries. To avoid confusion of ownership, RL and PL sign a letter of understanding listing the objects owned by RL, rather than PL, in the townhouse; updated lists are agreed upon from time to time in coming years.
- 1923 RL acquires 16 lots of drawings from the Victor Koch and Marius de Zayas sales at Anderson Galleries. These appear to be among the very earliest of RL's acquisitions of drawings. Among other objects acquired this year by RL are majolica and a Neri di Bicci *The Archangel Raphael and Tobias* (RLC-P.112, MMA-1975.1.72) from John E.F. Murray.
- 1924 Represented by Duveen Brothers, RL acquires about 34 drawings at the Luigi Grassi collection sale at Sotheby. Among other objects acquired this year, RL obtains seven illuminations from Leo S. Olschki, including Niccolò di ser Sozzo *Ascension in an Initial V* (RLC-MS.65, MMA-1975.1.2472).
- 1925 PL acquires, among other objects, aquamanilia *Lion* (MMA-1975.1.1410), *Samson and the Lion* (MMA1975.1.1412), and *Human Head* (MMA-1975.1.1415) and the Suzanne de Court enamels *Conversion of Saint Paul* (then known as *Roman Combat*) (RLC-E.30.1, MMA-1975.1.1233) and *Triumph of Ceres* (RLC-E.30, MMA-1975.1.1234) from Duveen.
- 1925 RL becomes principal partner of Lehman Brothers. About this time the firm shifts its investment banking focus to consumer and technology-oriented businesses that grow in importance during the twentieth century, such as department stores, commercial aviation, TV and motion pictures, and electronics.
- 1926 PL acquires, among other objects, Jean Hey (Master of Moulins) *Margaret of Austria* (RLC-P.93, MMA-1975.1.130) from Kleinberger.
- 1926 RL acquires, among other objects, eight illuminations, including Maestro Daddesco *Annunciation in an Initial M* (RLC-MS.84,

MMA-1975.1.2478) and the *Coronation of the Virgin* (RLC-MS.87, MMA-1975.1.2480) at the Madame X sale at Galerie Georges Petit.

- 1927 RL acquires, among other objects, four illuminations, including *Christ's Entry Into Jerusalem* (RLC-MS.64, MMA-1975.1.2471) and Monogrammist IM *Crucifixion* (RLC-MS.74, MMA-1975.1.2475) from Wildenstein.
- 1927 PL transfers his seat on the New York Stock Exchange to RL.
- 1928 RL acquires, among other objects, *Nymph of the Spring* (RLC-P.213, MMA-1975.1.136), then attributed to Lucas Cranach the Elder (now to the Younger), from A.S. Drey; Botticelli *Annunciation* (RLC-P.114, MMA-1975.1.74) from Boehler & Steinmeyer; and [Workshop of] Lucas Cranach the Elder *Martin Luther* (RLC-P.212, MMA-55.220.1) from Henry Reinhardt & Son.
- 1928 Lehman Brothers moves its headquarters to 1 William Street where it remains for the next 80 years.
- 1928 RL produces a catalogue of paintings in the Philip Lehman collection. Published by Calmann-Lévy of Paris, 300 copies of the catalogue are printed for private distribution.
- 1929 RL wins thirteen lots of enamels, plaquettes, majolica and other objects, including a Bernard Palissy *Pilgrim Flask* (RLC-C.12, MMA-1975.1.1620), at the Frederic Spitzer sale at Anderson Galleries. Among his other acquisitions this year are Fragonard *La Resistance* (RLC-P.192, ExL) from Wildenstein; Souverbie *Odalisque a l'Esclave* (ExL) from Bernheim Jeune; Francesco di Giorgio Martini illumination *Saint Bernardino Preaching from a Pulpit* (RLC-MS.73, MMA-1975.1.2474) from Leo S. Olschki; and twelve drawings from Savile Gallery, including Giovanni Domenico Tiepolo *Punchinello's Mother (?) Sick in Pregnancy* (RLC-G.41, MMA-1975.1.470) and *Punchinello Retrieving Dead Fowls from a Well* (RLC-G.42, MMA-1975.1.471).
- 1929 (May) RL marries Mrs. Ruth Rumsey (née Lamar), daughter of J. Spencer Lamar of Evanston, Ill., in a private ceremony in Montreal.
- 1929 In September, The Lehman Corporation is founded and RL becomes an officer and director of the company. In October,

the stock market crashes and the Great Depression begins. Nonetheless, the company begins trading on the New York Stock Exchange the next year.

1929-1930	During at least these two years, Edward Hutton in London and RL have a joint account for buying and selling art.
1930	RL acquires, among other objects, fourteen lots at the Ton-Ying sale of Chinese art at the American Art Association, Anderson Galleries; three Renoirs <i>Head of a Young Girl</i> (ExL), <i>Girl Combing Her Hair</i> (RLC-P.203, ExL), and <i>Head of a Child</i> (RLC-P.202, ExL) from Durand-Ruel; and [Workshop of] the Master of Frankfurt <i>Adoration of the Christ Child</i> (RLC-P.214, MMA-1975.1.116) from Bottenwieser Galleries.
1931	Represented by Richard Ederheimer, RL acquires thirteen lots of majolica at the de Clemente collection sale.
1933 (January)	Adolf Hitler is named chancellor of Germany.
1933	RL acquires, among other objects, six plaquettes from the Sigmaringen collection, including Moderno's <i>Entombment of Christ</i> (RLC-M.7, MMA-1975.1.1349), through Arnold Seligmann & Co.
1934 (May-June)	RL and his first wife divorce. RL marries Mrs. Ruth (Kittie) Meeker (née Owen). Kittie brings three daughters to the marriage: Wendy, Kaywin, and Helen. Kittie's grandfather was the politician William Jennings Bryan and her mother, also politically active, was then serving as the U.S. Minister to Denmark.
1934	RL acquires, among other objects, Ugolino da Siena <i>Last Supper</i> (RLC-P.162, MMA-1975.1.7) from Frank T. Sabin and Charles Philips <i>The Strong Family</i> (RLC-P.178, MMA-44.159), previously known as <i>The Churchill Family</i> , from Ehrich-Newhouse.
1934	RL and Kittie move from residence at the Waldorf-Astoria to apartments at 625 Park Ave.
1934-35	RL lends for exhibition fifteen drawings to the Albright Art Gallery in Buffalo.
1935	RL acquires, among other objects, three objects from the Burns sale at Christie's in London, including Jean de Court plaques <i>Faith</i> (RLC-E.11, MMA-1975.1.1230) and <i>Hope</i> (RLC-E.12, MMA-1975.1.1231), represented by John Hunt.

1936	RL's son, Robert Owen Lehman (ROL), also known as Robin, is born.
1936 (April)	The "Picture Trust" established in 1922 is terminated and the art objects held in trust are distributed equally to RL and to his sister, Pauline Ickelheimer.
1936 (July)	Represented by John Hunt, RL acquires about 100 medals, 28 drawings, and other objects at the Henry Oppenheimer sale at Christie's.
1936	RL becomes Chief Executive Officer (CEO) of The Lehman Corporation.
1937 (February)	By this date, and perhaps earlier, Helen Holstein (later married name is Helen Siegfried) is hired as art secretary and librarian for the collection.
1937 (November)	Carrie Lehman (RL's mother) dies.
1937	RL acquires, among other objects, Lorrain drawing <i>Perseus and the Origin of Coral</i> (RLC-G.207, MMA-1975.1.661), illuminations, and a pendant formerly belonging to Mary Stuart, Queen of Scots (RLC-J.14, MMA-1975.1.1522) from or through John Hunt in London. RL acquires two paintings by Edzard Dietz, <i>Nu a la Rose</i> (RLC-P.193, ExL) and <i>Au Cafe</i> (RLC-P.194, ExL), through Durand-Ruel.
1938	RL acquires, among other objects, majolica, enamel, and tapestries, including <i>The Holy Family</i> , (RLC-Misc.6, MMA-1975.1.1913) at the Durlacher, Damiron, and Schiff sales in London, represented at the auctions by Julius Goldschmidt.
1938	RL acquires a painting of his wife by Edzard Dietz (RLC-P.195, ExL).
1938	RL elected to the Council (i.e., the governing board) of New York University.
1938	PL donates Carrie Lehman's collection of 363 textiles to the Museum of Fine Arts, Boston.
1938	By this date, RL is corresponding with, and has likely met, Agnes Mongan of the Fogg Art Museum, garnering her advice concerning drawings. RL knew Mongan's principal, Paul Sachs of the Fogg, many years before this date.

- 1938 The first non-stop transatlantic commercial passenger flight takes place, flown by the German firm Lufthansa, from Berlin to Floyd Bennett Field in Brooklyn, taking about 25 hours.
- 1939 (May-October) RL lends twelve paintings and a tapestry to the *Masterpieces of Art* exhibition at the New York World's Fair.
- 1939 RL acquires, among other objects, about 69 pieces of majolica at the Pringsheim sales at Sotheby's in London, represented at the auctions by Julius Goldschmidt.
- 1939 (September) Germany invades Poland, beginning World War II.
- 1940 Henry Ickelheimer, Pauline's husband, dies at age 72. One year later, his surviving business partners liquidate Heidelbach, Ickelheimer & Co.
- ca. 1941 Helen Siegfried (née Holstein) is no longer RL's art secretary. Taking that position is Elisabeth A. (Nicky) Atanasoff (Gunnill is her married name after July 1943).
- 1941 RL donates drawings by Giovanni Battista Tiepolo to Yale and other institutions. RL makes many other donations to various institutions of drawings, paintings, majolica, medals, and other objects in the early-mid 1940s.
- 1941 RL begins to move much of his collection out of New York City and into storage with other institutions as a wartime protective measure. This continues into 1942. The Metropolitan Museum of Art assists RL in this, and much of the collection is stored in the same Pennsylvania location used by the Museum. Objects begin to be returned to New York in 1943, with all back by 1945.
- 1941 RL acquires, among other objects, seven snuffboxes (including RLC-Misc.9, MMA-1975.1.1551) from the Mrs. Henry Walters sale at Parke-Bernet Galleries.
- 1941 (December) RL is elected to the Board of Trustees of The Metropolitan Museum of Art, a position he holds for the rest of his life.
- 1941 (December) Pearl Harbor is bombed and the United States enters World War II.
- 1942 RL acquires, among other objects, Francesco Morone illumination *Virgin and Child Enthroned between Saints Cecilia and Catherine of Alexandria* (RLC-MS.193, MMA-1975.1.2489) from Miriam Cleveland. He also acquires 36 majolica pieces formerly in the Hearst collection through Frederic Gimbel.

- 1943 RL purchases sixteen paintings from his sister, Pauline, including the Petrus Christus, Goya, Sassetta, and Gerard David.
- 1943 (September) RL sells eighteen paintings to the Kress Foundation, including Piero della Francesca *Saint Appolonia* (RLC-P.68, ExL).
- 1943 (October) RL acquires Hans Holbein the Younger *Erasmus of Rotterdam* (RLC-P.227, MMA-1975.1.138) from Knoedler.
- 1943 (November) The Robert Lehman Foundation, Inc. is incorporated.
- 1943 By this date, RL is on New York University's Institute of Fine Arts (NYU-IFA) Council Committee.
- 1944 RL acquires, among other objects, Francesco Francia *Madonna and Child with Saints Francis and Jerome* (RLC-P.229, MMA-1975.1.97) through Charles Lock and Romney *Lady Lemon* (RLC-P.248, MMA-1975.1.235) at the Stotesbury sale at Parke-Bernet.
- 1944 (June) Allied forces successfully invade Normandy, France, on D-Day. Paris is liberated in August.
- 1945 RL acquires, among other objects, Rembrandt *Gerard de Lairese* (RLC-P.249, MMA-1975.1.140) from Knoedler and four paintings at the W.H. Vanderbilt sale at Parke-Bernet through Charles Lock, including Raimundo de Madrazo y Garreta *Masqueraders* (RLC-P.254, MMA-1975.1.233). Represented by Richard Ederheimer, RL acquires da Vinci *Study of a Bear Walking* (RLC-G. 217, MMA-1975.1.369) from Schaeffer Galleries.
- 1945 Germany surrenders in May, ending the war in Europe. Japan surrenders in August, ending World War II.
- 1946 RL acquires, among other objects, Pieter de Hooch *Couple Playing Cards, with a Serving Woman* (RLC-P.257, MMA-1975.1.143) at the Scott & Fowles sale at Parke-Bernet and the Jean Fouquet illumination *The Right Hand of God Protecting the Faithful Against the Demons* (RLC-MS.194, MMA-1975.1.2490) at Sotheby, represented by Knoedler.
- 1947 (March) PL dies.
- 1947 RL commissions Marcel Vertès to paint a series of panels for the townhouse entrance interior. The panels are given to The Metropolitan Museum of Art in 1950.

- 1947? Elisabeth (Nicky) Gunnill (née Atanasoff) is no longer RL's art secretary. Beginning sometime in the period 1947-49, Martin Weinberger of NYU-IFA assists RL in the administration of the collection.
- 1947 RL acquires, among other objects, Tintoretto *Portrait of a Young Man* (RLC-P.272, ExL) at Parke-Bernet, represented by Kleinberger.
- 1947 (October) RL purchases an extensive number of majolica, bronzes, furniture, and other objects from his sister, Pauline. These include about seven paintings, including the Memling *Annunciation* (RLC-P.84, MMA-1975.1.113).
- 1948 RL travels to Europe for the first time since the 1930s, before the war. He spends time from April to June there conducting business, renewing connections, and buying art. Before, during, and after this European trip, RL acquires a number of modern paintings. Among these acquisitions are Bonnard *Before Dinner* (RLC-P.283, MMA-1975.1.156) from Galerie O. Pétridès; Vuillard *Mme Vuillard in a Set Designer's Studio* (RLC-P.292, MMA-1975.1.223) from Jacques Seligman; Derain *Palace of Westminster* (RLC-P.286, MMA-1975.1.168) from Delius Gallery; Matisse *Espagnole: Harmonie en bleu* (RLC-P.290, MMA-1975.1.193) and Cross *Place de Clichy* (RLC-P.288, MMA-1975.1.210) from Sam Salz; Sisley *Allée of Chestnut Trees* (RLC-P.293, MMA-1975.1.211) and *Pissarro The Harvest, Pontoise* (RLC-P.294, MMA-1975.1.197) from Knoedler; van Gogh *Madame Roulin and Her Baby* (RLC-P.285, MMA-1975.1.231) from Walter Feilchenfeldt; and Renoir *Two Young Girls at the Piano* (RLC-P.281, MMA-1975.1.201) from J.K. Thannhauser. RL also acquires drawings and watercolors by Signac, Cross, Seurat, Renoir, and others from various dealers including Galerie André Maurice, Ugo Jandolo, Delius Giese, and Ally Loebel of Kleinberger.
- 1948 RL acquires 30 drawings directly from Philip Hofer, among them Goya *Self-Portrait in a Cocked Hat* (RLC-G.234, MMA-1975.1.976), Canaletto *Warwick Castle: The East Front* (RLC-G.231, MMA-1975.1.297), Claude Lorrain

	<i>Roman Landscape</i> (RLC-G.236, MMA-1975.1.660), and Giovanni Battista Tiepolo <i>Bacchus and Ariadne</i> (RLC-G.228, MMA-1975.1.443).
1948	RL engages Giuseppe Mindak in Italy to find and purchase frames. Mindak acquires over 85 frames, which are shipped to RL over the course of the next few years.
1948	RL is named a Vice President of The Metropolitan Museum of Art.
1949	RL acquires, among other objects, Matisse <i>Olive Trees at Collioure</i> (RLC-P.303, MMA-1975.1.194); Seurat <i>The Mower</i> (RLC-P.430, MMA-1975.1.206) from Knoedler; Marquet <i>Sergeant of the Colonial Regiment</i> (RLC-P.297, MMA-1975.1.192) from René Gas; and several paintings directly from the artist, Marcel Dyf. In addition to modern paintings, RL acquires Sano di Pietro <i>Madonna and Child</i> (RLC-P.401, MMA-1975.1.40) from Knoedler.
1950	RL acquires, among other paintings, Gauguin <i>Tahitian Women Bathing</i> (MMA-1975.1.179) from Knoedler; Signac <i>The Town Beach, Collioure, Opus 165</i> (RLC-P.308, MMA-1975.1.208), Degas <i>View of Saint-Valéry-sur-Somme</i> (RLC-P.316, MMA-1975.1.167), and Cross <i>Pines Along the Shore</i> (RLC-P.319, MMA-1975.1.164) from Galerie de l'Élysée; and Renoir <i>Versailles</i> (RLC-P.201, MMA-1975.1.202). Among objects other than paintings, RL acquires rock crystal ewers, cups, and other objects from the Baron Max von Goldschmidt-Rothschild collection through Rosenberg & Stiebel.
1950 (June)	North Korea invades South Korea, initiating the Korean War. U.S. forces are in combat by July. China enters the war in October.
1950	By this date, RL is Chairman of the Advisory Committee of NYU-IFA.
1951	With the U.S. again at war, RL ships much of his collection in May to the Colorado Springs Fine Arts Center for safekeeping. In November, the Arts Center mounts an exhibition of many of the objects RL has stored there. Although small, it is the first time the Lehman collection is the thematic focus of an exhibition.
1951 (July)	RL and his second wife, Ruth (Kittie), divorce.

- 1951 RL acquires a group of 26 Cambodian heads (MMA-1975.1.1429 to MMA-1975.1.1441?) and other objects from Cathay Arts Ltd. while traveling in Hawaii.
- 1952 RL acquires several paintings, among them Bonnard *House on the Seine near Vernon* (RLC-P.398, MMA-1975.1.157), Bonnard *Landscape in the South (Le Cannet)* (RLC-P.399, MMA-1975.1.158), Vuillard *Mme Vuillard Sewing by the Window, rue Truffaut* (RLC-P.336, MMA-1975.1.225), and Vuillard *The Small Drawing-Room: Mme Hessel at Her Sewing Table* (RLC-P.329, MMA-1975.1.226), Cezanne *Trees and Houses Near the Jas de Bouffan* (RLC-P.320, MMA-1975.1.160), and Degas *Chez la Modiste (At the Milliner's)* (P.325, ExL) through Sam Salz; van Dongen *Avenue du Bois* (RLC-P.323, MMA-1975.1.227) and Signac *Notre-Dame-de-la-Garde (La Bonne-Mère), Marseilles* (RLC-P.322, MMA-55.220.1) from Paul Ebstein of the Galerie de L'Élysée; Renoir *Young Girl Bathing* (RLC-P.346, MMA-1975.1.199) from Dalzell Hatfield; and five paintings by Albert André from Durand-Ruel.
- 1952 RL acquires an extensive number of drawings, among them the Rembrandt drawing *Cottage near the Entrance to a Wood* (RLC-G.312, MMA-1975.1.792) from Jacob Hirsch; four Dürer drawings, including *Self-portrait, Study of a Hand and a Pillow (recto); Six Studies of Pillows (verso)* (RLC-G.341, MMA-1975.1.862) from Paul Drey Gallery; and about 24 drawings by Signac, Cross, and Vuillard from the Madame S. sale at the Galerie Charpentier in Paris through Paul Ebstein of the Galerie de L'Élysée.
- 1952 (July) RL marries his third wife, Mrs. Lee Lynn (née Anz). Lee brings a daughter, Pamela, to the marriage.
- 1952 (July) RL's aunt (Carrie Lehman's sister), Mrs. Albert E. (Sophie) Goodhart dies. RL acquires paintings from the estate, including Lorenzo Veneziano *Madonna and Child Enthroned with Two Donors* (RLC-P.355, MMA-1975.1.78).
- 1953 (April) Through Durand-Ruel, RL commissions Albert André to paint *Renoir and His Model* (RLC-P.394, MMA-1975.1.152).
- 1953 (July) Korean War ends.

- 1953 RL acquires, among other objects, many drawings, including Fragonard *View of a Park* (RLC-G.361, MMA-1975.1.628) from César de Hauke; Fragonard *The Draftsman* (RLC-G.350, MMA-1975.1.626) from Galerie André Weil; Signac *Evening Calm, Concarneau, Opus 220 (Allegro Maestoso)* (RLC-P.393, MMA-1975.1.209) from Paul Ebstein at the Galerie de l'Élysée; Guardi *Panaromic View of the Bacino di San Marco, Looking up the Giudecca Canal* (RLC-G.356, MMA-1975.1.342) from the Ashburnham sale at Sotheby, through Galerie Cailleux; and four capriccios by Guardi from David Koetser.
- 1954 RL loans about 500 objects to The Metropolitan Museum of Art, which installs them in four galleries dedicated to the Lehman collection. While accommodating exhibitions at other institutions, RL's extensive loans from his collection to the Museum will extend to the early 1960s.
- 1954 RL acquires, among other objects, Ingres *Aretino in the Studio of Tintoretto* (RLC-P.383, MMA-1975.1.185), Corot *Diana and Actaeon (Diana Surprised in Her Bath)* (RLC-P.384, MMA-1975.1.162), Harpignies *The Rocky Path in the Morvan* (RLC-P.388, MMA-1975.1.182), and Dupré *Landscape with Cattle at Limousin* (RLC-P.387, MMA-1975.1.169) at the Bessonneau d'Angers sale at Galerie Charpentier, represented by Durand-Ruel; El Greco *Christ Carrying the Cross* (RLC-P.386, MMA-1975.1.145) through Marlborough Fine Art Ltd.; Jacopo Palma the Younger *Crucifixion* (RLC-P.377, MMA-57.170) from Italice Brass; Bernardo Daddi *The Assumption of the Virgin* (RLC-P.367, MMA-1975.1.58) from the Sestieris; four paintings of Venice by Carlevaris (RLC-P.373, MMA-1975.1.89; RLC-P.374, MMA-1975.1.88; RLC-P.375, MMA-1975.1.90; and RLC-P.376, MMA-1975.1.87) from Carlo Bruscoli & Figlio of Florence; Seurat *Study for "A Sunday on La Grande Jatte"* (RLC-P.403, MMA-1975.1.207) and Angrand drawing *Self Portrait* (RLC-G.463, MMA-1975.1.566) from Wildenstein; and Modigliani *Woman with Hat* (RLC-P.369, ExL) and four paintings and watercolors by Henri de Saint-Délis, through Galerie André Weil.

- 1954 Martin Weinberger of the NYU-IFA leaves for Europe, ending his work with RL's collection. Ralph Straight is hired as art secretary.
- 1955 RL acquires 60 pieces of glassware from Barovier & Toso in Venice.
- 1955 In honor of Bernard Berenson's (BB) 90th birthday, and with BB's approval, RL creates a fellowship at the NYU-IFA to support study at I Tatti. RL and his wife, Lee, visit BB, likely for the final time before BB's death.
- 1955 RL consigns eight paintings and drawings to Sotheby's in London for sale. Over the next few years, RL will send many other objects to Hammer Galleries and Lock Galleries for sale or donation to various museums and university art galleries.
- 1956 RL commissions Salvador Dalí to make him a copy of Vermeer's *Lacemaker* (RLC-P.444, MMA-1975.1.232).
- 1956 RL acquires, among other objects, Suzanne Valadon drawings *Jeune Fille Debout*, *Grandmere Preparant le Tub (Before the Bath)* (RLC-G.446, MMA-1975.1.735) and *Jeune Fille Nue Assise Lavant le Pied* (RLC-G.445, ExL) from the Peter Deitsch Gallery; and several paintings by André and d'Espagnat from Durand-Ruel.
- 1957 (June-September) RL's collection is the subject of an exhibition at the Louvre's Musée de l'Orangerie in Paris.
- 1957 RL acquires, among other objects, Ingres *Princesse de Broglie* (RLC-P.447, MMA-1975.1.186) from Wildenstein; van Gogh *Self Portrait* (RLC-P.443, ExL) from Bernheim-Jeune; and Valadon *Reclining Nude* (RLC-P.446, MMA-1975.1.214) through Paul Pétridès.
- 1958 RL lends about 22 objects to the *Three Great Centuries of Venetian Glass* exhibition at Corning Museum of Glass.
- 1958 RL acquires, among other objects, a Théodore Rousseau Barbizon painting *The Pond* (RLC-P.448, MMA.1975.1.205), an Ignacio Zuloaga drawing *Gypsy Agustina* (RLC-G.482, MMA-1975.1.981) and 28 paintings by C. Westchiloff, from or through Charles Lock; Balthus *Nude Before a Mirror* (RLC-P.452, MMA-1975.1.155) from the Pierre Matisse Gallery; and, still acquiring Italian Old Master paintings, Lorenzo Monaco *The Crucified Christ between the Virgin and Saint John the Evangelist* (RLC-P.451,

	MMA-1975.1.67) from the Loeser collection, through Marcello Guidi.
1958	While she is in Europe on other matters, RL authorizes Agnes Mongan to purchase drawings for him. Among the objects she acquires are four Willem van de Velde drawings from Bernard Houthakker, including <i>A Dutch Ship in a Strong Breeze</i> (RLC-G.487, MMA-1975.1.813). She also has M.H. Drey reserve the Goltzius <i>Blind Bagpiper</i> (RLC-G.551, ExL) for RL and he acquires it.
1958 (October)	Through Mattheisen Galleries, RL acquires twelve lots of Verre de Nevers glass objects at the Viva King sale at Sotheby.
1959	RL acquires, among other objects, Toulouse-Lautrec <i>Fille a la Fourrure (Woman with Fur)</i> (RLC-P.459, ExL) from Knoedler and two paintings by Bezombes, including <i>Guitar ("Le Pauvre Laboureur")</i> (RLC-P.498, MMA.1975.1.2392) from Galerie André Weil.
1959 (May-July)	RL's collection is the subject of an exhibition at the Cincinnati Art Museum.
1959 (October)	Bernard Berenson dies.
1960	RL acquires, among many drawings, Maurice Prendergast watercolor <i>Late Afternoon, Summer</i> (RLC-G.554, MMA-1975.1.919), <i>The Abduction of Helen</i> (RLC-G.545, MMA-1975.1.405), attributed at the time to Caravaggio, Oudry <i>Country Farmhouse</i> (RLC-G.544, MMA-1975.1.678), and Corot <i>Palatine Hill, Rome</i> (RLC-G.564, MMA-588) through Charles Lock; Lock also wins six drawings for RL at the Rewald sale at Sotheby's. Other drawings acquired include several from Marianne Feilchenfeldt, including Ingres <i>Madame Félix Gallois</i> (RLC-G.572, MMA-1975.1.647) and <i>Dr. François Mêlier</i> (RLC-G.573, MMA-1975.1.648), and five drawings from Galerie de Bayser, including Constantin Guys <i>Women Dancing in a Brothel</i> (RLC-G.652, MMA-1975.1.639).
1960	RL acquires many Giovanni Domenico Tiepolo drawings, among them <i>The Leopards' Cage at the Menagerie</i> (RLC-G.550, MMA-1975.1.516) from Knoedler; five from Italic Brass, including <i>Goats and Sheep in a Landscape</i> (RLC-G.569,

MMA-1975.1.526); fourteen from the Grange collection through Charles Slatkin, including *Rinaldo Enchanted by Armida* (RLC-G.636, MMA-1975.1.494); and three from Galerie Cailleux, including *Rinaldo Persuaded by Ubaldo and Guelfo to Abandon Armida* (RLC-G.555, MMA-1975.1.511).

1960	In addition to drawings, RL acquires other objects, including the Rohner painting <i>Still Life with Tureen</i> (RLC-P.460, MMA-1975.1.2377) from Galerie André Weil.
1960	RL lends 29 paintings, drawings, and bronzes to the Yale Art Gallery for an exhibition based on the collections of Yale alumni.
1961	RL acquires, among other objects, Monet <i>Houses on the Achterzaan</i> (RLC-P.471, MMA-1975.1.196) from Marianne Feilchenfeldt; and Canaletto <i>A View of Santa Maria della Salute</i> (RLC-P.472, ExL), Vlaminck <i>Sunlight on Water</i> (RLC-P.467, MMA-1975.1.220) and <i>The Port of Le Havre</i> (RLC-P.468, MMA-1975.1.221), and Valtat <i>Woman on the Seashore</i> (RLC-P.465, MMA-1975.1.216) from or through Charles Lock.
1961	RL acquires various watercolors and drawings, among them William Glackens <i>Edith Glackens Walking</i> (RLC-G.629, MMA-1975.1.909), Prendergast <i>Low Tide, Beachmont</i> (RLC-G.672, MMA-1975.1.920), and a David Levine sketchbook (MMA-1975.1.912) from Davis Galleries; Seurat <i>The Lighthouse at Honfleur</i> (RLC-G.689, MMA-1975.1.705) from Paul Rosenberg; three Giovanni Domenico Tiepolo drawings, including <i>Rest on the Flight into Egypt (with a Truncated Pyramid on the Right)</i> (RLC-G.679, MMA-1975.1.474) from Bensimon; and Giovanni Domenico Tiepolo <i>A Flirtation</i> (RLC-G.701, MMA-1975.1.513) and three works by Théodore Chassériau from Wildenstein.
1961 (May)	RL's sister, Pauline Ickelheimer, dies.
1961	RL refurbishes the 7 West 54th Street townhouse, preparing it as a private gallery for part of his collection. Objects on loan to The Metropolitan Museum of Art since the 1950s are returned.
1961-1962	RL acquires works of Maurice Prendergast from Eugénie Prendergast, the widow of the artist's brother, including <i>Paris</i>

	<i>Sketchbook</i> (MMA-1975.1.923) and <i>Boston Public Garden Sketchbook</i> (MMA-1975.1.924 through MMA-1975.1.967).
1962	RL acquires, among other objects, Harpignies <i>A View of Moulins</i> (RLC-G.712, MMA-1975.1.644), Daubigny <i>Landscape with Ducks</i> (RLC-P.473, MMA-1975.1.165), Whistler <i>Self Portrait</i> (RLC-G.710, ExL), and three paintings by Zuloaga, from or through Charles Lock; and Millet <i>Women Carrying Faggots</i> (RLC-G.726, MMA-1975.1.671), de la Fresnaye <i>Woman Standing</i> (RLC-G.727, MMA-1975.1.631), Harpignies <i>Moonlit Landscape</i> (RLC-G.728, MMA-1975.1.645), and Jacques Louis David <i>Hermaphrodite</i> (RLC-G.729, MMA-1975.1.605) from Jacques Seligman.
1962 (November-December)	RL's collection, now re-installed at the townhouse, is opened for its first benefit, for the NYU-IFA. 740 persons visit over several evenings.
1963 (March)	RL acquires 124 drawings directly from Paul Wallraf, including works by Canaletto, Guardi, Giovanni Battista Tiepolo, Giovanni Domenico Tiepolo, and others.
1963	RL acquires 15 drawings, all attributed at the time to Rembrandt, from the Silver estate through Knoedler, including Rembrandt's <i>Satire on Art Criticism</i> (RLC-G.749, MMA-1975.1.799) and <i>Elsje Christiaens Hanging on a Gibbet</i> (RLC-G.752, MMA-1975.1.803).
1963	RL acquires, among other watercolors and drawings, Picasso <i>Arlequin et Femme Grecque</i> (RLC-G.721, ExL) from Knoedler; Cuypp <i>View of the Groote Kerk in Dordrecht from the River Maas</i> (RLC-G.942, MMA-1975.1.768) and <i>Saint-Aubin Revelers at a Table in the Countryside</i> (RLC-G.924, MMA-1975.1.701) from Colnaghi; and Maes <i>Christ among the Doctors</i> (RLC-G.732, MMA-1975.1.786) from R.M. Light.
1963	Art secretary Ralph Straight leaves RL's employ. RL hires William Johnston as curator of the collection. Johnston leaves for Montreal after a few months. George Szabo is hired as curator, a position he will hold through the collection's eventual transfer to The Metropolitan Museum of Art and into the late 1980s.
1964 (January)	RL's collection is featured in a segment of NBC-TV's hour-long news special <i>The Art of Collecting</i> .

- 1964 RL acquires, among other objects, the paintings Matisse *Nude in an Armchair (Nu au Fauteuil)* (RLC-P.478, MMA.1975.1.195) from Alex Reid & Lefevre; Schiele *Portrait of Edith Schiele* (ExL) from Marlborough Fine Art Ltd.; Villon *Self Portrait* (RLC-P.495, MMA.1975.1.217) from Galerie Louis Carré; d'Espagnat *Woman and Child* (RLC-P.479, MMA-1975.1.174) and *Brasilier Woman with a Bouquet (Femme au bouquet)* (RLC-P.486, MMA-1975.1.2050) from Galerie André Weil; and Loiseau *Le Grand Quai, Fécamp* (RLC-P.484, MMA.1975.1.188) from Geneviève Arcas.
- 1964 RL acquires, among other drawings and watercolors, several by Jacques Villon, including *Study for a Self Portrait* (RLC-G.742, MMA-1975.1.752) and the *Self Portrait* (RLC-G.744, ExL), from Lucien Goldschmidt; Saint-Délis *Street* (RLC-G.913, MMA-1975.1.703) from Geneviève Arcas; and Constantin Guys *A Parisienne Seen from the Back* (RLC-G.745, MMA-1975.1.638).
- 1965 RL acquires, among other objects, the d'Espagnat painting *Woman Painting in the Open Air* (RLC-P.485, MMA.1975.1.175) from Durand-Ruel. RL acquires drawings, among them Fragonard *The Dreamer* (RLC-G.770, MMA-1975.1.627) from Marianne Feilchenfeldt; van Goyen *Winter Landscape with Skaters and Fishermen* (RLC-G.766, MMA-1975.1.779) and Tintoretto *Reclining Male Figure* (RLC-G.769, MMA-1975.1.532) from Mathias Komor; and Tiepolo *The Burial of Punchinello* (RLC-G.771, MMA-1975.1.473) and *Punchinellos Outside a Circus* (RLC-G.772, MMA-1975.1.469), through Charles Lock.
- 1966 RL acquires, among other objects, Chagall *Le Pont de Passy et la Tour Eiffel* (RLC-P.524, MMA-1975.1.161) and Rouault *Mythical Landscape (Paysage Légendaire)* (RLC-P.492, MMA.1975.1.203) from Charles Lock; van Dongen *Maria* (RLC-P.494, MMA.1975.1.230) from Jacques Lindon; Jean Béraud *Parisian Street Scene* (RLC-G.940, MMA-1975.1.243) from Adolphe Stein; and Seurat drawing *The White Blouse* (RLC-G.775, ExL) from Paul Rosenberg.
- 1967 RL acquires, among other objects, *Utrillo 40, Rue Ravignan* (MMA-1975.1.213) from Charles Lock.

1967	RL becomes Chairman of the Board of The Metropolitan Museum of Art.
1968	RL receives an honorary Doctorate of Humane Letters from Yale University.
1968	RL reviews building design proposals from The Metropolitan Museum of Art in anticipation of a possible donation of the collection to the Museum.
1969	RL dies in August. His will bequeaths the greater part of the art collection and the townhouse to the Robert Lehman Foundation which, in September, signs a letter of intent to transfer the collection to The Metropolitan Museum of Art. Under the terms of the will and the final settlement of the estate, various objects also go to family members.
1970	The Robert Lehman Foundation signs an agreement transferring the collection to The Metropolitan Museum of Art, conditioned on the completion of a separate wing to house the collection. Through 1970 and 1971, the collection is transferred from the townhouse and other locations to temporary storage at the Museum.
1974	The W. 54th Street townhouse is sold by the Robert Lehman Foundation.
1975 (May)	Construction of the Robert Lehman Wing of The Metropolitan Museum of Art is completed, the collection is donated to the Museum effective May 9, and the collection is transferred from storage into the wing. In late May, the wing is opened to the public.

Scope and Contents note

The Robert Lehman papers primarily include the extensive records related to the collecting of art by Robert Lehman (1891-1969) and his father, Philip (1861-1947). (In this finding aid, Robert will be referred to most commonly as RL and Philip as PL.) The papers range from circa 1880 to 1977, including documents from the earliest years in which PL began to collect paintings and other fine art to the years just after RL's death. The records related to art collecting include correspondence, invoices, receipts, shipping documents, object attributions, insurance records, inventories, object descriptions,

photographic images in various formats, print matter, and film. The Lehman papers also include material not related to art. These materials include photographs, financial records, print matter, artifacts, and other memorabilia.

The correspondence in the papers is especially rich, ranging across subject matter pertinent to art collecting and the cultivation of a renowned collection. Subjects of the correspondence include advice given the Lehmans on art objects available for sale or at auction; offers of objects by dealers; expressions of interest or disinterest by the Lehmans; auction bids; arrangements for the payment and transport of purchased objects; loans of objects for exhibitions; appraisals for insurance and other purposes in connection with shipping and exhibitions; requests for photographs of objects from the collection and permission to publish these reproductions; requests for visits to see the collection; attributions from scholars; and donations or sales of objects from the collection. The range of correspondents is wide: dealers, advisers, scholars, exhibition organizers, artists, publishers, photographers, and others.

There is correspondence on several specific matters of particular interest, including the dispersal of the Lehmans' collection to various institutions for safekeeping outside New York City during World War II, the planning for the exhibition of hundreds of objects from the collection at the Musée de L'Orangerie in Paris in 1957 and at the Cincinnati Art Museum in 1959, planning for the refurbishment of the townhouse at 7 West 54th Street in the early 1960s, and more. There is an important set of letters from RL, just a year or two removed from his college days at Yale, written to his parents as he traveled in Asia and Europe in 1914 and again in Europe in 1915-1916. The usefulness of these letters is enhanced by letters to PL from the same period from F. Mason Perkins, R. Langton Douglas, and Bernard d'Hendecourt, all of whom played interrelated roles of adviser, agent, and dealer with the Lehmans. Further, the papers hold over 400 photographs that are believed to have been taken by RL on his 1914 trip to Asia, and which illustrate many of the observations he makes in his letters to his parents.

There is extensive object-level information in the papers, including descriptions and inventories. These documents range from an early notebook maintained by PL in the 1910s to fuller catalogue-oriented descriptions developed in the 1950s and 1960s. These object-oriented records also include photographs, which compose a large part of the papers. Other photographs concern the Orangerie and Cincinnati exhibitions, the artwork as installed at the townhouse in the 1960s and at The Metropolitan Museum of Art in 1954, offered objects not acquired, and RL's travels in Italy in 1954 or 1955 that included his visit to Bernard Berenson late in the art historian's life. Most of these images are black and white prints, but there are also color slides, stereoscopes, and transparencies, as well as many negatives. Insurance records, such as policies, schedules, and endorsements, and inventories provide views into the evolving collection and the perceived valuations of it.

The papers include material related to both the objects in the Robert Lehman Collection as it exists today at The Metropolitan Museum of Art and to many of the objects held historically by the Lehmans, but that they disposed of over time. Accordingly, there is documentation of objects sold, donated, and otherwise disposed of over the decades,

as well as documentation in some instances of the disposition itself. These objects no longer in the collection are referred to in the papers and this finding aid as “ex-Lehman,” commonly abbreviated as “ExL.” In short, the papers provide insight into the development, use, and maintenance of a major private art collection formed over the course of almost sixty years, beginning in the early twentieth century.

Material in the papers that is not related to art, referred to as “memorabilia,” provides glimpses into aspects of PL and RL’s life beyond art. Photographs compose a significant part of the memorabilia, including a photograph album circa 1959 of RL’s associates and other images taken at Lehman Brothers headquarters in lower Manhattan, views of RL’s country homes in upstate New York and in Canada, formal portraits and casual snapshots of friends and family, photographs of RL in his military uniform, and so forth. The memorabilia includes financial records maintained by PL summarizing his capital accounts, expenses, etc. circa 1886-1918 and artifacts, such as RL’s military uniform, a collage related to RL’s winning racehorse, Ambioipse, and the 1907 memorial book for RL’s grandfather, Emanuel. Also included is a set of papers from John Bryan, the grandson of politician William Jennings Bryan and the brother of RL’s second wife, Kittie. Bryan’s papers include copies of the letters he wrote, especially to Kittie, from the 1930s until his death in 1943 and his poems and other manuscript writings.

Arrangement note

Overall arrangement:

The collection is organized in ten series:

Series I. General Correspondence & Related Material

Series II. Invoices & Receipts

Series III. Exhibitions

Series IV. Townhouse Art Installation & Events

Series V. Object Files

Series VI. Insurance & Inventories

Series VII. Interim Collection Administration Records

Series VIII. Print Matter

Series IX. Film

Series X. Memorabilia

Other general arrangement and description notes:

As clear as the above series seem to be, researchers should be aware that they are not rigid. A certain degree of interconnectedness and overlap will be found across the series. For example, correspondence related to exhibitions or to insurance can be found in those series, not just in the correspondence series. Object level information will be found in the correspondence series and in the invoice series, not just in the object files series. Clarification for specific cross-references in these cases are described in the scope notes at the series level.

Within folders, documents that lent themselves to arrangement in chronological order, such as invoices and correspondence, were arranged that way. But chronology was not strictly adhered to in all instances because of the need to keep related documents together or for other reasons.

The date range at the folder label was determined on a best efforts basis by the archivist skimming individual documents within time constraints. Accordingly, researchers should be aware that there may be some imprecision in the dates shown.

References in the finding aid to a type of artwork (e.g., painting, watercolor, bronze, etc.) are generally taken from the documents being described and were used whenever possible. Where the documents were not explicit or were inconsistent, or where multiple types of art are being referred to, the term "object" is used in the finding aid. Using the word "object" is simply meant to be a generic reference and is not meant to imply anything about the actual characteristics of the piece itself.

References in the finding aid to specific works of art, names of artists, title of the work, type of object, etc. were generally taken from the documents. Variant name spellings, differences in attribution over time, use of French or Italian for an object in the original documents rather than the current English description, differences in references to the title or subject of a work, differences in description (e.g., "manuscripts," "miniatures," and "illuminations" are all used; "painting" used for a "panel" or vice versa) are common. While an attempt was made by the archivist to mitigate some of these inconsistencies, there was no attempt to fully rationalize the spellings and descriptions emerging from the documents. Accordingly, although keyword searches will be a very useful tool with the finding aid, researchers should be careful in interpreting the results, or non-result, of a keyword search.

For preservation purposes, many, though not all, clippings on deteriorating newsprint were photocopied by the archivist. The photocopies were retained in the collection, but the original clippings were discarded. Such photocopies are annotated with the bracketed [CMBA] (copy made by archivist).

Administrative Information

Conditions Governing Access note

The papers are part of the Robert Lehman Collection at The Metropolitan Museum of Art. Although the papers are open for research, requests for access will be reviewed by Lehman Department staff and determined on a case by case basis.

Access is permitted by appointment only. Researchers should submit requests for appointments at least three weeks in advance of their desired arrival date. Requests for an appointment should be sent to the following e-mail: lehmanpapers@metmuseum.org. Please note your name, institutional affiliation, objective in using the papers, the research date(s) desired, and the specific box/folder numbers to be used.

Researchers will be using the papers with Lehman Department staff present. Though researchers can request multiple boxes for their visit, they will be permitted to work with only one box at a time, except in those cases in which two boxes were needed to store a related set of folders. Gloves will be provided and must be worn while handling photographs.

All photographic negatives, color slides, and color transparencies were removed from the papers and placed in cold storage for preservation purposes. The removal of these items is noted in the finding aid at the folder level. Should a researcher want to work with these removed items, a specific request will need to be made at the time the appointment is made. Digital surrogates may be provided for the researcher's use rather than the physical photographic format.

The film in the collection is restricted and cannot be used because of the lack of playing equipment and the fragility of the film. Digital surrogates may become available over time for some of the film; see the notes at Series IX. Film for any references to digital surrogates.

Conditions Governing Use note

Copyright restrictions apply. The Metropolitan Museum of Art does not own the intellectual property rights to the bulk of the material in the papers and so cannot grant publication permissions. Researchers will be permitted to take digital photographs of the documents, without flash, for their own research use. It is the researcher's responsibility to identify rightsholders and acquire any necessary permissions before publishing any of the images, including on websites.

Immediate Source of Acquisition note

Robert Lehman Foundation, 1975.

Processing Information note

The Robert Lehman papers were processed between September 2012 and September 2014. The work was done largely by Larry Weimer, Senior Associate for Archival Processing, who was an archivist hired specifically for the processing project. Student

interns Meagan Doodian, Kathleen Dowling, and Salome Jeronimo processed parts of the collection under Larry's supervision and their contributions are cited in the series level notes. Museum volunteer Anne Mininberg processed portions of Series V.A. Individual Object Files, as did Museum Archives volunteer Karol Pick, who also assisted with other general tasks. The overall plan for the organization and description of the papers was guided by the head of the Lehman Department, Dita Amory, and Museum archivists James Moske and Adrianna Slaughter, and Mr. Moske and Ms. Slaughter also provided ongoing oversight of the processing work.

Related Materials

Related Archival Materials note

A comprehensive search for other Lehman-related archival collections was not undertaken as part of the 2012-2014 processing project. Following are some known important sources:

The principal collection related to the Robert Lehman papers are the Lehman Brothers records, 1868-2007 (inclusive), Call No.: Mss:783 1868-1986 L523, at the Baker Library Historical Collections, Harvard Business School. Especially relevant are Subseries I.1 Robert Lehman records, 1894-1994; Subseries I.8 Lehman family, 1868-1977; and Series IV. Photographs. Baker's holdings have several important documents regarding the art collection, particularly with respect to ownership agreements among family members, the use of the townhouse for exhibiting the art in the 1960s, etc. Some specific connections between the Metropolitan's holdings and those at Baker are noted at the series and folder level in the finding aid. Baker also has extensive records about the Lehmans' non-art matters. A finding aid for Baker's holdings is available at: http://oasis.lib.harvard.edu/oasis/deliver/deepLink?_collection=oasis&uniqueId=bak00042.

The Bernard and Mary Berenson papers at the Biblioteca Berenson at Villa I Tatti include correspondence with the Lehmans. The Berenson papers have an on-line finding aid at: <http://discovery.lib.harvard.edu/?itemid=|library/m/aleph|000603714>.

The records of various dealers are available and no doubt have references to the Lehmans. For example, the Duveen Brothers records hold such documents. The records are at the Getty Research Institute, but are available on microfilm in The Metropolitan Museum of Art's Watson Library. An on-line finding aid is also available at: <http://archives2.getty.edu:8082/xtf/view?docId=ead/960015/960015.xml>.

Separated Materials note

Some of the print matter in the Lehman Library includes inscriptions, annotations, etc. For example, most books inscribed to the Lehmans are on the library shelves, not in the papers. Similarly, most auction catalogues with handwritten notations are on the shelves. All these materials are cataloged individually in Watsonline and the record includes reference to any annotation, inscription, etc. These can be found using searches in Watsonline with keywords such as "inscribed," "marked," "annotated," and so forth.

Over the years, many archival documents were removed from the collection (e.g., correspondence, invoices, and especially descriptions and photographs) and placed in the Lehman Department object files, Lehman Library photograph reference files, and perhaps other files as well. During the processing project of 2012-2014, these originals were sought out and returned to the Robert Lehman papers. Photocopies of the originals were left with the Department files. It is not known if all previously removed documents were found and returned to the papers.

Bibliography

The Robert Lehman papers were used over the years in their unprocessed state so the citations used by the authors could not refer to the specific box and folder numbers assigned during processing. Following are the works, other than the fifteen volume Lehman catalogue, known to have cited the unprocessed papers, providing an indication of where the cited material is likely to be in the organized collection.

Richard P. Townsend, "Two Rediscovered Tiepolo Drawings from Robert Lehman's Early Collection," *Master Drawings*, Vol. 31, No. 2 (Summer, 1993), pp. 163-169. On pages 165-166, Townsend refers to an *Index of Gifts* in the Lehman papers; these records are in Series V.B. Grouped Object Descriptions / Gifts to institutions, which is a set of several folders, one of which holds the summary lists and the other folders holding the specific object pages by institution.

Linda Wolk-Simon, "If You like the Photographs You Will like the Originals': Robert Lehman, James Byam Shaw, and the Lehman Collection of Old Master Drawings," in *Master Drawings*, Vol. 38, No. 3, Drawings in American Museums (Autumn, 2000), pp. 317-337. The correspondence cited by Wolk-Simon would be in Series I. General Correspondence / P. & D. Colnaghi & Co. The Appendix I correspondence would be in Series I. General Correspondence / De Beer Fine Art.

Hillary Barron, *Bernard Berenson and the Robert Lehman Collection*, 2000. This is a thesis submitted for coursework in Canada, and made available on the Internet and through Watson Library. Barron cites several letters from Berenson to Lehman. These would be in Series I. General Correspondence / Berenson, Bernard.

Nathaniel Silver, "An Old Master for the New World," in Nathaniel Silver, *Piero della Francesca in America: From Sansepolcro to the East Coast* (Frick Collection: New York) 2013. Silver cites correspondence from Robert Lehman to his parents; this correspondence is found in Series I. General Correspondence / Lehman, Robert.

Indexing Terms

Subjects - Corporate Bodies

- Cincinnati Art Museum. -- Exhibitions
- Metropolitan Museum of Art (New York, N.Y.).
- Musée de l'Orangerie. -- Exhibitions
- Robert Lehman Collection (Metropolitan Museum of Art).

Subjects - Family Names

- Lehman family

Genres and Forms of Materials

- Correspondence
- Finding aids
- Insurance records
- Inventories
- Invoices
- Manuscripts
- Motion pictures (visual works)
- Photographs
- Shipping records

Subjects - People

- Berenson, Bernard, 1865-1959 -- Correspondence
- Douglas, R. Langton, (Robert Langton), 1864-1951 -- Correspondence
- Lehman, Philip, 1861-1947 -- Archives
- Lehman, Philip, 1861-1947 -- Art collections
- Lehman, Robert, 1892-1969 -- Archives
- Lehman, Robert, 1892-1969 -- Art collections
- Mongan, Agnes -- Correspondence
- Perkins, F. Mason -- Correspondence

Subjects - Topics

- Art auctions
- Art consultants--Correspondence
- Art dealers--Correspondence
- Art donors
- Art museums--Exhibitions

- Art--Collectors and collecting--New York (State)--New York
- Art--Expertising
- Art--Private collections--New York (State)--New York

Collection Inventory

Series I. General Correspondence and Related Material. 1909-1969 17.1 Linear feet

Scope and Contents note

The General Correspondence series includes incoming and outgoing correspondence primarily concerning the Lehmans' art collection. The principal subjects of the correspondence include advice given the Lehmans on art objects available for sale or at auction; offers of objects by dealers; expressions of interest or disinterest by the Lehmans; auction bids; arrangements for the payment and transport of purchased objects; loans of objects for exhibitions; appraisals for insurance and other purposes in connection with shipping and exhibitions; requests for photographs of objects from the collection and, in some instances, permission to publish these reproductions; requests for visits to see the collection; requests by the Lehmans for print matter, such as auction and exhibition catalogues, and the transmission of these to the Lehmans; and donations or sales of objects from the collection.

The bulk of the correspondence is to/from Robert Lehman (RL). Correspondence to/from RL's staff (e.g., office secretaries, art secretaries, curator), who typically handled many of the routine administrative matters at RL's direction, such as photograph requests, makes up a sizable part of the correspondence. There is a relatively small amount of correspondence from Philip Lehman (PL). A particularly rich part of the series is a set of letters from RL written to his parents during his travels in Asia and Europe in 1914-1916 in which he shares his perspective on the opinions of art advisers, attributions, art objects, collecting opportunities, and other matters. Among the objects into which these letters provide insight are the Giovanni Bellini *Madonna and Child* and a Chinese *Bodhisattva*, both now at The Metropolitan Museum of Art (accession numbers 1975.1.81 and 48.162.2, respectively). The richness of RL's letters to his parents is enhanced by letters from the same period from F. Mason Perkins, R. Langton Douglas, and Bernard d'Hendecourt, all of whom played interrelated roles of adviser, agent, and dealer with the Lehmans.

There is substantive correspondence from several other individuals who acted at times as Lehman advisers and agents, including Julius Goldschmidt, who represented RL at the 1939 auction of Alfred Pringsheim's majolica collection; John Hunt, who represented RL at the Henry Oppenheimer auction of 1936; Edward Hutton; Harold Woodbury Parsons; and Agnes Mongan of the Fogg Art Museum who advised RL at times on drawings. There are many letters from art historian Bernard Berenson with his observations on art objects, exhibitions, and the like, including several from late in his life in which he reflects on the future use of his estate, I Tatti, and his library and collections. There is an extensive set of photographs on which Berenson noted his attributions for the Lehmans. The series also includes attributions made by other art historians, notably Wilhelm von Bode and Max J. Friedländer.

Much of the correspondence is from dealers offering various objects. (The term "object" is used throughout this series description, as it is throughout the finding aid, in a generic sense, referring to any type of artwork, from paintings and drawings to furniture and jewelry.) Many of these objects were purchased, and the series includes the related documents, such as invoices, payment instructions, and receipts. Researchers should be aware that the collection also includes many invoices, receipts and other such transactional documents that do not have contextual correspondence, and these are found in Series II. Invoices and Receipts. Correspondence from dealers also include many offers that were clearly declined, as documented in this series, and many that were presumably declined, but for which the documents here are silent on the resolution. The documents of these offered objects, especially those declined, often include photographs; when present, these are noted in the folder-level description. Extensive correspondence can be found with dealers Duveen Brothers, F. Kleinberger (Harry Sperling in New York and Allen Loebel in Paris), French & Company (Mitchell Samuels), Galerie

Series I. General Correspondence and Related Material.

André Weil, Galerie Durand-Ruel, Goldschmidt Galleries, Lock Galleries (Charles K. Lock), M. Knoedler, Rosenberg & Stiebel, and Sotheby's (Peter Wilson), among others. Substantive correspondence with dealers, and correspondence on important objects, can be found even where there are not an extensive number of documents. For example, purchase documents for Petrus Christus's *A Goldsmith in his Shop [St. Eligius]* (Met accession 1975.1.110) is in the lean file of correspondence with vendor Y. Perdoux.

There is a relatively small amount of correspondence between RL and artists. Among these are the painters Kees van Dongen, Marcel Dyf, Raymond-Jean Legueult, and Rene Prin. The series includes RL's commission to Salvador Dalí to paint a copy of Vermeer's *Lacemaker* (the copy is Met accession number 1975.1.232). There is also correspondence with Eugénie Prendergast, the wife of the late artist Charles Prendergast and sister-in-law of artist Maurice Prendergast, and Ginette Signac, daughter of Paul Signac.

Much correspondence is with art museums or other institutions concerning loans for exhibitions. These documents often include the initiating request for an object(s), RL's acceptance or refusal (requests directed to PL were often answered on his behalf by RL), shipping orders and receipts, insurance valuations, catalogue reproduction permissions, and notes on the condition of the loaned object(s). Loans to art dealers for exhibitions in their galleries are also documented here. Many of these gallery shows were run as benefits, so the documents often include correspondence from the beneficiary organization or the social circle organizing the event. Among the many institutions with exhibition documentation are Art Associates (for the 1939 World's Fair), Art Institute of Chicago, Corning Museum of Glass, Fogg Art Museum, and Yale Art Gallery. Certain exhibitions, however, are not documented in this series; specifically, the three exhibitions occurring in the 1950s that centered exclusively on RL's collection as their thematic core (at Colorado Springs, at the Orangerie in Paris, and at Cincinnati) are documented in Series III. Exhibitions. Also, although this series includes some correspondence related to viewings of the Lehman's collections in their private residences, most of the documents concerning the installations of art objects in the Lehman's properties are found in Series IV. Townhouse Art Installation and Events. Finally, although many insurance-related documents can be found in this series, these relate mostly to specific events, such as the shipping or exhibition of an object; the principal insurance documents are found in Series VI. Insurance & Inventories.

In addition to loans to museums, correspondence in this series documents many of RL's donations of objects. Substantive documentation on these can be found in the files on Allen Memorial Art Museum (at Oberlin College, Ohio), Denver Art Museum, Joslyn Memorial Art Museum (Omaha), and the William Rockhill Nelson Gallery (Kansas City), among others. Objects in the collection were also sold and this series includes correspondence regarding at least some of those, including the sale in 1943 of about eighteen objects to the Kress Foundation. Other ownership changes documented in the series include the purchase in 1943 of various objects by RL from his sister, Pauline Ickelheimer, and an extensive 1946 report from the Lehman's attorneys setting out the result of their research into the ownership split among RL, PL, and Pauline of objects located in PL's West 54th Street townhouse.

RL had an especially close relationship with The Metropolitan Museum of Art. The correspondence series includes documentation of loans of individual objects for exhibition; the loan of a large part of RL's collection for ongoing exhibition at the Met in the 1950s; the Met's support of RL in moving objects for exhibition elsewhere, obtaining photograph permissions, and in providing conservation and other advice; and donations of objects made by RL to the Met during his lifetime. The series does not include any correspondence related to the donation of the collection to the Met in 1975. The series includes only a small amount of correspondence from the 1950s and 1960s related to RL's service as a trustee and as the Chairman of the Met.

In addition to subjects concerning his art collection, the series also includes correspondence related to RL's larger interest in art matters. For example, in connection with RL's position on its Council Committee, there are many documents related to New York University's (NYU) Institute of Fine Arts (IFA), including a mid-1940s briefing book and 1940s-1950s fundraising efforts. There is also extensive correspondence between RL, Harold Acton, and representatives of New York

Series I. General Correspondence and Related Material.

University concerning Acton's interest in bequeathing his villa in Italy, La Pietra, to NYU. RL's patronage of various art-related events and initiatives can also be found in the series, including his establishment of an art education fellowship at IFA on the occasion of Berenson's 90th birthday.

Finally, the series provides glimpses of events in the broader art market and the world conditions impacting it. For example, the correspondence of RL and others from 1914-16 consider how to safely transport artwork around Europe and across the Atlantic during World War I. In 1936, John Hunt reports to RL on the excitement at the Oppenheimer auction when Lord Duveen arrived to bid against Knoedler's for a Jean Fouquet drawing. The series includes correspondence from the World War II years related to RL's removal of much of his collection from New York into storage or long-term exhibitions at inland or less conspicuous locations. Post-war letters from European dealers mix offers of art with requests of their American correspondents to send foodstuffs and other commodities. In 1954, Harold Parsons notes that an unfamiliar name has purchased a pair of Guardi panels, one Charles B. Wrightsman, who would become a major collector and donor to the Met.

To facilitate research use of the correspondence, further description of the scope and content is found below for each folder. The subject descriptions in those notes were generally derived using wording and references from the documents themselves. Accordingly, the objects referred to may now be known by different attributions or titles. To mitigate this difficulty, the processing archivist added to the folder description one or two of the object's identifying codes, whenever this was feasible; these codes were the original pre-1975 Robert Lehman Collection (RLC) object code, followed by the Met's (MMA) accession number (if held by the Met) or "ExL" if the object is known to be not at the Met.

The folder level notes also indicate the names of other correspondents in the folder that may not be apparent from the folder label. This is especially so in the case of institutional correspondence. Names of secondary correspondents found in the folder, such as shippers, insurers, and the like, are included in the description. RL staff members are generally not listed as separate correspondents.

The bulk of the documents are in English, but many are in French, Italian, or German. The folder-level notes identify where non-English documents are present. Some of these documents have translations, mostly prepared for RL by his staff. The folder-level note also indicates where a photograph, transparency or other image is present. Finally, there is little bulk print matter in this series because documents such as auction or exhibition catalogues have generally been separated to the Lehman Library. Any print matter (e.g., brochures, pamphlets, small exhibition checklists) remaining in a folder is noted in the folder description.

Arrangement note

Overall arrangement: The bulk of the series is arranged in alphabetical order by incoming correspondent. At the end of the alphabetical correspondence are a small number of unidentified correspondents. Following these is correspondence arranged alphabetically by subject, designated in the folder label with the prefix "Subject." Within each folder, the documents are arranged typically in chronological order, though there are some exceptions to this in order to keep documents on a related matter together, for example, or to keep attachments in their correct order.

Relation to original files: There was no single set of original correspondence files maintained by the Lehmans or their staff. Rather, there were multiple files maintained by different office and art secretaries/curators over time in at least two locations (the downtown Lehman Brothers office and the uptown residences). Different filing systems were used, including chronological, by topic, and by correspondent. Further, some documents had been removed from the original files during previous arrangement efforts, and had been sorted into other filing systems, including by object, by institution type, etc. Finally, miscellaneous pieces of correspondence were found throughout the collection.

During processing, one overall arrangement oriented principally by correspondent was imposed by the archivist, as described above. This principally impacted the chronological files which were re-sorted by correspondent. Other than

Series I. General Correspondence and Related Material.

the chronological files, the content of many of the original files lent themselves to a correspondent-oriented arrangement, albeit often with revised labels.

Other comments on arrangement:

The series is arranged by correspondent, which may be an individual or an institution. Generally, an individual's name was used for the arrangement if he/she was writing on their own behalf, usually without institutional letterhead. Generally, an institution's name was used for the arrangement if institutional letterhead was used and the person was corresponding on an institutional business matter. Any individual name of potential interest found in an institutional folder was also recorded as a correspondent in the folder level descriptive note (e.g., the folders labeled "Fogg Art Museum" include the names of Agnes Mongan and Paul J. Sachs in their descriptive notes). Similarly, any institutional letterhead of potential interest found in a folder arranged by the name of an individual was recorded in the descriptive note (e.g., the folder labeled "Diorio, Roman C." includes the name Roman Art Studio from the letterhead of some of Diorio's letters).

Although the name of the correspondent on the folder is often the only one in the folder, more commonly it is the principal correspondent, and multiple correspondents will be found there. For example, a folder bearing a dealer's name might also have related or attached correspondence from an auctioneer, shipping agent, and insurance company in the folder. All these other correspondents are identified in the descriptive note.

Forms of names used on folder labels are from the name authority file of the Library of Congress, to the extent possible. If the documents included letterhead with a significantly variant name, that variant name was included in the descriptive note.

No distinction was made for filing purposes between correspondence addressed to Robert (RL), Philip (PL), or one of their staff members. If the distinction seemed potentially significant from a description standpoint, the specific Lehman or Lehman staff person was noted.

"*See also*" cross references were included in the descriptive notes to help researchers identify related material within the series and across the papers as a whole. These were added on a best-efforts basis within resource constraints, so the researcher should not rely on them exclusively.

Related Archival Materials note

The Lehman Brothers records at Harvard's Baker Library holds correspondence related to RL's art collecting. As of 2013, the general art-related correspondence files could be found primarily in box 581/folders 1-8, box 582/folders 1-7, and box 586/folders 1-7. The miscellaneous correspondence folders also hold some art-related correspondence. Some specific references to material held at Baker are included in the folder-level notes below.

Box	Folder	
-	-	<i>A. & R. Ball (New York, N.Y.). See: I. General Correspondence / Ball, Alex.</i>
1	1	A La Vieille Russie (Firm). 1944, 1946, 1954-1958, 1968 Folder content note: <i>Subjects:</i> Offer of Louis XV square gold box (1944). Offer of Renaissance pendant and necklace (1946). Transmittal of Rutschi sale catalogue (not in folder) (1954). Purchase and return transaction documents for snuff boxes (1955-56). Request for a personal recommendation from RL, and receipt of same (1958). Request (declined) for loan of unspecified snuff boxes for an exhibition benefiting the Young Women's Christian Association (1968). <i>Correspondents:</i> Leon Grinberg, Alexander

Series I. General Correspondence and Related Material.

- S. Schaffer, Peter L. Schaffer. *Shipping: Kaufman & Vinson*. See also: I. General Correspondence / S.J. Phillips for further documentation about one of the returned snuff boxes.
- 1 2 A.S. Drey (Firm) (N.Y.) (1 of 2). 1928
Folder content note: *Subjects:* Purchase of Lucas Cranach the Elder *Nymph of the Spring* (RLC-P.213, MMA-1975.1.136), which includes an exchange for Matteo di Giovanni *Virgin and Child* (ExL).
- 1 3 A.S. Drey (Firm) (N.Y.) (2 of 2). 1936
Folder content note: *Subjects:* RL's bids and results from A.S. Drey liquidation auction in Munich, June 17; RL purchases three objects in "bronze medals and plaquettes" category: medal *Portrait of Priscianus* (catalogue number 166) (RLC-M.109, MMA-1975.1.1318), medal *Portrait of Thomas Bohler of Normandie* (number 169) (RLC-M.110, MMA-1975.1.1266), and plaquette *Bacchante* (number 174) (RLC-M.111, MMA-1975.1.1342). *Correspondent:* Jeanette Goldsmith, Paul Drey. See also: I. General Correspondence / Paul Drey Gallery for post-1936 matters.
- 1 4 Acton, Arthur. 1934, 1936
Folder content note: *Subjects:* Acton's assistance in acquiring *St. Jerome* (RLC-P.161, ExL) (attributed by RL and Berenson to Signorelli) from Elena Grottanelli and shipping it via Ciolli (Egidi) to RL (1934). Comments on the Florence art market (1934). Letter of introduction for the daughter of a friend (1936). *Other correspondents:* Elena Grottanelli. See also: I. General Correspondence / Grottanelli, Giuditta for further correspondence on the Signorelli.
- 1 5 Acton, Harold (1 of 6). 1954-1955
Folder content note: *Subjects:* Principally concerns a) discussions leading to the bequest of La Pietra, the Actons' villa at Florence, to New York University and b) the filming of La Pietra by Twentieth Century Fox, and arrangements for later screenings, edits, and a soundtrack recording by Acton. Acton also comments briefly at points on: his visits to Bernard Berenson and to Berenson's funeral; his travels and lectures; his writings; a film made by Twentieth Century Fox of RL's Orangerie exhibition; financial advice given by RL to Acton's mother (1955); the death of his mother (1962); his viewing of RL's collection (1963); etc. RL, in accepting Acton's offer of photographs of Acton's paintings, refers to his own collection of thousands of photographs of early Italian pictures collected over the years, initially with the help of F. Mason Perkins (1960). *Other correspondents:* Hortense Acton (Harold's mother), NYU/Institute of Fine Arts (Lauder Greenway, Craig Hugh Smyth, Carroll Newsome, and outside attorney Dudley Miller), and Twentieth Century Fox (Murray Silverstone, Fritz Micucci).
- 1 6 Acton, Harold (2 of 6). 1956-1957
Folder content note: See note at Acton folder 1.
- 1 7 Acton, Harold (3 of 6). 1959-1960
Folder content note: See note at Acton folder 1.
- 1 8 Acton, Harold (4 of 6). *Arte Figurativa*. 1960

Series I. General Correspondence and Related Material.

- Folder content note:** Folder includes a copy of *Arte Figurativa* (1960) no. 4, with an illustrated article (in Italian) about La Pietra, the Actons' villa at Florence, at page 40.
- 1 9 Acton, Harold (5 of 6). 1961-January 1962
Folder content note: See note at Acton folder 1.
- 1 10 Acton, Harold (6 of 6). June 1962-1966
Folder content note: See note at Acton folder 1.
- 1 11 Addison Gallery of American Art. 1961
Folder content note: *Subjects:* Request (declined) for loan for exhibition of the Master of the Goodhart Annunciation *Annunciation*. *Correspondent:* Bartlett H. Hayes, Jr.
- 1 12 Ader, Maurice. 1932
Folder content note: *Subjects:* Request by RL for catalogues of Pacquement, Strauss, and Blumenthal sales from Galerie Petit, Paris; acknowledged by commissaire priseur Ader. *Language:* French.
- 1 13 Adler, A. M. 1942, 1944
Folder content note: *Subjects:* Purchase of a 16th century gold and crystal reliquary (RLC-E.8, MMA-1975.1.1501), acquired by Adler from Pollack, a Vienna dealer, who purported to have acquired it from Prince Lichtenstein (1942). Offer of a polychromed wooden bust of a child from the Hohenzollern-Sigmaringen collection (1944).
- 1 14 Adolphe Stein (Art dealer) (1 of 4). February-April 1965
Folder content note: *Subjects:* Offers (declined) of D. Tiepolo drawings, a Canaletto, and a cassone. Purchase of 3 unattributed early Italian paintings. *Images:* Photos of offered objects. Photocopies of the photographs of the purchased paintings. *Shipping:* Crowe & Co.; Neuchatel (insurance); Sheraton Warehouse; Swissair; Hudson Shipping Co; Swissair.
- 1 15 Adolphe Stein (Art dealer) (2 of 4). May-December 1965
Folder content note: *Subjects:* Offers (declined) of various paintings. *Images:* Photograph of a North Italian primitive.
- 1 16 Adolphe Stein (Art dealer) (3 of 4). December 1965-July 1966
Folder content note: *Subjects:* Purchase of Beraud *Boulevard des Italiens / Parisian Street Scene* (RLC-G.940, MMA-1975.1.243). Offer (declined) of Raffaelli *La Nouvelle Bonne*. *Image:* Photograph of the Raffaelli. *Shipping:* Hudson Shipping; Crowe & Co.; Neuchatel (insurance).
- 1 17 Adolphe Stein (Art dealer) (4 of 4). October 1966-1969
Folder content note: *Subjects:* Offers (declined) for objects by Raffaelli, G. Bellini, Jongkind, and others.
- - Agnew's.
See: I. General Correspondence / Thomas Agnew & Sons.
- 1 18 Aharon, Gregor. 1942

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Rambling "crank"-like letters from a self-styled art dealer offering a Rembrandt and making other commentaries on world events, perceived conspiracies, etc.
- 1 19 Albright Art Gallery (Buffalo, N.Y.) (1 of 3). 1934-1935
Folder content note: *Subjects:* Loan for exhibition of 15 Old Master drawings and reproduction in catalogue (Giambono, Goya, Veronese, Roberti, Pisanello (2), Cossa, Master of the Playing Cards, Primaticcio, Correggio, 15th century Flemish, Tintoretto, Christus, Titian, del Ponte); damage (creases) during shipment to drawings, notably Giambono. *Correspondents:* Gordon B. Washburn, Paul J. Sachs (Fogg Art Museum).
- 1 20 Albright Art Gallery (Buffalo, N.Y.) (2 of 3). 1936-1937
Folder content note: *Subjects:* Loan for exhibition from PL of aquamanile in the form of a seated lion, Flemish, 14th century. RL refers to his acquisition of medals from the Oppenheimer collection and offers them as a loan to the exhibition. *Correspondent:* George B. Washburn.
- 1 21 Albright Art Gallery (Buffalo, N.Y.) (3 of 3). 1953-1956
Folder content note: *Subjects:* Request (declined) for loan for exhibition of El Greco *St. Jerome* (1953). Loan for 50th anniversary exhibition of Marquet *Portrait of a Sergeant* (1954). *Correspondents:* Edgar C. Schenck, Seymour H. Knox.
- 1 22 Alemann Films, Los Angeles. 1967-1968
Folder content note: *Subjects:* Request (granted) for reproduction permissions (Master of Moulins *Suzanne de Bourbon* and Christus *St. Eligius*) for the educational film *Recognition of Man: The Renaissance*. Folder includes the study guide for the film, with list of all objects used and credits. *Correspondent:* Johanna Alemann.
- 1 23 Allen Memorial Art Museum (1 of 6). October-December 1942
Folder content note: *Subjects:* Gifts of objects donated 1942-1943 (26 objects: 10 illuminations, 4 painted panels, 5 drawings, 3 wood Buddhas, 1 wood saint, 1 candelabra, 1 embroidered panel, 1 engraving). *Correspondent:* Clarence Ward. *See also:* I. General Correspondence / F. Kleinberger Galleries (New York, N.Y.) - Harry Sperling for related October 14, 1942 letter from Sperling to RL. *See also:* I. General Correspondence / Subject: Wartime storage of art objects (Allen Memorial Art Museum) for the initiation of RL's relationship with Allen Memorial and his loans to Oberlin, 1942-1944.
- 1 24 Allen Memorial Art Museum (2 of 6). December 1942-June 1943
Folder content note: *Subjects:* Continuation of gifts of objects donated 1942-1943. *Correspondent:* Clarence Ward.
- 1 25 Allen Memorial Art Museum (3 of 6). August-December 1943
Folder content note: *Subjects:* Continuation of gifts of objects donated 1942-1943. Gift of majolica and a bronze, among other objects, all selected by RL and Ward at French & Co. in November 1943. Payment to restore pictures. *Correspondent:* Clarence Ward.
- 1 26 Allen Memorial Art Museum (4 of 6). 1944
Folder content note: *Subjects:* Reference to Allen Memorial's receipt of the Prentiss bequest. Receipt by Allen Memorial of restored paintings. Request for information on

Series I. General Correspondence and Related Material.

- objects donated by RL. Reference to return from Allen Memorial of wartime loans.
Correspondent: Clarence Ward. *See also:* I. General Correspondence / Wartime storage of art objects (Allen Memorial Art Museum) for RL's loans to Oberlin, 1942-1944.
- 1 27 Allen Memorial Art Museum (5 of 6). 1945-1947, 1952
Folder content note: *Subjects:* Allen Memorial's acquisition of a Vellert at Parke-Bernet, through Fritz Lugt and the financial support of RL (1945). Request for RL's help in identifying majolica to purchase and RL's indication of possible future gifts in this regard (1945). Ward's reference to the possibility of acquiring a painting by Lugt and subsequent apology for seeming to imply that RL might provide the funds (1945). Ward informing RL that a Signorelli and Morone purchased by RL for Allen Memorial from Mitchell Samuels (French & Co.) were of inferior quality and uncertain attribution, though Ward softened his stance in a subsequent letter (1946). Invitation to RL to visit the museum (1952).
Correspondent: Clarence Ward.
- 1 28 Allen Memorial Art Museum (6 of 6). 1958-1959, 1967
Folder content note: *Subjects:* Request (declined) for RL's financial help to acquire Japanese screens by Sesson (1958). Request (declined) for RL to extend his loan of three drawings to an exhibition at Knoedler's to allow the objects to travel to Oberlin (1959). Request (declined) for a loan for exhibition of Ingres *Dr. Melier* and *Mme. Balze*.
Correspondents: Charles Parkhurst, Chloe Hamilton Young.
- - *Alex Reid & Lefevre, Ltd.*
See: I. General Correspondence / Lefevre Gallery.
- 1 29 Alpha Bookbinding Co. 1956-1957
Folder content note: *Subjects:* Orders for stamping of artwork object binders, binding of *Apollo* magazine, mounting and binding of object photographs and datasheets.
Correspondent: V.C. Pavia. *See also:* II. Invoices / Pavia, V.C., as well as II. Invoices / Alpha Bookbinding Co.
- 1 30 Altounian-Lorbet, J. 1933-1934
Folder content note: *Subjects:* Altounian-Lorbet says he is in negotiation for a small *Crucifixion*; if he is successful, and if RL is interested, RL will be given preference for it (1933). He is also investigating a small Simone Martini (1933). Acknowledges that RL has said that one of the Philip Lehman collection catalogues is being sent to him, but has not yet received it (1933). Informs RL that the collection of Gothic Italian miniatures of Prince de Trivulcio was sold, and offers to inquire about it if RL is interested (1934). *Language:* 2 letters, in French, with translations.
- 1 31 American Art Association, Anderson Galleries (Firm). 1928, 1936, 1938
Folder content note: *Subjects:* Purchase of a pair of Delft polychrome beakers *The Peacock*, lot 330 from the Neilson-Whitney combination sale (RLC-C.10.1, MMA-1975.1.1617); RL also bid on, but lost, lot 1307 (1928). Purchase of 4 gouaches by Van Blarenberg in the Bonaventure sale (RLC-G.171, ExL; RLC-G.172, ExL; RLC-G.173, ExL; RLC-G.174, ExL); bid on, but lost, a Rowlandson (1936). RL bids on several objects at the V. Everit Macy sale; wins objects: Gubbio lustre plate, lot 291 (RLC-C.102); transparent enamel triptych, lot 314 (RLC-E.16, ExL); transparent vitreous enamel plaque, lot 316 (RLC-E.17, MMA-43.145.2); and 3 child's chairs (1938). The gallery also awards

Series I. General Correspondence and Related Material.

- Macy's lot 484 to RL, but there is a dispute over the bid. *Correspondents*: Mary Vaughan Horgan, Mitchell Kennedy, Sullivan & Cromwell (attorneys).
- 1 32 American Association for the United Nations. 1957
Folder content note: *Subjects*: Request (accepted) for RL to be a patron of an exhibition at E. and A. Silberman Galleries for the benefit of the AAUN.
- 1 33 American Association of Museums. 1946, 1956
Folder content note: *Subjects*: Plans for appointing Lauder Greenway as Associate Director of the organization (1946). Request for RL's support of an endowment fund (1956). *Correspondents*: David E. Finley, William Milliken.
- 1 34 American Cancer Society. New York City Cancer Committee. 1955
Folder content note: *Subjects*: Loan for benefit exhibition held at Parke-Bernet of Velázquez *Portrait of Maria Theresa* (RLC-P.102, MMA-1975.1.147) and Rembrandt *Gerard de Lairesse* (RLC-P.249, MMA-1975.1.140). *Correspondent*: John Reed Kilpatrick.
- 1 35 American Committee for the Restoration of Italian Monuments. 1946, 1948
Folder content note: *Subjects*: Invitation from Chairman Richard Offner to attend a meeting of the Committee to hear from Maurice English (U.S. State Dept.) and Doro Levi (of Italy) (1946). Acknowledgement from Chairman Millard Meiss of RL's gift for the museum at Faenza and his overall support, and noting publicity for gifts in Italy and America (1948). *See also*: I. General Correspondence / Meiss, Millard for a 1949 letter in which he appears to be referring to the work of this Committee.
- 1 36 American Federation of Arts (1 of 3). 1949-1951
Folder content note: *Subjects*: Loan for exhibition at Howard University and other locations of Veronese *Sketch for an Assumption of the Virgin* (1949-50). Request for a meeting with RL to review AFA activities (1951). *Correspondents*: Winslow Ames, Annemarie Pope, Elaine Dee, Lawrence M.C. Smith.
- 1 37 American Federation of Arts (2 of 3). 1955-1959
Folder content note: *Subjects*: Request (declined) for loan of Renoir *Girls on a Beach* for a traveling sports-themed exhibition (1955). Request for list of paintings in RL's office for consideration for inclusion in an executive office-themed exhibition (list provided and is in folder) (1956). Transmittal of the Winston collection catalogue to RL (catalogue not in folder) (1958). Request (declined) for RL to serve on the 50th anniversary committee (1958). Annual dues payment for Art Collectors Club (1958). Requests (declined) to hold events at the W. 54th St. townhouse (1956-59). *Correspondents*: Thomas M. Messer, Margaret Cogswell, David M. Solinger, Richard B. Baker, Virginia Field, Harris K. Prior, Arthur G. Altschul, Roy R. Neuberger.
- 1 38 American Federation of Arts (3 of 3). 1965
Folder content note: *Subjects*: Loan for exhibition at the National Gallery of Art and other locations of 3 drawings: Seurat *Colt*; Kirchner *Frau Erna Kirchner*; and Burne-Jones *Head on Pink Paper*. The folder includes the exhibition catalogue *19th & 20th Century European Drawings* (1965-66). *Correspondents*: Elaine Dee, Robert H. Luck, Anthony Clark Meisel.
- 1 39 American Friends of the Tate Gallery. 1960-1962

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Formation of a U.S. organization for garnering gifts for the Tate, contributions received, and some meeting minutes (RL was a trustee and Honorary Treasurer). Donation by Nathan Cummings to the Tate of a painting by Fougita. *Correspondents:* Robert Adeane, John Rothenstein, Allan D. Emil, Gail Richards, Nathan Cummings.
- 1 40 American Heritage Publishing Company. 1960, 1964-1967
Folder content note: *Subjects:* Requests for photographs and permissions for reproductions, principally for the *Horizon History of Christianity*, a copy of which is sent to RL (not in folder). *Correspondent:* Mary Sherman Parsons, principally on letterhead of the publishing firm's *Horizon* magazine.
- 1 41 American Library in Paris. 1949
Folder content note: *Subjects:* Request for donation.
- 1 42 Ames, Winslow. 1958-1959
Folder content note: *Subjects:* Request to see RL collection (1958). Encourages RL to respond positively to expected request for loan to an exhibition at Knoedler for the benefit of Columbia University (1959).
- 1 43 Animal Medical Center (U.S.). 1968
Folder content note: *Subjects:* Loan for exhibition at Knoedler's of 5 drawings to benefit the Center: Giambono *Knight on Horseback*; follower of Pisanello *A Nobleman with His Horse and Dog*; Castiglione *Turkeys*; Claude *Landscape with Sheep*; and Delacroix *Study of a Horse*. (RL is honorary chairman of the exhibition.) *Correspondents:* Claus Virch, Poppi Thomas.
- 1 44 Anthon, Borwin. 1944
Folder content note: *Subjects:* Painting restorer inquiry as to whether RL wishes work done on his paintings.
- 2 1 Antique Porcelain Co. (New York, N.Y.) (1 of 3). 1957-1958
Folder content note: *Subjects:* Purchase of Meissen Pair of Guinea Fowl and of Chelsea Scent Bottle (1958). Purchase of 3 Chelsea Scent Bottles with children (1958). Offers (declined) of Sevres Rose Pompadour clock and Swan service objects (1957-58). Resume of proprietor's son, a thoracic surgeon (1958). *Correspondents:* Hans Weinberg; includes correspondence with London office of firm.
- 2 2 Antique Porcelain Co. (New York, N.Y.) (2 of 3). 1959-1961
Folder content note: *Subjects:* Purchase of Meissen Pair of Bowls and Plates from the Swan Service (1959-60). Purchase of Chelsea Scent Bottle Flautist (1960-61). *Correspondent:* Hans Weinberg.
- L-1 1 Antique Porcelain Co. (New York, N.Y.) (3 of 3). Capital investment. 1957, 1960-1961
Folder content note: *Subjects:* Transactions related to a capital investment in Antique Porcelain Co. and the company's repayment. *Correspondent:* Hans Weinberg.
- 2 3 Arcas, Geneviève. 1964

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Purchase of G. d'Espagnat *Bouquet*; G. d'Espagnat *Nature Morte*; Grau-Sala *Honfleur*; and Loiseau *Quai de Fecamp* (RLC-P.484, MMA-1975.1.188). Purchase of Henri de Saint-Délis aquarelle [*Street*] (RLC-G.913, MMA-1975.1.703). *Correspondent:* some of Arcas's letters are on letterhead of Galerie Boissiere, in Paris. *Language:* French.
- L-1 2 Arnold Seligmann & Co. (1 of 3). 1926, 1933
Folder content note: *Subjects:* Payment to PL for sale of a table to Jules Bache (1926). RL informed of majolica of possible interest at upcoming Count Oriola sale (page of catalog with illustrations included) (1933). Purchase of 4 objects at the Countess Sala (Mrs. Bayer) sale of May 19 in Paris: Gubbio plate, bust of St. Madeleine (RLC-C.58, ExL); Gubbio plate, dragon, bird and pineapples; Andrea della Robbia *Virgin and Child*; and coffret in bronze patine by Caradosso (RLC-M.12, ExL) (1933); folder includes transmittal of *Gazette de l'Hotel Drouot* with image of the Robbia and related article, in French. After the Sala auction, Seligmann offers RL a cassone acquired with another dealer from the collection. Purchase of 3 objects from the Count Oriola collection at the Helbing sale of May 23, 1933 in Frankfurt: Pair of Urbino candlesticks (RLC-C.60, MMA-1975.11126 and .1127) and Urbino plate with Nuremberg coat of arms (RLC-C.60.1, ExL); Paul Byk says attribution of the candlesticks are to Horazio Fontana and all come from the Hessischen Landesmuseum in Darmstadt; Byk explains that German museums are selling such non-German objects as a matter of national policy; Byk also explains that he executes these transactions through a Jewish antiquarian in Frankfurt who works on a low commission. Recommendations to bid for objects from the collection of Dr. von Frey to be sold on June 12, 1933. Offers of a Renaissance collier and of seven majolica objects available from unnamed owners (1933). *Images:* Photographs of the offered majolica. *Correspondent:* Paul Byk; letterhead is from Arnold Seligmann, Rey & Co. *Language:* *Gazette* article is in French.
- 2 4 Arnold Seligmann & Co. (2 of 3). 1934-1937
Folder content note: *Subjects:* Purchase of 6 plaquettes from the Sigmaringen collection sale of Dec 4, 1933 at Frankfurt [Helbing]: *Moderno Presentation of Christ in the Temple* (RLC-M.6, MMA-1975.1.1347); *Moderno Entombment of Christ* (RLC-M.7, MMA-1975.1.1349); Paduan Master influenced by Mantegna *Mary with the Child and Angels* (RLC-M.8, MMA-1975.1.1330); Follower of Riccio *Sacrifice of Priapus* (RLC-M.9, MMA-1975.1.1343); Giovanni Bernardi da Castel *Adoration of the Magi*; 16th century Italian *Queen Dido* (RLC-M.11, MMA-1975.1.1268) (1934). Informs RL that Stora was the winning bidder for the Limoges candlesticks RL bid on at Steinkopf sale, and asks if RL wants to make an offer (1935). Informs RL of two enamel plaques showing Mars and Minerva by Jehan de Court coming to sale on May 11 in Frankfurt [at Hugo Helbing] from the Debruges and Willy von Rothschild collections (RLC-E.13, MMA-1975.1.1228 and RLC-E.14, MMA-1975.1.1229); for the same sale also informs RL of a Limoges cup and saucer (1936). Purchase at the Margarete Oppenheim sale of May 18-20, 1936 at Munich of a 16th century Siena majolica cup and a Deruta 16th century majolica vase. Negotiations over price of a necklace (1936). Offers of andirons from Sala sale (back on market, twice); a triptych; drawings by Carmontelle; a Faenza plate; and a Roger van der Weyden picture, with transcript of Freidlander's attribution (1936-37). Opinions as to date of an enamel owned by RL, including from Mr. Gouvert whose expertise was based on his father's forgeries (1937). *Correspondent:* Paul Byk; letterhead is from Arnold Seligmann, Rey &

Series I. General Correspondence and Related Material.

- Co. *Images*: Photograph of the offered triptych; page from the 1936 Helbing sale catalogue showing the Mars and Minerva plaques.
- 2 5 Arnold Seligmann & Co. (3 of 3). 1942, 1944-1947
Folder content note: *Subjects*: Request for loan of silver soup tureen for an exhibition at Parke-Bernet as a benefit for the American Women's Voluntary Services (1942). Purchase of Titian drawing *The Lord Creating the Lights of Heaven* (1945). Invitation (accepted) to a Picasso-Braque exhibition at the Arnold Seligmann-Helft Galleries (circa 1947). Offer of a Renaissance tapestry (1947). *Correspondent*: Paul Byk; letterhead is from Arnold Seligmann, Rey & Co. in 1942-45 and Arnold Seligmann-Helft Corp in 1947. *Images*: Two photographs of the Titian work, one with an attribution handwritten by Dr. W. Suida on reverse.
- 2 6 Art Associates (New York N.Y.). 1939
Folder content note: *Subjects*: Loan of twelve paintings and a tapestry to the *Masterpieces of Art* exhibition at the New York World's Fair; slight damage to Martini and Ugolino, as assessed by Stephen S. Pichetto. Provision of shadow boxes and glass by Julius Lowy, Inc. *Correspondents*: W. R. Valentiner, Perry T. Rathbone. *Shipping*: Duveen Brothers.
- 2 7 Art Digest Newsletter. 1967
Folder content note: *Subjects*: Volume 2, no. 20 of the newsletter is in the folder, forwarded to RL by editor Joseph James Akston, calling attention to the page 1 article referring to RL's election as Chairman of The Metropolitan Museum of Art.
- 2 8 Art Gallery of Toronto. 1950, 1958
Folder content note: *Subjects*: Request (declined) for loan for exhibition of Rembrandt *Gerard de Lairesse* (1950). Thanks for permitting the Women's Committee to visit RL's collection (1958). *Correspondents*: Sydney J. Key, Martin Baldwin. The folder also includes a page of transcripts of letters prepared for RL by his secretary, with annotations. In addition to the transcript of the letter from the Art Gallery of Toronto, there is a transcript of a letter from C.S. [Calouste Sarkis] Gulbenkian to Louis Levy, which Levy sent to RL, in which Gulbenkian comments on the Korean War and world instability, and on public misperceptions of himself.
- 2 9 Art in America (Firm). 1964, 1967-1968
Folder content note: *Subjects*: Comments by Nelson Lansdale concerning article he was writing about the Lehman collection for the journal and requests (granted) of RL for reproductions and permissions (1964). Request (granted) for reproduction permissions for book *Art for Young America*. *Correspondents*: Nelson Lansdale, Anthony Bower, Susan Relyea.
- 2 10 Art Institute of Chicago (1 of 5). 1937-1938
Folder content note: *Subjects*: Loan for exhibition of 4 Domenico Tiepolo drawings: *Punchinello and His Indisposed Mistress*; *Servant Cast Into a Well*; *Leda*; and *Goddess Turned to Right*; the folder includes the exhibition catalogue *Paintings, Drawings and Prints by the Two Tiepolos*. Request for photograph and its use in an exhibition: *Giovanni di Paolo Zacharias in the Temple*. *Correspondents*: Robert B. Harshe, Daniel Catton Rich.
- 2 11 Art Institute of Chicago (2 of 5). 1940, 1943-1944

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Loan for exhibitions of unnamed drawings by Goya and the Master of the Playing Cards (1940). Request (declined) for loan of Goya *Maria Ignacia Alvarez* (1940). Inquiry (declined) as to RL's willingness to part with a Tiepolo (1944). *Correspondents:* Lessing Rosenwald, Carl O. Schniewind, Daniel Catton Rich.
- 2 12 Art Institute of Chicago (3 of 5). 1956-October 1958
Folder content note: *Subjects:* Request (accepted) to view RL's illuminated leaves as part of developing a purchase program for such objects, and referral to visit Duveen's where most were kept by RL (1956). Loan for exhibition of 4 Seurats: *Colt* (RLC-G.260, MMA-1975.1.706); *Reaper* (RLC-P.430, MMA-1975.1.206); sketch for *La Grande Jatte* (RLC-P.403, MMA-1975.1.207); and drawing for *The Three Models* (RLC-G.300, MMA-1975.1.704) (1957). Reference to cleaning the objects at the Museum of Modern Art after a fire there during the exhibition (1958). Request by RL for catalogues. *Correspondent:* Daniel Catton Rich. *See also:* I. General Correspondence / Museum of Modern Art for cables to RL from Rene d'Harnecourt about the Seurats and the fire.
- 2 13 Art Institute of Chicago (4 of 5). November 1958-1960, 1963, 1968
Folder content note: *Subjects:* Loan for exhibition of 2 Gauguins: painting *Tahitian Women* and drawing *Tahitian Woman* (1958-59). Loan of Corot for exhibition (1960). Request of Art Institute to have a photo of Master of Moulin *Portrait of a Young Princess* sent to the Museum of Fine Arts in Budapest (1968). *Correspondents:* Allan McNab, Theodore Rousseau, Jr. (The Metropolitan Museum of Art).
- 2 14 Art Institute of Chicago (5 of 5). Rembrandt exhibition. 1968-1969
Folder content note: *Subjects:* Loan for exhibition of 4 Rembrandt drawings: *Last Supper*; *Landscape with Cottages*; *Satire on Art Criticism*; and *Cottage Near the Entrance to a Wood*. Request (declined) for loan of *Gerard de Lairese* for same exhibition. *Correspondents:* C.C. Cunningham. *Shipping:* Hahn Bros., Huntington T. Block (insurance).
- 2 15 Art News. 1931-1937, 1942-1949, 1955, 1958, 1964, 1969
Folder content note: *Subjects:* Request from publisher Frankel for support from RL for W. R. Valentiner publication in which a Lehman Rembrandt will be reproduced (1931). Request to visit the collection at the townhouse (1931). Intention of *Art News* to feature the Lehman collection in its Christmas number (1936). Descriptive information given to Dr. Frankfurter on 9 drawings (undated, 1930s-40s). Requests for photographs and reproduction permissions. Subscription matters. Donation to The Art Foundation (1947). Notice to RL that his entry in the Amateur Painters Competition did not receive an award (1949). *Correspondents:* S. W. Frankel, Alfred M. Frankfurter.
- 2 16 Art Quarterly. 1943-1946
Folder content note: *Subjects:* Subscriptions and back orders for publication from the Detroit Institute of Arts. *See also:* I. General Correspondence / Subject: Subscriptions to periodicals.
- 2 17 Arthur Lénars & Cie (1 of 4). June-October 1949
Folder content note: *Subjects:* Acquisition and shipping of various objects: Matisse *Paysage*; Braque *Paysage*; Vlaminck *Paysage bord de Seine*; Marquet *Le Port de Bougie* (RLC-P.296, MMA-1975.1.191); Marquet *Le Sergent de la Coloniale* (RLC-P.297,

Series I. General Correspondence and Related Material.

- MMA-1975.1.192); an Edzard; and Signac watercolors. Acquisition of frames from G. Bac of Paris. References to Signac acquired from Ebstein. Offers of Renoir watercolors and a Cross. *Correspondent*: Rene Haas. *Language*: French. *Images*: 3 photographs: 2 Renoir, 1 Cross. *Shipping*: LEP Transport, Hudson Shipping, Indemnity Marine Assurance Co (insurance). *See also*: I. General Correspondence / F. Kleinberger (Ally Loeb) folders for documents related at least in part to these shipments.
- 2 18 Arthur Lénars & Cie (2 of 4). November 1949-January 1950
Folder content note: *Subjects*: Shipment of watercolors (Renoir?) and frames for Renoirs. Offers (declined) of Signacs and de Velours. Reference to Marquet *Sergent*. Hotel Drouot catalog for December 7, 1949. *Correspondent*: Rene Haas. *Language*: French. *Image*: 2 Signac photographs. *Shipping*: Hudson Shipping, United States Lines, Indemnity Marine Assurance Co (insurance).
- 2 19 Arthur Lénars & Cie (3 of 4). June 1950-1954
Folder content note: *Subjects*: Transport of a van Dongen and a Brianchon (1950). Shipment of frames and various paintings and watercolors. Transport of a Signac and a Fragonard. *Correspondent*: Rene Haas. *Language*: French. *Image*: Photograph of a Renoir *Jeunes Filles Assises*. *Shipping*: LEP Transport, Hudson Shipping, Surface Freight Corp. *See also*: I. General Correspondence / F. Kleinberger-Ally Loeb; I. General Correspondence / Galerie André Weil; and I. General Correspondence / Galerie de l'Elysee folders for documents related to these shipments. *See also*: I. General Correspondence / Waterman, Edward for documents related to a 1950 shipment that refer to Lénars.
- 2 20 Arthur Lénars & Cie (4 of 4). 1956-1957
Folder content note: *Subjects*: Shipment of Valadon *Nu*; Van Dongen *Courses at Deauville*; and Van Gogh *Self Portrait* (ExL). *Correspondents*: Rene Haas, Bernheim Jeune. *Language*: French. *Shipping*: Hudson Shipping Co., Indemnity Marine Assurance Co. (insurance).
- 2 21 Artistic Imports Inc. (New York, N.Y.). 1960
Folder content note: *Subjects*: Transmittal of 4 reproductions on silk of objects in RL collection; the folder has one of these, the Bellini *Madonna and Child* (RLC-P.77, MMA-1975.1.81). *Correspondent*: L.G. Pfaff.
- 2 22 Artists' Gallery (New York, N.Y.). 1946
Folder content note: *Subjects*: Transmittal of information booklet (booklet is in folder) about the gallery, and request for financial contribution. *Correspondent*: Hugh S. Stix.
- 2 23 Arts Club of Chicago (1 of 2). 1939-1940
Folder content note: *Subjects*: Loan for exhibition of Piero della Francesca *St. Apollonia* (RLC-P.68, ExL). (The original folder was labeled "Piero della Francesca" and was annotated with notes on requests for photographs of the object; the original folder was discarded by the processing archivist, but a photocopy of the annotations is in the folder.) *Correspondents*: Alice Roullier, Elizabeth Goodspeed, Schiff, Terhune (insurance).
- 2 24 Arts Club of Chicago (2 of 2). 1955-1956, 1964
Folder content note: *Subjects*: Loan of 4 objects to Fauve exhibition: Derain *Houses of Parliament*; Matisse *Landscape*; Vlaminck *Potato Diggers*; and Braque *Landscape*.

Series I. General Correspondence and Related Material.

- Reference to Vlaminck's damaged frame. Loan for exhibition of Balthus *Figure in Front of a Mantel* (1964). *Correspondents*: Rue M. (Mrs. Albert P.) Shaw, Margaret Benette.
- 2 25 Arts Council of Great Britain. 1964-1965, 1967
Folder content note: *Subjects*: Loan for exhibition in Edinburgh and London of Corot *Diana and Actaeon* (RLC-P.384, MMA-1975.1.162) (1964-65). Reference to old damage on Corot, which is treated by the Arts Council (1965). Request (declined) for loan for exhibition of Derain *Houses of Parliament* (1967). *Correspondents*: Elizabeth Davison, Gabriel White. *Images*: Photographs from the Arts Council of before and after treatment.
- 2 26 Arts et Métiers Graphiques. 1961
Folder content note: *Subjects*: Request (granted) for reproduction permission for Memling *Annunciation*. Initial request forwarded to RL through Harry N. Abrams. *Correspondent*: J. O'Meara. *Language*: French.
- 2 27 Aschan, Marit Guinness. [1962?]
Folder content note: *Subjects*: Invitation from the artist and printed card from the Van Diemen-Lilienfeld Galleries regarding her upcoming fifth exhibition at the gallery.
- 2 28 Associated American Artists. [1949]
Folder content note: *Subjects*: Printed invitation to the second annual exhibition of *Paintings by Famous Amateurs* at the Associated American Artists Galleries, objects later to be auctioned at Parke-Bernet for the benefit of the Urban League Fund. The exhibition included a canvas by Mrs. Robert Lehman.
- 2 29 Association Française d'Action Artistique. 1954
Folder content note: *Subjects*: Request (declined) for loan for exhibition of Ingres *Le Tintoret l'Aretin*. *Correspondent*: Ph. Erlanger. *Language*: French.
- 2 30 August & Company (New York, N.Y.). 1936-1937
Folder content note: *Subjects*: Bid for photography work for RL. *Correspondent*: Eliot Elisofon.
- 2 31 Austin Arts Center (Trinity College). 1967
Folder content note: *Subjects*: Request (declined) for loan for exhibition of Daddi *Virgin Surrounded by Six Angels* and Ugolina da Siena *St. John the Evangelist or St. Matthew*. *Correspondent*: Michael P. Conforti.
- 2 32 A: Miscellaneous offers of art objects by firms. 1946, 1954, 1962, 1968
Folder content note: *Correspondents*: Arthur U. Newton Galleries (1946). A.C. Cooper, Ltd., of London, with photograph of unidentified drawing (1954). A La Vielle Cite, of Paris, letter in French (1962). Albert Loeb and Krugier Gallery (1968).
- 2 33 A: Miscellaneous offers of art objects by individuals. 1945, 1954-1959
Folder content note: *Correspondents*: S. Aufhauser on behalf of Hugo Moser (1945). G. Aymonier (1954). Silvana Agostini (1957). Madame Aymonier-Ferault, letter in French (1958). Daniel J. Allen (1959). Maud Alrig(?) (1959). Harry Aprahamian (1959).
- 2 34 A: Miscellaneous regarding print matter. 1931, 1937-1938, 1946, 1958-1959, 1964, 1966

Series I. General Correspondence and Related Material.

- Folder content note:** *RL requests for publications:* Catalogue from Arthur Churchill, Ltd, of London (1937-38). Subscription to *Art Digest* (1937). *Correspondents/publications to RL:* Book from Anton Schroll & Co, of Vienna, letter in German, with translation (1931). In response to an inquiry from A. Rosenthal, Ltd, of England, RL confirms he wants to continue receiving their book catalogues (1946). Subscription from *Antiques* (1958). Complimentary subscription to *Arte Figurativa*, of Milan, provided by Gallery Bellini of Florence (1959). *Lehman catalogs sent to:* Mrs. Sidney S. Alexander (1964) and Archbishop Museum, Utrecht (1966).
- 2 35 A: Miscellaneous reproductions and permissions. 1937, 1944, 1947, 1955-1956, 1961-1967
Folder content note: *Correspondents:* Frederick Antal, on his behalf and that of H.O. Gronau (1937). American Craftsmen Cooperative Council (1944). American Artists Group (1947). Avon Publications (1955). Lelia Fraccaro, on behalf of Wart Arslan (1956). Renee Arb (1956). Betty Al-Hamdani(?) (1956). Sally Amster (1961). Helga Abramczyk (1964). Kenneth Ames (1966, 1967). Fedja Anzelewsky (1966). Alexandre Ananoff, in French (1967).
- 2 36 A: Miscellaneous requests to view collection. 1959, 1964
Folder content note: *Correspondents:* Ellen Lehman McCluskey, on behalf of the American Institute of Decorators (1959). Mrs. Milton Agay (1964?).
- 2 37 A: Miscellaneous. 1932, 1958, 1966
Folder content note: *Correspondent/subject:* Aktienbrauerei zum Lowenbrau, of Munich, acknowledging receipt of copies of letters to Richard Buehler (1932). Charles Allen, Jr., returning photo and thanking RL (1958). Bettina Alden-Heyman, noting that she saw one of RL's pendants (RLC-J.32) in an exhibition at French & Co., and asked if he would inspect a similar pendant she owns; he does so at his office, and she follows with a thank you (1958). Note from Arthur Tooth & Sons, Ltd, of London, referring to fact that Manguin was one of the original Fauve painters and his work is in an exhibition (the note was likely a transmittal of an enclosed exhibition announcement or catalogue, but that is not in the folder) (1966).
- 3 1 B.G. Verte (art gallery). 1967
Folder content note: *Subjects:* Offer of three works by Henri Van de Velde. *Images:* Photographs of the objects. *Correspondent:* Georges Martin du Nord.
- 3 2 Bacri, Jacques. 1957, 1966-1967
Folder content note: *Subjects:* RL conveys to Bacri the attribution Bernard Berenson made on a Crucifixion, an attribution that RL expresses disagreement with (1957). Transmittal to RL of a photograph, asking if RL ever owned the object (no). *Other correspondents:* Pauline Bacri.
- 3 3 Badrutt, Hans. 1934
Folder content note: *Subjects:* Badrutt thanks Mr. Lehman for Mr. Perkins's opinion regarding a Madonna Badrutt wishes to sell. Badrutt comments on the Sixtine Madonna's authenticity, condition and recent cleaning. One letter, on Palace Hotel, St. Moritz stationery.
- 3 4 Bagley, Edward Olden. 1955

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Transmittal from photographer of transparency for unspecified object (transparency not in folder).
- 3 5 Ball, Alex. 1945, 1948, 1951-1954, 1956-1958, 1961, 1967
Folder content note: *Subjects:* Request to see Lehman collection (1945). Purchase through Ball and E. Verchere of a Schongauer drawing from the Royal Saxon family [*Bust of a Man in a Hat Gazing Upward* (RLC-G.354, MMA-1975.1.872)] (1952). Offers of Rembrandt drawings (1948), a Memling (1948), a Holbein *Erasmus* (1951), a Bohemian painting (1954), various items of furniture, and a clock (1967). Informs RL of furniture coming to auction at Sotheby's (1953). Payments to Ball and E. Verchere for an unidentified matter [possibly the Rembrandt *Last Supper (after Leonardo)* (RLC-G.352, MMA-794)] (1953). Purchase from Ball and E. Verchere of cockatoo birds (1956-57). *Correspondents:* Some letters on letterhead of, and signed as, firm A. & R. Ball. *Image:* Photograph of a Louis XV armoire (undated). *See also:* II. Invoices / A. & R. Ball for other transactions.
- 3 6 Balzac Galleries. 1931-1932
Folder content note: *Subjects:* Offers of a Souverbie, Renoir, and Modigliani. *Images:* Photographs of the Souverbie, Renoir and Modigliani. *Correspondents:* André Dumonceau, Robert Angles.
- 3 7 Bard College. 1959
Folder content note: *Subjects:* Loan of Balthus *Figure at Mantel* for exhibition at Barbizon Plaza Gallery, a fundraiser for a new art studio and gallery for Bard. *Correspondents:* James H. Case, Jr., David Banker.
- L-1 3 Barovier & Toso (Firm). 1955-1956
Folder content note: *Subjects:* Purchase and shipment of 60 pieces of glassware in Venice. *Language:* Invoices, including object descriptions, are in Italian. *Shipping:* Hudson Shipping Co., Sattis International Forwarding, Sea Insurance Co.
- 3 8 Bass, John (art collector). 1947
Folder content note: *Subjects:* Offer by owner of Perugino *Madonna and Child* hanging in The Metropolitan Museum of Art.
- 3 9 Beck, Hans-Ulrich. 1965
Folder content note: *Subjects:* Request for photographs and descriptions of any Jan van Goyen objects in RL's collection; 5 drawings are reported to Beck. *Other correspondents:* Madlyn Kahr.
- 3 10 Belgian Information Center (New York, N.Y.). 1947-1948
Folder content note: *Subjects:* Various requests from the Center for photographs in connection with an inventory of all works of Flemish and Belgian art in American collections. *Correspondent:* Jan-Albert Goris.
- 3 11 Belgium. Ministère de l'Instruction Publique. 1959
Folder content note: *Subjects:* Request (declined) for loan of bronzes for an exhibition *Flanders in the Fifteenth Century*. Fact sheet describing the exhibition is included. *Correspondents:* E. P. Richardson and Em. Langui. *Language:* Letter is in French. *See*

Series I. General Correspondence and Related Material.

also: I. General Correspondence / Metropolitan Museum of Art for this organization's 1952 request (declined) for loan for exhibition of a Christus and a Memling.

- L-1 4 Bellesi, G. 1934-1939, 1936
Folder content note: *Subjects:* Various offers of Italian paintings. Transmittal of a copy of an article by Giuseppe Fiocco from the journal *La Critica d'Arte* of August 1937. Bellesi makes references to meeting PL and RL at times in the past (1948). Some 1930s correspondence is on G. Bellesi, Ltd. letterhead. *Images:* Photographs of the offered Pietro Lorenzetti, Agnolo Gaddi and Roberto de Maineri.
- 3 12 Bellini, -- . 1955
Folder content note: *Subjects:* Shipment of mirror frames and tabernacles (and possibly a painting on wood panel). Offer of 2 sculptures. *Correspondent:* Franda Biliotti, secretary to Mr. Bellini, of Florence. *Shipping:* Brown's Warehouse Corp. *Images:* 2 photographs of offered objects.
- 3 13 Bellini, Ulderico. 1938, 1948
Folder content note: *Subjects:* Offers of Donatello bas-relief (1938) and paintings by Giorgione, Caravaggio, and Caracci. *Images:* Photographs of the 3 paintings.
- 3 14 Bensimon, Inc. (New York, N.Y.) (1 of 2). 1945, 1947-1948, 1951-February 1954
Folder content note: *Subjects:* Purchase of frames (1954). Offers of bronze, jewelry, flask, commode, desk, and other objects. Transmittal of catalogue from Sotheby's sale (1953). Letter of introduction from RL for Bensimon in connection with passport matter (1953). *Correspondent:* Gaston Bensimon, Maurice Bensimon. *Language:* Maurice's letters are in French. *Images:* 2 photographs of an offered French 16th century gold and enamel necklace with pendant. *Shipping:* W.R. Keating & Co. *See also:* I. General Correspondence / Goudchaux, Mathieu for a transaction RL conducted through Goudchaux with Bensimon of Paris for a jewel in 1935.
- 3 15 Bensimon, Inc. (New York, N.Y.) (2 of 2). February 1954-1959, 1961
Folder content note: *Subjects:* Purchase of Louis XV commode, probably by Francois Delorme; Louis XV table stamped C. Wolff (RLC-F.11, MMA-1975.1.2031); and unspecified furniture (1955). Informs RL of a Saint Porchaire candlestick being offered by a Dr. Chompre on behalf of its owner (1955-56). Purchase of 3 drawings by Domenico Tiepolo: *Betrothal of the Virgin* (RLC-G.646, MMA-1975.1.514); *Rest on the Flight into Egypt* (RLC-G.679, MMA-1975.1.474); and *Baptism of Christ* (RLC-G.678, MMA-1975.1.478) (1961). Offers of drawing, candleholders, bowl, Clodion group, Carlin secretary, and other objects; failed bid for a table (1955-56). *Correspondent:* Gaston Bensimon, Maurice Bensimon. *Language:* Some of the letters are in French, with some translations. *Images:* 2 photographs of Clodion group sculpture.
- 3 16 Bentley-Cranch, Dana. 1962-1963
Folder content note: *Subjects:* Request for photograph of Corneille de Lyon *Portrait of an Unknown Man*. Inquiry concerning identification of present owner of Corneille de Lyon *Portrait of Francois de Coligny* (RLC-P.96, ExL).
- 3 17 Berchem, Alexandre van. 1948

Series I. General Correspondence and Related Material.

Folder content note: *Subjects:* Berchem informs a colleague of RL's about a collection of paintings, and RL is informed, but the matter is cut off by Berchem when he learns of ownership questions. Berchem also forwards a description of Frans Snyders *Chiens et Chats*.

- 3 18 Berenson, Bernard (1 of 15). 1913, 1926, 1928, 1929
Note on Berenson correspondence folders: The correspondence in this and the several following folders between Berenson (BB) and RL includes many ongoing references to travel, health, BB's writings, visitors to I Tatti, letters of introduction from RL to BB, observations about art objects and the art market, BB's requests for photographs of art objects for his study and collection, RL providing BB with catalogues and periodicals for both study and entertainment, etc. In addition to these ongoing themes, various specific topics surface, particularly in regard to art objects. The descriptive notes for each folder attempt to identify the principal specific topics in the folder, but the researcher should be aware that these notes are not necessarily comprehensive.
- Principal art-related subjects in folder 1: 1913:** Study of a photograph yields a tentative attribution to the influence of Fra Angelico or Castagna. **1928:** Acknowledges receipt of photographs from Lehman and that he has returned duplicates with his comments, if any, and questions whether they are to be listed as belonging to PL or RL. Cable from RL asking if *Annunciation* (RLC-P.114, MMA-1975.1.74) from Huldchinsky sale (bought from Steinmeyer) is entirely Botticelli; BB cables answer of Yes and elaborates in a letter, now realizing that RL is forming a collection distinct from that of PL; requests information about drawings as he intends to begin revising his *Florentine Drawings*. **1929:** Thanks for sending catalogue of PL collection, noting especially the Sassetta *St. Anthony in the Landscape*; requests select photographs. Cables RL that a photograph of a drawing looks to be Pisanello; elaborates on the cable in a letter; offers to lend his advice about drawings any time but requests that such appeals be made directly to him rather than through Joe Duveen or others. *See also:* V.B. Inventories of Objects / Acquisition notebooks (folders 5 and 11 of 13) for other attributions by BB and for his 1912-13 letters to Duveen Brothers concerning the Bellini *Madonna and Child* bought by PL in 1915.
- 3 19 Berenson, Bernard (2 of 15). 1931-1932, 1934-1937, [1939?]
Principal art-related subjects in folder 2: 1931: Request from BB for a photograph of a drawing said to be attributed to Piero della Francesca for possible reproduction in a revised *Florentine Drawings* (undated letter, but likely 1931, given following letter is dated 1931). Transmittal to BB of photograph of Piero and of Botticelli *Annunciation*. BB acknowledgement of receipt of photographs, recognized the Botticelli, and gave a tentative attribution to Piero of the drawing; renewed request for photos of Florentine drawings. **1932:** There is a further exchange of letters on the subject of the Piero, as well as other photographs RL sends BB. **1934:** From a photograph sent by RL, BB attributes a work to Signorelli and intends to include it in the Italian edition of his list; he asks for further details should RL acquire the picture (letter has a 1946 annotation that a photostat copy was sent to Mitchell Samuels of French & Co.). **1934-35:** Exchange of letters regarding an Ugolino acquired by RL, a Gozzoli he did not purchase, magazines sent to BB, and BB's ongoing desire for photographs and other art object related material. **1936:** RL asks BB for any ideas regarding the upcoming Oppenheimer auction at Christie's, and BB responds with objects he expects will have agreed upon attributions. **1937:** BB acknowledges receipt of photographs from RL, and asks that RL bring the drawing that looks like Piero's *Sigismund of Rimini*

Series I. General Correspondence and Related Material.

- on RL's possible visit to BB. Cable from RL asking if BB is still of opinion that the saint belonging to Morton Meinhard is by Simone Martine (no answer). [1939?]: List compiled by Lehman staff of attributions provided by BB.
- 3 20 Berenson, Bernard (3 of 15). 1948-1949
Principal art-related subjects in folder 3: 1948: RL asks BB's opinion of Castagno *Martyrdom of St. Sebastian* being considered by The Metropolitan Museum of Art (no answer). RL asks if BB still considers his published *Madonna and Child* to be by Barnardo Daddi; BB responds yes. RL comments on art market's interest in modern French works rather than early Italian. *Other correspondents:* The folder includes 1 letter from both RL and Louis Levy to BB, and transcripts of two letters from BB to Levy, forwarded to RL by Levy. In these letters, BB expresses disappointment with the lack of influence of his writings, but hopes for success with his new work *Aesthetics, Ethics and History in the Arts of Visual Representation*. BB attributes photographs sent to him by Levy to work of Titian's studio. Letter of introduction from RL for Marcel Vertès. **1949:** Letter of introduction from RL for Mrs. Carmen Messmore.
- 3 21 Berenson, Bernard (4 of 15). 1953-1954
Principal art-related subjects in folder 4: 1953: RL discusses the Colorado Springs exhibition of his collection, his current interest in modern pictures, and the state of the art market and various museums in the U.S. **1954:** RL sends BB a pair of suits as a gift. BB comments on various photographs of objects, noting at one point that he does not do this for financial compensation, but partly out of love and partly out of hope that after his death those who benefited from his advice would create a fellowship fund for I Tatti. BB reports on Mr. Redmond's visit to him. RL asks if a *Madonna and Child* at Mattheisen Ltd. in London is a Simone Martine; BB responds yes.
- 3 22 Berenson, Bernard (5 of 15). January-June 1955
Principal art-related subjects in folder 5: BB comments on attributions from photographs sent by RL. RL proposes to BB that RL will fund a fellowship in honor of BB's 90th birthday, which BB accepts. *Other correspondents:* RL's fellowship proposal is the subject of correspondence between him and Nicky Mariano and Luisa Vertova, which is also in this folder. *See also:* I. General Correspondence / Vertova, Luisa folder for correspondence from her not related to the fellowship.
- 3 23 Berenson, Bernard (6 of 15). July-December 1955
Principal art-related subjects in folder 6: RL informs BB of his acquisition of Tintoretto *St. Francis Receiving the Stigmata* from Brass in Venice and Giovane's *Crucifixion*. BB discourages the purchase of a Veronese and Tintoretto from Brass. RL sends an extensive number of photographs of drawings from his collection; the folder includes the lists of those sent. BB comments on the art market and prices, and appointment of Rorimer at The Metropolitan Museum of Art. BB responds favorably to news from Jayne Wrightsman that RL plans to make a private museum of his collection. *Other correspondents:* Nicky Mariano requests information on four of RL's drawings on behalf of BB, to which Art Secretary Ralph Straight replies. *See also:* I. General Correspondence / Brass, Alessandro folder for further documentation about the *St. Francis* purchase.
- 3 24 Berenson, Bernard (7 of 15). 1956

Series I. General Correspondence and Related Material.

- Principal art-related content in folder 7:** RL sends BB catalogues and informs him of an additional contribution to the fellowship fund. RL and BB exchange perspectives on the Musée Jacquemart-André being sent to the U.S. for exhibition. BB expresses concern about the future of I Tatti when he learns that John Walker, his anticipated director, is going to the National Gallery. RL comments on the art market, museum acquisitions, Rorimer's good performance at the Met, RL's attempts to help Dr. Rognedov set up a Society of the Friends of Florence, and providing a photograph to Phaidon Press of a Vivarini triptych for BB's planned book. BB expresses low expectations for the reception of his *Lorenzo Lotto*. RL gives a television as a gift to BB. BB requests information about RL's Piero drawing *King on Throne* in anticipation of using it in a publication; information sent. *See also:* Folder 8 below for a 1956 document expressing BB's vision for the future of I Tatti.
- 3 25 Berenson, Bernard (8 of 15). 1956
Folder 8 content note: The folder contains a photoreproduction of one typed document, titled *On the Future of I Tatti*, signed by Berenson and, as witness, Charles B. Wrightsman, dated Vallombrosa, August 18, 1956, in which BB describes his vision for the use of I Tatti and his estate after his death. His proposed Advisory Committee would include RL as a member. *See also:* April 12, 1956, letter from BB in folder 7 above for related matter.
- 3 26 Berenson, Bernard (9 of 15). 1957
Principal art-related subjects in folder 9: BB and RL exchange observations on the art market, especially incredulity at the prices. RL reports to BB that he will be lending for the Orangerie exhibition and comments on the selection process for that; later letters in the folder also make reference to the exhibition's success and other aspects of it. RL requests BB's attribution of Tintoretto's *St. Francis Receiving the Stigmata*; BB confirms attribution and elaborates on why he advised against the purchase. RL mentions he is tempted by Van Gogh's *Self Portrait*.
- 3 27 Berenson, Bernard (10 of 15). 1958-1959
Principal subjects in folder 10: BB asks whether RL acquired Ingres *Princesse de Broglie*; RL confirms and sends colored photograph. BB wonders where RL maintains his collection and RL answers. *Other correspondent:* Nicky Mariano answers some of RL's correspondence on BB's behalf, commenting on his health, including in a letter of September 23, 1959, shortly before BB's death. *Image:* One of Mariano's responses is on a postcard with a photograph of BB. *See also:* I. General Correspondence / Mostyn-Owen, William for a 1959 letter of introduction from Nicky Mariano written on behalf of BB.
- 3 28 Berenson, Bernard (11 of 15). Attributions. [1928?]
Note on object attribution folders: Folders 11-14 include photographs with BB's attributions. The photos were found in four separate batches in the unprocessed collection and they are presented here in that manner. Each folder describes the general attributes of the enclosed batch.
Folder 11 content note: 66 photographs with attributions by BB (handwritten, most initialed) noted on the reverse. Small notations on the reverse, likely made by a Lehman collection staff member circa 2000, indicate that these photographs were originally from a file labeled "Attributions-Berenson." None are dated, but might date from circa 1928; almost all are stamped with the photographer's name, Murray Kendall Keyes, who took photos for

Series I. General Correspondence and Related Material.

- the Lehmans in the 1920s and correspondence from BB in 1928 indicates that he mailed such attributions to the Lehmans at that time. *See also:* Berenson correspondence in folder 1 above referring to the attributions. *See also:* I. General Correspondence / Keyes, Murray Kendall for photographic work by Keyes. *See also:* I. General Correspondence / Bode, Wilhelm von for his attributions of some of these same objects.
- 3 29 Berenson, Bernard (12 of 15). Attributions. 1928, n.d.
Folder 12 content note: 8 photographs with attributions by BB (handwritten, initialed) on the reverse. Two are dated from June 1928; others appear likely to date from the same period, while others might be later. All photos include a proposed attribution in one handwriting, with BB's assessment following. All photos are stamped as prints from the Frick Art Reference Library. This batch of photographs was found in the second of two folders containing Berenson-related correspondence and other matter maintained by RL's Art Secretary, Ralph Straight (ca. 1955-1963).
- 3 30 Berenson, Bernard (13 of 15). Attributions. [1950s?]
Folder 13 content note: 18 photographs with attributions by BB on the reverse (handwritten, all but one initialed; in one instance initialed by Nicky Mariano for BB). None are dated but are estimated by the archivist to be from the 1950s given the good quality of the print, the fact that most have an original Lehman collection object number on them, and the extent of RL/BB interactions in the 1950s as indicated in these correspondence files. Most have slips of paper attached to them with attribution notes, and those in writing generally appear to be in RL's hand. None included reference to the photographer or source of the photo. This batch of photographs was found in the first of two folders containing Berenson-related correspondence and other matter maintained by RL's Art Secretary, Ralph Straight (ca. 1955-1963).
- 3 31 Berenson, Bernard (14 of 15). Attributions. n.d.
Folder 14 content note: 23 photographs of paintings with attributions by BB (or attributions attributed to BB) on the reverse; not all are initialed by BB or are in his handwriting. None are dated, but appeared to the archivist to be from a range of time. All include an original Lehman collection object number. Most of the photos have no indication of photographer or source; names that appear are Murray Kendall Keyes, Paul N. Perrot, William McKillop, Vasari (Rome). This batch of photographs was found in the second of two folders containing Berenson-related correspondence and other matter maintained by RL's Art Secretary, Ralph Straight (ca. 1955-1963).
- L-1 5 Berenson, Bernard (15 of 15). Print matter. [1944?], 1955-1960
Folder 15 content note: Magazine articles and clippings about BB. Two obituaries. *Image:* Photograph of BB with a woman and man looking at an (unseen) object (labeled on reverse as taken in BB's 79th year).
- 3 32 Berggruen & Cie. 1956
Folder content note: *Subjects:* RL considers an early Picasso from the Gertrude Stein collection, which is reserved at his request, but then declines. *Correspondent:* Heinz Berggruen.
- - *Bernard Houthakker (Gallery).*

Series I. General Correspondence and Related Material.

- See:* I. General Correspondence / Fogg Art Museum (1958); I. General Correspondence / Hudson Shipping Co.
- 3 33 Bernard Quaritch (Firm). 1944
Folder content note: *Subjects:* Purchase of three books by C. Delange and others from the pottery and porcelain section of the firm's catalogue No. 618, and resulting delay in shipment by steamship because of the war. Folder includes the catalogue.
- 3 34 Bernhard, Robert A. 1965
Folder content note: *Subjects:* Memorandum from Bernhard to RL concerning Adele Lehman's gifts to various museums and individuals. List includes paintings and other objects to The Metropolitan Museum of Art, Fogg Museum, National Gallery of Art, and 5 private collections.
- - *Bernheim Jeune.*
See: I. General Correspondence / MM. Bernheim Jeune.
- 3 35 Berry-Hill Galleries. 1957-1958
Folder content note: *Subjects:* Request (granted) for reproduction permission of two Berlin boxes formerly of the Farouk collection (1957). Offer (declined) of an American Gold Box (1957-58).
- 3 36 Bibliothèque Nationale (France). 1947, 1957
Folder content note: *Subjects:* Porcher of the Bibliothèque informs RL that they were RL's competitor for the Fouquet that RL won (RLC-MS.194, MMA-1975.1.2490), and requests that he loan it for an exhibition, or at least provide a colored photograph. RL declines the loan request, but agrees to send the photograph, and agrees to its reproduction (1947). At Charles Sterling's request, RL provides Porcher another permission for the Fouquet (1957). *Correspondents:* Jean Porcher, Charles Sterling. *Language:* 3 letters are in French, with 2 translations. *See also:* I. General Correspondence / Conzett & Huber for reference to the taking of the color photograph in 1957 and its use in *DU*.
- 3 37 Bienstock, Abraham L. 1953
Folder content note: *Subjects:* Transmittal to RL from an executor of George Lurcy's estate of the list of watercolors and drawings in Lurcy's collection, with other comments about appraisals and acknowledgement of RL's assistance. (No list was found in the correspondence folder by the archivist, but a standalone list concerning Lurcy's watercolors, etc. was found elsewhere in the papers and was placed in this folder by the archivist). *See also:* I. General Correspondence / Philadelphia Museum of Art for other documents referring to Bienstock and RL's assistance.
- 3 38 Bignou, Etienne. 1921
Folder content note: *Subjects:* Purchase of Sieneese School of Avignon [Neapolitan follower of Giotto] *Adoration of the Magi* (RLC-P.28, MMA-1975.1.9). *Language:* French.
- 3 39 Binder, M. E. [1930s?]

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Transcript of an attribution by Dr. M.E. Binder, Director of the State Museum of Germany, of *Portrait of a Young Lady with Feathers* to Lucas Cranach, the Younger. *Language:* Transcript is in German, but the folder holds a translation.
- 3 40 Bloch, Vitale. 1962
Folder content note: *Subjects:* Request for payment for an unidentified Domenico Tiepolo drawing acquired by RL in Paris and shipped to New York by Rogers of London.
- L-1 6 Blumka Gallery (1 of 2). 1954, 1958
Folder content note: *Subjects:* Cable referring to an apparently losing auction bid (1954). Appraisals of 82 Venetian glass objects by Leopold Blumka (1958). This folder includes the complete original copy of the appraisal by Blumka. The next folder includes a second, but incomplete, copy. *See also:* I. General Correspondence / Corning Museum of Glass for documents related to an exhibition of some of these objects; the numbers referred to in the Corning correspondence relate to the numbers used in this appraisal by Blumka.
- L-1 7 Blumka Gallery (2 of 2). 1958
Folder content note: *Subjects:* This folder includes a second, but incomplete, copy of Blumka's appraisal of glass objects. This set was annotated at some point with Met accession numbers, indicating those objects still in the collection. This set is arranged by those accession numbers.
- 4 1 Bob Jones University. 1958
Folder content note: *Subjects:* President Bob Jones, Jr. refers to the cleaning and restoration of pictures done by curator Havens, with particular reference to a Vivarini and a Niccolo di Pietro, and the addition of the objects to their collection.
- L-1 8 Bode, Wilhelm von. 1921, n.d.
Folder content note: *Subjects:* Includes 27 photographs considered by Bode, most with his handwritten comments on the reverse. Among the artists are Christus, Memling, di Paolo, Cossa, Bellini, etc. Also, translations of 2 letters to PL from Bode, apparently related to the attributions, but the original letters are not in the folder. Also, 2 sheets of undated notes by Bode on various objects. All photographs by Murray Kendall Keyes. *Language:* Bode's comments on the back of the photos are in German, but there are translations in the folder. *See also:* V.A. Object Files / RLC-P.349, MMA-1975.1.135 for a typescript of Bode's 1928 attribution for Cranach's *Venus and Cupid*. *See also:* V.B. Inventories of Objects / Acquisition notebooks (folders 5 and 6 of 13) for other attributions by Bode. *See also:* I. General Correspondence / Berenson, Bernard (11 of 15) for his attributions of some of these objects.
- 4 2 Boehler & Steinmeyer (Firm). 1928-1930
Folder content note: *Subjects:* A statement of sales for a Westphalia, German *Adoration of the Magi*, an Italian (Barna?) *Healing of a Boy by a Saint*, and Botticelli *Annunciation* (RLC-P.114, MMA-1975.1.74); the sale of the Botticelli was subject to cancellation should Bernard Berenson not recognize the given attribution (1928). Offer of a Schongauer; object returned (1928). Payment of a due balance (1929). Report to RL on 3 lots he won at the Dr. Gaa et al. auction at Boerner's in Leipzig on May 9-10: German Master *George Killing the Dragon* (lot 2); Canaletto *Isola di S. Giacomo detto in Palude nella Strada di Torsello / View of the Island of San Giacomo in Paludo* (lot 93) (RLC-G.123,

Series I. General Correspondence and Related Material.

- MMA-1975.1.294); and Italian Master *Bishop Antonius Campanus von Agram* (lot 193) (RLC-G.151, MMA-1975.1.250) (1930); folder includes auction estimates from Boerner. Estimated prices in relation to RL's limits for the upcoming Graupe auction (1930).
Language: The headings of the price estimates from Boerner are in German. *Correspondent:* F. Steinmeyer. *See also:* I. General Correspondence / Bohler, Julius for documents from the firm's Munich branch, including those related to the 1930 Boerner and Graupe auctions.
- 4 3 Bohler, Julius. 1930, 1952, 1958
Folder content note: *Subjects:* Bohler acts as RL's agent at two auctions (in Leipzig and Berlin) and reports results. Wins three drawings at the May 9-10 Boerner auction in Leipzig: *St. George*, *Canaletto*, and *Portrait of Bishop Campanus*; bill for objects from C.G. Boerner included in folder. Bohler also reports on the winning bids for certain lots from the Leipzig auction and the one at Graupe's in Berlin (at which RL won nothing). (1930). RL finds in *Burlington* magazine that Bohler is back in business in Munich and invites him to send photographs of any offered objects (1952). RL declines an invitation to an exhibition but requests the catalogue, which Bohler acknowledges (1958). *See also:* I. General Correspondence / Boehler & Steinmeyer for documents from the New York branch of the firm, including those related to the 1930 Boerner and Graupe auctions. *See also:* II. Invoices / Henry Reinhardt & Son for a 1924 transaction.
- 4 4 Borenius, Tancred. n.d.
Folder content note: *Subjects:* 33 photographs with attributions noted on the reverse. Most indicate only the artist's name; a few have more extended comments. There is no direct linkage of these attributions to Borenius. The photos were found together by the processing archivist in a binder, with a sheet of paper acting as a title page indicating that these were Borenius's attributions; this page is in the folder. Among the artists positively attributed are Bellini, Buonaccorso, Ugolino, Lippo Vanni, Sassetta, and Vivarini.
- 4 5 Bottenwieser Galleries. 1930, 1934
Folder content note: *Subjects:* Purchase of Master of Frankfurt *Adoration of the Christ Child* (RLC-P.214, MMA-1975.1.116) for cash and Lucas Cranach *Madonna and Child with Two Angels* (RLC-P.16, ExL) (1930). Transmittal to RL of a photo of a Dürer, already sold to another collector (1934). *Image:* Documentation includes a photograph of the *Adoration* with an attribution by Max Friedländer on the reverse. *Language:* Friedländer's attribution is in German, but there is a translation on Bottenwieser's invoice. *Correspondent:* Paul Bottenwieser.
- 4 6 Bourgeois Galleries. 1931, 1933-1934
Folder content note: *Subjects:* Bourgeois provides information regarding a *Madonna and Child* held at the gallery that RL perceived to be a replica of one he owned (RLC-P.179; gift to MMA in 1945) (1931). RL accepts offer to be introduced to a Dr. Freund to possibly see his miniatures (1934). *Correspondent:* Stephan Bourgeois.
- 4 7 Bourgeois, Maria-Teresa. 1963
Folder content note: *Subjects:* Request for photographs and financial support as she seeks to publish Stephan Bourgeois's manuscript concerning El Greco. *See also:* The Lehman Brothers records at Harvard's Baker Library holds some correspondence from

Series I. General Correspondence and Related Material.

- Bourgeois; as of 2013, these documents could be found in box 3/folder 8 (B: Miscellaneous Correspondence, 1963-1964, 1968).
- 4 8 Bourgeois, Stephan. 1939, 1945-1948
Folder content note: *Subjects:* Offer (apparently declined) of Fra Angelico *St. Nicholas of Bari* (MMA-1991.27.2) (1939, 1945). Transmittal of a catalogue from an exhibition in Portland, Oregon, in which a Lehman Rembrandt is reproduced (1945). Requests for photos of El Greco *St. Jerome* and Goya *Christ on the Mount of Olives* (1946). *Image:* Photograph of the Fra Angelico.
- 4 9 Bradford, Thomas H. 1929, 1930
Folder content note: *Subjects:* Bradford, acting on behalf of J. Peyton-Jones of London, forwards correspondence with list of offered objects; includes clipping from 1929 *Art News* regarding Peyton-Jones's gallery.
- 4 10 Brass, Alessandro. 1954-1955
Folder content note: *Subjects:* Purchase and shipment of Jacopo Tintoretto *San Francesco [Saint Francis Receiving the Stigmata]*. Purchase of Palma il Giovane/*Giovanni Crucifixion*. *Shipping:* Hudson Shipping, Theodore B. Smith Co. *See also:* I General Correspondence / Berenson, Bernard (folder 6) for RL reporting to Berenson on a Tintoretto *St. Francis*, likely the same from Brass. *See also:* I. General Correspondence / Parsons, Harold Woodbury for extensive references and background concerning the purchase of both the Tintoretto and the Palma, the restoration work done on both by Pico Cellini, and the shipping of the Giovane (which is done separately from the Tintoretto). The Parsons correspondence also includes references to other objects available through Brass.
- 4 11 Brass, Italo, Jr. 1959-1960
Folder content note: *Subjects:* Purchase of 5 drawings by Giandomenico Tiepolo: *Dogs and a Resting Traveller* (RLC-G.567, ExL); *A Flock of Oxen* (RLC-G.568, MMA-1975.1.529); *A Flock of Goats and Sheep* (RLC-G.569, MMA-1975.1.526); *Rape of Dejanira / [Centaur Carrying Off a Nymph]* (RLC-G.570, MMA-1975.1.495); and *Centaur (Armed with Club, Bow and Arrows) and a Satyr* (RLC-G.571, MMA-1975.1.499) (1960). *Images:* Photographs of the 4 drawings purchased and now held by The Metropolitan Museum of Art.
- 4 12 Brenwasser, Eugene (1 of 4). 1955-1956
Folder content note: *Subjects:* Orders from RL's Art Secretary Ralph Straight for photographs to be taken of objects and for prints, negatives, and transparencies. Orders start in May 1955 and are not sequentially numbered until June 1956, when order numbers begin to be assigned, beginning with 100. *See also:* I. General Correspondence / Frick Art Reference Library for documents related to extensive prints acquired from Brenwasser for donation to the Frick and elsewhere in 1955.
- 4 13 Brenwasser, Eugene (2 of 4). 1957
Folder content note: *Subjects:* Orders from RL's Art Secretary Ralph Straight for photographs to be taken of objects and for prints, negatives, and transparencies. Order numbers 120-133. Orders 124-127 were done for the Louvre.
- 4 14 Brenwasser, Eugene (3 of 4). 1958-1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Orders from RL's Art Secretary Ralph Straight for photographs to be taken of objects and for prints, negatives, and transparencies. Order numbers 134-162. Orders 146-157 were done for the Cincinnati Art Museum.
- 4 15 Brenwasser, Eugene (4 of 4). 1960-1963
Folder content note: *Subjects:* Orders from RL's Art Secretary Ralph Straight for photographs to be taken of objects and for prints, negatives, and transparencies. Order numbers 163-202.
- 4 16 British Broadcasting Corporation. 1964-1966
Folder content note: *Subjects:* Request for permission to reproduce Rembrandt's drawing after da Vinci's *Last Supper*; request granted, but object not used by the BBC (1964). Request (granted) for use of van Gogh *Madame Roulin and Her Baby* in a film broadcast for schools (1965). Request (granted) for use of Memling *Portrait of a Young Man* (RLC-P.83, MMA-1975.1.112) in a film broadcast, *The Easter Story*, for schools; the folder includes the *Notes for the Teacher* booklet to accompany the broadcast (1965-66).
- 4 17 Brocklebank, R. H. R. 1932(?)
Folder content note: *Subjects:* Brocklebank sends descriptive and provenance information from his father's catalogue on a Taddeo di Bartolo diptych owned by RL but formerly owned by Brocklebank's father.
- 4 18 Brockwell, Maurice W. 1918
Folder content note: *Subjects:* Biographical comments from Brockwell about William Fraser, the subject of the Raeburn portrait owned by PL (RLC-P.104, MMA-1975.1.234).
- 4 19 Broglie, Georgette de. 1958
Folder content note: *Subjects:* Descendant of the subject of the Ingres portrait shares a photograph of herself with RL, who returns it, promising to send a colored transparency of the Ingres. *Other correspondent:* Stanley Coventry, who acts on behalf of de Broglie in the matter.
- 4 20 Brooks, Mabel Randolph. 1959
Folder content note: *Subjects:* Artist requests RL's help in appraising the quality and financial value of a portrait in oil she has completed.
- 4 21 Brown, Clifford M. 1963
Folder content note: *Subjects:* After viewing the Gozzadini Portrait diptych, concludes that they cannot be attributed to Francesco del Cossa nor Lorenzo Cosa. Requests photographs.
- 4 22 Brown, Locke (Mrs.). 1959
Folder content note: *Subjects:* Offer (declined) by an owner of objects from her private collection, on public exhibition in a setting called The Treasure House in Theodore, Alabama. Folder includes the site's promotional brochure.
- 4 23 Brummer Gallery (New York, N.Y.). 1945-1946, [1949]
Folder content note: *Subjects:* Confirmation of visit to see the collection at West 54th St. (1945). Offer of jewelry (1946). Results of Brummer sale, showing RL's bids, sale price and vitrines purchased for RL by Mr. Lock (this document is dated May 13 with no year,

Series I. General Correspondence and Related Material.

but it is presumed to be from 1949 as it was found by the archivist in a January-June 1949 correspondence file).

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|-----|----|--|
| 4 | 24 | <p>Buel, Otto. 1934-1935</p> <p>Folder content note: <i>Subjects:</i> Writing to RL in Italy and France in 1934, Buel makes reference to RL having seen the Abt collection in Lucerne; Buel negotiates with Abt on RL's behalf for a jewel <i>Cain and Abel</i> (also referred to as possibly gladiators) (RLC-J.43, MMA-1975.1.1512) from Abt's collection; these negotiations continue for months into 1935, but apparently fail (1934-35). Offer of the Spocken painting, an Italian (1934). Offer of a chain with gold, pearls and rubies (1934). Offer (declined) of a gold jewel made by Jeronimus Jacobus (1935). Offer (declined) of a Cola da Camerino painting <i>Madonna</i> (1935). Purchase of 3 objects: gold chain from Bossard collection; gold chain from Abt collection; and silver belt from Abt collection (1935). Buel offers to show RL another private collection of jewels in Lucerne should he visit in 1936, but RL indicates that the troubled times are likely to preclude him visiting for a long time (1935). Folder includes an undated list of objects and valuations from the Abt collection; this appears to be in RL's hand and are possibly notes from his visit to the collection. <i>Images:</i> Photograph sent by Buel of the Abt jewel (MMA-1975.1.1512). Photograph of the offered <i>Madonna</i>. <i>See also:</i> I. General Correspondence / Commercial National Bank and Trust Company of New York for RL's eventual purchase of the <i>Cain and Abel</i> jewel at a 1939 auction. <i>See also:</i> The Lehman Brothers records at Harvard's Baker Library hold invoices for Renaissance jewels bought from Buel and from Lucerne Fine Art Co. in August, 1934; as of 2013, these invoices could be found in box 14, folder 7 Jewelry: Appraisals, etc., [1934-1965].</p> |
| L-1 | 9 | <p>Bulgari (Firm : Italy). 1933, 1956, 1958-1960</p> <p>Folder content note: <i>Subjects:</i> Purchase of 2 Frederic the Great snuff boxes: one with turquoise blue grounds and flowering motives (MMA-1975.1.1536) and the other of baroque shape with hunting scene from Oudry and an inscription; a gold snuff box with hallmarks of Stettin and the maker D.B.; and a family book belonging to the Duchess Charlotte of Brunsvik, born Princess of Palatinate (RLC-E.25, ExL); the folder includes historical notes on the family book inscriptions forwarded in 1933 by Mr. Troinitzky, formerly of the Hermitage, to Mr. R. Rosenberg of Amsterdam (1956, 1958). Offer of 7 objects (a casket, 5 cups, and a goblet); Purchase of 2 of these objects (5 apparently declined): a rock crystal cup (MMA-1975.1.1496) and a lapis-lazuli cup (MMA-1975.1.1507) (1959). <i>Correspondent:</i> George L. Bulgari. <i>Language:</i> The historical notes are in German, and the 1933 transmittal envelope is in Cyrillic. <i>Images:</i> 8 b&w photographs of the declined objects (4 of the casket and 4 of the cups) and 5 color transparencies of the declined objects. <i>Removed material:</i> The 5 color transparencies were removed to cold storage for preservation purposes. <i>See also:</i> I. General Correspondence / A La Vieille Russie for documentation about payments for 2 snuff boxes that refer to Bulgari.</p> |
| 4 | 25 | <p>Buttery, Horace. 1930</p> <p>Folder content note: <i>Subjects:</i> Offer (declined) of Palma Vecchio <i>Head of Saint Catherine</i>. <i>Image:</i> Photograph of the offered painting.</p> |
| L-1 | 10 | <p>Byzantine Institute of America. [ca. 1931]</p> |

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Request (declined) to make a donation and become honorary member of the Institute.
- 4 26 B: Miscellaneous offers of art objects by individuals. 1934-1935, 1938, 1953-1959, 1968
Folder content note: *Correspondents:* David Bloch, in French, with translation (1934-35). Luigi Bellini (1938). Robert Benson, on behalf of Pierre Coulette (1938). Herbert N. Bier (1953). Rene Boas (1954). Henry L. Bergman (1954). Edgar J. Bernheimer (1955). Ch. Albert de Burlet (1955). Ohan Berberyan (1955). Julius Berstl (1955). Celia Bauman Bieber (1955, 1958). S. D. Berdofe (1955). Rose Bua (1955). Niels J. Bamberger (1956). C. Boekholt (1957). Douglas D. Bazata (1957). G. Brule, in French (1958). A. Chester Beatty (1958). Herbert J. Bock (1959). Anthony A. Benis (1968).
- L-1 11 B: Miscellaneous regarding print matter. 1935, 1944, 1950-1951, ca. 1966
Folder content note: *RL requests for publications:* Subscription to *Kokka* from Brentano's (1935). *Correspondents/publications to RL:* Book from B.T. Batsford Ltd, of London (1943). Book list from Brentano's (1950). Walter Cummings Baker sends the catalogue of his Greek, Roman and Etruscan material from the Century Association summer show (not in folder) (1950). Transmittal of catalogues from D. H. Baudoin, of Paris, letter and response in French (1951). Advertising material from Bernard Rosenthal, Inc. for a facsimile edition of the *Antiphonary of St. Peter* (ca. 1966).
- 4 27 B: Miscellaneous reproductions and permissions (1 of 3). 1934, 1940, 1944, 1947, 1952-1959
Folder content note: *Correspondents:* Hermann Beenken (1934). Cesare Brandi, in Italian, with a translation (1940). Klaus Berger (1944). Lucille E. Bush (1947). Bruce Publishing Co. (1952). Richard M. Brace (1954). Billi Boros (1955). Harry W. Brink (1956). Broschek & Co. (1959).
- 4 28 B: Miscellaneous reproductions and permissions (2 of 3). 1960-1964
Folder content note: *Correspondents:* Barney Burstein (1960). Books for Pleasure, of London (1961). Diane Newton Burns (1962). Bokforlaget Natur och Kultur, of Stockholm (1962). Arnold O. Brigden, of Winnipeg (1962). Amy B. Black (1962). K. Bauch, of Germany (1963). Louise Ade Boger (1963). Luisa Becherucci, of Florence, letter in Italian, with translation (1964). Rudolph J. Baruch (1964).
- 4 29 B: Miscellaneous reproductions and permissions (3 of 3). 1965-1969
Folder content note: *Correspondents:* Sarah Blaffer (1965). Lucie Bauer, on behalf of Prof. Friedlander of NYU's Institute of Fine Arts (1965). Jean Sutherland Boggs (1965). Aartsbisschoppelijk Museum (1966). R.J. Berman (1966). Batten, Barton, Durstine & Osborn, Inc. (1966). P. Baudouin (1967). Curtis O. Baer (1967). Barbara Bacall (1967). Bijutsu Shuppan-sha (1967). J. Bolten (1967). H. Brunin, two letters in French (1968). George Barford (1968). Ferdinando Bologna, of Rome, in Italian (1968). Miklos Boskovits, whose request is denied and is alleged to have published unauthorized reproductions of Lehman objects; Boskovits subsequently responds (1968-69).
- 4 30 B: Miscellaneous requests to view collection. 1945, 1951, 1956-1957

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Robert C. Bak (1945). John Beckwith, with letter of introduction from John S. Thacher (1951). Donald Buchanan (1956). Per Bjurstrom (1957). Mrs. Bernhard, for Mrs. Strauss and Mrs. Hoffman (circa 1940s-50s).
- 4 31 B: Miscellaneous. 1944, 1958
Folder content note: *Subjects:* To Vittorio Borriello, forwarding financial assistance (1944). Declining loan of Goya for an exhibition in Brussels (1958).
- 4 32 California Palace of the Legion of Honor. 1949, 1957-1958
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Christus *Legend of St. Eloi* (1949). Requests (declined) for the Lehman collection to travel to San Francisco from its exhibition in Paris (1957) and in Cincinnati (1958). *Correspondent:* Thomas C. Howe, H.L. Zellerbach.
- 4 33 Calmann-Lévy (Firm) 1945-1947, 1952-1954
Folder content note: *Subjects:* Most of the documents in the folder relate to RL's contact with Calmann-Lévy, the editors of the 1928 Philip Lehman collection catalogue, concerning RL's effort to have the remaining inventory of catalogues bound and shipped to New York (about 145 of 300 printed still remaining in stock, as of 1945). One communication from Calmann is a transmittal of a reference to the Petrus Christus *St. Eligius* (RLC-P.82, MMA-1975.1.110) in the German language magazine *Die Woche* (1946). One letter from Renou & Colle is forwarded to RL by Calmann and relates to a Vuillard that RL was presumably interested in, but is no longer available for sale (1947). *Correspondent:* Michel Calmann. *Language:* The documents from Calmann are in French, as are some from RL, which were handled by Lehman staff member Marcel Palmaro. *Shipping:* Tailleur Fils & Cie, Tice & Lynch, Falke & Barre, Daniel F. Young, Inc., Cosmopolitan Line. *See also:* I. General Correspondence / Subject: Philip Lehman collection catalogue for documents from the 1920s-1930s concerning the catalogue. *See also:* I. General Correspondence / French & Company as French received the books in New York for distribution. *See also:* III.B Exhibitions-Musée de L'Orangerie for Michel Calmann's assistance with that exhibition. *See also:* The Lehman Brothers records at Harvard's Baker Library hold much correspondence between RL and Calmann on various topics, including art; as of 2013, this correspondence could be found in box/folder 8/16 (Miscellaneous Correspondence-C, 1966-68); 31/6, 31/7, and 31/8 (Calman, Michael, 1945-1968); 37/13 (Robert Lehman: Wills [...], 1936-37); and 581/3 (Fine Arts, 1961).
- 4 34 Carlo Bruscoli & Figlio (Florence, Italy). 1954-1955
Folder content note: *Subjects:* Shipping, after cleaning, of 4 purchased paintings of views of Venice from collections of Lord Leigh, Stoneleigh Abbey, Kenilworth, and Warwickshire (RLC-P.373, MMA-1975.1.89; RLC-P.374, MMA-1975.1.88; RLC-P.375, MMA-1975.1.90; and RLC-P.376, MMA-1975.1.87). Purchase and shipping of related frames. *Shipping:* Hudson Shipping, Universal Express. *Correspondent:* R. Bruscoli.
- 4 35 Carlson, Victor I. 1958, 1961
Folder content note: *Subjects:* Request (granted) for photograph of Fragonard *Pines at the Villa Pamphili* (1958). Visits to see Robert watercolors (1961).
- 4 36 Carnegie Institute. Dept. of Fine Arts. 1951, 1954, 1965

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Expression of interest in a loan of unspecified objects for an exhibition (1951). Permission to reproduce the Christus in a catalogue (1954). Request (declined) for loan for exhibition of a Degas millinery picture (1954). Request (declined) for loans for exhibition of a Renoir and a Signac (1965). *Correspondents:* Gordon Washburn, Gustave von Groschwitz (1965 correspondence on Carnegie Institute Museum of Art letterhead).
- 5 1 Carroll Carstairs Gallery. 1946, 1949, 1959
Folder content note: *Subjects:* Offers (declined) of a Cassatt pastel and a Corot drawing (1946, 1959). Notice from Georges Keller that he has transferred from the Bignou Gallery to Carstairs (1949). *Correspondents:* Carroll Carstairs, Georges Keller.
- 5 2 Carroll, Eugene A. 1957-1958
Folder content note: *Subjects:* Request for photograph and other inquiries concerning Pontormo *Portrait of a Young Woman* (RLC-G.242, MMA-1975.1.411). Carroll forwards a copy of a portion of his paper on the subject, in which he attributes the portrait to Rosso Fiorentino (the paper is in the folder).
- 5 3 Casa d'Arte Bruschi (Arezzo, Italy). 1934-1936
Folder content note: *Subjects:* Various offers of a cassone and paintings, including a Sano di Pietro (declined). *Language:* Letters from dealer in Italy are in Italian; some have translations. *Images:* Photographs of an offered Luca Signorelli and the Sano di Pietro.
- L-1 12 Castano Galleries (Boston, Mass.). 1950, 1959, 1968
Folder content note: *Subjects:* Offers services should RL wish to sell paintings from his collection (1950). Purchase of 3 paintings of Italy (Naples, Sorrento, Amalfi) and acceptance of offer for 2 paintings of Venice (1959). Other offers (declined) (1959, 1968). *Correspondent:* Giovanni Castano, John Castano. *Shipping:* Boston Truck Co.
- 5 4 Cathay Arts Ltd. (Honolulu, Hawaii). 1951-1952
Folder content note: *Subjects:* Purchase of 26 Cambodian heads (MMA-1975.1.1429 to MMA-1975.1.1441?). Purchase of Japanese ivory *Fisherman*; 2 Chinese silver cuff bracelets; and silver-gilt Chinese bracelet with jade and cornelian. Purchase of Lapis bead. Return of tea strainer with jade handle damaged in transport. *Correspondent:* Maxwell Perry.
- 5 5 Cavallo, Adolph S. 1959
Folder content note: *Subjects:* In response to Cavallo's inquiry, RL confirms that his collection holds the embroidery panel *Adoration of the Kings* (MMA-1975.1.1781) formerly in RL's mother's collection.
- 5 6 Centre National de Recherches "Primitifs Flamands" (Belgium). 1954-1955, 1968-1969
Folder content note: *Subjects:* Preliminary proposal from the Institute to publish a catalogue of RL's 15th-century Flemish paintings (1954-55). Request (granted) for permission to reproduce 2 Roger van der Weyden drawings; Sonkes later provides title of book these are published in (1968-69). Request for photo of Petrus Christus *Legend of Saint Eloi* (1969). *Correspondents:* Paul Coremans, Micheline Sonkes, Craig Smyth (NYU Institute of Fine Arts). *Language:* The letters from Sonkes (1968-69) are in French.

Series I. General Correspondence and Related Material.

- 5 7 Cerri, Fernando. 1933
Folder content note: *Subjects:* Offers (declined) of objects from the collection of a Mr. Gnecco of Italy, offer made after RL's visit to see the collection. *See also:* I. General Correspondence / Schiaffino, Silvio folder for further correspondence related to a Titian and a Clouet that Cerri mentions in a letter.
- 5 8 Chaikin, Nathan. 1949, 1954, 1959-1962
Folder content note: *Subjects:* Offers (declined) of various objects. Permission to reproduce Vallotton *Paris Street Scene* (1962).
- 5 9 Charles E. Slatkin Galleries (1 of 2). 1958-February 1959
Folder content note: *Subjects:* Loan for exhibition of 5 drawings: 3 Degas and 2 Renoir (1958); the folder includes the catalogue for the exhibition of November 7-December 6, 1958. Offer of a Gauguin drawing (1958). Loan for exhibition of a Fragonard drawing (RLC-G.350, MMA-1975.1.626) and a Gauguin watercolor (RLC-360, MMA-1975.1.632); the folder includes the exhibition catalogue *French Master Drawings: Renaissance to Modern* for the dates February 10-March 7 (1959).
- 5 10 Charles E. Slatkin Galleries (2 of 2). March 1959-1963, 1968
Folder content note: *Subjects:* RL's interest in Watteau's *Camels* (1959). Purchase of 14 Domenico Tiepolo drawings from Mr. Grange (1960). Request (granted) for extension of loan of Berthe Morisot drawing, then at Minneapolis Institute of Fine Arts, to travel to Toronto Museum (1961). Purchase of Gustave Moreau *Salome Dansant / Salomé Dancing Before the Head of St. John the Baptist* (RLC-G.681, MMA-1975.1.673) (1961). Purchase of Delacroix *Hamlet and Horatio* (RLC-G.722, MMA-1975.1.616) (1962). Letter of recommendation from RL for the Slatkins (1963). Request (declined) for loan for exhibition of Boucher, and request for permission (granted) to reproduce it (1968). Various offers declined. *Correspondents:* Charles Slatkin, Regina Slatkin. *Images:* Photograph from Slatkin of the Moreau (RLC-G.681, MMA-1975.1.673).
- 5 11 Charreton, Marcel. 1966
Folder content note: *Subjects:* Acknowledgement of payment for book about Victor Charreton. Folder includes the advertisement for the publication. *Language:* Marcel's letter and the ad are in French; the letter has a translation.
- 5 12 Chinese Art Society of America. 1944-1946
Folder content note: *Subjects:* Invitation (accepted) to join the Society (margin notes indicate that RL is already on the Society's Advisory Committee at this time at the request of Horace H.F. Jayne). Membership receipts for 1945 and 1946.
- 5 13 Christie, Manson & Woods. 1935, 1938, 1942, 1945, 1958-1959, 1962, 1966, 1968
Folder content note: *Subjects:* Requests for catalogues and other auction information (various years). Pamphlet from Christie's titled *The Sale of the Skippe Collection* for November 20-21 [1958]. Notice of formation of Christie's-USA (1959). Notice of auction of a Bellini *Three Studies for an Apostle* on July 7 [1959]. Request (accepted) for photograph of Rembrandt *Gerard de Lairese* for display in exhibition of works sold through Christie's (1966). Offer of a de Witte family group (1968). *Images:* Color slide of the Bellini. Photograph of the family group. *Removed material:* The color slide of the Bellini was

Series I. General Correspondence and Related Material.

removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lock Galleries for RL's acquisitions at the Skippe auction.

- 5 14 Ciaranfi, Anna Maria 1932
Folder content note: *Subjects:* RL cables Lionello Venturi expressing interest in an article about Lorenzo Monaco written by Ciaranfi; RL refers Venturi to Helen Comstock's article that refers to his Monaco (RLC-MS.126, MMA-1975.1.2485) and offers to send a photograph. Subsequently, Ciaranfi, referring to the Comstock article and Monaco photo from RL, offers her thoughts on the object, including her attribution of it to a pupil of Monaco. *Language:* Ciaranfi's letter is in Italian, with a translation.
- 5 15 Citizens' Committee for Children of New York. 1957-1961
Folder content note: *Subjects:* This folder includes requests from the organization's Art Committee for loans of objects for exhibitions run as benefits at Wildenstein's gallery in New York. RL's loans were: (1957-58) Renoir *Girl Combing Her Hair* (RLC-P.203, ExL) and *Versailles* (RLC-P.201; MMA-1975.1.202); (1959-60) Degas *Self Portrait* and *Portrait of a Man*; and (1961) Giovanni di Paolo *Creation and Expulsion*. For the Degas exhibition, RL was the honorary chairman of the Art Committee so that material has additional documents concerning the Committee's efforts to acquire objects. *Correspondents:* Alfred Frankfurter, Adele Rosenwald Levy, Ruth Field. *See also:* I. General Correspondence / Wildenstein and Company for documentation of other benefits for the organization.
- 5 16 City Art Museum of St. Louis. 1966
Folder content note: *Subjects:* Request (declined) for loan for exhibition of two Degas drawings. *Correspondent:* Charles E. Buckley.
- 5 17 Cleveland, Charles L. and Miriam. 1942, 1945
Folder content note: *Subjects:* Offer (eventually accepted) of a small painting by Francesco Morone (RLC-MS.193, MMA-1975.1.2489). *See also:* I. General Correspondence / Tietze, Hans; Tietze's letter of 1942 suggests that he initiated the contact between RL and the Clevelands.
- 5 18 Cleveland Museum of Art. 1962, 1964, 1966, 1968
Folder content note: *Subjects:* Request for photograph of Lorrain *Rest on the Flight into Egypt* for comparison to an as yet unannounced museum acquisition (1962). Requests and exchanges of photographs and catalogues (1964). Request (declined) for loan for exhibition of the Fouquet miniature (1966). Wixom asks RL's curator his opinion of an aquamanile the museum is considering; the curator discourages the acquisition, but notes that the Lehman collection has an object with an identical inscription (MMA-1975.1.1414) (1968). *Correspondents:* Henry S. Francis, William D. Wixom.
- 5 19 Cleveland, Stephen G. 1931, 1937
Folder content note: *Subjects:* Photographer Cleveland informs RL that his files hold over 300 negatives that need numbering and prints (1931). Carbon copy to RL of letter from Charles M. Siegfried to Cleveland demanding return to RL of negatives of object (1937).
- 5 20 Cohn, Jefferson Davis. 1945-1946, 1948
Folder content note: *Subjects:* Cohn appears to have done a valuation of at least some of RL's paintings, list by artist with values attached (1945). Various offers, including a

Series I. General Correspondence and Related Material.

- medallion and chain purportedly taken out of Egypt and offered by Turkish diplomat Chefky Alhan Pasha.
- 5 21 Colby College. 1955-1956
Folder content note: *Subjects:* Loan for exhibition of G.B.Tiepolo *Bacchus and Ariadne* (RLC-G.228; MMA-1975.1.443). *Correspondents:* J. S. Bixler, James M. Carpenter. *Shipping:* W.S. Budworth & Son.
- 5 22 Colombo, David (art dealer). 1968
Folder content note: *Subjects:* Offers (declined), from a Milan dealer who had viewed RL's collection at W. 54th St., to sell a Altichiere and to buy RL's Carlevarijs.
- 5 23 Columbia University. Casa Italiana. 1957
Folder content note: *Subjects:* Invitation (accepted) to be listed as a sponsor of the exhibition "Painting in Post-War Italy". *Correspondent:* Peter M. Riccio.
- 5 24 Columbus Gallery of Fine Arts. 1955
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Thomas Lawrence drawings. *Correspondents:* Mahonri Sharp Young, Theodore Rousseau, Jr. (The Metropolitan Museum of Art).
- 5 25 Commercial National Bank and Trust Company of New York. 1932, 1939
Folder content note: *Subjects:* Bids placed for RL on 4 objects at an auction of pictures and drawings at Sotheby's on July 20; none win; folder includes price list from auction (1932). Purchase of a Renaissance (Abt) jewel (RLC-J.43, MMA-1975.1.1512) at an auction in Luzerne, catalogue number 276, August 19 (1939). *Correspondents:* F.V. Forrestal, C.J. Carey, H. Harper. *See also:* I. General Correspondence / Buel, Otto for RL's attempt to acquire the Abt jewel directly from the owner in 1934-35.
- 5 26 Committee for the Exhibition of French Drawings from American Collections. 1955, 1958
Folder content note: *Subjects:* Request for financial support of the spring 1955 exhibition to be held at the Orangerie, Paris. Loan of objects for the 1958 exhibition held at the Boymans Museum in Rotterdam and at the Orangerie: Lorrain *View of the Villa Borghese* (RLC-G.236; MMA-1975.1.660); Robert *On the Campidoglio*; and Redon *Pegasus and Bellerophon* (RLC-G.246; MMA-1975.1.686). *Correspondents:* Porter A. McCray, Helen M. Franc, Paul J. Sachs, William A.M. Burden, Agnes Mongan. *See also:* I. General Correspondence / Fogg Art Museum (1958) for references by Agnes Mongan to this exhibition.
- 5 27 Committee of Malines for the World Exhibition 1958 (Mechlin, Belgium). 1958
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Master of Moulins *Portrait of Margaret of Austria* (RLC-P.93, MMA-1975.1.130). The initial request comes from the exhibition committee in Belgium; a second request for the continuation of the loan into a related exhibition to be held in Bourg-en-Bresse, France, is also declined. *Correspondents:* J. Smets (mayor) and Fr. Geys (town clerk), of Mechlin/Malines, Belgium; Françoise Baudson (Musée de l'Ain, Bourg-en-Bresse).
- 5 28 Connaissance des Arts. 1953-1955, 1957, 1962, 1964-1965

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Subscription correspondence (1950s). Approval given by RL for the 625 Park Ave. apartment to be the subject of a possible future article (1962). Request for photographs of RL's house decorated by Serge Royaux (1964). Inquiry from the publication concerning a "pot-a-oille," or tureen, by Etienne Marcq supposedly in RL collection (1964-65). *Correspondents:* Francis Spar, Daniele Schnapp, Paul Schaffer of A La Vielle Russie, with information relevant to the inquiry. *Language:* Letters from the publication are in French. *See also:* I. General Correspondence / Frerejean, Humbert for letters from related publication *Réalités*.
- L-1 13 Connoisseur 1947, 1952, 1954, 1956-1957
Folder content note: *Subjects:* Offers and purchases of publications *Early English Watercolors* by Iolo A. Williams and *Special Souvenir Edition for the British Antique Dealers' Fair* (1952). Subscription correspondence (1947, 1952, 1954, 1956). Letter from R.C. Martin confirming to RL that the *Connoisseur Year Book* is not included in his subscription to the magazine (1956). Purchase of *Year Book* (1957). *Other correspondents:* Letterhead of Belgrave Library in 1956-57.
- 5 29 Connoisseur, Inc. (Art dealer : New York, N.Y.). 1932, 1955
Folder content note: *Subjects:* Offers of unspecified objects. *Correspondent:* Ruth T. Costantino.
- 5 30 Contemporary Arts Association (Houston, Tex.). 1950-1951
Folder content note: *Subjects:* Loan for exhibition of Van Gogh *Madame Roulin with her Baby*; references to perceived cracks in the paint. *Correspondents:* John de Menil. *Images:* 3 photographs of the museum and the Van Gogh exhibition. *Shipping:* W.S. Budworth & Sons, Cage and Faught (insurance).
- 5 31 Conzett & Huber. 1953, 1955, 1958
Folder content note: *Subjects:* Requests for photographs for a publication by author Hans Naef, initially of Ingres *Woman with a Bucket*, and later of 3 others: *Study for a Portrait of a Girl (La Fornarina)* (RLC-G.315, MMA-1975.1.646); *Princess Fiano* (RLC-G.340, ExL); and *Portrait of a Lady* (RLC-G.359, ExL) (1953, 1955). Request for permission to publish in *DU* a color photograph of the Fouquet miniature (RLC-MS.194, MMA-1975.1.2490) that they took for Porcher of the Bibliothèque Nationale (1958). *Correspondents:* A.E. Herzer, Hans Naef, Germain Seligman, A. Vannod; some letters on Manesse Verlag letterhead. *Language:* One letter by Naef in French, with a translation.
- 5 32 Cook, Walter W. S. 1932, 1945
Folder content note: *Subjects:* Cook reports to RL from Barcelona on various art-related matters, including confirmation that he has obtained opinions from Sanchez-Canton of the Prado on various photographs of RL drawings and that Sr. Guidol has looked up some Goya portraits in private collections at RL's request and found that one was purchased by Andrew Mellon (1932). Cook forwards a bibliographic reference to the Goya *Portrait of the Countess of Altamira* (MMA-1975.1.148) identified by Jose López-Rey, and a request for a photograph (1945). *See also:* Cook appears in various places in the General Correspondence series, often as an intermediary or transmitting others' correspondence to RL; these letters can be found by searching for Cook in the finding aid.
- 5 33 Cooper Union for the Advancement of Science and Art (1 of 2). 1947, 1957

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Invitation to Friends of the Museum meeting (1947). Request to meet to discuss possibility of financial support (1957).
- 5 34 Cooper Union for the Advancement of Science and Art (2 of 2). Textile cataloging project. 1952-1954
Folder content note: *Subjects:* The original folder label for these documents read "Mrs. Goodhart's collection of textiles (Miss Beer)." The documents refer to a cataloging project for the textiles undertaken by Alice B. Beers and Miss Mailey for RL and completed in 1953. Later documents concern arrangements for Agnes Geijer to view the textiles in 1954.
- 5 35 Coor, Gertrude Marianne Achenbach. 1944-1949, 1954
Folder content note: *Subjects:* Inquiry about the provenance of RL's Ugolino *Last Supper* (RLC-P.162, MMA-1975.1.7); RL confirms it was from the Ottley collection and refers her to an article about it in *Apollo* (1945). Requests for various photographs for study, including the Argento Madonna by Margeritone d'Arezzo. *See also:* I. General Correspondence / Hare, T. Leman for information about the *Apollo* article.
- 5 36 Corning Museum of Glass. 1957-1959
Folder content note: *Subjects:* Loan of about 22 objects for the exhibition *Three Great Centuries of Venetian Glass, 1470-1770*. Photographs taken of objects by Corning at close of exhibition. Footage of objects taken by Stelios Roccas for a film on the educational and artistic nature of Venice. Folder includes a list of Venetian glass on loan to The Metropolitan Museum of Art from June 7, 1956. *Correspondents:* Paul N. Perrot, Thomas S. Buechner.
- 6 1 Courtauld Institute of Art. 1965-1966, 1968
Folder content note: *Subjects:* Request (granted) for permission to photograph Corot *Diana and Actaeon* while on exhibition at National Gallery, London (1965). Request (granted) for photograph of Christus *St. Eligius* for use in a publication by Margaret Whinney (1965-66). Thanks to RL for catalogue of the collection (1968). *Correspondents:* Bruce Laughton, Peter Murray, Lilian F. Gurry, Hannah J. Howell (Frick Art Reference Library), Margaret Whinney.
- L-1 14 Cowles, Fleur. 1958-1959
Folder content note: *Subjects:* For her book about Salvador Dali, Cowles sends RL a draft of the anecdote referring to how Dali came to paint a copy of Vermeer's *The Lacemaker* (RLC-P.444, MMA-1975.1.232) for RL, an anecdote which she had obtained from Alfred Frankfurter. RL claims it is inaccurate and, after a phone conversation with Cowles, receives a re-written version, which he confirms. The folder includes both versions sent by Cowles to RL.
- 6 2 Creuzevault, Henri. 1961
Folder content note: *Subjects:* Offer of 2 sculptures by Germaine Richier. *Language:* French. *Images:* Photographs of the offered objects.
- 6 3 Cummer Gallery of Art. 1965-1967
Folder content note: *Subjects:* Loan for exhibition of John Crome *Landscape with Angler* (RLC-G.663, MMA-1975.1.881). Request for permission to reproduce in catalogue,

Series I. General Correspondence and Related Material.

- and comments on the watercolor, by Norman L. Goldberg. *Correspondents*: Norman L. Goldberg, Joseph J. Dodge. *Shipping*: Delta Air Lines, Hahn Bros. Fireproof Warehouses.
- 6 4 Cummings, Nathan. 1957
Folder content note: *Subjects*: Purchase by RL of Eisenschitz *The Mountains*, one of two paintings selected for him, at RL's request, by Cummings and Baroness Goldschmidt-Rothchild and acquired by them from the artist.
- 6 5 C: Miscellaneous offers of art objects by firms. 1934, 1958-1959, 1967
Folder content note: *Correspondents*: Chas. Nott, Ltd. (1934). Childs Gallery (1958). G. Cramer (The Hague) (1959). Chase Gallery (1967), with photograph of Caporali *Madonna and Child with Angels*.
- 6 6 C: Miscellaneous offers of art objects by individuals. 1936, 1945, 1948, 1954-1959
Folder content note: *Correspondents*: J. Carreras (1936). M. L. Cooper (1945, 1948). Mary Cokely (1954). Anthony Cabral (1954, 1956). H. B. Trevor Cox (1955). Robert Caby of Paris, letters in French, with one translated (1957). Madame Claessens of Belgian Congo, letter in French (1957). John Cavasin (1957). Thomas F. Clarke (1959). Elmer H. Carter (1959). Mrs. Edward Carrington (1959).
- 6 7 C: Miscellaneous reproductions and permissions (1 of 3). 1934, 1937-1939
Folder content note: *Correspondents*: D'Antonio Corbara of Italy, letter in Italian, with translation (1934). Cosa(?) H. Crosby (1937). Coronet Magazine (1938). Chester W. Clark on behalf of the van der Wielens (1939).
- 6 8 C: Miscellaneous reproductions and permissions (2 of 3). 1950, 1954-1959
Folder content note: *Correspondents*: Chanticleer Press (1950, 1954). Charles Scribner's Sons (1955). Enrico Crispolti (1955). Pierre Cailleux, letters in French (1956). Camera Clix (1958). Isabelle Compin (1958). *Caritas*, letters in French (1958-59). R. N. Clifton (1959). Catholic Press (1959).
- 6 9 C: Miscellaneous reproductions and permissions (3 of 3). 1960-1968
Folder content note: *Correspondents*: Vincent Cronin (1960). David G. Carter (1960). Jacques A. Case (1960). Mrs. Cowdin(?) (1962). Margaret Cullen (1964). Isabelle Compin, letter in French (1964). Kenneth Clark (1964). Mrs. M. J. Collins (1965). Charles D. Cuttler (1965). CBS News, for film *Gauguin in Tahiti: The Search for Paradise* (1967). Crowell-Collier Educational Corporation (1968). Laura Camins (1968).
- 6 10 C: Miscellaneous requests to view collection. 1947
Folder content note: *Correspondent*: William Chadbourne.
- 6 11 C: Miscellaneous. 1938, 1947, 1949, 1955
Folder content note: *Subjects*: Letter soliciting work for restoration of oil paintings, from Herbert N. Carmer of New York (1938). Invitation to an exhibition *Wares of the Sung Dynasty* at C.T. Loo & Company, New York (1947). Thank you note from Serra(?) Cassano of Rome (1949). Request from Julius Carlebach to meet RL to discuss proposal concerning donating art to small museums (1955). Letter from Appolonia H. Cassidy transmitting

Series I. General Correspondence and Related Material.

tickets (not in folder) to an unnamed event at the National Arts Club (date unclear, likely either 1943 or 1947).

- 6 12 D'Atri (art dealer). 1934-1935, 1948
Folder content note: *Subjects:* Sasseta *Martyrdom of St. Lawrence* and Fragonard *La Resistance* (RLC-P.192, ExL) are shipped to Paris for sale by d'Atri, but anticipated sales fail and objects are shipped back to New York (1934-35). Offer of a Jerome Bosch, with a photoreproduction of an attribution (dated 1936) from Max J. Friedländer (1948). *Language:* Some letters from d'Atri are in French, with some translated. *Shipping:* Bowling Green Storage & Van (condition of paintings and frames noted), Maple & Co.
- 6 13 D'Hendecourt, Bernard (1 of 2). 1913-1914, [1914]
Folder content note: This folder and the next includes incoming letters from Hendecourt to Mr. Lehman (one to Mrs. Lehman), which is likely PL, not RL, given various references in the letters. Aside from one cable money transfer from 1913, there are no copies of letters from the Lehmans to Hendecourt here. The subject matter generally includes Hendecourt's observations and recommendations on various objects for sale from other collectors or from himself. He makes some attributions at points, but mostly reflects on the attributions made by others, especially R. Langton Douglas, Bernard Berenson, and F. Mason Perkins. Many of the documents in this folder are dated with the year 1914; others have no year or are otherwise undated, but their context suggests they are likely all from 1914. The next folder includes two letters from 1915 and one undated letter that is likely from early 1914, but cannot be placed with certainty.
- Subjects in this folder:* **1913:** Cable of lire to Hendecourt in Florence. **Undated, but likely early 1914:** Note from Hendecourt to Mrs. Lehman transmitting a photograph of the Buonaccorsi panel, sister leaf of the triptych in the National Gallery and Uffizi. Wishes her a pleasant crossing. **January 8, 1914:** Postcard from Siena with humorous greetings to PL, signed by Hendecourt and F. Mason Perkins. **May 13, 1914:** Acknowledges a cheque from PL. Notes Perkins's reaction to the publication by Mr. Brock(?) of the Cossa crucifixion. Blumenthal has released Perkins from holding a Masolino, and Perkins will be contacting PL about it, though he likely does not really want to sell it. Chigi still refusing to make a proposal on a Sassetta, possibly in an effort to start a private auction for it, so Hendecourt might propose to drop the reserve on it to force the matter. Notes that Mrs. Lehman was given a photo of Hendecourt's Buonaccorsi to show PL, which is part of a triptych of which the other leaves are in the National Gallery and the Uffizi. Is in the dark about a Giotto. Glad PL likes the di Paolo. **May 14, 1914:** Reports his observations on the Crespi pictures; he is generally unimpressed as most of them have seen too much of Cavenaghi and he has specific criticisms of others; references include van der Weyden, Boccaccio, Coreggio, Monaco, and Vivarini, among others. **June 8, 1914:** Blumenthal decides not to buy Hendecourt's Buonaccorsi. Hendecourt is looking for a good price for it and wants to sell it to PL, and is willing to send it on approval. Others have tried to acquire it (Bohler, and Bode for the Berlin museum). The Buonaccorsi is described as the assumption of the Virgin formerly in the Sciarra collection. Also, Perkins's Masolino is discussed. **July 2, 1914:** Hendecourt acknowledges and responds to a payment and letter from PL, apparently regarding the Buonaccorsi, though it is unnamed. PL apparently disturbed about Blumenthal's near purchase of it, thinking it was on reserve for him, and Hendecourt explains the circumstances. Also, Hendecourt reports that Duveen showed him

Series I. General Correspondence and Related Material.

a photograph of the Chigi Sassetta and asked Hendecourt's opinion of it, perhaps to gauge his interest in acquiring it, and Hendecourt thinks he might have put Duveen off. Expects to see PL in Paris in August. **July 16, 1914:** Is in London and has seen the Giotto 3 times. Believes it to be a Giotto, but it leaves him cold, an opinion he wants to keep confidential as he wants to avoid arguments with Douglas and Perkins. Leaves it to PL to see it and decide for himself. Reports that RL has sent him a letter and that RL is enthralled with Oriental art. **July 22, 1914:** Reports that Douglas told him PL had set him free on the Giotto, so Douglas sold it to the Berlin museum. Hendecourt comments that this was for the best, and is glad for Perkins as his attribution was influential, apparently unlike that of Berenson. **August 4, 1914:** Hendecourt reports that he will be joining his regiment and going to war. Assures PL that the Buonaccorsi is safe in his flat, with instructions to forward it to PL after the war, though Hendecourt hopes to survive to do so himself.

- 6 14 D'Hendecourt, Bernard (2 of 2). [1914?], 1915
Subjects in this folder: **Undated letter, likely early 1914:** Hendecourt reports that Steinmeyer showed him a photograph of the D. Veneziano profile recently sold to Mrs. Gardner. Believes that the Aynard profile PL acquired compares favorably with Gardner's, and PL bought his for much less. He speculates that Berenson must have been happy not to have been called on to compare the two, given his friendship with Gardner. Asks PL to acquire a photograph from Bohler or Steinmeyer, and send it to him for further study and for forwarding to Perkins, apparently to garner favorable comparisons to the Gardner. Reports that the Delaroff sale passed a few bad or indifferent Italian pictures, including a much rubbed Tura. Says he'll be looking into the upcoming [June] Fairfax Murray and Volpi sales. **November 15, 1915:** Reports that RL has bought a magnificent Chinese sculpture on his own for PL, an indication of RL's refined taste and feeling for art (likely the *Bodhisattva* (RLC-S.7, MMA-48.162.2)). Hendecourt also learned from RL that PL had bought a supposed Neroccio from Angeli. Hendecourt recounts a story of his own involvement with this picture, the essence of which involved Perkins and Hendecourt refusing to attribute the object to Neroccio (for which Hendecourt claims to have been denounced to the Italian police by Angeli), but apparently Duveen selling it, despite knowing this same story, as a Neroccio based on Berenson's attribution. Hendecourt is still in the military and briefly recounts the changes in his assignments; he is now applying for the flying corps. **December 16, 1915:** Cables PL that RL has shown him a reproduction of a Masaccio, and strongly advises PL to buy it. **December 17, 1915:** Writes at length describing the Masaccio and strongly urges PL to buy it, although neither he nor PL have seen it, other than in a photograph. RL has seen it and wants PL to buy it. Notes that Douglas does not rave about the picture, but Hendecourt disagrees with his assessment, as he did with Douglas's ravings about the Giotto. Hendecourt offers a financial bet to spur PL's purchase. Subject matter includes a Madonna, child and angels. Separately, notes he had hoped to keep his Daddi nativity, but as that was not possible, he was glad PL acquired it.
- 6 15 D.M. & P. Manheim (Firm). 1952, 1956-1957
Folder content note: *Subjects:* Offer (declined) of service set (1952). Purchases of cabaret sets (1956-57).
- 6 16 Dalí, Salvador. 1956-1957, 1959
Folder content note: *Subjects:* RL commissions Dali to make a copy of Vermeer *Lacemaker* (RLC-P.444, MMA-1975.1.232) (1956). Folder includes a photocopy of Dali's

Series I. General Correspondence and Related Material.

- invoice, signed by the artist (the location of the original, if extant, is not known) (1957). Dali authorizes the release of information about his work to Albert Field in connection with the preparation of a catalogue (autographed letter typed) (1957). Dali forwards a book and photograph to RL (autographed letter signed, with drawing of figure with sword on horseback, on St. Regis letterhead) (1959). *Language*: Dali's 1959 letter is in French. *Other correspondents*: Albert Field, Elizabeth Gardner.
- 6 17 Dalzell Hatfield Galleries. 1952-1954, 1957
Folder content note: *Subjects*: Purchase of Renoir *Young Girl Bathing* (RLC-P.346, MMA-1975.1.199), with brochure from gallery featuring the painting (1952). Request (granted) for John Hadfield to reproduce the Renoir (1954). Offers of various objects, including a Renoir, Utrillo, Degas, Dufy, Rembrandt, and Matisse. *Images*: 4 transparencies (Renoir, Utrillo, Degas, Dufy) and a photograph of the Matisse. *Removed material*: The 4 color transparencies were removed to cold storage for preservation purposes.
- 6 18 David Findlay Galleries (New York, N.Y.). 1959
Folder content note: *Subjects*: Loan for exhibition of 4 Brianchon paintings: *Beach Scene* (RLC-P.310, ExL); *Still Life with Flowers* (RLC-P.453, ExL); *Nude* (RLC-P.454, ExL); and *Landscape* (RLC-P.455, ExL); in catalogue as anonymously loaned.
- 6 19 David Koetser Gallery. 1934-1935, 1943-1944, 1953-1955
Folder content note: *Subjects*: Offers of a Bouts and a primitive (1934-34), and a Barna da Modena (1943). Instructions for Koetser to bid for RL on Giovanni di Paolo panels and a Duccio triptych at Christie's auction of Morgan collection (1944). Purchase of 4 Capriccios by Francesco Guardi (RLC-P.347.1, MMA-1975.1.92; RLC-P.347, MMA-1975.1.93; RLC-P.347.2, MMA-1975.1.94; and RLC-P.347.3, ExL) (1953). Purchase of Dirck van Baburen *Two Musicians* (RLC-P.370, MMA-1975.1.125) and antique gilt frame (1954). 1930s correspondence is from either M.D. or D.M. Koester at the London office of the firm. 1940s correspondence is from David at the New York office. *Images*: Photograph of a primitive; catalogue pages of Paolo panels.
- 6 20 Davies, Turner & Co. (New York, N.Y.). 1948-1951
Folder content note: *Subjects*: Documents and duties related to a 1948 shipment of antique frames from C & M Sestieri in Italy.
- 6 21 Davis Galleries. [1961]
Folder content note: *Subjects*: Curricula vitae of 4 artists.
- 6 22 Davison Art Center. 1953-1955
Folder content note: *Subjects*: Request (declined) by Schwarz to visit RL's collection of drawings (1953). Announcement of Schwarz as curator of Davison (1954). Reference to Schwarz meeting with RL to discuss a project concerning an archive for the study of drawings (1954). Loan of Redon *Pegasus and Bellerophon* (RLC-G.246, MMA-1975.1.686) for exhibition in conjunction with a symposium on the graphic arts; Invitation (declined) for RL to speak at the symposium (1955). *Correspondents*: Heinrich Schwarz.
- 6 23 De Beer Fine Art (1 of 5). 1946-1947
Folder content note: *Subjects*: Various offers (declined), including Botticelli, Velázquez, David, etc. Indication that De Beer is in consultation with Edward Hutton concerning RL's

Series I. General Correspondence and Related Material.

- interests. Indication that Palazzo Davanzati in Florence was for sale. Offer of Dürer *Four Heads*. *Images*: Photograph of drawing of *Temptation of St. Anthony* variously attributed to Bosch and Breughel I. Photo of Dürer *Four Heads*. *Correspondent*: M. de Beer.
- 6 24 De Beer Fine Art (2 of 5). 1948-1949
Folder content note: *Subjects*: Various offers (declined), including Tiepolo, Hals, Fouquet, Foligno, etc. Suggestion from de Beer that Edward Hutton is now too old to attend sales, so RL might want to use de Beer as agent. *Correspondent*: M. de Beer.
- 6 25 De Beer Fine Art (3 of 5). March-September 1952
Folder content note: *Subjects*: Offer (eventually declined because of attribution questions) of Dürer *Study of Gloved Hands*. Various other offers (declined), including van der Goes, Renoir, etc. RL visits De Beer's shop while on a London trip to see drawings, and purchases Domenico Tiepolo *Design for a Ceiling*. *Correspondent*: M. de Beer.
- 6 26 De Beer Fine Art (4 of 5). December 1952-1953
Folder content note: *Subjects*: RL arranges pick-up by Murray Silverstone of Tiepolo purchased in 1952. Offers (declined) of a Durer. Offer of Bellini *Profile Head of a Man*, which de Beer agrees to send RL on approval (see next folder for more on this). Offer of Francesco di Giorgio *Venus Between Mars and Vulcan*, which is eventually declined by RL after consultations about attribution with Agnes Mongan of the Fogg and A. E. Popham of the British Museum. *Image*: Photograph of the di Giorgio. *Correspondents*: M. de Beer, Murray Silverstone, Agnes Mongan, A.E. Popham, Philip Pouncy.
- 6 27 De Beer Fine Art (5 of 5). 1954-1960, 1965-1967
Folder content note: *Subjects*: Bellini *Profile Head of a Man* sent by de Beer to Agnes Mongan at Fogg for inspection for RL (offer eventually declined). *See also* I. General Correspondence / Fogg Art Museum 1954 folder for further correspondence on the Bellini offer and an offer for a Francesco di Giorgio. Various other offers (declined), including Velázquez, Fra Bartolomeo, Bosch, Memling, a Greek sculpture, etc. *Correspondent*: M. de Beer.
- L-1 15 De Nicola, Giacomo. 1921, 1926, n.d.
Folder content note: *Subjects*: Letter to Lehman, with attribution of an object as an Italian primitive(?) (1921). Attribution of a *Crucifixion* (1926). 2 page attribution titled "L'Annunciazione del Sassetta" (undated); this manuscript refers to the painting of Mr. Canessa, and is given as the Seligsberg Sassetta by a note in the folder. *Language*: All documents are in Italian; the 2 page document concerning Sassetta has a translation. *Image*: Photograph of the *Crucifixion*.
- 6 28 De Pauw, Victor. 1947
Folder content note: *Subjects*: Artist offers to show watercolors to RL, and informs RL of their exhibition at the Embassy News Reel Gallery.
- 6 29 De Tolnay, Charles. 1940-1943, 1958, 1962
Folder content note: *Subjects*: Request to see collection (1940, 1942). List from de Tolnay of drawings he wishes photographs of for a publication (1943). Request for data on Lorrain *Landscape* (data included in folder) (RLC-G.207, MMA-1975.1.661) (1943). Requests for

Series I. General Correspondence and Related Material.

- photographs (1958). Introduction of student, Jack D. Flam, and request to see collection (granted), with follow-up by Flam and request for photograph (1962).
- 6 30 Degenhart, Bernhard. 1935-1939, 1948, 1957
Folder content note: *Subjects:* Requests for photographs (1935, 1937, 1948, 1957). Request to see collection while in the U.S. (1939). Forwards a photograph of Guardi *Santa Maria della Salute, Venice* that RL saw in Rome with Mr. Mindak, and answers RL's inquiry on its price and condition. *Language:* Letters in German, some with translations. *Image:* Photograph of the Guardi. *See also:* I. General Correspondence / Schmitt, Annegrit for 1960s correspondence with Degenhart.
- 6 31 Deitsch, Peter H. 1956-1957
Folder content note: *Subjects:* At John Rewald's suggestion, Deitsch requests (declined) one or both of RL's Valadon drawings for an exhibition at Deitsch's gallery; Rewald apparently told Deitsch of RL's past interest in disposing of one of the drawings and Deitsch expresses interest in taking it on (1956). Purchase of 2 Valadon drawings: *Jeune Fille Nue Assise Lavant le Pied* (RLC-G.445, ExL) and *Jeune Fille Debout, Grandmere Preparant le Tub* (RLC-G.446, MMA-1975.1.735) (1956). Deitsch refers to RL having purchased 2 Valadon drawings at an exhibition at the gallery in 1955 or 1956, and offers a third Valadon RL was interested in then, but was unable to acquire (1957). Offer of several unspecified Villon watercolors (1957).
- 7 1 Denver Art Museum (1 of 3). 1944-1945
Folder content note: *Subjects:* Gift of 4 objects to the Museum in 1944: a 15th century Umbrian *St. Agatha* (RLC-P.217, ExL), a 16th century Flemish *Visitation* (RLC-P.184, ExL), French or Italian *Portrait of a Young Noblewoman* (RLC-P.191, ExL), and Il Guercino *Hilly Landscape* (RLC-G.133, ExL). Folder includes the museum's bulletin of January 1945 noting the acquisitions from RL. Request (declined) for a loan for exhibition of a textile, a Dalmatic of brocaded velvet (1945). *Correspondents:* Otto Karl Bach; various Museum trustees, political figures, businesspersons, and various Denver citizens expressing gratitude to RL for the gifts.
- 7 2 Denver Art Museum (2 of 3). 1946-1947
Folder content note: *Subjects:* Gift of 2 objects to the Museum in 1946: Florentine *Madonna and Child* (RLC-P.7, ExL) and Deruta vase (RLC-C.122, ExL); Museum attendance figures cited to RL. *Correspondents:* Otto Karl Bach; various Museum trustees, political figures, businesspersons, and other Denver citizens expressing gratitude to RL for the gifts.
- 7 3 Denver Art Museum (3 of 3). 1955-1957
Folder content note: *Subjects:* Loan for exhibition of Signac *Jettee de Cassis* (RLC-P.312; ExL) (1956). Request (declined) for loan for exhibition of aquamaniles (1957). *Image:* Photograph of loaned Signac. *Correspondent:* Otto Karl Bach, Cile M. Bach. *Shipping:* Penson & Co (possibly unrelated receipt, dated 1955).
- 7 4 Detroit Institute of Arts. 1930-1933, 1944, 1947, 1957-1959
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Rembrandt portrait (1930). Request for clarification of information about the Rembrandt as described in the Philip Lehman catalogue (1931). Request for photograph and transmittal to RL

Series I. General Correspondence and Related Material.

- of an exhibition catalogue (1933). Loan for exhibition of textile, Dalmatic of green and gold velvet (1944). RL inquiry concerning author Paul Wescher in regard to conveying information to him about Simon Bening (1947). Request (declined) for loan for exhibition of unspecified Italian objects (1958). Requests for various photographs (1957-59).
Correspondents: W. R. Valentiner, Adele Weibel, E. P. Richardson, Paul L. Grigaut, Carol E. Selby.
- 7 5 Diorio, Roman C. 1936-1937, 1947
Folder content note: *Subjects:* Restorer, who indicates he has done work for Maitland Griggs, asks to view RL's collection, and to show a Veronese (1936-37). Cable from secretary to RL reports Diorio's assessment of the condition of a Peter de Hooch and Goodhart's painting. *Correspondents:* Some letters from Diorio are on letterhead of Roman Art Studio, one of which indicates he is an expert on x-ray and ultraviolet ray. A 1947 cable refers only to "Diorio" and may be the restorer Caesar Diorio.
- 7 6 Direction des Musées de France. 1956, 1959
Folder content note: *Subjects:* Loan for exhibition at the Orangerie des Tuileries of *Adoration of the Magi*. Following van Marle, the organizers attribute the object to Nardo Ceccarelli, but RL notes that he believes that attribution to be incorrect and prefers it to be attributed to the French school of Simone Martini; he leaves the choice to them (1956). Acknowledgement of catalogue from Cincinnati exhibition sent to Sidet (1959). *Correspondent:* P. Schommer, Ed. Sidet, Allard-Bescherelle (insurance). *Language:* 3 letters in French, one translated.
- 7 7 Direzione Belle Arti del Comune di Venezia. 1961, 1965
Folder content note: *Subjects:* Request for photographs of Crivellis (1961). Request (declined) for Guardi drawing for exhibition (1965). *Correspondent:* Pietro Zampetti, Giovanni Favaretto Fisca.
- 7 8 Dix, Eulabee. 1954-1955
Folder content note: *Subjects:* Artist asks RL's assistance (declined) in placing her lecture about miniatures.
- 7 9 Dongen, Kees van. 1963
Folder content note: *Subjects:* RL asks question of the artist concerning one of his works that was reproduced on the cover of a 1955 exhibition catalogue. Van Dongen answers the inquiry and requests photographs of any of his work in RL's collection; photographs of five objects are sent: *Beach at Deauville* (RLC-P.311, MMA-1975.1.228); *Avenue du Bois* (RLC-P.323, MMA-1975.1.227); *Horse Race* (RLC-P.395, ExL); *At the Racetrack* (RLC-P.445, ExL); and *La Petite Ecuyere* (RLC-P.464, ExL). RL asks for a copy of a 1959 catalogue that also had a reproduction of the subject object. Madame Van Dongen responds (the folder holds a photocopy of her letter). *Language:* The van Dongens letter and cable are in French; the cable has a translation.
- 7 10 Douglas, Jean [Mrs. R. Langton Douglas]. 1934
Folder content note: *Subjects:* Reports that all of RL's bids were unsuccessful at the November 1, 1934, sale of the Sidney Churchill collection at Sotheby & Co., reporting that

Series I. General Correspondence and Related Material.

museums sent bids and Harris of the Spanish Galleries bought much. The folder includes the catalogue forwarded to RL after the sale, with prices noted.

- 7 11 Douglas, R. Langton (Robert Langton) (1 of 13). 1915
Folder content note: 7 letters from Douglas (referred to in this note as RLD) to Mr. Lehman, who is likely PL, and 1 photograph with an attribution on the back. RLD refers at times to Mr. Lehman's son, who is taken in this note to be RL. *Subjects:* **September 8:** At the suggestion of F. Mason Perkins, RLD offers a painting he has bought by Simone Martine, in its original frame; describes the excellent condition of both frame and painting; does not name the subject (though it is likely the St. Andrew mentioned in his November 10 letter below), but indicates photograph is being sent separately. **September 9:** RLD offers a Pesellino he has bought from a British nobleman, the central panel of the Doria predella of the life of St. Sylvester; describes the object and says a photograph is being sent separately. **November 3:** RLD offers a Campagnola picture of a dismounted knight contemplating a landscape and evening sky; describes condition and says a photograph was sent separately; seems to say that RL saw and admired the picture. **November 3:** RLD offers a retable by a follower of Giotto that he bought at the Aynard sale in Paris; object is in U.S., apparently on display at Minneapolis Museum [Institute of Fine Arts], which cannot afford to buy it; says he is sending it to Lehman on approval, apparently at RL's suggestion (RLC-P.73?, MMA-1975.1.99?). **November 10:** RLD follows up on the Martine, Campagnola, and Giotto-esque matters, wondering if Lehman received his letters and photographs. **December 2:** RLD informs Lehman that, at RL's suggestion, he is sending a photograph of the *Carmine Madonna* by Masaccio, which RLD has the opportunity to buy from its unnamed owner; describes condition. **December 5:** At RL's suggestion, RLD writes about Lord Northbrook, who is willing to sell his collection, but needs consent of his heir and trustees to do so; RLD suggests that Lehman arrange with other collectors of Dutch art to make a joint offer for RLD, as their agent, to present to Northbrook; RLD highlights a Raphael in the collection, believing it to be by Raphael's own hand, though he acknowledges Bernard Berenson disagrees; RLD lists several other objects in the collection he considers important, including Metsu, Crivelli, Rubens, Hals, etc. *Image:* Photograph of the retable attributed to a pupil of Giotto (RLC-P.73, MMA-1975.1.99). *See also:* V.C. Categorized and Miscellaneous Object Files / [Photographs from R. Langton Douglas?] for an extensive set of photographs, possibly from Douglas, that may relate in part to Douglas's letters in this and subsequent folders.
- 7 12 Douglas, R. Langton (Robert Langton) (2 of 13). March-April 1916
Folder content note: 2 letters, a cable, and a receipt from Douglas (referred to in this note as RLD). *Subjects:* **March 11:** RLD acknowledges receipt of payment from PL for the retable from the Aynard collection attributed to Giovanni da Rimini; notes the wartime difficulties of bringing negotiations for art sales to a conclusion; notes the Masaccio was bought by the National Gallery from Canon Sutton, though RLD was given to understand he had right of first refusal; to replace the Masaccio in his collection, Sutton bought from RLD a *Madonna* by Girolamo da Camerino di Giovanni, previously offered by RLD to RL. **April 18:** RLD conveys to RL the assessment of Mr. Zink, a picture cleaner, of a panel that RL is interested in; says he has no reply from the owners of a St. Ansano or St. Victor; suggests RL look at Masaccio panels at the Fogg Museum. **April 22:** Cable to RL from RLD reports that he has bought a Simone and it is being sent to RL.

Series I. General Correspondence and Related Material.

- 7 13 Douglas, R. Langton (Robert Langton) (3 of 13). May 1916
Folder content note: 7 letters and 2 cables from Douglas (referred to in this note as RLD); transcript of 1 cable from PL. *Subjects:* **ca. May 3:** An undated transcript appears to be of a cable from PL instructing RLD to buy the Weymss Vivarini (RLC-P.76, MMA-1975.1.82). **May 4:** RLD reports to RL that the owner of an unspecified picture (likely Weymss) refused RL's offer; RLD comments on the forces behind the refusal, implying that certain dealers are acting to prop up high prices, and he encourages RL to continue his approach. **May 5:** RLD cables PL to say that he has obtained an option until Monday to buy at a specified higher price and asks for PL's instructions. **May 6:** RLD confirms to PL the content of their exchange of cables, reporting that PL's instruction to obtain the Wemyss picture at the higher price has been acted on; RLD describes the actions to follow, including making a copy for the present owner and acquiring insurance; asks if PL wants the picture sent to Cavenaghi(?), or maybe Zink, for possible cleaning; comments on dealers trying to force the price up. **May 7:** RLD cables that owner accepted the offer and RLD asks for payment. **May 7:** RLD reports to PL that the Simone Martini will be shipped on May 13; asks if the Bart. Vivarini should be sent to Cavenaghi; requests payment for the Vivarini, Simone and the small panel of Fra Angelica's school. **May 10:** RLD reports to RL that, after he accepted the owner's offer for the Vivarini, Agnew's tried to persuade the owner to either raise the price or possibly take a higher offer from them; RLD complains about dealers encouraging a kind of private auction; RLD seeks to either get an existing photograph of the object from Braun of Paris or to have one made; confirms receipt of payment for the Vivarini and is waiting on payment for other objects; notes that he did not tell Perkins of the Vivarini, but did tell him of the Simone purchase because he asked directly. **May 12:** Receipt to PL for payment for Simone Martini and early Florentine school panel. **May 17:** RLD reports to PL that copying of the triptych continues, is paid for, and is insured with Lloyd's; the Martini was shipped, but has some concern about its safety because of recent valuable pictures having been damaged at the NY Customs House. **May 20:** RLD reports to PL that he has been unable to get a photograph of the Vivarini.
- 7 14 Douglas, R. Langton (Robert Langton) (4 of 13). June-July 1916
Folder content note: 4 letters from Douglas (referred to in this note as RLD). *Subjects:* **June 1:** RLD informs RL of his appointment as Director of National Gallery of London; expresses hope that he will be able to give pictures to the gallery, and hopes to continue to offer pictures to the Lehmans; mentions his recent purchases for RL to consider (Venetian portrait, a Bassano, and a Carrington portrait); the Vivarini is at Agnew's and the copying continues; RLD notes that his rivals are telling the previous owner, Wemyss, that he accepted too low a price, and RLD bemoans the efforts to artificially inflate art prices. **June 9:** RLD explains in detail to PL the circumstances surrounding an offer of a Mantegna, which had been offered to Mr. Goldman before it was offered to PL; complains again about the copying delay on the Vivarini, and notes that Duveen's tried to buy the picture through Agnew and is also telling Wemyss that he had received too little for it; RLD is still wondering if PL wants the picture to go to Cavenaghi in Milan, but is concerned about the travel, apparently because of developments in the war; tells PL of his appointment to the National Gallery and his expectations of continuing business. **June 10:** RLD reports to RL on the *Adoration of the Magi* matter (apparently the Mantegna) in much the same manner as he reported it to PL; notes that RL seemed interested in a Luca della Robbia head from the Gilbert collection, so RLD is arranging an exchange with his niece so he can offer it

Series I. General Correspondence and Related Material.

to RL; notes that he and all experts, except for an unnamed exception, consider it to be by della Robbia himself. **July 6:** RLD reports to RL that the Vivarini copying continues; he has stopped asking Lord Wemyss to press Agnew's for the copy because Wemyss has lost a second son in the war; a possible offer fell through because the owner backed out; notes that Siren is in London, anxious to get pictures for a certain dealer, a process RLD again expresses concern about.

- 7 15 Douglas, R. Langton (Robert Langton) (5 of 13). March 1919
Folder content note: 5 letters from Douglas (referred to in this note as RLD).
Subjects: **March 10:** RLD responds to RL's doubts about the authorship of a Moroni and the condition of a Dirk Bouts; on the Moroni, Douglas insists on the attribution based on a comparison he has made of the paint to a signed Moroni, and other reasons he describes at length; RLD takes exception with Berenson's expertise, based on an experience RLD describes; (there is one sheet missing from the letter at the point the Moroni is still being described); on the Bouts, RLD describes his reasoning for the attribution; RLD begins to discuss a Vanni, but another sheet is missing from the letter at this point; RLD closes with an offer for a panel. **March 10:** (The date of July 7, 1919, is written on this letter's second sheet, but this is believed by the processing archivist to be a date applied in the 1940s incorrectly by RL's art secretary of the time.) In his second letter of this date, RLD reports to RL that he is unable to send duplicates of pictures he promised earlier; he offers two panels he previously attributed to Bartolo di Fredi, but is now uncertain and thinks they may be Florentine; the panels are identified as formerly belonging to Charles Butler and one is titled *Decapitation of S.S. Cosmas and Damien*. **March 10:** In a third letter of the same date, RLD offers RL a Mantagna-esque picture by Ercole de Roberti in its original frame. **March 18:** RLD sends 4 photographs to RL to consider; one is a Antoniazio Romano which RL has apparently refused on price, and to which RLD responds with a lower price; notes the Ercole de Roberti is a linen and therefore especially suited to America; he attributes the panels from the Butler collection to Spinello Aretino and describes their condition. **March 28:** RLD sends a photograph and offers to RL a Cosimo Rosselli from the Lady Henry Somerset collection.
- 7 16 Douglas, R. Langton (Robert Langton) (6 of 13). July 1919-1920, n.d.
Folder content note: 3 letters from Douglas (referred to in this note as RLD), a letter from Osvald Siren to Douglas (an original and 2 typescript versions), and 5 photographs with annotations on back. *Subjects:* **July 4, 1919:** RLD sends photographs and offers RL an altarpiece by Il Campagno d'Agnolo, or Gherardo Starmina. **July 7, 1919:** RLD renews the altarpiece offer, saying it comes from the collection of the Earl of Ashburnham. **December 21, 1919:** The letter from Siren to RLD is Siren's attribution of a Virgin with the Child to Duccio himself; a typescript of Siren's letter is also in the folder and was annotated by The Metropolitan Museum of Art to indicate this letter refers to the Ugolino da Siena (Ugolino di Nerio) *Madonna and Child* (RLC-P.16, MMA-1975.1.5). **January 22, 1920:** Purchase of 3 objects: Lippo Memmi [Barna da Siena] *Madonna and Child* (RLC-P.26, MMA-1975.1.10); Lorenzo Veneziano *Madonna and Child*; and Duccio *Madonna and Child* (RLC-P.16, MMA-1975.1.5). **Undated, ca. 1919:** Notes from Douglas on back of 2 photographs of a triptych *Madonna and Child with Saints George and Nicholas* (central panel: RLC-P.26, MMA-1975.1.10; wings: RLC-P.40, MMA-1975.1.28a and .28b). **Undated, ca. 1920?:** Notes from (likely) Douglas on back of photographs of a Paolo di Giovanni Fei diptych

Series I. General Correspondence and Related Material.

- (RLC-P.38, MMA-1975.1.22) and a Roselli (also attributed to Mainardi) *Virgin and Child* (RLC-P.12, MMA-1975.1.73). *Images*: Oversize photograph of a detail of the Duccio *Madonna and Child*, with a typescript of Siren's attribution on back; two photographs of the triptych (RLC-P.26, MMA-1975.1.10; RLC-P.40, MMA-1975.1.28a and .28b); two photographs of the Fei diptych (RLC-P.38, MMA-1975.1.22); and photograph of the Roselli (RLC-P.12, MMA-1975.1.73).
- 7 17 Douglas, R. Langton (Robert Langton) (7 of 13). 1921-1922
Folder content note: 3 letters from Douglas (referred to in this note as RLD). *Subjects:* **January 7, 1921:** RLD offers an El Greco, emphasizing its importance and giving some description, but not stating its subject; indirectly expresses disdain for American collectors who view pictures as important only if offered by Joseph Duveen; says he will send a photograph if RL asks for it. **March 7, 1921:** RLD, having sent a photograph to RL, renews his offer of the El Greco, now identifying it as *St. Mary Magdalen*; RLD also sends a photograph of G. Mansueti's *Scenes from the Life of St. Augustine*; RLD also offers a Holy Family by Fra Bartolomeo from the Earl of Northbrook's collection; RLD notes that a panel he showed PL and sent a photograph of to RL, is now attributed to Sassetta by RLD and others; criticizes attribution judgments made on the basis of photographs alone. **March 29, 1922:** RLD responds to a cable request from a Lehman for a catalogue of the Burdett Coutts sale by sending it to PL; gives his opinion on the best objects for sale and expresses skepticism about a Raphael attribution; offers his services to bid for PL; questions if PL received the photograph of Lorenzo Monaco's *Adoration of the Magi*.
- 7 18 Douglas, R. Langton (Robert Langton) (8 of 13). 1928-1930
Folder content note: 3 letters from Douglas (referred to in this note as RLD). *Subjects:* **1928-29:** Invoice and acknowledgement letter for payment from RL for four panels of saints by Fra Filippo Lippi from collections of Viscount Lee of Fareham and Sir John Leslie, Bart. **November 16, 1929:** RLD asks RL where he wants the Venetian Madonna bought in London from RLD delivered. **January 20, 1930:** RLD asks RL to send A.S.F. Gow a copy of the Lehman collection catalogue; notes that Gow discovered the panel representing St. Ansanus that RL bought from RLD.
- 7 19 Douglas, R. Langton (Robert Langton) (9 of 13). 1931, 1934
Folder content note: 4 letters, one with photograph, from Douglas (referred to in this note as RLD). *Subjects:* **February 17, 1931:** RLD informs RL that W.G. Constable will be in New York and asks him to invite Constable to visit the Lehman collection. **March 9, 1931:** RLD describes and offers the Virgil Master's *Madonna and Angels* from the Dreyfus collection. **February 28, 1934:** RLD questions RL about the *Portrait of a Boy* attributed to Giovanni Santi that is in the collection of the late Leopold Hirsch; RLD was told by Hirsch that the portrait was sent on approval to PL at one time, but had been returned; with the portrait's attribution now in doubt, RLD asks why PL did not keep it. **March 13, 1934:** RLD writes RL in general terms about his optimistic outlook for buying opportunities at present and in the coming year. *Image:* Mounted photograph of the Madonna with description on back. *See also:* I. General Correspondence / Douglas Jean [Mrs. R. Langton Douglas], for 1934 correspondence related to the Sydney Churchill sale.
- 7 20 Douglas, R. Langton (Robert Langton) (10 of 13). 1937-January 1938

Series I. General Correspondence and Related Material.

- Folder content note:** 4 letters, 1 with photograph, from Douglas (referred to in this note as RLD), and 1 cable from RL. *Subjects:* **April 14, 1937:** RLD proposes to RL an arrangement by which RL would capitalize RLD's buying activities at the upcoming Loyd, Leonard Gow and Duke of Newcastle sales. **May 10, 1937:** RL declines. **November 16, 1937:** RLD offers Guardi *Caccia del Toro* and Pietro Longhi *Music Party*, photographs sent separately; notation dated November 26 indicates that RL declined. **November 16, 1937:** Letter from RLD transmitting photographs of Guardi and Longhi objects; notation dated December 13 indicates photos were returned. **January 26, 1938:** RLD offers Taddeo di Bartolo *Procession of Calvary*, with photograph. *Images:* Mounted photograph of the Taddeo di Bartolo, with description on back.
- L-1 16 Douglas, R. Langton (Robert Langton) (11 of 13). September-October 1938
Folder content note: 1 letter from Douglas, with photograph. 1 letter from RL. *Subject:* **September 7:** Douglas informs RL that he owns *Three Saints, St. Nicholas of Bari, St. Lawrence and St. John Baptist*; that he is offering it to Yale because he wants it to be with the companion panel already at Yale; asks RL to acquire it for Yale, or to at least support the acquisition. **October 20:** RL declines to commit, and indicates a present concern with European affairs rather than with art. *Image:* Mounted photograph of the *Three Saints* with description on back.
- 7 21 Douglas, R. Langton (Robert Langton) (12 of 13). 1943-1946
Folder content note: 7 letters from Douglas (referred to in this note as RLD); 2 letters from RL. *Subjects:* **1943:** RLD responds to an inquiry from RL asking as to when PL bought the Margaritone d'Arezzo *Madonna and Child*; RLD says in or about 1921, but cannot access his records at present because they were in his bombed house (photoreproduction of letter). Similarly, in another letter, Douglas responds to RL that the Lippo Vanni *Madonna and Child* (RLC-P.33, MMA-1975.1.12) was bought in 1916 and the Ugolino da Siena *Madonna and Child* (RLC-P.16, MMA-1975.1.5) was bought in 1920. **1944-46:** Other correspondence in the folder concerns RLD's request for a photograph of a landscape by Piero di Cosimo, which is sent to him, for use in his book, which is published and sent to RL in 1946.
- 7 22 Douglas, R. Langton (Robert Langton) (13 of 13). n.d.
Folder content note: 2 photocopies of two lists compiled by Douglas: "Pictures that have been owned by R. Langton Douglas that are reproduced in *Pitture Italiane in America* by L. Venturi" (ca. 1931) and a similarly titled list for *Unknown Masterpieces, Vol. 1* by Dr. Valentiner (ca. 1930).
- 7 23 Doyle, Frederick. 1956, 1959
Folder content note: *Subjects:* Request (granted) for permission to photograph some of RL's objects on display at The Metropolitan Museum of Art, and forwards resulting color slides to RL (1956). Photographer reports on his photographing of RL's collection at the Cincinnati exhibition (done with RL's permission) and forwards slides to RL (1959).
- 7 24 Dr. Fritz Nathan und Dr. Peter Nathan (art gallery). 1963-1964
Folder content note: *Subjects:* Peter Nathan acknowledges his visit to 7 West 54th Street to see RL's collection, and notes that the collection includes some objects that had passed through the Nathans' hands. Offers 3 Constantin Guys drawings from the Otto Gerstenberg collection; one is subsequently withdrawn as sold; RL purchases *Parisiennne from the Back*

Series I. General Correspondence and Related Material.

- (RLC-G.745, MMA-1975.1.638); object is shipped to NYC. *Correspondents*: Peter Nathan, Fritz Nathan. *Image*: Photograph of the purchased Guys. *Shipping*: Hudson Shipping.
- 7 25 Dunoyer de Segonzac, André. 1960
Folder content note: *Subjects*: Segonzac acknowledges RL's letter regarding the watercolor *Les Deux Verres de Vin* (RLC-G.684, MMA-1975.1.623) and also refers to *La Tour d'Argent*. *Images*: 2 photographs of Segonzac at work, sent by him to RL. *Language*: French.
- 7 26 Durand-Mattheisen (Geneva, Switzerland) 1957
Folder content note: *Subjects*: Payment from RL for unspecified purpose.
- - *Durand-Ruel & Cie.*
See: I. General Correspondence / Galerie Durand-Ruel.
- 7 27 Durlacher Bros. 1925, 1936-1937, 1946, 1956
Folder content note: *Subjects*: Appears to be a report to RL of his winning bids on 2 illuminations and losing bids on 2 other objects (1925). Offer of a Piero di Cosimo (1936). Loan for exhibition of two Lorrains (1937). Offer (declined) of Veronese *St. Jerome* (1946). Purchase of Giovanni Bellini drawing *St. Francis* (RLC-G.462, MMA-1975.1.273). *Correspondent*: R. Kirk Askew, Jr., George E. Dix, Jr. *Images*: Photograph, with description, of the Veronese. Photograph of the Bellini.
- L-1 17 Duveen Brothers (1 of 10). 1912-1914, 1920-1921
Folder content note: *Subjects*: Transmittal of catalogue (not in folder) of Falcke sale of bronzes, specifically pointing out a Riccio bronze (1912). Documents related to a Rossellino *Virgin and Child* sent to PL on approval, but returned (1913-14). Correspondence concerning Duveen's policy on billing adjustments in the event of disputes with PL, with an associated adjusted invoice for furniture (including octagonal table RLC-F.109, MMA-1975.1.1952), majolica, textiles, and conservation and other services, and notes on a tapestry given to Duveen's for sale by PL (1914). Purchase of two bronze statuettes from the estate of Jules Lowengard (1920). Joseph Duveen's narrative of provenance of Riccio bronze parfumerie from Buckingham Palace acquired by PL (MMA-1975.1.1396) (1921). *Correspondents*: Joseph Duveen. *See also*: I. General Correspondence / Radziwill, Marie Branicka for a 1920 cable to PL from Joseph concerning the Memling *Annunciation*.
- 7 28 Duveen Brothers (2 of 10). Grassi auction. 1924
Folder content note: *Subjects*: Auction of drawings from Luigi Grassi and other collections at Sotheby's, May 13, 1924. In consultation with Saunders, Edward Hutton cables RL with his opinions and estimates in early May, but Hutton is not available to attend the auction. Duveen Brothers is engaged to bid; they do so anonymously, and RL wins several objects. After the auction, Duveen has Leger approach Agnew's and other winning bidders to obtain other drawings for RL, and this is successful for at least some. The folder includes two annotated copies of the auction catalogue. About 34 drawings are acquired in total; purchased artists appear to include: Giovanni Battista Franco, Paul Veronese, L. Carracci, Annibale Carracci, G.F. Caroto, Francesco del Cossa, M.G. Giambono, Giorgione, Mantegna, Giovanni Antonio da Pordenone, G.B. Tiepolo, B. Tiepolo, Domenico Tiepolo, Tintoretto, and various Italian schools. A partial list of objects in The Metropolitan Museum of Art's collection include: RLC-G.34, MMA-1975.1.252; RLC-

Series I. General Correspondence and Related Material.

- G.91, MMA-1975.1.255; RLC-G.93, MMA-1975.1.260; RLC-G.87, MMA-1975.1.262; RLC-G.92, MMA-1975.1.275; RLC-G.32, MMA-1975.1.279; RLC-G.25, MMA-1975.1.313; RLC-G.20, MMA-1975.1.314; RLC-G.22, MMA-1975.1.316; RLC-G.26, MMA-1975.1.318; RLC-G.29, MMA-1975.1.330; RLC-G.31, MMA-1975.1.333; RLC-G.28, MMA-1975.1.370; RLC-G.122, MMA-1975.1.407; RLC-G.33, MMA-1975.1.418; RLC-G.88, MMA-1975.1.422; RLC-G.37, MMA-1975.1.487; RLC-G.36, MMA-1975.1.493; RLC-G.84, MMA-1975.1.531; RLC-G.78, MMA-1975.1.539; RLC-G.98, MMA-1975.1.545; and RLC-G.99, MMA-1975.1.547. *Other correspondent:* Edward Hutton.
- 7 29 Duveen Brothers (3 of 10). 1924-1926
Folder content note: *Subjects:* Dispute between Joseph Duveen and PL on billings, especially regarding duty on a rug purchased from Kelekian (1924-25). Confirmation from Duveen of the agreement by which PL will purchase the Rossellino marble plaque from Mr. Volpi for Duveen, and asks PL to arrange for the visiting Dr. Friedlander to see his collection (1924). Confirmation of a payment from PL and arrangement regarding a Vivarini picture delivered by PL to Duveen Bros (1925). Response to inquiries from RL concerning bibliographic references for Hoppner *Portrait of Mrs. Siddons* and the artist Arthur William Devis (1926). *Correspondents:* Joseph Duveen, J.H. Allen. *See also:* II. Invoices / Duveen Brothers for 1923-24 for other documents related to the disputed billings.
- 7 30 Duveen Brothers (4 of 10). 1928
Folder content note: *Subjects:* RL instructions for bids at Sotheby's May 16 sale; wins Giovanni di Paolo panel. RL instructions for bids at Sotheby's May 21 sale; wins lot 6 illumination; RL instructions to try to buy the May 21 objects from winning dealers, which fails. Shipping arrangements for the two purchased objects. Duveen making inquiries for RL about Velázquez drawing *Man on Horse* from May 23 sale at Hotel Drouot. Transmittal of prices and buyers' names from Sotheby's May 21 sale. A June cable confirms the purchase and shipment of an illumination from same book as RL bought on May 21. *Correspondent:* Joseph Duveen, Benjamin Duveen, H.W. Morgan. *See also:* Duveen folder 6 below for the February 3, 1930, letter that refers to the loss in transit of the illumination that was the subject of the June cable in this folder.
- L-1 18 Duveen Brothers (5 of 10). 1929
Folder content note: *Subjects:* Arrangement between Joseph Duveen and PL regarding purchase of a Vivarini (RLC-P.76, MMA-1975.1.82). Confirmation by Duveen's New York office that they are holding for RL a small painting of the Virgin and Child on silk. Purchase by PL of 3 majolica objects and a bronze: Gubbio tazza with projecting ombilic enclosing a bust of a woman; Urbino dish *Love of Jupiter and Antiope*; Gubbio dish *Leda and the Swan* (RLC-C.233, MMA-1975.1.1083); and Dinanderie bronze bust of a female saint; in connection with the purchase, PL proposes to Joseph Duveen (accepted) to offset part of Duveen's Lehman debt by crediting PL's purchase price, with the further possibility of allowing PL to exchange Deruta plates for better ones. *Correspondents:* Joseph Duveen, J.H. Allen. *See also:* Duveen folder 6 below for the 1932 letters that relate to the agreement to permit an exchange of Deruta plates. *See also:* I. General Correspondence / Subject: Philip Lehman collection catalogue for documents related to Duveen Brothers' distribution of the catalogue in 1929 and later.

Series I. General Correspondence and Related Material.

- 7 31 Duveen Brothers (6 of 10). 1930, 1932
Folder content note: *Subjects:* Letter concerning apparent loss in transit of the illumination purchased in 1928 (1930). In response to an inquiry, Duveen's notes last purchases made for RL (1930). PL proposes to act on his understanding of the 1929 agreement with Joseph Duveen regarding an exchange of majolica (1932). *Correspondents:* Joseph Duveen, J.H. Allen.
- 7 32 Duveen Brothers (7 of 10). 1934-1939
Folder content note: *Subjects:* Shipping of various objects between RL's residences and Duveen's (1934-37). Shipping notice for antique earthenware sent from Le Havre to New York (1935). RL is informed that the signature "SC" for Suzanne de Court was found on the recently received Limoges enamel tazza (RLC-E.19, MMA-1975.1.1235). Confirmation by Duveen's that Vivarini *Death of the Virgin* is on half-share with PL (1938). Requests for reproductions and permissions from the Toledo Museum of Art and from Charles Sterling communicated by Duveen's (1938-39). *Correspondents:* D.H. Newsholme, E.T. Stanton, J.H. Allen, Schiff, Terhune (insurance). *Shipping:* de la Rancheraye & Co.
- 8 1 Duveen Brothers (8 of 10). 1941-1948
Folder content note: *Subjects:* Shipping of Italian painting *Virgin and Child* by Duveen's to 7 W. 54th St. after renovation by William Suhr (1941). Request (declined) for loan of Rembrandt *Portrait of an Elderly Gentleman* for exhibition at Duveen's for the joint benefit of the American Women's Voluntary Services and the Queen Wilhelmina Fund (1942). Sale of Vivarini *Dormition of the Virgin* and payment of half-share to Duveen's (1942-43). List of three books by lot acquired at unidentified sale (dated March 16, but no year; likely ca. 1944). Transmittal of Duveen books on sculpture in America and Boucher exhibition (1944). Shipping and storage of tapestries, paintings, and other objects (1944-46). Request for photograph from Phaidon Press communicated by Duveen's (1948). *Correspondents:* D.H. Newsholme, J.H. Allen, B.S. Boggis, Rombout van Riemsdijk (exhibition Organizing Committee). *See also:* I. General Correspondence / Subject: Wartime storage of art objects for Duveen Brother's activities in connection with those shipments. *See also:* I. General Correspondence / Fogg Art Museum for shipments related to loan of Pringsheim majolica to Fogg in 1939.
- 8 2 Duveen Brothers (9 of 10). 1950-1952, 1954-1959
Folder content note: *Subjects:* Return to RL of drawings and manuscripts from storage at Duveen's (1950). Approval for Duveen's to ship a rug to its new location (1951). List of framed drawings stored at Duveen's (1952). Note referring to a donation to Yale of Greek and Roman glass purchased by RL at Duveen's (1953). Reference to Andrea di Bartolo painting that RL has suggested to the Virginia Museum of Fine Arts (1954). Request for photograph of Nicolo da Foligno *Madonna with St. Ann and Angels* (RLC-P.69, MMA-1975.1.107) and others communicated by Duveen's from Albert G. Hess (1954). Confirmation that Alice [Agnes] Mongan (Fogg) and Michelangelo Muraro (Palazzo Ducale, Venice) had viewed RL's Venetian drawings (1955). Requests for photographs and permissions from Phaidon Press (1956). Letter from E. Fowles responding to RL's belief that Fowles had disparaged the condition of RL's Crivelli *Madonna and Child* (1956). *Correspondents:* B.S. Boggis, E. Fowles. *See also:* I. General Correspondence / Virginia Museum of Fine Arts for further reference to RL's advice concerning the Andrea di Bartolo.

Series I. General Correspondence and Related Material.

- 8 3 Duveen Brothers (10 of 10). 1960-1961, 1965
Folder content note: *Subjects:* Loan for exhibition of 2 Cranachs: *Standing Nude* (RLC-P.349, MMA-1975.1.135) and *Reclining Nymph* (RLC-P.213, MMA-1975.1.136) (May, 1960); the folder includes the checklist for *Cranach: Loan Exhibition*. Announcement of Spencer A. Samuels joining Duveen Brothers from French & Co. (1960). Proposal (declined) by Duveen's to sell two Rembrandts *Portrait of a Gentleman* and *Portrait of a Man* (1960). Letter from Jean Fowles reporting on stationery from Venice on a Guardi exhibition and expressing thanks for a visit to RL's collection (1965). *Correspondents:* Elayne Varian, Spencer A. Samuels, Jean Fowles. *See also:* I. General Correspondence / Subject: Appraisals for donation of Rembrandt *Portrait of an Artist* for correspondence from Edward Fowles on this matter.
- 8 4 Dyf, Marcel. 1949-1950
Folder content note: *Subjects:* Purchase by RL of at least seven paintings directly from the artist, including one for a friend. Also includes correspondence from Galerie de Cannes confirming shipment of six Dyfs and making an offer of paintings from the 15th-18th centuries. *Language:* Several letters from Dyf and an insurance certificate are in French. *Shipping:* Lep Transport; La Prevoyance (insurance).
- 8 5 D: Miscellaneous offers of art objects by individuals. circa 1930s-1940s, 1944, 1954, 1957, 1959
Folder content note: *Correspondents:* Herbert J. Devine, on behalf of C. Edward Wells, offering a pair of Chun Yao vases (circa 1930s-40s). Nicolas de Koenigsberg (1944). Hoyle L. Dobson (1954). A. H. Duner (1957). Ferdinando Doniselli, of Rome (1957). Daniel A. de Graff, of Holland, in French (1957). Fritz Douselt, of Heidelberg, in German (1957). Albert Diaz, of Barcelona, in Spanish (1957). Comte du Louta, of Lisbon, in French (1957). Pierre de Montravel (1959). Alain de La Horbe, of Paris, in French (1959).
- 8 6 D: Miscellaneous regarding print matter. 1959, 1968
Folder content note: *Publication to RL:* Subscriptions to *Die Weltkunst*.
- 8 7 D: Miscellaneous reproductions and permissions (1 of 3). 1930, 1934, 1939, 1947
Folder content note: *Correspondents:* Werner R. Deusch (1930). (?) Dalcaros (1934). J. H. Durham (1939). D.C. Heath & Co. (1947). De Nederlandsche Boekhandel (1947).
- 8 8 D: Miscellaneous reproductions and permissions (2 of 3). 1955-January 1959
Folder content note: *Correspondents:* Pierre Donzelot, on behalf of Societe d'Emulation du Bourbonnais (1955). Roland de France (1956). Roger Bernheim Darnetal, of Paris, in French (1957). Sig. Dott, of Rome (1957). Henry Dorra (1957). Frank Davis (1958). Deutsche Akademie der Kuenste, in German, with translation (1958). Robert Delpire (1958-59).
- 8 9 D: Miscellaneous reproductions and permissions (3 of 3). December 1959-1960, 1962, 1965, 1968
Folder content note: *Correspondents:* W. Drost, of West Germany (1960). R. Despois, of Siena, in French (1960). D.C. Heath & Co. (1962). Delta College (1965). Petra ten Doeschate (1968).
- 8 10 D: Miscellaneous requests to view collection. 1953

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondent:* P. Dreyfus-de Gunzberg of Les Fils Dreyfus & Cie, introducing Peter Nathan (1953). Georges de Batz (1960).
- 8 11 D: Miscellaneous. 1957, 1959
Folder content note: *Subjects:* Request from Ruth Dreyfous to meet with RL (1957). Request from Jack P. Dickson for information about an artist, Gerechter (1959).
- 8 12 E.A. Seemann Verlag. 1955-1956, 1961-1966
Folder content note: *Subjects:* Purchase of *Wallraf-Richartz-Jahrbuches Vols. 14, 15, 16* and offer of *Vol. 17* (1955-56). Request (granted) for reproduction permission (1961). Request for information about a Costa Lorenzo (1964). Request for information on the Francesco del Cossa pictures (RLC-P.78, MMA-1975.1.95; RLC-P.79, MMA-1975.1.96). *Language:* Some in German, with translation. *Images:* Postcards of the Cossa pictures.
- 8 13 E. and A. Silberman Galleries (New York, N.Y.). 1939
Folder content note: *Subjects:* Offer of Sassetta *Madonna Annunciate* from the Dan Fellowes Platt collection. Offer of Fra Filippo Lippi *Annunciation*. *Image:* Photograph of the Sassetta.
- 8 14 Eaton, Myrwyn. 1947
Folder content note: *Subjects:* Postcard announcing exhibition by Laguna Beach (California) Art Association of Eaton's gouache paintings, sent by Eaton to RL inviting him to show.
- 8 15 Ederheimer, R. (Richard) (1 of 2). January-February 1931
Folder content note: *Subjects:* All the documents in this folder relate to the de Clemente collection auction and the purchase of a Du Jardin picture. Ederheimer bids for RL at the auction, winning 13 objects across 3 sessions (lots 63, 81, 82, 91, 189, 256, 260 (RLC-C.25, MMA-1975.1.1064), 284 (RLC-C.26, MMA-1975.1.1013), 286, 427, 439, 440, 447). Ederheimer takes an option on additional objects after the auction, but RL does not act on these. RL is vacationing in California so his secretary acts as intermediary between RL and Ederheimer, with cables, correspondence, bids, results, etc. provided by Ederheimer transmitted by her. A letter from the secretary, in addition to reporting to RL on the de Clemente and Du Jardin purchases, includes reference to various art and business matters.
- 8 16 Ederheimer, R. (Richard) (2 of 2). November 1931, 1937, 1945, 1948
Folder content note: *Subjects:* Offer of two drawings: Signorelli (RLC-G.160?, MMA-1975.1.420?) and a Flemish 15th century (1931). Mrs. Ederheimer (Helen S.) forwards six photographs from Dr. Bier to RL (1937). Purchase of Hans Holbein the Younger watercolor *Peasant Dance* (1945). Submission of RL's offer for a Lionardo to Dr. Schaeffer (RLC-G.217, MMA-1975.1.369) (1945). Offer of his services at the forthcoming Willys sale (1945). Seeks RL's help in selling off his art inventory (1948). *See also:* I. General Correspondence / Hadeln, Detlev for a 1927 letter from Hadeln to Ederheimer regarding a Titian drawing that RL apparently purchased from Ederheimer that year.
- 8 17 Editions Ides et Calendes. 1961-1963, 1966
Folder content note: *Subjects:* Request (granted) for reproduction in publication *Les Fauves* (1961-62), with a reference to a visit to RL's collection arranged by Connaissance

Series I. General Correspondence and Related Material.

- des Arts. Request (granted) for reproduction in publication regarding Picasso (1966).
Correspondent: Fred Uhler. *Language:* Some letters in French.
- L-1 19 Edle, Helene Gans. 1931
Folder content note: *Subjects:* Baronin Edle, Herrin zu Putlitz, of Wiesbaden, Germany, offers her collection of about 80 paintings, including the family altar. *Language:* Letters are in German, with translations.
- 8 18 Edzard, Dietz. [ca. 1946?]
Folder content note: *Subjects:* Transmittal of a photograph of one of the artist's paintings, with Edzard's comment on the back referring to it as "the sister of your 'rat,'" likely meaning RL's *Le Rat* (RLC-P.264, ExL). *Image:* Photograph of the painting. *See also:* The Lehman Brothers records at Harvard's Baker Library hold correspondence between RL and Edzard; as of 2013, this correspondence could be found in box 586, folder 4 (Dietz Edzard, 1945-1964).
- 8 19 Egidi, G. (shipping agent). 1916, 1923, 1926-1928
Folder content note: *Subjects:* Confirmation of shipment of several pictures, including a Neroccio, the big Florentine *Madonna*, and an *Annunciation* (1916). Billing disputes because of damage to illuminations and a painting during shipment (Bruscoli and Paoletti also involved in dispute) (1923). Shipping bill (1924). Requests for payment for parchment for account of Prof. Paoletti (1926). Offer of about twenty Florentine and Siense choral pages (1927). RL's Matteo di Giovanni *Annunciation* is lost; Egidi reports that it had been delivered to Mr. Loeser, and after a search of all restorers in Florence, it is found with Mr. Vannoni; Egidi holds for RL's instructions (1928). *Language:* Shipping bill is in French.
- 8 20 Ehrich-Newhouse (New York, N.Y.). 1934, 1943
Folder content note: *Subjects:* Purchase of Charles Philips *The Churchill Family* (1934). Inquiry to RL from W.L.A. Galleries as to whether he consigned three paintings by Calesta to Ehrich Galleries in 1925 (response is no) (1943).
- 8 21 Einstein, Lewis. 1949, 1958
Folder content note: *Subjects:* Comments on his visit to W. 54th St. and some of the objects he saw there (1949). Asks to see the Ingres portrait (1958).
- 8 22 Eisler, Colin T. 1963-1964, 1966
Folder content note: *Subjects:* Eisler brings to RL's attention a chandelier reproduced in a catalogue that is strikingly like one in RL's collection (MMA-1975.1.1422) (1963-64). Eisler sends thanks for his visit to see the embroideries in the collection and requests a photograph of a roundel from the Martin series (1966).
- 8 23 Elst, Joseph van der, Baron. 1943-1944
Folder content note: *Subjects:* Requests (granted) for photographs for his publication on Flemish primitives and for permission to take color photographs of RL's pictures on loan at the Kansas City Art Museum.
- 8 24 Emil Hirsch (Firm : New York, N.Y.). 1952-1953

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Sends to RL for inspection an antiphonary with a frontpage miniature and decoration by Giovanni Caporali (1952). Purchase of de Tolnay book *Drawings of Pieter Breughel the Elder* (1953). *Correspondent:* Hellmuth Wallach.
- 8 25 Emmerich, Andre. 1954
Folder content note: *Subjects:* Offer (accepted) to show RL his family's collection, assembled chiefly by his mother and his aunt, the painter Germaine Nemont Verna. The collection includes Vuillards, Bonnards, Modiglianis, and others listed by Emmerich.
- 8 26 Ente Manifestazioni Milanese. 1957
Folder content note: *Subjects:* Request for photographs of illuminations in preparation for an exhibition of art from pre-1500 Lombardy. *Correspondent:* Gian Alberto Dell'Acqua. *Language:* One letter in Italian, with translation.
- 8 27 Envelope and Paper Corp. (New York, N.Y.). 1955, 1957, 1960
Folder content note: *Subjects:* Orders for envelopes that, according to original folder label, were used to store negatives.
- 8 28 E: Miscellaneous offers of art objects by firms. 1945, 1956, 1960
Folder content note: *Correspondents:* European Art Galleries (1945). E.J. van Wisselingh & Co. (1956). Edward R. Lubin, Inc. (1960).
- 8 29 E: Miscellaneous offers of art objects by individuals. 1951, 1958-1959
Folder content note: *Correspondents:* Stefan Ehrenzweig (1951). Charlotte Emery, of Montreal (1958). Violette Edgar (1959). *Image:* Photograph of Watteau drawing offered by Ehrenzweig.
- 8 30 E: Miscellaneous regarding print matter. 1946, 1949-1950
Folder content note: *Publications to RL:* Catalogue of publications from Electra Editrice, of Florence (1946). Catalogue and bibliography of Elmer Belt Library of Virginia, sent by author Kate Steinitz (1947, 1949). *Publications offered:* 1914 volumes concerning Pringsheim majolica offered by E. Weyhe (1950).
- 8 31 E: Miscellaneous reproductions and permissions (1 of 2). 1930, 1935, 1947, 1954-1955
Folder content note: *Correspondents:* G. H. Edgell (1930). Emery Walker Ltd. (1935). Richard Ettinghausen (1947). Karl Eidlinger, of Innsbruck, in German, with translation (1947). Erich S. Herrman, Inc. (1954). Editions Pierre Tisne, of Paris, in French, with translation (1955).
- 8 32 E: Miscellaneous reproductions and permissions (2 of 2). 1962, 1965-1967
Folder content note: *Correspondents:* Kenan T. Erim (1962). Edita, of Switzerland (1962). Charles Grant Ellis (1962). Mrs. G. Eppley (1965). J. A. Emmens, of Utrecht (1965). Julia Moore Ehresmann (1965). Editions Arthaud, of Paris, in French (1965). Educational Research Council of Greater Cleveland (1965). Editions de la Connaissance, of Brussels (1965). Editions du Colombier, of Paris (1967). Encyclopedia Americana (1967).
- 8 33 E: Miscellaneous. 1969
Folder content note: *Subjects:* Telegram from Jane Engelhard with condolences to curator George Szabo on death of RL.

Series I. General Correspondence and Related Material.

- 8 34 F. Kleinberger Galleries (New York, N.Y.) - E.M. Sperling. 1914, 1920, 1930
Folder content note: *Subjects:* Letter acknowledging receipt of a balance due, with well wishes (1914). Purchase of an Umbrian Gothic chest (MMA-1975.1.2018) from the Davanzati Palace in Florence (1920). Request for a photograph of the Master of the Legend of St. Ursula *St. Anne with Madonna and Child* (RLC-P.214, MMA-1975.1.116) to be forwarded to Hulin de Loo (1930). Sperling also hears of the Lehman catalogue published in Paris, and requests a copy (1930).
- 8 35 F. Kleinberger Galleries (New York, N.Y.) - Harry G. Sperling (1 of 4). 1942-June 1943
Folder content note: *Subjects:* Valuations provided for various objects that RL intends to give to educational institutions or museums, with Oberlin getting first choice from list (1942). Sperling confirms that the Lehmans purchased the Niccolo da Buonaccorsi *Coronation* (RLC-P.36, MMA-1975.1.21) in 1914 from Kleinberger's (1943). Sperling comments on various matters: Bache pictures at the museum, Maitland Griggs's unwillingness to sell his pictures then, and a positive view of a deal he had discussed with RL (this is possibly a reference to the Kress transaction) (1943). A handwritten draft of a letter referring to dispositions of artwork (undated, but with annotations suggesting it relates to the 1943 Kress transaction). Sperling has Tiepolo drawings to show (undated, but likely circa 1942-43).
- 8 36 F. Kleinberger Galleries (New York, N.Y.) - Harry G. Sperling (2 of 4). July 1943-1944
Folder content note: *Subjects:* This folder includes correspondence between RL and Sperling during the period that Sperling was a private, and later lieutenant, in the U.S. Army. References in the correspondence include, among others: the Kress transaction, including RL's unwillingness to part with a Crivelli, Kress's attempt to acquire other objects from RL, and the theft of a Simone Martini panel he had sold to Kress; RL's purchase of a Holbein portrait of Martin Luther from the Morgan estate sale at Knoedler's, which is exhibited at the gallery for the National War Fund; The Metropolitan Museum of Art named in Bache's will as recipient of his collection, which was both exhibited in 1943 and acquired at RL's suggestion. RL contacts Paul J. Sachs of Harvard's Fogg Museum of Art to recommend Sperling be assigned to the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, and Sachs adds him to a list. There is also commentary on the Met's new arrangement of objects; and passing comments on various art transactions, the art market, dealers, politics, and outlook for the war. *See also:* I. General Correspondence / Fogg Museum for a 1944 folder with a related letter from RL to Sachs.
- 8 37 F. Kleinberger Galleries (New York, N.Y.) - Harry G. Sperling (3 of 4). 1947
Folder content note: *Subjects:* Purchase for RL at the January 10 Parke-Bernet sale of Jacopo Tintoretto *Portrait of a Young Man* (RLC-P.272, ExL); includes original certifications of the attribution by Hermann Voss (1928) and August L. Mayer (1930). Purchase of Bonnard *Landscape* and Vuillard *Faison Pose Devant Un Tableau, sur un Tabouret / Pheasant on a Stool*. Offers of other Vuillards, a saint by Ercole Roberti, and others. Discussion of acquiring frames. Passing reference by Sperling and RL to Pichetto and Venturi, both of whom were involved with the Kress transaction of 1943. *Images:* Photographs of the purchased Bonnard and Vuillard, a declined Vuillard, and an object labelled as a Bellini but attributed by Sperling to Ercole Roberti. Mayer's certification of the Tintoretto is written on the back of a print image of the painting. *Language:* The

Series I. General Correspondence and Related Material.

- certifications of Voss and Mayer are in German, with a translation. *See also*: I. General Correspondence / French & Company for 1946 for a list of objects appraised by Sperling and forwarded by RL to Mitchell Samuels at French.
- 8 38 F. Kleinberger Galleries (New York, N.Y.) - Harry G. Sperling (4 of 4). 1947-1948, 1955-1956
Folder content note: *Subjects:* Offer (declined) of three Ottavio Leoni drawings (1947-48). Request from RL for Friedländer attribution, if Sperling still has it, for a Gerard David picture bought by Henry Ickelheimer from Sperling's grandfather; there is no response in this folder (1955). Photoreproduction of an appraisal by Sperling of RL's Lucas Cranach the Elder *Portrait of Martin Luther* (RLC-P.212, MMA-55.220.2) (1956). *Images:* Photographs of the Leoni drawings. *See also*: I. General Correspondence / Friedländer, Max J. for RL's inquiry to Friedländer about his attribution of the Gerard David.
- 8 39 F. Kleinberger Gallery (Paris, France) - F. Kleinberger. 1912, [1924], 1926
Folder content note: *Subjects:* Receipted invoice for Corneille de Lyon *Portrait of a Man* (RLC-P.95, MMA-1975.1.132) and correspondence from F. Kleinberger acknowledging receipt of payment for, and commenting on, the portrait by Corneille de Lyon (presumed to be the same invoiced) (1912). Photographs of a Bellini and a Marches(?) with annotations on reverse, likely by RL, regarding their offer for sale in October 1924. Agreement and payment concerning purchase by PL of picture by Maitre de Moulins *Portrait of Suzanne de Bourbon* (RLC-P.93, MMA-1975.1.130) for cash and PL's picture by Neroccio, described by Perkins in the 1921 edition of *Art in America* (1926). *Correspondent:* F. Kleinberger. *Images:* Photographs of the 1924 offered objects.
- L-1 20 F. Kleinberger Gallery (Paris, France) - Allen Loeb (1 of 5). 1921-1926, n.d.
Folder content note: *Subjects:* Confirmation of PL's purchase of a school of Orcagna and one unidentified picture, and resolution of a billing dispute over a Cosani(?) and a P. di Giovanni (1921). Presentation of a miniature and discussion of billing for a painting PL took from Moyse (1921). Purchase of School of Giotto 2 *Saints sur fond Or* and Fouquet's portrait of *Marguerite de Bourgogne* (1922). Purchase and shipment of Flemish drawing *Femmes Saintes*, and Loeb asks that RL not tell Wendland of the transaction (1924). Shipment of an unidentified painting, offer of Corneille de Lyon's portrait of Mr. La Ville from the Foulon collection, offers of two illuminations and drawings by Koninck, Rembrandt, etc. (at least some of these appear to have been purchased), and billing disputes, including one related to a desk (letters dated with no year, but likely from 1920s). *Language:* Most of Loeb's letters are in French.
- 8 40 F. Kleinberger Gallery (Paris, France) - Allen Loeb (2 of 5). April-December 29, 1948
Folder content note: *Subjects:* RL visits Loeb in May in Paris, and in November, RL sends a follow-up letter, which initiates a chain of offers and some purchases. RL asks Loeb to check with Fabiani on the status of the picture Dufy is painting for RL. RL asks Loeb about the shipment of a 16th century Italian drawing RL bought from him. RL purchases four Signac watercolors: a scene of Paris (RLC-G.285, MMA-1975.1.714); a Marine; a boat with landscape (RLC-G.264, MMA-1975.1.707); and a still life (RLC-G.281, MMA-1975.1.722). RL purchases a Cross harbor scene. RL declines offers of Cross, Cassatt, Matisse, and others. RL expresses interest in Louis XV wooden frames for modern pictures. Loeb presses for payments, and payments are made through Murray Silverstone of Twentieth

Series I. General Correspondence and Related Material.

Century Fox in late December. (In his payment instructions, RL also has Silverstone send a payment to Rene Gas at Galerie André Maurice in Paris for a Vlaminck and a Signac.) Some commodities remain difficult to obtain in Paris and RL sends such items at Loeb's request, documented in this and subsequent folders. *Images*: Photographs of 2 purchased Signacs (RLC-G.285, MMA-1975.1.714; RLC-G.281, MMA-1975.1.722). Photographs of a Cassatt, Matisse, and two Crosses. *See also*: V.C. Categorized and Miscellaneous Object Files / [Offers from Allie Loeb] for photographs of various objects offered to RL in 1948.

- 9 1 F. Kleinberger Gallery (Paris, France) - Allen Loeb (3 of 5). December 31, 1948-1950
Folder content note: *Subjects*: Offers (declined) for Seurat, Degas, Matisse, a Cross view of Venice, Modigliani, Dufy, Soutine, and others. RL expresses some concern about Cross purchased from Loeb because it was unsigned, and asks Loeb to show it to some experts, including Pétridès, for their judgment on attribution. Purchase of a Klino portrait of a woman. Purchase of Marquet *Vue du Port de Bone* from Mr. Amante. Loeb endeavoring to sell RL's Cross. A shipment of 23 unspecified objects is sent to RL. On RL's instruction, Loeb purchases for him a large frame from Fabiani (1950). Purchase of 3 frames (MMA-1975.1.2261; MMA-1975.1.2272; MMA-1975.1.2356) from Lebrun and Dacosta. Loeb attempting to acquire a Fra Angelico for RL from owners (Thyssen heir?) (1950). *Images*: Photographs of Klino portrait, Modigliani portrait, a Soutine, three purchased frames, and two (declined) frames. *Shipping*: Arthur Lénars & Cie, LEP Transport. *See also*: I. General Correspondence / Arthur Lénars & Cie for documents related to the shipping of some of these objects and the delayed (1952) payment for the shipping. *See also*: V.C. Categorized and Miscellaneous Object Files / [Offers from Allie Loeb] for photographs of various objects offered to RL in 1949.
- 9 2 F. Kleinberger Gallery (Paris, France) - Allen Loeb (4 of 5). 1953
Folder content note: *Subjects*: Loeb asks RL to intercede with a Mr. Ihleson(?) to encourage him to buy an offered Vlaminck. Loeb offers to sell RL a race horse (a 2 year old filly); RL asks Michel Calmann to look into it, who apparently likes the horse, but RL declines. Loeb asks RL to send payment for 3 frames (2 old and 1 modern), which RL does, and they are shipped via Lénars; the old frames had small damage, and the folder includes an invoice from the restorer, Les Cadres R.G. Loeb urges RL to visit Clyde Newhouse to see frames on consignment from Kleinberger; RL does so, reports ambivalence toward them, and declines to buy. Loeb offers a Braque cubist landscape, a Matisse, and a frame.
- 9 3 F. Kleinberger Gallery (Paris, France) - Allen Loeb (5 of 5). 1954-1958
Folder content note: *Subjects*: An additional charge needs to be paid for the frame bought in 1951 from Fabiani (1954). RL cables instructions with bids for May 28 Galerie Charpentier sale (looking for Boldini-type) and June 3 Charpentier sale (bidding on Corot, Valtat, and van Dongen; is interested in others but does not bid because of high estimated prices); RL wins van Dongen *Horse Race*; folder includes invoice from commissaire-priseur Alph. Bellier (1954). Offers (declined) of Seurat, Boldini, and a primitive (1955-58). *Other correspondent*: E. Garin. *Language*: 2 letters in French. *See also*: The Lehman Brothers records at Harvard's Baker Library hold some documents from Allen Loeb; as of 2013 these could be found in box 17/ folder 10 (L Miscellaneous Correspondence, 1964-1965).
- 9 4 Fabbri Editori (1 of 2). 1963-1966

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Requests for various photographs for use in publications. Proposal (declined) to the editor to publish a book on RL's Venetian glass (1964). *Correspondent:* Renata Negri (company name on letterhead is Fratelli Fabbri Editori, of Milan).
- 9 5 Fabbri Editori (2 of 2). 1967-1969
Folder content note: *Subjects:* Requests for various photographs for use in publications. Disagreement over terms of reproduction permissions results in cut-off of publisher from future permissions. *Correspondent:* Edda Fonda, Roberta Bolzoni (company name on letterhead is Fratelli Fabbri Editori, of Milan). *Image:* Photograph of *St. John and Mary Grieving* by Master of Louvre Crucifixion.
- 9 6 Far Away Marketers (New York, N.Y.). 1958
Folder content note: *Subjects:* Offer of Jan van Goyen painting *View of Arnhem from across the Rhine*, and others. *Image:* Photograph of offered van Goyen.
- 9 7 Federation of Jewish Philanthropies of New York. 1957-1959
Folder content note: *Subjects:* Loan of Master of Gothic Buildings for exhibition at the Waldorf in connection with Women's Division fall campaign (1957). Loan of a Rembrandt for a Dutch exhibit at the International Art Festival sponsored by the Women's Division (1958). *Correspondents:* Cecile B. Wertheim, Hanna Saxon.
- 9 8 Feigl Gallery (New York, N.Y.). 1954, 1958
Folder content note: *Subjects:* Offers of a Vlaminck, Signac, and James Ensor. *Correspondent:* Hugo Feigl. *Image:* Photograph of the offered Signac *Venice*.
- 9 9 Feilchenfeldt Breslauer, Marianne. 1960-1965
Folder content note: *Subjects:* Purchase of 6 drawings: J.D. Ingres *Portrait of Mme. Gallois* (RLC-G.572, MMA-1975.1.647); J.D. Ingres *Portrait of Dr. Melier* (RLC-G.573, MMA-1975.1.648); P.P. Prud'hon *Standing Nude* (RLC-G.574, ExL); Felix Vallotton *Street in Paris* (RLC-G.575, MMA-1975.1.736); J.B. Jongkind *View of a Dutch Town* (RLC-G.576, MMA-1975.1.781); and Th. Rousseau *Autumn-Landscape* (RLC-G.577, MMA-1975.1.698) (1960). Purchase of Monet *Landscape* (RLC-P.471, MMA-1975.1.196) (1961). Purchase of Fragonard *La Reveuse (The Dreamer)* (RLC-G.770, MMA-1975.1.627) (1965). Offers (declined) of a Delacroix, a Corot and a Van Gogh (1961, 1963). *Images:* Photographs of the declined Delacroix and Corot. *Shipping:* Goth & Co., Tice & Lynch (insurance), Hudson Shipping, Brown's Warehouse Corp., Cirker's Hayes Storage Whse, Inc. *See also:* I. General Correspondence / Lock Galleries for RL purchase of a van Dongen from Feilchenfeldt through Charles Lock, and other proposals to her.
- 9 10 Feilchenfeldt, Walter. 1948, 1953
Folder content note: *Subjects:* Informs RL of drawings available from the Duke of Liechtenstein collection (1948). Delay due to export licence, but eventual delivery to RL of unnamed Van Gogh and Renoir drawing (1948). Offer of two Rousseaus: *Monkeys in the Jungle* and *Flamingos*; after Pierre Franckel of Lehman Brothers gives his opinion to RL and RL receives color photographs, *Flamingos* is declined; photos are forwarded by RL to Alfred Barr at Museum of Modern Art to discuss (folder does not indicate further resolution) (1948). Thank you note from RL regarding his visit to Feilchenfeldt (1953). *Shipping:* Inter-

Series I. General Correspondence and Related Material.

- Maritime Forwarding, Inc. *See also:* I. General Correspondence / Sotheby & Co. for other documents related to RL's consideration of the Liechtenstein drawings.
- 9 11 Feinberg, Harry. 1930
Folder content note: *Subjects:* Letter to Mrs. RL confirming an order placed by RL and her order of 12 yards of the special 1811.
- 9 12 Feldman, Charles K. 1957
Folder content note: *Subjects:* Payment from Feldman for unnamed Vuillard he bought from RL; frame belonged to someone else and needed to be obtained from Feldman.
- 9 13 Ferargil Galleries. 1936, 1938
Folder content note: *Subjects:* Offer of 11 drawings by Goya from the Marquis de Sacorra collection and presented by Jose Mario de Sonalo (or Jose Marie de Solano) of Cuba (1936). Dealer's response to expressions of interest by RL in drawings from the Dan Fellows Platt collection (1938). Folder includes a list of artists and associated object codes in the Platt collection. *Correspondent:* Frederic Newlin Price.
- 9 14 Fernand Hazan (Firm). 1957-1959, 1961, 1967
Folder content note: *Subjects:* Requests (granted) for photographs and reproduction permissions.
- 9 15 Field Enterprises Educational Corporation. 1953, 1966
Folder content note: *Subjects:* Request for permission to reproduce the Flemish Master *Men Shoveling Chairs* (RLC-G.272, MMA-1975.1.848) in their publication *Childcraft*. Request (granted) for permission to reproduce the Master of Moulins *Portrait of Suzanne de Bourbon* (RLC-P.93, MMA-1975.1.130) also in *Childcraft* (folder includes tearsheets from the publication). *Correspondent:* Frank E. Fenner, Betty Brubaker.
- 9 16 Finch College. Museum of Art. 1961, 1965
Folder content note: *Subjects:* Loan for exhibition of Daddi *Madonna and Child* (RLC-P.412, MMA-1975.1.59) (1961). Loan for exhibition of Signac *Fishing Boats, Concarneau* (1965); 1965 letter also refers to a loan made in 1962 of RL's Balthus *Figure in Front of a Mantel*. *Correspondents:* Roland R. De Marco, Robert L. Manning.
- 9 17 Fine Arts (publication). 1931-1932
Folder content note: *Subjects:* Notice that Sassetta *St. Anthony* is reproduced in the December 1931 issue, and RL opens a subscription to the publication through Weyhe (1931). Request for photographs of the two paintings by Hans Memling to go with related article (1932). *Correspondent:* Alfred M. Frankfurter.
- 9 18 Fine Arts Associates. 1944, 1950-1953
Folder content note: *Subjects:* Offer (declined) of Stephanus reliquary (1944). Loan for exhibition of 3 paintings and 3 watercolors by Cross (1951). Loan for exhibition of several Signacs (November 5-24, 1951); folder includes the exhibition catalogue *Paul Signac*. Request (declined) for loan for exhibition of Cezanne landscape (1952). Offers of Derain, Renoir, Cross, Signac, and Gauguin (1950-53). *Correspondent:* Otto M. Gerson. *Images:* Photographs of Cross *Boys at Beach, Grape Harvest, Harbor at St. Malo, and Landscape near Cannes*; photographs of Derain *Landscape at Chatou and View of London*; and color

Series I. General Correspondence and Related Material.

- transparency of Gauguin *Still Life*, with dedication "A mon ami Faure." *Removed material:* The Gauguin color transparency was removed to cold storage for preservation purposes.
- 9 19 Fine Arts Gallery of San Diego. 1942, 1954
Folder content note: *Subjects:* Acknowledgement of RL's visit to the Gallery, expression of regret that most of the finer objects were not on view because of the war, and noting RL's appreciation of the Roger van der Weyden on loan (1942). Proposal from Gallery for a one-room loan exhibition of works from RL's collection (1954). *Correspondents:* Reginald Poland, Thomas B. Robertson.
- 9 20 Fine Stones Gallery (Newburgh, N.Y.). 1958
Folder content note: *Subjects:* Request (eventually declined) for a loan of any important object or objects for exhibition at opening of the new gallery. *Correspondent:* Frank Salantrie.
- 9 21 Finley, David E. (David Edward). 1936, 1939
Folder content note: *Subjects:* RL to Andrew Mellon and Finley, thanking them for showing him Mellon's pictures; Finley's response indicating that he and Mellon were impressed with the Lehman collection as they saw it in the collection catalogue (1936). Thank you note from Finley for RL and PL showing the collection to him and John Walker, expressing particular surprise at finding superb Flemish pictures (1939). *See also:* I. General Correspondence / National Gallery of Art (U.S.) for additional letters from Finley as director of the Gallery to RL.
- 9 22 Fischer, Theodor. 1934
Folder content note: *Subjects:* 2 copies of a list of 6 jewels submitted to RL at the Palace Hotel in St. Moritz. There is no contemporaneous indication on the lists that any of the objects were purchased, but one of the objects has a Met-provided annotation indicating it is in the RL collection under accession number MMA-1975.1.1513.
- 9 23 Flammarion (Firm). 1964, 1966
Folder content note: *Subjects:* Request for permission to reproduce a Degas painting (1964). Request for permission to reproduce the Christus and 2 Lucas Cranach the Elder; in responding, RL's curator also sends a photograph of a third, unnamed Cranach that he says is from the collection of Mrs. Lee Lehman (1966). *Correspondent:* Francis Bouvet; letterhead is that of the Librairie Ernest Flammarion. *Language:* Bouvet's letters are in French.
- 9 24 Focillon, Marguerite H. 1945
Folder content note: *Subjects:* Request (granted) from the French Embassy for photographs of the Petrus Christus to be sent to the Société Historique, Archéologique et Scientifique de Noyon. *Language:* Thank you letter in French from the President of the Societe. *See also:* I. General Correspondence / Sterling, Charles for his separate communication of the same request.
- 9 25 Fogg Art Museum (1 of 23). 1930-1931
Folder content note: *Subjects:* Requests for photographs by and on behalf of Paul J. Sachs, and on behalf of Dr. Edgell. *Correspondents:* Paul J. Sachs, E. Louise Lucas.
- 9 26 Fogg Art Museum (2 of 23). Loan to Fogg. 1931

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Loan for the summer of seven paintings: Lorenzetti *Saint Mary Magdalen*; Lippi *Two Saints*; Venetian School *Portrait*; Fungai *Nativity*; two Breughel genre subjects; and Frankfort Master *Nativity*. *Correspondents:* Paul J. Sachs, Henry Sayles Francis, Mitchell Samuels, Dave(?) Reinhardt. *Shipping:* French & Co. bringing objects from and returning them to Reinhardt Galleries.
- 9 27 Fogg Art Museum (3 of 23). 1933, 1935
Folder content note: *Subjects:* Request for photographs for study collection (1933). Acknowledgement by RL of Paul J. Sachs informing him of exhibition of drawings by Carl Pickhardt, Jr. Inquiry on the provenance of RL's Giovanni di Paolo *Saint Catherine*, which RL answers (1935). *Correspondents:* E. Louise Lucas, Margaret E. Gilman.
- 9 28 Fogg Art Museum (4 of 23). 1936
Folder content note: *Subjects:* Loan of two drawings for Museum Class's spring exhibition: Giovanni dal Ponte *Figure Studies* and Master of the Playing Cards *Flagellation of Christ*. *Correspondent:* Paul J. Sachs, Horst W. Janson. *Shipping:* W.S. Budworth & Son.
- 9 29 Fogg Art Museum (5 of 23). 1938
Folder content note: *Subjects:* Request by Sachs for his students to see either RL (unable to accommodate) or PL's collection (declined). Mongan reflects on her visit to RL's collection, offering her view that the Rubens *Head of Seneca* is probably a study for the engraving of 1638 by Vorstermans of the Rubens drawing. In a second letter, she refers to a conversation she had with RL concerning his art library, requests photographs, and reports on her London trip, including that Ludwig Rosenwald's drawings were available and that she has photographs of other objects on the market that RL might want to review. *Correspondents:* Paul J. Sachs, Agnes Mongan.
- L-1 21 Fogg Art Museum (6 of 23). Loan of majolica. 1939-1943
Folder content note: *Subjects:* Loan of 46 Pringsheim majolica pieces to Fogg from 1939-42. In connection with wartime storage arrangements, the majolica was returned to New York in 1942, first to Duveen's and then to RL's home in 1943 (lists of shipped objects in folder). *Correspondents:* Paul J. Sachs, Agnes Mongan, John S. Thacher, Edward W. Forbes. *See also:* I. General Correspondence / Subject: Wartime storage of art objects for further documents on the shipment of the majolica from Fogg to New York in 1942 by Duveen Brothers, and its subsequent storage.
- 9 30 Fogg Art Museum (7 of 23). 1940
Folder content note: *Subjects:* Loan for summer of several paintings, medals, and chest; shipped by Duveen Bros. *Correspondent:* Edward W. Forbes, Schiff, Terhune (insurance).
- 9 31 Fogg Art Museum (8 of 23). 1942-1948
Folder content note: *Subjects:* Notice of upcoming events for April at Fogg (1942). RL thanks Paul J. Sachs and Agnes Mongan for viewing Michael collection at Newton for him (1942). Transmittal of copy of *Art News* with article regarding Winthrop collection; invitation (declined) to meeting in Cambridge of the Visiting Committee of Fogg Museum to view Winthrop collection (1944). Suggestion by RL to Sachs that Harry Sperling be considered for a position with the Commission for the Salvage and Protection of Art (1944). Confirmation for students to visit collection (1945, 1947). Acknowledgement of financial donation (1947). Loan for exhibition of Rembrandt *Portrait of a Gentleman in*

Series I. General Correspondence and Related Material.

Black Coat (1948). Loan for exhibition of Rogier van der Weyden *Men Shovelling Chairs* (RLC-G.272, MMA-1975.1.848) and Claude Lorrain *View of the Villa Doria, Pamphilli* (1948). *Correspondents*: Paul J. Sachs, Robert Woods Bliss, James B. Conant. *See also*: I. General Correspondence / F. Kleinberger - Harry G. Sperling for more on the subject of RL's suggestion that Sperling be considered for the wartime Commission for the Salvage and Protection of Art. *See also*: The Lehman Brothers records at Harvard's Baker Library hold the correspondence files for the period from 1948-1952; as of 2013, these documents were in box 584/folder 2 (Fogg Museum of Art Harvard University, 1946-1952).

- 9 32 Fogg Art Museum (9 of 23). February-May 1953
Folder content note: *Subjects*: Delivery of many of RL's drawings to Fogg's Conservation Department for condition assessment, framing, mounting, etc.; treatment recommendations included in the folder; objects included those by Schongauer, Canaletto, Tiepolo, Signac, Cross, Brueghel, a Rembrandt that is not RL's, etc. Mongan's attempt to acquire Fragonard *La Fete de Sainte-Cloud* for Fogg fails; RL purchases it from dealer Cesar de Hauke instead (RLC-G.361, MMA-1975.1.628). RL makes a contribution to the traveling expenses of Fogg's Drawing Department; see other Fogg folders below for similar contributions made in other years going forward. Mongan comments on objects available in upcoming sales (Guterkunst and Klipstein auction of May 28 in Berne, drawing sale at Colnaghi, a Filippino Lippi from the Oppenheimer sale is back on the market, and offers by photograph from Cailleux). *Correspondents*: Agnes Mongan, Elizabeth H. Jones, John Coolidge. *Shipping*: Lock Galleries, Railway Express.
- 9 33 Fogg Art Museum (10 of 23). June-December 23, 1953
Folder content note: *Subjects*: Continuation of matting, framing, etc. at Fogg Conservation Department on Schongauer, Signac, Cross, etc.; objects returned to RL in October; RL sends at least partial payment for work. Mongan informs RL of various objects available for sale that he might like, including from The Matthiesen Gallery of London, Fine Arts Associates, and André Weil. RL asks Mongan her opinion on a Degas and 2 Francesco di Giorgio; she is noncommittal on the Degas, positive on the di Giorgio. Mongan informs RL of an unknown Pisanello for sale at a price out of Fogg's reach. *Correspondent*: Agnes Mongan.
- 9 34 Fogg Art Museum (11 of 23). December 28, 1953-1954
Folder content note: *Subjects*: Offer from De Beer Fine Art for Bellini *Profile Head of a Man*, sent for RL's approval to Mongan; also an offer from De Beer for a Di Giorgio. Mongan comments on a Pisanello drawing and sends it to RL; he returns it to her and it is returned to Geneva. Request to see collection by curator of prints Rosenberg. Invitation to Fogg's exhibition of Dutch and Flemish drawings. Mongan informs RL of various other objects that are available. Delivery of a French drawing *Studies of Heads* and a Nicholas Maes *Woman at a Window* from RL to Mongan, likely for comment. *Correspondents*: Agnes Mongan, Jakob Rosenberg, De Beer Fine Art. *See also*: I. General Correspondence / De Beer Fine Art 1954 folder for further correspondence on the Bellini offer and eventual decline.
- 9 35 Fogg Art Museum (12 of 23). January-December 29, 1955
Folder content note: *Subjects*: Mongan requests a color slide of RL's Giambono for her talk in Venice, but there are difficulties in providing this. Mongan proposes that RL's drawings be featured in the first of a series of such exhibitions at Fogg. Request for reproduction

Series I. General Correspondence and Related Material.

- permission of Neroccio from Paul J. Sachs. Loan for exhibition of Rubens *Head of the So-called Seneca*. *Correspondents*: Agnes Mongan, Paul J. Sachs, John Coolidge.
- 9 36 Fogg Art Museum (13 of 23). December 28, 1955-1956
Folder content note: *Subjects*: Requests for photographs and for copies of the catalogue and other matters related to the Rubens exhibition. Sachs informs RL that the Museum of Fine Arts in Boston acquired a Monet that was formerly owned by PL, and asks RL's opinion of the attribution of a painting; RL describes his recent visits to galleries and exhibitions in Paris, and refers to his purchase of some drawings by Hubert Robert at the Galerie Charpentier. Mongan informs RL of the availability of Boucher's *A Nymph with a Cupid*, and that she has suggested to the dealer, David Carrett, that he offer it to RL. RL sends a drawing purported to be by Ingres, *Head of a Woman Weeping*, to Mongan for comment. *Correspondents*: Agnes Mongan, Paul J. Sachs, John Coolidge. *See also*: I. General Correspondence / Marlborough Fine Art Ltd for 1956 folder concerning Mongan's report to RL that the purported Ingres is actually a Buguet.
- 9 37 Fogg Art Museum (14 of 23). 1957
Folder content note: *Subjects*: Ingres *Head of Weeping Woman* returned to Marlborough Galleries by Fogg for RL. RL asks Mongan's opinion on a Pisanello attribution (at Schaeffer's), and she has doubts as does an expert she knows. Copy to RL of a list of projects completed and payments made by the American Committee for the Restoration of Italian Monuments (1947-1949), as reported to Mongan by Joseph A. Dittrich of Lehman Bros. Letters from Coolidge about exhibitions, donations, and other occurrences at Fogg. *Correspondents*: Agnes Mongan, John Coolidge.
- 9 38 Fogg Art Museum (15 of 23). January-November 1958
Folder content note: *Subjects*: Donation from RL to Fogg to purchase a watercolor by Granet. Mongan forwards RL an offer of a Brueghel drawing from Mr. Wertheimer of Paris. Mongan sailed for Europe on July 18 in connection with her work on the *Exhibition of French Drawings from American Collections* in Rotterdam and Paris, and beginning in late September she wrote several letters about her trip (this folder and next); among the topics in this folder are her visit with an ailing Bernard Berenson and Nicky Mariano, objects she has found, purchases made for the Fogg, exhibitions visited, and suggestions to RL for possible purchase by him or others. RL also gives Mongan authorization to purchase for him, and she buys various objects: 4 drawings (Allaert van Everdengen, a purported Everdengen, a Jan de Bisschop landscape, and a Jan van Kessel landscape) from Beets Fontein; and 5 objects from Bernard Houthakker: a Lavreince miniature *Scene Galante* and 4 Willem van de Velde marine drawings *Man of War* (RLC-G.487, MMA-1975.1.813); *English Royal Yacht* (RLC-G.486, MMA-1975.1.810); *Second Day of Four Days' Battle* (RLC-G.489, MMA-1975.1.814); and *Another Scene of Four Days' Battle* (RLC-G.488, MMA-1975.1.811). *Images*: Photographs from Houthakker of the 4 purchased van de Veldes. Two photographs of the Brueghel from Wertheimer. *Correspondent*: Agnes Mongan, Bernard Houthakker (invoice). *See also*: I. General Correspondence / Committee for the Exhibition of French Drawings from American Collections for correspondence from Mongan and Paul J. Sachs related to their curatorial work on that exhibition.
- 10 1 Fogg Art Museum (16 of 23). October-December 1958

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Continuation of Mongan's correspondence from her travels to Europe; topics include her report to RL that Mrs. Drey (of M.H. Drey, Ltd.) is offering the Goltzius *Blind Bagpiper* and holds on reserve for RL to consider a photograph; it is eventually purchased and shipped to Fogg. Offers (declined) of a Watteau and a Robert. Last minute set-up for the *Exhibition of French Drawings from American Collections* at the Orangerie in Paris. Mongan reports the circumstances under which she missed out on purchases for RL of Constable drawings at Mr. Appleby's and at Leonard Koetser Gallery. *Images:* Photographs of Watteau and Robert. *Correspondents:* Agnes Mongan.
- 10 2 Fogg Art Museum (17 of 23). November 1958-1959
Folder content note: *Subjects:* Request for photographs (1958, fulfilled in 1959). Payments for shipping the Goltzius and a Luce (RLC-G.507?, MMA-1975.1.662?). Forwarding a copy of an offer for a Barye to RL from Alfred Daber of Paris. Donation to purchase Cochin *Comte de Caylus*. Requests for photographs. *Correspondents:* Agnes Mongan, E. Louise Lucas. *Language:* Daber letter is in French. *Shipping:* W.R. Keating & Co., Sheraton Warehouse.
- 10 3 Fogg Art Museum (18 of 23). April-November 1960
Folder content note: *Subjects:* Purchase of Campagnola *Mountainous Landscape* from William H. Schab (RLC-G.538, MMA-1975.1.291), and sent to Mongan for opinion. Acknowledgement of RL's loan for exhibition of Rembrandt *Cottage Near the Entrance to a Wood* and *Last Supper*. Mongan travels to Europe, comments on objects she sees in London dealers, and purchases a Jan Fyt drawing of a peacock (RLC-G.579, MMA-1975.1.831) for RL from Thomas Grange (at RL's instruction to find objects with Sir Thomas Lawrence's collection stamp on it). Other RL purchases at Mongan's suggestion include a small drawing by de Lairese (RLC-G.578, MMA-1975.1.784) (see next Fogg folder for resolution in 1962 of billing confusion) and a Giovanni-Battista Franco drawing *Head and Neck of a Human Skeleton* (RLC-G.591, MMA-1975.1.326) from Zeitlin & Ver Brugge. Informs RL of various other objects that are available. *Correspondent:* Agnes Mongan. *Image:* Photograph from dealer Alister Mathews, forwarded to RL by Mongan, of the de Lairese *Sacrifice of Iphigenia* (RLC-G.578, MMA-1975.1.784).
- 10 4 Fogg Art Museum (19 of 23). December 1960-1963
Folder content note: *Subjects:* Purchase by RL and donation to Fogg of Jacob de Wit *Drawing for a Frontispiece*, acquired from R.M. Light & Co. Recommendation by Mongan that RL not acquire an Averkamp watercolor, then returned to Boerner in Dusseldorf. Three drawings given as gift from Mongan to RL. Offers (declined) of a Reynolds and a Delacroix. Loan of Degas *Self Portrait* for Museum Course exhibition. Arrangements for students to see RL's drawings. Billing confusion and resolution. *Correspondent:* Agnes Mongan, John Coolidge, Seymour Slive, Robert M. Light, Boerner. *Language:* Letters from dealer Boerner are in German.
- 10 5 Fogg Art Museum (20 of 23). 1964
Folder content note: *Subjects:* Request (declined) for loan of Dürer and Menzel drawings for museum course exhibition. Mongan asks if RL has acquired the Silver drawings and, if so, was he disposing of them as the Fogg would like the *Satire on Art Criticism* (MMA-1975.1.799); RL responds his intent is to keep the drawings unless he receives a high price for them. Mongan suggests a Boudin at an upcoming Sotheby's (London) sale.

Series I. General Correspondence and Related Material.

- Mongan travels to Europe and cables and corresponds to RL concerning her visits to various galleries and her observations on objects of possible interest to RL; she provides a back story on the sale of two Rembrandts, promised to Fritz Lugt, but auctioned at the Galleria in Paris instead; she highlights a Largillieres nun coming to sale at Christie's, but RL declines (see next folder: Mongan wrote to John Walker about it, who acquired it for the National Gallery). *Correspondent*: Agnes Mongan. *Images*: Photographs of a Rembrandt offered by Houthakker, a Boucher offered by Sir Robert Aldy, and a Jacopo di Paolo Marieschi (Mareschi) offered by Luigi Grassi.
- 10 6 Fogg Art Museum (21 of 23). 1965
Folder content note: *Subjects*: Mongan and RL comment on the Stoctlet heirs selling the collection's pictures. RL sends complimentary note to Mongan on her talk concerning collecting and connoisseurship at Mrs. Wertheim's house. Mongan sends comments on the Kmor Tintoretto drawing. Mongan travels to Europe, and upon returning, reports on her visits to various dealers. Request for photographs. *Correspondents*: Agnes Mongan, John P. Coolidge, Peter A. Wick.
- 10 7 Fogg Art Museum (22 of 23). 1966
Folder content note: *Subjects*: Loan for exhibition of 3 Ingres drawings: *Study to Fornarina* (RLC-G.315; MMA-1975.1.646); *Mme. Gallois* (RLC-G.572; MMA-1975.1.647); and *Princess Fiano* (RLC-G.340, ExL). *Correspondent*: Agnes Mongan.
- 10 8 Fogg Art Museum (23 of 23). 1967-1969
Folder content note: *Subjects*: Return of Ingres drawings from exhibition to RL; mat replacement for the *Study for Fornarina* (1967). Mongan comments on two Tiepolos and a possible Andrea da Brescia (1967). Visit to the townhouse by Seymour Slive (1967). Request (declined) for loan of Rubens *Head of Seneca* for an exhibition at Wildenstein's for the benefit of the excavation at Sardis (1968). Requests for photographs (1967-68). Request from Fogg for information, and receipt of same, regarding provenance of Giovanni di Paolo *Bishop Saint* (RLC-P.345, MMA-1975.1.30). Mongan reports to RL's curator that a dealer told her that RL owned Ingres' drawing of Mme. Balze, but Mongan was unaware of that, and sought confirmation (1969). *Correspondents*: Agnes Mongan, Mary Lee Bennett, John Coolidge, Seymour Slive, Everett Fahy. *Shipping*: F.A. Mulcahey & Son.
- 10 9 Folk Arts Center (New York, N.Y.). 1944
Folder content note: *Subjects*: Request (declined) for use of 7 W. 54th St. as a temporary, if not permanent, site for the Center while the organization searches for a new building to establish itself in. The folder includes background documents about the Center. *Correspondents*: Elizabeth Burchenal, F.W. Lafrenz, George McAneny.
- 10 10 Fornari, Harry. 1948
Folder content note: *Subjects*: Pick up by Frank Annitto of two small paintings from Harry D. Fornari for account of RL, marked with the numbers 42 (2 2873) and 43 (1 2873); annotation indicates these were paintings on wood by Sestieri.
- 10 11 Fort Worth Art Center. 1954

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Request from museum for loan of a Rembrandt that is not held by RL; he is open to a loan and suggests they propose other selections, which does not occur. *Correspondents:* D. S. Defenbacher, Ronald Tree.
- 10 12 Forti, Vittorio. 1948
Folder content note: *Subjects:* Forti, of Rome, notes that RL has recently purchased through Mr. Jandolo Forti's Sano di Pietro *Madonna and Child*. Forti then offers two predellas by Matteo di Giovanni to RL. *See also:* I. General Correspondence / Jandolo, Ugo for reference around this time to a Sano di Pietro that RL appears to have negotiated for, but eventually declined.
- 10 13 Francis Peek Ltd. (Nassau, Bahamas). 1961-1962
Folder content note: *Subjects:* Purchase of three sets of china in Nassau; importation into the U.S. is complicated because the sets were made in Hungary, a Communist country; eventually resolved. *Shipping:* Hudson Shipping Co., Brown's Warehouse Corp., Penson & Co.
- L-1 22 Frank T. Sabin (Firm). 1934-1935, ca. 1937
Folder content note: *Subjects:* Purchase of Ugolino da Siena *Last Supper*, includes description and receipted invoice (1934). Offers (declined) of a Gaddi and a Master of the Lucy Legend (1935). Shipment of photographs and an exhibition catalogue (ca. 1937). *Images:* 8 photographs of Ugolinos from the National Gallery (UK). *Shipping:* The folder includes a shipping bill from Hudson Forwarding & Shipping Co. dated December 3, 1934, but is likely misfiled; a handwritten notation relates it to the Ugolino, which accounts for it being filed here, but the shipper on the bill is Countess Grottanelli of Florence, making this bill likely to be related to her Signorelli *St. Jerome* acquired by RL in late 1934. *See:* I. General Correspondence / Acton, Arthur and I. General Correspondence / Grottanelli, Giuditta for more on the Signorelli.
- 10 14 Frederik Muller & Cie. 1926, 1954, 1956
Folder content note: *Subjects:* Notice of shipment, and related billing, of *Le Mariage Mystique de Sainte Catherine* from the Castiglioni sale of November 17 (1926). Notice of auction of the collection of Mr. Ante Mimara (1st part) and purchase of catalogue (1954). Request from RL for subscription to the company's sales catalogues (1954, 1956); folder includes the *Ordre des Vacations de la Vente* for April 17-20 and 23-25, 1956. *Shipping:* N.V. Expeditiebedrijf v/h H. Braakman & Co.
- 10 15 French & Company (New York, N.Y.) (1 of 11). 1916, 1932, 1937, 1939
Folder content note: *Subjects:* Purchase of *St. Veronica* tapestry (MMA-1975.1.1914); suggestions for cleaning and conservation from French (1916). Purchase of pair of 15th century Spanish iron candlesticks (1916). Objects sold or returned by PL to French: 63 yards of blue brocatelle (Renaissance); modern Gothic chair; 2 Flemish tapestries *Goddess Flora*; and seat and back of 2 chairs (1916). Confirmation that French will hold on consignment and attempt to sell the walnut table purchased by RL at the Farr sale (1932). Responding to RL's inquiry about a pair of Faenza vases (RLC-C.52, MMA-1975.1.1044 and RLC-C.53, MMA-1975.1.1045) from the Belmont collection sale and bought by RL from Seligmann, Samuels confirms they are genuine, a view he knows is shared by Mr. Widener (1932). Purchase by RL's wife, Ruth (Kittie) Lehman of Ispahan carpet from Genevieve Garvan

Series I. General Correspondence and Related Material.

- Brady collection (RLC-Misc.5, MMA-1975.1.2459); Arthur Upham Pope intends to include in his book on Persian art a reproduction of the rug; the rug is delivered to the Sands Point residence (1937). Offer of an old Waterford chandelier and brackets (1939). *Correspondent*: Mitchell Samuels. 1916 letters are on P.W. French & Co. letterhead. *Image*: Photocopies of photographs of chandelier and brackets.
- 10 16 French & Company (New York, N.Y.) (2 of 11). 1940-1943
Folder content note: *Subjects*: Request that RL purchase three objects (Italian prie-dieu, sideboard, and screen) he has had on memorandum, since 1937 in one case (1940). French & Co acquires for RL at the March 7 Rothschild-Lambert sale at Parke-Bernet 2 majolica plates: lot 77 (RLC-C.191, MMA-1975.1.1081) and lot 93 (RLC-C.192, MMA-1975.1.1092) (1941); the folder includes an annotated copy of the auction catalogue. Notice that a cassone has been cleaned for RL (1941). Confirmation from French that they delivered to RL a 16th century cassone that he acquired in the Harding sale, and are now storing another cassone for him; French also took 5 potteries in the manner of Palissy to sell for RL, but failed to do so, returning them to RL a year later (1942-43). French confirms a swatch of velvet is 17th century and its value per yard; textile included in folder (1942). French offers opinion of two of RL's snuff boxes (1942). Request by RL for French to appraise various objects sent to them for possible sale (1943). Purchase of 3 objects: pendant jewel of gold from the Morgan collection; gold and enamel pendant with dolphin, Venus and Cupid (RLC-J.49, MMA-1975.1.1513); and watch of Limoges enamel signed "Nicholas Bernard a Paris" from Morgan collection (1943). Purchase of 3 Morgan Collection watch and jewel catalogues by RL (1943). *Correspondent*: Mitchell Samuels. *See also*: II. Invoices and Receipts / Parke-Bernet Galleries for a copy of the invoice for 4 other lots purchased by RL through Miss Horgan at the March 7, 1941, Rothschild-Lambert sale.
- 10 17 French & Company (New York, N.Y.) (3 of 11). 1944
Folder content note: *Subjects*: Collected three Della Robbias from the museum for delivery to RL (two) and storage (one); also collected the Sano di Pietro *Madonna and Child with Angels* from The Metropolitan Museum of Art for RL. Samuels reports that he has a note in which Mr. Phillips of Bond Street and the Durlachers pronounced RL's medallion *Slaying of Marsyas* (RLC-J.50, MMA-1975.1.1523) the finest they had seen. Samuels sends along 2 photographs from a contact sheet of a necklace (RLC-J.33, MMA-1975.1.1533). Loan of book *Stories of an Expert* by G.C. Williamson to RL, as some of RL's jewels are mentioned in it; French also trying to help RL build a library on jewelry. Information to representatives of Paramount Pictures and 20th Century Fox Film that the paneling and furnishings of the Vanderbilt mansion, slated for demolition, might be purchased. Purchase by RL of a cassone (RLC-F.119, MMA-1975.1.1940) acquired by French at the Schinasi sale; the folder includes a copy of the marked catalogue for the November 3-4 Leon Schinasi sale at Parke-Bernet. Clipping and comments from Samuels regarding the wartime duration loan of objects RL made to the William Rockhill Nelson Gallery in Kansas City. *Correspondent*: Mitchell Samuels. *Images*: 2 photographs of a necklace (RLC-J.33, MMA-1975.1.1533).
- 10 18 French & Company (New York, N.Y.) (4 of 11). 1945-1946
Folder content note: *Subjects*: References a stand that was fixed, and answers RL's inquiry about a Sansovino (1945). Samuels also reports on various matters: visits he hosted to see RL's collection; reframing of three Italian paintings, with shadow-boxes and velvet; disappointment that an RL painting did not receive more publicity at the William Rockhill

Series I. General Correspondence and Related Material.

- Nelson Gallery in Kansas City (1945). Purchase of two books (1945). Notes that Edzards have arrived, and that four cases of books have also arrived, likely the Philip Lehman collection catalogues. French indicates that a South American buyer is interested in the rug RL purchased in January from French (1946). 3 memorandum bills for objects at Park Avenue and 7 W. 54h St. going back to 1942; at least one Samarkand rug was lost (1946). Cable with Samuels's suggestions for upcoming sale; RL agrees (1946). RL forwards Samuels a list of appraisals from Harry Sperling, requesting Samuels's appraisals (1946). *Correspondent*: Mitchell Samuels. *Images*: Two unidentified photographs. *See also*: I. General Correspondence / Calmann-Lévy for more on the post-war shipment of the Lehman catalogues.
- 10 19 French & Company (New York, N.Y.) (5 of 11). Receipts for storage and movement of objects. 1943-1947
Folder content note: *Subjects*: Correspondence, lists, bills, receipts, and staff notes concerning the movement of objects between French and RL (especially the 625 Park Ave. location); objects held at French for storage, sale, or donation to various college galleries, museums or undesignated recipients; and objects shipped by French to the recipient institutions. Among these is a list of objects designated for donation to Oberlin College (1943). *Correspondent*: Mitchell Samuels. *See also*: I. General Correspondence / Parke-Bernet Galleries for a listing as of 1947 of furniture objects acquired in the 1940s from French & Co. (and Parke & Bernet and Gimbel).
- 10 20 French & Company (New York, N.Y.) (6 of 11). 1947-1949
Folder content note: *Subjects*: Various confirmations of objects either held at French for RL or that RL still holds on approval (some going back to 1944). Delivery of one of the Philip Lehman collection catalogues to Charles Damiron, and Damiron's thanks (1947). *Correspondent*: Mitchell Samuels, Charles Damiron. *Language*: Damiron's letter is in French, with a translation.
- 10 21 French & Company (New York, N.Y.) (7 of 11). 1951-1953
Folder content note: *Subjects*: Various confirmations of objects held by French for RL and objects held on approval by RL, some since 1945. Delivery of Lehman collection catalogues to RL and to Mitchell A. Wilder. *Correspondent*: Mitchell Samuels.
- 10 22 French & Company (New York, N.Y.) (8 of 11). 1954-1956
Folder content note: *Subjects*: Purchase of 18th century Chippendale mirrors (1954). Delivery of cases of Philip Lehman collection catalogues to French from Calmann-Lévy (1954); subsequent notice to RL that they must vacate their current warehouse so can no longer store the cases of catalogues; shipped to RL (1956). Proposal from French to repair the *Last Supper* tapestry (1955). Responding to RL's past discussions of finding an appropriate house for his collection, Samuels suggests the possibility of acquiring the Alexander Hamilton Rice house from his heirs (1956). Transfer of Romney *Lady Lemon* and Bonnard *Salle a Manger* from Park Ave. apartment to storage at French (1956). Other objects moved from French to the apartment (1956). *Correspondent*: Mitchell Samuels.
- 10 23 French & Company (New York, N.Y.) (9 of 11). 1957-1959
Folder content note: *Subjects*: Confirmation from French of Philip Lehman collection catalogues they still hold and of cases they delivered to RL in 1956 (1957). Letter from RL

Series I. General Correspondence and Related Material.

- complimenting Samuels on the article about him and his objects in *Life* (1957). Request (granted) to reproduce the ambergris jewel from the J. P. Morgan collection that RL purchased from French several years earlier (1958). Sympathy note from RL to Spencer Samuels on the death of his father, Mitchell (1959). *Correspondents*: Mitchell Samuels.
- 11 1 French & Company (New York, N.Y.) (10 of 11). Statements of account and billing resolutions. 1957-1961
Folder content note: *Subjects*: Dispute over mirrors returned to RL from storage at French, and related ongoing billing dispute. Statements of objects (table, chairs, other furniture) on memorandum with RL (some with RL since 1953) and related offers and actions by RL. *Correspondent*: Mitchell Samuels.
- 11 2 French & Company (New York, N.Y.) (11 of 11). 1965
Folder content note: *Subjects*: Informs RL that Lauder Greenway has asked for a tapestry, *The Story of Esther*, to be hung at the new Metropolitan Opera House for the consideration of RL's committee, and that French is willing to sell the tapestry only with its entire series. Offer of 6 commodes. *Correspondent*: Robert Samuels, Jr. *Images*: Photographs of the 6 offered commodes.
- 11 3 French Book Corporation (New York, N.Y.). 1947
Folder content note: *Subjects*: Purchase of 4 books by Vertès. Apology from the shop for a misunderstanding over a bid from RL for a set of Toulouse-Lautrec lithographs. *Correspondent*: Maurice Sloog.
- 11 4 Frerejean, Humbert. 1959, 1963
Folder content note: *Subjects*: Request from RL for another set of colored transparencies taken at the Orangerie exhibition, having mislaid the original set he had; these were sent to RL. (Frerejean works for *Réalités* magazine, which arranged the photographs to be taken at the time by Mr. Charbonniere.) Copy of book *Les Merveilles du Louvre* forwarded to RL. Request to take photographs in connection with article in *Connaissance des Arts* (1963).
- 11 5 Frick Art Reference Library. 1935-1947, 1955-1956
Folder content note: *Subjects*: Various requests for photographs or permission to take photographs of objects, including Ugolino da Siena *Last Supper* (RLC-P.162, MMA-1975.1.7) for Miss Frick. Request for information from RL about his Crivelli panel (1937). Letter of introduction from RL for Charles K. Lock, who is doing research for RL on several of his paintings (1944). Donation by RL of at least 157 photographs of drawings from his collection; other photographs sent to the Berenson library in Italy; photographs taken by Brenwasser (1955). *Correspondents*: Ethelwyn Manning, Hannah Johnson Howell, Eugene Brenwasser. *See also*: VI. Insurance & Inventories / Lists of photographic negatives and prints of collection objects for further 1937 correspondence between Ethelwyn Manning and RL's art secretary, Helen Holstein, concerning the acquisition of photographs and negatives.
- 11 6 Frick Collection. 1921, 1961, 1966, 1968-1969
Folder content note: *Subjects*: Newspaper clipping found in the correspondence files under Frick Museum concerning decline in value of Frick art collection (1921). Information from lecturer and research assistant Schaack attributing RL's drawing of a seated male nude to Bronzino rather than to Pontormo (RLC-G.674, MMA-1975.1.281) (1961). Request for

Series I. General Correspondence and Related Material.

- photographs, visit to collection, and inquiry into provenance of Bening self-portrait (1966, 1968). *Correspondent*: Jethro M. Hurt III, Edgar Munhall.
- 11 7 Friedländer, Max J. (1 of 2). 1921
Folder content note: *Subjects:* Attributions from Friedländer written on reverse of 13 photographs, apparently in response to a request by one of the Lehmans. Among these are Master of the St. Ursula Legend *Virgin and Child with Saint Anne* (MMA-1975.1.114); Joos van Cleve *Holy Family* (MMA-1975.1.117); Hans Memling *Annunciation* (MMA-1975.1.113); Petrus Christus *A Goldsmith in His Shop* (MMA-1975.1.110); Corneille de Lyon *Portrait of a Man With His Hand on His Chest* (MMA-1975.1.132); Netherlandish *Adoration of the Magi* (MMA-1975.1.122); Memling *Portrait of a Young Man* (ExL); Master of Saint Egidius *Virgin and Child with Dragonfly* (MMA-1975.1.131); Isenbrant *Virgin and Child* (ExL); Netherlandish *Portrait of a Woman* (MMA-1975.1.129); Memling *Portrait of a Young Man* (MMA-1975.1.112); Gerard David *Christ Carrying the Cross* (MMA-1975.1.119); and Netherlandish *Lamentation of Christ* (MMA-1975.1.128). There are also two photos with no attribution notes, one of which is annotated as being the reverse side of one of the attributed paintings. Photographer credits on all are Murray Kendall Keyes. *Language:* Friedländer's letter and comments are in German; there is an original translation of the letter. There are also translations in the folder of all German language material prepared in 2013 by a Fellow working in the Lehman Collection. *See also:* I. General Correspondence / Bottenwieser Galleries, I. General Correspondence / d'Atri, and I. General Correspondence / Tomas Harris Ltd. for other documents with Friedländer's original attributions. *See also:* I. General Correspondence / Radziwill, Marie Branicka, Princess for Friedländer's attribution of the Memling *Annunciation*.
- 11 8 Friedländer, Max J. (2 of 2). 1916, 1922, 1938, 1955
Folder content note: *Subjects:* Attribution of Memling *Portrait of a Young Man* (1916). Postcard to W.W.S. Cook from Friedländer attributing the Lehman *Pieta* (MMA-1975.1.128) to Simon Marmion (1922). Friedländer declines RL's invitation to visit America (1938). Letter from RL forwarding a photograph of a picture bought by Henry Ickelheimer at Kleinberger in the past, and requesting if Friedländer recalls his attribution to Gerard David that was once with the picture (MMA-1975.1.121); Friedländer recalls no prior attribution of his but confirms the attribution (1955). *Language:* Friedländer's 1916 and 1955 letters are in German; there is an original translation of the 1955 letter. There are also translations in the folder of all German language material prepared in 2013 by a Fellow working in the Lehman Collection. *Image:* Photograph of the Marmion. *See also:* I. General Correspondence / F. Kleinberger Galleries - Harry Sperling folder for RL asking Sperling about the Gerard David attribution. *See also:* I. General Correspondence / Reinhardt Galleries for a 1927 attribution by Friedländer of Lucas Cranach the Elder *Martin Luther* (RLC-P.212, MMA-55.220.2). *See also:* V.A. Individual Object Files / RLC-P.349, MMA-1975.1.135 for a typescript of Friedländer's 1928 attribution for Cranach's *Venus and Cupid*. *See also:* V.B. Inventories of Objects / Acquisition notebooks (folders 2, 4, 5, and 8 of 13) for other Friedländer attributions of objects acquired by PL.
- 11 9 Friedmann, Herbert. 1943
Folder content note: *Subjects:* Request for photographs, and an exchange (unresolved) regarding an attribution for the *Five Religious Scenes* (attributed in the Philip Lehman

Series I. General Correspondence and Related Material.

- collection catalogue to the Unknown Master of the Marches, but Friedmann notes that Richard Offner has since attributed it to the Illuminator of the Biadaiuolo Manuscript).
- 11 10 Fritz Stocklin & Co. (Basel, Switzerland). 1934
Folder content note: *Subjects:* Offer of a pendant and a brooch, sent to RL for inspection at a hotel in Switzerland. Also, the folder includes a translation of an invoice for two trinkets of enameled gold bought by Stocklin from Mrs. Guggenheim; the original invoice is not in the folder. *Language:* The offer letter is in German; there is a translation.
- 11 11 Fulton, W. Joseph. 1952-1953
Folder content note: *Subjects:* Fulton (of the Norfolk Museum) is studying the Rogier *Men Shoveling Chairs* (MMA-1975.1.848) and offers thoughts on the iconography. Fulton also refers to a discussion on the matter he had with Agnes Mongan. RL encourages him and gives permission to reproduce a photograph for an anticipated article. In 1953, Fulton requests to see the drawing as he finishes work on the article, and he is directed to Duveen's where the drawing is stored.
- 11 12 F: Miscellaneous offers of art objects by individuals (1 of 2). 1938, 1947, 1949
Folder content note: *Correspondents:* Hans Feist, of Germany (1938). Minnie F. Franckel (1947). H.A. Feisenberger, of London (1947). Rudolf E. Freund (1949).
- 11 13 F: Miscellaneous offers of art objects by individuals (2 of 2). 1954-1958, n.d.
Folder content note: *Correspondents:* Jacques Fricker, of Paris (1954). Jean Fenton (1955). A. Fioravanti(?), of Rome, letter in Italian (1957). Louis Auguste Fischer, of Algeria, letter in French (1958). Greta Feigl (no date, missing page or pages).
- 11 14 F: Miscellaneous regarding print matter. 1945, 1950, 1958-1959, 1965-1966
Folder content note: *Publications sent to RL:* Copies of museum bulletin from Wellesley College's Farnsworth Museum (1945). Catalogue #48 (Art Books) received from F.A. Bennett Books, prompting RL inquiry about a listed book by Paul Signac; folder includes the catalogue (1950). Catalogues of exhibitions displaying miniature paintings from his collection sent by A. J. Fink (1958-59). *Publications sent by RL:* Catalogue of Orangerie exhibition to Kevin Flood (1958). Handlist of the Lehman collection sent to Everett P. Fahy, Jr. (1965). *Miscellaneous:* Acknowledgement of billing error by Faber & Faber (1966).
- 11 15 F: Miscellaneous reproductions and permissions (1 of 2). 1939, 1943, 1954-1962
Folder content note: *Correspondents:* Olive Fetherstonhaugh (1939). Charlton Fortune (1943). Anne B. Freedberg (1954, 1960). Emanuel Feingold (1954). Lucy Freeman (1957). *Fortune* magazine (1957). Albert Field (1958). Ebria Feinblatt (1960). W.L. Frazier (1960). Wolfgang Fischer (1961). Teresa Ferratini (1962).
- 11 16 F: Miscellaneous reproductions and permissions (2 of 2). 1964-1969
Folder content note: *Correspondents:* Virginia M. Fuentes (1964). Mojmir Frinta (1964-65, 1968-69). Everett P. Fahy, Jr. (1965, 1967-68). Frances S. Fink (1965). Sherwood A. Fehm, Jr. (1965, 1967-68). Margaret B. Freeman (1966). Fonds Mercator (1967-68). Rona Friedman (1968). Richard Fremantle (1968).
- 11 17 F: Miscellaneous requests to view collection. 1957-1958

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Mrs. Harold Fenton (1957). Mrs. Frederick T. Faust (1958).
- 11 18 F: Miscellaneous. 1954, 1956, 1959, 1967
Folder content note:*Subjects:* RL responds to a Giovanni di Paolo photograph sent by Alfred Frankfurter by saying he does not like it (1954). Note of appreciation from Edith Flood, a visitor from Indiana, after seeing RL's objects on display at The Metropolitan Museum of Art (1954). Request from Thomas R. Coward for RL to become a member of the Whitney; folder includes a Friends of the Whitney Museum of American Art brochure (1956). Sent requested information (not specified in folder) to Frances S. Fink for a book she was researching (1959). Burton B. Fredericksen inquires about an anomaly he observed regarding the papal arms on the reverse of RL's Benvenuto di Giovanni *Madonna and Child*; curator Szabo concurs with Fredericksen's conclusion as to the date of the object, but cannot provide the requested detail because the object is cradled (1967).
- 11 19 Galerie André Maurice (1 of 4). June-September 1948
Folder content note: *Subjects:* Purchase by RL while in Paris in June 1948 of 11 drawings: Renoir *La Severine* (RLC-G.256, MMA-1975.1.692); 3 Cross: *Jardin de St. Clair* (RLC-G.261?, MMA-1975.1.590?), *Le Port* (RLC-G.262?, MMA-1975.1.593?), and *La Mer a Travers Les Arbres* (RLC-G.263?, ExL?); 2 Signac watercolors; 2 Seurat: *Le Poulain / Foad* (RLC-G.260, MMA-1975.1.706) and *Rayons / Rays* (RLC-G.259, ExL); Marie Laurencin *Dessin a la plume*; 1 old master of Cologne school *Madonna and Child Standing* (RLC-G.273?, MMA-1975.1.849?); and 1 Raphael or Pinturricchio *Two Youths Standing* (RLC-G.270, MMA-1975.1.393). The bulk of the documents in this folder (June-September) and the next (October-January 1949) concern the delivery of the objects to New York, some of which were delayed. Some objects were transported by Murray Silverstone of Twentieth Century Fox, which also arranged payment to the gallery and was reimbursed by RL. Reproductions are referenced, notably of the Renoir. There is also a shipment of 2 volumes of Seurat drawings. Various offers of other objects are made as RL identifies the artists he is especially interested in (Cross, Signac, and a Bonnard, Vuillard or anything else like a Pissarro). *Correspondent:* Rene Gas. *Language:* All of Gas's letters are in French; a few have translations. *See also:* I. General Correspondence / Subject: Art purchased in Europe in 1948.
- 11 20 Galerie André Maurice (2 of 4). October 1948-1949
Folder content note: *Subjects:* Continuation of correspondence related to the delivery of the June 1948 purchases. In December, RL makes two additional purchases: Signac *Le Cesaris* (RLC-G.265, ExL) and Vlaminck *Les Paysans*. Other offers of objects are also made. *Correspondent:* Rene Gas. *Language:* All of Gas's letters are in French; a few have translations. *Images:* Photographs of the purchased Vlaminck and a declined Seurat.
- 11 21 Galerie André Maurice (3 of 4). 1950
Folder content note: *Subjects:* RL writes to Gas and asks him to negotiate with Galerie Charpentier in an attempt to acquire Derain's *Hyde Park*, which RL saw on exhibition there and in the catalogue (the folder includes the exhibition catalogue *Autour de 1900*). RL also asks if any Fauve paintings he saw in the volume *Fauves* and a volume of Vlaminck are

Series I. General Correspondence and Related Material.

- available. RL opens a subscription to *Histoire de l'Acquarelle*. *Correspondent*: Rene Gas. *Language*: All of Gas's letters are in French.
- 11 22 Galerie André Maurice (4 of 4). 1959
Folder content note: *Subjects*: Referring to a recent exhibition of the work of Georges Lemmen at the gallery, RL asks Gas to show him photographs of the best paintings of the artist. Gas sends two and refers to other artists as well (all declined). Folder includes the Lemmen exhibition brochure. *Correspondent*: Rene Gas. *Language*: Gas's letters are in French. *Images*: 2 color transparencies (before and after retouching) and a photograph of Lemmen's portrait of his aunt, Julie Lemmen, and a photograph of a Van Rysselberghe. *Removed material*: The 2 color transparencies of Julie Lemmen were removed to cold storage for preservation purposes.
- 11 23 Galerie André Weil (1 of 11). 1945-1949
Folder content note: *Subjects*: Various offers and possibilities, including mention of Henri Bernstein collection, but no apparent transactions. Weil is looking for a frame for RL's Renoir drawing. A Cavailles shipped in June 1948 to Mrs. Raskin's address through Hudson Shipping. *Images*: Photographs of two Renoirs.
- 11 24 Galerie André Weil (2 of 11). 1950, 1952
Folder content note: *Subjects*: Offer of Renoir from Mrs. Henri Bernstein's collection, and Vlamincks (1950). RL refers to Weil arranging for RL to purchase Fauve pictures some time in the past from Mr. Molyneux, and asks Weil to try to buy a Dufy from him (attempt fails) (1950). RL purchases Brianchon *Seashore on the Riviera near Antibes* from Weil and a van Dongen Deauville scene from a private collection through Weil; objects are shipped through Rene Haas of Arthur Lénars (1950). Offer of a Vuillard (1952). *Image*: Photograph of Bernstein's Renoir. *Shipping*: Arthur Lénars & Cie, LEP Transport. *See also*: I. General Correspondence / Arthur Lénars & Cie for shipping documents and correspondence.
- 11 25 Galerie André Weil (3 of 11). Various transactions. February-April 1953
Folder content note: *Subjects*: Exchange between RL and Weil concerning RL's collecting interests and possibilities offered by Weil. Offer of an Ingres drawing of Mrs. Granger (declined; see next folder). RL's instructions to Weil for bids at the Groult collection auction at the Hotel Drouot on March 26; result is RL's purchase of Fragonard *Le Dessinateur / The Draftsman* (RLC-G.350, MMA-1975.1.626), which is subsequently shipped (objections are raised by RL as to the shipping costs). Folder includes Weil's report of prices for certain objects sold at the Groult auction. Reference to Lausenbach purchases (see next folder). *Other correspondents*: Rene Haas. *Shipping*: Arthur Lénars & Cie, Hudson Shipping, Indemnity Marine Assurance (insurance). *Language*: Documents from Haas/Arthur Lénars are in French. *Image*: Photograph of Ingres drawing.
- 11 26 Galerie André Weil (4 of 11). Various transactions. March-October 1953
Folder content note: *Subjects*: Offers of drawings by Wolgumuth, Pisanello, Rembrandt, and 2 by Lausenbach. Purchase of the Lausenbachs, from the Prince Liechtenstein collection, which are subsequently shipped (RLC-G.386, ExL; RLC-G.390, MMA-1975.1.864). Purchase of Vuillard *Woman at the Piano*, subsequently shipped. Passing reference to acquisition of two Gauguin watercolors by Weil for RL. *Shipping*: American Shipping Co., H. Ritschard & Cie, Hudson Shipping, Arthur Lénars & Cie, KLM

Series I. General Correspondence and Related Material.

- Royal Dutch Airlines, Indemnity Marine Assurance (insurance). *Language*: The Lénars and insurance documents are in French. *Images*: Photographs of the offered Pisanello and Rembrandt, and purchased Lausenbachs [Lautensacks].
- L-1 23 Galerie André Weil (5 of 11). Various transactions. February-October 1954
Folder content note: *Subjects*: Weil forwards catalogue of upcoming sale of Pierre Bonnard collection at Galerie Charpentier, but RL declines interest; catalogue in folder. RL bids on Monet *Le Bouquet de Pivoines* at an upcoming auction, but loses. RL wins bid for Modigliani *Woman with Hat* (RLC-P.369, ExL), then shipped. *Other correspondent*: Rene Haas. *Language*: One document from Haas is in French. *Image*: Plate of Monet from unspecified catalogue.
- 11 27 Galerie André Weil (6 of 11). Various transactions. May-December 1954
Folder content note: *Subjects*: Purchase in May of 2 paintings by Henri de Saint-Délis: *Eglise Sainte-Catherine, Honfleur* and *Baptême de Bateaux, Le Havre*. Weil places winning bid for RL on Degas pastel *Dancers* from the Eknayan collection sale at Galerie Charpentier on June 15; only commission paid to Weil. Degas held by Weil for repairs to frame; shipped in October. Purchase in July of additional objects by Saint-Délis: painting *The Market* (RLC-P.427) and 2 watercolors, both under the name *Celebration at Honfleur*. Weil informs RL of a Tocque coming to bid at Charpentier. *Image*: Plate from catalogue of Tocque. *See also*: I. General Correspondence / Galerie Durand-Ruel for related documents concerning bill for *Dancers* paid to commissaire-priseur Maurice Rheims.
- 11 28 Galerie André Weil (7 of 11). 1955
Folder content note: *Subjects*: Weil provides information to RL in response to his interest in selling the Degas pastel he recently acquired; RL asks Weil to sell the Degas. Offers to bid (declined) for two Corots, Vlaminck, Derain, Bonnard, and a Soutine at the Derain collection sale at Charpentier. Offer (declined) of an Oudot. *Images*: Photographs of all offered objects.
- 11 29 Galerie André Weil (8 of 11). 1956-1957
Folder content note: *Subjects*: Offers (declined) of a Cross and Oudot. Arrangements for three frames for drawings to be shipped by Weil to RL. References to the Edward Robinson collection and Weil's interest in acquiring it, perhaps with RL's help (declined). *Image*: Photograph of the Oudot. *Shipping*: Hudson Shipping Co.
- 11 30 Galerie André Weil (9 of 11). 1958
Folder content note: *Subjects*: Weil informs RL of a Matisse Fauve painting available from a private collector, though at a high price; word subsequently comes to Weil that RL complained to Mrs. Edward Robinson about him because of this offer, and Weil defends himself; RL responds saying he does not know Mrs. Robinson and did not make personal complaints, though he was shocked by the offered price. *Image*: Color transparency of the Matisse. *Removed material*: The color transparency was removed to cold storage for preservation purposes.
- L-1 24 Galerie André Weil (10 of 11). 1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Offer (declined) of an Oudot. Purchase and shipment of two paintings by Bezombes: *Vase of Flowers* and *Mandolin in Red*. *Shipping:* Wingate & Johnston, Penson & Co., Sheraton Warehouse. *Image:* Photograph of the Oudot.
- 11 31 Galerie André Weil (11 of 11). 1960-1961, 1964-1965
Folder content note: *Subjects:* Purchase of Rohner *Nature Morte a la Soupiere* (RLC-P.460, MMA-1975.1.2377) (1960); folder includes a clipping from *L'Amateur d'Art* about a Rohner exhibition at Galerie André Weil. Shipment of a newly-completed Dureuil *Les Parasols Bleus*, but RL does not like it and it is returned to Weil (1960-61). Purchase of d'Espagnat *Landscape with Woman and Child* (RLC-P.479, MMA-1975.1.174) and Brasilier *Femme au Bouquet* (RLC-P.486, MMA-1975.1.2050) (1964). *Shipping:* Penson & Co., W. Wingate & Johnston, Air France. *See also:* I. General Correspondence / Galerie de Bayser for letter regarding RL's purchase of 5 objects from that gallery in 1960 and delivery to André Weil for shipment, which is referred to here by Weil.
- 12 1 Galerie Beyeler. 1959
Folder content note: *Subjects:* At RL's request, a catalogue of the gallery's exhibition *Les Fauves* is sent with photographs of items still unsold; RL not interested in these and photos are returned.
- 12 2 Galerie Cailleux (Paris, France) (1 of 3). Various transactions. June-August 1953
Folder content note: *Subjects:* Purchase of Ingres *Portrait of Madame Marcotte* (ExL); Fragonard *Life in the Park at Fontainebleau* (RLC-G. 358, MMA-1975.1.629); Lorrain *Study of Trees* (RLC-G.388, MMA-1975.1.659); and Monticelli *Reunion in the Park*. Shipment of Monticelli and a related frame, acquired from Jacques Lebrun. Some payments and deliveries via Murray Silverstone. Documents also reference arrangements for payments for other matters to G. Bac and Allen Loebel (F. Kleinberger). Reference to bid for Guardi (see next folder). *Images:* Photographs, with Cailleux's certifications, of the Fragonard, Ingres, Lorrain and Monticelli. *Language:* Descriptions on back of photos and the Lebrun invoice are in French. *Shipping:* Hudson Shipping, de la Rancheraye & Cie.
- 12 3 Galerie Cailleux (Paris, France) (2 of 3). Various transactions. June-September 1953
Folder content note: *Subjects:* Successful bid by Cailleux for RL for Guardi *Panorama of Venice* (RLC-G.356, MMA-1975.1.342) at Ashburnham sale at Sotheby's on June 24. Payment direct to Sotheby's by RL. Folder includes auction catalogue. *Other correspondents:* Peter Wilson (Sotheby's). *Language:* Some of Cailleux's letters are in French. *Shipping:* Wm. H. Muller Shipping. *See also:* I. General Correspondence / Sotheby for 1953 for other references to RL's bid for the Guardi in the Ashburnham auction.
- 12 4 Galerie Cailleux (Paris, France) (3 of 3). 1960
Folder content note: *Subjects:* Purchase of 3 Domenico Tiepolo drawings: *Renaud Separe d'Armide* (RLC-G.555, MMA-1975.1.511); *Jeux d'Amour: Le Colin-Maillard / Game of Love* (RLC-G.556, MMA-1975.1.509); and *Jeux d'Amour: Le Vol / Flight* (RLC-G.557, MMA-1975.1.483). RL expresses interest in a Fouquet drawing belonging to Madame Bouchot-Saupique, but the Louvre intends to acquire it. *Other correspondents:* J. Bouchot-Saupique (Curator of drawings at the Louvre). *Language:* Letters from Cailleux and the Louvre are in French. *Shipping:* Hudson Shipping, Sheraton Warehouse, Inc., Express Transport, Ltd.

Series I. General Correspondence and Related Material.

- 12 5 Galerie Charpentier. 1935, 1954, 1956
Folder content note: *Subjects:* Acknowledgement of an unidentified request from RL (1935). Annotated copy of the catalogue for the sale of the Gabriel Cognacq, May 14, 1952. Request in 1956 from RL for information on three Signacs previously acquired by him; information supplied by Paul Ebstein indicated these were acquired from Madame S.'s collection auctioned on May 9, 1952; watercolors *Le Pont Neuf*; *Paris le Petit Bras*; and *Paris le Pont Neuf*. Requests for catalogues. Clippings from various newspapers, all from June 1954, that appear to relate to the Bessonneau collection at the gallery. *Correspondents:* Paul Ebstein. *Language:* Letters and clippings are in French. *See also:* I. General Correspondence / Galerie André Maurice for Charpentier's 1950 catalogue *Autour de 1900* and RL's interest in it; I. General Correspondence / Galerie André Weil for Charpentier's 1954 catalogue for the auction of the Pierre Bonnard collection, and other auctions at the gallery at which Weil bid for RL; I. General Correspondence / Galerie Durand-Ruel for RL's acquisitions from the 1954 Bessoneau auction; I. General Correspondence / F. Kleinberger-Allen Loebel for references to RL's interest in a Charpentier sale of 1954; I. General Correspondence / Fogg Museum for RL's reference to acquiring a Robert at Charpentier in 1956; I. General Correspondence / Galerie de l'Elysee for purchase documents for the Signacs referred to by Ebstein above; I. General Correspondence / Goldschmidt Galleries for partial price list from the May 1938 Duc de Treviso sale and a list from a June 15, 1938 sale; I. General Correspondence / Rheims, Maurice for RL's acquisitions from the Paul Chevalier collection auction of March 20, 1956, and for the Galerie's auction catalogue for December 3, 1957. A search of the finding aid for Charpentier may identify other references to it.
- 12 6 Galerie de Bayser. 1960
Folder content note: *Subjects:* Purchase of 5 objects: Theodore Rousseau drawing *Paysage /Landscape with a Pond* (RLC-G.656, MMA-1975.1.699); N. Diaz *Paysage / Forest Clearing* (RLC-G.654, MMA-1975.1.621); Constantin Guys *Femmes Dansant / Women Dancing in a Brothel* (RLC-G.652, MMA-1975.1.639); and 2 small Flemish school paintings of a man (RLC-G.667, ExL) and a woman (RLC-G.668, ExL). Objects given by gallery to André Weil for shipment to U.S. *Correspondent:* Letterhead reads Galerie de Bayser & Strolin. *Language:* Letters are in French. *See also:* I. General Correspondence / Galerie André Weil for reference to the shipment of the object from de Bayser.
- 12 7 Galerie de l'Art Moderne (Paris, France). 1956
Folder content note: *Subjects:* RL seeks to acquire a van Dongen that he thought was on reserve for him, but the dealer sold it to another client. *Correspondent:* A. Amante. *Language:* Amante's letter and cable are in French.
- 12 8 Galerie de l'Élysée (1 of 5). 1949
Folder content note: *Subjects:* Shipping documents for case of unspecified paintings (August 1949). *Shipping:* Penson & Co.
- L-1 25 Galerie de l'Élysée (2 of 5). Various transactions. February-December 1950
Folder content note: *Subjects:* Purchase of Signac *Le Port de Collioure* (RLC-P.308, MMA-1975.1.208). Offers (declined) of Laprade, Cross, Vlaminck, Redon, Chagall, Degas, Bonnard, and Signac. Offers of objects that are initially declined, but at least 2 are eventually purchased: Cross *Les Pins Sur la Plage / Pines Along the Shore* (RLC-P.319,

Series I. General Correspondence and Related Material.

- MMA-1975.1.164) and Degas *Saint Valery-en-Caux* (RLC-P.316, MMA-1975.1.167).
Correspondent: J. Metthey, Paul Ebstein. *Language*: Letters are in French. *Images*:
 Photograph of the Signac *Le Port de Collioure*. Photographs of offered objects, including
 purchased Cross and Degas. Color transparency of the Signac. *Removed material*: The color
 transparency of the Signac was removed to cold storage for preservation purposes. *See also*:
 I. General Correspondence / Waterman, Edward for documents related to the shipping of the
 purchased Cross and Degas.
- 12 9 Galerie de l'Élysée (3 of 5). Various transactions. November 1950-1951
Folder content note: *Subjects*: Purchase and shipment of Signac *Cassis*. Request by RL
 for catalogue of Signac exhibition at Musee d'Art Moderne. *Correspondents*: Paul Ebstein,
 Rene Haas (Arthur Lénars & Cie). *Language*: Most documents are in French. *Shipping*:
 Arthur Lénars & Cie, LEP Transport. *See also*: I. General Correspondence / Arthur Lénars
 & Cie for further information on the shipping and payment for the shipping.
- 12 10 Galerie de l'Élysée (4 of 5). 1952-1953
Folder content note: *Subjects*: Purchase of 7 Cross, 17 Signac, 2 Vuillard, and 1 van
 Dongen at May 9, 1952 Madame S sale at Galerie Charpentier (mostly drawings):
 Cross (RLC-G.316, MMA-1975.1.596); Cross (RLC-G.317, MMA-1975.1.594); Cross
 (RLC-G.318); Cross (RLC-G.319, ExL); Cross (RLC-G.320, MMA-1975.1.595);
 Cross (RLC-G.321); Cross (RLC-G.322); Signac (RLC-G.323); Signac (RLC-G.324,
 MMA-1975.1.709); Signac (RLC-G.325, MMA-1975.1.712); Signac (RLC-G.326,
 MMA-1975.1.718); Signac (RLC-G.327, MMA-1975.1.717); Signac (RLC-G.328);
 Signac (RLC-G.329, ExL); Signac (RLC-G.330, MMA-1975.1.716); Signac (RLC-
 G.331, MMA-1975.1.719); Signac (RLC-G.332, MMA-1975.1.708); Signac (RLC-G.333,
 MMA-1975.1.715); Signac (RLC-G.334, ExL); Signac (RLC-G.335, ExL); Signac (RLC-
 G.336, MMA-1975.1.713); Signac (RLC-G.337); Signac (RLC-G.338, MMA-1975.1.723);
 Vuillard (RLC-G.339); Signac painting (RLC-P.322, MMA-55.220.1); Van Dongen
 painting (RLC-P.323, MMA-1975.1.227); and Vuillard painting (RLC-P.324, ExL). Offer
 (declined) of a Signac. The folder includes the Galerie Charpentier catalogue for the May 9,
 1952 sales, annotated by RL with his bids. *Correspondent*: Paul Ebstein. *Language*: Some
 letters are in French. *Image*: Photograph of declined Signac. *Shipping*: American President
 Lines, Ltd., Hudson Shipping, Schiff, Terhune (insurance).
- 12 11 Galerie de l'Élysée (5 of 5). 1953-1954, 1956
Folder content note: *Subjects*: Purchase of Signac *Concarneau* (RLC-P.393,
 MMA-1975.1.209) (1953). Purchase of a Vlaminck drawing from the artist through Ebstein
 (1954). *Correspondent*: Paul Ebstein. *Language*: Letters are in French. *Shipping*: Hudson
 Shipping, de la Rancheraye & Cie.
- 12 12 Galerie de Provence (Cannes, France). 1953-1954
Folder content note: *Subjects*: Instructions from RL (1954) for gallery to deliver to Marcel
 Palmaro the piece of Pont aux Chaux pottery purchased in 1953. Attached to the letter is a
 receipt from Mme. J. Hennocque, also of Cannes, for RL's purchase of 4 objects in 1953.
Language: The Hennocque receipt is in French.
- 12 13 Galerie Durand-Ruel (1 of 10). 1930, 1943

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Purchase of 3 Renoirs: *Head of a Young Girl*; *Girl Combing Her Hair*; and *Head of a Child* (1930); the *Young Girl* has a loose thread in the canvas, which is removed. Request (accepted) for RL to be sponsor of a committee of art dealers benefiting the American Red Cross (1943). *Correspondents:* Georges Durand-Ruel, Herbert H. Elfers. *See also:* V.B. Inventories of Objects / Acquisition notebooks (folder 8 of 13) for a letter from Durand-Ruel to PL concerning El Greco *Saint Jerome*, with a copy of a related letter from Ricardo de Madrazo to Durand-Ruel.
- 12 14 Galerie Durand-Ruel (2 of 10). Various transactions. 1952-1953
Folder content note: *Subjects:* Shipping documents for 2 paintings purchased from Durand-Ruel (June); (one of these paintings might have been André *La Repetition*, a photograph of which was found with the documents.) Purchase in July of 2 André: *Femme se Desabillant* and *Pommiers en Fleurs*. Purchase in October of 3 André (*Rosiers en Fleurs*; *La Place Pigalle*; and *La Peinture, interieur d'atelier*); a Durenne (*Le paysagiste*); and a d'Espagnat (*Nature morte*). Offer of a Renoir. Purchase in November of Loiseau *La Riviere*; continues in next folder. RL opens possibility of commissioning Albert André for a portrait of Renoir painting at his easel; continues in next folder. *Correspondent:* Charles Durand-Ruel. *Images:* Photographs of 3 André paintings and offered Renoir. *Shipping:* Hudson Shipping. *See also:* V.C. Categorized and Miscellaneous Object Files / [Galerie Durand-Ruel-Georges d'Espagnat sale] for photographs and the checklist for the gallery's April-May 1953 exhibition of the artist's work.
- 12 15 Galerie Durand-Ruel (3 of 10). Various transactions. 1952-1953
Folder content note: *Subjects:* Purchase of Loiseau *La Riviere* in November 1952, but damaged in shipment; assessment and repairs done by Charles K. Lock; claims and payments made in 1953. Through Durand-Ruel, RL commissions Albert André to paint *Renoir et Son Modele* (RLC-P.394, MMA-1975.1.152) (1953); after completion, painting is shipped; RL suggests that another such painting be done by André, based on RL's Renoir of girls playing the piano, and André makes a proposal. References to completion of some of the 1952 transactions (see prior folder). *Correspondents:* Charles Durand-Ruel, Charles Lock, N.P. Becker & Co (appraisers). *Images:* Photograph of the commissioned André. *Shipping:* Hudson Shipping.
- 12 16 Galerie Durand-Ruel (4 of 10). January-July 1954
Folder content note: *Subjects:* Instructions to Durand-Ruel for RL bids at the Bessoneau auction at Galerie Charpentier; RL wins 4 objects: Corot *Diane Surprise au Bain par Acteon* (RLC-P.384, MMA-1975.1.162), Harpignies *Le Torrent dans la Foret* (RLC-P.388, MMA-1975.1.182), Dupre *Gardeuses de Vaches* (RLC-P.387, MMA-1975.1.169), and Ingres *Le Tintoret et l'Aretin* (RLC-P.383, MMA-1975.1.185). RL loses a bid on Daubigny *La Gardeuse de Moutons pres d'un Etang*, apparently because of miscommunication; Durand-Ruel acquires it for RL from the winning bidder, Jacques Watelin. Billing errors from the commissaire-priseur, Maurice Rheims, are sorted out. The folder includes a list of Durand-Ruel's pre-auction estimated prices. Some of the correspondence refers to a Degas pastel, which was acquired by RL at a different sale on the same date at Charpentier, but appears here because both auctions were handled by Rheims; *See also:* I. General Correspondence / Galerie André Weil for more on the Degas. *Correspondents:* Charles

Series I. General Correspondence and Related Material.

- Durand-Ruel, Maurice Rheims. *Language*: Documents from Rheims are in French. *See also*: I. General Correspondence / Galerie Charpentier for clippings related to the Bessoneau sale.
- 12 17 Galerie Durand-Ruel (5 of 10). September 1954-1955
Folder content note: *Subjects*: Purchase of 2 André *Vieilles Maisons a Laudun / Old Houses at Laudun* (RLC-G.371, MMA-564) and *Endoume (Marseille)* (RLC-G.372, MMA-1975.1.565). Shipping documents for three cases of paintings; these include the two Andrés but others are unspecified. Purchase and shipment of d'Espagnat *La Promenade*. Price list by lot of objects sold at December 7, 1954, auction at Galerie Charpentier. Offers of other objects, including André *Nature Morte, Coupe de Fruits*, which is held on reserve and purchased in 1956 (see next folder). *Correspondent*: Charles Durand-Ruel. *Shipping*: de la Rancheraye & Cie, Hudson Shipping.
- 12 18 Galerie Durand-Ruel (6 of 10). 1956
Folder content note: *Subjects*: RL receives Pellerin sale catalogue, but finds nothing of interest. RL receives the gallery's brochure for its Albert André exhibition (brochure in folder), and he expresses interest in 2 items held on reserve for him from 1955; in June, Durand-Ruel sends list of all Andrés available for sale in anticipation of an RL visit to Paris in the early fall. In the fall, RL purchases 4 Andrés and 3 d'Espagnats: André: *Compotier et Pichets sur la Table, Peches et Poires / Compote of Peaches and Pears, with Pitchers, on a Table* (RLC-P.436, MMA-1975.1.151); *Nature Morte, Coupe de Fruits, 1930 / Table Setting with Fruit* (RLC-P.437, MMA-1975.1.154); *Vase de Coquelicots dans le Salon a Laudun / Vase of Flowers with Blue Book* (RLC-P.439, ExL); and *Fruits et Brioche, 1945 / Still Life with Fruit and Brioche* (RLC-P.442, MMA-1975.1.153); d'Espagnat: *Vieux Ramasseur de Champignons / The Old Mushroom Gatherer* (RLC-P.438, MMA-1975.1.171); *Maisons a St Clair Var 1902*; and *Nature Morte avec Portrait (Renoir)*. Offers (declined) of a Degas and a Renoir. *Correspondent*: Charles Durand-Ruel. *Images*: Photographs of 4 purchased Andrés (RLC-P.436, MMA-1975.1.151; RLC-P.442, MMA-1975.1.153; RLC-P.437, MMA-1975.1.154; RLC-P.439, ExL) and other Andrés. Photograph of the purchased d'Espagnat (RLC-P.438, MMA-1975.1.171). Photographs of the declined Degas and Renoir. *Shipping*: Hudson Shipping.
- 12 19 Galerie Durand-Ruel (7 of 10). 1957-1958
Folder content note: *Subjects*: Price list from a sale at the Galerie Charpentier, April 4, 1957. Price list from the Biddle collection sale of June 14, 1957. Cables and photographs apparently related to the Biddle sale, with particular reference to Gauguin and Boudin. *Images*: Photographs of 3 Edzards (one annotated as related to the Biddle sale), and one each of Renoir, Boudin, and Gauguin.
- 12 20 Galerie Durand-Ruel (8 of 10). 1959-1960
Folder content note: *Subjects*: Price lists from sales at the Galerie Charpentier (June 11, 1959; June 17, 1959; December 1, 1959; December 8, 1959). Durand-Ruel sends RL his book on Sisley, which includes a reproduction of one of RL's Sisleys (MMA-1975.1.211). Offers (declined) of a Bonnard and a Vuillard. RL is informed that Philippe Gangnat will be writing to RL seeking support for a charity for artists. *Correspondent*: Charles Durand-Ruel. *Image*: Photograph of the offered Bonnard.
- 12 21 Galerie Durand-Ruel (9 of 10). 1961-January 1965

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Offers of a Pissarro, André, 2 Maufra, Cezanne, and Renoir. RL's bids on a Sisley and a Monet fail (June 1961). Purchase of d'Espagnat *Femme Peignante en Plein Air* (RLC-P.485, MMA-1975.1.175) (1964). Offer of Loiseau *Neige Environs de Pontoise* (1964). *Correspondent:* Charles Durand-Ruel. *Images:* Photographs of the offered Pissarro, André, Loiseau, and Maufra.
- 12 22 Galerie Durand-Ruel (10 of 10). April-June 1965, 1968
Folder content note: *Subjects:* Offers of 2 Renoirs, Monet, Redon, Morisot, and Manet. *Correspondent:* Charles Durand-Ruel. *Images:* Photograph of the Renoirs; photograph and catalogue plate (from the Palais Galliera) of the Morisot; a photograph and colored transparency of the Monet *Sur la Falaise, 1878, Madame Monet et Son Fils Jean* to be auctioned at the Palais Galliera (1965). *Removed material:* The color transparency of the Monet was removed to cold storage for preservation purposes.
- 12 23 Galerie Hugo Helbing. 1929, 1932
Folder content note: *Subjects:* Bid for RL on a Lorenzetti picture at the October Kaulbach auction fails. A bid, possibly for a Grien drawing, is also placed for RL at the October 31 Holstein & Puppel auction; the folder does not indicate the resolution. Informs RL of the availability of a Lucas Cranach the Elder at an upcoming auction. Offers possibility of acquiring a wood sculpture from a private collection. (All 1929 except a 1932 request by RL for catalogues of upcoming December 6-7 sales.) *Correspondents:* Hugo Helbing, Dr. Spiegel. *Language:* Letters are in German, some are translated.
- 13 1 Galerie Louis Carré. 1964
Folder content note: *Subjects:* Purchase and shipment of Jacques Villon *Self Portrait* (MMA-1975.1.217). *Shipping:* Arthur Lénars & Cie, Sheraton Warehouse, Inc., Hudson Shipping Co. *Language:* Letter from Rene Haas at Lénars is in French.
- 13 2 Galerie Maeght (Paris, France). 1948
Folder content note: *Subjects:* RL writes to express interest in a Bracque and a Bonnard. The Bracque cannot be acquired by Maeght. The Bonnard is available but in demand; Maeght makes an offer but requires a quick response. *Correspondent:* A. Maeght. *Language:* French.
- 13 3 Galerie Stern (Dusseldorf, Germany) 1932-1933, 1935
Folder content note: *Subjects:* Catalogues sent from gallery to RL (catalogues not in folder) (1932-33). Informs RL that the gallery recently obtained about 60 paintings from two collections from castles (1933). Sends RL a photograph of a Lucas Cranach *Luther*, with a copy of a Friedländer attribution, but notes that the object has since been sold (1935). *Correspondent:* Julius Stern (letterhead for 1932-33 reads Galerie Julius Stern). *Language:* German, with translations.
- L-1 26 Galerie Thibaut (New York, N.Y.). 1960-1961
Folder content note: *Subjects:* RL requests Yvonne Pomerantz at Cannes to purchase for him 5 or 6 paintings she mentioned of painters working at Saint Paul Vance. She purchases 5 through Lucien Lefebvre-Foinet of Paris: Engel *Chevaux / Horses*; Engel *5 Chevaux / Three Horsemen*; Caillaud d'Angers *Fleurs / Flowers*; Barnabe *Personnage / Acolyte*; and Clayette *Nenuphars / Landscape*; and she purchases one from André Romanet of Paris: Yves Brayer *Chapelle a Bergame / Chapel in Bergamo*. These are shipped to the U.S. and,

Series I. General Correspondence and Related Material.

- shortly after arrival, delivered to Galerie Thibaut for sale on behalf of RL. Also consigned to the gallery with these is another painting: d'Anty *Landscape with Snow*. Also in the folder, possibly misfiled, are documents concerning a purchase by RL of the book *Regard sur les Musees de Province*, sent to him by Paul Prevost of the Musee Bonnat. *Shipping*: Agence Maritime Delamare & Cie, Sheraton Warehouse, Inc., Hudson Shipping, Trans World Airlines International Air Cargo, El Al Israel Airlines.
- 13 4 Galitzine, Vladimir. 1934-1935
Folder content note: *Subjects*: Offer of an altarpiece by Giuliano da Rimini (1934). Request for return of photos (1935). *Images*: 3 photographs of the offered object.
- 13 5 Galleria Sangiorgi (Rome, Italy). 1934
Folder content note: *Subjects*: Offers (declined) of a Baronzio da Rimini, a Master of the School of the Marches, and a H. Bosch. *Correspondent*: Giorgio Sangiorgio.
- 13 6 Gallery at the Chelsea (New York, N.Y.). 1969
Folder content note: *Subjects*: Loan of Leszczynski *Montego Bay* for exhibition at the gallery. Folder includes the exhibition invitation brochure. *Correspondent*: Edward M. Eglowsky.
- 13 7 Gardner, Helen. 1929-1930
Folder content note: *Subjects*: Request for photograph and permission to reproduce El Greco *Saint Jerome as Cardinal*.
- 13 8 Gelder, William van. 1934-1935
Folder content note: *Subjects*: Offers of a Signorelli (declined), Gaddi, Gerard David, and a cassone.
- 13 9 Gerson, H. (Horst). 1933, 1957-1958, 1964-1965
Folder content note: *Subjects*: After studying a photograph at the Frick of a drawing in RL's collection of a sick woman attributed to Rembrandt, Gerson informs RL that he believes a more likely attribution is to Koninck, and he asks to see the original and for permission to publish a reproduction (1933). Requests for various photographs, one request (1957) forwarded from Sylvie Beguin at the Louvre.
- 13 10 Giese, Delius. 1937, 1948-1950, 1952-1954, 1956-1957
Folder content note: *Subjects*: Offers to act as agent to acquire 4 early German drawings from a private collector (1937). Letter of introduction for Giese, moving from London to New York, from Edward Hutton (1948), and subsequent offers of Tiepolo, Signac, Modigliani, Sisley, Cross, Chagall, Renoir, Friesz, and others. Purchase of Gillis van Coninxloo drawing *Landscape* (RLC-G.258, MMA-1975.1.828) (1948). Purchase of Signac watercolor *Landscape* (1948). Purchase of Bonnard *Femme Nude* (RLC-G.255, ExL) (1948). Offers to act as RL's agent in acquiring objects from the L. collection (1948). Reference to a Canaletto drawing loaned to Giese for an exhibition (1948). RL purchase of Derain *House of Parliament in London* (MMA-1975.1.168) (1948). Giese's gallery is closed, and he asks RL to recommend him to George Wildenstein as a salesman (1952). Request (declined) for loan of Guardi's drawing of Venice for exhibition (1956). *Correspondents*: Some of Giese's letterhead refers to Delius Gallery and some refers to F. Delius; Edward

Series I. General Correspondence and Related Material.

- Hutton. *Images*: Clippings of the 4 German drawings; photograph of an offered Magnasco painting *Dance in the Guard Room*.
- 13 11 Gilbert, Creighton. 1952
Folder content note: *Subjects*: Is writing an article for *Burlington* magazine on Bartolommeo Veneto and wishes to see the *Virgin and Child* in Mrs. Goodhart's collection, unaware that she recently died.
- 13 12 Gimbel, Alva B. 1944, 1958
Folder content note: *Subjects*: Recommendation from Gimbel that RL acquire the book *Masterpieces of Painting from the National Galleries* (1944). Acknowledgement from Gimbel of tour of 625 Park Ave. by 200 guests, including Jim Rorimer, as a benefit for New York University-Bellevue, and a request that RL approach the Wrightsmans for permission to have the next benefit at their apartment (1958). The folder includes a description of the collection as installed at Park Ave.
- 13 13 Gimbel Brothers (1 of 3). 1942-1943
Folder content note: *Subjects*: Draft and final agreement by which RL purchased various objects consigned to Gimbel's by the Estate of Clarence H. Mackay (1942). Purchase of 36 majolica plates from the Hearst collection (Lot 159, Art. 89; Lot 362, Art.10; Lot 946, Art. 1; Lot 947, Arts. 1-33); the related RLC numbers were RLC-C.193-C.201, C.204-C.206, C.212-227, C.229-C.236. Consignment to Gimbel's by RL of four of the plates for sale by Charles Lock to the Philadelphia Museum of Art. Draft announcement, for RL's comment, to museums and other collectors from Gimbel's concerning the Hearst collection sale, with typescript of an article about the plates by William E. Suida. *Correspondents*: Frederic Gimbel, Victor J. Hammer, Charles A. Lock.
- 13 14 Gimbel Brothers (2 of 3). Hearst majolica sale photographs and descriptions. 1942
Folder content note: *Subjects*: This folder includes photographs and descriptive sheets from Gimbel's for many, though not all, of the Hearst majolica lots purchased by RL. Photos and/or descriptive sheets are present for Lot 159, Art 89 (RLC-C.212, ExL); Lot 362, Art 10 (RLC-C.229, ExL); Lot 946, Art 1 (RLC-C.230, ExL); and the following articles from Lot 947: Art 2 (RLC-C.231, ExL); Art 3 (RLC-C.232, ExL); Art 4 (RLC-C.214, MMA-1975.1.1119); Art 5 (RLC-C.215, MMA-1975.1.1020); Art 6 (RLC-C.216, ExL); Art 8 (RLC-C.233, ExL); Art 9 (RLC-C.218, MMA-1975.1.1132); Art 10 (RLC-C.234, ExL); Art 12 (RLC-C.195, MMA-1975.1.1057); Art 13 (RLC-C.219, MMA-1975.1.1032); Art 15 (RLC-C.221, MMA-1975.1.1054); Art 16 (RLC-C.222, MMA-1975.1.1017); Art 18 (RLC-C.223, MMA-1975.1.1031); Art 19 (RLC-C.194, MMA-1975.1.1086); Art 20 (RLC-C.198, MMA-1975.1.1023); Art 22 (RLC-C.224, MMA-1975.1.1108); Art 23 (RLC-C.193, MMA-1975.1.1101); Art 24 (RLC-C.227, MMA-1975.1.1110); Art 25 (RLC-C.225, MMA-1975.1.1109); Art 26 (RLC-C.204, MMA-1975.1.1106); Art 27 (RLC-C.205, MMA-1975.1.1107); Art 28 (RLC-C.206, MMA-1975.1.1014); Art 29 (RLC-C.235, ExL); Art 30 (RLC-C.236, ExL); and Art 31 (RLC-C.226, MMA-1975.1.1096).
- 13 15 Gimbel Brothers (3 of 3). 1945-1947
Folder content note: *Subjects*: Information copy to RL of Gimbel's proposal to The Metropolitan Museum of Art for disposing of surplus objects (1945). Answers RL's inquiry about a Sansovino in the original Hearst collection and one in the current Gimbel's catalogue

Series I. General Correspondence and Related Material.

- (1945). Invitations to two events and announcement of the 1946-47 auction season at the Kende Galleries at Gimbel's. *Correspondent*: Frederic A. Gimbel.
- 13 16 Glasgow Museums and Art Galleries. 1966
Folder content note: *Subjects*: Request for a photograph and bibliographic information about the Botticelli *Annunciation* (RLC-P.114, MMA-1975.1.74). *Correspondent*: George Buchanan.
- 13 17 Glazier, William S. (William Simon). 1953
Folder content note: *Subjects*: Glazier inspects the manuscripts of the Hatchette collection and reports his recommendations to RL. Bids are established, and Arthur Rau appears to be RL's representative at the auction. RL wins 5 single pages and initials, and one manuscript *Histoire de la Destruction de Troie*. The Bibliotheque Nationale votes to exercise its right of pre-emption so RL is not expected to acquire the won manuscript. Folder includes auction price list from Glazier.
- 13 18 Globe Shipping Co. (New York, N.Y.). 1954
Folder content note: *Subjects*: Payment of and shipping for appliques (bronze brackets) purchased from Royal Decorations of Paris.
- 13 19 Gnoli, Umberto. 1921
Folder content note: *Subjects*: At Mr. Lehman's request, Gnoli provides his comments and attributions on 11 photographs sent to him. Although Gnoli numbered the photos to correspond with his comments and returned them, the photos are no longer with the correspondence and their location, if they are still extant, is unknown.
- 13 20 Goldblatt, Maurice Henry. 1960
Folder content note: *Subjects*: Goldblatt requests a photograph of the Master of Moulins *Suzanne de Bourbon* (MMA-1975.1.130) in connection with his studies and his claim to have found the artist's signature on the painting, in the shadow of the stream of water to the figure's left. He transcribes the signature.
- 13 21 Golden Gate International Exposition (1939-1940 : San Francisco, Calif.). 1940
Folder content note: *Subjects*: Loan of 2 drawings for exhibition at the Fine Arts Section: Titian *Landscape* (MMA-1975.1.542?) and Master of the Playing Cards *Flagellation of Christ* (MMA-1975.1.868). Request (declined) for Pisanello *Gazelle* (MMA-1975.1.402). *Correspondent*: Annemarie Henle. *See also*: I. General Correspondence / Subject: Bodhisattva (RLC-S.7, MMA-48.162.2) for the loan of that statue to the 1939 Golden Gate International Exposition.
- 13 22 Goldschmidt Galleries (London, England) (1 of 13). 1934-1935
Folder content note: *Subjects*: Transmittal to RL of catalogue for sale at Sotheby's of peasant jewelry from late Sidney J.A. Churchill collection, with recommendations, and a subsequent offer of a jewel acquired by someone else at the auction (1934). Purchase of a jewel camel (RLC-J.11, ExL) (1934). Offer (declined) of various jewels, including a *St. George Killing the Dragon* (1935). Letter from RL to S.J. Phillips of London, inquiring about a Lesser George pendant (RLC-J.29) advertised in *Connoisseur* of May 1935 (ad in folder); RL is informed that the jewel is jointly owned by Goldschmidt, and further correspondence on the matter is with him; RL undecided about the jewel, but apparently

Series I. General Correspondence and Related Material.

- Philip Lehman buys it (1935). *Correspondents*: Julius F. Goldschmidt, S.J. Phillips, cables between RL and PL. *Images*: Photograph of the purchased camel. Photograph of the offered jewel from the Churchill sale. 6 photographs of the declined jewels (front and back of one; opened and closed view of another, a folding pendant in the shape of an altar; original and enlarged sizes of the *St. George*). *See also*: I. General Correspondence / Goldschmidt, Julius for correspondence from 1946-59 as Goldschmidt's letters from this later period are not on gallery letterhead.
- 13 23 Goldschmidt Galleries (London, England) (2 of 13). April 1938
Folder content note: *Subjects*: Goldschmidt confirms RL's instructions for bidding at the April 6-7 George Durlacher sale at Christie's, makes recommendations to raise limits on some, and reports on those bids that win: Deruta dish with initials IES (RLC-G.103, MMA-1975.1.1035); Faenza dish with 6 figures in landscape; pendant jewel with Diana and her hounds; Italian pendant jewel with head of Christ; and an Italian cassone; folder includes the price list from Goldschmidt for some of the lots and an annotated copy of the Durlacher sale catalogue. Offers to bid for RL on a pair of Cranachs (Duke of Saxony and his spouse) to be auctioned from the Schiff collection. Reports on some results of the Beith sale. Informs RL that he must decide soon on three jewels owned by Mr. (Eugen) Gutmann; RL instructs Goldschmidt to make a (low) offer on two of the objects: a pendant jewel with the figures of Hercules, Fortune, Fortitude, and Cupid (RLC-J.41); and a pendant jewel of "Huntsman" blowing his horn, with hound (RLC-J.42); Goldschmidt negotiates a compromise price with the owner (bought directly from owner in advance of a collection sale), which eventually RL accepts at net (disagreement over commission continues through July 1938 folder); Goldschmidt provides some provenance on both objects; apparently in response to RL's negative view of the value of such objects, Goldschmidt argues for their ongoing value. Comments on an upcoming May 5 Sotheby's sale, telling a story of a jewel exposed as fake two decades earlier that had resurfaced at the auction; recommends a bronze to RL. Offers a pair of vitrines from the collection of Lord Hillingdon. Goldschmidt acquires an advance copy of the Damiron collection sale to be held at Sotheby's on June 16 and sends to RL. Comments on two items to be offered at the Braz sale. *Correspondent*: Julius Goldschmidt.
- 13 24 Goldschmidt Galleries (London, England) (3 of 13). May 1938
Folder content note: *Subjects*: Goldschmidt reports that RL did not acquire anything at the Braz sale in Paris. RL's office instructs Duveen Galleries to take possession of the two Guttman collection jewels from Goldschmidt and deliver them to RL; these are shipped, along with objects acquired at the Durlacher sale. Goldschmidt sends RL some prices from the Duc de Treviso sale at Galerie Charpentier. Sends RL a catalogue of the upcoming Schiff sale at Christie's and provides comments, including some provenance, on several of the objects. Goldschmidt comments on developments in Germany, where his possessions and records have been confiscated, and he has been listed as among those who have been deprived of their German nationality. Some comments on the upcoming Damiron sale at Sotheby's (there is a related clipping in the folder). See the next folder for a May 11 letter found with June 1938 material. *Correspondent*: Julius Goldschmidt.
- 13 25 Goldschmidt Galleries (London, England) (4 of 13). June 1-17, 1938
Folder content note: *Subjects*: All documents in this folder are from June 1-17, 1938, except for one letter dated May 11 found with the Damiron material of June 16. RL explains more fully his reason for not paying Goldschmidt a commission on the Guttman

Series I. General Correspondence and Related Material.

- jewels transaction; Goldschmidt persists. Damiron sale at Sotheby's: Goldschmidt acknowledges RL's bidding instructions as received from PL, who is in London; after inspection, Goldschmidt agrees with RL that a Faenza dish (lot 45) is a fake; first day of auction occurs and RL wins 9 majolica objects: Faenza albarello with floral design (RLC-C.105, MMA-1975.1.1050); Deruta dish, with Hercules and Antaeus (RLC-C.106, MMA-1975.1.1033); Gubbio dish by Giorgio Andreoli, with dolphins and grotesque head (RLC-C.107, MMA-1975.1.1093); Gubbio plate with inscription "Romana B." (RLC-C.108, MMA-1975.1.1071); Gubbio dish by Andreoli with initials PRQS (RLC-C.109, MMA-1075.1.1094); Faenza dish, with nude figures (RLC-C.110, MMA-1975.1.1055); Urbino tazza by Fra Xanto da Rovigo, with Joseph and Potiphar's wife (RLC-C.111, MMA-1975.1.1128); Faenza albarello with inscription "Lucrecia Tiberio" (RLC-C.112, MMA-1975.1.1052); and Castel Durante tondino with Cupid; folder includes winning bidders and price list (other lists in the folder might be RL's bids). Schiff sale: Expressions of interest by RL; comments by Goldschmidt on many of the objects; Objects are put on display at Christie's, and Goldschmidt and Mrs. Ickelheimer view them (PL does not view the collection because he is unable to climb the staircase). Informs RL that some objects from the Gutmann collection sale are still available. Reports prices from a June 15 sale at Galerie Charpentier (RL might have bid on a Fragonard, but failed). *Correspondent*: Julius Goldschmidt. Includes cables from RL to PL.
- 13 26 Goldschmidt Galleries (London, England) (5 of 13). June 18-30, 1938
Folder content note: *Subjects*: Majolica objects from Damiron sale are paid for and delivered to Duveen's for shipment. Goldschmidt reports on the first day of the Schiff sale at Christie's, with price list; notes the extensive buying of an American, whose wealth reputedly comes from oil and whose name Goldschmidt renders as Jette or Jetty [Getty?]; RL apparently had no bids that day. On the second day, RL wins 7 objects: Limoges enamel plaque by Penicaud (RLC-E.18, MMA-1975.1.1226); Limoges enamel tazza by Suzanne de Court (RLC-E.19); rock crystal cup (RLC-Misc.7, MMA-1975.1.1498); 3 terra-cotta reliefs by Andrea della Robbia: *Madonna and Child* (RLC-S.17.1), *Madonna and Child* (RLC-S.18), and *The Adoration* (RLC-S.19); and a Flemish tapestry of the Holy Family (RLC-Misc.6, MMA-1975.1.1913); folder includes RL's bid limits; objects paid for and delivered to Duveen's. Folder includes 2 copies of the marked catalogue for the sale. *Correspondent*: Julius Goldschmidt. Includes cable from PL to RL. *See also*: I. General Correspondence / Hudson Shipping Co. for shipping documents initiated by Goldschmidt Galleries.
- 14 1 Goldschmidt Galleries (London, England) (6 of 13). July-December 1938
Folder content note: *Subjects*: Confirmation by Goldschmidt of RL's account balance, with resolution over commissions from Gutmann jewel transaction. Receipt by Duveen's in New York of the Damiron and Schiff objects; RL apparently was dissatisfied with at least some of the objects, and Goldschmidt responds to the concerns. Offers of various plates and rock crystal cups. Informs RL of upcoming sales or results of sales, including Joseph Kennedy's debut as collector at the picture sale at Christie's of Rufford Abbey. Comments on some objects at the upcoming Durlacher collection sale at Sotheby's. Cable from RL to Artancient (London) acknowledging receipt of sale catalogue for Madame LD collection, and expressing interest in two Salieres. *Correspondent*: Julius Goldschmidt, Duveen Brothers (NY). *Images*: Photographs of 7 offered rock crystal objects and 2 plates.
- 14 2 Goldschmidt Galleries (London, England) (7 of 13). January-May 1939

Series I. General Correspondence and Related Material.

Folder content note: *Subjects:* Duveen Brothers transmits a payment in compensation for damage done to the Huntsman jewel in transit to New York. RL acquires an unnamed Breughel (RLC-G.211, MMA-1975.1.826) at an auction in Amsterdam (Goldschmidt says it was formerly in the collection of Prince W. Argoutinsky-Dolgoroukoff). Informs RL that a Herbert Bier will be arriving in New York to show him a Gubbio dish for sale. Offer (declined) of rock crystal objects. Goldschmidt is given instructions to ship via Elmore, Cooke & Co. the cassone mounted with show cabinet that was purchased at the April 1938 Durlacher sale. Beginning of correspondence related to the Pringsheim majolica sale upcoming in June and July at Sotheby's: in February, RL is informed that the sale will occur, now that negotiations have been concluded for selling the collection outside of Germany; Goldschmidt promises to tell RL the full story at a later date; in April, Goldschmidt confirms some sale details; in May, RL asks Goldschmidt to represent him in the matter, offering terms and commenting on his general preferences; Goldschmidt agrees to terms and sends his comments on lots 1-200. RL also gets reserve prices from Duveen's on various Pringsheim objects from the first two hundred lots. *Correspondent:* Julius Goldschmidt. *Images:* Photographs of the 4 offered crystals. *See also:* I. General Correspondence / Hudson Shipping Co. for shipping documents initiated by Goldschmidt Galleries. The Hudson folder also includes the invoice for the Peter Brueghel the Elder drawing acquired in 1939 from the sale at Bernard Houthakker.

- 14 3 Goldschmidt Galleries (London, England) (8 of 13). June 6-9, 1939
Folder content note: *Subjects:* Continuation of Pringsheim majolica auction at Sotheby's, specifically covering the first two days of the sale (June 7 and 8): Goldschmidt says he has been offered Professor Pringsheim's own copy of the 3 volume catalogue with hand-colored reproductions and asks RL if he wants to buy it. RL's notes and bid instructions. Auction results with Goldschmidt's observations and comments on the auction; he also tells the story of how Pringsheim received permission to sell the majolica outside Germany. Auction results include both the printed list from Sotheby's and Goldschmidt's notes. Goldschmidt forwards catalogue of second sale upcoming in July. *Correspondent:* Julius Goldschmidt.
- 14 4 Goldschmidt Galleries (London, England) (9 of 13). June 10-16, 1939
Folder content note: *Subjects:* Continuation of Pringsheim auction correspondence: Goldschmidt informs RL of sold lots that are available for purchase. RL instructs Goldschmidt to deliver objects to Duveen's for shipment. Goldschmidt's comments and valuations on the lots 201-400 for sale July 19 and 20. Receipted invoice for the June 7 and 8 purchases (RLC-C.116, MMA-1975.1.1068; RLC-C.117, MMA-1975.1.1067; RLC-C.118, ExL; RLC-C.119, ExL; RLC-C.120, ExL; RLC-C.121, ExL; RLC-C.122, ExL; RLC-C.123, MMA-1975.1.1036; RLC-C.124, MMA-1975.1.1040; RLC-C.125, ExL; RLC-C.126, ExL; RLC-C.127, ExL; RLC-C.128, ExL; RLC-C.129, ExL; RLC-C.130, ExL; RLC-C.131, ExL; RLC-C.132, ExL; RLC-C.133, ExL; RLC-C.134, MMA-1975.1.1078; RLC-C.135, MMA-1975.1.1095; RLC-C.136, MMA-1975.1.1088; RLC-C.137, ExL; RLC-C.138, MMA-1975.1.1125; RLC-C.139, MMA-1975.1.1124; RLC-C.140, ExL; RLC-C.141, MMA-1975.1.1136; RLC-C.142, ExL; RLC-C.143, MMA-1975.1.1009; RLC-C.144, ExL; RLC-C.145, ExL; RLC-C.146, ExL; RLC-C.147, ExL; RLC-C.148, MMA-1975.1.1038; RLC-C.149, ExL; RLC-C.150, MMA-1975.1.1034; RLC-C.151, ExL; RLC-C.152, MMA-1975.1.1037; RLC-C.153, ExL; RLC-C.154, ExL; RLC-C.155, MMA-1975.1.1028; RLC-C.156, ExL; RLC-C.157, ExL; RLC-C.158, MMA-1975.1.1021;

Series I. General Correspondence and Related Material.

- RLC-C.159, ExL; RLC-C.160, ExL; RLC-C.161, MMA-1975.1.1053; RLC-C.162, ExL; RLC-C.163, MMA-1975.1.1089; RLC-C.164, MMA-1975.1.1100; RLC-C.165, MMA-1975.1.1134; RLC-C.166, MMA-1975.1.1137; RLC-C.167, MMA-1975.1.1019; RLC-C.168, MMA-1975.1.1012; and RLC-C.169, MMA-1975.1.1018). On matters other than Pringsheim: Goldschmidt forwards a catalogue for the June 22 sale at Christie's. Says he has been offered a Faenza vase from the Damiron sale. *Correspondent*: Julius Goldschmidt.
- 14 5 Goldschmidt Galleries (London, England) (10 of 13). June 20-30, 1939
Folder content note: *Subjects*: Continuation of Pringsheim auction matters: RL expresses satisfaction with Goldschmidt's work on the June sales and gives him preliminary instructions for the July sales. Duveen confirms shipment of objects. Goldschmidt provides his estimates and observations for the July sales. On other than Pringsheim matters: Sends catalogue of the June 29 Sotheby's sale and comments especially on an enamelled jewel (lot 121). *Correspondent*: Julius Goldschmidt.
- 14 6 Goldschmidt Galleries (London, England) (11 of 13). July 3-11, 1939
Folder content note:*Subjects*: Continuation of Pringsheim auction matters: Goldschmidt elaborates on his previous comments and updates his estimates for the upcoming July lots (he does this multiple times during these few days). On other than Pringsheim matters: Sends the catalogue for the July 14 Christie's sale, which includes the Holbrooke Brueghel; Goldschmidt tells the story of how it was this painting came to auction. Comments on upcoming auctions at Sotheby's including sales of Mrs. Evelyn St. George's paintings, identifying a Lucas Cranach as by the faker [forger] Roerich. *Correspondent*: Julius Goldschmidt.
- 14 7 Goldschmidt Galleries (London, England) (12 of 13). July 13-24, 1939
Folder content note: *Subjects*: Continuation of Pringsheim majolica auction correspondence: Bert Boggis of Duveen's informs RL of their London office's recommendations for the July sales. RL, disappointed in high prices at first sale, cancels previous bids and provides new instructions to Goldschmidt. Results of July 18 and 19 auction, and Goldschmidt's observations and comments. As an aside, Goldschmidt also comments on the result of the July 14 auction at Christie's of the Holbrooke Pieter Brueghel. Arrangement of payment through Duveen's. Goldschmidt negotiates for an object RL lost on. Folder includes brief newspaper clippings from the June and July sales. *Correspondent*: Julius Goldschmidt.
- 14 8 Goldschmidt Galleries (London, England) (13 of 13). July 25, 1939-1940
Folder content note: *Subjects*: Continuation of the Pringsheim majolica auction correspondence: Resolution of payment for the July sales, with invoice (RLC-C.170, MMA-1975.1.1062; RLC-C.171, MMA-1975.1.1061; RLC-C.172, MMA-1975.1.1058; RLC-C.173, MMA-1975.1.1063; RLC-C.174, MMA-1975.1.1027; RLC-C.175, ExL; RLC-C.176, MMA-1975.1.1039; RLC-C.177, MMA-1975.1.1130; RLC-C.178, MMA-1975.1.1090; RLC-C.179, MMA-1975.1.1135; RLC-C.180, MMA-1975.1.1059; RLC-C.181, MMA-1975.1.1011; RLC-C.182, ExL; RLC-C.183, MMA-1975.1.1010; RLC-C.184, MMA-1975.1.1043; and RLC-C.185, ExL). Arrival of objects in New York at Duveen's. Goldschmidt reports on how much lower he was able to get Pringsheim lots 76 and 162 for RL in relation to their 1884 sale price at the Fontaine auction at Christie's.

Series I. General Correspondence and Related Material.

- Matters other than Pringsheim: Offer of two Gubbio plates (one in 1939, the other in 1940) and an illumination. Some results of the July 26 auction at Sotheby's, including the sale of Mrs. St. George's pictures. *Correspondent*: Julius Goldschmidt. *Image*: Photograph of the offered Gubbio plate. *See also*: I. General Correspondence / Goldschmidt, Julius for correspondence from 1946-59 as Goldschmidt's letters from this later period are not on gallery letterhead.
- 14 9 Goldschmidt, Julius (1 of 3). 1946, 1948
Folder content note: *Subjects*: Informs RL of an upcoming sale (June 18) of majolica at Sotheby's and offers his services (declined) (1946). Offers of jewels and majolica (1948). RL states his preference for jewels of the type he bought from Goldschmidt from the Gutmann collection, such as the Austrian jewels of the Hunter (RLC-J.42?) (1948). Informs RL that his son will see him in New York concerning a Cellini statuette (1948). *Images*: 2 photographs of an offered Gubbio dish. *See also*: I. General Correspondence / Goldsmith, Herman C. for correspondence with Julius's son (1948). *See also*: I. General Correspondence / Goldschmidt Galleries for 1934-40 correspondence with Julius Goldschmidt.
- 14 10 Goldschmidt, Julius (2 of 3). 1952, 1954-1955
Folder content note: *Subjects*: Offer of a German bronze, possibly of interest to The Metropolitan Museum of Art (1952). Provides information to RL about the provenance of the Riccio group with a female and infant satyr that belonged to Mrs. Goodhart (RLC-M.139, MMA-1975.1.1394) (1954). RL gets Goldschmidt's comments on a Saint-Porchaire salt cellar RL saw at the Antique Dealers' Exhibition, and decides to leave the decision to Claude Partridge; it is purchased (MMA-1975.1.1619); Goldschmidt follows with a letter to RL providing some provenance information and, in response to RL's inquiry, an explanation as to why it is unlikely the piece has appeared in any publication (1954). Offer (declined) of a bronze statuette of a bull by Giovanni da Bologna (1954). Purchase of a Fanelli bronze group *Putto [Cupid] Riding a Galloping Horse* (MMA-1975.1.1400) (1954-55). Offer of a bronze goat by Riccio (1955). *Image*: Photograph of the Riccio goat. *See also*: I. General Correspondence / Partridge Fine Arts for other documents related to Goldschmidt and the purchased bronzes and Saint-Porchaire saltcellar.
- 14 11 Goldschmidt, Julius (3 of 3). 1956-1957, 1959
Folder content note: *Subjects*: Offers (declined) of bronzes. Sent catalogue of December 4 Sotheby's sale, with comments on some objects (1956). Purchase of bronze statuette *Poseidon* (MMA-1975.1.1401) by Pietro da Barga (1959). *Shipping*: Gander & White, Brown's Warehouse Corp. *Image*: 2 photographs of a Goujon bronze statuette. *See also*: I. General Correspondence / Partridge Fine Arts for references to RL purchases made from Partridge through Goldschmidt.
- 14 12 Goldschmidt, Lucien. 1964
Folder content note: *Subjects*: Purchase of 5 drawings and 2 watercolors by Jacques Villon: *Pour un Auto-Portrait* (RLC-G.742, MMA-1975.1.752); *Auto-Portrait* (RLC-G.744, ExL); *La Table Servie* (RLC-G.741, MMA-1975.1.753); *Nu a Genoux* (RLC-G.746, MMA-1975.1.756); *Cerisiers en Fleurs* (RLC-G.747, ExL); *Projet pour Poeme de Louis de Gonzague Frick* (RLC-G.743, MMA-1975.1.759); *Renee de Face* (RLC-G.740, MMA-1975.1.754). The folder includes the brochure for the exhibition of Villon's drawings

Series I. General Correspondence and Related Material.

- and watercolors at which these objects were apparently bought. *Images*: Photographs of all 7 purchased objects.
- 14 13 Goldsmith, Herman C. 1948-1949
Folder content note: *Subjects*: Offers a Cellini *Cupid*; RL shows photographs to the staff of The Metropolitan Museum of Art, who doubt it is a Cellini; both RL and the Museum decline it (1948). Offer of a Vlaminck (1949). *See also*: I. General Correspondence / Goldschmidt, Julius for further documents about the Cellini (Julius is Herman's father) and a 1940 reference to a Gubbio plate that Julius sends with Herman to show RL. *Other correspondents*: Preston Remington.
- 14 14 Goudchaux, Mathieu. 1934-1935
Folder content note: *Subjects*: Purchase of necklace of gold with pearls and precious stones, with pendant framing a personage (representing Music) and a stag (RLC-J.30, ExL). RL asks Goudchaux, a Parisian banker, to negotiate the purchase for him with Bensimon of Paris. Goudchaux does so, then pays for it, and arranges shipment to NYC with Duveen's. RL reimburses Goudchaux. *Other correspondent*: G.(?) Bensimon. *Language*: Letters from Goudchaux and Bensimon are in French, most with translations. *See also*: I. General Correspondence / Goldschmidt Galleries for a cable from RL to PL in which, among other matters, he refers to this necklace in relation to other jewelry purchases he is considering.
- 14 15 Grace Cathedral (San Francisco, Calif.). 1957-1963
Folder content note: *Subjects*: Permission to reproduce various objects for Christmas and other greeting cards. *Correspondent*: A.M.D. Lampen.
- 14 16 Grand Central Art Galleries. 1942-1943, [1947]
Folder content note: *Subjects*: Description of the Galleries' mode of operation and an invitation to become a lay member (1942 and 1943). Invitation to an exhibition of paintings by George Inness (undated, but originally found in folder of 1947 correspondence). *Correspondent*: Erwin S. Barrie.
- 14 17 Grand Rapids Art Museum. 1940-1941, 1945
Folder content note: *Subjects*: Loan of 4 Dutch paintings for an exhibition (1940). Request (declined) for loan of Ugolino *Last Supper* (1941). Request (declined) for unspecified religious paintings for an exhibition (1945). *Correspondent*: Otto Karl Bach, Richard Yonkers; letterhead is from the Grand Rapids Art Gallery.
- 14 18 Grange, T. P. 1959, 1963-1964
Folder content note: *Subjects*: Offer (declined) of Tiepolo drawing *Faun Families* (1959). Offer (declined) of a Fra Angelico panel (1963). A Franco-Flemish drawing is sent to RL for consideration, but he declines and returns it (1963). RL sends photograph of his drawing of Warwick Castle by Canaletto (MMA-1975.1.297), and receives photograph of a corresponding painting of the castle (1964). *Images*: Photographs of the offered Tiepolo and of the Warwick Castle painting. *Shipping*: Hudson Shipping Co., Trans Air System, Inc.
- 14 19 Grassi, Luigi. 1915, [1916?]
Folder content note: *Subjects*: Handwritten copy, likely made by PL, of a letter from Grassi to PL received about Jan 7, 1915; Grassi notes that he will be able to acquire a Piero della Francesca, and that he will be able to offer PL an Antonazzo Romano among other

Series I. General Correspondence and Related Material.

- paintings; an annotation on the copy indicates that this letter refers to Piero's *Crucifixion* (1915). Purchase of a table by PL from Grassi of Florence, Italy (1916?).
- 14 20 Grassi, Luigi (art historian). 1949
Folder content note: *Subjects:* Request of Mrs. A.E. Goodhart for a photograph of a Paolo di Giovanni Fei *Madonna With Angels* (RLC-P.358, MMA-1975.1.23) she bought from Grassi's uncle, Luigi Grassi of Florence. RL responds on her behalf, sending the photo.
- 14 21 Great Britain. Army. Royal Electrical and Mechanical Engineers. 1960-1962
Folder content note: *Subjects:* The Singapore-based superintendent of the British unit (known as REME) informs RL that REME has adopted St. Eligius as its patron saint; requests a reproduction of the Christus (MMA-1975.1.110), and is sent a photograph, which is to be hung in the Corps' Chapel at Arborfield, England. Subsequently, a set of U.K. and U.S.-based individuals associated with REME also attempt to locate, view and photograph the Christus; this apparently fails. *Correspondents:* A.G. Bull, Alan R. Hardwick, Isabelle Mebane, W.D.H. Blackman.
- 14 22 Griffing, Robert P. 1964
Folder content note: *Subjects:* Griffing finds a kimono in Japan of the type RL is seeking, and it is purchased. Purchased from Mayuyama & Co; invoice/receipt included. *See also:* I. General Correspondence / Honolulu Academy of Arts for earlier efforts (1960-61) to find such a kimono.
- 14 23 Grosz, George. 1944
Folder content note: *Subjects:* RL, through his secretary, contacts Grosz about the possibility of taking watercolor instruction from him, but declines Grosz's proposed fee.
- 14 24 Grottanelli, Giuditta. 1934
Folder content note: *Subjects:* Confirms in October that a painting is wrapped and being held for RL at her house. Letterhead is from the Grottanelli's Palazzo Ravizza. The painting is likely the Signorelli *St. Jerome*. *See also:* I. General Correspondence / Arthur Acton for references to the painting delivered to Acton in November for shipping to RL; the Acton folder also includes an acknowledgement of the delivery by Elena Grottanelli and RL's report of the attribution by Bernard Berenson. *See also:* I. General Correspondence / Frank T. Sabin (Firm) for a notice from Hudson Forwarding & Shipping Co., likely misfiled with an erroneous reference to a Ugolino, that relates to a December 1934 receipt in New York of an antique painting, likely the Signorelli, from "Gina Crottanelli" of Florence.
- 14 25 Guidi, Marcello (1 of 2). 1958
Folder content note: *Subjects:* Purchase and shipment of Lorenzo Monaco *Christ on Cross with Madonna and St. John* (RLC-P.451, MMA-1975.1.67) from the Loeser collection. Report and slides transmitted by Charles K. Lock from Claudio Rigosi, art restorer in Kew Gardens, on condition and work performed on the Monaco. *Images:* 2 photographs of the Monaco (full and detail); 9 color slides of the Monaco after the cleaning and restoration by Rigosi. *Shipping:* Hudson Shipping, Brown's Warehouse Corp. *Removed material:* The 9 color slides were removed to cold storage for preservation purposes.
- 14 26 Guidi, Marcello (2 of 2). 1958-1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Offers (declined) of another Monaco and a Lippo Memmi. Offer of a little Buonaccorso initially declined, then purchased (MMA-1975.1.20?); frame damaged, replaced by APF Manufacturing. *Shipping:* Hudson Shipping, Universal Express.
- 14 27 Gutjahr, Ludwig Losbichler. 1955-1958
Folder content note: *Subjects:* Offers (declined) of various objects, including a Zurburan, which was declined by RL after referral to The Metropolitan Museum of Art for opinion. *Other correspondents:* Theodore Rousseau, Jr.
- 14 28 Guttmann, J. H. 1955
Folder content note: *Subjects:* Framemaker asks for sample from RL to base his finishes on; he is referred to the color of the frame of the *Van Gogh Woman with the Baby* (MMA-1975.1.231?).
- 14 29 G: Miscellaneous offers of art objects by firms. 1927, 1951, 1957-1958
Folder content note: *Correspondents:* Gallery of P. Jackson Higgs (1927). Galerie Bing (1951). Galerie Pierre (Pierre Loeb), of Paris (1957). Galerie Dr. phil. Hans Rudolph, of Hamburg (1958).
- 14 30 G: Miscellaneous offers of art objects by individuals. 1937, 1949, 1954-1959
Folder content note: *Correspondents:* Walter Gernsheim, of London (1937). Pauline Godson (1949). E.C. Gabriel (1954). Merrill Gross (1955). Gina Giubilei, of Italy, one letter in French with a translation (1957). Gordon W. Gilkey, on behalf of Matilda Simon and a Milanese private collector (1958). A.A. Gilhousen (1959). T.J. Groth (1959); Eli Goldberg (1959). A.J. Guina (1959).
- 14 31 G: Miscellaneous regarding print matter. 1932, 1936, 1949, 1953, 1958-1959
Folder content note: *Publications and information sent to RL:* Catalogue for auction of November 29 at Galerie Commeter, in Hamburg, letter in German with a translation (1932). Information about acquiring catalogues from the Hotel Drouot, in French (1936, 1958). Subscription opened to *Gazette des Beaux Arts* (1949). Request for auction catalogues from Guterkunst & Klipstein of Bern (1953). *Publications sent by RL:* Catalogue of RL collection to Robert Herzig of the Galerie Sanct Lucas in Vienna.
- 14 32 G: Miscellaneous reproductions and permissions (1 of 4). 1933-1934, 1938, 1945
Folder content note: *Correspondents:* G. E. Stechert & Co. (1933). Arturo Grassi, of Florence (1934). Edward Grossman, Jr. (1938). Edward B. Garrison, Jr. (1945).
- 14 33 G: Miscellaneous reproductions and permissions (2 of 4). 1954-1959
Folder content note: *Correspondents:* *Gazette des Beaux-Arts*, on behalf of Heinrich Schwarz (1954). S.J. Gudlaugsson (1954). Dr. Gerstenberg, of Germany (1955). Mrs. Peter P. Grey (1956). Dionisia Giorgetti (1958). Golden Press (1959). Pere Rene Groleau, of Canada, in French (1959). Margaret Grany (1959). E.B. Garrison (1959).
- 14 34 G: Miscellaneous reproductions and permissions (3 of 4). 1960-1964
Folder content note: *Correspondents:* Jensene Godwin (1960). Monika George, of Florence (1960). Jeanne Giacomotta, of Paris, letters and response from Olga Raggio at

Series I. General Correspondence and Related Material.

- The Metropolitan Museum of Art, in French (1961). Ferrero Gallarini (1962). Ernst Guldan (1962). Emily Genara (1962). Joseph Gantner (1963-64).
- 14 35 G: Miscellaneous reproductions and permissions (4 of 4). 1965-1969
Folder content note: *Correspondents:* Galerie Denise Valtat, with brochure attached for exhibition of Louis Valtat (1965). George Rainbird Ltd. (1965, 1968). Lola Gellman (1965-66). Gazette des Beaux Arts, of Paris, in French (1965-66). German Television Network - ARD, to film the collection (declined) (1965). Ernst J. Grube (1966). Jose Gudiol (1966). J.A. Gere (1966). Grosset & Dunlap (1968). Ferrero Gallarini, of Italy, in French (1969).
- 14 36 G: Miscellaneous requests to view collection. 1957-1958
Folder content note: *Correspondents:* Edward J. Gallagher, Jr. (1957). Hilda Gaensler (1958). Frederick Goldman (1958).
- 14 37 G: Miscellaneous. 1937, 1944, 1957-1959
Folder content note: *Subjects:* The director of the Staatliche Gemaldegalerie Dresden responds that Herr Lahmann cannot respond to inquiries about his collection because he is ill, but there are publications with information about it (letter in German) (1937). Request of Galleria Pesaro, of Milan, for prices brought at the Mendoza collection sale (1937). RL explains inability to attend exhibit of proposed Yale art gallery (1944). Answers inquiry from C. Gilman about the El Greco *St. Jerome* (1957). Edward Christopher Califano of the Galerie Internationale attempts to explain his view of the art world (1958). RL thanks Baron Erwein Gecmen-Waldek for his hospitality in Austria (1959).
- L-2 1 H. Bittner and Company. 1943, 1946-1949
Folder content note: *Subjects:* Pre-publication subscription offer for Tolnay's *History and Technique of Old Master Drawings* (1943). Offer for books about Renoir and Gericault drawings (1946). Offer and purchase of Benesch's *Venetian Drawings of the 18th Century in America* (1947). Request for photograph of RL's Edzard *Profil de Christine*; arrangements are made for Bittner to do the photography (1948). Purchase of books on Gruenewald and Edzard (1948-49). Informs RL that a book by Friedlander he had inquired about is now available and makes an offer (1948).
- 15 1 H.M. Calmann (Gallery). 1950?, 1957?, 1959, 1961
Folder content note: *Subjects:* Introduces himself as a specialist in Old Masters. Makes general offers. Thanks RL for an inscribed copy of his catalogue. Also includes a 1961 letter from Calmann to "Ben" commenting on various art market matters, principally the upcoming Randall sale of drawings at Sotheby's, and thanks Ben for reintroducing RL to him. *Image:* Small photograph of an unidentified drawing.
- 15 2 Hadeln, Detlev, Baron von. 1926-1927
Folder content note: *Subjects:* An offer, apparently accepted given a reference to a payment, of a half figure of a saint by Carlo Crivelli (1926). RL forwards requested photographs of Tiepolo drawings (1926). Hadeln writes to Richard Ederheimer attributing a drawing to Titian and requesting permission to publish it; this apparently is now the object owned by RL (RLC-G.86, MMA-1975.1.542) as RL gives permission to Hadeln (1927). *Language:* Hadeln's letter to Ederheimer is in German, with a translation.

Series I. General Correspondence and Related Material.

- L-2 2 Hallgarten & Co. (New York, N.Y.). 1937
Folder content note: *Subjects:* Price estimates for two specific lots of miniatures in the upcoming Mensing auction at Frederik Muller & Cie in Amsterdam on November 25; RL purchases lot 8, the Sano di Pietro round miniature (RLC-MS.192, MMA-1975.1.2488), at the auction; object is shipped. *Correspondent:* Harold W.A. Beenhouwer, Frederik Muller & Cie. *See also:* I. General Correspondence / M. & R. Stora for an acknowledgement from Hallgarten of a payment apparently in connection with a purchase of majolica in 1925.
- 15 3 Hamilton, Hildegarde. [1930s?]
Folder content note: *Subjects:* Thank you note from the artist for payment for a painting of the Lehman Brothers bank. Includes two brochures of exhibitions of Hamilton's work, each with an image of the artist.
- 15 4 Hammer Galleries. 1950, 1952, 1956-1959
Folder content note: *Subjects:* Offers (declined) of Renoir, Degas, and other (1950, 1952). Documentation of objects sold or for sale by RL through the gallery; includes list of 43 objects with their offered retail price and notations as to which were sold. Sold objects include Bonnard *Landscape with Water* (RLC-P.295); Modigliani *Portrait de Jeune Femme* (RLC-G.292); Signac *Le Cesaris* (RLC-G.265); and Vuillard *Aux Luxemborg* (RLC-P.324); among others. *Correspondents:* Victor J. Hammer, Armand Hammer. *See also:* I. General Correspondence / Smith College Museum of Art for documents concerning a Tiepolo RL donated anonymously to Smith through Hammer in 1956; the object is possibly the one marked "give" on the list of RL's objects with Hammer. *See also:* V.B. Grouped Object Descriptions / Gifts to institutions for Hammer's appraisals of various paintings for RL in 1956-58 and Hammer's handling of various donations to institutions for RL at that time.
- L-2 3 Hare, T. Leman (Thomas Leman). 1934-1935
Folder content note: *Subjects:* Lead-up to the publication of an article in *Apollo* by R.R. Tallock entitled "Ugolino da Siena's Predella Completed." Article relates to RL's Ugolino da Siena *Last Supper* (RLC-P.162, MMA-1975.1.7). Correspondence includes request for a color photograph for the cover and transmittal of the galley proof (proof in folder). *Image:* Color image sent from Hare to RL.
- 15 5 Harnley [Harnly], Perkins. 1942, [1946]
Folder content note: *Subjects:* RL informs Harnly that he was interested in the artist's Victoriana exhibition at The Metropolitan Museum of Art, and asks to meet him to see if he has done other similar work (1942). Harnly thanks RL for his attention in relation to Harnley's request that RL be a reference for a Guggenheim fellowship application, and the artist describes his project, which concerns continuing his drawings of American interiors. He also notes his longer term task of developing a comprehensive folio of American interiors with a satirical or whimsical slant. (This document is undated, but was found in a folder of July-December 1946 correspondence.)
- 15 6 Harpignies, Henri. 1910?
Folder content note: *Subjects:* The artist's certification of the authenticity of his painting, *Sapins aux Trembleaux à Marlotte / Fir Trees in Les Trembleaux, near Marlotte*, recorded on the backing of a framed photograph.

Series I. General Correspondence and Related Material.

- 15 7 Harry N. Abrams, Inc. 1949-1950, 1953, 1957-1958, 1961, 1964-1965, 1967-1968
Folder content note: *Subjects:* Requests for various reproduction permissions, and transmittal to RL of published books. *Correspondents:* Harry N. Abrams, Milton S. Fox, Irene Gordon, Barbara Adler, Francis H. Margesson (Thames & Hudson). *Images:* 2 color transparencies of the Ingres *Princesse de Broglie* (RLC-P.447, MMA-1975.1.186). *Removed material:* The 2 color transparencies were removed to cold storage for preservation purposes.
- 15 8 Harvard University. Germanic Museum. 1933-1934, 1937
Folder content note: *Subjects:* Request for information on German master paintings and drawings held in the collection in connection with a catalogue being prepared (1933-34). A proposal by curator Kuhn and the Fogg Museum is made to X-ray the Petrus Christus *St. Eloy* (MMA-1975.1.110). *Correspondents:* Charles L. Kuhn, Alan Burroughs (Fogg Museum x-ray rooms), Helen Bittenwieser.
- 15 9 Hauke, Cesar M. de (Cesar Mange). 1947, 1955, 1959
Folder content note: *Subjects:* Request for permission to acquire a photograph from the Frick of an Ingres drawing (1947). Attempts to meet RL in Paris to show and offer him a de la Tour and a Prudhon (1955). Request for photographs of Goya and Seurat objects (1959).
- 15 10 Haus der Kunst München. Ausstellungsleitung. 1959-1960, 1967
Folder content note: *Subjects:* Loan for exhibition of two Gauguin watercolors, *Tahitian Girl* and *Hiro and the Virgin* (1959-60). Loan for exhibition of Valadon *Reclining Female Nude* (1960). Request (declined) for loan for exhibition of a Vuillard (1967). *Correspondent:* P.A. Ade.
- 15 11 Havemeyer, Frederick (Mrs.) 1962
Folder content note: *Subjects:* Purchase from Mrs. Havemeyer of a small Italian drawing *Head of a Man* (RLC-G.716, ExL), shown to RL by Mr. Lock.
- 15 12 Hayes, John T. 1961, 1964-1965
Folder content note: *Subjects:* Hayes requests a photograph of RL's Gainsborough drawing; RL sends 2 photographs, one of which Hayes says is likely to be a Hoppner (1961). Request to visit RL's collection and a follow-on thank you note for the visit (1964-65).
- 15 13 Heckscher Museum. 1963
Folder content note: *Subjects:* Loan for exhibition of Matteo de Geovanni *Madonna and Child with Saints* (RLC-P.380, MMA-1975.1.52). Loan receipt from museum notes a small chip in object. For the same exhibition there is a loan request for G.D. Tiepolo *Baptism of Christ* (RLC-G.693, MMA-1975.1.475). *Correspondent:* Eva Ingersoll Gatling.
- 15 14 Heim Gallery. 1967
Folder content note: *Subjects:* Offer (apparently declined, at curator's suggestion) of a Bicci di Lorenzo. *Correspondent:* A.S. Ciechanowiecki.
- 15 15 Heimann, Jacob M. 1943-1946, 1948
Folder content note: *Subjects:* Visits collection with RL and sends him a book on Siene painting as gift. Sends photograph of a Guido da Siena he owns, but needed to leave behind in Milan when he left for the U.S.; later requests return of photo, but it cannot be found.

Series I. General Correspondence and Related Material.

- Requests (declined) a copy of the Philip Lehman collection catalogue. *Other correspondent:* Lasar O. Kipnis (Heimann's nephew).
- 15 16 Heinemann, D. 1929
Folder content note: *Subjects:* Purchase of two Lucas Cranach paintings *Friedrich III* and *Johann I*.
- 15 17 Heinemann, Fritz. 1934, 1956-1958
Folder content note: *Subjects:* Heinemann makes recommendations to RL as to possible purchases from the Lanz collection; represents RL in negotiations in attempt to acquire a Sano di Pietro *Crucifixion* and Lorenzo Monaco *St. Francis Receiving the Stigmata*; Lanz also wants to sell a Lorenzo Monaco *St. Jerome*, but Heinemann discourages RL based on price and quality (1934). Notes that he saw RL's Orangerie exhibition and conveys his opinion that the author of the Florentine Portrait (no. 54 of the catalogue) is Domenico Veneziano (1957). Offers (declined) a predella panel (1957). Request for Bellini photographs (1956-58). *Image:* Photograph of the offered object.
- 15 18 Held, Julius S. (Julius Samuel). 1939, 1943, 1946
Folder content note: *Subjects:* Request to see RL's Flemish drawings; after visiting, offers his comments and attributions on some, especially a drawing that he believes is by Antonello da Messina (1939). Requests to buy any duplicate auction catalogues RL might have; RL indicates he presented his duplicates to NYU's Institute of Fine Arts in 1942 (1943). Request for photograph and reproduction permission of Rubens *Seneca* (1946).
- L-2 4 Helene C. Seiferheld Gallery. 1961-1965
Folder content note: *Subjects:* Loan for exhibition of Lorrain *Landscape with Sheep* (1961). Request for loan for exhibition of Leonardo *Bear* and Seurat *Colt* (1962). Suggests drawings from the Rudolf sale at Sotheby's; RL purchases Bernardino Pintoricchio *St. Catherine of Alexandria*; RL consigns object to Seiferheld and it is sold (1963). RL asked Seiferheld for recommendations and assistance with June 13 sale at Palais Galliera where four Domenico Tiepolo drawing are available; she recommends one, and RL establishes his bid limit (1963). Seiferheld takes Sven Gahlin to see RL's collection; he sends a thank you and offers a Constable (1963). Purchase of Gabriel de Saint-Aubin *Les Fetes Venitiennes* (RLC-G.737, MMA-1975.1.702) at Sotheby's (1963). Offers of two Castigliones, a Degas, and Domenico Tiepolo drawings to be auctioned from the Horace Walpole collection and from the Beauchamp collection. *Image:* Copy of a photograph of one of the Castigliones. *Other correspondents:* Sven Gahlin. *See also:* I. General Correspondence / Sotheby for further documents from 1963 concerning the Pintoricchio purchase.
- 15 19 Helfer, Henry. 1953-1956, 1961
Folder content note: *Subjects:* Helfer is a painting restorer, apparently from Paris, but located in New York during the time of this correspondence. Quotes for work proposed to be done on various, listed paintings; statements and invoices for work done (1954-55). Restoration work on Master of the Gothic Building *Madonna Adoring the Child*; Crivelli *Apostle*; Ugolino *Saint John the Evangelist*; van Cleve *Holy Family*; Rembrandt *Jeune Homme Dessinant*; and perhaps others (1954-55). Helfer urges his services, but RL informs Helfer that he does not believe his pictures need restoration to a great degree (1956). Letters concerning Helfer's death and continuation of the business by his wife (1961). *Other*

Series I. General Correspondence and Related Material.

- correspondent*: Renee Seville-Helfer. *Language*: Helfer's letters are in French. *See also*: I. General Correspondence / Metropolitan Museum of Art for a 1954 letter from Helfer to Theodore Rousseau concerning 3 of RL's paintings and a list of RL's objects sent to Helfer by the Museum.
- - *Hennocque, J.*
See: I. General Correspondence / Galerie de Provence.
- 15 20 Henschelverlag Kunst und Gesellschaft. 1962, 1965-1966
Folder content note: *Subjects*: Requests for various photographs and reproduction permissions. Folder includes a copy of the publisher's prospectus for their *Samtliche Briefe Vincent van Gogh*. *Language*: All documents from the firm are in German.
- 15 21 Herbert E. Budek Films and Slides (Firm). 1955-1956
Folder content note: *Subjects*: Budek received permission from The Metropolitan Museum of Art to photograph their paintings on Kodachrome film to produce educational filmstrips and slides; requests RL's permission (declined) to do the same for his paintings at the Met. Folder includes Budek's *Fall Catalog 1955*. *Image*: A sample slide of Budek's work, from their Georges Roualt series. *Removed material*: The slide was removed to cold storage for preservation purposes.
- 15 22 Hirsch, Jacob. 1931
Folder content note: *Subjects*: At the suggestion of Harold W. Parsons, Hirsch forwards to RL photographs of miniatures attributed to Benedetto da Mugello that he once owned, and one that he now owns with the coat of arms of the Cardinal Besarione (or Desarione), which RL recognizes as similar to one he owns. *Images*: 4 photographs of illuminations. *See also*: I. General Correspondence / Slive, Seymour for a 1953 letter from Hirsch to RL concerning a photo of RL's Rembrandt drawing.
- 15 23 Hispanic Society of America. 1943-1947, 1955, 1965
Folder content note: *Subjects*: Acknowledgement of RL's gift of two photographs of paintings, by El Greco and Velázquez *Infanta Maria Teresa* (MMA-1975.1.147) (1943). Request (granted) for photograph of detail of the Velázquez and for reproduction permission (1945-47). Permission received to acquire photograph of El Greco *Christ Bearing the Cross* from The Metropolitan Museum of Art (1955). Request (granted) for photograph of *Adoration of the Magi* (1965). *Correspondents*: Eleanor Sherman Font, Elizabeth du Gue Trapier, Ada M. Johnson.
- L-2 5 Hofer, Philip. 1948-1949, 1954
Folder content note: *Subjects*: Purchase by RL of 30 drawings, including frames for all but 2, from Hofer. Artists include da Udine, G.B. Tiepolo, Durer, Pollaiuolo, Castiglione, Degas, Piazzetta, Canaletto, Silvestre, Goya, Lorrain, de Laune, Delacroix, Guys, Callot, Pontorno, Fragonard, Rosa, Peruzzi, Redon, Guercino, Ruskin, Brossamer, Swan, Meissonier, Beck, German Roundel, and French Arms. Drawings sent to Mr. Henschel at Knoedler's for storage. Includes worksheets listing Hofer's collection and possible acquisitions. Also includes a 1954 letter from Hofer asking if he could buy back from RL the two Goyas for the Museum of Fine Arts in Boston.
- 15 24 Honolulu Academy of Arts. 1955, 1960-1962

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Director Griffing introduces Academy to RL, asking him to consider the museum in any plans he might have for dispositions of art (1955). RL donates the funds for the museum to purchase a copy of the Wang Wei handscroll; he receives a reproduction of the scroll made by the owner before it was sold; RL forwards the reproduction to The Metropolitan Museum of Art for them to consider using the original in an exhibition (1960). RL wants to acquire kimonos (also referred to as brocaded Japanese costumes), and Griffing contacts his agent in Kyoto to help; finding such robes proves to be difficult, and despite some effort is not resolved in this documentation (1960-62). Griffing comments on the Japanese art market prices and the tightening of national heritage laws (1960). Informs RL that the Nomura collection of Japanese robes is for sale, but RL declines interest (1960). RL is asked if he would like to acquire for the museum an important Chinese painting on the market (1961). *Correspondent:* Robert P. Griffing, Jr. *Images:* A photograph and a color slide of a Noh robe offered by a private collector. *Removed material:* The color slide was removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Griffing, Robert P. for his eventual success, in 1964, in finding and acquiring a kimono for RL.
- 15 25 Hopkins Center. 1962
Folder content note: *Subjects:* Transmittal at the request of William B. Jaffe to RL of the souvenir booklet of the Center's Inaugural Program. Folder includes the booklet *Hopkins Center Inaugural Program, Dartmouth College, November 1962* and the leaflet *Schedule of Events for November 8 through November 18, 1962*. *Correspondent:* Churchill P. Lathrop.
- 15 26 Hoschede, J.P. [Jean Pierre?] 1957-1958
Folder content note: *Subjects:* Apparently concerns an offer (declined) of a Claude Monet *l'Ephe a Giverny*, in relation to difficulties. *Correspondent:* Letter is signed by J.P. Hoschede on letterhead from Giverny, so might be Monet's step-son, Jean-Pierre. *Language:* The letter is in French. *Image:* Photograph of the offered painting.
- 15 27 Howard Young Galleries (New York, N.Y.). 1941
Folder content note: *Subjects:* Offer of Perugino *Portrait of Piero de Medici*. *Correspondent:* O.W. Eggleston, Jr. *Image:* Photograph of the painting.
- 15 28 Hudson Shipping Co. (New York, N.Y.) (1 of 2). 1916, 1930, 1936, 1938-1939, 1949
Folder content note: Generally, shipping documents are filed with the folders of dealers or other correspondents involved directly with a transaction. Hudson Shipping Co. documents (known earlier as Hudson Forwarding & Shipping Co.) can be found throughout the General Correspondence series in these folders; their presence is noted in the folder level notes. Nevertheless, a few Hudson shipping documents were found in their own folder during processing, and these were left here unless they could be matched with documents in other correspondent folders. Also, Hudson documents of the same type originally filed with invoices and receipts were also placed in this folder or with other correspondence by the archivist .
Subjects: **1916:** Duties and charges for various shipments from July-November; not all objects are specifically identified, but those that are refer to a Neroccio, a Grossi table, and a Lorenzetti. **1930:** Request for declaration for shipment of antique plates in 1929. **1936:** Receipt of unspecified goods from Paul Graupe of Berlin. **(1938)** Shipments of art

Series I. General Correspondence and Related Material.

- catalogue (Elmore, Cooke invoice), jewelry, and majolica by Goldschmidt Galleries and Duveen's. **1939:** Purchase invoice (Bernard Houthakker) and shipment (Elmore, Cook and Hudson) of Peter Brueghel the Elder drawing (RLC-G.211, MMA-1975.1.826). Duties and charges for jewelry from unspecified shipper. Duties and charges for a drawing shipped by Goldschmidt Galleries. Various documents for shipping of wood chest (Elmore, Cooke and Goldschmidt Galleries). **1949:** Shipment of 6 unnamed paintings from France. *See also:* I. General Correspondence / Goldschmidt Galleries for other correspondence on at least some of these transactions.
- L-2 6 Hudson Shipping Co. (New York, N.Y.) (2 of 2). 1951, 1954-1955, 1961, 1964
Folder content note: *Subjects:* **1951:** Disputed liquidation regarding importation of a painting. Shipment of frames from C. Stein in Naples (Italian Shipping Co.). **1954:** Request for certification from RL regarding a shipment of 1953 on the S.S. American Producer. **1955:** Request to reliquidate the 1953 import of a case of antique frames. Request for information from RL for the Collector of Customs on 2 shipments from 1954: frames from Galleria Sestieri and a painting from O. Wertheimer of Paris. **1955-56:** Shipment of antique glass dish from H. Muller & Co in London. **1961:** Shipping charges for two Chelsea Scent Bottles acquired from Sotheby's, for a Bosch from P. & D. Colnaghi & Co., and for a necklace from A La Vielle. **1964:** Shipment of an antique clock and 12 framed paintings from unnamed sources in Paris to Lock Gallery in New York.
- 15 29 Huens, Henriette. 1957-1958
Folder content note: *Subjects:* Offer (declined) of a Salvador Rosa. She continues to seek RL's assistance in disposing of it in the U.S., and he refers her to Theodore Rousseau at The Metropolitan Museum of Art. *Language:* Letters are in French, with one translation.
- 16 1 Hunt, John (1 of 20). 1934-1935
Folder content note: *Subjects:* Purchase of an enamel plaque of the Virgin and Child from Hunt by RL (1934). Hunt forwards two catalogues to RL: the Morgan miniatures and a Christie's sale on June 28, 1935 [Harcourt, Burns, et al.] with enamels, majolica, and other things. Cable exchanges between RL and Hunt on bids for the Christie's June 28 sale; RL wins 3 lots: Pair of oval plaques by Jean de Court (RLC-E.11, MMA-1975.1.1230 and RLC-E.12, MMA-1975.1.1231); Gubbio dish painted with Aurora by Maestro Giorgio (RLC-C.92, MMA-1975.1.1099); and Castel Durante tazza; it was initially reported that RL won a 4th object (an Urbino Scodella), but this was later found to be incorrect; the folder includes an annotated copy of the Christie's June 28, 1935, catalogue for the Harcourt, Burns, O'Brien, et al. sale. RL has Hunt inquire about buying two other lots from the winning bidder, but they are unavailable. RL authorizes Hunt to have repair work done on the Gubbio dish; Hunt gives it to an unnamed Paris restorer. In July, Hunt suggests a Pirotta plate at a Christie's auction; RL gives bid instruction, but loses.
- 16 2 Hunt, John (2 of 20). January-July 1, 1936
Folder content note: *Subjects:* Offer (declined) of a majolica vase. Offer (declined) of a Crucifixion by the Master of the Legend of St. Ursula, which is owned by Robert Frank. RL asks Hunt about jewels at Durlacher's. The Hunts send photos of two offered jewels; one of these is later seen by PL who thinks it is heavy, but Hunt provides his understanding to RL of its royal provenance; a later letter from Hunt refers to an RL purchase of a jewel from Boehler, which might be the second one offered. Cable from Hunt in May about the

Series I. General Correspondence and Related Material.

likely price of an unnamed manuscript. Hunt sends catalogue of Sotheby's June 25 sale; PL (from Europe) tells RL to bid as he wishes, and PL will pay as gift; RL bids on 4 objects, winning 3; sent to RL via Duveen's; Hunt acknowledges payment from PL. Beginning of correspondence concerning the July Oppenheimer collection sale at Christie's: photographs and catalogues sent to RL; PL looks at objects; RL cables lot numbers of initial interest; Hunt sends list of recommended drawings with price estimates. *Other correspondents:* Portion of a letter to Hunt from Robert Frank offering his *Crucifixion*. Some of Hunt's letters are co-signed by his wife, Gertrude. Cables and letter from PL to RL about jewelry bidding and the upcoming Oppenheimer sale. *Language:* Frank's letter is in German. *Images:* Photographs of the offered vase, Frank's *Crucifixion*, and 2 jewels (front and back views of one).

- 16 3 Hunt, John (3 of 20). July 1936
Folder content note: *Subject:* RL's handwritten lists of lots from the Oppenheimer sale at Christie's, with his notes about them. One of the lists is on the back of a business letter to RL, in which the positive financial possibilities for a Chevrolet franchise in Culver City, California, are described.
- 16 4 Hunt, John (4 of 20). July 4-14, 1936
Folder content note: *Subjects:* Confirmation from Duveen Brothers to PL that Hunt delivered jewels and that they would be forwarded to New York on the Aquitania. Continuation of Oppenheimer sale correspondence, specifically concerning the three days of the drawings segment of the auction: Estimated prices from Hunt; RL's bids; results of the auction, both RL's winning bids and the prices and winning bidders on the lots he wanted; Hunt's letters to PL with results and observations, including the level of excitement over a Fouquet drawing that drew Lord Duveen into the room to bid against Henschel of Knoedler's. The related RLC accession numbers range from about RLC-G.175 to G.202. A partial list of drawings acquired include: RLC-G.175, MMA-1975.1.256; RLC-G.180, MMA-1975.1.247; RLC-G.195, MMA-1975.1.833; RLC-G.198, MMA-1975.1.853; and RLC-G.202, MMA-1975.1.658. *See also:* I. General Correspondence / Lehman, Philip for three letters from June and July 1936 from PL to RL that relate to the Renaissance jewels and the Oppenheimer sale.
- 16 5 Hunt, John (5 of 20). July 13-17, 1936
Folder content note: *Subjects:* Continuation of Oppenheimer sale correspondence, specifically concerning the works of art (majolica, bronzes, jewels, etc.) segment of the auction: Estimated prices from Hunt; RL's bids; results of the auction, both RL's winning bids (including majolica lot 20: RLC-C.78, MMA-1975.1.1129) and the prices and winning bidders on the lots he wanted; Hunt's letters to RL and PL with results and observations about the auction to date. RL instructs Hunt to begin inquiring about availability of objects he lost on.
- 16 6 Hunt, John (6 of 20). July 17-31, 1936
Folder content note: *Subjects:* Continuation of Oppenheimer sale matters, specifically concerning the medals, coins, etc. segment of the auction: Estimated prices from Hunt; RL's bids; results of the auction, both RL's winning bids and the prices and winning bidders on the lots he wanted; Hunt's letters to RL and PL with results and observations about the auction to date. Hunt reports that he was unable to acquire from the winning bidders any of

Series I. General Correspondence and Related Material.

- the objects RL lost on. Also, Hunt reports that the British Museum wants to purchase one of the medals RL won. Hunt reports his costs and expenses. Folder includes two newspaper clippings reporting on the three days of the auction for medals, plaquettes and coins.
- 16 7 Hunt, John (7 of 20). August 6-November 25, 1936
Folder content note: *Subjects:* Conclusion of Oppenheimer sale matters: Instructions to Hunt for delivering objects purchased (also see next folder for shipping); Calculations of payment to Hunt for the objects and his costs (see earlier folders as well for costs); a question arises over lot 244; in October, Hunt informs RL that he has obtained a catalogue marked with the prices in pounds that Oppenheimer paid for the medals, though they would not disclose where Oppenheimer bought the medals. On a separate matter, in September, PL purchases a hat jewel (RLC-J.38, MMA-1975.1.1524) from Hunt for RL, depicting a young woman between an old and a young man, from Dr. F. Rothman of London; Hunt later writes RL with favorable comments on it. In October, Hunt sends a catalogue of an upcoming medal sale in Antwerp, but thinks nothing of importance for RL. In November, RL asks Hunt to inquire about jewels he has seen in recent magazines; Hunt is not impressed with them, but sends RL a catalogue page from Sotheby's with images; RL bids on one lot, but loses. Hunt also takes an option for RL on a jewel in a private collection, but it is later sold. *Other correspondents:* Includes cables between PL and RL. *Images:* Catalogue page with images of six jewelry objects.
- L-2 7 Hunt, John (8 of 20). Shipping documents. August 1936-1937
Folder content note: *Subjects:* Letter to RL from Hunt's shipping agents, Elmore Cook & Co., reporting that the Oppenheimer auction purchases are packed for shipment on August 26 aboard the Aquitania. Folder includes a copy of the consular invoice with detailed object-level description. Also, documents from U.S. customs broker William L. Bane & Co. (1936-37).
- 16 8 Hunt, John (9 of 20). Oppenheimer auction catalogue, annotated. July 1936
Folder content note: *Subjects:* This folder contains the catalogue for the auction at Christie's of *The Famous Collection of Drawings by Old Masters Formed by the Late Henry Oppenheimer, Esq., F.S.A.* The catalogue is annotated, likely by Hunt, with the winning bids and bidders.
- 16 9 Hunt, John (10 of 20). Oppenheimer auction illustrated catalogue, annotated. July 1936
Folder content note: *Subjects:* This folder contains the illustrated catalogue for the auction at Christie's of *The Famous Collection of Drawings by Old Masters Formed by the Late Henry Oppenheimer, Esq., F.S.A.* The catalogue is annotated with the winning bids and bidders.
- 16 10 Hunt, John (11 of 20). Photographs of Oppenheimer drawings. July 1936
Folder content note: *Subject/images:* Photographs of drawings available at the Oppenheimer sale at Christie's. Likely are those sent by Hunt to RL (see references in the correspondence). Not all lots are included. This folder includes any photos from lots 3-100. Includes lot 36a (RLC-G.180, MMA-1975.1.247), lot 36b (RLC-G.181, MMA-1975.1.546), and lot 84 (RLC-G.184, MMA-1975.1.413).
- 17 1 Hunt, John (12 of 20). Photographs of Oppenheimer drawings. July 1936

Series I. General Correspondence and Related Material.

- Folder content note:** *Subject/images:* Photographs of drawings available at the Oppenheimer sale at Christie's. Likely are those sent by Hunt to RL (see references in the correspondence). Not all lots are included. This folder includes any photos from lots 106-199B. Includes lot 119 (recto and verso images) (RLC-G.186, MMA-1975.1.374), lot 136 (RLC-G.188, MMA-1975.1.395), and lot 143 (RLC-G.189, MMA-1975.1.399).
- 17 2 Hunt, John (13 of 20). Photographs of Oppenheimer drawings. July 1936
Folder content note: *Subject/images:* Photographs of drawings available at the Oppenheimer sale at Christie's. Likely are those sent by Hunt to RL (see references in the correspondence). Not all lots are included. This folder includes any photos from lots 205-298, including lot 225 (RLC-G.191, MMA-1975.1.830), lot 256a (RLC-G.196, MMA-1975.1.837), and lot 256b (RLC-G.197, MMA-1975.1.834).
- 17 3 Hunt, John (14 of 20). Photographs of Oppenheimer drawings. July 1936
Folder content note: *Subject/images:* Photographs of drawings available at the Oppenheimer sale at Christie's. Likely are those sent by Hunt to RL (see references in the correspondence). Not all lots are included. This folder includes any photos from lots 303-398, including lot 352 (RLC-G.198, MMA-1975.1.853).
- 17 4 Hunt, John (15 of 20). Photographs of Oppenheimer drawings. July 1936
Folder content note: *Subject/images:* Photographs of drawings available at the Oppenheimer sale at Christie's. Likely are those sent by Hunt to RL (see references in the correspondence). Not all lots are included. This folder includes any photos from lots 402-455, including lot 403a (RLC-G.200, MMA-1975.1.873), lot 421 (RLC-G.202, MMA-1975.1.658), and 3 photos with no lot number noted.
- 17 5 Hunt, John (16 of 20). February-May 1937
Folder content note: *Subjects:* RL's secretary requests that Hunt provide further information on the hat jewel purchased in September 1936. Hunt offers RL another hat jewel and again comments favorably on the one purchased in 1936 (RLC-J.38, MMA-1975.1.1524). RL is informed that the Alice de Rothschild collection will be sold; gets advance copy of the catalogue. RL asks Hunt about a Francia coming to auction at Christie's on February 26; Hunt conveys his and an expert's opinion that it is not worth buying. Hunt reserves a jewel for RL. Folder includes estimated prices, bid instructions, and results on various sales: April 27 illuminated manuscripts at Sotheby's (see the next folder for the catalogue, which identifies the two miniatures won by RL); April 29 drawings at Sotheby, at which RL wins lot 82, the Lorrain *Landscape with Pegasus* (RLC-G.207, MMA-1975.1.661) (folder includes the auction catalogue); and May 28 Gow sale at Christie's. Hunt has collection of Italian faience/majolica appraised at RL's request; bid instructions are given. *Other correspondents:* Some letters co-signed by Hunt's wife, Gertrude. *See also:* The Lehman Brothers records at Harvard's Baker Library hold some correspondence from Hunt from April 1937; as of 2013, these documents were in box 592/ folder 17 (Robert Lehman Collection-Works of Art, 1927-1942).
- 17 6 Hunt, John (17 of 20). Sotheby auction catalogue. April 1937
Folder content note: *Subjects:* This folder contains the illustrated catalogue for the auction of April 27-29, 1937, at Sotheby's concerning illuminated manuscripts, books, autograph letters, and historical documents from various collections, including those of

Series I. General Correspondence and Related Material.

- Prince Napoleon, M. Arnold Mettler, Godfrey Dalrymple-White, Arthur Potts, and W.G. Elnor. The catalogue is annotated with RL's winning bids for the Gerard de Roussillon miniature *Battle Scene* (RLC-MS.153, ExL) and the initial "U" miniature *Elisha Walking on the Mountain*. The folder also includes a list of select lots and related valuations. Correspondence related to these valuations and the auction generally are in the previous Hunt folder above.
- 17 7 Hunt, John (18 of 20). June 1937
Folder content note: *Subjects:* Results of the majolica auction; RL does not win any. Detailed accounts from Hunt for recent purchases from Sotheby's and Christie's; RL gives instructions to ship won objects through Duveen's; offers are received by Hunt for some of RL's objects, but RL declines to sell. Hunt offers (declined) a cassone. Kenneth Clark interested in the jewel reserved for RL earlier in the year; RL decides to buy. *Image:* Photograph of the offered cassone.
- 17 8 Hunt, John (19 of 20). July-December 1937
Folder content note: *Subjects:* RL purchases a jewel with cameo and enamel through Hunt, which belonged to the Carisbrooke family and by tradition is said to have belonged to Mary Queen of Scots (RLC-J.14, MMA-1975.1.1522). Hunt reports on various unsolicited offers he received for the Terborg and other objects RL acquired through Hunt at Christie's. RL receives a jewel, but is unhappy with it; he returns the jewel and asks Hunt to sell it. Offer of three pairs of birds. Hunt informs RL of a sale of rings at Sotheby's and provides estimated prices. *Other correspondent:* Some of the letters are co-signed by Hunt's wife, Gertrude. *Images:* Photograph of one of the pairs of offered birds; color transparencies of the other two pairs. *Removed material:* The 2 color transparencies were removed to cold storage for preservation purposes.
- 17 9 Hunt, John (20 of 20). 1938-1939, 1941, 1943
Folder content note: *Subjects:* PL delivers to Hunt a plaque and medals from RL for sale; the enamel plaque is sold and payment sent to RL (1938). Hunt sends a jewel to RL (1939). Hunt sends a copy of the Pringsheim collection catalogue and offers his help (1939). Correspondence from Hunt's accountants seeking to confirm a balance due Hunt from 1937 for commission on the Gow purchases (1941). Hunt informs RL of a Bouts at Christie's to be sold June 25 (1943). *Shipping:* J. Chenue, Tobias & Co.
- L-2 8 Huth, Hans. 1960
Folder content note: *Subjects:* Huth, a former curator with the Royal Palaces in Prussia and the Monbijou Museum, now at the Art Institute of Chicago, provides comments on RL's Frederick the Great snuffboxes (MMA-1975.1.1536) and lends RL a relevant catalogue from 1930. Huth also acts as intermediary for a Prince Dohna of Germany who wishes to get photographs of the two snuffboxes. Dohna's thank you letter to RL includes brief comment on the recent history of the boxes. *Other correspondent:* Prince Dohna, of Germany. *Language:* Dohna's letter is in German, with a translation.
- 17 10 Hutton, Edward (1 of 10). 1924, 1927-1929
Folder content note: *Subjects:* Informs RL that a Luca della Robbia *Madonna and Child* is available (1924). Informs RL that inscriptions on his proofs are wrong, and must be corrected; also offers a Lippo Memmi (1927). Offers (declined) of 3 Italian objects (1928).

Series I. General Correspondence and Related Material.

- Offer of a Bicci di Lorenzo (1929). RL and Hutton apparently have a joint account in 1929; a North Italian predella is bought by Hutton for the account, then sold; he intends to put a bid on a Lorenzetti in the Kaulbach sale, but RL declines; offer (declined) of a Luca di Tomme, as RL asks Hutton to dispose of their holdings before buying more (1929). *Images*: Photocopy of a photograph of the Lippo Memmi; photograph of the 1929 offered Bicci di Lorenzo. *See also*: I. General Correspondence / Duveen Brothers for a 1924 cable from Hutton to RL concerning the upcoming May 13 auction at Sotheby's of drawings from the Luigi Grassi and other collections. *See also*: I. General Correspondence / Philip Lehman collection catalogue for 2 pages of notes, likely in RL's hand, summarizing visits taken to various dealers in London with Hutton on October 29, 1923. *See also*: II. Invoices / Acton Surgey Ltd. for a receipt for payment from Hutton for a cassone (1929).
- L-2 9 Hutton, Edward (2 of 10). 1930
Folder content note: *Subjects*: Hutton sells a Buonaccorso predella to Mr. Straus from their account, and RL requests his share (original cost plus half the profit); Hutton sends this to him through Maitland Griggs; Hutton had the object cleaned and framed, and asks RL to contribute to the cost. RL proposes to bring the Bicci di Lorenzo *Madonna and Child Enthroned with St. Anne* in their joint account to the U.S. to sell, and Hutton agrees; object arrives in New York in December. Hutton proposes a purchase and immediate sale for the joint account of a pilaster of *St. Catherine of Alexandria*. Offer of a Neroccio *Cleopatra Sailing on the Nile before Anthony and his Court*. *Images*: 3 photographs of the *Cleopatra* and details; photograph of the proposed *St. Catherine* pilaster. *Shipping*: Tobias & Co., J. Chenue. *Other correspondent*: Maitland Griggs.
- 17 11 Hutton, Edward (3 of 10). 1933
Folder content note: *Subjects*: Hutton sends photograph of a Rossello Franchi object for RL to help find a buyer. Hutton repeatedly asks RL to accept funds to invest in US stocks on Hutton's behalf, but RL declines. Offer (declined) of a Duccio. Observations about his friend, F. Mason Perkins, general art matters, and a chance meeting with Edward F. Hutton of New York.
- 17 12 Hutton, Edward (4 of 10). 1934-January 1935
Folder content note: *Subjects*: RL sends Hutton a photograph of an *Annunciation* by Sassetta from the Alfred Seligsberg estate to offer to Stoclet or other Hutton client; Stoclet is interested, but will not pursue it without seeing the object, but RL cannot send on approval (1934). Hutton sends a clipping that suggests that the modern art market is doing well in the U.S., and asks if RL wants to acquire Renoirs and a Manet with him from Mr. Coleman; RL observes there is no such demand, especially for Manet, and declines (1934). Makes offers of various Italian objects, including a Piero di Cosimo, which RL declines (1934). Congratulates RL on having acquired a Ugolino predella piece in London. Hutton requests photographs of 3 St. Francis Master saints and the Magdalene and St. John, which RL bought from Hutton at some point in the past (1934). RL sends photographs of a Pellegrino da Mariano and School of Orcagna from PL's collection for possible sale or exchange (1935).
- L-2 10 Hutton, Edward (5 of 10). 1935, [1936?], 1937
Folder content note: *Subjects*: Offers of various objects. RL asks Hutton for observations about the upcoming Heseltine sale; Hutton cables that he will be out of the country when the

Series I. General Correspondence and Related Material.

collection is displayed, so Dr. Scharf will respond to RL (1935). Letter of introduction for Vitale Bloch (1937). *Other correspondent*: Vitale Bloch. *Images*: 4 photographs: 2 saints by Sellajo and 2 saints by Taddeo di Bartolo. *See also*: I. General Correspondence / Scharf, Alfred for Scharf's response to RL concerning the Heseltine drawings and subsequent bid at auction.

- 17 13 Hutton, Edward (6 of 10). 1943-March 1944
Folder content note: *Subjects*: RL requests cost and purchase year information for tax reporting on pictures he bought in the past from or through Hutton (5 Simone Martini panels, and the Master of St. Francis panels, the last of which was apparently sold by Hutton for RL to Maitland Griggs); Hutton responds that the Martinis were purchased in 1924. Hutton sends photos of an Arcangelo di Cola and two predella pieces by Neri di Bicci; RL declines, causing Hutton to question whether RL was still interested in Italian pictures. Hutton describes a financial arrangement he had with Maitland Griggs, and suggests that he and RL could form some arrangement, or Hutton could possibly act to sell RL's holdings; RL informs Hutton that he might be willing to dispose of some pictures, including the Bicci di Lorenzo RL bought from Hutton some years ago, and the Sassetta *Annunciation*; Hutton asks for photographs of any objects RL will offer. Hutton informs RL of a Giovanni Paolo cassone for auction at Sotheby's on March 8; RL agrees to bid if attribution is guaranteed, which Hutton says is impossible. *Images*: Photographs of 2 panels.
- 17 14 Hutton, Edward (7 of 10). March-September 1944
Folder content note: *Subjects*: At RL request, Hutton purchases a Taddeo di Bartolo *Virgin and Child* that was sold at March 8 Sotheby auction; shipped to New York. RL asks for information about the upcoming Morgan auction on March 31 at Christie's; Hutton sends estimates and recommendations; RL bids on objects, but loses. RL writes at length about his dealings with Hutton, the shortcomings of those dealings, and his perspective on some of the objects, including the Taddeo di Bartolo, Hutton has proposed. RL clarifies that he is willing to dispose of some pictures only at very high prices. Offer (declined) of a Tintoretto *Portrait of Cardinal Marino Grimani* by the owner, A. Vivian-Neal, through Hutton. Various references to the war are made, including Hutton's house is bombed for the second time. *Other correspondent*: A. Vivian-Neal. *Shipping*: Tobias & Co., J. Chenue.
- 18 1 Hutton, Edward (8 of 10). 1945
Folder content note: *Subjects*: Hutton offers the Bartolo di Fredi *Adoration of the Magi* (RLC-P.321, MMA-1975.1.16), but RL declines it. Hutton sends other photographs and makes several proposals for purchases, but RL declines all; Hutton expresses concern about RL's consistent refusals, prompting RL to explain more fully his preferences and his perspectives on the objects Hutton has proposed. Hutton asks for help obtaining a novel, Robert Briffault's *Europa*; RL sends it. RL notes he is getting both Sotheby's and Christie's catalogues too late to act, even though they are sent airmail direct from the houses. *Images*: 12 photographs of various objects (Fra Bartolomeo, Jordaens, Lagneau, etc.).
- 18 2 Hutton, Edward (9 of 10). December 15, 1945-January 9, 1947
Folder content note: *Subjects*: Various offers and proposals from Hutton, all declined, including a Sano di Pietro that Richard Offner suggested he send to RL. RL asks Hutton to press Sotheby's and Christie's about the untimely delivery of their catalogues, identifying specific examples; Hutton follows with them, and they write to Hutton about the post-war

Series I. General Correspondence and Related Material.

- situation causing delays; Hutton forwards the letters to RL. *Other correspondents:* Alex Martin (Christie's), Sotheby's. *Images:* 4 photographs, 2 of panels, one of a Della Robbia relief, and one of the Sano di Pietro.
- 18 3 Hutton, Edward (10 of 10). January 13, 1947-1948, 1950, 1957
Folder content note: *Subjects:* Offers of various objects. Asks if RL wants to sell his double panel by the Master of St. Francis as Hutton was approached by a buyer; RL declines (1948). Hutton thanks RL for sending him via Mr. Matthiesen a copy of the catalogue from the Orangerie exhibition (1957). *Image:* Photograph of a Taddeo di Bartolo.
- 18 4 Hyperion (Publisher). 1943, 1945
Folder content note: *Subjects:* Request for photograph and publication permission for Renoir *Figures on a Beach*. Request (unable to fulfill) for Degas, Rodin, Rouault, and Marin. *Correspondent:* Aimee Crane.
- 18 5 H: Miscellaneous offers of art objects by firms. 1952, 1955, 1968, n.d.
Folder content note: *Correspondents:* Hazlitt Galleries, from RL to them inviting information (1952). Herbert Tannenbaum Galleries (1955). Hilde Gerst Gallery (1968). Hein Antiquities, of Paris (undated).
- 18 6 H: Miscellaneous offers of art objects by individuals. 1935, 1945, 1948-1949, 1952-1959
Folder content note: *Correspondents:* H.R. Hancock, of London (1935). Ethel Hughes (1945). Seymour Hacker (1948-49). Jacques Helft, of Buenos Aires, one letter in French (1952, 1957). D.A. Hoogendijk (1953). Christine D. Hardin (1954). Earle W. Hopping (1957). Enid Hudson (1958). Pauline Page Howell (granddaughter of artist William Page, offering one of his paintings) (1959). Mabel G. Hewitt (1959). *Images:* Photographs of cassone and of Page *Flight into Egypt*.
- 18 7 H: Miscellaneous regarding print matter. 1935, 1954, 1959
Folder content note: *Subjects:* Publications sent to RL: Confirmation that auction and book sale catalogues will be sent to RL, H. Gilhofer & H. Ranschburg, of Lucerne (1935). *A Book of Delights*, which has a reproduction of RL's Renoir, sent by the compiler, John Hadfield, of London (1954). Catalogues from the Schloss Rohoncz collection, sent by Rudolf J. Heinemann and on behalf of Baron Thyssen (1959). *International Law of Art* sent by the author, Barnett Hollander (1959).
- 18 8 H: Miscellaneous reproductions and permissions (1 of 2). 1940, 1950, 1954-1955, 1957, 1960-1963
Folder content note: *Correspondents:* Katherine Mackay Hawkins (1940). Holbein Publishing Co., of Switzerland (1950). John Hadfield, of London (1954). Gustav Herkner, of Holland (1954-55). Edith Hoffman (1957). Hirsch & Adler (1960). Robert L. Herbert (1960). Henry Heydenryk (1961). James H. Heineman (1962). William I. Homer (1962). Justus Muller Hofstede (1963).
- 18 9 H: Miscellaneous reproductions and permissions (2 of 2). 1964-1969
Folder content note: *Correspondents:* Edith M. Hoffman (1964). Sadja Herzog (1964). E. Haverkamp-Begemann, on behalf of Jan Emmens and, on separate matters, F.G. Grossman and An Zwollo (1965-66). Henrietta E. Hopp (1966). Robert L. Herbert (1966). Edith

Series I. General Correspondence and Related Material.

- Helman (1966). Walter Hugelshofer, of Zurich (1967-68). Harcourt, Brace & World (1968). Helen P. Hollis (1968). Sandra H. Hoadley (1969).
- 18 10 H: Miscellaneous requests to view collection. 1947, 1954-1958, 1965
Folder content note: *Correspondents:* Marian Hayes (1947). Florie Homan (1947). Yvonne Hackenbroch (1954). Anne Dahlgren Hecht, on behalf of the Vassar Club (1955-56). Helene Herzig, on behalf of the Mount Holyoke College Club of Long Island (1956). Betty Hendrie, of Toronto (ca. 1957). Francis J.S. Hughes (1958). Mrs. Maxwell H. Howarth, on behalf of the Summit (N.J.) Art Association (1958).
- 18 11 H: Miscellaneous. 1929, 1942, 1944, 1950, 1952-1953, 1957
Folder content note: *Subjects:* RL asks H. Harris of London for photograph and details on the Daddi Harris bought (1929). Following on paintings Mr. Robinson showed RL in the Springfield Museum and a conversation RL had with Caroline R. Hill of Boston, RL requests that Hill send him price information on 5 paintings (1942). Marian (?) D. Harris (Mrs. Robert M. Barton) sends information (not included) to RL about watercolors (1944). Meta Harrsen requests financial contribution toward a tribute for the former Morgan Library director (1950). Invitation (declined) from Dorothy G. Hales to a private exhibition of contemporary painters (1952). Request from Albert G. Hess for information on any Italian Renaissance paintings in the collection that have musical subjects (1953). Invitation (declined) from Herbert Haseltine to a private viewing of the statue of George Washington to be erected in bronze in the Close of the Washington Cathedral; brochure with patrons and acknowledgements attached (1957).
- 18 12 IBM Gallery of Science and Art. 1965-1966
Folder content note: *Subjects:* Loan for the Christmas exhibition of Master of the Gothic Buildings *Nativity* (RLC-P.138, MMA-1975.1.61) and German, Westphalian Master *Adoration of the Magi* (P.216, MMA-1975.1.134). Folder includes checklist *The Christmas Story in Art*. *Correspondent:* Suzanne Crowley.
- 18 13 Indiana University. Museum of Art. 1967-1968
Folder content note: *Subjects:* Request (declined) for loan of Bazille *Manet Drawing* and Seurat *La Poseuse Debout*. *Correspondent:* John Jacobs, Jr.
- 18 14 Institute of International Education (New York, N.Y.). 1956, 1960
Folder content note: *Subjects:* Invitation (accepted) to RL to become a member of the Advisory Council planning a Conference on Exchanges in the Arts, sponsored by the Institute in October 1956; folder includes a booklet about the Institute, a prospectus for the Conference, list of proposed members of the Advisory Council, and a list of the panel participants at the Conference. The folder also includes a copy of the January 1960 *News Bulletin* from the Institute, which includes a reproduction of RL's *View of Spoleto* (MMA-1975.1.973) by Truex on the cover, highlighting an article on the Spoleto Student Program. *Correspondents:* Arthur A. Houghton, Jr., Kenneth Holland, Dorothy (Mrs. Richard J.) Bernhard, Anita Warburg.
- 18 15 Ioni, F. [Name unclear] 1934?
Folder content note: *Subjects:* An attempt to negotiate with a family over a Duccio, there is interest in a picture of the wife of Baldassarre Peruzzilo, and Ioni (?; name is unclear) is offering a Mantegna. *Language:* Two letters, in Italian; translations done by Marcel Palmaro

Series I. General Correspondence and Related Material.

- of RL's staff are in the folder, along with a corrected translation of one of the letters added by someone from the Met in 1993.
- 18 16 Iranian Institute of America. 1940, 1946-1947
Folder content note: *Subjects:* Loan of an Ispahan rug and 2 pottery bowls for an exhibition (1940); the folder includes a brochure listing the officers, sponsors, etc. of the Institute, and information for lenders to the exhibition, relating it to the Institute's 1931 exhibition in London. Request (granted) to photograph one of these items, a Kashan polychrome bowl (1946-47). *Correspondent:* Arthur Upham Pope, Phyllis Ackerman, Schiff, Terhune (insurance); 1947 correspondence on Asia Institutes letterhead.
- 18 17 Isabella Stewart Gardner Museum. 1950, 1957-1958
Folder content note: *Subjects:* Exchange of visits, RL to the Gardner and Morris Carter to 7 W. 54th St. (1950). RL requests George Ortiz of Paris, a member of the Patino family, be permitted to visit the museum. *Correspondents:* Morris Carter, George Stout.
- 18 18 Istituto Grafico Tiberino. 1951-1954, 1957, 1959
Folder content note: *Subjects:* Subscriptions to *Commentari*. *Correspondent:* Lionello Venturi (1951). *Language:* Italian.
- 18 19 I: Miscellaneous offers of art objects by individuals. 1958-1959
Folder content note: *Correspondent:* M.S. Indursky.
- 18 20 I: Miscellaneous reproductions and permissions. 1962, 1965-1967
Folder content note: *Correspondents:* Istituto Per La Collaborazione Culturale, of Rome, in Italian (1962). Istituto Italiano di Cultura, on behalf of *Terra di Siena* magazine, of Italy (1965). Istituto Editoriale Italiano, of Milan (1966).
- 18 21 I: Miscellaneous. 1946, 1957, 1963, 1966
Folder content note: *Subjects:* Inquiry into the location of Mrs. Philip Lehman's textile collection from Charles F. Ikle, whose family had objects that went to Lehman's collection; RL answered that the collection was left to the Boston Museum (1946). A commercial gallery in Tel-Aviv, the Israeli Institute of Modern Arts, asks RL for permission to re-name the gallery after him (declined) (1957). Inquiry from the International Directory of Arts as to RL's receipt of the volumes (1963). Inquiry by Paul Isaacs about the location of the Petrus Christus *St. Eligius* during the 19th century (1966).
- 18 22 J. Duvelleroy Ltd. (London, England). 1959
Folder content note: *Subjects:* Purchase of 3 17th century fans, and stands; shipment and payment. *Shipping:* Hudson Shipping Co., W. Wingate & Johnston, Ltd; Maritime Insurance Company.
- L-2 11 Jacques Seligmann & Co. 1935-1936, 1939, 1942-1944, 1948, 1955-1960, 1962
Folder content note: *Subjects:* Offer (declined) to advise RL on sale in London of Fauchier-Magnan drawings (1935). Germain Seligmann informs RL of the upcoming Henry Oppenheimer collection auction in London, and offers his services, but RL declines, having discussed the matter with others (1936). Loan of 2 Tiepolo drawings from Punchinello series for exhibition at the gallery as a benefit for the Public Education Association (1939). Introduction of Georges Seligmann, newly arrived from Paris (1942). Loan of an unnamed

Series I. General Correspondence and Related Material.

- Vuillard for exhibition of early Vuillards at the gallery (1948). Delivery to RL's Long Island home of the Wrightsman's Vermeer *Portrait of a Young Girl* (MMA-1979.396.1) for pick-up there by Ted Rousseau for exhibition at The Metropolitan Museum of Art (1955). Request for RL to confirm that the Flemish or French woman portrait was the object once held by the Seligmann firm (MMA-1975.1.137) (1955). Request (granted) for permission to use a photograph of a Riccio incense burner formerly in the William Salomon collection (MMA-1975.1.1397?) (1960). Various invitations to see unspecified objects and offers (declined) of Ingres, Piazzetta, and Toulouse-Lautrec (1955-60). Purchase of 4 drawings: Millet *The Faggot Gatherers* (RLC-G.726, MMA-1975.1.671); Le Fresnaye *Woman Standing* (RLC-G.727, MMA-1975.1.631); Harpignies *Moonlit Landscape* (RLC-G.728, MMA-1975.1.645); and Jacques-Louis David *Hermaphrodite* (RLC-G.729, MMA-1975.1.605) (1962). *Correspondents*: Robert M. Levy, Germain Seligmann, Georges E. Seligmann, Margaret Lewisohn, Charles B. Wrightsman (cable). *Images*: The folder includes Seligmann's marketing materials for the Millet *Faggot Gatherers* (RLC-G.726, MMA-1975.1.671), which includes a photograph of the drawing.
- 18 23 James A. Lewis & Son, Inc. 1956, 1958
Folder content note: *Subjects*: Purchase of book *Sevres Porcelain of Buckingham Palace and Windsor Castle* (1956). Purchase of 7 Chelsea scent bottles (1958). Offer (declined) of various Chelsea bonbonnières and etuis (1958). *Correspondent*: Alex G. Lewis. *Images*: Photographs of the declined objects. *Shipping*: Brown's Warehouse Corp.
- 18 24 James Robinson, Inc. (New York, N.Y.). 1952, 1956-1957
Folder content note: *Subjects*: At RL's request, a few Battersea enamel boxes are held on reserve for him (1952). Offer of a miniature tea set in Whieldon pottery (1952). Purchase of a Verre de Nevers group and shipped directly to the Wrightsmans as a Christmas gift, but it arrives broken; a replacement figure is found by the gallery and sent (1956-57). *Correspondents*: Edward Munves, Charles B. Wrightsman.
- 18 25 Jandolo, Ugo. 1948-1949, 1952, 1956
Folder content note: *Subjects*: Purchase and shipping of 8 objects: Sano di Pietro *St. Bernardine* from the gallery of Franco Russo; an eglomise *Crucifixion* from the gallery of Alfredo Barsanti; and 6 drawings from Ludovico (Ludwig) Pollak (RLC-G.431, MMA-1975.1.323; RLC-G.432, MMA-1975.1.414; RLC-G.433, MMA-1975.1.377; RLC-G.434, MMA-1975.1.257; RLC-G.435, MMA-1975.1.251; and RLC-G.436, ExL) (1948). Negotiations for a Giunta Pisano *Madonna and Child* and another Sano di Pietro, which seem to succeed on price, but RL declines (1948); the latter object is offered again in 1952, but declined again. Offers (declined) of other Italian objects (1948-49, 1956). *Other correspondents*: Aldo Jandolo (Ugo's son). *Images*: 2 photographs of the purchased Sano di Pietro with original expertise on backs from Pietro Toesca and Aldo de Rinoldis; 2 photographs of the offered Giunta Pisano with original expertise on backs from Evelyn Sandberg Vavala and Odoardo H. Giglioli; 4 photographs of other offered objects; 1 photograph of a painting Jandolo says he once bought and is in The Metropolitan Museum of Art (presented to RL by Jandolo as an example of the quality of his recommendations). *Language*: The attributions on the photographs and a 1956 letter from Jandolo are in Italian; there are 2 translations of 1956 letters from Jandolo, but the originals are not in the folder. *Shipping*: Bruno Tartaglia, TWA, Hudson Shipping Co. *See also*: I. General Correspondence / Thaon di Revel, Ignazio for references to RL's transactions with Jandolo.

Series I. General Correspondence and Related Material.

- See also:* I. General Correspondence / Forti, Vittorio for reference to a Sano di Pietro bought through Jandolo, but possibly the one eventually declined as documented in this folder.
- 18 26 Jewish Museum (New York, N.Y.). 1962-1963, 1967
Folder content note: *Subjects:* Loan for the 1963 opening exhibition of Abru manuscript representation of Noah's Ark page from the Hafiz-i (RLC-M.151) (1962-63). Request (unable to fulfill) for loan of prints for exhibition (1967). *Correspondents:* Arthur A. Cohen, Ruth Curin, Susan Tumarkin.
- 18 27 Jiskoot, A. 1959
Folder content note: *Subjects:* Thank you note from RL to Jiskoot of the banking firm Pierson, Heldring & Pierson for placing bids for him at a March 17 sale in Amsterdam. Objects included 4 drawings by Menzel and one by Lieberman.
- 18 28 John F. Fleming, Incorporated. 1958
Folder content note: *Subjects:* Purchase of first edition of *Christmas Carol* as gift.
- 18 29 John Herron Art Institute. 1950-1952, 1954
Folder content note: *Subjects:* Loan for exhibition of Isenbrandt *Rest on the Flight* (1950-51). Request from curator Parks for a photograph of a *Madonna and Child with Donor* attributed to a follower of Segna, and he provides bibliographic references as a means of further identifying it; an annotation on Parks's letter indicates that the object was then ex-Lehman, as it was a 1946 gift to Oberlin (1952). Request from a Board of Trustees member that RL consider the museum for future donations of objects (1954). *Correspondents:* Wilbur D. Peat, Robert O. Parks, John G. Rauch.
- 18 30 Joslyn Memorial Art Museum. 1944, 1946, 1948
Folder content note: *Subjects:* Acknowledgement of RL's gift of 5 pieces of majolica (1944). Acknowledgement of RL's gift of 3 paintings, Rembrandt etching, and 4 vases (1946). Acknowledgement of RL's gift of the Vincenzo Catena panel and the Lehman catalogue (1946). Acknowledgement of RL's gift of a Fungai and 2 caquetteuses (1948). Museum forwards photographs of its galleries (1948). *Correspondents:* Paul H. Grumann, Roy Page, Eugene Kingman. *Images:* 11 photographs of the Joslyn Memorial Art Museum at 1948, gallery numbers noted on back. Picture postcard from 1948 with a view of Joslyn's Gallery 1. *See also:* I. General Correspondence / Subject: Wartime storage of art objects (Joslyn Memorial Art Museum) concerning 12 paintings loaned to Joslyn for safekeeping from 1941-44. *See also:* I. General Correspondence / Parsons, Harold Woodbury for references to Joslyn during the 1940s in Parsons's letters to RL (Parsons was an art adviser to Joslyn).
- 18 31 J: Miscellaneous offers of art objects by firms. 1936, 1938, 1940, 1953, 1955, 1959
Folder content note: *Correspondents:* John Guidotti of Florence, Inc. (1936). J.H. Elliott Antique Shoppe, of Atlanta (1938). Jewish Palestine Pavilion at the New York World's Fair (objects in its catalogue are offered for sale at close) (1940). John Nicholson Gallery (1953). John Rubel, Inc. (1955). J. Freeman & Son, Inc. (1959). *Image:* Photograph of Raffaellino del Garbo *Love and Psyche*, offered by the John Guidotti firm.
- 18 32 J: Miscellaneous reproductions and permissions. 1957, 1959, 1966-1967

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Michael Jaffe, of Cambridge, England (1957). Laszlo Baranszky Job (1959). J. Paul Getty Museum (1966). Eugenia Parry Janis (1967).
- 19 1 Kalebdjian Frères (Paris, France). 1931-1932
Folder content note: *Subjects:* Offer (eventually declined) of 26 miniatures and a French manuscript, and a collection of drawings.
- 19 2 Kann, Alphonse. 1913
Folder content note: *Subjects:* Acknowledgement by Kann of payment from PL for Giovanni di Paolo *Crowning of the Virgin* (RLC-P.50, MMA-1975.1.38), and Kann also provides provenance information to the extent he knew it.
- 19 3 Karl W. Hiersemann (Firm). 1926, 1931
Folder content note: *Subjects:* Offer of the manuscript *Chroniques dites Martiniennes* and several miniatures; each of these has a detailed description provided by the firm (1926). Offer of several miniatures, 3 of which have a detailed description (1931). *Language:* The descriptions of the 3 objects offered in 1931 are in German. *Images:* 8 photographs of the objects offered in 1931.
- 19 4 Kelekian, Dikran G. 1943
Folder content note: *Subjects:* Acknowledgement by RL of a letter from Kelekian (not in folder) inviting RL to come in.
- 19 5 Kemp, Gérald van der. 1952
Folder content note: *Subjects:* Letter from the artist and a letter of introduction from Charles Mendl; Kemp is visiting the U.S. in connection with an exhibition of his work at Knoedler Galleries. Folder includes 2 copies of the exhibition brochure with object list. *Language:* Kemp's letter is in French.
- 19 6 Ketterer, Roman Norbert. 1965
Folder content note: *Subjects:* Sends a list of 15 paintings for sale, mostly by E.L. Kirchner, with 2 by Erich Heckel. *Language:* German.
- 19 7 Keyes, Murray Kendall. 1921, 1928
Folder content note: *Subjects:* Receipted invoices for photographing and prints; summary of prints delivered; billing dispute (1921). Keyes reports to PL as to which negatives, by code, are in Keyes's possession and which requested by PL are not; missing negatives have annotations indicating which object they refer to (1928).
- 19 8 King Features Syndicate. 1956-1957
Folder content note: *Subjects:* Request to photograph select objects in connection with an article for the *Sunday Mirror* magazine on art works in private collections in New York. Folder includes an unrelated *Mirror* article "Priceless Art from the Housewife's Hobby."
Correspondent: Jack Thompson.
- - *Kleinberger.*
See: I. General Correspondence / F. Kleinberger.
- - *Knoedler.*

Series I. General Correspondence and Related Material.

See: I. General Correspondence / M. Knoedler & Co.

- 19 9 Komor, Mathias. 1965
Folder content note: *Subjects:* Purchase of 5 drawings: Federico Barocci *Study for the Figure of Christ* (RLC-G.765, MMA-1975.1.269); Jan van Goyen *Winter Landscape with Skaters* (RLC-G.766, MMA-1975.1.779); Jacopo Amigoni *Portrait of a Lady* (RLC-G.767, MMA-1975.1.263); Jacopo Tintoretto *Reclining Man* and *Study of Christ* on verso (RLC-G.769, MMA-1975.1.532); and Carle van Loo *Portrait of a Man with Pen* (RLC-G.768, MMA-1975.1.656). The Tintoretto is sent to Mrs. Nagel at the Morgan Library to take away an oil spot. Confirms that he is holding 3 Japanese ceramics on reserve for RL. *Images:* Photographs of the purchased Barocci, van Goyen, and Amigoni. Photograph of the Tintoretto, both recto and verso, with the negatives from the photographer, Geza Fekete.
- 19 10 Kunsthalle Basel. 1952
Folder content note: *Subject:* Request (declined) for loan for exhibition of Goya *Countess of Altamira and Her Daughter*. *Correspondent:* Robert Thomas Stoll.
- L-2 12 Kunsthandel J. Goudstikker (Amsterdam, Netherlands). 1925, 1934-1935
Folder content note: *Subjects:* Shipment of a purchased painting, by the Cologne Master of the Legend of the Saint Ursula (1925). Offer of Gerard Terborgh *Portrait of a Gentleman* (1925). Offer (declined) of Bourdichon's *Book of Hours* (1934-35). Offers of various paintings (1934). *Shipping:* Holland-America Line.
- 19 11 K: Miscellaneous offers of art objects by individuals. 1938, 1942-1943, 1954-1958
Folder content note: *Correspondents:* Alice B. Kleykamp (1938). Jacqueline Knight (1942). Joseph M. Kratina (1943). William Krueger (1954). John G. Keogh (1954). Adam S. Klein (1955). Mr. Kugel, of Paris (1955). Ray Kraemer, of Paris (1955). John L. Klem (1955). H.P. Kraus (1956). Eckard Kunzler, of Zurich, in German with translations (1956). Caroline Kis, of Austria, in German (1957). Nelson Kellogg (1958). Hanna Katz (1958).
- 19 12 K: Miscellaneous regarding print matter. 1937, 1945, 1948, 1955, 1965
Folder content note: *Subjects:* Print matter to RL: Request from RL for catalogue of exhibition from Kunsthaus Malmede, of Cologne (1937). Price list from Fred M. Kauffmann for letters to and books inscribed to Adolph Hitler (1945). Request from RL for catalogue of Rembrandt exhibition from Nathan Katz of Katz Galerie in Switzerland (1948). Transmittal from H.P. Kraus of the catalogue of illuminations in Harvard's Houghton Library (1955). Print matter from RL: Various Lehman-related catalogues from the 1950s sent to Kunsthistorisches Institut (1965).
- 19 13 K: Miscellaneous reproductions and permissions. 1954, 1962, 1966-1968
Folder content note: *Correspondents:* Kunsthistorisches Institut, Florence, Italy (1954); Max Kozloff (1962); Florence S. Kossoff, on behalf of Gaetano Panazza, of Italy (1966); Georg Freidrich Koch, of Hamburg, in German (1966); Wolfgang Kermer, of Stuttgart, in German (1967); Leila Kragh (1968); Joan Kinneir, forwarded by Penelope Ray of The Museum of Modern Art (1967-68).
- 19 14 K: Miscellaneous requests to view collection. 1957, 1961

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Charles K. Kondla (1957); Karl Katz (1961); Max Kozloff (1961).
- 19 15 K: Miscellaneous. 1949
Folder content note: *Subjects:* Louis S. Kaplan asks if RL wants to sell the Gerard David *Angels in the Grey Tones* (no).
- L-2 13 La Gazette de l'Hôtel Drouot. 1957-1958
Folder content note: *Subjects:* Request for subscription. The folder includes a copy of the issue of December 20, 1957.
- 19 16 Lachovski, Felix. 1934, 1950
Folder content note: *Subjects:* RL refers to a discussion he had in Paris with Lachovski on art matters, including 2 Raphaels; Lachovski is interested in RL helping to find a buyer for a Raphael in the U.S., but the matter generally ends there (1934). Lachovski looks to renew their acquaintance in a 1950 letter.
- 19 17 Laing Galleries. 1953
Folder content note: *Subjects:* Folder includes a packet of images from an exhibition at the gallery, *Selected French Paintings XIX & XX Century*, from the collection of Mr. P. Eilers of Amsterdam. RL inquires whether one of these, the van Dongen *Cannes, Femme au chien*, is available for sale.
- 19 18 Landsberg, A. Clinton. 1953
Folder content note: *Subjects:* At Agnes Mongan's suggestion, Landsberg offers to sell his Ingres drawing *Principessina Buoncampagni* to RL, in support of Landsberg's efforts to restore the villa Malcontenta in Italy. After negotiation, RL buys it.
- 19 19 Lautz, William H. 1958
Folder content note: *Subjects:* Dealer of antique porcelains sends photographs, descriptions, and prices of displayed objects available for sale. Some objects in the displays are noted on the description as already sold. RL purchases one of the objects from Lautz, a Meissen cup and saucer painted with miniature battle scenes, presumably the object marked Yours on the sheets. *Images:* 6 photographs of many displayed objects; photos numbered on back to correspond with numbered pages of descriptions.
- 19 20 Lazarus III, Fred. 1959
Folder content note: *Subjects:* Lazarus (of Cincinnati) asks RL for advice about obtaining attribution and other identifying information for 2 paintings and a fresco he acquired in Italy during the war; the paintings are portraits of Henry III and of Catherine of Navarre, done by Clouet; the fresco purportedly came from a ceiling in an Italian palace; RL referred him to Agnes Mongan at the Fogg Museum.
- L-2 14 Le Chapelin, J. 1956-1957, 1959, 1964
Folder content note: *Subjects:* Purchase by RL while in Paris of Georges d'Espagnat *Flowers and Fruits*; arrangements for object to be picked up by Marcel Palmaro and delivered to RL; frame shipped separately; given by RL to Joe Thomas (1956-57). Transmittal of Cincinnati exhibition catalogue to dealer (1959). Purchase of Loiseau *Place*

Series I. General Correspondence and Related Material.

- de la Bastille* (RLC-P.483, MMA-1975.1.190); and d'Espagnat *Fleurs et Fruits* (1964).
Shipping: W.R. Keating & Co., Air Clearance Associates.
- 19 21 Lefebvre Gallery (New York, N.Y.). 1965
Folder content note: *Subjects*: Dealer transmits book (not in folder) and a news clipping (in folder) to RL about painter Julius Bissier, informing him that Bissier's work is currently on exhibition in Texas but will be back at the gallery soon. *Correspondent*: John Lefebvre.
- 19 22 Lefevre Gallery. 1958, 1964
Folder content note: *Subjects*: Request from RL for a Degas catalogue (1958). Purchase of Matisse *Nu au fauteuil* (MMA-1975.1.195) and Gromaire drawing *Seated Nude* (RLC-G.750, MMA-1975.1.634) (1964). Offers of another Gromaire, a Corot, and 2 Pacsins. *Correspondent*: G. Corcoran; letterhead of firm also refers to Alex Reid & Lefevre, Ltd. *Images*: Photographs of the 4 offered objects and 2 photographs of the purchased Gromaire.
- 19 23 Legueult, Emilienne. 1968
Folder content note: *Subjects*: Request for loan for exhibition at the Acquavella Gallery of paintings of Raymond Legueult owned by RL. *Language*: French.
- L-2 15 Legueult, Raymond-Jean. 1964-1966
Folder content note: *Subjects*: Purchase from the artist *Nature Mort a la Rose* (RLC-P.505, MMA-1975.1.187); references to 2 watercolors also purchased from the artist. *Language*: Letters and cables from Legueult are in French (some of these are photocopies of the letters, not the original); 2 letters from RL to the artist are in French, with the original English versions included. Folder includes an article about Legueult, written by Raymond Cogniat. *Images*: 2 color photographs, presumably of the purchased painting, but possibly of the original version of it reserved for Mr. Flamarion. *Shipping*: Sheraton Warehouse, Hudson Shipping.
- 20 1 Lehman, Carrie. [1920s?]
Folder content note: *Subjects*: Postcard to Carrie in Paris from "Dodo" writing from Amsterdam. Pleasantries. *Image*: Postcard has picture of Rembrandt *Die Nachtrunde*.
- 20 2 Lehman, Edith A. 1942
Folder content note: *Subjects*: Edith (Mrs. Herbert H.) Lehman and RL correspond about wartime storage possibilities for her objects, with a Della Robbia likely to be stored with the Metropolitan and her other objects possibly going to the William Rockhill Nelson Gallery of Art in Kansas City.
- 20 3 Lehman, Philip (1 of 2). 1915-1916
Scope of "Lehman, Philip" folders: Correspondence to and from PL, typically in the form of cables or carbon copies of typed letters, can be found throughout Series I. General Correspondence, associated with the person or institution PL was corresponding with. The scope of this and the following folders is limited to a small number of money wire orders and letters found together in the collection.

Subjects: Cable transfers of funds from Philip Lehman, or confirmations of such orders to PL. Transfers for named recipients include F. Mason Perkins, Federico Ioni, Luigi Grassi, and R. Langton Douglas. Annotations on some of the documents indicate they relate to

Series I. General Correspondence and Related Material.

- payments for objects by Bellini, a 13th century *Madonna and Child*, a *Madonna and Child with Angels* that is near Giovanni di Milano, Sano, and Vivarini. At least some of these transfers relate to purchases made by RL; *See also*: I. General Correspondence / Lehman, Robert.
- 20 4 Lehman, Philip (2 of 2). 1928, 1931, 1935-1936
Folder content note: *Subjects:* Unsigned copy of a letter to RL listing objects at the townhouse that are owned by RL, heavily annotated, one annotation indicating that the letter dates from 1928. PL cabled to RL inquiring whether RL sold the Angelico *Annunciation*, calling attention to Boehler in Munich selling a similar object; RL responded that it was sold to Reinhardt (1930). Letter to Manhattan Storage Co. from PL authorizing RL to access PL's stored articles (1931). PL cables RL referring to a Neroccio *Madonna and Child* owned by Marchese Visconti that PL has seen, and asks if this is interesting for Arthur (1931); PL's cable refers to a book, and the folder includes documents related to a failed attempt by RL to buy the book from Brentano's. RL's parents cable him with opinions on objects (a cassone; lots 37 and 38 Limoge) apparently to be auctioned (1935). Three letters from PL to RL concerning a business matter with Mr. Kress, the sale of Renaissance jewels in London, and the upcoming Oppenheimer sale (1936); notes (likely of PL) about the sale of jewels are in the folder, written on the back of a letter from Cunard White Star Limited informing PL that dining table and deck chair reservations had not been made for him by his office; the Cunard letter with notes was found in the collection's Sotheby June 25, 1936 catalogue for the Pitt, et al. sale. *See also*: I. General Correspondence / Hunt, John for more documents on the jewels and Oppenheimer transactions, and I. General Correspondence / Lehman, Robert for the cables PL refers to in one of these letters.
- L-2 16 Lehman, Robert (1 of 17). March 15-April 4, 1914
Scope of "Lehman, Robert" folders: Correspondence from RL, typically in the form of cables or carbon copies of typed letters, can be found throughout Series I. General Correspondence associated with the person or institution RL was corresponding with. The scope of this and the following folders is limited to a) letters and cables from RL written to his parents while traveling in Asia and Europe in 1914, b) similar documents written by RL while in Europe in 1915-16, and c) a small number of documents from RL to PL dating from the 1930s. Other correspondence between RL and PL can be found in various General Correspondence folders, kept with their original context; the presence of such correspondence is noted in the folder level note. For other correspondents writing on these matters, *See also*: I. General Correspondence / d'Hendecourt, Bernard; I. General Correspondence / Douglas, R. Langton; and I. General Correspondence / Perkins, F. Mason.
- Folder 1 subjects:* 2 letters from RL written from Ceylon (March 15 and April 4). On art matters, RL reports that d'Hendecourt is enthusiastic about a Pisano bust; RL is awaiting a picture of a Paolo Uccello; and expresses confusion and disagreement about attributions made by Bernard Berenson (referencing a Spinello, a Cossa, a Santi or Gentile). Describes his travels in Ceylon, especially a hunting expedition in which he and his party kill an elephant. Observes the presence of particular American products in India, Burma, and Ceylon, including Ford cars (rather than Studebaker), Remington typewriters, and Singer sewing machines.
- 20 5 Lehman, Robert (2 of 17). Apr. 10-23, 1914

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* 4 letters written on board the Norddeutscher Lloyd Bremen steamer *Bulow* (April 10, April 14/15, April 19, and April 23) and a picture postcard from Shanghai (April 19, 1914). Describes subjects of photographs of Ceylon and also refers to photos of India (photos not in folder). Discusses itinerary in detail at various points as it is unsettled. Short stays in port in the Malay Peninsula, Hong Kong, Shanghai, and Nagasaki are described. Looks at porcelain in shops of Shanghai, but does not buy. (Maurice Neustadt appears to be a traveling companion. Frequent references to "Cook's" suggest that many of the arrangements were made through that travel agent.) *See also:* X.D. Memorabilia: Travel / Photographs set 1: [Ceylon and Malaysia?] for photographs that seem likely to include those from Ceylon described by RL.
- 20 6 Lehman, Robert (3 of 17). April 27-May 5, 1914
Folder content note: *Subjects:* 3 letters (April 27, May 3, and May 5) and a picture postcard, all from Japan. RL describes objects he found interesting in shops in Kobe and Kyoto, especially at Yamanaka's. Bids low at an auction that Hayashi took him to, and wins 3 objects (2 Ming Chinese bronze vases and a Ming porcelain bowl). At Yamanaka's, bought a little fragment head dating from the early Fujiwara Period. Finds the kimonos beautiful, and buys Polly (his sister, Pauline) a yellow one. Makes various observations, including his visit to a fencing school which suggested to him a form of war preparation; noted American products (Underwood, Studebaker, Goodrich); hearing of sickness plaguing Tokyo, RL chooses to bypass it entirely; impressions of Nara (subject of the picture postcard) and the sculpture he saw there. Urges PL to look into Oriental art as being both pleasurable, underappreciated, and less expensive than European art.
- 20 7 Lehman, Robert (4 of 17). May 8-15, 1914
Folder content note: *Subjects:* 3 letters (May 8, May 11, and May 15) and a picture postcard (May 9), all from Japan. RL continues traveling in Japan (Shidzuoka, Nagoya, Hakone Lake, Yokohama, etc.) and providing favorable comments on flowers, teahouses, the people's apparent patriotism and his view that they would likely be a great nation in war, horseback riding in the mountains, the large number of rickshaws and the artificial suppression of automobiles by customs duties, and various cultural practices. Reflecting on business matters, RL writes at length of the great potential for Eastman Kodak and popular photography by travelers and local people alike. On art matters, refers to a "profile" that PL has; buys a Kakemono painting and a half-burned figure of Buddha of the Tempys Period in Myanoshita; notes that d'Hendecourt has written him in response to RL's note about Bernard Berenson's attributions.
- 20 8 Lehman, Robert (5 of 17). May 23-27, 1914
Folder content note: *Subjects:* 3 letters (May 23 from Japan, May 25 on board the Shimonoski-Fusan steamer, and May 26/27 from Seoul, Korea). In Kyoto, RL identifies 2 Kakemono paintings to buy, and asks PL to cable funds; PL declines; RL makes his own offer and it is accepted by the dealer. RL brings the objects to the museum and is given an assessment of them; he sees more Kakemonos and finds them a revelation; likens a Go Doshi to a Crivelli. RL again urges PL to consider this art form, likening the quality to Italian works, and even more inspiring, but available and at reasonable prices; he argues strongly for its value as art, taking exception to Seligman's theory that nothing can be learned of Eastern art; he pleads with PL to visit Mr. Freer in Detroit and the Boston and Washington Museums to see more for himself. RL buys a small Buddha of the Fujiwara

Series I. General Correspondence and Related Material.

Period and another small figure, and, with Maurice, a Han bronze incense burner. RL sums up his purchases for PL in his May 25 letter as: 1 Yuan dynasty Chinese and 1 Sung dynasty Kakemono, 1 Japanese Kakemono; and a Japanese Buddha figure. In Korea, makes observations about the Japanese occupation, the countryside, and some cultural practices. Also notes that he wrote to Grassi for news about the Piero della Francesca.

- 20 9 Lehman, Robert (6 of 17). June 6-17, 1914
Folder content note: *Subjects:* 4 letters (June 6 from Tientsin, June 7 and June 9 on board the Nippon Yusen Kaisha steamship *Santo Maru* back to Japan, and June 17 again on the Shimonoseki-Fusan steamer). From Tientsin, RL briefly explains that his itinerary changed, and he is returning to Japan for a week. Also acknowledged that he received the photos of the lady. He elaborates on the profile lady on June 7, saying it looks great, wondering how Spiridori(?) made a mess of it, and eager to hear what Berenson and others will have to say about it. RL is happy PL returned the wooden bust (the Pisano?). RL found nothing to buy in Peking, but an expert affirmed the value of the objects he bought in Japan; he also learned that the Han bronze he and Maurice bought was of the earlier, Chow dynasty. Found China visually uninteresting spurring him to change his route to include Japan again. He reflects on Japan's emerging naval force and its desire for colonization, and its potential military threat in time to the U.S. RL describes his 3 day visit to the monastery at Koyasan, as well as his other travels and his consideration of various objects during this week. At RL's request, a priest found objects to offer RL, and RL bought a Chinese Buddhist painting for PL from the Kamakura Period. RL buys other objects as well and describes them and expert assessments he received on them to PL. RL also forwarded PL other purchase suggestions, the objects being outside the financial limits RL has to act on. *Image:* 2 photographs of a bronze statuette found by the archivist in unrelated files in a folder labeled "Oriental Painting," but likely, based on one of the photo's annotations, to be the one RL informs PL of in his June 17 letter. *See also:* X.D. Memorabilia-Travel / Photographs set 7: [Japan?] for 7 negatives that appear likely to be of the bronze referred to in the June 17 letter.
- 20 10 Lehman, Robert (7 of 17). June 30-July 22, 1914
Folder content note: *Subjects:* 5 letters (June 30 from St. Petersburg, July 5 from Stockholm, July 13 and 17 from Germany, and July 22 from St. Moritz). RL describes his trip on the Trans-Siberian Railroad, visit to the Hermitage (where he sees at least one object formerly offered to him and PL), visits to other museums (Copenhagen, etc.). RL has heard that Grassi will have a good Lorenzetti and the Piero della Francesca in September; he is looking at a photo of the Piero and thinks it might be authentic. Hears that PL bought a Buonacorsi from Hendecourt. They seem to be considering a Groteus and a Paolo Uccello. In Munich, visits Dr. Mayer at the museum, and visits the galleries of Bohler and Drey, and comments on objects, especially a H. Bosch he likes. Acknowledges that PL owns a Cossa *Crucifixion* that is strong. Opens a discussion with PL about starting work, and wishes to start in the U.S. before moving to an overseas office in time.
- 20 11 Lehman, Robert (8 of 17). October and earlier, 1915
Folder content note: *Subjects:* 5 letters (one undated but likely early October 1915 based on content, October 17, October 27 (2), and October 31, all from Paris). RL comments on the reminders of war in Paris and contemplates the economic opportunities in rebuilding, especially in Russia, after the war; RL informs PL of specific investment opportunities he has heard of, including a bank to be started by a friend of Alphonse Kann. A thread in

Series I. General Correspondence and Related Material.

many of RL's 1915-16 letters is a business matter he is involved with relating to coal and shipping; the matter also concerns Seligman Freres, Harris & Dixon, and others. Describes his social meetings (with Kann and others) and visits to shops, including to Rosenberg's and Kelekian's. Buys a Giotto-esque *Pieta* at a store across the Seine. Visits Le Vesque gallery and sees 4 pictures by Nicolas Frenier that he suggests to PL; returns with Duveen to see them. RL reports at length on his visit to Joe Duveen to see a Piero della Francesca *Crucifixion*, which RL wants PL to acquire. RL received word from Perkins to buy the Pesellino, but Douglas already sold it to Duveen. RL reports on various Chinese objects he likes which are available from the same dealer Berenson acquires his Chinese objects from; RL warns PL not to mention this to Duveen as he will likely buy up the stock. RL purchases a Chinese seated stone figure at Vignier's.

- 20 12 Lehman, Robert (9 of 17). November 3-20, 1915
Folder content note: *Subjects:* 3 letters and 2 cables (November 3 (2) and November 7 from Paris, November 18 and November 20 from London). RL informs PL that he has bought the Chinese stone Buddha from Charles Vignier on Joseph Duveen's advice; RL and Duveen say it can be lent to the Metropolitan if too large for PL's hall (RLC-S.7, MMA-48.162.2). RL continues to look at Duveen's Piero, including with Kann who liked it, but RL disagrees with Berenson's view that it is one of Piero's finest. On November 7, RL reports on his meeting with Hendecourt (wounded at the front) and with Madame Calmann (husband also fighting), causing RL to reflect on the war, the German atrocities in Belgium that have been reported, and investment opportunities for U.S. firms. RL wants to get a small saint he saw at Hendecourt's, and is trying to buy it through a Mr. Feral, but wants to defer to Hendecourt who saw it first. On November 18, RL cables suggestion to PL to buy a Masaccio belonging to Arthur Sutton; PL leaves decision to RL. On November 20, RL decides to not buy the 4 Nicolas Frenier pictures he previously wrote about. RL met an old woman in Paris who is a commissionaire, and is apparently an important source and lead for objects to both private collectors and dealers, and perceives this as another hidden entry point to the market used by more experienced collectors. RL reports on various other pictures, bronzes, and other objects he is interested in. *See also:* I. General Correspondence / Subject: Bodhisattva for further documents about the purchase and loan of the statue to The Metropolitan Museum of Art.
- 20 13 Lehman, Robert (10 of 17). November 21-28, 1915
Folder content note: *Subjects:* 5 letters and 1 cable from London (Nov. 21, Nov. 23, Nov. 25, Nov. 27, Nov. 28 (2)). On Nov. 21, RL writes that he has bought an inexpensive Japanese figure, though probably a fake. On Nov. 23, RL responds to PL's lack of interest in the Masaccio because of cost and an unwillingness to buy more religious Italians; RL argues at length in its favor (the subject of the object is a Madonna with 2 angels at the side and 2 playing lutes at her feet); RL agrees the object is costly but is concerned Duveen might learn of it and ruin Douglas's efforts. RL continues to report on the coal shipping matter. Douglas has or might have other objects to offer, and RL comments on them (Simone Martini, Sassetta), noting that buying something from Douglas would be good for starting a relationship with him. Douglas has sent the Aynard picture that is likely a Lorenzetti to PL on approval, and RL encourages him to buy it. RL tells PL that PL's Velázquez was published in the April 1915 *Connoisseur* and is now perched on the mantelpiece. RL reports on various objects he has seen in museums, in galleries, in Arthur Sutton's collection, and

Series I. General Correspondence and Related Material.

available through Douglas, including a possible Raphael that RL and Douglas hope to get Berenson to change his mind on, which might lead to a larger deal.

- 20 14 Lehman, Robert (11 of 17). December 1-12, 1915
Folder content note: *Subjects:* 4 letters and 2 cables (Dec. 1, Dec. 5 (2), Dec. 7, Dec. 11, and Dec. 12, all from Paris). RL provides an update on the ongoing coal business and observations on the war's continuance. He is in communication with various dealers and advisers, especially R. Langton Douglas, but also Perkins, Angeli, Sedel Meyer, Hendecourt, Gimpel, and Chigi. RL reports on the objects he is discussing with them (Crivelli, Quentin Matsys, Benvenuto di Giovanni, Fra Angelico, Sansovino bronzes, Gentile da Fabriano, Simone Martini, Masaccio); both PL and RL are impressed with Douglas's leads. On Dec. 5, cables and writes about a Memling painting which PL failed to bid high enough for; RL was glad the bid failed because he felt the price too high, explaining himself in detail along with his view of how Knoedler, Duveen, and private collectors generally work to profit on these objects. He comments on his lunch with Alphonse Kann and on objects in Kann's collection, and objects from other collectors that he has heard are available. On Dec. 7, RL informs PL that he is going to hear out Gus Vanderpoel at the Embassy for a possible position as attache, replacing Nicholas Roosevelt; RL is interested, but knows PL is opposed. RL provides an update on the various objects he has been seeing. Substantial price differences are estimated, and RL reports that Hendecourt(?) attributes pricing variations on Italian pictures to dealers paying too much based on Berensen's advice. RL advises PL to buy Hendecourt's Daddi before he returns to the front, and PL agrees. On Dec. 12, RL refers to the Chinese figure (now in New York), Duveen's interest in it, and RL's mother's view that it is likely to remain at the Metropolitan Museum for lack of room at their home. His mother has wanted RL to look into commodes from Kann, but RL resists. RL continues to insist that Hendecourt be involved in any acquisition of Feral's little French *Virgin of the Annunciation*.
- 20 15 Lehman, Robert (12 of 17). December 16-31, 1915
Folder content note: *Subjects:* 2 letters and 8 cables (December 16, December 17, December 18, December 25 (3), December 26, December 27, December 30, and December 31, all from Paris). In several letters and cables, RL continues to urge PL to buy the Masaccio; (Paul?) Sachs enters the scene, getting an option from Douglas for the painting on behalf of a private collector; RL suggests to PL that he contact Sachs to release Douglas in favor of PL. In response to PL's request, RL provides his positive opinion on the Aynard panels offered by Douglas, and the opportunity it provides to get closer to Douglas; he returns to this panel in several letters and cables. RL confirms the purchase of Hendecourt's Daddi is complete. RL negotiates to buy a school of Memmi panel at Gimpel's at PL's direction. Continued discussion about Feral's panel and Sedel Meyer's Fra Angelicos. RL takes a quick trip to Florence at Perkins's request. RL reserved the Prince Potenziani Bellini (MMA-1975.1.81) for PL with Grassi, apparently in competition with Duveen; cables confirm that Grassi has acquired the Bellini for PL. RL again discusses how dealers quote differing prices to clients, and reveals what Grassi told him Duveen paid for the Piero. RL bought a Sienese picture on his own account and a small panel by an unknown painter.
- 20 16 Lehman, Robert (13 of 17). January 4-22, 1916
Folder content note: *Subjects:* 4 letters and 6 cables (January 4 (2), January 7, January 9 (2), January 11, January 15, January 17, January 19, and January 22, all from Paris).

Series I. General Correspondence and Related Material.

Purchase of the Potenziani Bellini (MMA-1975.1.81) is completed, but not before some twists; PL informs RL that Duveen has acquired the Bellini, causing RL to recount in detail his dealings with Grassi and expressing concern that Grassi and Duveen might have cheated the Lehmans out of the painting; on January 7, RL writes that the Bellini is in his possession, describing his anxious moments, and constant waiting at the train station for Grassi to arrive with the painting; Grassi needs a cover story for not selling to Duveen, so it will be said that PL bought direct from the owner, Potenziani; the Bellini is given to Knoedler for insurance, etc. A Taddeo Gaddi *Madonna and Child* was acquired from Grassi with the Bellini. RL also reports that he bought a Simone Martini saint. Notes that the Masaccio appears lost as another buyer is involved. Perkins is advising RL on various objects. On January 15 and 17, RL cables that he has bought a trecento picture and asks for funds to be wired to Perkins for it. On January 19, RL writes that, though he declined the earlier position, he is still looking to discuss with the U.S. Embassy the possibility of joining the Foreign Service. RL bought a picture of a *Madonna and Child with Angels* that he and Perkins think might be a Giovanni di Milano. PL urges RL to move on to Italy and return home soon thereafter.

- 20 17 Lehman, Robert (14 of 17). February 7-22, 1916
Folder content note: *Subjects:* 3 letters and 2 cables (February 7, February 8, February 12, and February 22 from Florence and February 17 from Assisi). RL describes his travels in Italy and his visits to various churches, museums, etc., mentioning various objects. Refers to the Lehmans' *St. Peter*, which he thinks is a Simone, as going to Perkins to get fixed up and cleaned in Siena. With Perkins, who has reserved objects for the Lehmans, RL visits Ioni's in Siena and buys 3 objects: a signed and dated Neroccio *Madonna and Child*, another *Madonna and Child* by a follower of Sassetta, and an *Annunciation* that is a near Fra Angelico; RL discusses compensation terms for Perkins. Recommends that PL not buy andirons from Duveen and return the Riccio horse. In a February 12 cable, RL requests funds to buy a Sano panel and asks permission to continue purchasing on his own discretion, with Perkins. On February 17, RL acknowledges PL's letters reporting that Hendecourt's picture and the *Adoration* from Gimpel's arrived in New York, and that PL bought the Aynard panel. Hears that Duveen and the Metropolitan are bidding for the Bellini, still believing it to be available. Reports that the large trecento picture is at Knoedler's in Paris, and that repairs might be needed. Refers to a Salvadori *Madonna and Child* that was previously bought, but has not yet shipped from Italy. Elaborates on the Sano he bought. RL reports that a post in the U.S. Embassy in Paris is available; he wants to accept it and asks PL's permission, but PL prefers he not take it. Tells PL of 4 objects he has on reserve for 6 weeks at Barsanti's in Rome, and photos of these are sent to PL. Describes other objects he has seen or just missed on, and follows on various open matters.
- 20 18 Lehman, Robert (15 of 17). March 10-April 3, 1916
Folder content note: *Subjects:* 3 letters (March 15 from Florence, March 20 from Milan, and April 3 from Paris), 1 picture postcard (March 10 from S. Gimignano), and 1 cable (from Wormser in Paris on behalf of RL). The Bellini arrives in New York and PL likes it. The letters provide updates on the various objects purchased, many of which have not been shipped yet. The Simone *St. Peter* is being cleaned, and RL discusses its condition. Reports that he paid Paolini for the Sano and is still waiting for the funds for the Masolino he bought from Grassi. RL put an offer on a Matteo di Giovanni although Berenson has first choice; RL comments that Berenson has an advantage in his offers because of the range of

Series I. General Correspondence and Related Material.

who he is buying for. The *Adoration* of the Roman School is being cleaned. RL and Walter visited Berenson, who was keen on the Chinese sculpture from Vignier; Berenson tried to get Mrs. Gardner to buy it, and has since refused to offer her other things. On March 20, RL writes that he bought a Matteo di Giovanni *Saint Lucy* in Florence. In Milan, a man takes RL to a friend from whom RL purchased 5 objects: a near Giotto *Crucifixion*, a Maitre de la Mort de la Vieija *Madonna and Child*, a Romano *Madonna and Child*, a possible Guardi, and a like Signorelli predella piece; the man has more and RL believes he has found a major source used by Berenson and small dealers for acquiring objects. Tells PL not to buy Murray's Ambrogio Lorenzetti *Crucifixion* that Perkins wrote him about. On April 3, discusses a Neroccio which they may lose to an Italian museum represented by da Nicola. Describes the condition of the Smith panel which is at Knoedler's for restoration. Outlines the shipping status of various purchases, which serves as something of a recap of many of the recent purchases (Sienese triptych, the little T. Gaddi, a Neroccio, a near Fra Angelico, School of Sassetta, Ambrogio Lorenzetti, the Masolino from Grassi, a Sano di Pietro from Paolo Paolini, a small Roman school, the Simone, the saint by Matteo di Giovanni, a Cuyp, Guardi, Romano, Maitre de la Mort de la Vieija, Giottoesque *Crucifixion*, and a small Umbrian school). On Perkins's written advice, RL agrees to purchase a Matteo di Giovanni *Madonna and Child*, and asks PL for the funds, while cautioning PL not to acquire objects offered only by letter. Other objects are commented on by RL.

- 20 19 Lehman, Robert (16 of 17). [1914 or later?]
Folder content note: *Subjects:* The folder includes the second 4 pages of a letter from RL written on stationery of the Grand Hotel de Russie in Rome. The rest of the letter is missing. The fragment is not dated, and might be from 1914 or later. References to Bernard in the letter are probably Hendecourt. The subject matter includes visits to churches, galleries, and dealers, including Barsanti.
- 20 20 Lehman, Robert (17 of 17). 1930, 1936, [1936?]
Folder content note: *Subjects:* An unsigned statement from RL for PL's confirmation agreeing that objects at West 54th Street listed on Schedule A (not included) are RL's property (1930). 2 cables to PL from RL and a handwritten note; all appear to be on a related, but unclear, business matter; one cable dated 1936, the other documents are undated. *See also:* I. General Correspondence / Lehman, Philip for letters related to these 1936 cables.
- L-2 17 Lehman, Robin (1 of 2). 1961-1962
Folder content note: *Subjects:* Transmittal of transparencies prepared by photographer Don Brenwasser from Art Secretary Ralph Straight to Robin Lehman.
- 20 21 Lehman, Robin (2 of 2). 1964-1967
Folder content note: *Subjects:* Robin writes to RL that the Benin bronze RL purchased at Sotheby for Robin proved to be one of the best things of the year (1964). Request for photographs of two illuminations that are missing (1964). Gift from Robin and others of Beccafumi *Two Episodes from the Life of Esther* (RLC-G.776, MMA-1975.1.272), acquired at Agnew (1965). Bids for RL at auctions in London at Christie and Sotheby; wins a Rowlandson at Sotheby (RLC-G.933, MMA-1975.1.893) (1966). Request for photographs

Series I. General Correspondence and Related Material.

of a missing cassone to file an insurance claim (1967). *See also*: I. General Correspondence / Sotheby for further documents about the Rowlandson purchase.

- 20 22 Lehman staff (1 of 3). 1931, 1937
Folder content note: This folder and the next two include correspondence, notes, and cables between RL and various members of his staff, or between RL's staff members. Generally, such material can be found throughout Series I. General Correspondence, filed with the principal correspondent or subject they relate to. The documents in these folders are those that were not found, or could not be placed, with related documents either because their topic is unclear or because they include multiple subjects.
Subjects: Brief closing status from a student who apparently filed photograph files for RL (1931). Attempts to get catalogues, including Peeters sale at Louvain (1931). Report from HH (Art Secretary/Librarian Helen Holstein) to RL on the results of her survey of the antique shop of Victor Miller (1937).
- 20 23 Lehman staff (2 of 3). 1942-1947
Folder content note: *Subjects:* Includes various requests between RL staff members (to get catalogues, photographs, prepare inventories, hours worked reports, etc.). Note to Mr. Sack from RL referring to a bill from Duveen for restoring the Simone saints and a letter from Grassi to RL receipting payment for the Cossa *Crucifixion* (1943). A compilation of typescripts of incoming and outgoing correspondence on various topics, principally related to gifts of objects from RL and movement of objects to/from French & Co., dating from about December 1943-January 1944. Note to RL from Fred Schuster about the good he is hearing in Kansas City about RL's gifts to the art gallery. Copy of the 1947 exhibition catalogue *Painting in France, 1939-1946* with a staff note indicating that RL should be notified when the Venards and a Civet, identified in the catalogue, arrive.
- 20 24 Lehman staff (3 of 3). 1949, 1954, 1956, 1958, 1963, 1965-1966, 1969
Folder content note: *Subjects:* Answers to questions (not included) posed by Martin Weinberger; references to Bonnards bought from S. Salz and Sperling and two Marquets, one of which is a Sergeant and was purchased from Madame Marquet (1949). Instructions for payments to Bain Miller for Brandy Brook (1949). Request from Phil Isles to buy unnamed pictures; approval given by RL (1954). Confirmation of New York City sales tax paid on art bought at Jansen, Inc., Rosenberg & Stiebel, Peter H. Deitsch, and Parke-Bernet (1956). Confirmation by RL of source of Asselin *Vase de Fleurs* (RLC-P.420, ExL) as a 1954 auction at Hotel Drouot (catalogue in folder). Confirmation of transparencies sent to London at RL's request (ca. 1960). Note to RL, likely from curator William Johnston, that Mrs. Prendergast is planning to sell 3 paintings by Maurice Prendergast and, though she has a prospective buyer, wants to show them to RL first (1963). Daily log of activities by curator Johnston for June 19-July 5, 1963; included with the log are related detailed reports regarding suggestions for conservation and other work at the townhouse and a report on the Frick's air-conditioning in relation to possible improvements for RL's collection (1963). Request for information about paintings seen in a photograph (not included in folder) (1965). Valuation changes on 3 paintings: Sisley (RLC-P.293, MMA-1975.1.211); Renoir (RLC-P.200, ExL); and Pissarro (RLC-P.294, MMA-1975.1.197) (ca. 1965). Request for information about Matteo de Giovanni *Madonna & Child* (RLC-P.51, MMA-65.234) (1969). *Images:* Photograph of the Asselin. 2 photographs of objects in response to the 1965

Series I. General Correspondence and Related Material.

- inquiry: Monaco *Nativity* (RLC-P.402, MMA-1975.1.66) and Monaco *Christ on the Cross* (RLC-P.451, MMA-1975.1.67).
- 20 25 Lehman staff miscellany. 1950s-1960s
Folder content note: This folder includes reminders, to-do lists, notes from conversations, and other informal notes on paper slips, likely written by RL's secretarial support staff. Many include references to payment arrangements for art purchases, deliveries of objects, lists of objects, and the like. Some refer to objects given away as gifts in the 1960s. There is a list of townhouse bills pending and purchases of objects, ca. 1964. These documents were found during processing in miscellaneous folders and other scattered places and were placed together here by the archivist.
- 20 26 Lehman unidentified. n.d.
Folder content note: This folder includes 3 notes that appear to have been made by PL, RL, or Lehman staff, but are not identifiable with certainty. All are undated. *Subjects:* List of objects on Hotel Ritz, Paris, stationery, possibly in PL's writing, that appears to be indicating where the objects are available to be seen. List of objects with possible auction lot numbers, possibly written by PL. Comment on a Macerata picture in compared to one owned by Hamilton, possibly written by RL. Notes on 3 objects in the National Gallery's Kress collection.
- 19 24 Leitner, Richard (1 of 2). 1929-January 1930
Folder content note: *Subjects:* Leitner bids for RL at the Weinberger auction in Vienna; wins 5 objects (3 majolica, a cassone, and a School of Antwerp [painting?]). Notice to RL of an attempt to deliver a Weinberger catalogue after the auction to him at St. Moritz, but returned to Leitner. *Language:* Leitner's letters are in German, with translations.
- 19 25 Leitner, Richard (2 of 2). March-April 1930
Folder content note: *Subjects:* Offer (declined) of a Giovanni Santi. Transmittal of catalogue for the Figdor collection (not in folder). *Language:* Leitner's letters are in German, with translations.
- 19 26 Leo S. Olschki (Firm) (1 of 2). 1924-1931
Folder content note: *Subjects:* Purchase of 7 miniatures (detailed descriptions included), including *Virgin Amidst Two Apostles* (RLC-MS.65, MMA-1975.1.2472) and 1 frame (1924). Purchase of 2 Bourdichon miniatures (1926-27); Olschki notes that he attended a sale of miniatures at Paris on December 6, 1926, to which RL replies that he bought a considerable number of miniatures himself at the same sale. Offer of 5 miniatures on approval; 4 are returned, 1 kept: Lorenzo Vecchietta *Portrait of San Bernardino di Siena* (RLC-MS.73, MMA-1975.1.2474); there is a billing dispute that persists for 2 years (1929-31).
- 19 27 Leo S. Olschki (Firm) (2 of 2). 1932-1933, 1952, 1966
Folder content note: *Subjects:* Offer (declined) of a Giulio Clovio miniature (1932). Purchase of 2 miniatures and 3 drawings: a Poussin?, a Bassano, and a landscape (1952). Request for reproduction permission (1966). *Correspondents:* Leo S. Olschki, Cesare Olschki, Alessandro Olschki.
- 19 28 Les Fils de Leon Helft (Paris, France). 1933-1934

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Purchase of candlesticks and other silver objects by PL. *Correspondent:* Jacques Helft. *Language:* All documents are in French, with one translation.
- 19 29 Levi D'Ancona, Mirella. 1965-1967
Folder content note: *Subjects:* Requests for photographs and permission for a reproduction in an article. A reprint of Levi D'Ancona's 1966 article "Un Libro d'Ore di Francesco Marmitta da Parma e Martino da Modena al Museo Correr - I" is in the folder. *Language:* The article is in Italian.
- 19 30 Library of Congress. 1932-1933, 1936
Folder content note: *Subjects:* Request for information of RL in connection with the Library's preparation of Volume II of the *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (1932, 1936). The folder includes proof pages with questions sent to RL in 1936. *Correspondent:* Anne M. Nill.
- 19 31 Lion, Adolphe. 1956, 1966-1967
Folder content note: *Subjects:* Purchase of a cup and saucer, and discussion of other offers of Sevres plates and cup and saucer, and a Pont aux Chauz soupiere; purchase of 4 green Sevres plates, with Hans Stiebel's assistance (1956). Lion provided advice to RL concerning porcelain coming to sale at Sotheby's on July 5 and November 8, and Lion appears to have acted as RL's agent at the auctions, where some of RL's bids were successful (1966). Transmittal of offers, including a Louis XV commode, and catalogues (1966-67). *Language:* Most of Lion's letters are in French, with some translations. *Images:* 7 photographs of porcelain objects; 1 photograph of a furniture object. *See also:* I. General Correspondence / Rosenberg & Stiebel for 1955-57 regarding Hans Stiebel's activities in Paris on RL's behalf with Lion, payments by RL to Rosenberg & Stiebel for purchases they made from Lion for RL, etc. *See also:* I. General Correspondence / Sotheby for 1966 documents concerning the porcelain auctions and shipment of the purchased objects.
- 19 32 Lock Galleries (New York, N.Y.) (1 of 6). 1945-1946, 1950-1951, 1956-1957
Folder content note: *Subjects:* Lock reports on results from the second day of an auction at which RL had bid; RL won the Madrazo (MMA-1975.1.233?) (1945). Lock disposes of RL's painting by P.C. Comte, and says that he has an offer from someone to buy the Madrazo (1946). Offer of a Vlaminck (1950). Lock's appraisal of RL's 7 Renoir watercolors (RLC-G.302 through G.308) (1950). RL asks Lock's advice about a Cuyp that Lola Kearney or Lola Valle of St. Louis is trying to sell (1951). At a Parke-Bernet book sale, Lock acquires *Eighteenth Century French Furniture* for RL, but is outbid on the set of four volumes of Lemoisne's *Degas*; the next day, Lock acquires a set of the volumes from Weythe (1956). Appraisals from Lock for Bellini *Susanna and the Elders* (RLC-P.365); Buoninsegna *Madonna and Child, Pieta and Two Saints*; Matteo di Giovanni di Bartolo *Madonna of the Annunciation* (RLC-P.127); a Gubbio majolica dish; and Girolamo di Benvenuto *Madonna and Child with Saints* (RLC-P.55, ExL) (1957). *Correspondents:* Charles K. Lock; Lock & Baer letterhead used for 1945-46; E. Weyhe bookstore. *Image:* Photograph of the Cuyp with attribution written on back. Photographs of the appraised Matteo di Giovanni and Bellini. *See also:* I. General Correspondence / Galerie Durand-Ruel (1953) for Lock's assessment and repair of Loiseau *La Riviere*; I. General Correspondence / Brummer Gallery for bids by Lock (1949); I. General Correspondence / Gimbel Brothers for the consignment of plates by RL for Lock to sell (1942-43); I. General Correspondence /

Series I. General Correspondence and Related Material.

- Frick Art Reference Library for a letter of introduction for Lock from RL; V.B. Grouped Object Descriptions / Gifts to institutions for Lock's appraisals of various paintings for RL.
- 19 33 Lock Galleries (New York, N.Y.) (2 of 6). 1958
Folder content note: *Subjects:* Sale of RL's Vlaminck *Potato Diggers* and *Voiles a Chatou*. Lock sells a Signac for RL, which requires cleaning and reframing, and offers another Signac *La Jetee de Cassis* to David Rockefeller; there is some misunderstanding between Lock and RL on these, so Lock's notes on his instructions from RL are sent to RL and included in the folder. Restoration report from Claudio Riggio of Queens and Lock for the Lorenzo Monaco *Christ on Cross with Madonna and St. John* (RLC-P.451, MMA-1975.1.67). Bid (fails) for a John Smart miniature at Sotheby's through Appleby Brothers in London. Notes from Lock on various pending matters and expense reimbursements. Shipment of 5 or 6 drawings bought at Christie's in the Skippe sale: 2 Bandinellis (RLC-G.492, MMA-1975.1.268; RLC-G.493, MMA-1975.1.267); 1 Campagnola (RLC-G.491, MMA-1975.1.290); and 3 or 4 unknown Italians (RLC-G.490, MMA-1975.1.320; RLC-G.494, ExL). *Correspondent:* Charles K. Lock, Arthur Appleby. *Shipping:* Barnett International Forwarders, T. Rogers & Co. *See also:* I. General Correspondence / Guidi, Marcello for further documents on the acquisition and conservation work on the Lorenzo Monaco.
- 19 34 Lock Galleries (New York, N.Y.) (3 of 6). 1959
Folder content note: *Subjects:* Movement of Buonaccorso from The Metropolitan Museum of Art, where it had been examined by Mr. Pease, to Lock Galleries. Purchase of Diaz de la Pena *Gathering Fagots*. Cleaning by Riportella Studio and subsequent sale of RL's Renoir *Girl with Yellow Hat* to Lock. From Europe, Lock looks into 2 Veronese school paintings that RL apparently never received from Sotheby's, dating to 1955; Sotheby's insists paintings were shipped with Rogers; Julius Weitzner helps Lock, checking Rogers' list which does not include the Veronese; matter apparently escalates to Wilson, and RL's paintings are found in storage at Sotheby's; Lock offers to sell them if RL wants to. While searching initially in Sotheby's basement, Lock notices a new shipment of about 20 early Italian paintings, which Julius Weitzner believes are Loeser pictures, up for sale in the fall; Lock also reports on various objects he has seen in Europe, including porcelain and 30 drawings in different media by E.L. Kirchner which he finds unique (RLC-G.595 to RLC-G.624, all ExL); RL asks for more information on these. *Correspondents:* Charles K. Lock, Julius Weitzner. *Image:* Heliogravure of Diaz de la Pena from American Art Association catalogue sale of 1910. *See also:* I. General Correspondence / Sotheby for 1955 documents concerning the consignment to Sotheby's of the Veronese school and other objects, and for 1959-60 documents regarding the return of the consigned objects found by Lock. *See also:* III. Exhibitions for Charles Lock's involvement, especially concerning the Cincinnati exhibition of RL's collection.
- L-2 18 Lock Galleries (New York, N.Y.) (4 of 6). 1960
Folder content note: *Subjects:* Lock still following on the Veronese school paintings, which still have not been sent from Sotheby's to RL. At a Stuttgart auction, Lock buys a Marquet lot and a Nolde lot, and gives RL right of first refusal. Lock purchases van Dongen *La Petite Ecuyere* from Mrs. Walter Feilchenfeldt for RL; asks her to reserve an Ingres drawing if a museum, which has an option, does not buy it; and asks her to give RL first refusal when she acquires a portrait by Chasseriau. Estimated prices for sale of drawings at

Series I. General Correspondence and Related Material.

- a Sotheby's auction on July 7 (Rewald sale); RL wins 6 objects at the sale, by Constantin Guys (RLC-G.558, MMA-1975.1.640); Pierre Laprade (RLC-G.559, MMA-1975.1.652); Maximilien Luce (RLC-G.560, ExL); Aristide Maillol (RLC-G.561, MMA-1975.1.663); Pissarro (RLC-G.562, MMA-1975.1.679); and Signac (RLC-G.563, MMA-1975.1.710); the folder includes the Rewald sale catalogue. Estimated prices for sale of scent bottles at a Sotheby's auction of European porcelain on July 4; RL wins 6 bids for Chelsea bottles at the sale: boy with mandolin; seated girl; squirrel; pug dog; peacock; and monkey.
Correspondent: Charles K. Lock.
- 19 35 Lock Galleries (New York, N.Y.) (5 of 6). 1961-1962
Folder content note: *Subjects:* Lock reports from Switzerland on various objects, including a sketchbook by Cross, which he does not think worthwhile; RL thinks it has some value as a curiosity and sentimental, so asks him to make a low bid (1961). Lock provides appraisals on three RL paintings: Taddeo di Bartolo *Madonna and Child*, Benvenuto di Giovanni *Adoration*, and Bernardino Fungai *Nativity* (1962). Lock informs RL of an upcoming June 28 sale of drawings at Sotheby's, but RL declines to participate (1962). *Correspondent:* Charles K. Lock. *See also:* I. General Correspondence / Subject: Appraisals for donation of Rembrandt *Portrait of an Artist* for correspondence from Lock on this matter.
- 19 36 Lock Galleries (New York, N.Y.) (6 of 6). 1964-1967
Folder content note: *Subjects:* Lock cables that RL bought an unnamed object from Houthakker's in Amsterdam (1964). Purchase by Lock for RL at Hotel Drouot of 2 Domenico Tiepolo drawings *Polichinelle Mis en Terre* (RLC-G.771, MMA-1975.1.473) and *Derriere le Cirque* (RLC-G.772, MMA-1975.1.469); the folder includes the annotated catalogue for the March 19 sale (1965). Update from Lock on purchases for himself while in Europe (1965). Notes on various objects, appears to relate to delivery by RL of 2 Sommes and 2 Tiepolos to Lock; includes copy of an invoice from Hugo Schonfeld for shipping 2 aquarelles (1966-67). RL reports that he is interested in some Domenico Tiepolos from an upcoming July 6 Sotheby's sale, but is not sure he will bid because of the prices (1967). *Correspondent:* Charles K. Lock, Ph. Engelmann. *Shipping:* Barnett International Forwarders, Trans World Airlines International Air Cargo.
- 21 1 Loewi, Adolpho. 1934
Folder content note: *Subjects:* Loewi informs RL that the Simone Martini is no longer available because the owner intends to present it as a gift to Mussolini. *See also:* I. General Correspondence / Los Angeles County Museum for documents concerning an exhibition at that museum curated by Loewi.
- L-2 19 López-Rey, José. 1948, 1952, 1958
Folder content note: *Subjects:* López-Rey clarifies a reproduction credit line in his book, noting that the Goya self-portrait noted as in the Harvard collection is the object since acquired by RL (1948). Request for reproduction (1948). Certificate naming RL an honorary member of the Imperial Philo-Byzantine Academy, of Madrid; referred to López-Rey who concluded it was a hoax and advised RL to ignore it (1952). Transmittal of study of Goya (not in folder) (1958).
- 21 2 Los Angeles County Museum. 1943, 1948, 1953-1955, 1964

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Loan of textile (15th century dalmatica formerly in Marcell V. Nemes collection) to the exhibition *Two Thousand Years of Silk Weaving*, assembled by Adolph Loewi (1943). Request (declined) for loan for exhibition of *The Bear* (1948). Request (declined) for loan for exhibition of manuscripts and illuminations (1953). Transmittal of museum's catalogue, which includes one of the objects RL donated to them (1954). Loan for exhibition of Renoir *Sea and Cliff*; request (declined) for *Young Girl Bathing* for same exhibition (1955). Research visit for Bonnard exhibition and request for photographs of three paintings (1964). *Correspondents:* Adolph Loewi, Roland J. McKinney, W.R. Valentiner, Marvin C. Ross, Richard F. Brown, James Elliott; Dalzell Hatfield.
- 21 3 Lovatelli, Lorian Gaetani. 1961-1962
Folder content note: *Subjects:* While in New York, the countess informs RL of her interest in selling a 17th century northern Italian bed, an 18th century lacquered desk, and a painting purported to be a Bellini. He apparently is understood to be optimistic about prospects for a sale, and she ships the two furniture objects to the U.S. after she returns to Italy. RL has The Metropolitan Museum of Art examine them, but it declines to purchase. The objects are shipped back to Italy. The painting is not shipped and is unresolved here. *Shipping:* Italian Shipping Co.
- 21 4 Lugt, Frits. 1942, 1945, 1948
Folder content note: *Subjects:* Writing from Oberlin, Ohio, Lugt reports that he has seen RL's drawings on deposit there and encourages him to send more; Lugt also reminds RL that he is in love with the Bening self-portrait (RLC-MS.191, MMA-1975.1.2487) should RL wish ever to part with it (1942). At RL's request, Lugt approaches Mr. Schaeffer to sell the Vellert picture from the Bass sale to Oberlin (RL remaining anonymous to Schaeffer, but apparently planning to donate the purchase funds to Oberlin); Schaeffer agrees to the transaction (1945). RL asks Lugt his opinion about his da Vinci *Bear*, and Lugt confirms its authenticity (MMA-1975.1.369) (1945). RL agrees to buy some of Lugt's drawings if he needs dollars to purchase a house; that transaction seems to become unnecessary though (1948). *See also:* I. General Correspondence / Subject: Wartime storage of art objects (Allen Memorial) for the drawings Lugt wrote to RL about in 1942.
- 21 5 Lukas, Gabriel. 1948, 1958, 1964
Folder content note: *Subjects:* Thanks for his visit to see the collection (1948). Request for and receipt of the Orangerie exhibition catalogue (1958). Request for photographs (1964).
- 21 6 Luporini, Mario. 1946, 1948-1950
Folder content note: *Subjects:* Through Murray Silverstone of Twentieth Century Fox International Corp, Luporini proposes possibility of artwork acquisitions (declined) (1946). Luporini acted as intermediary, receiving a painting from Ugo Jandolo to send RL on approval (1949). Most of the 1949-50 correspondence concerns other business matters, principally difficulties at Luporini's TRES Company, which is attempting to build and manage vaults in Italy for storing films for movie distributors. *Other correspondents:* Irene Luporini, Murray Silverstone. *See also:* I. General Correspondence / Thaon di Revel, Ignazio for further references to Luporini.
- 21 7 Lutomirski, Simone. 1934

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Lutomirski attempts to engage RL in partnering in acquisitions of art objects, particularly a picture attributed to Raphael (declined). *See also:* I. General Correspondence / Podio, Giuseppe for further documents about the Raphael and Lutomirski's attempt to align himself with RL.
- 21 8 Lyman Allyn Art Museum. 1935-1937, 1941
Folder content note: *Subjects:* Loan for exhibition of 14 drawings by: Baldung, Correggio, Cossa, Delacroix, Gainsborough, Italian about 1500, Master of Playing Cards, Perugino, Pisanello, Pordenone, Rembrandt, G.B. Tiepolo, Tintoretto, Veronese (1936). In connection with an inquiry, Richard Ederheimer confirms that the Baldung was acquired by RL from him and that it was in the lot from S. Sheps (1935). Request (declined) for loan for exhibition of Baroque jewelry (1937). Request (granted) for reproductions of Baldung *St. Christopher* and Veronese *Assumption* (1937). Thanks for gift to museum from RL, through Harry Sperling, of 4 Tiepolo drawings and a Cambiaso (1941). *Correspondents:* Winslow Ames, Richard Ederheimer.
- 21 9 L: Miscellaneous offers of art objects by firms. 1942, 1945, 1959
Folder content note: *Correspondents:* Le Passe, Ltd. (1942). Old Paris, the New York gallery of Paul Lichatcheff (1945). Leepa Associates (1959). Also, there is a 1959 offer from the Latendorf Bookshop of a bronze sculpture; the letter refers to background on the piece in that the artist was Laura Gardin Fraser, and the figure was that of Eric Pedley riding RL's horse, Citroen, in a polo match; an annotation on the letter seems to indicate this was a copy and that RL had the original object.
- 21 10 L: Miscellaneous offers of art objects by individuals. 1930, 1936, 1938, 1949, 1954, 1959
Folder content note: *Correspondents:* Arturo Lamarca, of Paris (1930). Karl Loevenich (1936, 1949). Sam Levy (1938). Nora Countess Ludolf (circa 1930s-40s). Alice Lobdell (1954). Ernst Landers (1954). Catherine Le Berre-Scieller (1954). Paolo Labia, of Rome (1959). John J. Loftus, on behalf of Jean de Jehan (1959). *Image:* Photograph of a hand carving from a tree trunk, offered by Levy.
- 21 11 L: Miscellaneous regarding print matter. 1928, 1935, 1955, 1957, 1966-1967
Folder content note: *Printed matter to RL:* Catalogue of Adolph Lewisohn's collection, sent at his request by E. Weyhe (1928). Request for Lempertz of Cologne to send catalogue of the November 27 Old Masters sale (1935). Subscription for fascicles of Albert G. Hess's *Italian Renaissance Paintings with Musical Subjects* (1955). Notice, in French, from Librarie Continentale, of Paris, of expiring subscriptions (1957). *Printed matter from RL:* Request (declined) from Fritz Lehrnickel of Frankfurt for copies of RL's catalogue (1966). Catalogue of the Cincinnati exhibition sent to the Library of Congress (1967).
- 21 12 L: Miscellaneous reproductions and permissions (1 of 2). 1934, 1955, 1958-1960
Folder content note: *Correspondents:* Jean H. Lipman (1934). Paul M. Laporte, of Rome (1955). Look magazine (1958). Enrico Lombardi, of Italy, in Italian (1959). Jan Lauts, of Karlsruhe, Germany, in German (1960).
- 21 13 L: Miscellaneous reproductions and permissions (2 of 2). 1963-1964, 1966-1968
Folder content note: *Correspondents:* Judith Levenson (1963). Life Magazine (1964). Diane E. Lindenheim (1964). Angela Daneu Lattanzi (1964). La Phototheque, of Paris, in French (1964). Les Beaux Arts, of Paris, in French (1966). La Nuova Italia Editrice,

Series I. General Correspondence and Related Material.

- of Florence, in Italian (1966-67). Abelardo Linares, of Madrid (1967). Lutherisches Verlagshaus, of Berlin (1967). Libri Fabbri Fonda (1967). Helmut Lehmann-Haupt, for Elgin Vaasen (1968).
- 21 14 L: Miscellaneous requests to view collection. 1954
Folder content note: *Correspondent:* M. Lindsay-Opie.
- 21 15 M. & R. Stora (Paris, France). 1925
Folder content note: *Subjects:* Purchase of majolica: 2 Gubbio plates by Giorgio (MMA-1975.1.1077). *Language:* Letters are in French. *Other correspondents:* Hallgarten & Co. *See also:* I. General Correspondence / Stora, R. for later documents from the U.S. firm.
- 21 16 M. H. de Young Memorial Museum. 1944, 1947, 1959
Folder content note: *Subjects:* Thanks for RL's gift of a Sieneese primitive (1944). Request (declined) for loan of El Greco *St. Jerome as Cardinal* (1947). Request (declined) for exhibition of the Lehman collection in San Francisco after the close of the Cincinnati exhibition (1959). *Correspondents:* Walter Heil, Herbert Fleishhacker.
- L-2 20 M. Knoedler & Co. (1 of 9). 1911, 1913, 1916, 1939
Folder content note: *Subjects:* Purchase of John Hoppner *Countess of Darnley and Lady Elizabeth Bligh* (1911). Purchase (1913) and return (1916) of Giovanni Santi *Portrait of a Boy*. Loan of Cranach the Elder *Nymph Reposing* (MMA-1975.1.136) for an exhibition at Knoedler to benefit the Lisa Day Nursery (1939). Inquiry from the Minister of National Education in Rome concerning the size of RL's objects by Giovanni di Paolo (1939). *Correspondents:* Charles R. Henschel, Lelia Wittler, cables from Bevan and Henry.
- L-2 21 M. Knoedler & Co. (2 of 9). 1942-1943
Folder content note: *Subjects:* Request (declined) for Christus or Memling for an exhibition at Knoedler's on behalf of Free Belgium (1942). Purchase of Holbein *Portrait of Erasmus* (MMA-1975.1.138) (1943). *Correspondents:* Armand Lowengard, Carman Messmore, Belle da Costa Greene (Pierpont Morgan Library).
- L-2 22 M. Knoedler & Co. (3 of 9). 1945-February 1948
Folder content note: *Subjects:* Purchase of Rembrandt *Portrait of Gerard de Lairesse* (RLC-P.249, MMA-1975.1.140) and a frame (1945). Records of summer storage for paintings, drawings and manuscripts (1945-46). Loan of Memling *Portrait of a Man* for exhibition at Knoedler's on behalf of The Metropolitan Museum of Art's Jubilee Drive (1946). Comments from Knoedler's to RL on Fouquets for auction at Sotheby's on December 18, 1946; RLs bids on two and wins lot 568 (RLC-MS.194, MMA-1975.1.2490); folder includes an annotated copy of the auction catalogue (1946). Messmore forwards to RL comments about the Fouquet from Belle Costa Greene (1947-48). Offer of 2 van Goghs (1947). Request for contribution of an art object for auction to benefit the United Hospital Fund Campaign (1947). *Correspondents:* Carman Messmore, Lelia Wittler, Belle Costa Greene (Pierpont Morgan Library), Frank Crowninshield. *Image:* Photograph of the purchased Rembrandt.
- L-2 23 M. Knoedler & Co. (4 of 9). March 1948-1949
Folder content note: *Subjects:* Purchase of Barent Fabritius *Self Portrait* (1948). Purchase of Sisley *Allée pres d'un Fleuve* (MMA-1975.1.211) (1948). Comment from Messmore

Series I. General Correspondence and Related Material.

- to RL about Mrs. Havemeyer's favorable view of the Sisley and the Pissarro *Recolte des Pommes, Pontoise* (RLC-P.294, MMA-1975.1.197) (1948). Receipts for transportation of various objects between RL and Knoedler's (1948). Purchase of Seurat *Study for Les Poseuses* (RLC-G.300, MMA-1975.1.704) and *Le Moteur [The Mower]* (RLC-P.430; MMA-1975.1.206) (1949). Purchase of Sano di Pietro *Madonna and Child* (RLC-P.401; MMA-1975.1.40) (1949). Offer of Seurat *River Landscape* (1949). *Correspondents*: Carman Messmore. *Images*: Photographs of the purchased Pissarro (RLC-P.294, MMA-1975.1.197) and Seurat (RLC-G.300, MMA-1975.1.704). Photograph of offered Seurat *River Landscape*.
- L-2 24 M. Knoedler & Co. (5 of 9). 1950-1954
Folder content note: *Subjects*: Purchase of Gauguin *Tahitiennes sur la Plage [Tahitian Women Bathing]* (MMA-1975.1.179) (1950). Invitation to an exhibition of Toulouse-Lautrec objects at Knoedler's for the benefit of the Musee d'Albi, France; the list of Chairmen in the brochure includes RL (1950). Note to deliver a Rembrandt to RL (1951). Request for RL to serve on the committee for an exhibition to benefit the Rheims Museum (1951). Request (accepted) for RL to be patron of an Ingres exhibition for the benefit of the Montauban Museum of France (1952). Transport receipt between RL and Knoedler (1953). Request (accepted) for RL to be patron of an exhibition of Oberlin College paintings at Knoedler's (1953). Transmittal of information (not included) to RL regarding Honthorst *Backgammon Players* (1954). *Correspondent*: Carman Messmore, William E. Stevenson (Oberlin).
- L-2 25 M. Knoedler & Co. (6 of 9). 1955-1958
Folder content note: *Subjects*: Delivery of Rembrandt *Portrait of a Man* to Knoedler's for sale in 1955-56 and again in 1958. Invitation (accepted) to be a patron of an exhibition of Degas wax sculptures as a joint benefit of the New York City Cancer Committee and Maison de Retraite des Artistes, Peintres, Sculpteurs, Graveurs et Decorateurs-Createurs (1955). Invitation (accepted) to be a sponsor of an exhibition of Joseph Pulitzer's collection for the benefit of the Fogg Art Museum (1956). Invitation (accepted) to be a patron of an exhibition for the benefit of the Minneapolis Institute of Arts (1956-57). Request (granted) for permission to reproduce Seurat *La Mateur* (1957). Acknowledgements from RL for Knoedler's staff's help in hanging pictures (1957). Delivery of two Vuillards and a Renoir for sale, apparently unsuccessful (1958). *Correspondents*: Carman Messmore, Elizabeth King, Betty Hines, Margaret Josephs, Jinx Heffelfinger Clark. *See also*: I. General Correspondence / Marlborough Fine Art Ltd for 1956 effort to sell the Rembrandt in Europe.
- L-3 1 M. Knoedler & Co. (7 of 9). 1959, [1950s?]
Folder content note: *Subjects*: Purchase of Toulouse-Lautrec *Fille a la Fourrure* (1959). Loan for exhibition to benefit Columbia University Department of Fine Arts and Archaeology: Francesco di Giorgio *Donor with Two Angels* (RLC-G.427; MMA-1975.1.376); van der Weyden *Men Shoveling Chairs* (RLC-G.272; MMA-1975.1.848); and Cossa *Venus Embracing Cupid at Vulcan's Forge* (RLC-G.490; MMA-1975.1.320). Description sheet of Monet *View of Vernon* (undated; 1950s?). *Correspondents*: E. Coe Kerr, Jr., Rudolf Wittkower. *Images*: 2 photographs (1 b&w, 1 color) of the Toulouse-Lautrec.
- L-3 2 M. Knoedler & Co. (8 of 9). 1960, 1962-1963, 1965-1966, 1969

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* RL offers to sell Rembrandt (1960). RL interested in Domenico Tiepolo *God the Father Surrounded by Angels and Cherubs* (1960). Offer (declined) of an Ingres drawing of engraver Brandt (1960). Purchase of Picasso watercolor *Arlequin et Femme Grecque* (1962-63). Loan of Signac View of Collioure (MMA-1975.1.208) for exhibition to benefit St. Luke's Hospital Center Building Fund; folder includes a copy of the exhibition catalogue *Impressionist Treasures* of January 1966 (1965-66). Request for loan for exhibition of the Toulouse-Lautrec (1969). *Correspondents:* Carman Messmore, Harry A. Brooks, Jane Sabersky.
- L-3 3 M. Knoedler & Co. (9 of 9). Purchases from Silver estate. 1963-1964
Folder content note: *Subjects:* Purchase by RL, anonymously through an attorney, of 15 Rembrandt drawings from the Louis H. Silver estate. Includes shorthand transcript of conversation between RL and Norton Simon, with notation that the pictures are to be shipped to the Los Angeles County Museum, but most of the drawings remain in RL's collection, including RLC-G.756, MMA-1975.1.790; RLC-G.758, MMA-1975.1.793; RLC-G.757, MMA-1975.1.795; RLC-G.753, MMA-1975.1.796; RLC-G.755, MMA-1975.1.797; RLC-G.754, MMA-1975.1.798; RLC-G.749, MMA-1975.1.799; RLC-G.748, MMA-1975.1.800; RLC-G.760, MMA-1975.1.802; RLC-G.752, MMA-1975.1.803; RLC-G.762, MMA-1975.1.804; and RLC-G.761, ExL (1963-64). *Correspondent:* Simpson, Thacher & Bartlett. *Images:* 15 photographs from Knoedler of the Rembrandts. Negatives of 2 of the photographs (*Three Studies in Deposition from the Cross* and *Rest During the Flight into Egypt*). *Removed material:* The 2 negatives were removed to cold storage for preservation purposes.
- 21 17 Macmillan Company. 1959
Folder content note: *Subjects:* Request (declined) for loan of unspecified objects for the company's window display in connection with their publication of a book about the Civil War. Includes advice on the response RL received from Ben Sonnenberg. *Correspondent:* A.L. Hart, Jr.
- 21 18 Macy's (Firm). 1966
Folder content note: *Subjects:* Request (declined) for loan of various objects for an exhibition in their Newark store. *Correspondent:* Richard R. Reynolds, on Bamberger's letterhead.
- 21 19 Maeschalck, A. 1960
Folder content note: *Subjects:* The correspondents note the conclusions they reached in their book *Het Stadhuis Van Brussel* concerning the van der Weyden *Men Shovelling Chairs* (MMA-1975.1.848). *Other correspondent:* J. Viaene.
- 21 20 Marek, Bruno. 1965
Folder content note: *Subjects:* Request (declined) from burgermeister of Vienna, Austria, for loan of the Toulouse-Lautrec painting for an exhibition. *Language:* German.
- 21 21 Marlborough Fine Art Ltd. (1 of 7). 1950-1952
Folder content note: *Subjects:* Transmittal of sales brochure (in folder) of French Masters (June 1950); RL expresses interest in a Modigliani portrait and inquires, but it is already sold; gallery offers another Modigliani *Portrait of Madame Zborowska*. Informs RL of recently-discovered Rubens and Velázquez (1950). Offer (declined) of van Gogh *Pont de*

Series I. General Correspondence and Related Material.

- Chatou* (1951). Offers (declined) of Daumier, Manet, Monet, Picasso, Sisley, Braque, and Redon (1951-52). Discussion concerning possibly making an offer to an owner in need of funds for his Leonardo da Vinci picture (1952). Offers to act as RL's agent at the Cognacq sale, should RL bid (1952). Exhibition catalogue *Contemporary French Primitives* from the gallery (July 1952). *Correspondents*: F.K. Lloyd, David Somerset. *Image*: Photograph (color) of offered van Gogh and photographs of Modigliani's *Madame Zborowska*, Daumier *Organ Grinder*, and Manet *Tama*.
- 21 22 Marlborough Fine Art Ltd. (2 of 7). 1953
Folder content note: *Subjects*: Offers of Cassatts shown at the gallery's exhibition; the folder includes the priced exhibition catalogue and some photographs. Offer of Modigliani *Young Woman - Head and Shoulders*; RL is interested, but suspicious of Modiglianis; while negotiations go on, another buyer takes it. Transmittal of the exhibition catalogue of European Masters for sale (in folder), November-December; RL inquires about a Vuillard and a Renoir, which are both still available. Offers of a Soutine, Bonnard, another Renoir, and a Simon Marmion. RL asks for catalogue from the exhibition of drawings by Old Masters at the Royal Academy of Arts. *Correspondent*: David Somerset. *Images*: 5 photographs of Cassatt works; 2 photographs of the Modigliani, one in color; 5 photographs of other offered objects and a color transparency of the Soutine. *Removed material*: The color transparency of the Soutine was removed to cold storage for preservation purposes.
- 21 23 Marlborough Fine Art Ltd. (3 of 7). 1954
Folder content note: *Subjects*: Offers (declined) of a Bonnard, Modiglianis and Renoirs. Reference to RL having discussed with Mr. Lloyd the possibility of disposing of part of RL's collection of primitives. A catalogue of Signacs is forwarded to RL, but he is no longer collecting him or Cross as RL has plenty and is short on space. Somerset asks RL what Bernard Berenson reported in a letter to RL about a Raphael cartoon; RL provides his recollection, but admits he receives too many letters from Berenson to decipher and keep track of. Purchase of El Greco *Christ Carrying the Cross* (MMA-1975.1.145) from the Stirling collection, including comments on condition, negotiation, and shipping. Offer of 2 Andrés. RL inquires about the availability of the Vermeer owned by Sir Albert Beit. A commercial matter is also a subject of the letters as Francis Lloyd is working as an intermediary between RL and an E.G. Buhrlé of Zurich concerning Buhrlé's plant in North Carolina, which is of interest to officials from the U.S. Air Force. *Correspondents*: David Somerset, Francis K. Lloyd. *Shipping*: W.R. Keating & Co. *Images*: Photographs of an offered Renoir and Modigliani, and of the 2 Albert Andrés.
- 21 24 Marlborough Fine Art Ltd. (4 of 7). 1955-January 1956
Folder content note: *Subjects*: Offer (declined) of a Modigliani. RL expresses his admiration for the Greco that Niarchos bought. RL suggests some drawings in private hands (Colville, Merton, Joseph, Earl of Pembroke) that he likes and that Somerset might inquire about. The partners find a unique Guardi watercolor sketchbook and acquire it at a Christie's auction with a low bid; apparently they offer it to RL, who accepts, but then changes his mind and declines; there is discussion of the circumstances of the purchase in an effort to smooth any hard feelings on both sides (also see next folder). Transmittal to RL of a book on Goya. *Correspondents*: David Somerset, Francis K. Lloyd.
- 21 25 Marlborough Fine Art Ltd. (5 of 7). April-December 1956

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* RL sends Rembrandt *Portrait of an Elderly Man [or Gentleman]* to Switzerland for Marlborough to sell (sent from The Metropolitan Museum of Art); gallery shows it to Niarchos, Buhrle, and others, but a buyer cannot be found and object is returned to the Metropolitan. RL receives notice of a Renoir exhibition at the gallery and the catalogue (not in folder). Offer (declined) of a Renoir. RL notices that *Connoisseur* published some of the Guardi watercolors from the sketchbook he declined in 1955 (see above folder; as they noted they would, Marlborough broke up the book to maximize profit), and asks about availability; list of remaining items is sent to RL. RL visits gallery in London and buys a purported Ingres *Head of a Woman Weeping* there; object is cleaned and shipped to New York; RL has Charles Lock send it to Agnes Mongan at Fogg Museum who reports that the object is a Buguet, not an Ingres (her analysis is in the folder); object is returned to London from Fogg; RL is reimbursed. RL asks about André and d'Espagnat objects for rooms at the bank. Some continuation of commercial matter from 1954 with Mr. Buhrle. *Correspondents:* David Somerset, Francis K. Lloyd, Agnes Mongan. *Shipping:* Tice & Lynch, Hudson Shipping Co., W.R. Keating & Co. *See also:* I. General Correspondence / Fogg Art Museum for 1956 for further documents about the Ingres/Buguet object. *See also:* I. General Correspondence / M. Knoedler & Co for 1955-58 for documents related to efforts to sell the Rembrandt in the U.S.
- 21 26 Marlborough Fine Art Ltd. (6 of 7). 1957-1959, August 1960
Folder content note: *Subjects:* Request for Manchester exhibition catalogue (1958). Notice of Signac exhibition at Marlborough, and request for catalogue (1958). Transmittal of European Masters catalogue (not in folder) (1958). Offers of Renoir *Baigneuse Blonde*, Vuillard *Le Salon*, Bonnard *Paysage* (1959). Importation of André *Femme a la Promenade* from Durand Ruel collection for RL to purchase based on condition (1959-60). *Correspondents:* David Somerset, Francis K. Lloyd. *Images:* 3 color transparencies of offered objects. *Shipping:* Penson & Co. *Removed material:* The 3 color transparencies were removed to cold storage for preservation purposes.
- 21 27 Marlborough Fine Art Ltd. (7 of 7). July 1960-1962, 1964-1966
Folder content note: *Subjects:* Request (declined) for loan of Signac pictures for exhibition in Munich and Basle being arranged by Marlborough with the Signac family (Francis Lloyd apparently is a friend of the family) (1960). Request (declined) for exhibition of Lehman collection at Edinburgh Festival and Victoria and Albert Museum (1960). Purchase of Caillebotte *Le Petit Gennevilliers - l'Embarcadere* (1962). Inquiry from RL about a Cezanne still life, but it is out on approval (1962). Offer (declined) of a Bonnard (1962). Purchase of Egon Schiele *Portrait of Edith Schiele* (1964); RL's Schiele is reproduced in *The Lugano Review* (1965). Purchase of Steinlen *Nu endormi* (RLC-G.923, MMA-1975.1.728), from Marlborough-Gerson Gallery in New York (1966). *Correspondent:* H.R. Fischer, David Somerset, Francis K. Lloyd, Wolfgang Fischer, Carolyn Rankin. *Images:* 2 b&w photographs and 1 color transparency of the Caillebotte; a published reproduction of the Cezanne. *Shipping:* Sheraton Warehouse. *Removed material:* The color transparency was removed to cold storage for preservation purposes.
- 21 28 Marle, Raimond van. 1927, 1935
Folder content note: *Subjects:* van Marle writes to RL, noting that he had provided attributions on the back of photographs some years earlier, but had not yet received promised copies of the photos, and he now asks for them, as he is eager to get such photos

Series I. General Correspondence and Related Material.

- from private collections for his studies (1927). Also hears that RL is producing a catalogue, and asks if he might have the chance to revise his attributions if need be before any of his are published (1927). A 1935 letter from RL also concerns a request for photographs.
- 21 29 Martin Breslauer, Inc. 1954
Folder content note: *Subjects:* Offer (declined) of an illuminated *Book of Hours* from the atelier of the Master of the Boucicaut Hours, formerly of Horace de Landau's library; folder includes the firm's booklet describing the illuminations in the *Book of Hours*. Transmittal of firm's *Catalogue Eighty* (catalogue in folder). Offer (declined) of an illumination from a Bolognese choir-book. *Image:* In addition to illustrations in the *Book of Hours* booklet, there is a photograph of the Book's *Flight to Egypt* illumination.
- 21 30 Martin D'Arcy Gallery of Art. 1967, 1969
Folder content note: *Subject:* First report from the Gallery to its Board (RL's curator was a member). *Correspondent:* Donald Rowe. *Images:* 2 photographs of the gallery.
- L-3 4 Martin, W. (professor). 1921
Folder content note: *Subjects:* Attributions from a Professor Martin of New York for a few objects. Attributions noted on back of photographs for de Hooch *Leisure Time in an Elegant Setting* (MMA-1975.1.144), Rembrandt *Portrait of an Elderly Man*, and two Terborch portraits. There is also a sheet of notes regarding objects by Petrus Christus, a possible Christus, and Isenbrandt. There is an abstract of a letter written by Martin to the *New Rotterdam Journal* in which he brings the Lehman holdings to the journal's attention. *Images:* 4 photographs (see above); photographs by Murray Kendall Keyes.
- 21 31 Martin-Méry, Gilberte. 1955-1956
Folder content note: *Subjects:* Request (declined) for loan for exhibition in Bordeaux of Goya *La Comtesse de Altamira*. *Language:* Letter in French, with translation.
- 21 32 Massachusetts Institute of Technology. 1950, 1964
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Fouquet page from *The Hours of Etienne Chevalier* (1950). Loan for exhibition of Balthus *Figure in Front of a Mantel* (MMA-1975.1.155) (1964). *Correspondents:* Gyorgy Kepes of the School of Architecture and Planning, Jean Bullett of the Museum Committee.
- 21 33 Mastai, Marie-Louise d'Otrange. 1951-1952
Folder content note: *Subjects:* Request (granted) for permission to reproduce Memling *Annunciation* with the author's article "Gerard David at the Metropolitan Museum" in *Connoisseur* magazine, but arrangements to obtain a photograph cannot be made and the article runs without it. Request (declined) for RL's approval for the author to write a report on the collection as a whole for *Connoisseur*.
- 22 1 Matthiesen Gallery, London (1 of 5). 1952, 1955-1956
Folder content note: *Subjects:* RL sees gallery's advertisement in *Apollo* and inquires about French Impressionists and Old Masters; Gallery responds with offers and photographs of 10 objects, all of which are returned (1952). Offers (declined) of drawings by Mantegna, Crivelli, and Pisanello (1955). RL receives Simone Martini *Madonna and Child*, but finds it too like a Lippo di Vanni he owns, so declines it (1955); the panel is a subject of negotiation again in 1956. RL notes that he saw a beautiful van Gogh landscape from Mattheisen,

Series I. General Correspondence and Related Material.

- though he did not buy it; inquires about the availability of the French School drawing used on the gallery's Christmas card; gallery offers it (1956). *Correspondents*: K.E. Maison, Francis Mattheisen, Stephanie Maison. *Images*: 3 photographs, 3 negatives and 1 color transparency of the Martini. *Removed material*: The 3 negatives and 1 color transparency was removed to cold storage for preservation purposes.
- 22 2 Matthiesen Gallery, London (2 of 5). 1957-March 1958
Folder content note: *Subjects*: RL inquires again about the Simone Martini *Madonna and Child*, which is still available (1957). Mattheisen acquires Fra Bartolomeo *Village on the Crest of a Hill with Horsemen and Figures* (RLC-G.473, MMA-1975.1.270) for RL at Sotheby's on November 20 (1957); object has a damaged corner, which is restored through Mattheisen, then shipped (1958). *Correspondents*: Francis Mattheisen, Stephanie Maison. *Shipping*: Hudson Shipping, Pan American World Airways System, Brown's Warehouse Corp., T. Rogers & Co.
- 22 3 Matthiesen Gallery, London (3 of 5). February-October, 1958
Folder content note: *Subjects*: Informs RL of Seurat and Cezannes coming up for auction at Sotheby's; RL initially expresses interest, but eventually does not bid. Mattheisen provides comments on objects coming to auction at Sotheby's on July 9; RL provides bid instructions; RL wins 2 Adolph Menzel drawings *Study of a Peasant Woman* (RLC-G.484, MMA-1975.1.871) and *An Old Man Seated in a Chair* (RLC-G.483, ExL); folder includes the annotated catalogue from the Sotheby's auction. Consideration of whether or not to bid on objects coming to sale by Jacob Goldschmidt; RL concerned about high prices, puts in a bid on one, but loses. *Correspondent*: Francis Mattheisen, Stephanie Maison. *Images*: Photographs of a Seurat and a Cezanne. *Shipping*: Hudson Shipping, Pan American World Airways System.
- 22 4 Matthiesen Gallery, London (4 of 5). October 1958-1960
Folder content note: *Subjects*: Acquisition at Sotheby's auction [Viva King sale] through winning bids and purchase after the auction from winners of 12 lots of glass (Verre de Nevers; list in folder) (the folder includes a copy of the sales catalogue for October 17, with light annotations) (1958). RL inquires about certain Florentine drawings, noting their high prices relative to low auction sale price; Mattheisen reports that the dealers bought cheap by arrangement not to compete (1958). Offer (declined) of a North Italian bronze (1959). Offers of miniatures from a choirbook by Lorenzo Monaco, a Mantegna portrait, and a Canale drawing (1960). *Correspondent*: Francis Mattheisen, Stephanie Maison. *Shipping*: T. Rogers & Co., Sheraton Warehouse, Inc., Hudson Shipping.
- 22 5 Matthiesen Gallery, London (5 of 5). 1961
Folder content note: *Subjects*: An offer for a Watteau. Offers for various Italian objects (Parentino, Vivarini, Pisanello, etc.). *Correspondent*: Francis Mattheisen. *Images*: 10 photographs of offered drawings.
- 22 6 Mauritshuis (Hague, Netherlands). 1964-1965
Folder content note: *Subjects*: Loan for exhibition of Rembrandt *Satire on Art Criticism* (MMA-1975.1.799). Request (granted) for photograph of Petrus Christus *Young Couple and St. Eloi*. *Correspondent*: O. ter Kuile.
- 22 7 Mayer, August L. (August Liebmann). 1936, 1939

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Request for permission to reproduce Velázquez *Portrait of Maria Theresa* (MMA-1975.1.147) in his forthcoming catalogue raisonne of the artist; photograph needed from RL because Mayer is now living in London and Paris and lost part of his stock of photographs during the troubles of the last years. Photograph forwarded through Duveen (1936). Request (granted) to publish RL's Titian drawing (RLC-G.86, MMA-1975.1.542).
- - *Mayuyama & Co.*
See: I. General Correspondence / Griffing, Robert P.
- 22 8 McGraw-Hill Book Company. 1962-1963, 1967
Folder content note: *Subjects:* Requests for photographs and permissions to reproduce. *Correspondents:* Bernard S. Myers, John T. Westlake, Anne Harding, David I. Eggenberger.
- 22 9 Meinhard, Carrie. 1937
Folder content note: *Subjects:* Purchase of a desk from Carrie (Mrs. Morton H.) Meinhard. RL also intends to discuss a Simone Saint with her.
- 22 10 Meiss, Millard. 1929, 1940, 1942, 1949, 1955, 1964-1965, 1968-1969
Folder content note: *Subjects:* Various requests for photographs and permission to reproduce, including a 1942 request concerning the Petrus Christus *St. Eligius* (RLC-P.82, MMA-1975.1.110). The 1949 letter from Meiss appears to be referring to the work of the American Committee for the Restoration of Italian Monuments, which he was involved with; *See also:* I. General Correspondence / American Committee for the Restoration of Italian Monuments.
- 22 11 Mendoza Goiticoa, Eugenio. 1967
Folder content note: *Subjects:* Request (declined) for loan of unspecified paintings for exhibition in Caracas, Venezuela.
- 22 12 Metro-Goldwyn-Mayer Pictures. 1955-1956
Folder content note: *Subjects:* Request for permission (granted) to include image of van Gogh *Mother Roulin with Baby* (MMA-1975.1.231) in M-G-M's film *Lust for Life* with Kirk Douglas, based on the artist's life. *Correspondents:* William D. Kelly, Michael de Lisio; correspondence transmitted to RL by John Rewald, adviser for the film.
- 22 13 Metropolitan Museum of Art (New York, N.Y.) (1 of 12). 1942-1944, 1946-1947
Folder content note: *Subjects:* Inquiries by Museum into paint and gold traces on the sides of a Giovanni di Paolo (RLC-P.49, MMA-1975.1.33) (1942). Answer to RL's inquiry about the name of the artist (Mika Mikoun) who did a glazed terra cotta figure lent by Miss de Groot (1942). Consideration by the Met's Department of Medieval Art of a possible donation by RL of a Spanish-type statue of a seated Virgin and of a Swiss mica panel (1943). Authorization to release the Botticelli to Stephen Pichetto (1944). Request (granted) for loan (MMA-L.44.9.1-10) of ten paintings (Petrus Christus; Christoforo Moretti; Giovanni Baronzio; Fungai; Sassetta; Sienese XIV century; School of Duccio (2); Masolino; Holbein) (1944). Request for reproduction permissions. RL gift of a 12th century Indian stone relief of a seated figure (1946-47). RL gift of painting *Madonna and Child* by an unknown Florentine, ca. 1290 (1947). Jim Rorimer forwards to RL an image of a Fouquet from the publication *ProArts* of November-December 1947. Invitation (declined)

Series I. General Correspondence and Related Material.

- to exhibition *Paintings Looted from Holland* (ca. 1946). *Correspondents*: Margaretta M. Salinger, Harry B. Wehle, William H. Forsyth, Murray Pease, Dudley T. Easby, Jr., Robert P. Sugden. *Image*: Photograph of the donated *Madonna and Child*. *See also*: I. General Correspondence / Subject: Wartime storage of art objects (Met) for documents related to storage of Lehman and Goodhart collection objects at the Met's facility in Chestnut Hill, Pennsylvania, during WWII. *See also*: I. General Correspondence / Subject: *Bodhisattva* (RLC-S.7, MMA-48.162.2) for documents related to the loan of that object to the Met beginning in 1916 and renewed after exhibition loans to other galleries in the 1930s; there are no documents in that folder, however, concerning RL's 1948 donation of the object to the Met.
- 22 14 Metropolitan Museum of Art (New York, N.Y.) (2 of 12). 1948-1950
Folder content note: *Subjects*: Delivery of Botticelli *Annunciation* (RLC-P.114, MMA-1975.1.74) and Taddeo di Bartolo *Virgin and Child* by RL to museum conservator Pease (1948). Return to RL of 5 paintings in care of museum conservator (Renoir (2), Giovanni di Paolo, Botticelli, Taddeo di Bartolo) (1948). Offer (accepted) to buy a copy of the Museum's limited edition reproduction of the Ch'ing Ming Shang Ho scroll (1948). Curatorial comments on some of RL's drawings (1949). Loan for exhibition of van Gogh *Mother and Child* (MMA-1975.1.231) (1949). Loan for exhibition of 3 Persian Rhages bowls of the 13th century (1949). Notice of RL's election as Benefactor of the Museum in recognition of his generous gifts (1949). Requests for permissions. *Correspondents*: Gene Politis, Marshall B. Davidson, Louise Burroughs, Irma E. Bezold, Aschwin Lippe, Elizabeth E. Gardner, Dudley T. Easby, Jr.
- 22 15 Metropolitan Museum of Art (New York, N.Y.) (3 of 12). 1952
Folder content note: *Subjects*: Loan for exhibition of Rembrandts: *Portrait of a Man in an Armchair [Elderly Man]*, *Portrait of Gerard de Lairesse*, and *The Cottage*. (Includes correspondence from the Colorado Springs Fine Arts Center, where one of the Rembrandts is on exhibition. Includes correspondence from insurers Schiff, Terhune sorting out coverage issues because of multiple exhibitions and variant object names.) Request (declined) from Belgium's Ministere de l'Instruction Publique for loan for exhibition of Petrus Christus *Legend of St. Eloi* and Memling *Portrait of a Man*. *Correspondents*: Theodore Rousseau, Jr., Mrs. H.D. Allen, Jacob Hirsch, Em. Langui Schiff, Terhune (insurance). *See also*: III. Exhibitions / III.A. Colorado Fine Arts Center for the Met's support of the exhibition of RL's collection there.
- 22 16 Metropolitan Museum of Art (New York, N.Y.) (4 of 12). 1953-1954
Folder content note: *Subjects*: Registrar lists of about 500 objects loaned to the Museum (Met loan L.53.45.1-492), and lists of those returned to RL (1953-54). Among the lists is one identifying those objects sent to the Museum from Colorado Springs (1953). Lists of items sent to Henry Helfer for restoration (1954) and reimbursements from RL to the Museum for work done. List of negatives of drawings on loan to the Museum (1954). *Correspondents*: Irma Bezold, Henry Helfer. *Language*: Helfer's letter is in French. *See also*: VI. Insurance & Inventories for various lists related to RL's holdings at the Museum in the 1950s.
- 22 17 Metropolitan Museum of Art (New York, N.Y.) (5 of 12). 1955

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Lists of negatives of paintings received from the Museum. List of paintings, drawings and illuminations on loan to the Museum, 1953-55, annotated to indicate those that were photographed. List of paintings at the Museum, with insurance valuation. Authorization for Museum to release Marquet *Sergeant of the Colonial Regiment* for loan to the Buffalo Fine Arts Academy. Request from Museum for loan for exhibition of 2 Goya drawings, *Self Portrait* and *Portrait of the Artist's Son*, and *Countess of Altamira*. Loan of Tintoretto *Ecstasy of St. Francis*. Loan of Palma Giovane *Crucifixion*. Delivery to Museum of 3 drawings by Francesca di Giorgio for treatment. Photograph permissions. Newspaper article "Art and artists: Pity the poor museum director." *Correspondent:* Theodore Rousseau Jr., Irma Bezold.
- 22 18 Metropolitan Museum of Art (New York, N.Y.) (6 of 12). 1956
Folder content note: *Subjects:* Return of drawings and other objects in 1956 to RL, many of which were loaned in 1953. Loan for exhibition of 2 miniatures from a manuscript by Rashid ad-Din: *Birth of Mohammed* (RLC-M.152) and *Noah's Ark* (RLC-M.151). Loan of Rembrandt *Portrait of an Elderly Man*. Loan of 34 medals, plaquettes, coins, and statuettes (Met loan L.56.57.1-34). Loan of 11 European paintings, 40 pieces of jewelry and metalwork, and 24 pieces of Venetian glass (Met loan L.56.31.1-75). Delivery of ter Borch to Rousseau for examination. Letter from shipper regarding *L'Adoration des Mages* to be loaned to the Orangerie. Authorization for release of objects for loans to Wildenstein Gallery, Yale University Art Gallery, and Arts Club of Chicago. Reproduction permissions. *Correspondents:* Dudley T. Easby, Jr., Irma Bezold, Marshall B. Davidson.
- L-3 5 Metropolitan Museum of Art (New York, N.Y.) (7 of 12). 1957-1959
Folder content note: *Subjects:* Subscription to *Metropolitan Miniatures* from the Book-of-the-Month Club (1957). Receipt by Olga Raggio of Urbino plate with Salviati arms (RLC-C.139) (1957). Loan of van Gogh *Portrait of the Artist* (1957). Authorization for Museum to examine and repair as needed a Persian bowl damaged during preparation for the Orangerie exhibition (1957). Mrs. Nagel's report and recommended treatment of Dürer *Self-Portrait* (1957). List of objects received from the Museum for delivery to 625 Park Ave. (1957). Offer of gift of Jacopo Palma the Younger *Crucifixion* (1957). Delivery of 3 drawings and Dali *Lacemaker* for study by Rousseau (1957-58). List of drawings and illuminations received from the Museum for delivery to RL (1958). Return to RL of various paintings and drawings (1958). Authorization for release of objects for loans to Museum of Modern Art, Denver Art Museum, San Francisco Museum of Art, Corning Glass Center, and French & Co (1958), and Hammer Galleries (1959). Press release from the Museum concerning gifts from the Samuel H. Kress Foundation (1958). Transmittal of an x-ray photograph to RL of the Persian bowl damaged at the Orangerie, and now restored at the Museum (1958). Requests for photographs. Scher sends photographs (not in folder) of embroideries at the Met and a bibliography pertaining to 14th century Florentine embroidery panels (1959). Authorization to Museum conservator to preserve and restore RL's pictures as needed (1959). *Correspondents:* Murray Pease, Stephen K. Scher. *Image:* Photograph of x-ray of Persian bowl sent by Pease. *See also:* III. Exhibitions for the Met's extensive support of the exhibitions of RL's collections at the Orangerie (1957) and in Cincinnati (1959).
- 22 19 Metropolitan Museum of Art (New York, N.Y.) (8 of 12). 1960-1964

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Authorization to release for loan to Duveen Bros., Wildenstein Galleries, Art Institute of Chicago, and Madrid exhibition (1960), and to Wildenstein (1961). List of paintings at the Museum but not in exhibition galleries (undated, but circa 1960). Loan of Tiepolo drawings to Museum for study (1960). Information to RL about a bibliographic reference by Pierre Pradel concerning RL's Maitre de Moulins *Suzanne de Bourbon* (MMA-1975.1.130). Information on RL's 1955 gift to the Museum of Signac *Marseille, Le Bonne Mere* (MMA-1955.220.1) (1960). Loan of Marquet *Sergeant of the Colonial Regiment* (1961). Return to RL of 92 paintings, 6 textiles, 48 sculpture and metalwork, 38 furniture, 30 Venetian glass, 29 medals and plaquettes, 72 ceramics, 10 candlesticks, and 2 vases (Met loans from 1953, 1956, 1958) (1961-62). Photograph of snuffbox to Rousseau at the Museum (1962). List of items from RL still on loan to the Museum in early 1962. Loan for examination of 2 paintings and 2 bronzes (1963). Unsigned brief comments from the Met on three objects: 2 aquamaniles and a bust (1964). Confirmation of RL's loans to the Museum (July 1964). Loan of Rembrandt *Drawing after da Vinci's Last Supper* and *Self Portrait* (1964). Freeman requests photographs of RL's four embroidered roundels from the St. Martin series in connection with an article she is planning for the Museum's *Bulletin* (1964). *Correspondents:* Irma B. Wilkinson, William D. Wilkinson, William H. Forsyth, Margaret B. Freeman. *See also:* VI. Insurance & Inventories / [Objects lent to The Metropolitan Museum of Art and returned to RL] for a list of objects returned to RL in 1961.
- 22 20 Metropolitan Museum of Art (New York, N.Y.) (9 of 12). 1965-1966
Folder content note: *Subjects:* Information on current market values of majolica, comparing 4 lots sold at the 1939 Pringsheim collection auction to their purchase price in 1962-63 (1965). Request for loan and photographs of about 15 drawings for exhibition of Italian Renaissance drawings sponsored by the Met and the Pierpont Morgan Library; request for related photographs (1965). Gift to Museum of a drawing of a Biblical subject by G.B. Castiglione (1965). Loan for examination of a medieval plaque (1965). Loan of Jacometto Veneziano *Portrait of Alvise Contarini* and *Portrait of a Nun* (1966). Loan for exhibition of 2 Prendergast watercolors *Low Tide, Beachmont* (MMA-1975.1.920) and *Afternoon on the Beach* (1966). *Correspondents:* James J. Rorimer, Jacob Bean, Stuart P. Feld, William D. Wilkinson, Felice Stampfle (Pierpont Morgan Library).
- 22 21 Metropolitan Museum of Art (New York, N.Y.) (10 of 12). 1967-1968
Folder content note: *Subjects:* Close of the exhibition that included the Prendergast watercolors (1967). Loan of a cameo pendant with enamel representing the *Visitation*, with pendant pearl (1967). Submitted to Museum for examination Orcagna *Crucifixion* (1967). Loan of aquamaniles, sculptures, embroideries, drawings, paintings, and illuminations for Medieval Art exhibition at the Cloisters (1967-68). Request for loan for exhibition of Degas objects (1968). Request for photographs and reproduction permissions. Request from the Museum for information about RL's tapestry *Road to Calvary*, which had been on loan from 1953-65; RL's curator responds that it had been given to a relative; the remaining photograph was sent on request to the Museum (1968). *Correspondents:* Stuart P. Feld, Carmen Gomez-Moreno, Vincent Juliano, Eleanor D. Falcon, Theodore Rousseau, Thomas Hoving, Linda Boyer, Harriet Cooper, Edith A. Standen.
- 22 22 Metropolitan Museum of Art (New York, N.Y.) (11 of 12). Related to RL's museum trusteeship. 1950

Series I. General Correspondence and Related Material.

- Folder content note:** *Subject:* This folder includes documents related to RL's position as a Museum trustee, specifically preparatory materials related to the upcoming May 8, 1950, Purchasing Committee meeting. The 1945 *Chinese Sculpture Catalogue* is transmitted to RL with inserts describing strengths and weaknesses, acquisitions since the publication of the catalogue, and photographs of the material that the curator of Far Eastern Art and director will discuss with the Committee. The folder does not include the catalogue, but has the inserts and photographs. *Correspondent:* Dudley T. Easby, Jr. *Images:* 10 photographs. *See also:* The Lehman Brothers records at Harvard's Baker Library hold substantial files concerning RL's trusteeship at The Metropolitan Museum of Art; as of 2013, this material could be found in box 18/folders 2-12, box 19/folders 1-13, box 20/folders 1-3, and box 585/folders 5-6.
- 22 23 Metropolitan Museum of Art (New York, N.Y.) (12 of 12). Related to RL's museum trusteeship. 1962, 1964-1966, 1968
Folder content note: *Subjects:* This folder includes documents related to RL's position as a Museum trustee: Information to RL regarding the Museum's fine arts insurance coverage, and a vendor brochure for the Pyr-A-Larm detection system installed in much of the Museum and Cloisters (1962). Transmittal to RL of resolutions adopted at the Sept 15, 1964, Board meeting concerning bequests and a gift, requesting his signed approval (apparently not returned) (1964). Information about furniture in the Lord Hillingdon collection that might be available for purchase by the Museum (1965-66). Proposed letter to David T. Schiff offering him to become a member of the Visiting Committee to the European Paintings Department (1968). *Correspondents:* James Parker, Dudley T. Easby, Jr., James J. Rorimer, John Goldsmith Phillips, Charles Hillingdon.
- 23 1 Mills College. Art Gallery. 1938
Folder content note: *Subjects:* Request for loan for exhibition of unspecified drawings. *Correspondent:* Alfred Neumeyer.
- 23 2 Minneapolis Institute of Arts. 1944-1945, 1951, 1955, 1957, 1961
Folder content note: *Subjects:* Notice of RL's election as Fellow in Perpetuity of the Minneapolis Society of Fine Arts (1944). One *Bulletin of the Minneapolis Institute of Arts* (January 27, 1945). Governing Member cards of the Society (1951, 1955). Invitation to preview of Monet exhibition (1957). Attempt by Assistant Director Forrest Selvig to arrange meeting (1961).
- 23 3 MM. Bernheim Jeune & Cie (Paris, France) (1 of 3). 1929-1931
Folder content note: *Subjects:* Purchase of Souverbie *Odalisque a l'Esclave* (1929-30). Offers of (unidentified) pictures (1931). *Correspondents:* C. Bernheim de Villers, Paul Ebstein. *Language:* Letters are in French, 2 are translated.
- 23 4 MM. Bernheim Jeune & Cie (Paris, France) (2 of 3). 1953-1954, 1959
Folder content note: *Subjects:* Negotiations conducted by the gallery on behalf of RL to acquire a Vuillard (1953). Reference to a drawing, likely a Modigliani, purchased by RL and picked up at the dealer by Murray Silverstone (1953). Henry informs RL that his aunt is likely to be willing to sell objects from her late husband's collection (1953). Offer (declined) of a Toulouse-Lautrec, and RL's inquiries into availability of Bonnards (1959). RL informed of the availability of objects from an American collector (1959). Offer (declined) of a Renoir

Series I. General Correspondence and Related Material.

- (1959). *Correspondents*: Henry Dauberville-Bernheim Jeune, Jean Dauberville. *Language*: Letters are in French. *See also*: I. General Correspondence / Arthur Lénars & Cie for 1957 for documents related to the purchase and shipment of a van Gogh self-portrait purchased from Bernheim-Jeune.
- 23 5 MM. Bernheim Jeune & Cie (Paris, France) (3 of 3). 1960, 1963, 1967-1968
Folder content note: *Subjects*: Offers (declined) of a Manet, Braque, Gauguin, and Seurat (1960). Offer (declined) of Bonnard *Saint Honore les Bains* (1960). Offer (declined) of Matisse *Vase de Fleurs sur une Coiffeuse* (1963). Offer of two Bonnards (1963). Visits to RL's collection by the Dauberville sons and daughter (1967-68). *Correspondents*: Henry Dauberville, Jean Dauberville. *Language*: Letters are in French. *Images*: Photographs of the 3 offered Bonnards (2 in color) and the offered Matisse (in color).
- L-3 6 Montreal Museum of Fine Arts. 1953, 1963, 1965, 1968
Folder content note: *Subjects*: Request for loan for exhibition of drawings, Flemish *A Boar Hunt* and Pisanello *Gazelle* (1953). Forwards photographs of their Neri di Bicci altarpiece to RL's curator (1963). Loan for exhibition of Mosan *St. Adrian* brass (MMA-1975.1.1420); RL's curator is informed of a related bronze figure in Boston (1965). Request (declined) for loan for exhibition of Toulouse-Lautrec *Woman with Fur* (1968). *Correspondents*: F. Cleveland Morgan, John Steegman, William Johnston, David G. Carter, Luc d'Iberville-Moreau. *Images*: Photographs of the altarpiece and a detail of the predella.
- 23 6 Moore, Roland (antiquities dealer). 1928, n.d.
Folder content note: *Subjects*: 1928 document is a letter from RL regarding payment for teapots, and discussion of other objects that will be accepted or declined. The folder also includes an undated and seemingly unrelated list of RL bids on teapots, bowls, etc., winning 2 Celadon vases.
- 23 7 Moran, Gordon F. 1961, 1967-1968
Folder content note: *Subjects*: Acquaintance of RL requests information about the Sieneese paintings in RL's collection; this results in a list of 56 objects sent to him, indicating artist, title, format, and dimensions for each (1961). Request for photograph (1967-68).
- 23 8 Mori, C. 1936-1937
Folder content note: *Subjects*: Offer (apparently declined) of a Segna di Buonaventura by the curator of the National Museum of Monte Carlo. *Image*: Photograph of the offered object.
- 23 9 Morley, Charles Lucien. 1945, 1956
Folder content note: *Subjects*: Informs RL that he has consigned to Parke-Bernet the tondo by Raffaellino del Garbo of the Benson collection he had previously brought to RL's attention (1945). Offer of a bronze inkstand, which RL brings to the attention of The Metropolitan Museum of Art; both the Museum and RL decline (1956). *Image*: Photographs of the tondo. *Other correspondent*: John Goldsmith Phillips.
- 23 10 Mortimer Brandt Gallery (New York, N.Y.). 1939-1940, 1944-1945, 1947, 1956
Folder content note: *Subjects*: Offer of an Italian painting of uncertain attribution (1939). Loan for exhibition of at least one, and likely 3, Jordaens drawings, and permission to reproduce (1939-40). Request to see RL's collection (1940). Asks if RL is willing to dispose

Series I. General Correspondence and Related Material.

- of his de Hoogh; RL declines (1940). Offer of a Bellini *Portrait of a Young Girl* (1944). Brandt asks if someone RL knows is interested in a pair of Venetian scenes by Carlevaris; that person is Bradford Norman, Jr., who declines (1945). Brandt has been in contact with Mrs. William Van Horne of Montreal, and proposes a financial arrangement to RL involving a newly-formed corporate entity to which she might be willing to sell her collection; RL knows the collection and is interested in some of the objects, but is noncommittal (1947). Offer (declined) of Winston Churchill *Landscape* (1956). *Correspondents*: Mortimer Brandt, Sydney J. Freedberg, Bradford Norman, Jr.
- 23 11 Moser, Hugo. 1954, 1957
Folder content note: *Subjects*: Moser introduces himself, and offers various paintings; RL receives photographs of some and expresses interest in visiting Moser (1954). Offer (declined) of two unnamed paintings (1957). *Images*: Photographs of 3 of the objects offered by Moser in 1954: a Degas pastel, a Renoir flowers and vase, and Bonnard *La Famille Terasse*.
- 23 12 Mostyn-Owen, William. 1959
Folder content note: *Subjects*: Request to meet RL and visit his collection. Includes a letter from Nicky Mariano on behalf of Bernard Berenson introducing Mostyn-Owen to RL.
- 23 13 Munson-Williams-Proctor Institute. 1956
Folder content note: *Subjects*: Request (declined) for loan for exhibition of Henry Raeburn *Portrait of William Frazer* (MMA-1975.1.234). *Correspondent*: Harris K. Prior (Community Arts Program).
- 23 14 Murray, John E.F. 1923-1925
Folder content note: *Subjects*: Purchase of 2 tall Faenza vases (rocchetti); 2 tall Caltagirone vases; 1 small vase with female bust; 1 small Faenza; 2 Trapani vases from 16th century; 2 smaller vases from 17th century; 1 wooden box from 16th century lined with velvet; Neri di Bicci panel (MMA-1975.1.72); and 2 small glass vases (1923). 2 lists from Murray with a total 16 miniatures and value in lire; not clear if these are offers or bills.
- 23 15 Musée Carnavalet 1951
Folder content note: *Subjects*: Request for loan for exhibition in Paris of Fouquet miniature of the *Livre d'Heures* by Etienne Chevallier. *Correspondents*: Jacques Wilhelm; letter forwarded to RL by Rene de Messieres, Cultural Counselor to the French Embassy in NY. *Language*: Wilhelm's letter is in French, with translation.
- 23 16 Musée du Louvre. 1963-1964
Folder content note: *Subjects*: Loan for exhibition in the Louvre's Galerie Mollien of Signac *View of Collioure* (RLC-P.308, MMA-1975.1.208) and *Fishing Boats* (RLC-P.393, MMA-1975.1.209). *Correspondents*: Germain Bazin, H. Landais. *Language*: Most documents are in French, 2 have translations. *Shipping*: Express Transport, Allard-Bescherelle (insurance). *See also*: III.B. Exhibitions: Musée de L'Orangerie for correspondence and other documents concerning the Louvre in connection with the exhibition of RL's collection at the Orangerie in 1957.
- 23 17 Musée National d'Art Moderne (France). 1967

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Request (declined) for loan for exhibition of van Dongen *Petite Ecuyere* and *Paysage de Paris*. *Correspondent:* Bernard Dorival. *Language:* Letter in French.
- 23 18 Museum Boymans-Van Beuningen. 1959, 1964-1967
Folder content note: *Subjects:* Subscription to bulletin (1959). Loan for exhibition of Jan Gossaert, called Mabuse, *Adoration of the Magi* (RLC-G.3, MMA-1975.1.832); exhibition at Boymans and at Groeninge Museum in Bruges (1964-65). Loan for exhibition of Jacob Jordaens *Nymphs, Satyrs and Children*; exhibition at Boymans and the Rubenshuis, Antwerp (1966-67). *Correspondents:* J.C. Ebbinge Wubben, F. Baudouin Toutes Assurances (insurance).
- 23 19 Museum of Fine Arts, Boston (1 of 2). 1937, 1939-1941, 1945, 1948
Folder content note: *Subjects:* Letter to PL referring to an article about the Lehman collection by Miss Townsend (curator of textiles) in the museum's *Bulletin* (1939). Request for photograph of Francesco Cossa *Crucifixion* and to visit collection to help attribution research (1939). Director Edgell asks RL for clarification as to whether or not it would be acceptable to PL for the museum to make loans from the Lehman textile collection; the deed of gift is silent on the matter; RL asks PL and responds that he prefers loans not be made (1940-41). Loan for exhibition of Piero di Cosimo *Landscape* (RLC-G.92, MMA-1975.1.275) (1945). Request (granted) to photograph for the museum's school the Rembrandt *Portrait of Gerard de Lairese* (MMA-1975.1.140) while it is at the Fogg Museum (1948). *Correspondents:* G.H. Edgell, W.G. Constable, George Swarzenski, Dorothy Field Dwyer, Russell T. Smith, Karl Zerbe.
- 23 20 Museum of Fine Arts, Boston (2 of 2). 1954-1958
Folder content note: *Subjects:* Loan for exhibition of one Signac cartoon sketch *La Rochelle* (RLC-G.288, MMA-1975.1.720) and 8 Signac watercolors selected by RL; these are unnamed in the folder and identified only by their collection identifier: RLC-G.282, RLC-G.286, RLC-G.265, RLC-G.287, RLC-C.8994(?), RLC-G.298, RLC-G.285, RLC-G.284 (1954-55). Director Rathbone visits RL's collection and compliments him on the purchase of Monet *La Japonaise* (1956). Request for photographs of 2 Goya drawings (1958). *Correspondents:* Henry P. Rossiter, David B. Little, Peter A. Wick, Perry T. Rathbone. *Shipping:* W.S. Budworth & Son.
- 23 21 Museum of Fine Arts, Houston. 1954, 1957
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Gauguin *Tahitian Women Bathing* (1954). Request (declined) for loan for exhibition of the (unnamed) Velázquez (1958). *Correspondent:* Lee Malone.
- 23 22 Museum of Fine Arts (Springfield, Mass.). 1936-1937
Folder content note: *Subjects:* Loan for exhibition of Francesco Guardi (unnamed) drawing. *Correspondent:* John Lee Clarke, Jr., Esther V.A. Selden.
- 23 23 Museum of Modern Art (New York, N.Y.). 1947, 1950, 1952-1953, 1958, 1960-1961, 1963-1964
Folder content note: *Subjects:* Invitation (did not attend) to opening of Alfred Stieglitz exhibition (1947). Visit to see RL's collection and then request for loan of unspecified objects for an exhibition of Fauve paintings (1950); includes MoMA's brochure *Circulating*

Series I. General Correspondence and Related Material.

Exhibitions: 1949-1950. Loan for exhibition of 6 objects: Gauguin *Tahitian Women Bathing*; Derain *Houses of Parliament at Night*; Marquet *Le Sergeant de la Coloniale*; Matisse *Landscape, Collioure*; Braque *Landscape with House [House Behind Trees]*; and Vlaminck *The Peasants [Potato Diggers]* (1952-53); after MoMA, all objects except the Gauguin traveled with the exhibition to 3 other museums; fragile frames, notably the one for the Marquet, were replaced for the exhibition. Authorization for RL to deliver to Hahn Brothers 3 objects for a loan for exhibition: Claude *View of the Villa Borghese*; Robert *On the Campidoglio*; and Redon *Pegasus and Bellerophon* (1958). Cables from Rene d'Harnecourt to RL informing him that his exhibited Seurats were not damaged in a gallery fire (1958). Donation of an Adolphe Monticelli painting and a Renoir watercolor *Female Nude* (RLC-G.306, ExL) for sale at MoMA's 30th Anniversary Fund benefit auction at Parke-Bernet (1960). Loan for exhibition of Redon *Pegasus and Bellerophon* (MMA-1975.1.686) (1961). Caution to RL from MOMA about construction blasting and recommendation for him to remove objects from the vitrines at the townhouse (1963). Request (declined) for loan for exhibition of Bonnard *Payage du Midi* (1964). *Correspondents:* Jane Sabersky, John Rewald, Rene d'Harnecourt, Monroe Wheeler, David Rockefeller. *Shipping:* Hahn Bros. Fireproof Warehouses. *See also:* I. General Correspondence / Art Institute of Chicago regarding RL's loan of Seurats for an exhibition that traveled to MoMA and were the subject of d/Harnecourt's 1958 cables.

- L-3 7 Muze'on Yisra'el (Jerusalem). 1964-1965
Folder content note: *Subjects:* Loan for museum's opening exhibition of Florentine illuminated initial B representing King David (RLC-MS.60). RL agreed to museum's initial request for the loan of Hans Bol *Abraham and the Angels* (RLC-G.413, MMA-1975.1.825), but museum withdrew the request. The museum made a few other requests, which were declined. *Correspondents:* Karl Katz (letterheads from Israel Museum and Bezalel National Museum), Theodore (Teddy) Kollek (on letterhead of the Prime Minister's Office), Levi Eshkol (Prime Minister), James A. Michener. *Shipping:* Santini Brothers, Dorens & de Waal (insurance).
- 23 24 Muzzarelli, Gladys. 1951-1952, 1954, 1961
Folder content note: *Subject:* Descendant of person for whom Carlo Crivelli painted an altar-piece is attempting to reconstruct it with photographs; requests photograph and information about the Madonna (MMA-1975.1.83) from RL, which he provides (1951-52); the reconstruction is completed and sent to RL (photographs not in folder) who comments (1954). Some years later, she writes again about the object, hearing that the attribution is challenged and that RL's object was painted over (1961).
- 23 25 M: Miscellaneous offers of art objects by firms. 1938, 1957
Folder content note: *Correspondents:* Marie Harriman Gallery (1938). Musee Bourdelle, of Paris, letter in French (1957).
- 23 26 M: Miscellaneous offers of art objects by individuals. 1937, 1942-1949, 1954-1959
Folder content note: *Correspondents:* Laura M. McKey (1937). Gerald McCarthy (1942). Leo Michelson, with Lionello Venturi's card introducing him (1944). Laurence J. McKenna (1947). Mrs. Guy Mayer (1947). Prof. G.G. Montalba, of Rome, letter in Italian, with translation (1949). K.E. Maison, of London (1954). M. Moorat, of Paris (1957). Maurice Migon-Tinaudier, of Paris, letter in French, with advertisement for x-ray services (1957).

Series I. General Correspondence and Related Material.

- Meubles Marsal, of Paris, letter in French (1958). Julius Mayer, of North Vancouver (1958). Benjamin Mitchell (1959). Clarence M. McCall (1959). Antonio Morassi, of Milan (undated).
- 23 27 M: Miscellaneous regarding print matter. 1953, [1957], n.d.
Folder content note: *Print matter to RL:* From A.E. Herzer of Manesse Verlag, a copy of *Velázquez* published by Random House, which includes a reproduction of *Infanta Maria Teresa* (1953). Offer (declined) of *Mastai's Classified Directory of American Art and Antiques Dealers* (undated). *Print matter from RL:* Unsent note to Countess Marcello intending to transmit Orangerie catalogue (1957).
- 23 28 M: Miscellaneous reproductions and permissions (1 of 2). 1930, 1936, 1938, 1956-1957, 1959-1961
Folder content note: *Correspondents:* Maurice van Moppes, of Paris (1930). Morris Mestel (1936). Electa McKey (1936). Frank Jewett Mather, Jr. (1938). Musees Royaux des Beaux-Arts de Belgique (1956). Norman Moss (1956). Nicole Mangin, of Galerie Maeght in Paris (1957). Lino Moretti, of the Fondazione Giorgio Cini in Venice (1959). Morgan Library, for Rembrandt show (1960). Contessa Vendramina Marcello, with list and description of Venetian glass in the collection (1960). Museum of Contemporary Crafts (1960). Mrs. William J. McKinstry (1961).
- 23 29 M: Miscellaneous reproductions and permissions (2 of 2). 1963-1968
Folder content note: *Correspondents:* Michael Mallory (1963). Giuseppe Marchini, of Florence (1964). Frederic Mont (1965). MD medical newsmagazine (1965). Robert D. Mowry, research assistant for Marilyn Stokstad (1966). Ellen E. Morrison (1966). Museo Civico e Gallerie d'Arte Antica e Moderna, of Italy, in Italian (1966-67). Meulenhoff International, of Amsterdam (1967-68). Elizabeth Mongan (1968). Russell S. Morse (1968). M. DuMont Schauberg (Verlag), of Cologne (1968). R.S. Morton (1968).
- 23 30 M: Miscellaneous requests to view collection. 1945-1946, 1953, 1957-1958
Folder content note: *Correspondents:* Charles Marshall (1945). F. Cleveland Morgan (1945). James A. Michener (1946). Bruno Molajoli, of Naples, with letter of introduction from Lionello Venturi (1953). Alice Moshier, for Skidmore College art students (1953). Elizabeth B. Marshall (1953). Paul Magriel (1957-58). James L. McCoy (1958).
- 23 31 M: Miscellaneous. 1954, 1958, 1961, [1964?], 1968-1969
Folder content note: *Subjects:* Gift of art supplies from RL to a Metropolitan Museum of Art guard (1954). Invitation (declined) to dinner in connection with opening of Churchill exhibition at The Metropolitan Museum of Art (1958). Nicky Mariano writes to RL seeking clarification about 2 paintings that Berenson thought to be in RL's collection in 1936 (1961). Business card from Franco Marinotti of Snia Viscosa (1964?). Hans Naef reports to RL's curator that he has identified the sitter in RL's Ingres Fiano and knows almost its complete provenance, requesting further information; Naef does not include any of his finds in the letters (1968-69). *See also:* The Lehman Brothers records at Harvard's Baker Library hold some 1960s correspondence to/from Nicky Mariano; as of 2013 these could be found in box 22/folders 4-5 (M Miscellaneous Correspondence, [1958-1963]).
- 23 32 Nagel, Charles. 1947-1949, 1954

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Nagel's letters to RL concern their roles as trustees of the Yale University Art Gallery, and principally relate to intentions to raise funds for a new building.
- 23 33 National Academy of Design (U.S.). 1947, 1950
Folder content note: *Subjects:* Invitation to opening reception of annual exhibition (1947). Invitation to dinner commemorating the 125th anniversary of the Academy; RL's name is listed on the Dinner Committee (1950). *Correspondents:* Hobart Nichols, Eleanor Mellon, Wheeler Williams.
- 23 34 National Collection of Fine Arts (U.S.). 1958
Folder content note: *Subjects:* Loan for exhibition of Rembrandt drawing *Last Supper* (MMA-1975.1.794). *Correspondents:* Gladys E. Acton, Annemarie Pope.
- 23 35 National Conference of Christians and Jews. 1946
Folder content note: *Subjects:* Request for donation of a painting from RL's collection for exhibition at the Grand Central Galleries and subsequent sale, with proceeds benefiting the promotion of the principles to which American Brotherhood Week is dedicated. *Correspondent:* Agnes M. Robinson (director of the New York Women's Activities).
- 23 36 National Gallery (Great Britain). 1937, 1955
Folder content note: *Subjects:* Purchase of history of the National Gallery (1937). Copy of article from *The Listener* titled "Money and Art" (1955).
- 23 37 National Gallery of Art (U.S.). 1941-1942, 1946, 1953, 1956-1958, 1966
Folder content note: *Subjects:* Invitation to dedication of the New Gallery Building (1941). Acknowledgement of congratulations from RL about the Widener collection (1942). Invitation to opening of new galleries with additions to the Kress collection (1946). Invitation to opening of exhibition concerning pictures looted from Holland by the Nazis, and returned by the U.S. military (1946). RL congratulations to Walker on appointment, and RL visits museum (1953). Request of loan for exhibition of two Blake watercolors, but RL responds that he has no Blakes in the collection (1957). Request (declined) of loan for exhibition of Degas *At the Milliner* (1958). Request of loan for exhibition of RL's drawings (1966). *Correspondents:* David E. Finley, John Walker, Elizabeth Mongan.
- L-3 8 National Gallery of Canada. 1967-1968
Folder content note: *Subjects:* Loan for exhibition of Jordaens *St. Peter and St. Paul Healing the Halt* and *Nymphs and Satyrs with Putti*. *Correspondent:* Jean S. Boggs, Dennis R. Reid, Gyde Vanier Shephard. *Shipping:* Hahn Bros. Fireproof Warehouses.
- 23 38 Nesbitt, Richard M. 1953, 1955
Folder content note: *Subjects:* Acquaintance of RL's offers a School of Raphael *Christ After the Resurrection*, enclosing a copy of a letter from Maurice H. Goldblatt, director of the Wrightman Memorial Art Gallery at Notre Dame, who encouraged Nesbitt to loan, donate, or find a donor to bring the object to that gallery; the object seems to get confused with a Bellini also owned by Nesbitt's wife, and RL declines to acquire that object (1953). Nesbitt sends a brochure (not in folder) and invites inquiries from RL (declined) concerning

Series I. General Correspondence and Related Material.

- the availability for purchase of the Frazers' Gilbert Stuart *Portrait of George Washington* (1955).
- 23 39 Neugass, Fritz. 1958, 1965
Folder content note: *Subjects:* Noting the article in *Fortune* magazine, Neugass, the American editor for *Die Weltkunst*, gets approval from the editor-in-chief for *Elegante Welt* in Germany to write an article with photographs about RL's collection; asks for RL's approval (1958). Visits RL's collection when it was opened for the International Council of Museums (ICOM), and renews his interest in writing an article about the collection; requests photographs and background information; in response to the latter, Neugass is referred to A. Frankfurter's article in *Art News* and the *New York Times* of October 15, 1962 (1965).
- 23 40 New Catholic Encyclopedia. 1965
Folder content note: *Subjects:* Request for photographs and permissions for 3 objects (Christus, Giovanni di Paolo, Fouquet) in encyclopedia to be published by McGraw-Hill.
- 23 41 New Gallery (New York, N.Y.). 1952-1953, 1955-1956
Folder content note: *Subjects:* Offer of Vuillard (1952). Offer of 3 Vuillards and a Bonnard (1953). Offer (declined) of Modigliani's study for RL's painting *Woman in the Large Hat* (1955). Transmittal of Signac catalogue (not in folder) (1956). *Correspondents:* Eugene Victor Thau, Frank Strasser. *Images:* 4 photographs of the offered Vuillards and Bonnard.
- 23 42 New School for Social Research (New York, N.Y.) 1946, 1957
Folder content note: *Subjects:* As a former Associate Member of the New School, RL is asked to loan unspecified paintings for an exhibition of objects from the collections of Associate Members; RL exhibits Sano di Pietro *Madonna and Child with Saints and Angels*, Fungai *Nativity*, and Cranach the Elder *Portrait of Martin Luther* (RLC-P.212, MMA-55.220.2) (1946). Request (accepted) for RL to let his name be used as a patron of the school's exhibition of American artists (all objects for sale, with proceeds to the artist and a share to the New School scholarship fund) (1957). *Correspondents:* Therese Steinhart Rosenblatt, Paul Zucker, Alvin Johnson.
- 24 1 New York University. Institute of Fine Arts (1 of 4). 1940-1949
Folder content note: *Subjects:* Request for student visits to collection (1940, 1942). Copy of the *Bulletin* from NYU Libraries for June 1942 with short article on RL's gift of several hundred books on art to the IFA. RL is provided the name of S. Mikami, who mounts pictures and *Kakemono* (1943). Rensselaer Lee of the College Art Association declines a professorship (1945). Purchase of Vol. V, Section III of the *Corpus of Florentine Painting* by Richard Offner (1946, 1948-49). In connection with their role on the IFA's Advisory Committee, Fiske Kimball of the Philadelphia Museum of Art writes RL indicating the museum's agreement to cooperate in lending objects for any benefit exhibition to be held, possibly at Wildenstein or Knoedler (1947). *Correspondents:* Effingham P. Humphrey, Jr., Angela Clarke Bowlin, Walter W.S. Cook, Alfred Salmony, Fiske Kimball, Rensselaer Lee.
- 24 2 New York University. Institute of Fine Arts (2 of 4). 1950
Folder content note: *Subjects:* At this date, RL is Chairman of the Advisory Committee of the IFA, and the material in this folder is connected with his involvement in that position, particularly with respect to supporting fundraising efforts; particular matters are noted here. Loan of 7 objects for exhibition at Knoedler to benefit IFA Endowment Fund: Renoir

Series I. General Correspondence and Related Material.

- Jeune Fille en Bleu*; Matisse *L'Espagnole*; Bonnard *A la Table*; Marquet *Le Sergent de la Coloniale*; Renoir *Deux Jeunes Filles au Piano*; Pissarro *Recolte des Pommets-de-Terre, Pontoise*; Renoir *Le Repos*. Folder also includes some correspondence about the benefit itself, including admission tickets, opening reception, allocation of funds, catalogue costs, thank you notes, and a copy of the catalogue, *A Collectors' Exhibition*. Consideration of scholarship fund awards. Contributions from RL to the IFA. Draft fundraising solicitation letter. Requests for RL to pursue loans of various Goyas for a benefit exhibition at the Wildenstein Gallery. Request for RL to obtain a donation of a projector through 20th Century Fox. Funding for Professor Walter Friedlander's position. *Correspondents*: Lauder Greenway, Mary Cushing Astor. *See also*: I. General Correspondence / Acton, Harold for documents related to IFA and NYU's interest in Acton's Florentine villa, La Pietra. *See also*: The Lehman Brothers records at Harvard's Baker Library hold files concerning RL's position at the IFA; as of 2013, this material could be found in box 585/folders 1-3.
- 24 3 New York University. Institute of Fine Arts (3 of 4). 1951-1952
Folder content note: *Subjects*: The bulk of the material in this folder is also connected with RL's involvement during 1952 as Chairman of the Advisory Committee (Council Committee) of the IFA, particularly with respect to supporting fundraising efforts; particular matters are noted here. Contributions to the IFA by RL and others. Funding for Professor Walter Friedlander's position. Contributions received and disbursed for fellowships. List of Advisory Committee members. Attendance of NYU Chancellor at December meeting, with intimations of concern over IFA's financial relationship to NYU. Also, an invoice for Offner's *Corpus of Florentine Painting, Section III, Vol. V* (1951). *Correspondents*: Craig Hugh Smyth, Lauder Greenway, (donors) Andre Meyer and Edwin Vogel, Advisory Committee member Fiske Kimball.
- L-3 9 New York University. Institute of Fine Arts (4 of 4). 1953, 1957, 1962-1967
Folder content note: *Subjects*: John Davis Hatch of Norfolk Museum writes RL and Lauder Greenway, urging them to expand the IFA's American studies (1953). Photograph of Memling *Portrait of a Man* from RL collection for Fall 1957 IFA news publication (1957). Proposal from unidentified correspondent to Craig Hugh Smyth for using RL's collection at the West 54th St. townhouse for fundraising benefits for the IFA (undated, circa 1962). Invitation to an opening for an exhibition that included snuff boxes from the Wrightsman and RL collections, with a related receipt acknowledgement from the IFA for a snuff box executed for Frederic the Great and another decorated with the portrait of Catherine of Russia; checklist of the exhibition is in the folder (1962). Assistance from RL's staff in compiling fundraising mailing addresses (1964). Correspondence from Fae S. Green and Rose Saldinger concerning a medical student, William Green, and NYU's School of Medicine (1964-65). New York Times article about RL (then a trustee of NYU) donation to the IFA (1966). Request for photograph to go with publication of Creighton Gilbert's annual alumni lecture (1967).
- 24 4 New York University. Institute of Fine Arts briefing binder (1 of 4). [1943?]
Folder content note: *Subjects*: This folder and the next 3 include the contents of a binder of documents concerning IFA's history, mission, activities, objectives, needs, etc. The binder appears to have been compiled as briefing material, as informational background. Likely this was provided to RL in connection with his membership on the IFA's Council Committee on Fine Arts. The binder itself was undated and had no other information on it (the binder

Series I. General Correspondence and Related Material.

- was discarded), but some original documents are dated (clippings and other print matter) and range from the 1930s to 1942, with other textual references up to 1943. This folder includes the table of contents and sections on committees (membership of), overview of needs, history, character of IFA, faculty activities, and student participation.
- 24 5 New York University. Institute of Fine Arts briefing binder (2 of 4). [1943?]
Folder content note: *Subject:* Continuation of IFA binder of briefing materials. This folder includes sections on faculty (clippings of print matter listing faculty, their publications, and lectures), curriculum and 1940 course offerings, students (thesis titles), and post-graduate careers of students.
- 24 6 New York University. Institute of Fine Arts briefing binder (3 of 4). [1943?]
Folder content note: *Subject:* Continuation of IFA binder of briefing materials. This folder includes sections on archaeological research and the related fund (print matter, clippings), faculty publications, and general financial situation.
- 24 7 New York University. Institute of Fine Arts briefing binder (4 of 4). [1943?]
Folder content note: *Subject:* Continuation of IFA binder of briefing materials. This folder includes sections on various financial needs (faculty, scholarship, publication, departmental, and buildings maintenance). Folder includes the *Paintings by Frans Hals* benefit exhibition catalogue from the Schaeffer Galleries (Nov. 1937).
- 24 8 New York University. Institute of Fine Arts financial report. 1944-1945
Folder content note: *Subjects:* This folder holds two copies of a report summarizing gifts to IFA for fiscal years 1923 to 1943 (ending March 1, 1944). One copy was transmitted to RL from NYU's Office of the Chancellor in 1944; the other copy has a news clipping dated 1945.
- 24 9 Newark Museum. 1959-1961, 1968
Folder content note: *Subjects:* Request for loan for exhibition of Pisanello *Gazelle*, Pollaiuolo equestrian study, and Cossa *St. Sebastian*; RL declines, and proposes Piero della Francesca *Enthroned Figure*, Pollaiuolo *Seated Figure of Prophet or Saint*, and Pordenone *Concert Champetre*; the museum declines these alternates (1959-60). Loan for exhibition of Redon *Pegasus and Bellerophon* (1960-61). Invitation to visit the Engelhard collection at the museum (1968). *Correspondents:* William H. Gerdtz, Katherine Coffey, Samuel C. Miller.
- 24 10 Newhouse Galleries. 1937, 1950, 1953-1954
Folder content note: *Subjects:* Offer of a Bartolomeo Veneto (1937). Invitation to visit gallery with mention of available objects (1950). Offer, conditional on an institution not acquiring it, of Guardi *Piazza San Marco* (1953). Receipt for safekeeping of Ochtervelt *Family Group* (1956-57). *Correspondent:* Harold Holt, Clyde Newhouse. *Images:* 3 photographs (2 of them are details) of the Guardi.
- 24 11 Norman of London (firm). 1935
Folder content note: *Subjects:* Provides provenance information on a pair of old silver soup tureens and covers on trays, formerly in the Lord Rossmore collection, for RL to show

Series I. General Correspondence and Related Material.

- his mother; annotation on letter indicates pair was purchased. *Correspondent*: Norman I. Dorfman.
- 24 12 North Carolina Museum of Art. 1956-1957, 1959
Folder content note: *Subjects*: Request of loan for exhibition of Degas (declined) and Gauguin (1956). Loan for exhibition of Fabritius *Portrait of a Young Painter* (RLC-P.280) and Eeckhout *Four Children, One Riding A Goat*, the latter recently acquired from Julius Weitzner; the initial request (declined) for the exhibition loan was for the Rembrandt Lairese portrait (1956). Request for tributes, reminiscences, donation of art or funds, etc. in connection with an exhibition honoring the career of W.R. Valentiner; also, a request for a loan of 2 Duccio di Buoninsegnas and a Botticelli for the exhibition (1959). *Correspondents*: W.R. Valentiner, Robert Lee Humber, James B. Byrnes.
- 24 13 N: Miscellaneous offers of art objects by firms. 1956
Folder content note: *Correspondents*: Norton Galleries (1956).
- 24 14 N: Miscellaneous offers of art objects by individuals. 1952, 1955, 1959
Folder content note: *Correspondents*: J. B. Neumann (1952). Cassie M. Nelson (1955). Mrs. W.E. Neil (1959). Erwin Neuhaus, of Paris, in French (1959).
- 24 15 N: Miscellaneous reproductions and permissions. 1936, 1947, 1949, 1954-1955, 1961, 1966-1968
Folder content note: *Correspondents*: Julian Nowak, of Krakow, Poland (1936). National Library of Peiping, in connection with compiling a bibliography of works relating to Chinese art objects preserved in Europe and the U.S. (1936). Walter L. Nathan (1947). Lela Nunnallee (1949). Stanley W. Newburger (1954). National Association of Watch and Clock Collectors (1955). Fritz Novotny, of Vienna, letter in German, with a translation (1961). National Geographic Society (1966-68). Nottingham Museum & Art Gallery (1968).
- 24 16 N: Miscellaneous requests to view collection. 1951
Folder content note: *Correspondents*: Mark Norton.
- 24 17 N: Miscellaneous. ca. 1962
Folder content note: *Subject*: Nicolas Nabota(?) writes that he believes the two girls in Renoir's *Two Young Girls at the Piano* (RLC-P.281, MMA-1975.1.201) are Godebski cousins, one of whom became Misia Sert, wife of the painter Josef Sert.
- 24 18 Offentliche Kunstsammlung Basel. Kupferstichkabinett. 1959-1960
Folder content note: *Subjects*: Request for photographs for comparison to drawings in the museum's collection of Baldung Grien *Lamentation of Christ* and an Altdorfer drawing. *Correspondent*: A. Wyss. *Language*: Wyss's letters are in German, with one translation.
- 24 19 Offner, Richard (1 of 3). 1928-1929
Folder content note: *Subjects*: Attribution of an *Annunciation* (MMA-1975.1.26?) belonging to A.F. Seligsberg to the shop of Sassetta (1928). Attribution of *A Madonna Adoring the Child* (RLC-P.138, MMA-1975.1.61) belonging to Alfred Seligsberg to a pupil of Botticelli (1929). *Image*: Negative print of the *Madonna and Child*.
- 24 20 Offner, Richard (2 of 3). 1931, 1938-1939, 1945-1946

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Request for photograph on behalf of Zofja Ameisenova of Cracow, Poland (includes thank you from Ameisenova on a picture postcard) (1931). Requests for photographs for his studies. Request for information about 4 pictures by the Master of S. Francesco in the collection, in response to inquiries from the Uffizi in connection with a Giotto exhibition catalogue (1939). RL forwards photographs to Offner for his information, comment, and return; Offner does so (photos not in folder); Offner also indicates he wants to speak with RL about a matter touching destroyed Italian monuments in which B.B. [Bernard Berenson], Morey and others are interested (1945). Offner writes and sends a photo (not in folder) of a Sano di Pietro that Edward Hutton found; RL declines (1946).
- 24 21 Offner, Richard (3 of 3). 1954-1955, 1957-1959
Folder content note: *Subjects:* Requests for photographs in connection with the preparation of his *Corpus of Florentine Painting*. Offner and RL have an exchange concerning the attribution of the Daddi *Assumption* (MMA-1975.1.58); Offner eventually concludes that it was painted not for the Cathedral of Prato, but intended for an altar of the Pieve of Impruneta, and that it was done in the immediate proximity of Daddi, possibly with his help; asked RL's permission to publish accordingly; RL agrees with an attribution of Daddi and his assistants (1957).
- 24 22 Orefice, Luigi. 1959-1960
Folder content note: *Subjects:* Purchase of 14 art-themed matchboxes.
- 24 23 Otto, Gene. 1958
Folder content note: *Subjects:* RL acknowledges receipt from the artist of the notice of his exhibition at the East Martello Gallery in Key West, Florida. Folder includes the exhibition program with a statement by the artist and a list of titles of exhibited objects.
- 24 24 Owen, Ruth Bryan. ca. 1935
Folder content note: *Subjects:* Transmittal note for gift to Mr. & Mrs. Lehman of a painting, *A Bit of Greenland*, from RL's mother-in-law, the U.S. ambassador to Denmark (1933-36).
- 24 25 O: Miscellaneous offers of art objects by individuals. 1943, 1955
Folder content note: *Correspondents:* Richard Owen, offering 31 Tiepolo drawings, held in safe at Joseph Brummer's in NYC, and 3 other Tiepolos (declined), formerly at Cleveland Museum, shown directly to RL in Beverly Hills (1943). C. Opalski, of Zurich (1955).
- 24 26 O: Miscellaneous regarding print matter. 1931-1932, 1935, 1945, 1956
Folder content note: *Print matter sent to RL:* Notice to RL that by direction of Chester Beatty, Oxford University Press is sending a copy of *Catalogue of Western Manuscripts, Vol. III* (1931). Transmittal note for catalogues of sales from Otto Helbing Nachf., of Munich (1932); Helbing later writes that he no longer has sales (1935). Notation on offer form that RL purchased K.T. Parker's *Catalogue of the Collection of Drawings in the Ashmolean Museum, Vol. I* (1945). Transmittal by Yves Oltramare of catalogue from Mrs. Ganzoni's Gallery in Geneva (1956). (Transmitted materials are not in the folder.)
- 24 27 O: Miscellaneous reproductions and permissions. 1942, 1957-1958, 1962, 1964, 1968

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Oxford University Press (1942). Office de Publicite S.A., of Brussels, letters in French (1957-58). Frances L. Orkin, consultant for Funk & Wagnall (1958). Miss Olds for *Art News* and Dr. Frankfurter (1958). Oxford University Department of the History of Art (1964). Sharon Off (1964). Odyssey Press (1964). Osterreichische Galerie (1968).
- 24 28 O: Miscellaneous requests to view collection. 1957
Folder content note: *Correspondent:* Max E. Oppenheimer.
- 24 29 O: Miscellaneous. 1965, 1967, 1968
Folder content note: *Subjects:* David Ogilvy conveys his wife's appreciation for visiting RL's collection, and also her comments, confirmed for her by Julius Held, that the drawing attributed to the Master of Flemalle was likely not by that artist (RLC-G.472, MMA-1975.1.841) (1965). RL's curator informs Charles C. Oman of the Victoria and Albert Museum of a pendant in the collection similar to one reproduced by Oman in an *Apollo* article, and provides a photograph and some information about it (1967). RL's curator responds to inquiries from Lisa Oehler of the Staatliche Kunstsammlungen concerning the Dürer *Self-Portrait* (RLC-G.341, MMA-1975.1.862) and other Dürers (1968).
- L-3 10 P. & D. Colnaghi & Co. (1 of 5). 1934, 1952-1953, 1957, 1959
Folder content note: *Subjects:* Offer of various pictures and drawings (1934). Request by RL for Colnaghi to send photographs of highest quality paintings and drawings (1952). Colnaghi sends catalogue of their *Exhibition of Old Master Drawings* (catalogue in folder); RL inquires about a Filippino Lippi and a Bruegel the Elder from the catalogue, and Colnaghi answers (1953). Request by Shaw, through Schwarz of the Davison Art Center, for photographs of Domenico Tiepolo drawings in connection with a book on the artist; photos sent (1957). Purchase of two Jacques L. David drawings: *Two Putti from "Madonna of the Rosary"* and *Two Children from "Massacre of the Innocents"* (1959). *Correspondent:* James Byam Shaw, Heinrich Schwarz. *Shipping:* Hudson Shipping.
- L-3 11 P. & D. Colnaghi & Co. (2 of 5). 1960
Folder content note: *Subjects:* Purchase of 14 drawings: Giuliano Bugiardini *St. John the Baptist* (RLC-G.519, MMA-1975.1.282); Taddeo Zuccaro *Execution of St. James [Martyrdom of St. Paul]* (RLC-G.529, MMA-1975.1.553); 2 Pier Leone Ghezzi *A Woman Carrying a Pot and a Man with a Carrot* (RLC-G.521, MMA-1975.1.328) and *Polish Count Onajchi* (RLC-G.520, MMA-1975.1.327); Giovanni Domenico Tiepolo *The School* (RLC-G.553, MMA-1975.1.512); Frans Pourbus the younger *A Lady Standing Holding a Handkerchief* (RLC-G.518, MMA-1975.1.842); Claes Jansz Visscher *Barges Moored by Some Cottages* (RLC-G.524, MMA-1975.1.819); Valentin Klotz *The Buitenhof in the Hague* (RLC-G.523, MMA-1975.1.782); Watteau *Triumph of Silenus*; Charles Nicholas Cochin *Abbe Pommyer* (RLC-G.527, MMA-1975.1.584); Augustin de Saint-Aubin *Portrait of a Young Man Holding a Medal* (RLC-G.525, MMA-1975.1.700); 2 Paul Sandby *Group of Children with Dogs* (RLC-G.528, MMA-1975.1.896) and *Young Woman with Left Arm Raised* (RLC-G.526, MMA-1975.1.900); David Wilkie *Sketches for the Picture of the Duke of York Reading Despatches* (RLC-G.522, MMA-1975.1.902). Offer of 8 drawings by Domenico Tiepolo, Dumont, Rowlandson, Gheyn, Campagnola, Saftleven, van de Velde, and Heimlich; the Tiepolo *St. Anthony and the Child Christ* (RLC-G.552, MMA-1975.1.480) is purchased. RL leaves both purchased Tiepolos (*The School* and *St.*

Series I. General Correspondence and Related Material.

- Anthony*) with Colnaghi for their April-May exhibition of Old Master drawings; folder includes a copy of the exhibition catalogue. RL asks Colnaghi to find a good Orpen drawing, and Colnaghi offers one. Harry Sperling discusses a Tiepolo Pulcinella drawing with Shaw and reports to RL. *Correspondents*: James Byam Shaw, L. Bell, Harry G. Sperling. *Images*: Photograph of Zuccaro *Martyrdom* (RLC-G.529, MMA-1975.1.553). Photographs of 9 offered drawings, including Tiepolo *St. Anthony and Child Christ* (RLC-G.552, MMA-1975.480).
- L-3 12 P. & D. Colnaghi & Co. (3 of 5). 1961-1962
Folder content note: *Subjects*: Purchase of Peter Lely drawing *Study of Forearms and Hands of a Woman* (RLC-G.670, MMA-1975.1.887). Various offers, some of which are purchased: Zuccaro *Swiss Guard* (RLC-G.680, MMA-1975.1.552) and Watteau *Rommel Pot Player* (RLC-G.695, MMA-1975.1.764). Purchase of Giovanni Domenico Tiepolo drawing *Baptism of Christ* (RLC-G.693, MMA-1975.1.475) and Thomas Lawrence *Portrait of a Young Lady Wearing an Amber Necklace* (RLC-G.694, MMA-1975.1.886), both purchased from A.D. Pilkington. Purchase of Hieronymus Bosch drawing *Two Pharisees, half length* (RLC-G.692, ExL), acquired from Sotheby's. Offer (declined) of Canaletto drawing of the Thames belonging to Mr. Bernard. Bosch, Tiepolo, and Lawrence shipped to RL. Watteau held in London for exhibition at Colnaghi's and shipped later. Purchase of frames for the Watteau, Bosch, and Lawrence. Request (granted) for permission to reproduce the Bosch. RL supplies Shaw with about 40 photographs of his Tiepolos; Shaw later forwards his book on Tiepolo to RL who questions why so few of his drawings were referenced; Shaw explains the manuscript had already been written. *Correspondent*: James Byam Shaw. *Images*: Photograph of the Zuccaro *A Swiss Guard* (RLC-G.680, MMA-1975.1.552) and Watteau *Rommel Pot Player* (RLC-G.695, MMA-1975.1.764). *See also*: I. General Correspondence / Hudson Shipping for other documents related to the Bosch drawing.
- L-3 13 P. & D. Colnaghi & Co. (4 of 5). 1963
Folder content note: *Subjects*: James Byam Shaw views drawings at 7 West 54th St. and 625 Park Ave. and offers opinions on some; Shaw's comments as recorded by RL's curator William Johnston are in the folder. Purchase and shipment of Augustus E. John *Two Studies of a Female Nude* (RLC-G.735, MMA-1975.1.885), from C. Powney, and Roeland Roghman *River Landscape with Figures and a Rocky Cliff* (RLC-G.736, MMA-1975.1.808), from Mrs. C. Frank. Purchase of Gabriel-Jacques de Saint Aubin *Une Guingette aux Environs de Paris / Revelers at a Table in the Countryside* (RLC-G.924, MMA-1975.1.701) and Cuyp *A View of Dordrecht* (RLC-G.942, MMA-1975.1.768), both from auctions at Sotheby's. *Correspondents*: James Byam Shaw, L. Bell. *Shipping*: Hudson Shipping.
- L-3 14 P. & D. Colnaghi & Co. (5 of 5). 1965
Folder content note: *Subjects*: Purchase and shipment of 2 Giovanni Benedetto Castiglione: *Jacobs Journey*, from Christie's, and *God the Father Appearing to Abraham and his Family*, from M. Feldman. Bid for an object at a Sotheby's auction, but loses. Tiepolo drawings are coming to auction at Sotheby's in November, but RL declines to bid. RL considers a bid for a Rubens (possibly at the November Sotheby's auction), but cancels it. *Correspondent*: James Byam Shaw.
- 25 1 Pach, Walter. 1947, 1954-1955, 1958

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Offers van Gogh *Portrait of an Old Man* to RL (1947). Asks to visit W. 54th St. house with Mr. and Mrs. Arthur L. Strasser (1947). Pach recalls his visit in 1905 to the Havemeyer's collection, linking it to his visits to the Lehman collection; comments on the Derain picture of London in RL's collection; urges RL to consider acquiring more Derains; explains his personal connection to the Derains dating to at least 1914; and informs RL that he is willing to approach the late artist's wife, Alice Derain, on RL's behalf should he want to acquire objects from her or the estate (1954-55). Pach asks to visit RL's collection, especially to see the Ingres *Mme de Broglie*, and to bring along the Arthur Strassers, Mrs. H. Harris Jonas, John Gordon, and Julius Rauzin (1958).
- 25 2 Palazzo Strozzi (Florence, Italy). 1949, 1954
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Mrs. A.E. Goodhart's Pesellino *Susannah and the Elders* and RL's Paolo Uccello *Battista Sforza* (1949). Loan for exhibition of a Paolo Uccello portrait; folder includes promotional brochure for the exhibition (1954). *Correspondents:* Carlo L. Ragghianti, Mario Fabiani, Enrico Barfucci, Filippo Rossi. *Language:* A letter and a cable are in Italian, with translations.
- 25 3 Panofsky, Erwin. 1960
Folder content note: *Subjects:* Request for photograph of Rembrandt *Portrait of Gerard de Lairesse* (RLC-P.249, MMA-1975.1.140).
- L-3 15 Paoletti, Tristano. 1933-1934, n.d.
Folder content note: *Subjects:* Offers (declined) of unidentified paintings (1933-34). RL apparently requests information of Tristano Paoletti regarding the provenance of the Piero della Francesca *St. Appolonia* (ExL) and any information about the missing panel of its polytych; Paoletti provides descriptive information about the *St. Appolonia* and the polytych, but does not answer RL's inquiry (1934). The folder also includes undated typescript translations of D.H.E. Paoletti's agreement to deliver the *St. Appolonia*. *Correspondents:* Tristano Paoletti, Argia Paoletti, D.H.E. Paoletti. *Language:* The information provided by Paoletti is in Italian, with two translations, one possibly provided by Paoletti and the other provided by RL staff person Marcel Palmaro (MP).
- 25 4 Paolini, Paolo. 1937
Folder content note: *Subjects:* Offer of a Tiziano Vecellis, Masaccio, van Dyck, Raphael Sanzio, and 2 Antonello da Messina, among others. Also an offer of a Raphael *Small Madonna with the Pomegranate*, previously the subject of correspondence between RL and Giuseppe Podio of Bologna. *Language:* 3 letters and a postscript are in French; 2 of the letters have translations. *Image:* Photograph of an offered Antonello da Messina *Portrait de Micael Vianello*. *See also:* I. General Correspondence / Podio, Giuseppe for further documents about the Raphael.
- 25 5 Pardo, Benito. 1954-1955
Folder content note: *Subjects:* RL conditionally accepts offer to buy Philippe de Champagne *Cardinal Richelieu*, only to find that Pardo already sold the painting. Offers (declined) of a Tintoret, a Cavallino, and a French school from 1510. RL asks about a P. de la F., and Pardo promises him the first view when Pardo has it. RL sends a photograph of a German picture he purchased from Dr. Wendland years ago in Paris, and asks Pardo to

Series I. General Correspondence and Related Material.

- ask Wendland to whom he attributes the picture; H. Wendland replies directly to RL with attribution information (MMA-1975.1.133). *Other correspondent:* H. Wendland. *Language:* 4 letters in French, with one partially translated.
- 25 6 Parke-Bernet Galleries (1 of 4). 1941-1944, 1947, 1949-1950
Folder content note: *Subjects:* Consignment by RL to the gallery for sale of 2 items of furniture and a writing armchair (1941). Request for loan of an unspecified object for an exhibition at the gallery in aid of the American Women's Voluntary Services (1942). Inquiry to gallery from Virginia Inter mont College regarding winner of the Teniers book (lot 631) of the Richter sale; RL won it (1943). Purchase of a Chun Yao Chinese porcelain bowl (1944). Report to RL from the gallery of his losing bids in sales 586 (1944), and 897 and 901 (1947). Request by RL for the gallery to fill the gaps in his library of their past catalogues (1944). Purchase of a three piece garniture at the Haskell sale (RLC-C.211, MMA-1975.1.1614 and MMA-1975.1.1615); request from the gallery for RL to pick up the object (1944). Listing of furniture objects acquired from Parke & Bernet (and French & Co. and Gimbel) in the 1940s (1947). Invitation (accepted) to attend a private preview at Parke-Bernet's new galleries (1949). Catalogue for the auction of January 25 (sale 1120) of jewelry and furs; annotations indicate RL purchased a ring and earrings (lots 84 and 85) from the estate of Rachelle N. Ducas (1950). Request from gallery for RL to pick up an object he purchased (lot 33 from sale 1152 of April 20) (1950). *Correspondents:* H.H. Parke, Otto Bernet, Mary Horgan, Arthur Swann, O.H. Knoll, Consuelo V. Babson, C. Ernest Cooke.
- 25 7 Parke-Bernet Galleries (2 of 4). 1952-1955
Folder content note: *Subjects:* Purchase of 2 lots of art books at the auction of Robert Langton Douglas's art reference library and books from other owners; folder includes the catalogue for sale 1332 of April 1-2, with annotations indicating RL's purchases; also a letter from the gallery reminding RL to pick up 2 of these purchases (1952). Consignment by RL to the gallery for sale of 3 clocks (1953); sold in 1954 at Pfeiffer et al. sale (#1482). Photograph of a Paolo di Giovanni Fei to Dr. Goetz for study (1955). *Correspondents:* O.H. Knoll, Leslie A. Hyam.
- 25 8 Parke-Bernet Galleries (3 of 4). 1957
Folder content note: *Subjects:* At Dr. Frankfurter's request, a set of photographs of the principal paintings from the November 7, 1957, Lurcy sale catalogue is sent to RL. *Correspondent:* Leslie A. Hyam. *Images:* 64 photographs (Degas, Renoir, Vuillard, Pissarro, Matisse, Monet, Valedon, Dufy, others).
- 25 9 Parke-Bernet Galleries (4 of 4). 1958-1959, 1963-1964
Folder content note: *Subjects:* In response to RL's inquiry, the gallery informs him that the Walters Art Gallery purchased the rose pink Sevres elephant vases illustrated on the same plate as RL's soupier, so they are likely unprocurable (1958). RL is informed of an upcoming sale of modern paintings, and the gallery offers to dispose of any of RL's pictures if he wishes (1959). Catalogue of February 8 (sale 2164) for auction of antique watches from the collection of Charles H. Morse, Jr., with estimated prices annotated (1963). Catalogue of February 11 (sale 2254) for auction of historical and literary manuscripts, with suggested acquisition possibilities (correspondence of composers) (1964). *Correspondent:* Leslie A. Hyam, Louis J. Marion, Robert F. Metzdorf.

Series I. General Correspondence and Related Material.

- L-3 16 Parsons, Harold Woodbury (1 of 5). 1944-1946, 1952
Folder content note: *Subjects:* According to his letterhead for this period, Parsons is art adviser to the Joslyn Memorial in Omaha and adviser on European art to the William Rockhill Nelson Gallery in Kansas City. His letters in this folder principally include his commentary on developments at those two institutions, along with references to others. In his letters of the 1940s, Parsons acknowledges RL's gifts of objects to the museums and commends him on them; these include gifts of majolica and the Hoppner *Tambourine Girl* to the Nelson, and two Italian panels to the Joslyn. In 1952, Parsons congratulates RL on acquiring a superb Rembrandt drawing that Parsons tried to help the Cleveland museum get; Parsons also offers various drawings from private collections (a Watteau, a Hubert Robert, two Piazzettas, and a Magnasco). *Images:* 2 of Parsons' letters are on picture postcards, one an exterior view of the Philbrook Art Center building and landscaping and the other an interior view of the atrium of the Joslyn Memorial. *See also:* I. General Correspondence / William Rockhill Nelson Gallery of Art for Parsons's involvement in 1932 in acquiring a Brueghel panel from RL for the Nelson, as well as other references to Parsons in the 1940s.
- L-3 17 Parsons, Harold Woodbury (2 of 5). June-December 1954
Folder content note: *Subjects:* For the balance of the correspondence, Parsons is living in Rome. In this folder, Parson's letters are a mix of art-related topics, including objects that particular museums are interested in acquiring, objects in private collections available for sale, recommendations to RL, comments on various objects, and reports on the views of Bernard Berenson concerning objects. Parsons also comments on his travels, social itinerary and activities on behalf of other collectors. Particular matters include trying to interest RL in a pair of Guardi panels for The Metropolitan Museum of Art (these are bought eventually by Charles Wrightsman, a name Parsons does not recognize); encourages RL to see a Tiepolo collaboration, rolled up during the war, now at Spanio's; he informs RL of a Bellini available in Switzerland, and asks RL to bring it to Wrightsman's attention (RL declines because of concerns he has about the picture); and Parsons and RL meet in Rome, Venice and Lake Como, and he accepts a professional fee from RL for future services. There is extensive correspondence concerning the Tintoretto *St. Francis Receiving the Stigmata*, which RL eventually purchases from Alessandro Brass and has restored by Pico Cellini. Parsons provides a biographical note about Cellini, and the folder includes a booklet authored by Cellini *Una Madonna Molto Antica* (inscribed by Cellini to RL). RL also purchases a Palma Giovane (Giovanni), which Cellini also restores. There are also references to the Daddi *Assumption of the Virgin* (MMA-1975.1.58) purchased by RL from Sestieri. *See also:* I. General Correspondence / Brass, Alessandro for other documents related to the Tintoretto purchase. *See also:* I. General Correspondence / Sestieri, Emanuele for further documents about the 1954 Daddi purchase.
- L-3 18 Parsons, Harold Woodbury (3 of 5). December 1954-1955
Folder content note: *Subjects:* Continuation of topics from prior folder: Tintoretto and Palma Giovane/Giovanni *Crucifixion* are restored by Cellini and shipped to New York by Brass. The Tintoretto was delivered directly to The Metropolitan Museum of Art. There are extensive comments made by Parsons about the condition of the Tintoretto and Cellini's work; the folder also includes Cellini's 1954 report and the 1955 payment to him. RL sees the Guardi panels bought by the Wrightsmans at their home in Palm Beach. Parsons comments on the extent of forgeries in the market. *Other correspondents:* Pico Cellini.

Series I. General Correspondence and Related Material.

Language: Cellini's report is in Italian. *Image:* Color transparency of a painting, possibly one of those mentioned by Parsons. *Removed material:* The color transparency was removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Brass, Alessandro for further documents about the Tintoretto and Palma purchases, restoration and shipment.

- L-3 19 Parsons, Harold Woodbury (4 of 5). 1956-1958
Folder content note: *Subjects:* Parsons writes to RL of various objects that are available for sale; one of these is a Caporali *Madonna and Child*; RL declines and the owner writes to RL requesting the return of the color transparency. Parsons also writes extensively of forgeries in the marketplace, including an Etruscan *Diana* involving Adolph Loewi. *Other correspondents:* Robert Emanuel Hecht, Jr.
- L-3 20 Parsons, Harold Woodbury (5 of 5). 1960-1963
Folder content note: *Subjects:* Offer (declined) of Magnasco *Christ Healing the Cripple*, available for sale by the owner, Romano (1960). Writes favorably (as he has on other occasions) of Magnascos offered through Brass (now Italice), especially a pair of landscapes he urges RL to have Charles Wrightsman acquire for The Metropolitan Museum of Art; Parsons also reports of an unnamed, important object available from an owner that wants to place it in an American museum, and Rorimer of the Met has been informed (1961). Mentions the availability of Matteo de Viterbo *Crucifixion*, currently with Cellini; expresses satisfaction with having helped the Met acquire a Renaissance relief (1962). Informs RL of various restoration works being done in Rome (1963). *Image:* Photograph of the offered Magnasco.
- 25 10 Partridge Fine Arts, Ltd. (1 of 3). 1954-1955
Folder content note: *Subjects:* Purchase and shipment of a Pietro Tacca bronze statuette *Sitting Boar* (MMA-1975.1.1386) and a small oval-shaped Sevres tray (1954); an additional charge for a box for the statuette was paid in 1955. Purchase and shipment of Saint Porchaire salt cellar (MMA-1975.1.1619) (1954). Offer (declined) of a bronze sculpture by Sir J. Mann (1954). Offer (declined) of a Battersea Box (1955). Purchase, through Julius Goldschmidt, of a Francesco Fanelli bronze *Putto [Cupid] on a Galloping Horse* (MMA-1975.1.1400) (1955). RL attempts to purchase two small Sevres mounted tables from Sir Chester Beatty (through Partridge), but Beatty declines; Beatty offers a Bureau de Dame, but RL declines in hopes of eventually acquiring the tables (1955). RL inquires about 2 Canalettos, but they are no longer available (1955). *Correspondent:* Claude Partridge. *Shipping:* Gander & White, Hudson Shipping. *Images:* 2 photographs of Venetian scenes by Venetian School, 18th century. *See also:* I. General Correspondence / Goldschmidt, Julius for further documents about the Saint Porchaire, the bronze Putto, and other transactions conducted with Partridge through Goldschmidt.
- 25 11 Partridge Fine Arts, Ltd. (2 of 3). 1956-1958
Folder content note: *Subjects:* Though doubtful of his interest based on a photograph, RL agrees for Partridge to bring a privately-offered Gauguin to NYC for him to see; Partridge does so, and RL declines it, apparently covering some of the travel expenses (1956). Purchase and shipment of a Louis XVI table showcase (1956). Purchase of a Louis XVI gold needlecase (1956). At RL's direction, Partridge locates a Lucas Cranach on Bond Street, but he reports that it does not compare favorably with that already owned by RL (1956).

Series I. General Correspondence and Related Material.

- Partridge writes of his visit to the exhibition of RL's collection at the Orangerie (1957). Forwarding of a Christie's catalogue for a sale of French furniture, with a recommendation for a table (lot 125); RL declines (1958). *Correspondent*: Claude Partridge, John Partridge. *Shipping*: Gander & White, Hudson Shipping. *Image*: Photograph, used as postcard, of a detail from a Renoir.
- 25 12 Partridge Fine Arts, Ltd. (3 of 3). 1959, n.d.
Folder content note: *Subjects*: Offer of a Foullet commode (1959). Offer of a bronze statuette of Neptune (1959). Brings to RL's attention a Gauguin of the Tahiti period at an upcoming Sotheby's sale (November 25, lot 9); urges RL to acquire it, but he declines (1959). Undated photographs in folder from Partridge's New York location. *Correspondent*: John Partridge. *Images*: 2 photographs (front and side) of the commode; 3 photographs of the Neptune; Photographs of a Vlaminck, Renoir, and Domenico Tiepolo.
- 25 13 Partridge, Gordon (art dealer). 1964
Folder content note: *Subjects*: Purchase and shipment of a Regency pearwood and cut steel musical box and work box; and William IV mahogany miniature dressing table. *Shipping*: Gander & White, Ltd., Hudson Shipping, Cirker's Hayes Storage Warehouse.
- 25 14 Paul Drey Gallery (1 of 3). 1937, 1943-1945, 1950-1951
Folder content note: *Subjects*: Offer (declined) of Tizian *Diana in Landscape* (1937). An early Swiss painting *Crucifixion with Walled City in the Background* from the collection of Dr. Collins of Vienna is sent to RL on approval; he declines it (1943). Drey has a client seeking to buy a Cranach, asks RL if he is interested in selling any of his, and RL provides a photograph of his portrait of John the Constant for the client's consideration (1944). Request to visit RL's collection (1945) and for RL to visit gallery (1950). Informs RL he has 4 Impressionist works (unnamed) to show him (1951). *Correspondent*: Paul Drey.
- 25 15 Paul Drey Gallery (2 of 3). 1952-1953
Folder content note: *Subjects*: Purchase of 4 Dürer drawings (on 3 sheets) from the Prince Lubomirski collection: *Self-Portrait*, with *Pillows* on reverse (RLC-G.341, MMA-1975.1.862); *Madonna in the Trellis* (RLC-G.357, MMA-1975.1.860); and *Fortuna, or Nude Woman Standing in the Niche* (RLC-G.342, MMA-1975.1.861). Objects delivered through Brown Brothers, Harriman, & Co. *Correspondents*: Paul Drey, Brown Brothers Harriman.
- 25 16 Paul Drey Gallery (3 of 3). 1954-1959
Folder content note: *Subjects*: Elisabeth (Mrs. Paul) Drey (Paul is now deceased) informs RL of possibility of acquiring one or two panels from Albrecht Altdorfer's Saint Sebastian series at the Convent of Saint Florian; RL apparently informs Theodore Rousseau of The Metropolitan Museum of Art about this (1954). Offer of a Hans Maler and a Hans Burgkmair the Elder (1954). Forwarding the catalogue *Sakrale Gewaender des Mittelalters* (1955) and a comparative photograph (1956). Offer of a Dutch drawing (possibly of a falconer) and a Rubens (1957). Offers of a Spinello Aretino and a School of Avignon (1958). Sends 2 drawings by Huysum and 2 bronzes to RL for his consideration (1959). *Correspondents*: Elizabeth Drey, Margaret H. Drey.
- 25 17 Paul Hamlyn Ltd. 1966-1968

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Requests for photographs and permission to reproduce. *Correspondents:* Ann Davies, Elizabeth McLaren, Margaret Meotti.
- 25 18 Paul Rosenberg & Co. (1 of 3). 1942, 1946, 1950, 1952
Folder content note: *Subjects:* Invitation to loan exhibition *Corot to Van Gogh* at the gallery for benefit of the Navy Relief Society (1942). Invitation to exhibition for private viewing of 19th and 20th century French paintings (1942). Request for visit to RL's collection (1946). Request (declined) for loan for exhibition of Pauline Ickelheimer's *Manet Toreador* (1946). Hearing that Pauline Ickelheimer has sold a Renoir bought from him, Rosenberg asks RL if she wants to sell her *Manet Spanish Dancer*; RL replies that she is likely not willing to sell anything. *Correspondents:* Paul Rosenberg, Stephen Bowen.
- 25 19 Paul Rosenberg & Co. (2 of 3). 1953, 1956-1957
Folder content note: *Subjects:* Loan for exhibition to benefit the Public Education Association of Cezanne painting *Trees and Houses* (MMA-1975.1.160?); Margaret Lewisohn, an exhibition organizer, lends her Cezanne watercolor *Oranges & Teapots* to RL during the exhibition (1953). Request (declined) for loan for exhibition of *Corot Diana and Acteon* (1956). A Cezanne, Lautrec, and Degas sent to RL on approval (1957). *Correspondents:* Paul Rosenberg, Florence Walters, Margaret Lewisohn, Alexandre Rosenberg.
- L-3 21 Paul Rosenberg & Co. (3 of 3). 1960-1961
Folder content note: *Subjects:* Loan for exhibition for benefit of The Lighthouse (New York Association for the Blind) of 4 Ingres drawings: *Woman with a Basket* (RLC-G.2, MMA-1975.1.650); *Mr. Marcotte [Dr. Francois Melier]* (RLC-G.573, MMA-1975.1.648); *Princesse Fiano* (RLC-G.340, ExL); and *Studies for Raphael et la Fornarina* (RLC-G.315, MMA-1975.1.646). The folder includes the exhibition catalogue *Ingres in American Collections*. *Correspondents:* Alexandre Rosenberg, Alva B. Gimbel, Jean Stralem.
- 25 20 Pennsylvania Academy of the Fine Arts. 1947-1948
Folder content note: *Subjects:* Invitation (declined) to the dinner and inaugural presentation of the Gimbel Pennsylvania Art Collection at the Academy. Folder includes a newspaper clipping from the [Philadelphia] *Evening Bulletin* about the exhibition.
- 25 21 Perdoux, Y. 1920
Folder content note: *Subjects:* Purchase by PL of Petrus Christus *St. Godiberta [St. Eligius]* (RLC-P.82, MMA-1975.1.110), with payments to Mr. Hackenbroch and to Perdoux. *Language:* 3 of the 4 documents are in French.
- 25 22 Perkins, F. Mason (1 of 9). 1913-1914
Folder content note: The folder includes 4 letters from Perkins to Mr. Lehman, likely PL. **August 26, 1913:** For a stay in Milan, Perkins refers Mr. Lehman to various art-related stops, including a visit to Guido Cagnola and to the Brera. **September 8, 1913:** Perkins acknowledges payment for an Ugolino da Siena (likely *Saint Matthew*, MMA-1975.1.6), confirms his view of its authenticity and discusses arrangements for shipment. Perkins also offers a Gothic Venetian chest, which Mr. Blumenthal has declined. **October 12, 1913:** Perkins further elaborates on the arrangements for transporting the Ugolino from Florence, including discussion of insurance and declaration procedures. Blumenthal is also seeking to export a triptych and Perkins asks PL to show the note to him so Perkins does not need

Series I. General Correspondence and Related Material.

- to repeat the regulatory details. **May 6, 1914:** Perkins informs PL that he is now free to offer PL his Masolino. Perkins also makes reference to a Giotto that might be offered by the owner and a Sassetta that he is trying to get from Chigi. Perkins assures PL that Grassi can be trusted about the Piero panel; Grassi has promised Perkins the first chance on it, and knows that Perkins wants it to go to PL. *See also:* I. General Correspondence / d'Hendecourt, Bernard for further discussion of some of these matters.
- 25 23 Perkins, F. Mason (2 of 9). 1915
Folder content note: The folder includes 5 letters from Perkins to Mr. Lehman, likely PL. **August 27, 1915:** Perkins informs PL that R. Langton Douglas has offered him the Simone Martini *St. Andrew*, but Perkins cannot afford it so is referring PL to it. Perkins discusses obstacles with other objects, including two Sassettas. **October 11, 1915:** Perkins expresses disappointment that the Martini *St. Andrew* has been sold by Douglas to Blumenthal, not to PL. Similar to the Martini, Perkins encourages PL to pursue acquiring a Pesellino from Douglas, expressing concern that PL will lose this also with delay. Perkins reports that he contacted Berenson to get his opinion on the Pesellino and was pleased that it was favorable, given the coolness in their relationship and Berenson's occasional disparagement of objects he has not found. Perkins notes that Blumenthal is seeking from Perkins the same type of objects as PL and that Perkins is trying to manage the relationship, in part by asking PL not to tell Blumenthal when Perkins gives PL first choice on objects. **November 28, 1915:** Perkins comments on a photo PL sends him of a Sieneese *Adoration*; he is not definitive but encourages PL to get an option on the object at a reasonable price for further consideration. **December 29, 1915:** Perkins urges PL to acquire from a private collection an early Madonna and Child, which RL has seen. Perkins tells PL that the Bellini *Madonna and Child* (MMA-1975.1.81) is again being offered, now by Grassi, after the government had stopped the bidding for it two years earlier. Perkins recommends a Massacio altarpiece offered by Sutton through Douglas, but believes Masaccio is less appreciated by buyers so has less commercial value than the Bellini, which might influence PL's decision; Perkins comments extensively on the background, valuation, market, RL's opinion, etc. of the Masaccio. Perkins also recommends the purchase from Douglas of a retable from the Aynard collection. **December 30, 1915:** Recognizing the high price of the Bellini and the Masaccio, Perkins advises purchasing the Masaccio if PL will buy only one; Perkins also expresses his delight at RL's recent purchases in Paris. *See also:* I. General Correspondence / Douglas, R. Langton ; I. General Correspondence / Lehman, Robert; and I. General Correspondence / D'Hendecourt, Bernard for further discussion on these matters.
- 25 24 Perkins, F. Mason (3 of 9). January-March 1916
Folder content note: The folder includes 5 letters from Perkins to Mr. Lehman, likely PL. **January 12, 1916:** Perkins reports difficulties with the financial arrangements for a picture from Mr. Smith; he explains the new arrangement to PL. Also Salvadori agreed to an extension of an option on two pictures. **January 13, 1916:** Perkins elaborates on the negotiation and arrangement with Smith for the (unnamed) object. Perkins also elaborates on a confusion with Salvadori, who eventually agreed to give an extended option to PL on a Madonna and a small panel that Dowd and others are trying to buy. Congratulates PL on the Bellini and expresses disappointment about the lost Massacio. Reports that a purchased Sieneese triptych is with the inspectors. **January 15, 1916:** Perkins elaborates on PL's triptych which will be dismembered for inspection and shipment. He revisits the Masaccio

Series I. General Correspondence and Related Material.

- PL did not buy, complaining about Douglas. **March 18, 1916:** Perkins provides background on the surprising availability from John Murray of a Lorenzetti (whether Ambrogio or Pietro is in dispute), and urges PL to buy it. RL is ending a six week stay in Italy and Perkins comments on his purchases and development as a collector. **March 21, 1916:** Sends a photograph of the Murray Lorenzetti and again urges PL to buy it. *See also:* I. General Correspondence / Lehman, Robert for further discussion of these matters.
- 25 25 Perkins, F. Mason (4 of 9). May-June 1916
Folder content note: The folder includes 3 letters from Perkins to Mr. Lehman, likely RL on May 5 and PL in the other 2. **May 5, 1916:** In a letter to RL, Perkins surveys the status of the many objects bought by the Lehmans in Italy: 10 objects (a Sano di Pietro, Matteo di Giovanni, Cuyp, Guardi, Simone Martini, Seligman's angel, etc.) have left Italy; the Smith panel was damaged but Lloyd's refuses the insurance claim; others are going into the inspection process; Ioni is cleaning and restoring some objects, especially the Salvadori panel; and the *Annunciation* panels were not yet sent for inspection. Perkins notes he has not heard from PL about the Lorenzetti, so has taken this as a refusal, which bitterly disappoints him, and he has freed the object to go to, possibly, Forbes or Sachs. Perkins gives updates on objects that the Lehmans declined despite Perkins's advice, as well as other objects that he is attempting to make available from their owners. **June 4, 1916:** Perkins provides a status on the Neroccio which is still in inspection, and he comments at length on that process. The Smith panel apparently has been received by the Lehmans and they are pleased with it. **June 30, 1916:** Perkins expresses excitement about PL's acquisition of the Neroccio, which apparently is now through inspection and possibly even in the U.S. He expresses dismay that RL does not respond to Perkins's letters, even with respect to an important object for sale, now likely with Berenson or Duveen. He also expresses concern about the recklessness of Bernard d'Hendecourt, who is headed for the front. *See also:* I. General Correspondence / Egidi, G. (shipping agent) for documents related to some of these objects.
- 25 26 Perkins, F. Mason (5 of 9). 1920-1921, 1925, 1928
Folder content note: The folder includes 2 letters from Perkins to Lehman, likely PL but possibly RL; one to Mrs. Goodhart via RL; and 2 to RL. There is one letter from RL to Perkins. **April 25, 1920:** Perkins renews an insistent request for a photograph from PL and discusses an article he is writing concerning an unknown artist, given the name Ugolino Lorenzetti by Berenson. He also reflects ruefully on the high prices and extensive selling of Italian art to Americans and the English. In a postscript directed to RL, Perkins reports that Contini still has an option with Bellini on a Sano triptych; Bellini quotes a price for RL, should Contini not buy. **January 4, 1921:** Complains that Lehman is not responsive to Perkins's inquiries about his preparation of a collection of photographs to send Lehman. Perkins writes of various articles he will be publishing that relate to the Lehmans' collection, including two Lehman Neroccios, one of which, inscribed with just an N., he has concluded was likely added to the painting by Ioni. **October 15, 1925:** Perkins writes to Mrs. Goodhart via RL, requesting a photo of her *Annunciation*. **March 28 and 30, 1928:** RL writes briefly on the 28th, sending three photos requesting attributions, and promises to send photographs of recent purchases. Perkins responds with his attributions, comments on other objects, his activities and writings.
- 26 1 Perkins, F. Mason (6 of 9). Attributions. 1934

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* 38 photographs in this folder and the next with attributions by Perkins noted on the reverse. Almost all are stamped with the photographer's name, Murray Kendall Keyes.
- 26 2 Perkins, F. Mason (7 of 9). Attributions. 1934
Folder content note:*Subject:* Continuation of photographs with attributions by Perkins.
- 26 3 Perkins, F. Mason (8 of 9). 1934
Folder content note: The folder includes 4 letters from Perkins to RL. **February 14, 1934:** Perkins requests photographs of certain of RL's Simone Martini panels for an article he is writing. He comments on the troubled state of Italy and his own situation, though certain other critics are flourishing and busy. Urges RL to visit. **September 21, 1934:** RL has visited, and Perkins follows with a note reminding him to visit Contini to see his special collection, and then to ask if he has any primitives for sale, which are kept out of view; RL is told to go alone, and specifically not to bring Acton. Perkins discusses photographs, objects, and anticipated writings. **October 5, 1934:** Perkins responds to RL's request for his opinion on an attribution of a St. Jerome(?); Perkins finds it to be a problem and cannot be definitive. Notes that RL did not refer to the Contini collection so assumes he did not see it. **October 16, 1934:** Congratulations to RL on his purchase of an Ugolino (likely *Last Supper*). Perkins requests various photographs.
- 26 4 Perkins, F. Mason (9 of 9). 1937-1939
Folder content note: The folder includes 2 letters and one cable from Perkins to RL. Also includes one letter and one cable from RL to Perkins. **February 1937:** RL asks if the Simone Martini belonging to Morton Meinhard is by the master; Perkins responds that it possibly is, and explains his opinion. He reminds RL of a backlog of requested photographs and chastises RL for not sending these. He comments on the favorable economic climate in Italy for foreign visitors. **December 1937:** Perkins has heard no response from RL about the Meinhard Martini so follows with questions. He receives a photograph of RL's Ugolino *Last Supper* and comments on it. Sends along more requests for photos and information, including for Taddeos. **January 1938:** RL responds to Perkins's letter with information on his Taddeo di Bartolos and the Ugolino. RL mentions that he recently bought a Sano di Pietro miniature. **December 1939:** A picture postcard sending greetings from Perkins; the picture is unidentified but is of an interior room of a house, possibly Perkins's, with various art objects. *See also:* The Lehman Brothers records at Harvard's Baker Library holds a card with the notice of Perkins' death (Oct 12, 1955) and a condolence letter from RL to Mrs. Perkins; as of 2013, these documents were in box 25/folder 10 (P: Miscellaneous Correspondence, 1960-1964).
- 26 5 Perls Galleries. 1967-1968
Folder content note: *Subjects:* Loan for exhibition for the benefit of the New York Studio School at the Perls gallery of Vlaminck painting *Voilier sur la Seine* (RLC-P.291, MMA-1975.1.219). Folder includes the exhibition catalogue *Vlaminck: His Fauve Period*. *Correspondent:* Klaus G. Perls. *Image:* Color photograph of the Vlaminck as installed in the exhibition.
- 26 6 Perls, Hugo. 1953-1954

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Informs RL that Georges Lurcy referred Perls to RL as someone who might be interested in 2 van Dongens Perls has; RL is not interested (1953). Writes about the upcoming Lurcy sale; offers to show RL a Signac watercolor (1954).
- 26 7 Pétridès, Paul (1 of 3). 1948
Folder content note: *Subjects:* Purchase and shipment of 5 paintings: Bonnard *Interieur* (RLC-P.283?, MMA-1975.1.156?); Vlaminck *Paysage*; Dufy *Tete*; Renoir *Marine*; fifth might be a Renoir aquarelle. Offer of a Matisse, Sargent and a Cross. RL writes twice, specifying the artists, subjects and styles he is seeking (e.g., Fauve Vlaminck, Rouault landscape, early Vuillard, Pointille Signac, etc.). *Language:* Pétridès's letters and an insurance certificate are in French. *Correspondent:* Some documents are on the letterhead of Galerie O. Pétridès. *Image:* Photograph of an offered Matisse. *Shipping:* F.B. Vandegrift & Co., La Prevoyance (insurance).
- 26 8 Pétridès, Paul (2 of 3). 1949, 1957-1958
Folder content note: *Subjects:* Offer of a Monet and a Renoir (1949). Purchase of Valadon *Nu [Nude]* (RLC-P.446, MMA-1975.1.214), from Madame Utrillo through Pétridès, and van Dongen *Courses a Deauville* (1957). Offer (declined) of a Valadon drawing (1957) and a Seurat painting (1958). *Language:* Pétridès's and Lénars's letters are in French, with one translation. *Shipping:* Arthur Lénars & Cie. *Images:* Photograph of the purchased Valadon (RLC-P.446, MMA-1975.1.214). Photographs of the offered Monet and Renoir.
- 26 9 Pétridès, Paul (3 of 3). 1959-1960, 1966-1967
Folder content note: *Subjects:* Purchase of book *Un exemplaire du 1er volume de l'oeuvre de M. Utrillo* (1959). RL stops by Pétridès gallery, but it is closed, so follows in writing to inquire about the van Dongen in the window; Pétridès makes an offer, but RL declines (1960). Purchase and shipment of Terechkovitch *Portrait of Mme T [Young Woman Dressed in Fur]* (MMA-1975.1.2042) (1966). *Language:* Pétridès's and Lénars's letters are in French, with one translation. *Shipping:* Arthur Lénars & Cie, W.R. Keating & Co., Indemnity Marine Assurance Co (insurance).
- 26 10 Phaidon Press. 1936, 1944, 1946, 1960, 1967-1968
Folder content note: *Subjects:* Requests for photographs, transparencies and reproduction permissions. *Correspondent:* B. Horovitz, I. Grafe, Keith Roberts; includes one letter on Phaidon Verlag letterhead (Austria), others are from the London company.
- 26 11 Philadelphia Museum of Art (1 of 3). 1944, 1946, circa 1949
Folder content note: *Subjects:* RL apparently declines to loan the Petrus Christus plate (1944). Request (declined) for loan for exhibition of a pair of Louis XV tureens by E. Marcq (1946). Invitation (declined) to luncheon commemorating opening of Corot exhibition (1946). Invitation (declined) to private viewing of exhibition of masterpieces from Philadelphia private collections (circa 1949). *Correspondent:* Fiske Kimball.
- 26 12 Philadelphia Museum of Art (2 of 3). 1950-1951
Folder content note: *Subjects:* Loan for exhibition of 6 drawings: Master of the Playing Cards *Flagellation* (RLC-G.101.1, MMA-1975.1.868); Flemish School *Men Shovelling Chairs* (RLC-G.272, MMA-1975.1.848); Pisanello *Gazelle* (RLC-G.148, MMA-1975.1.402); Pollaiuolo *Equestrian Monument* (RLC-G.253, MMA-1975.1.410); da Vinci *Study of a Bear Walking* (RLC-G.217, MMA-1975.1.369); and G.B. Tiepolo *Two*

Series I. General Correspondence and Related Material.

- Bacchantes* (RLC-G.228, MMA-1975.1.443). For the same exhibition, RL declined requests for loan of Petrus Christus *Legend of Saints Eligius and Godeberta* (MMA-1975.1.110), El Greco *St. Jerome as Cardinal* (MMA-1975.1.146), and Memling *Annunciation* (MMA-1975.1.113). *Correspondents*: Lessing Rosenwald, Carl Zigrosser, Henri Marceau, Fiske Kimball, Rachel M. Haines.
- 26 13 Philadelphia Museum of Art (3 of 3). 1955, 1957-1958, n.d.
Folder content note: *Subjects*: Request for RL to assist in obtaining from the executors of the George Lurcy estate a Toulouse-Lautrec for exhibition; RL provides a referral (1955). Invitation (declined) to the members' preview of a Picasso exhibition (1957-58). Invitation to members' preview of a Mary Cassatt exhibition (undated). *Correspondents*: Henry Clifford.
- 26 14 Pichet, Pierre. 1958
Folder content note: *Subjects*: Confirmation of travel arrangements for Pichet of the Montreal Art School to tutor RL in watercolors and oil work.
- 26 15 Pichetto, Stephen S. 1944
Folder content note: *Subjects*: Pichetto proposes to purchase 10 paintings from RL (declined). Unspecified work done on Botticelli *Annunciation*. *See also*: I. General Correspondence / Subject: Sale of paintings - Robert Lehman to Kress Foundation for Pichetto's involvement with that transaction.
- 26 16 Piero Tozzi Galleries (New York, N.Y.) 1933-1934, 1936, 1940, 1944, 1946, 1949, 1959
Folder content note: *Subjects*: Purchase by PL of 3 furniture objects (receipt undated, circa 1930s). Offer of miniatures (1933, 1936). Offers RL a Cellini bronze he is showing privately at Reinhardt Galleries (1934). Requests (declined) RL to intercede in helping Giorgio Niccodemi, director of the Museo Sforzesco gain permission to exit the U.S. to return to Italy (1940). Offer of a Lucas Cranach the Elder painting and a Cella Madolena altarpiece (1944). Transmittal of a letter (included) from Ignazio Thaon de Revel (1946). Acknowledgement of RL joining the committee for an exhibition at Wildenstein Galleries to benefit the rebuilding of the bridge of Santa Trinita in Florence, and asks that Mario Vannini and Paolo Stromezzi be permitted to see RL's collection (1949). Invites RL to visit his new galleries (1959). *Other correspondents*: Ignazio Thaon di Revel. Tozzi presents himself on various letterheads including Piero Tozzi, Inc.; Piero Tozzi Galleries, used for this folder title, is from the last, 1959 letter.
- 26 17 Pierpont Morgan Library (1 of 3). 1949, 1952-1955
Folder content note: *Subjects*: Invitation to the opening of an exhibition in honor of the Library's first director, Belle da Costa Greene (1949). Transmittal of the *Report of Advisory Council on the Pierpont Morgan Library* with recommendations for raising funds from newly-formed Fellows, and an invitation to RL to become a founding Fellow (1949). Loan for exhibition of 2 drawings: Claude *Roman Landscape* (MMA-1975.1.660?) and Canaletto *Warwick Castle* (MMA-1975.1.297?) (1952-53). Loan for exhibition, and permission to reproduce, 4 Dürer drawings: *Holy Family* (RLC-G.357, MMA-1975.1.860); *Self-Portrait [and Pillows]* (RLC-G.341, MMA-1975.1.862); *Fortuna* (RLC-G.342, MMA-1975.1.861); and *Head of a Woman* (RLC-G.229, MMA-1975.1.859) (1954-55). *Correspondents*: Junius S. Morgan, Felice Stampfle, F.B. Adams, Jr.

Series I. General Correspondence and Related Material.

- 26 18 Pierpont Morgan Library (2 of 3). 1958-1960, 1966
Folder content note: *Subjects:* Loan for exhibition of Rembrandt drawing *Last Supper* (RLC-G.352, MMA-1975.1.794) (1958). Request from Jayne [Wrightsman] to RL to give Prof. J.A. Van Regteren Altena, who brought drawings to the Morgan, the opportunity to visit his collection (1958). Loan for exhibition again of the *Last Supper*, along with a second Rembrandt *Cottage Near the Entrance to a Wood* (RLC-G.312, MMA-1975.1.792) (1959-60). Shipment of a drawing, possibly Jordaens *Nymphs and Satyrs* (RLC-G.157) by Hahn Brothers to the Morgan Library (1966). *Correspondents:* Felice Stampfle, Jayne [Wrightsman]. *Shipping:* Hahn Bros.
- 26 19 Pierpont Morgan Library (3 of 3). Conservation reports. 1964-1966
Folder content note: *Subjects:* This folder includes records of conservation work on RL's drawings done by Minna H. Nagel at the Morgan Library. The folder also includes a summary of frame sizes and quantity needed for the Wallraf drawings (1964) and a 1966 letter from Director F.B. Adams informing RL that the Morgan's arrangement with Mrs. Nagel is ending and she will no longer be able to use the Morgan's facilities for RL's work. Conservation reports included in the folder are for Pinturicchio *Warriors* (RLC-G.189, MMA-1975.1.399); Pisanello *Standing Figure* (RLC-G.149, MMA-1975.1.403); Raffaellino del Garbo *Head of a Young Woman* (RLC-G.184, MMA-1975.1.413); Pordenone *Concert Champêtre* (RLC-G.33, MMA-1975.1.418); Tintoretto *Reclining Male* (RLC-G.769, MMA-1975.1.532); Callot *View of Lateran, Rome* (RLC-G.384, MMA-1975.1.577); Callot *Rome, Rotunda* (RLC-G.383, MMA-1975.1.578); Gossaert *Adoration of the Magi* (RLC-G.3, MMA-1975.1.832); and Schwarz *Portrait of Simon von Liebenstein (?)* (RLC-G.200, MMA-1975.1.873). *See also:* V.C. Categorized and Miscellaneous Object Files / Wallraf drawings-General file for an outline of treatment performed by Minna H. Nagel on some of the Wallraf drawings in May-July 1963 and for Nagel's records of mattings, etc.
- 26 20 Pierre Matisse Gallery (New York, N.Y.). 1951, 1955, 1958-1959
Folder content note: *Subjects:* Offer of a Utrillo painting (1951). RL agrees to visit gallery to see unnamed objects brought to his attention by Matisse (Matisse's letter is not in folder) (1955). Purchase of Balthus *Figure in Front of a Mantel* (RLC-P.452, MMA-1975.1.155). Purchase of Henri Matisse drawing *Reflection in the Mirror* (RLC-G.495, MMA-1975.1.669). *Images:* Photographs from the gallery of the purchased Balthus and Matisse.
- 26 21 Pigourier, Michele. 1957-1958
Folder content note: *Subjects:* The daughter of artist Gehelle(?) Pigourier appeals to RL to consider acquiring paintings from her aged father; she sends photographs (not in folder) and one painting as examples of his work; 5 pastels are purchased by RL and some of his colleagues based on the photos, and the shipped sample is also retained, although its glass was broken in shipment. *Language:* There are several letters from Michele Pigourier (the daughter), all in French; 4 have translations or summaries. *Shipping:* Hudson Shipping.
- 26 22 Pioneer Museum and Haggin Galleries. 1948
Folder content note: *Subjects:* Request for RL's financial support. The folder includes a souvenir packet with images of the museum, galleries, and displayed objects. *Correspondent:* Earl Rowland.

Series I. General Correspondence and Related Material.

- 26 23 Planiscig, Leo. 1929(?)
Folder content note: *Subjects:* At Lehman's request, Planiscig has his publisher send copies of his books *Venetian Sculptors of the Renaissance* and *Andrea Riccio* to the Hotel Ritz, but they are not picked up. *Language:* The 2 letters are in German.
- 26 24 Podgoursky, Ivan N., Count 1948-1949
Folder content note: *Subjects:* Request for photograph of Velázquez *Portrait of Maria Anne* for study (1948). Offer (declined) of Fouquet *Portrait of a Monk*. *Image:* Photograph of the offered Fouquet, with typescript attributions from Walter Friedlander, Paul Wesher, and Klaus Perls.
- 26 25 Podio, Giuseppe. 1934-1935
Folder content note: *Subjects:* Offer (declined) of a Raphael *Madonna* and of a youth alleged to be a Raphael. Podio believes RL intends to purchase the objects jointly with Mr. Lutomirsky, but RL denies this. Podio's letter includes several statements by experts concerning attributions of the paintings. *Language:* Podio's cables, letter, and attached statements are in Italian, with translations. *See also:* I. General Correspondence / Paolini, Paolo for another offer of the Raphael to RL some years later.
- 26 26 Poliakoff, A. 1934, 1937
Folder content note: *Subjects:* Offer (declined) of a Renoir (1937). *Image:* Photograph of the Renoir.
- 26 27 Pollet, Joseph C. 1958
Folder content note: *Subjects:* Pollet follows up on his recommendations, made verbally to RL during the Orangerie exhibition, regarding the Degas cityscape (frame), Rembrandt (preservation), and the Goya (improvement of quality).
- 26 28 Pope-Hennessy, John Wyndham, Sir. 1936-1940, 1963, 1965
Folder content note: *Subjects:* Requests for and receipt of various photographs from RL, including Giovanni di Paolo and Sassetta (1936-38) and Matteo di Giovanni (1939). Pope-Hennessy sends RL's curator a brief comment on a Pietro da Barga bronze (MMA-1975.1.1401) and there is a further exchange between the two on possible attributions for the two angels with stump prickets (MMA-1975.1.1389 and MMA-1975.1.1390) (1963). Pope-Hennessy requests photographs and permission to publish the Dürer *Self-Portrait* and what he refers to as *Portrait of a Lady* by the Master of the Castello Nativity and what RL considers to be Paolo Uccello *Portrait of Battista Sforza*; RL declines permission to reproduce the Uccello because of the disagreement, to which Pope-Hennessy objects, bringing the matter to Craig Hugh Smyth's attention at New York University's Institute of Fine Arts (1965). *Other correspondents:* Craig Hugh Smyth.
- 26 29 Portraits, Inc. (Gallery : New York, N.Y.). [1941]
Folder content note: *Subjects:* Annotated marketing pamphlet from the Portrait Painters' Clearing House.
- 26 30 Préjelan, René (1 of 3). 1953-1954
Folder content note: *Subjects:* Writes to RL of Georges Lurcy's death and the upcoming auction of his collection (1953-54). Discussion of possibility of acquiring frames, possibly at Bac, and reference to RL's preference for Louis XV frames (1953-54). Sends Préjelan a

Series I. General Correspondence and Related Material.

- receipt for a gray mink stole for Préjelan to collect at Fourrures Weil to give his wife as a gift (1954). *Other correspondent*: Jacques Weil (Fourrures Weil). *Language*: Préjelan and Weil's's letters are in French.
- 26 31 Préjelan, René (2 of 3). 1955
Folder content note: *Subjects*: RL tells Préjelan to purchase fine drawings, opaline or Renaissance frames if the price and quality are right. Purchase of 2 pink opaline vases (Paul Motel, commissaire-priseur). Purchase of a pair of small perfume bottles in green opaline. Various other matters, including frames and drawings, are discussed. The folder includes an annotated auction catalogue *Faillites Pajot & Cozette* for the Hotel Drouot, 12-14 December 1955. *Language*: Préjelan's letters are in French, with one translation.
- 26 32 Préjelan, René (3 of 3). 1955-1957, 1959
Folder content note: *Subjects*: Shipment of a drawing from Préjelan to RL as a gift; this appears to be Salviati *Jupiter and Io* (MMA-1975.1.321) (1956). Payment for 2 flacons (perfume bottles obtained by Préjelan at auction in December 1955) (1956). Offer of Oudry drawings (1956). 1957 and 1959 letters are pleasantries. *Shipping*: Hudson Shipping Co., Trans World Airlines. *Language*: Préjelan's letters are in French, with one translation. *Other correspondents*: One 1959 letter is from "Rene" in Paris; this is unlikely Préjelan, but the letter refers to him and was filed here by RL's staff.
- L-4 1 Prendergast, Eugénie. 1961-1962
Folder content note: *Subjects*: Purchase of Prendergast *Paris Sketchbook* (MMA-1975.1.923) from the widow of the artist's brother. Return by RL of two objects to Prendergast. Purchase of an unnamed Maurice Prendergast watercolor (RLC-G.671?, MMA-1975.1.921?). Offer (declined) of Maurice Prendergast oil *Merry-Go-Round*. Gift to RL from Eugénie Prendergast of a Maurice Prendergast drawing (number 147 in catalogue of the Prendergast Centennial Exhibition) (RLC-G.705, MMA-1975.1.922); framed by the Museum of Fine Arts in Boston, not by Charles Prendergast. Purchase of *Large Boston Public Garden Sketchbook* (44 pages, MMA-1975.1.924 through MMA-1975.1.967). *Other correspondent*: Robert E. Brady.
- 27 1 Prin, Rene. 1954, 1958-1959
Folder content note: *Subjects*: Artist and chef Prin informs RL of recent acquisitions of his paintings; RL recalls buying several from Prin some years earlier (1954). Prin sends a list of the collections that hold his paintings, and RL notes that he still has one of Prin's paintings, at his Long Island home (1958). Prin sends photographs of his current paintings for sale (1958, 1959). Prin sends a card with good wishes for the new year; the card appears to include an original ink drawing by Prin *Pacy-sur-Eure* (1959). *Language*: Prin's letters are in French. *Images*: Prin's 1958 list is on a picture postcard, showing a dining area at La Mere Corbeau, Prin's restaurant; 7 black and white photographs of Prin's work; ink drawing of a Pacy-sur-Eure street scene.
- 27 2 Pringsheim, Alfred. 1937
Folder content note: *Subjects*: Referring to negotiations with Dr. Bier, RL cables Pringsheim that he is interested in his collection; asks for list and photographs of any objects not in the illustrated 2 volume catalogue; and offers to send a representative for negotiations if agreeable. (No response or other correspondence in the folder.) *See also*: I. General

Series I. General Correspondence and Related Material.

- Correspondence / Goldschmidt Galleries for correspondence related to RL's acquisitions from the Pringsheim auction of 1939.
- 27 3 Pryor, Samuel F. 1963
Folder content note: *Subjects:* Loan for exhibition of Romney *Lady Lemon* (RLC-P.248, MMA-1975.1.235) at the Sky Club of Pan American World Airways.
- 27 4 Public Education Association (New York, N.Y.). 1965-1966
Folder content note: *Subjects:* Loan for exhibition at Knoedler of Marquet *Sergeant of the Colonial Regiment* (MMA-1975.1.192). *Correspondents:* Sally Ganz, Diana Loeb; Jane Sabersky (Knoedler). *See also:* I. General Correspondence / Jacques Seligmann & Co for documents related to the 1939 benefit for PEA; and I. General Correspondence / Paul Rosenberg & Co. for documents related to the 1953 benefit for PEA.
- 27 5 P: Miscellaneous offers of art objects by firms. 1942, 1948
Folder content note: *Correspondents:* Persian Antique Gallery (1942). Prosper Guerry Studios (1948).
- 27 6 P: Miscellaneous offers of art objects by individuals. 1930, 1937, 1950, 1954-1955, 1962
Folder content note: *Correspondents:* Lester W. Perrier, on behalf of Ugo P. Spinola (1930). Polly Peabody (1937), offering a Phillipino Luppi recently brought to NYC from Italy by its owner (1937). Vanoli Paola, of Milan, in Italian, with translation (1937). Charles Poletti, of Geneva, on behalf of an owner in Florence (1950). E. Pinkus, offering a pendant from the Mannheimer collection (1953). Stuart R. Paine (1954). Oscar Poggi (1954). H.P. Petersen, on behalf of an owner in Copenhagen (1955). Fred A. Pankrac, offering art photography services (1962). *Image:* Photograph of the pendant offered by Pinkus.
- 27 7 P: Miscellaneous regarding print matter. 1948, 1956
Folder content note: *Subject:* Transmittal of cultural bulletin (not in folder) from C. Perrone at the Consulate General of Italy in New York (1948). Subscription to *Plaisir de France* (1956).
- 27 8 P: Miscellaneous reproductions and permissions (1 of 4). 1933, 1938-1940, 1948, 1952
Folder content note: *Correspondents:* Dwight E. Potter (1933). Leo van Puyvelde, of the Musees Royaux des Beaux-Arts de Belgique, one letter in French (1938-40). Polish Institute of Arts and Sciences in America, on behalf of Jan Zarnowski, of Paris (1948). Blanche Payne (1952).
- 27 9 P: Miscellaneous reproductions and permissions (2 of 4). 1956-1958
Folder content note: *Correspondents:* *Parnassus*, a Greek-American bi-monthly cultural and literary magazine, represented by editor Peter Kritidis (folder includes the January-February 1956 issue, which is in Greek). Rodolfo Pallucchini, of Venice (1956). Kruno Prijatelj (1957-58). Phoebus-Verlag (1958).
- 27 10 P: Miscellaneous reproductions and permissions (3 of 4). 1959, 1961-1962
Folder content note: *Correspondents:* Udo Pfriemer (1959). Jensene Godwin Payne (1961). J.H. Prynne (1961). Grace Perrine (1962). *Plaisir de France* (1962).
- 27 11 P: Miscellaneous reproductions and permissions (4 of 4). 1965-1967

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Hans Albert Peters, of Euskirchen, Germany (1965). Gaetano Panazza, of Brescia, Italy, letters in Italian (1966). Louise Partridge (1966). Charles Price (1966). Alexandre Pietrasanta (1966). Barbara G. Pierce, and Asa E. Phillips, Jr. on her behalf (1966-67). Andrew F. Petryn (1967).
- 27 12 P: Miscellaneous requests to view collection. 1944, 1950
Folder content note: *Correspondents:* Franz(?) Poray, commenting that RL's collection included a necklace with pearls that was formerly in the collection of Mrs. Poray's cousin, Princess Radziwill of Poland (1944). Play Schools Association, Inc. (1950). G. Bruno Pagliai (1953).
- 27 13 P: Miscellaneous. 1948, 1955, 1957-1958
Folder content note: *Subjects:* RL writes to Giovanni Poggi at the Uffizi, complimenting him on the lighting and arrangement of the galleries and noting that The Metropolitan Museum of Art would benefit from the Uffizi's example (1948). Thanks from RL for an unspecified gift from Peikin Galleries (1955). RL's brief answers to questions posed by the editor of *Pictures on Exhibit* concerning the usefulness of the magazine (1957). Marguerite Peroudon of the Librairie Delorme in Lyon, France, writes on various matters; Peroudon's letter is in French (1958).
- 27 14 R.M. Light & Co. 1960-1961, 1963
Folder content note: *Subjects:* Purchase of Jacob van Ruysdael drawing *House in a Thicket of Trees* (RLC-G.677, ExL); annotation indicates the drawing was eventually returned to R.M. Light (1960-61); the folder includes an annotated copy of Light's sales brochure *Dutch and Flemish Drawings: 16th and 17th Centuries* for November-December 1960. Purchase of Nicolaes Maes drawing *Christ Among the Doctors* (RLC-G.732, MMA-1975.1.786) and Maerten van Heemskerck drawing *Jael* (RLC-G.733, MMA-1975.1.780) (1963). *See also:* I. General Correspondence / Fogg Art Museum, 1960-1963 for a de Wit purchase by RL from R.M. Light for the Fogg.
- - *R. Stora & Company.*
See: I. General Correspondence / Stora, R.
- 27 15 Radcliffe Club of New York. 1955-1956, 1958
Folder content note: *Subjects:* Requests (declined because of conflicts) by the Club to show RL's collection at either the townhouse or his apartment as a fundraiser for their scholarship fund. *Correspondent:* Mary Marshall.
- 27 16 Radziwill, Marie Branicka, Princess. 1920
Folder content note: *Subjects:* Purchase by PL of Memling *Annunciation* (MMA-1975.1.113). *Other correspondents:* Cable from Friedländer, cable from Joseph [likely Duveen]. *Language:* Friedländer's cable is in German. Payments through Morgan, Livermore & Co. and Banque J. Allard & Cie are in French.
- 27 17 Rappaport, C.E. 1924
Folder content note: *Subject:* The dealer guarantees that the miniature with the Annunciation on one side and a Biblical scene on the other is an original of the 15 century, and he will refund RL's purchase if Max J. Friedländer does not agree.

Series I. General Correspondence and Related Material.

- L-4 2 Ravenna, Benito. 1933
Folder content note: *Subjects:* Ravenna, the mayor of Ferrara, Italy, requests a loan of the Francesco del Cossa *Portrait of Alessandro Gozzadino and his Wife* (MMA-1975.1.95, MMA-1975.1.96) for the Esposizione Della Pittura Ferrarese del Rinascimento; PL declines the request, citing certain regulations which bind his actions, preventing him from sending any pictures out of NYC. *Other correspondent:* Grossardi, Consul General of Italy in NYC, who forwards Ravenna's letter to PL. *Language:* Ravenna's letter is in Italian, with a translation.
- 27 18 Raykis, Vladimir. 1964
Folder content note: *Subjects:* Purchase of Francois Gall painting *Femme Devant le Miroir*. *Correspondent:* Raykis includes reference to Galerie Zak, of Paris, in his address.
- 27 19 Reed & Stevenson (New York, N.Y.). 1948
Folder content note: *Subjects:* Reed, an acquaintance of RL, asks that RL visit his gallery for the purpose of seeing Reed's mountings and displays in order to encourage RL to better arrange and display his collection; RL indicates his intent to visit. Also, responds to RL's request for a contribution to Yale. *Correspondent:* Joseph Reed.
- 27 20 Reinhardt Galleries (New York, N.Y.). 1926, 1928, 1944
Folder content note: *Subjects:* Sending RL photos of a Segna di Tura and a Cranach; reference to a man with a Memling; request for RL to provide a photo of a Gainsborough; arrangements for Miss Comstock to see RL's collection (1926). Reinhardt has RL's Gainsborough portrait, acquired at the Tooth sale, for sale for RL's account (likely RLC-P.39) (1928). Reinhardt sells RL's Fra Angelico School *Annunciation* (1928). The Reinhardts sell a Beechey and an ivory for RL (1928). Purchase of Lucas Cranach the Elder painting *Martin Luther* (RLC-P.212, MMA-55.220.2); includes attribution by Max Friedländer written on back of photograph (1928). From London, the Reinhardts inform RL of various objects they have bought and suggest objects that RL might wish to see at Frank Sabin's and the Spanish Art Galleries if he is going to London (1928). A Sassetta is sent to Europe by RL for sale, but cannot be sold at RL's price, so is returned to him (1928). Reinhardt asks RL if he knows what became of the Hals *Head of a Syndic* that Reinhardt sold in 1911 to Meyer Lehman (PL's cousin); RL did not know (1944). *Correspondents:* Mary Woodard Reinhardt (1926 and 1928 letters), Paul Reinhardt (1944); 1926 letter on Henry Reinhardt & Son letterhead. *Image:* Photograph of the Cranach.
- 27 21 Renders, Emile. 1934, 1939
Folder content note: *Subjects:* Apparently as a follow-up on a conversation with RL, Renders sends RL two copies of the catalogue of his collection of primitives; Renders asks that RL speak well of the pictures to Mr. Mellon as a potential buyer; Renders indicates that if RL or someone else does not want to buy the entire collection, he is prepared to sell part of it (1934). Renders asks RL to acquire information for his studies about a Memling triptych at the Morgan Library; RL's staff learns from the Library that the object is the personal property of Mr. Morgan and the information needs to be obtained from him directly; Renders is referred to Morgan (1939). *Language:* Renders's letters are in French, with translations.
- 27 22 Renou & Poyet. 1964-1965

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Purchase and shipment of Guillaumin *L'ecluse de Genetin*. *Correspondent:* Maurice Covo. *Shipping:* Hudson Shipping. *Image:* A card from Robert Schmit of Paris, used to take a note of the Guillaumin offer, includes an image of an object by E. Boudin.
- 27 23 Rewald, John. 1953, 1956, 1960
Folder content note: *Subjects:* Writing as a member of the Cezanne Memorial Committee, Rewald requests a contribution, via the Franco-American Distribution Center; RL contributes (1953). RL engages Rewald to purchase drawings for RL's collection while Rewald is in Paris; Rewald purchases a Proudhon large female nude, but RL does not want it, and it is consigned to Knoedler for sale; at the same time, Rewald also arranges with Knoedler to buy a Gericault and to take a Valadon on consignment from RL; Rewald also expects to sell a Pissarro to friends (1953). RL again engages Rewald to purchase objects while in Europe; Rewald only finds a Millet drawing as a possibility, but RL declines it (1956). Request for Gauguin photos (1956). Photoreproduction of an appraisal by Rewald of RL's Signac *View of the Port of Marseilles* (1956). Rewald gives RL a copy of his book on Seurat (1960). Knowing of RL's interest in some of his Pointillist drawings by Signac and Pissarro, Rewald gives RL advance notice that he will be selling his collection of drawings at Sotheby's in London soon (1960).
- 27 24 Reynolds, Graham. 1957
Folder content note: *Subjects:* Reynolds, of the Victoria and Albert Museum, writes to Charles Sterling of the Louvre providing a comment about the entry for the Simon Bening *Self-Portrait* (RLC-MS.191, MMA-1975.1.2487) in the catalogue of the Orangerie exhibition. Based on a painting by F. Francken, Reynolds conveys the possibility that RL's miniature may have been in a collection near Antwerp in 1619.
- 27 25 Rheims, Maurice (1 of 2). 1955-1957
Folder content note: *Subjects:* Bella Meyer (Mrs. Andre Meyer) acquires a table at an auction for RL, and gives it to him as a gift; concerned that this is overly-generous, RL follows with auctioneer Rheims for further information (1955). Purchase of 8 objects at the Paul Chevalier collection auction of March 20, 1956, at Galerie Charpentier: Guardi *Perspective des Batiments Publics de Saint-Marc, Vue de la Mer* (RLC-G.467, MMA-1975.1.341); Robert *Interieur de St. Pierre de Rome* (RLC-G.453, MMA-1975.1.694); Robert *La Place du Capitole a Rome* (RLC-G.454, MMA-1975.1.695); Greuze *Homme Assis a une Table* (RLC-G.451, MMA-1975.1.633); Monnier *L'atelier d'un Peintre* (RLC-G.452, MMA-1975.1.672); Lepicie *Femme Assise, Vue de Profil* (RLC-G.456, MMA-1975.1.655); Robert *Trois Jeunes Femmes dans les Ruines* (RLC-G.457, MMA-1975.1.696); and Robert *La Statue Equestre de l'Emperor Hadrian dans le Cirque de Marcellus* (RLC-G.455, MMA-1975.1.693). Objects are shipped, though the Guardi is shipped separately, after an exhibition and after restoration by Leon Lepeltier. Folder includes RL's annotated copies (2) of the March 20, 1956, Galerie Charpentier auction catalogue. Separately, Rheims notes that Paul Ebstein has approached RL to recommend Ebstein to Mrs. Georges Lurcy for her sale, and Rheims offers his services as well, encouraging the sale take place in Paris given the favorable market for sellers there (1956). *Language:* Rheims's and other letters are in French, with some translations. *Shipping:* André Chenue, Roland Pernet et Cie, Penson & Co., Hudson Shipping Co., Trans World Airlines.

Series I. General Correspondence and Related Material.

- 27 26 Rheims, Maurice (2 of 2). 1957, 1960
Folder content note: *Subjects:* Request by RL for Galerie Charpentier to send their catalogues to Mrs. Henry Ford, and other efforts to get timely catalogues (1957, 1960). The folder includes the Galerie Charpentier's catalogue for the auction of paintings and drawings on December 3, 1957. Rheims informs RL of upcoming Biddle collection sale, for which Rheims will be the auctioneer (1957). Observation by RL about the ridiculous prices at the Lurcy sale (1957). *Language:* Most of Rheims's letters are in French.
- 27 27 Rhode Island School of Design. Museum of Art. 1943, 1948, 1958
Folder content note: *Subjects:* Attempt by Washburn to meet with RL and visit the collection (1943). Asks if RL has a Matisse Fauve circa 1905 and, if so, would he lend it for an exhibition; RL does not have one (1948). Maxon transmits a photograph (not in folder) of a drawing he owns from Ingres's sketchbook, proposing that it is a trial run from a first sitting for Ingres's portrait of Broglie (RLC-P.447, MMA-1975.1.186); RL agrees and retains the photograph (1958). Transmitted photographs (not in folder) of two panel pictures donated by RL to RISD, after they were cleaned; asks if RL would provide provenance of the Matteo di Giovanni should he recall it (1958). Maxon visits RL's collection and comments favorably on the Chun Yao pottery and the Greuze drawing (1958). *Correspondents:* Gordon Washburn, John Maxon.
- 27 28 Ricci, Seymour de. 1931, 1934
Folder content note: *Subjects:* RL returns notes that de Ricci permitted him to copy to the Library of Congress (1931). RL asks de Ricci for a photograph of a della Robbia coming to auction at the Drouot sale of November 26 (lot 219); de Ricci sends it and comments on the condition of the object; RL declines to bid (1934). RL asks de Ricci for recommendations on drawings from the Rouetberger collection; de Ricci replies that there is nothing desirable there (1934).
- 27 29 Richter, George Martin. 1940
Folder content note: *Subjects:* Request to visit PL and RL's collection.
- L-4 3 Rijksmuseum (Netherlands). 1922, 1951-1952, 1956, 1968
Folder content note: *Subjects:* Response to questions posed by Walter W.S. Cook concerning the provenance, exhibitions, and description of Gerard ter Borch *Burgomaster Jan van Duren* (MMA-1975.1.141) and *Margaretha van Haexbergen* (MMA-1975.1.142) (1922). Request (declined) for loan for exhibition of Petrus Christus *Interior with St. Eloy and a Young Couple* (MMA-1975.1.110) (1951). Loan for exhibition of Rembrandt *Portrait of Gerard Lairesse* (MMA-1975.1.140); object shipped to Amsterdam directly from its exhibition at the Colorado Springs Fine Arts Center (1952). Request (declined) for loan for exhibition of Rembrandt drawings *Last Supper* (MMA-1975.1.794) and *A Cottage Near the Woods* (MMA-1975.1.792) (1956). Request for reproduction permission (1968). Request (declined) for loan for exhibition of Rembrandt drawings *Self-Portrait* (MMA-1975.1.400?) and *A Farm*. *Correspondents:* D.C. Roell, D. de Hoop Scheffer, A. van Schendel; 1922 letter is on letterhead of Musee de l'Etat in Amsterdam, but the correspondent's name is unclear. *Shipping:* Holland-America Line, W.J. Byrnes & Co., Royal Insurance Co. *See also:* III.A. Exhibitions: Colorado Springs Fine Arts Center for further documents on the shipment of the Rembrandt *Lairesse*.

Series I. General Correspondence and Related Material.

- 27 30 Rijksuniversiteit te Utrecht. Kunsthistorisch Instituut. 1964-1967
Folder content note: *Subjects:* Requests for photographs of various objects.
Correspondent: B.H.M. Mutsaers.
- 27 31 Riportella Studio (New York, N.Y.) ca. 1963-1964, 1966
Folder content note: *Subjects:* Summary of a discussion with the conservator, Vincent Riportella, concerning the conditions and recommended treatment for various paintings. The summary is unsigned and undated, but circa 1963. Treatment of Giovanni di Paolo *St. Nicolo* (RLC-P.345, MMA-1975.1.30). Report on examination of Giovanni di Paolo *Zacharias & the Angel* (RLC-P.46, MMA-1975.1.37) and Paolo di Giovanni Fei *Madonna & Child with Saint* (1964). Treatment of Jacopo del Sellaio *Story of Lucrece II* (RLC-P.342, MMA-1975.1.76), Paolo di Giovanni Fei *Madonna and Child with Saints*, and Jules Dupre *Landscape with Cattle* (1966). *Correspondent:* Vincent Riportella.
- L-4 4 Rizzoli Editore. 1957, [1964], 1968
Folder content note: *Subjects:* Request (granted) for reproduction permission for Botticelli *Annunciation* (1957). Advertising material for book *Goya* by Sanchez Canton (1964?). Request (granted) for reproduction permission for Picasso *Arlequin et Femme a l'Amphore* (1968).
- 27 32 Robinson, L. (art dealer). 1934-1935
Folder content note: *Subjects:* Attempt to have RL see pictures in 3 collections while in London; this fails, but RL did see photographs and inquires about a Signorelli; Robinson sends him that photo, and also asks if RL might be interested in a Holbein of Thomas Cromwell (1934). Offer of a banner picture depicting the road to Calvary by Hieronymous Bosch (1935).
- 27 33 Roosevelt Field Art Center (Garden City, N.Y.). 1957
Folder content note: *Subjects:* Request (declined) for loan for exhibition for the benefit of Nassau Hospital of unspecified Impressionist or Post-Impressionist objects. *Correspondent:* Herbert A. Kende.
- L-4 5 Rosenbach Company. 1945, 1947
Folder content note: *Subjects:* Offer (declined) of drawings for Ariosto by Fragonard, formerly from the Roederer collection, in advance of a publication of the drawings; marketing brochure for publication in folder (1945). Informs RL that various individuals have begun to collect funds to acquire the *Bay Psalm Book* from Rosenbach for Yale University, and asks RL to contribute (1947). *Correspondent:* A.S.W. Rosenbach.
- 27 34 Rosenberg & Stibel (1 of 7). 1942, 1950, 1952
Folder content note: *Subjects:* Firm offers to represent RL at the auction of the Alfred Beit collection of majolica to take place at Sotheby's in London; RL places some bids through them, but does not win any; the folder includes the price list from the auction and comments, possibly from Stibel, on many of the objects (1942). List of 7 objects provided by Rosenberg apparently purchased by RL from the collection of Baron Max von Goldschmidt-Rothschild: Rock crystal cup and cover with dragon and Bacchus (RLC-Misc.22, MMA-1975.1.1494); gold enameled ewer in form of a standing lion with shield and arms of Bavaria (RLC-Misc. 24, MMA-1975.1.1497); rock crystal ewer with Neptune

Series I. General Correspondence and Related Material.

- and mermaid (RLC-Misc. 23, MMA-1975.1.1498); rock crystal cup on foot, with ornaments and dragon heads (RLC-Misc.25, MMA-1975.1.1495); Jasper cup with Neptune on seahorse (RLC-Misc.26, MMA-1975.1.1504); Champleve enamel frame with angels holding a coat of arms (RLC-Misc.27, MMA-1975.1.1224); and an eglomise diptych (RLC-Misc.28) (1950). Purchase of 2 objects from Baron Maurice de Rothschild: enamel pendant with relief representing Hercules and the lion (RLC-J.53, ExL) and a gold enamel goblet and cover (1952). Payment for an unidentified object (1952). RL informs Stiebel of his disappointment that Stiebel did not hold a Pissarro drawing for him as requested (1952). *Correspondents:* Hans Stiebel, Eric Stiebel. *Images:* Photographs of the purchased objects.
- 27 35 Rosenberg & Stiebel (2 of 7). 1954-February 1956
Folder content note: *Subjects:* Purchase and shipment of a furniture set: one canape/ couch and 6 armchairs of the Louis XV period; acquired from dealer Mr. Weiler (1954-55). Repainting and restoring gilding of the Louis XV set by E.V. Jory, Inc of NYC (1955). RL's desk/table/bureau plat (all 3 terms are used to describe it), which is signed by Leleu and comes from Princess Faucigny Lucinges, is delivered to Billard for repairing and cleaning, then shipped from Paris to NYC (1955-56). Purchase and shipment of a turquoise Sevres ewer and basin; acquired from Lion; objects are from the Burton and, previously, Godding collections (1955-56). *Correspondents:* Hans Stiebel, Saemy Rosenberg; beginning with this folder and continuing with the following folders, Hans Stiebel's letters are from Paris and are on his letterhead, not that of the firm. *Images:* Photographs of the couch and of one armchair. *See also:* I. General Correspondence / Lion, Adolphe for further documents about Stiebel's purchases from Lion for RL.
- 27 36 Rosenberg & Stiebel (3 of 7). December 1955-October 1956
Folder content note: *Subjects:* Purchase and shipment of a small Louis XV table with a printed label indicating it was made by Rochette (RLC-F.19, MMA-1975.1.2030); acquired from Rene Weiller, who bought it from an English nobleman (1955-56). RL purchases pink Sevres cup from Charley Lion and Stiebel is handling transport (1956). Stiebel selected 4 green Sevres plates for RL from Lion and shipped them (1956). RL agrees to consider a small table that Stiebel has in inventory, and he asks Stiebel to find a grand commode at his wife's request (1956). Purchase of a green ground Vincennes porcelain vase (1956). Purchase of a pink and green Sevres cup and the set of one jardiniere and 2 vases forming candlesticks with dark blue and green ground; set is from Princess Faucigny Lucinges (1956). Informs RL that the Burb table from the Walters collection will be coming to auction (1956). Offer of a pink ground Sevres porcelain tray (1956). Payment of various shipping expenses for 1956. Repair and repolish by Georges Betbedat of oval Louis XV table with marquetry damaged in an accident; insurance claim processed by Schiff, Terhune (1956). *Correspondents:* Hans Stiebel, Saemy Rosenberg, Eric Stiebel. *Images:* 3 photographs (different angles) of purchased Louis XV table; color transparency of the offered Sevres tray. *Removed material:* The color transparency was removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lion, Adolphe for further documents about Stiebel's purchases from Lion for RL.
- 27 37 Rosenberg & Stiebel (4 of 7). October 1956-1958
Folder content note: *Subjects:* Purchase of chenets/andirons from Weiller (girl and harlequin figures from Comedie Italienne) (MMA-1975.1.1477 and MMA-1975.1.1478) (1956). RL asks Stiebel to find console-tables for his dining room, providing dimensions;

Series I. General Correspondence and Related Material.

- Stiebel identifies a pair of Louis XVI tables (RLC-F.3?, ExL) from Weiller and RL purchases them (1956). Offer of a set of 12 Louis XVI dining room chairs (declined because RL has ordered chairs from Jansen) (1956). Offer of 2 Sevres cups and saucers (1956). RL purchases a Riesener console table (RLC-F.5?, ExL), but the Louvre considers acquiring it instead; RL and Calman-Lévy on his behalf correspond with Verlet at the Louvre; eventually the table is shipped to NYC (1956-57). Offer (declined) of gilt stools and armchairs (1957). Offer (declined) of andirons by Caffierri (1958). Stiebel notes regret that Renee de Becker gave up part of her collection, but also admitted it gave his firm an opportunity to acquire objects in a slow market (RL purchased some Becker objects; see next folder) (1958). *Correspondents*: Hans Stiebel, Saemy Rosenberg, Pierre Verlet (Musees de France). *Language*: Verlet's letters are in French, with one translation. *Images*: Photograph of the girl/harlequin andirons; Photograph of one of the offered Louis XVI chairs; Color transparency of the offered cups and saucers; Photograph of an unidentified table, possibly the Riesener; Photograph of the Caffierri andirons. *Removed material*: The color transparency was removed to cold storage for preservation purposes
- 27 38 Rosenberg & Stiebel (5 of 7). Billing resolutions. 1956-1959
Folder content note: *Subjects*: Billing confusion for various objects develops during 1956-58, and is finally resolved in early 1959. This folder includes the correspondence, multiple billings and calculations involved. Charges referenced are for some porcelain pieces, Louis XV bronze dore wall brackets, shipment of objects purchased in Europe, repairs by Georges Betbedat, one pair of Louis XV bronze dore candlesticks, and 2 pair of Louis XVI bronze dore candlesticks. The correspondence also refers to the return by RL for credit of the Louis XVI console tables, likely those purchased in 1957. Purchases by RL from the Renee de Becker collection are included: Sevres porcelain two-handled cup and saucer; Sevres porcelain miniature plate (sent as a gift to Mr. and Mrs. Charles Wrightsman); and a Meissen porcelain beaker (1958). The folder also includes an inventory from the firm of Sevres porcelain pieces recently-acquired by RL; the list is undated, but is circa 1958.
- 27 39 Rosenberg & Stiebel (6 of 7). 1959-1960
Folder content note: *Subjects*: Offers a Louis XV table with blond flower marquetry and bronze dore mounts, stamped Delorme, acquired by Stiebel with 2 French dealers at the Mrs. R. Biddle auction; RL purchases. References to other RL purchases: 2 upright secretaries, Louis XV clock with music box, and lacquer commode. Purchase of Louis XV table de salon with Sevres porcelain plaques from the Mrs. Dolore Kilvert collection (RLC-F.97, MMA-1975.1.2028). Purchase of Louis XV marquetry bureau de dame, attributed to BVRB, from the Rodolphe Kann collection (RLC-F.141, ExL). References to offers of other furniture or porcelain objects. Folder includes a draft list of furniture owned by RL, likely prepared by his art secretary for insurance purposes, with some information provided by Rosenberg (1960). *Correspondents*: Hans Stiebel, Saemy Rosenberg.
- 27 40 Rosenberg & Stiebel (7 of 7). 1961, 1963, 1965-1966
Folder content note: *Subjects*: Purchase of 2 drawings by Domenico Tiepolo, representing harlequin scenes, from the collection of Mrs. Kilvert (RLC-G.690, MMA-1975.1.466; RLC-G.691, MMA-1975.1.472) (1961). Offer of 5 Rembrandt drawings, of which one is purchased: *Two Cottages with a Bare Tree Between* (RLC-G.777, MMA-1975.1.801); a Seymour [Slive?] views the objects at the firm, and comments on them to Agnes Mongan

Series I. General Correspondence and Related Material.

- of the Fogg Art Museum (1965). Reference to repairs completed on a candelabrum with Meissen bittern and the little Delorme table; Rotislaw Hlopoff does the repair and his invoice describes the work done (1966). *Correspondents*: Eric Stiebel, Saemy Rosenberg, Rotislaw Hlopoff.
- 28 1 Rosenberg, Leonce. 1913, 1934
Folder content note: *Subjects*: Purchase by PL of Giottino [Orcagna] *Crucifixion* (RLC-P.6, MMA-1975.1.65) (1913). Offer of a Bourdichon miniature (1913). Informs PL that she has opened again in her gallery a department for early art of Europe and Asia (1934).
- 28 2 Rosenthal, Erwin. 1954-1956
Folder content note: *Subjects*: Transmits to RL a reprint of an article from *La Bibliofilia* regarding early illuminations; notes that he has visited RL's collection at The Metropolitan Museum of Art, and would like to meet RL to discuss some questionable attributions; he cites one: a large miniature with the crucifixion is attributed as northern Italian, but Rosenthal believes it to be the Florentine artist, Attavante (1954). Offer of a Lorenzo Monaco miniature to RL; RL objects to the price, and Rosenthal argues for it, including reference to a conversation Rosenthal had with Bernard Berenson in which BB expressed the view that RL should buy it; Rosenthal also shows it to Rorimer and Rousseau of the Met (1954-56).
- 28 3 Royal Academy of Arts (Great Britain). 1951-1954
Folder content note: *Subjects*: Loan for exhibition of da Vinci drawing *Bear* (MMA-1975.1.369) (1951-52). Request for RL to provide an Italian drawing of his choice for exhibition (1954). *Correspondents*: Gerald Kelly. Schiff, Terhune & Co. (insurance). *See also*: I. General Correspondence / Subject: Bodhisattva (RLC-S.7, MMA-48.162.2) for RL's loan of the statue to the Royal Academy for its exhibition of Chinese art (1935-36).
- 28 4 Rudolph Lepke's Kunst-Auctions-Haus. 1932-1933, 1935
Folder content note: *Subjects*: RL requests illustrated catalogues for the Simon sale and that of November 22 (1932). Firm informs RL that they have sent him the illustrated catalogue for the Kimbel sale; the firm also sends a card for RL to complete indicating which catalogues he wants to receive in the future, though they warn that some will not reach him in time; the card is not in the folder, but a translation is (1933). The firm again responds to an RL inquiry about receiving catalogues on a regular basis (1935).
- L-4 6 Rutgers University. Art Gallery. 1966-1968
Folder content note: *Subjects*: Loan for Gallery's inaugural exhibition of 2 drawings by Glackens *Edith Glackens Walking* (RLC-G.629, MMA-1975.1.909) and *Two Women Walking* (RLC-G.630, MMA-1975.1.908). Loan for exhibition of Prendergast drawing *Allegory* (RLC-G.683, MMA-1975.1.918). *Correspondent*: Richard J. Wattenmaker.
- 28 5 R: Miscellaneous offers of art objects by firms. 1935, 1939, 1952-1953, n.d.
Folder content note: *Correspondents*: Rains Galleries / Rains Auction Rooms, Inc. (1935). Robert C. Vose Galleries (1939, 1953). Rosenau Importing Company (1952). Roland Moore, Inc. (undated).
- 28 6 R: Miscellaneous offers of art objects by individuals. 1928, 1955, 1957-1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* Leonard J. Roggeveen (1928). Ted Reyenga, of North Vancouver (1955). Teodoro Riccardi, of Terni, Italy, letter in French, with a translation (1957). Genevieve Rodin, of Mendon, France, letter in French (1957). Siegfried Rosenau (1957). Baron L. von Richter, of Frankfurt (1958). Poul Dona Ravn, of Southern Rhodesia (1958). Mme. L. Recchia, of France, letter in French (1959). Sotero Q. Rodriguez, on behalf of a woman in southern France (1959). Michel Rostand, of Montreal, artist offering his paintings (1959). Oscar S. Rosner, on behalf of a man from Italy (1959).
- 28 7 R: Miscellaneous regarding print matter. 1948, 1959, 1968
Folder content note: *Subjects:* Rosenberg Booksellers, of London, offering 14 volume Friedländer *Altniederlander* (1948). Subscription of *Réalités* given to RL by Compagnie Saint-Gobain, of Paris (1959). Order from Realities of book *Wonders of Italy* (1968).
- 28 8 R: Miscellaneous reproductions and permissions (1 of 4). 1934, 1936, 1948-1949, 1951, 1955
Folder content note: *Correspondents:* Rijksbureau voor Kunsthistorische en Ikonografische Documentatie, at The Hague (1934). Frank J. Roos, Jr. (1936). Malcolm Robertson (1948). Bernard Raymond of Raymond & Raymond, Inc. (1949). Harriet B. Rosborough (1951). Rubenshuis, of Antwerp, Belgium (1955).
- 28 9 R: Miscellaneous reproductions and permissions (2 of 4). 1957-1961
Folder content note: *Correspondents:* David Reder, of London (1957). Rainbird, McLean Ltd, of London (1957-58). Lawrence J. Ross (1958-59). *Réalités*, of Paris (1959). Elihu Root, on behalf of Pat Saute (1960). Marcel Rothlisberger (1960). Olan A. Rand, Jr. (1960). Bartholomew Richards (1961). Michael Rinehart, of I Tatti, in Florence (1961). Olga Raggio, on behalf of Florence Kossoff, of London (1961).
- L-4 7 R: Miscellaneous reproductions and permissions (3 of 4). 1962-1964, 1969
Folder content note: *Correspondents:* Mark Roskill (1962, 1964, 1969). J.S. Rubin (1962). Rabe Verlag, of Zurich (1963). Margaret T. Rajam (1964).
- 28 10 R: Miscellaneous reproductions and permissions (4 of 4). 1964-1969
Folder content note: *Correspondents:* Reader's Digest (1964). Giles Robertson (1965-66). Radrick Productions, for Gauguin *Tahitian Women Bathing* to use in an art education film for children (1965). Theodore Reff (1966). Richard H. Randall (1966). Patrik Reutersward, of Sweden, via Christopher White of P. & D. Colnaghi & Co. (1967). Ray Freiman & Co. (1968). J. Bruyn, of the Rembrandt Research Project, in Amsterdam (1969).
- 28 11 R: Miscellaneous requests to view collection. 1938
Folder content note: *Correspondent:* Jakob Rosenberg.
- 28 12 R: Miscellaneous. 1966-1967
Folder content note: *Subject:* Chester R. Riley requests of New York University's Institute of Fine Arts that they authenticate a reliquary figure; the IFA refers him to RL's curator, who declines.
- 28 13 S.J. Phillips, Ltd (London, England) (1 of 5). October-December 1955
Folder content note: *Subjects:* Purchase and shipment of 4 objects: Louis XVI gold box by Jean Fremin; 17th century agate, enamel and silver cup, probably south German; Louis

Series I. General Correspondence and Related Material.

- XV enamel and gold oval box, with 6 scenes after Boucher, by Jean Marie Tiron; 17th century Italian carved crystal bowl, on collet foot. One object returned by RL because of damage: Louis XV enamel and gold box by Charles Le Bastier. Offer (declined) of 16th century Italian crystal bowl. *Correspondents*: F. Knight. *Shipping*: Penson & Co. *See also*: I. General Correspondence / A La Vieille Russie for further documentation about a snuff box returned by RL to S.J. Phillips.
- 28 14 S.J. Phillips, Ltd (London, England) (2 of 5). Purchase of catalogues. October 1955-January 1956
Folder content note: *Subjects*: Purchase of old French catalogues with 18th century gold boxes illustrated. Purchase of catalogue *Tabatieres, Boites et Etuis* by H. Nocq and C. Dreyfus. *Correspondent*: Martin Norton, F. Knight.
- 28 15 S.J. Phillips, Ltd (London, England) (3 of 5). September 1956-February 1957
Folder content note: *Subjects*: Purchase and shipment of Louis XIV enamelled gold watch, movement signed Goullons of Paris, from collections of Martin Heckscher and M. le Boeuf de Montgermont. Purchase of Blumenthal collection catalogue. Offers (declined) of a Russian box, an Oriental topaz box, and possibility of a set of 18 famous Canalettos. *Correspondents*: Martin Norton, F. Knight. *Shipping*: Pitt & Scott, Hudson Shipping.
- 28 16 S.J. Phillips, Ltd (London, England) (4 of 5). October 1957-1959
Folder content note: *Subjects*: Purchase of 5 volumes of catalogues of the J.P. Morgan collection, compiled by G.C. Williamson (jewels and works of art, and 4 volumes of miniatures). Offers (declined) of Swiss gold musical automatic watch and various boxes. *Correspondent*: F. Knight. *Images*: 8 photographs of the offered boxes.
- 28 17 S.J. Phillips, Ltd (London, England) (5 of 5). 1960, 1962, 1966-1967
Folder content note: *Subjects*: Offers (declined; items received on approval and shipped back) of a XVII century German lapis cup and a Meissen bowl and cover by Jean Ecosse (1960). Observation from Norton regarding the watch with the Dauphin and movement by Goussons that RL bought from them, in relation to the appearance of that watch in the 1898 catalogue of the Martin Heckscher sale (1962). Purchase of Louis XV jewelled gold watch set, with movement by Jean Baptiste Baillon; pair of Regency gold mounted scissors; XVI century verre eglomise pendant of the Crucifixion with XVII century gold frame; and antique gold mounted scent bottle (bought to give as gift to family member; ExL) (1966-67). *Correspondent*: F. Knight, Martin Norton. *Shipping*: Pitt & Scott, El-Al Israel Airlines, Penson & Co., Sheraton Warehouse. *Images*: 2 photographs of the offered cup and bowl.
- 28 18 Sabatello, Armando. 1934-1936
Folder content note: *Subjects*: Offers (declined) to RL of a Masolino painting, recently restored by Stephen Pichetto, and a collection of textiles (inventory included in folder). Initially offered in 1934, at least some of these were seen by PL, who apparently also declined. The offer for 3 of the objects was renewed to PL and RL in 1935, shortly before Sabatello returned to Italy, where he was a captain in the army. In 1936, Sabatello again offers some textiles and some paintings to RL.
- 28 19 Saint-George's Art Gallery (Paris, France). 1926
Folder content note: *Subjects*: Bids are placed on about 21 objects for RL at the [Madame X collection] auction of December 6, 1926, at Galerie Georges Petit. RL wins 8 lots of

Series I. General Correspondence and Related Material.

- (unnamed) miniatures: lot 2 (RLC-MS.88, ExL), lot 4 (RLC-MS.89, ExL and RLC-MS.90, ExL), lot 14 (RLC-MS.87, MMA-1975.1.2480), lot 33 (RLC-MS.82, ExL and RLC-MS.83, ExL), lot 40 (RLC-MS.85, ExL), lot 47 (RLC-MS.84, MMA-1975.1.2478), lot 80 (RLC-MS.91, ExL), and lot 91 (RLC-MS.86, MMA-1975.1.2479), and these are given over to Duveen's for handling. *Correspondent*: J. Altounian. *Language*: French.
- 28 20 St. Peter Claver Church (New York, N.Y.). 1961
Folder content note: *Subjects*: Request (granted) for permission to use photograph of El Greco *Christ Bearing the Cross* (RLC-P.386, MMA-1975.1.145) on the cover of the parish magazine *Stray Notes from the Shrine of the Little Flower*. The folder includes a copy of the related magazine issue (Vol. XXXIX, No. 3, March 1961). *Correspondent*: Joseph G. McGroarty.
- 28 21 Sakowitz, Robert. 1965
Folder content note: *Subjects*: Loan for *Festival of the Arts* exhibition in Houston of Velázquez *María Teresa, Infanta of Spain* (RLC-P.102, MMA-1975.1.147) and Ingres *Aretino in the Studio of Tintoretto* (RLC-P.383, MMA-1975.1.185). Folder includes the exhibition checklist.
- 28 22 Sam Salz, Inc. (New York, N.Y.). 1948, 1950, 1952-1953, 1956, 1965
Folder content note: *Subjects*: Purchase of Matisse *L'Espagnole* (RLC-P.290, MMA-1975.1.193); Salz later understands RL to be unsatisfied with the painting and lets RL know he can exchange it if he wants to (1948, 1950). Purchase of Bonnard *La Maison a Vernon* (RLC-P.398, MMA-1975.1.157); Bonnard *Paysage du Midi (Le Cannet)* (RLC-P.399, MMA-1975.1.158); Vuillard *Interieur* (RLC-P.336, MMA-1975.1.225); and Vuillard *Sous la Lampe* (RLC-P.329, MMA-1975.1.226) (1952). Purchase of Degas *Chez la Modiste* (RLC-P.325, ExL); at Salz's urging, RL writes Germain Bazin, director of the Musee du Louvre, thanking him for permitting the painting's export (1952). Purchase of Cezanne *Arbres et Maisons / Trees and Houses Near the Jas de Bouffan* (RLC-P.320, MMA-1975.1.160) at the Cognacq sale (1952). Folder includes a Dun & Bradstreet credit report on the dealer firm (1953). RL, through an attorney, confirms that a 1954 agreement between him and Salz concerning two Renoirs has been cancelled (1956). Thanks from RL for a visit see Salz's pictures (1965). *Images*: Photographs of the Bonnard (RLC-P.398, MMA-1975.1.157), Vuillard (RLC-P.336, MMA-1975.1.225), Vuillard (RLC-P.329, MMA-1975.1.226), Matisse (RLC-P.290, MMA-1975.1.193), and Cezanne (RLC-P.320, MMA-1975.1.160). 2 photographs of the Degas (RLC-P.325, ExL).
- 28 23 San Francisco Museum of Art. 1955, 1958
Folder content note: *Subjects*: Loan for exhibition of Renoir *Sea and Cliff* (RLC-P.287, MMA-1975.1.200) (1955). Loan for exhibition of Marquet *Sergeant of the Colonial Regiment* (RLC-P.297, MMA-1975.1.192); request for the Marquet indicates that the same painting was exhibited in San Francisco in 1953; RL declines to allow the object to travel with the exhibition to Baltimore; accordingly, painting is included in San Francisco version of the catalogue only (1958). *Correspondents*: Grace L. McCann Morley, Katherine Baker. *Shipping*: Hahn Bros. Fireproof Warehouses.
- 28 24 Sandoz, Marc. 1956-1957

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Sandoz, of the Musees de Poitiers, requests (granted) photographs of Signacs representing the western area of France (1956). Inquiry as to whether RL owns any Chasseriau objects; he does not (1957). *Language:* French.
- 28 25 Satinover Galleries (New York, N.Y.). 1921
Folder content note: *Subjects:* Satinover attempts to clear up some misunderstanding, which involves him refunding to RL and RL returning to him a Jacopo di Ciona primitive, a school of Frankfurt *Crucifixion*, and a marble bas relief, all of which had been consigned to Satinover by Mr. Corona of Naples.
- 28 26 Schab, William H. 1940, 1956-1957
Folder content note: *Subjects:* Offer of a miniature from a manuscript of Valerius Maximus (1940). Offer (declined) of a miniature of St. Francis of Assisi (1956). Offer to represent RL at the auction of the estate of Jacob Hirsch in Switzerland (1957).
- L-4 8 Schaeffer Galleries (New York, N.Y.). 1940, 1942-1946, [1951], 1953-1954, 1956, 1958, 1961
Folder content note: *Subjects:* Request from Le Roy M. Backus for loan for exhibition, to celebrate the first anniversary of Schaeffer's San Francisco branch, of Pisanello *Gazelle* and Titian *Landscape* (1940). Loan for exhibition of an unnamed Rubens drawing (1942). Schaeffer confirms with RL that, at his suggestion, they have given a group of paintings to Gimbel's to do business with (1943). Informs RL that the German primitive of four saints he wanted to see is now in the gallery (1943). Request (granted) for photograph of detail of the Simon Marmion (1944). Purchase of da Vinci drawing *Study of a Bear Walking* (RLC-G.217, MMA-1975.1.369) through the agency of Mr. Ederheimer (1945). RL invited to visit exhibition of drawings at the gallery (1946). Request to visit collection at W. 54th St. (1946). Descriptive documents for offer of Hinrik Funhof *Head of a Bearded Man Wearing a Turban* (RLC-G.310, MMA-1975.1.863) [1951]. Purchase of 3 drawings from the Le Roy M. Backus estate: Hugo van der Goes *Madonna and Child* (RLC-G.346, ExL); Pieter Bruegel the Elder *Landscape* (RLC-G.345, MMA-1945,1.827); and Master E.S. *St. John the Divine* (RLC-G.347, MMA-1975.1.851) (1953). Offers (declined) of Nicholas Maes watercolor *Woman Selling Fish* (sent to Agnes Mongan at the Fogg by RL) and an Ochtervelt painting (1954). Purchase of 2 drawings: Watteau *Femme Assise* (RLC-G.505, MMA-1975.1.763) and J. Ribera *Two Saints* (1958). Offer of Isenbrandt *Man's Portrait* (1961). Request (granted) for permission to reproduce da Vinci and Watteau in gallery's 25th anniversary book (1961). *Correspondents:* Le Roy M. Backus, H.S. Schaeffer, Kate Schaeffer (1958); 1942 correspondence is on letterhead of Schaeffer & Brandt, Inc. *Images:* Photograph of the da Vinci *Bear Walking*. Photograph of the Master E.S. *Saint John*. Photograph of the Funhof *Head of a Bearded Man*, both recto and verso.
- 28 27 Scharf, Alfred. 1935
Folder content note: *Subjects:* Scharf, at the request of Edward Hutton, sends RL comments on select objects at the upcoming auction of Heseltine drawings; Scharf offers his services, and RL asks him to bid on several objects, but wins none; a Signorelli is won by Professor Borenius at a much lower price than RL instructed Scharf to bid, and Scharf explains why he did not bid on the object. Scharf offers various drawings, but all are

Series I. General Correspondence and Related Material.

- declined. Scharf makes recommendations for drawings coming to auction on December 4, 1935, at Sotheby.
- 28 28 Schiaffino, Silvio. 1933-1934
Folder content note: *Subjects:* Offer of a Titian and a Clouet. *See also:* I. General Correspondence / Cerri, Fernando for related documents.
- 28 29 Schiff, John M. 1938
Folder content note: *Subjects:* Responds to RL's inquiry regarding what items were not sold at a (unnamed) sale in London; Schiff (of New York) lists the items, and tells RL that the objects are still in London; hopes that RL likes the object he bought at the sale.
- 28 30 Schloss, Martin F. 1960-1961
Folder content note: *Subjects:* Schloss requests permission to reproduce a photograph of the Dürer *Self-Portrait* (RLC-G.341, MMA-1975.1.862) for a paper he is preparing on the Grunewald problem. Schloss makes comments on this problem. He also offers a Luini painting of a Madonna held by his family; RL declines. *Image:* Photograph of a *St. John the Baptist* sent by Schloss that relates to the problem he is researching.
- 28 31 Schmitt, Annegrit. 1964-1967
Folder content note: *Subjects:* Request (granted) from Bernhard Degenhart for colleague Schmitt to study RL's early Italian drawings. Further correspondence with Schmitt involves arrangements to visit RL's collection and exchanges of various photographs and reprints of articles. *Other correspondents:* Bernhard Degenhart, Ulf Sudeck. *Image:* Photograph of a Niello drawing from the Rothschild collection sent by Degenhart for comparison to an RL drawing *Last Judgment* (RLC-176, MMA-1975.1.562). *Language:* Schmitt's and Degenhart's letters are in German, with one translation.
- 28 32 Schonfeld, Hugo (1 of 2). June-October 1966
Folder content note: *Subjects:* Schonfeld is a member of Lehman Brothers' Paris office. He acquires two Daumier drawings for RL at the Palais Galliera sale of June 14, 1966 (Collection Rene G.-D.). RL also acquires 4 other Daumier drawings from this sale, perhaps through Spencer Samuels. Schonfeld assists in resolving billing matters for all objects. Objects include *Two Drinkers* (RLC-G.778, MMA-1975.1.601); *Death and the Doctor* (RLC-G.779, MMA-1975.1.600); *Head of a Man* (RLC-G.780, MMA-1975.1.603); another *Two Drinkers* (RLC-G.781, MMA-1975.1.602); lithograph *Woman Pleading For Justice* (MMA-1975.1.604), and *Lawyer* (ExL). The folder includes the estimated prices for the sale and the sale catalogue, with RL's annotations. *Other correspondents:* Etudes Rheims et Laurin, Maurice Rheims. *Shipping:* Sheraton Warehouse, Inc., H. Gerfaud.
- 28 33 Schonfeld, Hugo (2 of 2). November-December 1966
Folder content note: *Subjects:* At RL's request, Schonfeld provides catalogues and information about two upcoming auctions in November and December of Domenico Tiepolo drawings. Purchase at the December 6 auction at the Palais Galliera of G.D. Tiepolo drawings *La Bastonnade du Polichinelles* (RLC-G.921, MMA-1975.1.467) and *Polichinelles Abattant un Arbre* (RLC-G.922, MMA-1975.1.468). The folder includes the December 6, 1966, sale catalogue from Palais Galliera, with annotations on the drawings bought by RL. Schonfeld bids for RL at a November 24 auction at the Hotel Drouot and wins 3 objects: 2 watercolors by Somme (lots 156 and 157) and a Steinlen (lot

Series I. General Correspondence and Related Material.

- 158). Schonfeld also acquires 8 other objects at an unnamed sale of November 20 run by commissaire-priseur Paul Martin: 3 Somme watercolors, 3 Somme drawings, and 2 Steinlen drawings. RL asks Schonfeld to view and use his judgment regarding 2 Somme watercolors to be sold at a December 9 auction at the Hotel Drouot; nothing further in the folder on this. For a separate Hotel Drouot auction, Schonfeld informs RL that he will not bid for an unattractive Somme (lot 64) and Steinlen (lot 65). *Shipping*: Transports R. Michaux & Cie, Hudson Shipping.
- 29 1 Schubring, Paul. 1926
Folder content note: *Subjects*: Attribution of an object to Barna? *Language*: German.
- 29 2 Schultze, Jürgen. 1959-1961
Folder content note: *Subjects*: Requests photograph and dimensions of Master of St. Francis *Saints Bartholomew and Simon* (RLC-P.63, MMA-1975.1.104) in an effort to reconstruct the altarpiece for his studies. Sends essay of his work on the object in thanks for the information (essay not in folder).
- 29 3 Seattle Art Museum. 1955
Folder content note: *Subjects*: The museum is given to understand from Mr. Blumka that RL wishes to donate pieces of his Venetian glass to museums needing such objects, and requests that RL consider them; RL denies he is prepared to make such donations at the time. *Correspondents*: Richard E. Fuller, Millard B. Rogers, Leo Wallerstein, Leon Lauterstein.
- 29 4 Sestieri family. Carlo, Emanuele, Ettore, and Marcello (1 of 4). 1948-1949
Folder content note: *Subjects*: Emanuele follows on several matters discussed with RL in Florence: an attempt to acquire the tableau Barsanti fails; sends a photograph of a painting *Descente de Croix* d'Ecole de Lucca; they are holding boutons Merovingiens for RL in Rome; he offers frames; and notes objects purchased by RL: 2 small paintings of the Umbro-Romagnola school, a frame of the Sansovino style, and 2 small paintings of the Venetian school. Sends fragments of material to RL through Mrs. Costantio that he recalled being similar to that owned by RL. RL expresses regret at not purchasing a Crivelli of two saints (likely *Catherine and Jerome*) from the polyptych of Porto Fermo years ago in Paris, and asks Sestieri if he now has it for sale; he does, but RL declines it. RL asks if an offered frame is still available; it is, and RL purchases it. Ettore informs RL, as a trustee of The Metropolitan Museum of Art, that he is acting as agent for Princess Maria Barberini to sell her mosaic of the time of Adrian, and that he has written of it to Francis H. Taylor (1948). Offer (declined) of a Riminese painting of the *Crucifixion*. *Correspondents*: Ettore Sestieri, Emanuele Sestieri, Carlo Sestieri. *Image*: Photographs of the offered Riminese painting and, possibly, of the *Descente de Croix*. *Language*: Some letters are in French or in Italian. *See also*: I. General Correspondence / Davies, Turner & Co for documents related to a 1948 shipment of frames from C & M Sestieri.
- 29 5 Sestieri family. Carlo, Emanuele, Ettore, and Marcello (2 of 4). 1950, ca. 1951
Folder content note: *Subjects*: Carlo informs RL that he has offered an Annibale Carracci and a Luca Giordano to The Metropolitan Museum of Art, and asks RL to vouch for the Sestieris if asked. Photographs (not in folder) are sent for RL's information of various objects sold to others. *Correspondent*: Carlo Sestieri. *Images*: Photographs of the offered

Series I. General Correspondence and Related Material.

- Carracci and Giordano. There are also 2 photographs of frames with notations in RL's hand indicating that they were purchased from Sestieri, one purchased about 1951-52, the other undated.
- 29 6 Sestieri family. Carlo, Emanuele, Ettore, and Marcello (3 of 4). 1954-1955
Folder content note: *Subjects:* Purchase and shipment of Daddi *Madone avec Anges* (MMA-1975.1.58). Purchase and shipment of frames; one of the frames was badly damaged during shipping; it is restored by J.H. Guttmann in New York. RL is asked to speak with Rorimer and Taylor of the Met about offered objects. *Correspondents:* Ettore Sestieri, Marcello Sestieri, Carlo Sestieri. *Language:* Some letters are in French, with one translation. *Shipping:* Bruno Tartaglia, Hudson Shipping. *See also:* I. General Correspondence / Parsons, Harold Woodbury for 1954 letters from Parsons in which he refers to the Sestieris and the Daddi, including a confirmation of the financial arrangements RL agreed to for the Daddi and the frames. *See also:* I. General Correspondence / Hudson Shipping Co for further documents from the Collector of Customs in 1955 concerning the 1954 shipment of frames.
- 29 7 Sestieri family. Carlo, Emanuele, Ettore, and Marcello (4 of 4). 1956-1957, 1959
Folder content note: *Subjects:* Offers (declined) of a predella panel (1957) and a possible Baroccio (1959). Showed a table to RL at Sangiorgi's that The Metropolitan Museum of Art might have been informed of; additional information about the table and its possible relation to the Palazzo Farnese in Rome is now referred to RL (1957). *Image:* Photograph of the mantelpiece by Guglielmo della Porta at Palazzo Farnese. *Correspondent:* Carlo Sestieri.
- 29 8 Shoolman, Regina. 1948, 1954-1955
Folder content note: *Subjects:* Seeks RL's support for her research and writing, and possibly work as cataloger for his collection (1948). Request (declined) on behalf of Francis Watson for a loan of an unspecified drawing for an exhibition at Burlington House (1954). Offer (declined) of a Jacob de Gheyn drawing (1955).
- 29 9 Shorewood Publishers (New York, N.Y.). 1958-1959, 1962-1964
Folder content note: *Subjects:* Requests for various photographs and reproduction permissions. *Correspondents:* Ira Moskowitz, Jean Anne Vincent, Sabina Holzka, Vivien Adoff.
- 29 10 Sidney Janis Gallery. 1950-1951
Folder content note: *Subjects:* Loan for exhibition of Matisse *Paysage*. RL is given an unidentified Fauve picture on approval, but returns it, commenting he is keen on Fauve pictures, simply not this particular one. Offer of Utrillo *Le Chateau Rose a Asnieres* and a Matisse landscape. *Correspondent:* Sidney Janis.
- 29 11 Signac, Ginette. 1951, 1960, 1962
Folder content note: *Subjects:* Request from the artist Paul Signac's daughter for loan for exhibition of Signac objects (1951). Request for loan for exhibition of a Signac (1960). Request for help locating 3 Signacs in connection with Françoise Cachin's (Ginette's daughter's) work on a Signac catalogue (1962). (The 1960s letters are stickered to indicate they relate to accession number MMA-1975.1.208, which is *Collioure. La Plage de la Ville*.)

Series I. General Correspondence and Related Material.

Opus 165, but this seems incorrect as the letters seem to refer to other titles.) *Language*: The letters are in French, with one translation.

- 29 12 Silvercruys, Robert. 1953
Folder content note: *Subject*: Request (declined) by Belgium's Ambassador to the U.S. for loan for exhibition in Brussels of van der Weyden *Men Shoveling Chairs*, (MMA-1975.1.848) said to represent a cornice of the City Hall. As an alternative to a loan, Silvercruys proposes a high quality photograph be provided so a replica can be exhibited, and this is done. *Other correspondents*: Some of the correspondence goes through Lou Atlas and Garrett K. Sias, of the U.S. Information Agency in Washington, DC.
- 29 13 Simkhovitch, Vladimir G. 1944, 1949
Folder content note: *Subjects*: Informs RL that he is liquidating his collection of ancient art, including a Byzantine *Christ*, and offers to show it to him (1944). Offers (declined) of various miniatures (1949). *Images*: 4 photographs of miniatures.
- 29 14 Skira (Firm). 1953, 1955-1958, 1968-1969
Folder content note: *Subjects*: Photograph and reproduction permissions for various objects by Gauguin, Master of Moulins, Fouquet, Christus, Signac, van Gogh, and Francesco di Giorgio Martini. Transmittal of some of the publications in which the objects appeared. *Correspondents*: Earleen Field, Peter E. Field, Claire A. Milano.
- 29 15 Slatkes, Leonard J. 1961
Folder content note: *Subjects*: Slatkes is informed by David Koetser that he sold Baburen *The Cheating Cardplayers* to RL; RL says this is incorrect, as he actually bought Baburen's *Two Musicians*, formerly in the Claude Alexander collection; a photograph is sent to Slatkes.
- 29 16 Slive, Seymour. 1953
Folder content note: *Subject*: Request for photographs of Rembrandt drawings in the collection. RL's office obtains one of these (a profile of a man) from Jacob Hirsch. *Image*: A photograph and the negative of the Rembrandt provided by Hirsch. *Removed material*: The negative was removed to cold storage for preservation purposes
- 29 17 Smith College. Museum of Art (1 of 2). 1937-1938, 1940, 1942
Folder content note: *Subjects*: Requests (granted) for photograph of Botticelli *Annunciation* (1938) and Sassetta *St. Anthony and the Porringer* (1940). Loan for exhibition of 3 drawings: Pollaiuolo *St. Jerome*; Tintoretto *Female Nude*; and Piero di Cosimo *Landscape*; there are questions about the *St. Jerome* attribution at Smith, and it is brought to RL's attention that this will be discussed in the exhibition catalogue with a likely attribution to Baldovinetti. *Correspondents*: Charlotte Baum (on Hillyer Art Gallery letterhead), Jere Abbott, Mary Best. *See also*: I. General Correspondence / *Subject*: Wartime storage of art objects (Smith) for documents related to RL's storage of objects at the college from 1942-44.
- 29 18 Smith College. Museum of Art (2 of 2). 1951, 1956-1959
Folder content note: *Subjects*: Reference to a loan for exhibition of a Canaletto drawing (1951). RL makes an anonymous donation of a Tiepolo drawing through Hammer Galleries to Smith; it is attributed to Domenico, but Smith questions that; they contact RL, not knowing he is the donor, for a photograph of his Domenico Tiepolo drawing *A Goddess*

Series I. General Correspondence and Related Material.

- Turned to the Right* for comparison; he provides it, and Smith reciprocates with a photo of their drawing; recognizing it, RL informs them he is the donor (1957). Smith asks RL for a recommendation for someone to research a Deruta majolica object they acquired; he refers them to Olga Raggio at The Metropolitan Museum of Art (1958). Smith asks if RL has any drawings by Giovanni Battista Piranesi for an exhibition; he has none (1959). *Correspondents*: Ruth Kennedy, June-Marie Fink, Robert O. Parks. *Image*: Photograph of Smith's Tiepolo. *See also*: I. General Correspondence / Hammer Galleries for documents concerning RL's dispositions through them in 1956.
- 29 19 Snowman, A. Kenneth (Abraham Kenneth). 1956-1959, 1963-1964, 1966
Folder content note: *Subjects*: Snowman is a director of the London jewelers Wartski. The bulk of the documents concern Snowman's inclusion of color images of two Frederick the Great snuff boxes from RL's collection in his book *Eighteenth Century Gold Boxes of Europe* published by Faber and Faber in 1966. Initial permission for the images is obtained in 1957, photographs are made and transparencies given to RL in 1958, and RL makes agreed upon payment for the photographs in 1958. Snowman asks permission to use a photograph of another box, thinking it is in RL's collection, but is directed to Alexander Schaefer at A La Vieille Russie (1963). Dimensions are requested and provided for a Swedish Catherine the Great snuff box (1964). As the book approaches publication in 1966, billing errors occur by the publisher and RL and Snowman resolve them. The folder includes no Wartski business dealings with RL, except for a reference to RL's visit to the Regent Street location (1956) and to Snowman's father, Emanuel, intending to be in New York and looking for an opportunity then to show RL some French boxes (1957). *Other correspondents*: L.R. Simmons (Faber and Faber)
- 29 20 Society of the Four Arts. 1948-1949, 1952-1953, 1955
Folder content note: *Subjects*: Loan for exhibition of 3 paintings: Memling *Madonna and Child*; Giovanni di Paolo *St. Catherine Receiving the Stigmata* (MMA-1975.1.34); and Lucas Cranach the Elder *Reclining Nymph* (MMA-1975.1.136?) (1948-49). Loan for exhibition of 3 objects: Fragonard *Pillow Fight*; Matisse *L'Espagnole / Spanish Woman* (MMA-1975.1.193); and Fragonard drawing *Italian Villa / Pincio* (RLC-G.243; MMA-1975.1.630) (1952-53). Request (declined) for a Gauguin (1955). *Correspondents*: Gertrude Mellon, Ann Poeller, Henri Dorra, Allan McNab. *Shipping*: Duveen Brothers (storage of drawing); W.S. Budworth & Son.
- L-4 9 Solomon R. Guggenheim Museum. 1965-1968
Folder content note: *Subjects*: Request for loan for exhibition of Gauguin *Tahitian Women on the Beach*; RL agrees to lend it for the first month only of the 4 month exhibition, and the request is withdrawn (1965-66). Loan for exhibition of 3 objects: Signac *Pont de la Gare*; Charles Angrand *Self Portrait*; and Seurat *Le Phare de Honfleur* (1967-68). The folder includes photocopies of newspaper articles about the exhibition. *Correspondents*: Sandra Leff, Robert L. Herbert, Thomas M. Messer, Winifred Klopenstein. *Shipping*: Hahn Bros. Fireproof Warehouses.
- 29 21 Sonnenberg, Benjamin. 1957, 1959-1960, 1964
Folder content note: *Subjects*: Ben Sonnenberg's office contacts RL as part of an effort to resolve the handling of certain color transparencies made of his collection by Arnold Newman and used by *Time* and *Fortune* magazines, as well as in connection with the

Series I. General Correspondence and Related Material.

- exhibitions at the Orangerie and Cincinnati (1957-60). Sonnenberg confirms he is arranging a meeting between RL and collector Daniel Fraad, Jr. (1964). Referral of RL to a book on art collecting by W.G. Constable in which the Lehmans are mentioned (1964). *Other correspondents*: Arnold Newman, Philip R. Adams. *See also*: Series III. Exhibitions for other correspondence from publicist Sonnenberg in connection with those matters.
- 29 22 Sotheby & Co. (London, England) (1 of 14). 1935-1939, 1942-1946
Folder content note: *Subjects*: Correspondence concerning requests and payments for catalogues and difficulties in receiving them, particularly during the war; the folder includes Sotheby's subscription prices for catalogues at various years (1935-46, with breaks). RL inquires as to the price and buyer of a pottery ewer (lot 6) from the March 2 sale; Sotheby answers (1944). RL inquires as to the buyer of the Canning and Lathom jewels from the July 16, 1931 sale; the Canning went to the Victoria & Albert, the Lathom could not be disclosed (1945). *Correspondent*: Peter Wilson. *See also*: This folder and the following several include correspondence in which Sotheby's or a representative, especially Peter Wilson, was the principal correspondent. Correspondence with others concerning auctions at Sotheby, objects purchased for RL by others at Sotheby, etc., can be found in many other folders of Series I. General Correspondence. This is noted in the folder-level content descriptions. For example, *See also*: I. General Correspondence / M. Knoedler for RL's winning bid for the Fouquet (RLC-MS.194, MMA-1975.1.2490) at the 1946 auction referenced above.
- L-4 10 Sotheby & Co. (London, England) (2 of 14). 1947-August 1948
Folder content note:*Subjects*: RL requests extra copies of the catalogue from the 1946 auction at which he won the Fouquet miniature (1947). Peter Wilson bids for Ercole Roberti on RL's behalf, but loses (1947). Wilson asks RL to provide to Pope-Hennessy for his study the dimensions of RL's recent purchase, the Matteo *Virgin Annunciate* (1947). Catalogue subscription (1947-48). Consideration of the Prince of Liechtenstein's collection of 800 drawings; RL decides not to make any offer for individual drawings or for a block (1948). In an auction of June 30 at Sotheby, Wilson bids for RL on 2 objects, losing on a Daddi and winning a van der Weyden drawing *Head and Shoulders of St. John the Baptist, and Studies of Two Legs* (RLC-G.271, MMA-1975.1.847); object shipped; at the same auction, RL considers but does not bid on a Rembrandt and a Claude Lorrain (1948). In an auction of July 21 (Jowett), Wilson bids for RL and wins 2 drawings: Ghirlandaio *Portrait Study of a Young Man* (RLC-G.269, MMA-1975.1.329) and Claude Lorrain *Landscape with a Flock of Sheep* (RLC-G.274, MMA-1975.1.657); objects shipped (1948). Purchase of a Flemish Gothic drawing from its owner (RLC-G.272?, MMA-1975.1.848?) (1948). *Correspondent*: Peter Wilson. *Shipping*: Pan-Atlantic, Inc., Wm. H. Muller Shipping, C.R. Feon & Co., Hudson Shipping. *See also*: I. General Correspondence / Feilchenfeldt, Walter for other documents related to RL's consideration of the Liechtenstein drawings.
- 29 23 Sotheby & Co. (London, England) (3 of 14). October 1948-1951
Folder content note: *Subjects*: References to the Liechtenstein pictures, upcoming sale of the Bernard Eckstein picture collection, and a Christie sale of pictures from the Arthur James collection (1948) and some objects of possible interest at Sotheby (1949). Wilson informs RL of a Schongauer drawing, but RL declines (1948). Wilson informs RL of a Raphael drawing *Portrait of Giovanni Francesco Penni [Head of a Bearded Man]* to be auctioned at Sotheby on October 27, but RL declines to bid (1948). Acquires at November 2 auction Giovanni Domenico Tiepolo drawing *Flight to Egypt*, but loses on other bid

Series I. General Correspondence and Related Material.

- lots; drawing shipped (1949-50). RL asked Wilson to comment on a Simone Memmi, sold at Christie in the Fenwick sale; Wilson says it is not worth pursuing; folder includes the catalogue for the Fenwick auction (1950). Wilson informs RL of a Giovanni di Paolo from the Henry Harris collection coming to auction at Sotheby, but after seeing photograph, RL declines to bid (1950). Charges for catalogue subscriptions (1950-51). *Correspondent*: Peter Wilson. *Images*: Photographs of the Raphael *Penni* and the di Paolo. *Shipping*: Hudson Shipping.
- 29 24 Sotheby & Co. (London, England) (4 of 14). 1952
Folder content note: *Subjects*: RL interested in Brueghel drawing at Christie, but Wilson learns that British Museum will not grant an export license, so RL does not bid; Wilson's information proves incorrect, and the Morgan Library wins the drawing. RL bids on Guardis, but does not win. Winning bids on various objects: Bilston snuff box and patch box (May 15), Chelsea scent bottle (May 27), pair of Meissen figures of boy and girl dancing (June 6), and a writing set (July 19). Catalogue subscription. *Correspondent*: Peter Wilson. *Shipping*: Penson & Co.
- 29 25 Sotheby & Co. (London, England) (5 of 14). 1953
Folder content note: *Subjects*: Wilson comments on the upcoming Ashburnham sale at Sotheby, suggesting a Claude, a Riminese panel, and a Guardi; RL has already seen the catalogue and enlisted Cailleux to bid for him on the Guardi; RL won the object. RL asks about snuff boxes or watches in the Wertheimer sale and Wilson suggests two, but his cable is misdirected so no bid is placed; RL informed that the Farouk sale in 1954 will have better boxes; purchase of Farouk sale catalogue. Consideration of Pontormo, Pisanello, Parmigianino, and Correggio drawings in the upcoming Reitlinger sale, but no bids placed. Catalogue subscription. *Correspondent*: Peter Wilson. *See also*: I. General Correspondence / Cailleux, Paul for further documents on the Guardi acquisition. *Images*: Photographs of the drawings from Reitlinger.
- L-4 11 Sotheby & Co. (London, England) (6 of 14). 1954
Folder content note: *Subjects*: Discussion of the Farouk sale in Cairo, with RL possibly interested in two Berlin snuff boxes and Turkish coffee cups, but no bids apparently made. RL bids on a Guardi drawing *Puppet Show* at Sotheby, but loses; folder includes the catalogue of the May 12 (Pascall, et al.) auction, with an image of the Guardi. RL bids on many objects at the Reitlinger auction of June 22-23 at Sotheby and wins 11 drawings: Bloemart *Landscape with Tobias and the Angel* (RLC-G.416, ExL); ter Borgh *Seated Huntsman* (RLC-G.417, MMA-1975.1.809); Corneliaz *Parable of the Beam and the Mote* (RLC-G.418, MMA-1975.1.829); Doomer *View of the Mouterberg with Ruined Castle of the Counts of Cleve* (RLC-G.410, MMA-1975.1.770); Rembrandt *Judgment of Solomon* (RLC-G.408, MMA-1975.1.806); Roghman *Mountainous River Landscape with Figures* (RLC-G.409, MMA-1975.1.807); Waterloo *Wooded Landscapes* (RLC-G.414, MMA-1975.1.820 and RLC-G.415, MMA-1975.1.821); Bol *Landscape with History of Abraham and the Angels* (RLC-G.413, MMA-1975.1.825); Sweeling *Sermon on the Mount* (RLC-G.412, MMA-1975.1.846); Vinckebooms *Triumphal Entry of Frederick Hendrik of Orange* (RLC-G.411, MMA-1975.1.818); and Vinckebooms *Young Couple in a Wood as Apollo and Daphne* (RLC-G.419, MMA-1975.1.817); shipment is delayed but eventually made; the folder includes 2 copies of the catalogue for the June 22-23 Reitlinger sale, with annotations and final price and buyer list. Wilson informs RL of 2 Canalettos coming to auction, but he

Series I. General Correspondence and Related Material.

- declines. Bid instructions in December for 2 Domenico Tiepolos at an unnamed auction. Catalogue subscription. *Correspondent*: Peter Wilson. *Images*: 2 photographs of the Guardi drawings suggested by Wilson for the May 12 auction. 2 photographs of the Canalettos. *Shipping*: Hudson Shipping Co., Trans World Airlines
- 29 26 Sotheby & Co. (London, England) (7 of 14). January-August 1955
Folder content note: *Subjects*: Wilson visits RL's collection at The Metropolitan Museum of Art and comments on it. Informs RL of two Guardis coming to sale on March 23, but RL receives the photographs too late to decide; identifies his interest as principally in scenes of the Grand Canal and the Piazza di San Marco. RL consigns 8 objects for sale by Sotheby: Veronese school *St. Ursula and Her Companions before the Pope* (RLC-P.362, ExL); Veronese school *Crucifixion of Three Saints* (RLC-P.363, ExL); Sassetta *Virgin Annunciate* (RLC-P.10, MMA-1975.1.29); Signac *River Scene with Loading Barge* (RLC-G.420, ExL); Signac *La Rochelle* (RLC-G.334, ExL); Renoir *Three Trees* (RLC-G.307, ExL); Renoir *Female Nude* (RLC-G.306, ExL); and Seurat *Rays* (RLC-G.259, ExL). RL's School of Verona panels are auctioned on July 20, but none are sold (see following folders for 1956 and 1959). The others are auctioned on June 22 (as property of a gentleman); only the Renoir *Three Trees* is sold to Agnew's, the Seurat is sold after the auction to Madame Beres, and the rest are bought-in, and returned in 1956 (see next folder). RL wins bids for 2 drawings: Veronese *Head of a Negro* from the A.G.B. Russell collection, and Francesco di Giorgio *Donor Flanked by Two Angels in a Roundel* (MMA-1975.1.376); Wilson gave RL's bids anonymously to Mrs. Drey to cast for the drawings. *Correspondent*: Peter Wilson. *Shipping*: Hudson Shipping, Pan-American World Airways Systems. *Images*: 2 photographs of the auctioned Guardis; photograph of a Bellini drawing coming to sale; 4 unidentified photographs of drawings.
- 29 27 Sotheby & Co. (London, England) (8 of 14). 1956 developments regarding 1955 matters. August 1955-1956
Folder content note: *Subjects*: RL places bids on several miniatures at the Sotheby sale of October 11; there is no explicit indication in the folder of the result, but RL apparently won at least 2 objects, including a miniature of Anne of Denmark; this becomes subject to an unexpected export licensing objection (continues in next folder). Payments for catalogues and other charges. Wilson recommends lots from the November 15 Chester Beatty porcelain sale, but no bids are placed (see reference in next folder). RL requests that his unsold objects, except for the 2 Veronese school pictures, be returned to him, and these are shipped. Shipment of purchased Veronese and di Giorgio. Shipment of a glass dish to RL. *Correspondents*: Peter Wilson, A.R.A. Hobson. *Shipping*: T. Rogers & Co., Hudson Shipping, Cirker's Hayes Storage Warehouse.
- 30 1 Sotheby & Co. (London, England) (9 of 14). January-November 1956
Folder content note: *Subjects*: Continuation of the export license dispute over the Anne of Denmark miniature bought at the Sotheby sale in 1955; RL eventually renounces purchase of this and a companion object bought at the sale, a miniature of Queen Elizabeth. Wilson informs RL of pictures by Poussin (especially) and an Avercamp coming to auction. RL bids at the July 4 auction and wins an Ochterveldt; shipped. Offer (declined) of a Perugino drawing. Wilson informs RL of Terbrugghen *Crucifixion with Virgin and Saint John* (MMA-56.228) coming to auction, and considering it of importance suggests that RL contact Ted Rousseau of The Metropolitan Museum of Art about bidding for it. Informs RL

Series I. General Correspondence and Related Material.

- of various other objects coming to auctions, including drawings by Raphael and Domenico Tiepolo. Payment for catalogues. *Correspondent*: Peter Wilson. *Images*: 4 photographs, including oversize and detailed, of the Poussin; 5 photographs of the Terbrugghen; Photographs of the Averkamp, Raphael, and Tiepolo. *Shipping*: Penson & Co., W. Wingate & Johnston.
- 30 2 Sotheby & Co. (London, England) (10 of 14). December 1956-1957
Folder content note: *Subjects*: Payment for catalogues. Informs RL of various objects coming to auction (Liotard, Robert, Bonnard, Guardi, Breughel, Sevres and Vincennes porcelain, etc.). *Correspondents*: Peter Wilson. *Images*: 7 photographs of some of the auctioned drawings: Guardi, Peter Brueghel, Rembrandt, Goya, 3 unidentified. Also a photograph found with the material of a pair of bottles in red rubis glass and ornamentation, photo stamped from Galleria Sangiorgi.
- 30 3 Sotheby & Co. (London, England) (11 of 14). 1958-1960
Folder content note: *Subjects*: Purchase of catalogues of estate of Jakob Goldschmidt (1958). RL informed too late to act on drawings for July 2 auction (1958). RL asks Sotheby to show Charles Lock the objects consigned to them in 1955 and act on his instructions (1959); the objects are subsequently shipped to NYC (1960). *Correspondent*: Peter Wilson. *Shipping*: Hudson Shipping, T. Rogers & Co., Sheraton Warehouse, Inc., British Overseas Airways. *See also*: I. General Correspondence / Lock Galleries for documents related to Charles Lock's 1959 investigation and resolution of the missing objects consigned by RL in 1955 to Sotheby. Also, see Lock for his winning bids for RL at 1960 Sotheby auctions.
- 30 4 Sotheby & Co. (London, England) (12 of 14). 1961-1965
Folder content note: *Subjects*: Wilson tells RL of the upcoming sale of Randall drawings and specifically mentions a Burgkmair bear and a Hugo van der Goes (1961). Purchase of 2 Chelsea scent bottles (1961). Payment for catalogues and attempt to get them earlier (1960-62). Page proofs of catalogue for auction of porcelain on February 26 (1963). Purchase for RL by Helene Seiferheld of Pintoricchio drawing *St. Catherine of Alexandria* in Rudolf sale (1963). Purchase and shipment of a Louis XV poudreuse from the Rene Fribourg collection (1963). Reference is made to RL purchasing Benin plaques at a May 20 sale at Sotheby, and he grants permission for this to be acknowledged in their published annual review (1964). Wilson follows on a meeting with RL, asking if he had decided about selling his surplus material (1965). *Correspondent*: Peter Wilson. *Shipping*: Penson & Co, W. Wingate & Johnston. *See also*: I. General Correspondence / Helene C. Seiferheld Gallery for further documents concerning the Pintoricchio purchase and subsequent disposition by RL. *See also*: II. Invoices / A La Vieille Russie for commission payment to Shaffer on the Fribourg purchase.
- L-4 12 Sotheby & Co. (London, England) (13 of 14). 1967 developments regarding 1966 matters. 1966-April 1967
Folder content note: *Subjects*: Purchase and shipment of porcelain at Sotheby July 5, 1966, sale: 2 pairs of Sevres rose pompadour plates (lots 120 and 121), a pair of rose-ground plates (lot 122), and a pair of rose pompadour and apple-green cups and saucers (lot 133). Purchase and shipment of Sevres rose pompadour porcelain at Sotheby November 8, 1966, sale: pair of saucer dishes (lot 6), 12 dinner plates (lots 9, 10), 2 pairs of plates (lot 12, 13), and a solitaire tray (lot 17). Purchase at Sotheby November 23, 1966, sale of Thomas Rowlandson

Series I. General Correspondence and Related Material.

- A Picture Sale at Christie's* (RLC-G.933, MMA-1975.1.893). Purchase of 3 drawings at the December 1, 1966, sale: a Pietro da Cortona, a Guercino (RLC-G.919, MMA-1975.1.368), and a Goya (RLC-G.909, MMA-1975.1.975); the folder includes the catalogue for the sale, with the list of buyers and prices. *Correspondent*: V. Pearson. *Shipping*: Hudson Shipping. *See also*: I. General Correspondence / Lion, Adolphe for documents related to Lion's advice and assistance to RL with the porcelain auctions, including photographs of what are noted to be objects from the July 5 sale. *See also*: I. General Correspondence / Lehman, Robin for further documents about the Rowlandson purchase.
- 30 5 Sotheby & Co. (London, England) (14 of 14). February 1967-1968
Folder content note: *Subjects*: Sotheby asks RL about the wording of acknowledgement as purchaser for the illustration of their annual publication with 2 objects purchased by RL at Sotheby: Francisco Jose de Goya y Lucientes *Unholy Union* and Pietro Berrettini *Tullia Driving Her Chariot over the Body of Her Father* (RLC-G.910, MMA-1975.1.398); RL says to use anonymous (1967). Catalogue of sale of fine wines and old cognacs of May 8, 1967, and purchases by Robert (Robin) Lehman. Purchase of 3 Tiepolo drawings (1967). Purchase of Gainsborough *Lady* for Robin Lehman (1968). Catalogue subscription (1968). *Correspondents*: T.H. Clarke.
- 30 6 Southwestern Art Association (U.S.). 1941-1942, 1947
Folder content note: *Subjects*: Acknowledgement of a gift to the Philbrook Art Center of a G.B. Tiepolo drawing and a Cambiaso drawing (both unnamed) (1941). Acknowledgement of an unspecified gift to Philbrook (1947). *Correspondents*: E.W. Pollock, Victor C. Hurt.
- L-4 13 Spain. Dirección General de Bellas Artes. 1960-1961
Folder content note: *Subjects*: Loan for exhibition of Velázquez *La Infanta Maria Teresa* (MMA-1975.1.147). Folder includes the English language publicity brochure for the exhibition. *Correspondents*: Mariano de Yturralde (Ambassador of Spain), Manuel Gallego Morell, Gratiniano Nieto, Antonio Espinosa. *Language*: Some of the letters from the Spanish officials are in Spanish, with some translations.
- 30 7 Spero, Alfred. 1938, 1955, 1957-1958
Folder content note: *Subjects*: Sends reminder to RL of the upcoming auction of the Damiron collection of majolica (1938). Informs RL that a Gubbio plate can be seen in his shop, but RL needs to leave London before seeing it (1955). Spero provides some attribution information for a Deruta plate number 261 (number likely from the Orangerie catalogue) and provenance information on bronze number 190 (again, likely the Orangerie catalogue) (1957). Spero asks if there is a catalogue of RL's majolica collection or photos of it in a London museum; the answer is no (1958).
- 30 8 Spielhagen, Walter. 1957
Folder content note: *Subjects*: Spielhagen, recently arrived in Kansas City from Germany, offers (declined) a Ruisdael he owns. Offers (declined) of various paintings available from others in Germany (a Christus, Holbein the Younger, and Patenier).
- 30 9 Springfield [Missouri] Art Museum. 1948-1949

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Ames, new to the Springfield museum, comments on its recent activities (1948). Reference to RL lending a Veronese drawing to a Federation traveling show (1949). *Correspondent:* Winslow Ames.
- 30 10 Stanton Paper & Foil Co. (New York, N.Y.). 1964
Folder content note: *Subjects:* Request (declined) for permission to reproduce 4 paintings from the collection as Christmas cards. Folder includes 3 samples. *Correspondent:* F.J. Stanton.
- 30 11 Staten Island Institute of Arts and Sciences. 1957-1958
Folder content note: *Subjects:* Loan for exhibition of 3 objects: Follower of Gerard David *Madonna Nursing Child* (RLC-P.340; MMA-1975.1.121); Memling School *Virgin and Child* (RLC-P.189; MMA-1975.1.111); Sellajo *Story of Lucrece II* (RLC-P.342; MMA-1975.1.76). Invitation to opening reception. Also, there is a request for loan of about 20 objects for an exhibition entirely from RL's collection, but nothing in the folder indicates this was done. *Correspondent:* James L. Whitehead.
- 30 12 Stechow, Wolfgang. 1955
Folder content note: *Subjects:* Attempts by Stechow and RL to arrange a meeting for unspecified matters.
- 30 13 Steinmeyer, F. 1933, 1948
Folder content note :*Subjects:* Offer (declined) of Ugolino Lorenzetti *St. Helena in Half Figure* (1933). Following on a visit with RL, Steinmeyer writes to remind RL to send him the letter from F. Mason Perkins to PL concerning the Fra Angelico *Annunciation*; RL cannot find the Perkins letter to send, but recalls the circumstances in which RL went with Perkins to purchase the object on Perkin's advice and attribution (1948).
- 30 14 Sterling, Charles. 1945, 1957
Folder content note: *Subjects:* Requests a visit to see RL's collection, and requests photographs of the Petrus Christus on behalf of Mr. Seyrig, the Cultural Delegate of the French Embassy (1945). Announcement of marriage of Sterling's daughter (1957). Sterling informs RL that Agnes Huc de Monfried, the daughter of Gauguin's friend Daniel de Monfried, is challenging two attestations attributed to her in the catalogue of the Orangerie exhibition (watercolors numbers 134 (MMA-1975.1.632) and 135); Sterling explains the circumstances of the attestations, his use of them in the catalogue, and Monfried's objections (1957). *See also:* I. General Correspondence / Focillon, Marguerite H. for further documents about the request from France for photographs of the Christus. *See also:* III.B. Exhibitions- Musée de L'Orangerie for extensive correspondence with Sterling concerning the 1957 exhibition at the Orangerie.
- 30 15 Stern, Frederic A. 1943, 1959
Folder content note: *Subjects:* Stern provides some provenance concerning a jug with the fleurs-de-lys arms of Florence and two angels in RL's collection (MMA-1975.1.1067): he and Julius Goldschmidt acquired the jug in 1912 at the Hotel des Ventes in Paris and subsequently sold it to Prof. Pringsheim of Munich (1943). Request for photograph and information on RL's Uccello *Portrait of a Lady* (1958-59).
- - *Stiebel, Hans.*

Series I. General Correspondence and Related Material.

See: Rosenberg & Stiebel.

- L-4 14 Stonehill, Charles Archibald. 1949, 1953-1955
Folder content note: *Subjects:* Forwards to RL an attribution from Dr. Winkler for 2 miniatures loaned by RL to the Walters Art Gallery (item 207) (1949). The folder includes Stonehill's *London Letter* newsletter, no. 14 for March 1949. Discussion of Yale's interest in acquiring from him the Columbe manuscript (hours for the use of Bourges with 21 miniatures) (1954). Offers of various manuscripts (1954-55). *Other correspondents:* William S. Glazier, Lessing J. Rosenwald. *Image:* A postcard announcing the move of Stonehill's shop from London to Great Bookham, Surrey, includes an image of the Sole Farm House (1949).
- 30 16 Stora, R. 1936-1937, 1943, 1947
Folder content note: *Subjects:* Offer to Mrs. PL of a pair of candlesticks by Tullio Lombardi with coat of arms of Venetian family Mocenigo; offer of embroidery (1936). Purchase by RL of a pair of Urbino 16th century majolica candlesticks, with women figures, cupids and landscapes (1937). Purchase of Urbino plate with Gubbio lustre, with mythological theme (1937). Stora offers to act for RL if he wants to buy any majolica at the upcoming Whitney Warren collection sale; Stora holds two of RL's majolica plates, apparently to offer them to a particular client (1943). Charles Damiron and his wife visit RL's collection, and take particular note of former Damiron collection objects now in RL's collection. *Correspondents:* Two 1937 letters are on letterhead of M. & R. Stora (Paris); The 1947 letter is on R. Stora & Company letterhead. *Images:* 2 photographs of the 1936 offered candlesticks.
- 30 17 Strauss, Felix F. 1966-1967
Folder content note: *Subjects:* RL's curator acknowledges visit and help from Strauss concerning his knowledge of Ottheinrich in connection with a glass bottle in the collection (RLC-V.69, MMA-1975.1.1204).
- 30 18 Stubblebine, James H. 1964, 1967
Folder content note: *Subjects:* Requests for various photographs.
- 30 19 Studio dell'Illustrazione (Milan, Italy). 1958, 1961, 1964-1965, 1967-1968
Folder content note: *Subjects:* Requests for various photographs and reproduction permissions. *Correspondents:* Federico Arborio Mella, Peter H. Mayer (Art Color Slides, Inc.).
- 30 20 Swarzenski, Hanns. 1935-1936
Folder content note: *Subjects:* Request for information and photographs of 3 miniatures representing the *Adoration*, *Pentecost* and *Crucifixion* believed by Swarzenski to be from a psalterium of the Wurzburg diocese. *Other correspondent:* Walter W.S. Cook. *Language:* One letter in German, with translation.
- 30 21 Swetzoﬀ Gallery (Boston, Mass.). 1958-1959
Folder content note: *Subjects:* Swetzoﬀ ships 25 objects to RL; he returns most, but purchases 4 drawings: Burne Jones *Head of a Girl* (RLC-G.478, MMA-1975.1.879); Quaglio *Venetian Scene(?)* (RLC-G.479, ExL); Birket Foster *Picnic* (RLC-G.480, ExL); Gasapro Diziani *Beheading of St. Catherine* (RLC-G.481, ExL). Shipment of 12 objects to

Series I. General Correspondence and Related Material.

- RL; he returns most, but purchases 3 drawings: Whistler *Figure Seated at a Table*; South German Master *Landscape*; and J. Bassano *Kneeling Monk* (given as a gift to an individual). Also purchases of 2 watercolors: one unknown 18th century French; and John Millais *Studio Study*. *Correspondent*: Hyman Swetsoff. *Shipping*: Boston Truck Co.
- 30 22 S: Miscellaneous offers of art objects by firms. 1946, 1952
Folder content note: *Correspondents*: Steuben Glass (1946). Samuel M. Koontz Gallery (1952). *Image*: Photograph of the wine urn offered by Steuben Glass.
- 30 23 S: Miscellaneous offers of art objects by individuals (1 of 2). 1935, 1937, 1943, 1946, 1949-1950, 1954
Folder content note: *Correspondents*: Edgar Stern, on behalf of Mr. Masia of New Orleans, concerning a possible Murillo and also involving Walter L. Ehrich and Walter W.S. Cook (1935). Ludwig Stern (1937). J. Leonard Sessler (of the bookseller, Charles Sessler) (1943). Victor Spark, asking if RL wants to dispose of objects (1943). Jacques O. Sillig, of Geneva, letter in French, offering clocks by W.H. Craft and by Thompson (1946). Bernhard Strauss (?) (1949). Scott & Fowles (E.J. Rousuck) (1949-50). Paul Stern, offer (declined) of a Renoir brought with him from Germany in 1946 (1954). *Images*: Photographs of the 2 clocks offered by Sillig.
- 30 24 S: Miscellaneous offers of art objects by individuals (2 of 2). 1955-1959, 1968-1969, n.d.
Folder content note: *Correspondents*: Zygmunt A. Stopinski (1955). Constance D. Sherman, on behalf of Dr. Scott, who is acting on behalf of an Italian friend offering a Gentile da Fabriano (1955), and Sherman acting again for another friend (1956). Madame E.A. Salvador, of Paris (1955). Enrico Salvadori, of Venice (1955). Margaret Silberman (1957). L. Seerle, of Florence (1957). Mark M. Salton-Schlessinger (1957-58). John Scott-Taggart, of England (1957). George R.I. Semple Fisher, of Northern Rhodesia, offering objects held at Fisher's Place in England, transmitted via Chase Manhattan Bank (1958). John Sorsky (1958). Bertha Schaefer (1959). Willy Seltenreich, of Germany, in German (1969). Paul W. Stooshnoff (n.d.). Daniel Sickles (n.d.).
- 30 25 S: Miscellaneous regarding print matter. 1954-1956, 1958, 1964, 1967-1968
Folder content note: *Print matter to RL*: Rush H. Kress of the Samuel H. Kress Foundation, sending RL a copy of *Signs and Symbols in Christian Art* (1954). Purchase from Societe Francaise du Livre of *La Commedia dell'Arte* (1955) and bound edition of *L'Oeil* (1956). Smeets Lithographers of the Netherlands sends a copy of a book they produced, *The Albert D. Lasker Collection: Renoir to Matisse*, and asks RL if he wants to undertake a similar project for his collection (declined) (1958). Smeets sends a copy of book *20,000 Years of World Painting* in which one or more of RL's paintings appear (1967). Jurgen Schultze sends RL a copy of *Zur Kunst des 'Franziskusmeisters'* (1964). Spencer A. Samuels sends a catalogue of an exhibition at his gallery, Spencer A. Samuels & Company. Ltd (1967). *Print matter from RL*: Catalogues sent to Kunstgewerbemuseum Berlin (1968).
- 30 26 S: Miscellaneous reproductions and permissions (1 of 5). 1928, 1943, 1953, 1955-1957
Folder content note: *Correspondents*: Esther Singleton asks RL to select his three choicest possessions (excluding certain subjects) for inclusion in her book, and RL responds with the Bellini *Madonna and Child*, Memling *Annunciation*, and Vivarini altarpiece (1928). Martin

Series I. General Correspondence and Related Material.

- S. Soria (1943). Dorothy Shorr (1953). George Sarton (1955). Virginia C. Shattuck (1956). Norris K. Smith (1956). Salvation Army (1957).
- 30 27 S: Miscellaneous reproductions and permissions (2 of 5). 1958-1959
Folder content note: *Correspondents:* Ludwig Schumacher, of Germany (1958). Schweizerische Numismatische Gesellschaft / Societe Suisse de Numismatique, of Switzerland, letters in French (1958). Stadt. Girokasse Stuttgart, of Germany (1958). Peter Stone, of London (1958). Saint Francis Preparatory School (Brooklyn) (1958). Herwin Schaefer (1958-59). C.A. Salm, of the Direktion der Bayerischen Staatsgemaldehymmlungen, Munich (1959).
- 30 28 S: Miscellaneous reproductions and permissions (3 of 5). 1960-1962
Folder content note: *Correspondents:* Jurgen Schultze, of Florence (1960). Erich Steingraber, on behalf of Peter Strieder, of Germany (1960). Peter Sharrer (1960). Martin F. Schloss, of a Luini, on behalf of his family in Germany (and a request for a photograph) (1960). George Szabo (1961). Sacred Pictures Co. (1961). Eloise Spaeth, picture editor for a book being written by Thomas Merton (1961). Sibilla Symeonides (1962). David M. Skiff (1962). Sven Sandstrom (1962).
- L-4 15 S: Miscellaneous reproductions and permissions (4 of 5). 1963-1966
Folder content note: *Correspondents:* Societe des Editions Jean-Jacques Pauvert, of Paris, letter in French (1963). Samuel H. Kress Foundation (1963). Wilhelm Steinbock (1964). Studio Vista Limited (1964). Stadtische Galerie Liebieghaus (1964). Norris K. Smith (1965). Rudolf Schoenemann (1965). Myra Shamrock (1966). L. Schenker, on behalf of Cristina de Benedictis, of Florence (1966). David M. Skiff (1966). Erich Steingraber (1966). Louis Sasland (1966).
- 30 29 S: Miscellaneous reproductions and permissions (5 of 5). 1967-1968, n.d.
Folder content note: *Correspondents:* Sterling and Francine Clark Art Institute (1967). Bruno Santi, of Florence (1967). Harold Speert (1968). Smithsonian Institution-U.S. National Museum (1968). Scott, Foresman & Co. (1968). Anne Blake Smith (1968). John R. Spencer (1968). Peter H. Schabacker (1968). Salvador Dali Archives (n.d.).
- 30 30 S: Miscellaneous requests to view collection. 1956-1957
Folder content note: *Correspondents:* Shirley T. Strong, on behalf of the Long Island Mount Holyoke College and Radcliffe College Clubs (1956). Henry Fluegel Silver (1957).
- 30 31 S: Miscellaneous. 1943-1944, 1952-1957, 1959, n.d.
Folder content note: *Subjects:* Invitation (declined) from Lizette H. Sarnoff to private viewing of paintings by Maxim Kopf at Andre Seligman's (1943). Richard Shields of the Foreign Economic Administration and RL attempt to meet (1944). Inquiry from Stella H. Sutherland as to availability of funding for a history of agriculture research project (1952). Prompted by the *Life* magazine article, Alice Scheid sends a general inquiry concerning the history of majolica (1954). Three artists at Studio 41 invite RL to come to their studio to engage in a conversation about the artist of today (1956). Mildred Schachinger asks about a position as art secretary (1957). Thanks from Oscar R. Saunders for a research lead on the Maitre de Moulins (1957). Jean Stralem follows on RL's request and informs him of birds at French and Co. that would be a good gift for him to give her mother [1957]. Request from Krystyna Secomska, of Warsaw, for information about the provenance of the

Series I. General Correspondence and Related Material.

- Duccio di Buonsegna diptych (RLC-P.14, MMA-1975.1.2; RLC-P.15, MMA-1975.1.1); an uncertain answer is provided (1959). Scientific Art Research Laboratory sends a solicitation letter concerning their services in object examinations by X-ray and other such techniques (undated).
- 30 32 Tetlie, Richard N. 1954-1955
Folder content note: *Subjects:* Tetlie shows RL photographs of objects, including a Fragonard, which is brought to Ted Rousseau at The Metropolitan Museum of Art for consideration. Offer (declined) of a sculpture by Verhulst of Spinoza, from the collection of the Count de Ligny de Luxembourg.
- 30 33 Thacher, John. 1947, 1950
Folder content note: *Subjects:* Request (granted) for visit to see RL's collection by Dr. Vagn Poulsen of Copenhagen and Dr. Antonsson of Stockholm (1947). Inquiry as to whether RL's El Greco *St. Jerome as a Cardinal* was once in the Cathedral of Valladolid (1950).
- 30 34 Thames and Hudson. 1963-1968
Folder content note: *Subjects:* Requests for photographs and reproduction permissions. *Correspondent:* Elizabeth Clarke, Emily Lane, Marian Berman.
- 30 35 Thannhauser, Justin. 1948
Folder content note: *Subjects:* Purchase of Renoir *2 Jeunes Filles au Piano* (MMA-1975.1.201).
- L-4 16 Thaon di Revel, Ignazio (1 of 5). 1944-January 1948
Folder content note: *Subjects:* Thaon di Revel writes from Rome, renewing communication with RL and making post-war observations about Italy (1944). Correspondence from 1945-January 1948 principally concerns Thaon di Revel's search for business opportunities, and RL's support of him in that regard. RL's efforts include a recommendation to Mario Luporini in Italy, through Murray Silverstone of Twentieth Century Fox. References are made by Thaon di Revel to the possibility that his post-war difficulties are connected to his past political stances, and he explains himself. An offer of a supposed Giorgione is made, and RL declines it (1947-48); correspondence regarding the Giorgione is taken to the U.S. to deliver by hand to RL by Fausto Bornigia, who engages an attorney, the future Congressman Peter Rodino, to assist. *Other correspondents:* Murray Silverstone (Twentieth Century Fox), Peter W. Rodino, Jr., H.P. Conway (Commercial National Bank and Trust Co.). *Language:* A description of the Giorgione is in Italian. *Image:* Photograph of the offered Giorgione. *See also:* I. General Correspondence / Piero Tozzi Galleries for a 1946 letter of greetings from Thaon di Revel carried to RL by Tozzi.
- L-4 17 Thaon di Revel, Ignazio (2 of 5). June-December 1948
Folder content note: *Subjects:* RL leaves an advance with Thaon di Revel for art purchases. The funds are used principally to purchase approximately 83 frames by Prof. Giuseppe Mindak for RL. Correspondence concerning these frames begins in this folder and continues through the following folders. Although the frames appear to have all been purchased by Mindak in or about 1948, their delivery occurs over time and is not fully resolved until 1954. The first 57 frames are purchased by early July in Foligno, Fano, Bologna, Rimini, and Florence. Reference is made to a detailed list compiled by Mindak but this is not in

Series I. General Correspondence and Related Material.

- the folder. Part of the payment for these comes from a credit to RL for an illumination he returned to Mindak. Reference is made to drawings sent to RL by Mindak. By the end of 1948, only 40 frames have been received by RL in NYC; he finds them satisfactory, but wants Mindak to be more selective. *Other correspondents*: Giuseppe Mindak. *Language*: Mindak's letter and a postcard are in Italian. *Shipping*: Excel Shipping Corp.
- L-4 18 Thaon di Revel, Ignazio (3 of 5). 1949
Folder content note: *Subjects*: Continuation of correspondence about frames purchased in 1948: some are being restored in Italy. Thaon di Revel and RL continue also to exchange pleasantries and Thaon seeks business possibilities. The folder includes an undated note related to various matters concerning Thaon di Revel, and is likely from or circa 1949. *Other correspondent*: Serena Crespi (Thaon di Revel's wife), Giuseppe Mindak.
- L-4 19 Thaon di Revel, Ignazio (4 of 5). 1950-1951
Folder content note: *Subjects*: Continuation of correspondence concerning frames purchased in 1948 by Mindak: Mindak proposes to continue purchasing frames; RL asks Thaon whether this should continue; Mindak later extends offers to cassones, predella, and other objects, seeking broader discretionary funding from RL; RL declines. Pleasantries and business matters are also discussed. *Other correspondent*: Giuseppe Mindak. *Image*: Pencil drawing by Mindak of a cassone and a predella, which he says is by Signorelli. *Shipping*: Excel Shipping Corp.
- L-4 20 Thaon di Revel, Ignazio (5 of 5). 1952-1954
Folder content note: *Subjects*: Continuation of correspondence concerning frames purchased by Mindak in 1948, some of which were still in Italy at the beginning of 1953. Thaon di Revel is unable to resolve the difficulties. RL apparently requests the assistance of Murray Silverstone of Twentieth Century Fox to help, and Silverstone's local Italian representative apparently resolves the matter. Summaries prepared of the multi-year correspondence indicate that final shipments of frames were made in 1953 and 1954. *Other correspondents*: Murray Silverstone. *Shipping*: Hudson Shipping. *See also*: The Lehman Brothers records at Harvard's Baker Library holds correspondence from Thaon di Revel from 1956 and later, as well as some financial documents concerning Thaon. As of 2013, these documents could be found in box 26/folder 7 (R-Miscellaneous Correspondence); box 29/folder 4 (T-Miscellaneous Correspondence); box 17/folders 1-2 (Loans); and box 29/folder 2 (Twentieth Century Fox (European Disbursements)).
- 31 1 Thomas Agnew & Sons (1 of 3). 1934, 1952, 1954-February 1956
Folder content note: *Subjects*: Offers of a Bennozzo Gozzoli drawing and a Sellaio picture (1934). General requests for offers and for visits to the gallery (1952-55). Shipment of 2 Canaletto paintings on approval to RL in 1955, and both returned to Agnew in 1956: *Palazzo Labia, Venice* and *Grand Canal, Venice* (1955-56). Transmittal to RL of a reprint of an article from the *London Times* of December 30, 1955, about Agnew's; reprint in folder (1955-56). *Correspondents*: J.H. Dunn-Yarker, Colin Agnew, Hugh Agnew, Geoffrey Agnew. *Shipping*: Hudson Shipping, Tice & Lynch, Bolton & Fairhead, Pan American Airways, Cirker's Hayes Storage Warehouse.
- L-4 21 Thomas Agnew & Sons (2 of 3). February 1956-1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Offer of Watteau *Portrait of a Man Playing a Hurdy-Gurdy* from the Spencer collection (1956). RL tells Agnew to stop reserving an unnamed object for The Metropolitan Museum of Art (1956). Offer of a Siennese picture and offer to represent RL if he wishes to bid on Fra Bartolommeo drawings at Sotheby's on November 20 (1957). Offer of a *Pieta*, possibly a Simone Martini, from a collection in Central Europe (1958). Purchase and shipment of J. Bassano drawing *Study for a Figure of Christ in a Baptism* (RLC-G.510, ExL) from the Skippe collection (1958-59). *Correspondents:* Geoffrey Agnew. *Images:* Photograph of the Watteau; black and white photograph and a color transparency of the *Pieta*. *Removed material:* The color transparency was removed to cold storage for preservation purposes.
- 31 2 Thomas Agnew & Sons (3 of 3). 1960-1961, 1965-1966
Folder content note: *Subjects:* Purchase of 4 objects: J. Varley watercolor *A Castle* (RLC-G.530, MMA-1975.1.901) and 3 drawings by Paul Sandby *Lady D'Arcy* (RLC-G.532, MMA-1975.1.897); *Travellers Entering a Town* (RLC-G.533, MMA-1975.1.899); and *Thomas Sandby & Family* (RLC-G.531, MMA-1975.1.898) (1960). Purchase of Domenico Tiepolo drawing *Centaur and Nymph* (RLC-G.594, MMA-1975.1.498) (1960-61). Transmittal of catalogue (in folder) of Agnew's exhibition of drawings by Vanvitelli; RL's attention is drawn to 3 particular objects (1961). Offers (declined) of a triptych and 2 drawings (1965). Agnew informs RL that a recent buyer of a Tiepolo drawing will not sell (1966). *Correspondents:* Geoffrey W.G. Agnew, Richard Kingzett. *Images:* 3 photographs of the Vanvitelli highlighted for RL.
- 31 3 Tietze, Hans. 1935, 1939-1940, 1942, 1944-45, 1949
Folder content note: *Subjects:* Request for photographs of Titian drawings (1939) and other drawings and reproduction permissions (1944-45). Request to see RL's Venetian drawings (1939-40). Tietze refers to RL's interest in a Francesco Morone miniature, owned by a young lady and that he will contact her about it (1942). Request (declined) by Tietze on behalf of G.B. Gianquinto of a loan for exhibition of the Bellini *Madonna* (1949). *Other correspondents:* Belle da Costa Greene (Pierpont Morgan Library), Clarence Kennedy (Smith College), G.B. Gianquinto, R. Pallucchini. *Language:* The Gianquinto and Pallucchini letters, from Venice, are in Italian. *See also:* I. General Correspondence / Cleveland, Charles L. and Miriam; Miriam is likely the owner of the Morone (RLC-MS.193, MMA-1975.1.2489) referred to by Tietze in his 1942 letter to RL.
- 31 4 Toledo Museum of Art (1 of 2). 1930, 1935, 1939
Folder content note: *Subjects:* Thanks from Godwin after visiting RL's collection (1930). Transmittal of exhibition catalogue (not in folder) (1935). Loan for exhibition of Tintoretto drawing *Nude Woman Reclining* (1939). Requests for photographs for museum files (1939). *Correspondents:* Blake-More Godwin, William A. Gosline, Jr., Nell L. Jaffe, Clarence Kennedy.
- 31 5 Toledo Museum of Art (2 of 2). 1945-1947, 1952-1953, 1955, 1958
Folder content note: *Subjects:* Transmittal to RL of catalogue from Cook collection exhibition (catalogue not in folder) (1945). Congratulations from RL on museum's acquisition of a Pesellino, which he has long admired (1946). Request (declined) for RL to donate to the museum the Memling *Annunciation*, the Petrus Christus, and the David triptych wings (1946). Request (declined) for loan for exhibition of El Greco *St. Jerome*

Series I. General Correspondence and Related Material.

- as Cardinal* (1947). Godwin meets with RL and makes general suggestion of art donations (1947). Request (declined) for exhibition of RL's collection at the museum (1952-53). Request (granted) for photograph of Gauguin *Tahitian Women on the Beach* (1955). Transmittal of exhibition catalogue (not in folder) (1958). *Correspondent*: Blake-More Godwin.
- 31 6 Tomas Harris Ltd. (London, England) (1 of 3). 1929-1930
Folder content note: *Subjects:* Harris notes that pictures and drawings purchased by RL, including a Veronese drawing *Figure of a Seated Woman*, have been shipped; RL returns the Veronese and Harris attempts to sell it. Other objects purchased from Harris and shipped in 1929 include: Luca Cambiaso drawing *Reclining Figure of a Man*; Luca Giordano drawing *Angels Receiving a Blessing* (RLC-G.124, MMA-1975.1.331); Giordano drawing *Circular Composition of Angels* (RLC-G.125, MMA-1975.1.332); and Lucas Cranach painting *St. Anthony in the Desert*. Offers of several objects, including a Veronese pencil drawing, a Bellini drawing, an Antonia Canale, a Guardi, a Cranach, 12 Tiepolo drawings, Flemish primitives, etc. Harris tells RL that he went to Berlin to have Max Friedländer certify a Holbein, but learned that another dealer, presumed to be Duveen, already approached Friedländer, so this matter is dropped. RL purchased a Goya drawing *Cristo en el Monte de las Olives*, still held by Harris in order to get a certification as to attribution from August Mayer, but Mayer hedges; RL decides to keep it anyway and it is shipped. Harris pays Louis Morant for an alteration to a frame. *Images:* 4 photographs of offered objects. *Shipping:* Cameron, Smith & Marriott Ltd.; the shipping documents include objects other than those purchased from Tomas Harris and specifically refer to purchases from Horace BATTERY, for a total of 8 drawings (including 2 illuminations) and 4 paintings shipped. *Correspondents:* The folder includes a fragment of a 1929 letter from Max Friedländer referring to a Cranach, possibly the purchased *St. Anthony*, the invoice for which refers to such a letter.
- 31 7 Tomas Harris Ltd. (London, England) (2 of 3). 1931
Folder content note: *Subjects:* Announcement from Harris that he has taken over the Savile Galleries. Offer of several paintings and objects. Reference to RL previously declining the entire manuscript *Monypenny Breviary*, but that he might want a few pages; Harris asks if RL is still interested as they might consider now breaking up the book. Offer of a Sassetta *Virgin and Child*. *Image:* Photograph of the Sassetta.
- 31 8 Tomas Harris Ltd. (London, England) (3 of 3). 1933-1934, 1937, n.d.
Folder content note: *Subjects:* Offer of 3 miniatures (1934). Request for photographs of RL's Greco and Goya. *Images:* 3 photographs of the offered miniatures; 4 photographs of unidentified objects (possibly related to offers in the Harris folders).
- 31 9 Town & Country. 1962
Folder content note: *Subjects:* Proposal to do an illustrated article about the collection in connection with the NYU benefit. *Correspondents:* Jack Thompson, R.E. Berlin.
- 31 10 Trevor, Clyfford. 1943-1945
Folder content note: *Subjects:* Offers (all declined) of a Berthe Morisot, Chippendale dining room chairs, a Francesco Granacci, Houdon bronze busts, an Isenbrandt, a Robert, a Fantin-Latour, and other objects.
- 31 11 Trotti & Cie. (Paris, France). 1909, 1911, 1922, 1929

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Purchase by PL of 2 paintings by Francesco del Cossa *Alessandro di Bernardino Gozzadini of Bologna* (RLC-P.78, MMA-1975.1.95) and *Donna Canonici of Ferrara, his Wife* (RLC-P.79, MMA-1975.1.96) (1911). Folder includes the 1909 exhibition catalogue from Galerie Trotti that includes these 2 paintings. Letter to Walter W.S. Cook from Trotti & Cie referencing several objects, including the 2 Cossas (1922). Reminder to RL that the small (unnamed) picture he bought in Paris is now at Knoedler's in New York awaiting his further instruction; RL receives the picture from Knoedler's; at RL's request, Trotti offers a painting of a similar character, *A Marriage Scene*, by Lallemand (1929). *Language:* The letter to Cook is in French.
- 31 12 Trygger, Greta 1949
Folder content note: *Subject:* Offer by co-owner from Sweden of Raphael *Creation of Eve*. Includes copies of attributions by Giuseppe Fiocco (1949), Theodor Frimmel (1925), and W. Suida (1925). RL appears to have referred the offer to Theodore Rousseau at The Metropolitan Museum of Art. *Language:* The Frimmel and Suida documents are in German; the Fiocco document is in Italian, with a translation.
- 31 13 Turner, Joseph 1954, 1959, 1966, 1968
Folder content note: *Subjects:* Turner, a doctor at Mount Sinai Hospital, took photographs of a substantial portion of those objects from RL's collection installed at The Metropolitan Museum of Art (generally, the paintings) (1954). He explained his lighting process. He had the Kodachromes mounted in glass (about 100 2"x2" lantern slides) by C.R. Carlin, a photographer for the hospital. Turner kept a set of the Kodachromes and RL got a set. Turner requests permission of RL to photograph a Gauguin, but it was then at Cincinnati (1959). Turner transmitted an extra 1954 slide of a Fra Bartolomeo detail (1966). Turner received permission to take photographs of RL's objects on loan for exhibition at the Cloisters (1968).
- 31 14 Twentieth Century-Fox Film Corporation. 1952
Folder content note: *Subject:* Compliments to Murray Silverstone in New York from the Paris office of the company on the production of the Technicolor short subject *The Glory of Botticelli*, with a stated intention to show it at Cannes. *Correspondents:* Albert Cornfield, John Lefebre, Roger Ferri. *See also:* IX. Film for this film and three others made in 1952 as part of the same series. *See also:* III.A. Exhibitions for correspondence related to the company's filming of RL's collection at the Orangerie in 1957. *See also:* I. General Correspondence / Acton, Harold for references to the company's filming at Acton's Italian villa, La Pietra. Murray Silverstone and other company staff also assisted RL in various matters and appear in many correspondence folders; see the folder level notes.
- 31 15 Twin Editions (New York, N.Y.) 1946-1949
Folder content note: *Subjects:* Request (granted) for permission to photograph in color the Petrus Christus *The Jeweler* and Memling *Portrait of a Young Man* at Arthur Jaffe Heliochrome Company in New York (1947-49). Freund hears from Charles Lock that RL has bought many paintings by F. Gall from Durand-Ruel, and he asks to see them; RL says this is not so, that he bought only 2 gouaches by Gall from another dealer as gifts for others. *Correspondent:* Robert Freund.
- 31 16 T: Miscellaneous offers of art objects by firms. 1950

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondent:* Theodore Schempp & Co.
- 31 17 T: Miscellaneous offers of art objects by individuals. 1950, 1957, 1959, 1968
Folder content note: *Correspondents:* Hilton Trost, on behalf of Leonard Hewitt (1950). Docteur Thurel, of France (1957). Madame Tapounie, of France, letter in French (1957). Luca Luciano Trevisan, of Venice, letter in Italian (1957). Marc Therain, of Paris, letter in French (1957). Gustave Taft, lawyer on behalf of clients (1957). Sally Turner (1959). Christian Tomasini, of Paris, letter in French (1968).
- 31 18 T: Miscellaneous regarding print matter. 1966
Folder content note: *Correspondents:* Offer of a Rembrandt art book from Texstar Company.
- 31 19 T: Miscellaneous reproductions and permissions. 1927, 1939, 1947, 1960, 1965-1968
Folder content note: *Correspondents:* Dr. Truebner, of Berlin (1927). Walter Tosacani, on behalf of Mondadori Publishers, of Milan (1939). Edgar F. Thorne (1947). Paul Trebilcock (1960). The News, of New York (1965, 1968). The Masters, of London (1966). Time-Life Books (1967).
- 31 20 T: Miscellaneous requests to view collection. 1940-1941, 1945, 1958
Folder content note: *Correspondents:* N.S. Trivas (1940). Ross E. Taggart, with a letter of introduction from Paul Sachs (1941). W.S. Tandler (1945). Mike Tellander(?) (1958).
- 31 21 T: Miscellaneous. [1934?]
Folder content note: **Folder content note:***Subject:* Regards, possibly to Carrie Lehman, from Emilie Thouvenel; letter is in French; letter found inside the collection's Sotheby's catalogue of 1934 for the William Lawrence sale.
- 31 22 U.S. National Commission for UNESCO. 1960
Folder content note: *Subjects:* Request (granted), on behalf of the Spanish Commission for UNESCO, for reproduction permission of Velázquez *La Infanta Maria Teresa* (RLC-P.102, MMA-1975.1.147). *Correspondent:* Andy G. Wilkison.
- 31 23 UCLA Art Council. 1960-1961, 1964-1965
Folder content note: *Subjects:* Loan for exhibition of Fragonard drawing *Le Dessinateur* (MMA-1975.1.626?); 2 other drawings also requested for the exhibition, but declined: Claude *Roman Landscape* and Fragonard *Sous les Arbes du Pincio* (1960-61). Loan for exhibition of Vlaminck *The Seine at Chatou* (RLC-P.305; MMA-1975.1.218) (1964-65). *Correspondents:* E. Maurice Bloch, Jeanne Polson, Franklin D. Murphy, Thomas Freiberg, Frederick S. Wright, Henri Dorra.
- 31 24 UNESCO. [1959], 1966-1968
Folder content note: *Subjects:* Request for reproduction permission for Sassetta *Temptation of St. Anthony* and Gerard David *Annunciation* [1959]. Requests (granted) to take photographs and to reproduce for publication in a series of art pocket books Toulouse-Lautrec *Fille a la Fourrure / Woman With Fur*; Renoir *Girl Bathing*; and Gauguin *Tahitiennes sur la Plage* (1966-68). *Correspondents:* Ronald S. Kirkman, A. Salsamendi, Marcelle Vallet, Adella Kay.

Series I. General Correspondence and Related Material.

- 31 25 United States. Department of State. Fine Arts Committee. 1965
Folder content note: *Subjects:* Transmittal of the illustrated brochure *Furnishings for Diplomatic Reception Rooms*, acknowledging the contribution of RL toward the project, specifically toward the purchase of a Houdon bust of Benjamin Franklin. Also transmitted are 2 copies of a booklet describing the diplomatic function rooms and their furnishings. *Correspondent:* Clement E. Conger.
- L-4 22 University of California Press. ca. 1967
Folder content note: *Subjects:* Advertising material from publisher for Marcel Roethlisberger's *Claude Lorrain: The Drawings*.
- 31 26 University of Chattanooga. 1954
Folder content note: *Subjects:* Request that RL consider donating toward the permanent collection of their new gallery. *Correspondent:* David A. Lockmiller.
- 31 27 University of Chicago. Press. 1944, 1946
Folder content note: *Subjects:* Advertisements for Allen Stuart Weller's *Francesco di Giorgio* and R. Langton Douglas's *Leonardo da Vinci* with notations indicating RL's purchase of them (1944). Transmittal to RL of R. Langton Douglas's book *Piero di Cosimo* at Douglas's request (book not in folder) (1946).
- 31 28 University of Kansas. Museum of Art. 1955, 1969
Folder content note: *Subjects:* Museum requests a photograph of RL's Jean Court *Passage Over the Red Sea* (MMA-1975.1.1232) for comparison to their Limoges plate by the same man on the same subject (1955). Loan for exhibition of 12 French and Netherlandish 14th and 15th century objects: tapestry *Falcon Hunt*; *Book of Hours* page *Blessed Virgins Entering Paradise*; miniature *Crucifixion*; manuscript page *Battle Scene*; *Book of Hours* page *St. Catherine*; aquamanile *Phyllis & Aristotle*; embroidery *St. Martin*; embroidery *St. Catherine*; drawing *Standing Figures*; brass sculpture *St. Adrian*; drawing *Men Shoveling Chairs*; drawing *Bear Hunt* (1969). *Correspondents:* Edward A. Maser, A. Bret Waller, Jack Schrader, Marilyn Stokstad. *Shipping:* United Van Lines, Hahn Bros. Fireproof Warehouses.
- 31 29 University of Kentucky. Department of Art. 1958-1959
Folder content note: *Subjects:* Sends favorable comment on RL's exhibition at Cincinnati; forwards a catalogue of an exhibition held at the museum gallery in November-December 1958 (catalogue in folder: *Graphics '58*); requests slides for study of RL's collection. *Correspondent:* Richard B. Freeman.
- 31 30 University of New Mexico. Art Museum. 1967-1968
Folder content note: *Subjects:* Request (declined) for loan for exhibition of either the 16th century German pendant *Lion* or the late 16th century Italian or German pendant *Venus and Cupid on Marine Monster*. *Correspondent:* Robert O. Parks.
- 31 31 University of Pennsylvania. School of Fine Arts. 1955, 1963-1964
Folder content note: *Subjects:* Request (granted) for permission to make color photographs/slides of RL's Italian Renaissance furniture on exhibition in one of the galleries at The Metropolitan Museum of Art, for use in Smith's course on the history of furniture; a total of 29 color transparencies are created and RL purchases a set (1955). Request

Series I. General Correspondence and Related Material.

- (granted) to photograph and reproduce for publication select objects of furniture (1963-64).
Correspondent: Robert C. Smith.
- 31 32 University of Pennsylvania. University Museum. 1969
Folder content note: *Subjects:* Request (declined) for loan for exhibition of Gauguin *Tahitiennes sur la Plage*. *Correspondent:* Froelich Rainey.
- 31 33 University of Rochester. Memorial Art Gallery. 1964-1965, 1968
Folder content note: *Subjects:* Loan for exhibition of Balthus *Figure in Front of a Mantel* (RLC-P.452, MMA-1975.1.155); the folder includes a copy of the exhibition catalogue, *In Focus: A Look at Realism in Art* (1964-65). Request (declined) for RL to consider donating or bequeathing art objects to the gallery (1968). *Correspondent:* Harris K. Prior.
- 31 34 Uzell, Pat. 1944
Folder content note: *Subjects:* Letters of introduction from RL to Frederick A. Gimbel and Henry C. Kleemann on behalf of portraitist Uzell.
- 31 35 Uzzell, Onestus. 1944
Folder content note: *Subjects:* Transmittal of payment from RL for drawing bought from Uzzell.
- 31 36 U: Miscellaneous reproductions and permissions. 1940, 1955
Folder content note: *Correspondents:* University Prints (1940). University Society, Inc. (1955).
- 31 37 Valentine Gallery (New York, N.Y.). 1932, 1934, 1948?
Folder content note: *Subjects:* Offer to act as RL's agent in an attempt to acquire a Renoir at an upcoming June 9 sale in Paris (1932). Offer of a Renoir at the New York gallery (1934). General invitation to come to the gallery to see objects, including Vuillard, Matisse, Bonnard, etc. (1947 or 1948). *Correspondent:* Valentine Dudensing. *Image:* Reproduction of Renoir *La Fillette au Cerceau*.
- 32 1 Vassar College. Art Gallery. 1962-1963
Folder content note: *Subjects:* Loan for exhibition of Hubert Robert drawing *On the Campidoglio* (RLC-G.454?, MMA-1975.1.695?). *Correspondent:* Thomas J. McCormick. *Shipping:* Hahn Bros. Fireproof Warehouses. *See also:* I. General Correspondence / Subject: Wartime storage of art objects (Vassar) for documents related to RL's storage of drawings and paintings at the college from 1942-44.
- 32 2 Vavalà, Evelyn Sandberg. 1929, [1938]-1939
Folder content note: *Subjects:* Request for photographs of two fragments of a painted crucifix, once in Sweden (1929). Request to visit collection and does so in early 1939 (1938-39).
- 32 3 Venturi, Lauro (film director). 1953
Folder content note: *Subjects:* A film director and son of Lionello Venturi forwards RL a reprint of his article "Films on Art: An Attempt at Classification" (article is in folder) and seeks to meet RL.
- 32 4 Vertès, Marcel. 1948, 1955-1956, 1959

Series I. General Correspondence and Related Material.

- Folder content note:** *Subjects:* Letters of introduction from RL for Vertès to Georges Salles at the Louvre and to Giovanni Poggi at the Uffizi (1948). Vertès cables RL from Detroit that his exhibition at the museum there is successful; that he is returning to New York; and he is available to meet with RL (1955). A copy of the publication *Documents* (no. 3, 1956) that focuses on Vertès; the Musée de Robert Lehman is among the locations of his decorations murales (pg. 11) (1956). Invitation from Vertès to an event at Hammer Galerie (1959). *Language:* The 1956 publication and the 1959 invitation are in French. *See also:* The Lehman Brothers records at Harvard's Baker Library hold a 1956 letter from Vertès; as of 2013, this was in box 29/folder 9 (V: Miscellaneous Correspondence, 1948-1964).
- 32 5 Vertova, Luisa. 1956, 1959, 1966
Folder content note: *Subjects:* Requests for various photographs and reproduction permissions, including for a revision of Bernard Berenson's *Italian Pictures of the Renaissance* issued by Phaidon Press (1956), a *Dictionary of Painting* issued by Thames & Hudson (1959), and for the library at I Tatti (1966). *Correspondent:* Vertova renders her name in this correspondence as both Luisa Nicolson Vertova and as Luisa Vertova Nicolson. *See also:* I. General Correspondence / Berenson, Bernard for 1955 correspondence from Vertova concerning the establishment of a fellowship.
- 32 6 Victoria and Albert Museum. 1940, 1942
Folder content note: *Subjects:* Purchase of a book, Bernard Rackham's *Catalogue of Italian Maiolica*.
- 32 7 Virginia Museum of Fine Arts (1 of 5). 1942-1943, 1945-1946, 1950
Folder content note: *Subjects:* Request for loan for exhibition of single leaf manuscripts, with choices left to RL; nothing appears to have been arranged (1942-43). RL donates a 16th century Flemish painting *Christ Appearing to His Mother*, formerly in the Carvalle collection, to the museum (1945-46). Request (declined) of loan for exhibition of Renoir *Deux Jeunes Filles au Piano* (1950). *Correspondents:* Beatrice von Keller, Alexander Weddell, Thomas C. Holt, Jr., Muriel B. Christison, Leslie Cheek, Jr.
- 32 8 Virginia Museum of Fine Arts (2 of 5). 1952-1953
Folder content note: *Subjects:* Loan for exhibition of Goya drawings *Self Portrait* and *Portrait of the Artist's Son*. Museum president Anderson asks RL to visit Knoedler's and offer his advice regarding the museum's possible purchase of a Goya and a Francia; RL discourages both, and for various reasons, the museum does not acquire them; Anderson informs RL that they have bought a Renoir from Knoedler's. RL receives a list of recent purchases (as of December 9, 1953) from the museum in connection with their intent to call on him for acquisition advice. *Correspondents:* Muriel B. Christison, Leslie Cheek, Jr., Henry W. Anderson.
- 32 9 Virginia Museum of Fine Arts (3 of 5). 1954, 1957-1959
Folder content note: *Subjects:* Exchange of letters between RL and Associate Director Christison regarding potential acquisitions for the museum and their solicitation of RL's advice on objects, which he provides (1954). The museum honors RL by inscribing his name on a plaque in its Entrance Hall (1957); the folder includes an information brochure and members' bulletin from 1957. Reference in a 1959 letter to an RL donation in 1957 of an altar panel pair by the Master of Hoogstraeten. Request for a loan of a substantial part of

Series I. General Correspondence and Related Material.

- RL's collection for exhibition; RL declines because of his commitment to Jack Emery at Cincinnati (1959). *Correspondents*: Leslie Cheek, Jr., Muriel B. Christison.
- 32 10 Virginia Museum of Fine Arts (4 of 5). 1960-1961, 1966
Folder content note: *Subjects*: Loan for exhibition of Pollaiuolo drawing *Seated Figure of a Saint* (RLC-G.182, MMA-1975.1.409); Other requests for the exhibition were declined (a Dürer drawing and Goya and Renoir paintings) (1961). RL is honored at the museum's 25th Birthday Party banquet. Transmittal of catalogue (not in folder), noting that pages 27 and 28 relate to objects donated to the museum by RL (1966). *Correspondent*: Muriel B. Christison, Leslie Cheek, Jr., Governor J. Lindsay Almond, Jr.
- L-4 23 Virginia Museum of Fine Arts (5 of 5). People-to-People Program. 1961-1962
Folder content note: *Subjects*: Two communications from Leslie Cheek, Jr., in his capacity as Chairman of the Fine Arts Committee of the People-to-People Program, to the Committee members. The first (1961) informs the Committee of the proposal by the Hallmark Foundation to reorganize the Program into a corporation, forwards the proposed articles of incorporation and by-laws, and requests the members to vote on the proposal. The second communication (1962) conveys the announcement of a Committee meeting on January 22, with the agenda and a summary of the statement to be made to the Committee by Samuel Montague, the organization's Deputy Director. The folder also includes a booklet *Carleton College Bulletin* (Vol. 58, no. 1, August 1961), which is given over to a statement by the college president titled "One Culture Only." *Image*: The 1961 ballot is on a picture postcard of an interior fountain at the Virginia Museum of Fine Arts.
- 32 11 Vogue. 1939, 1956
Folder content note: *Subjects*: Frank Crowninshield compliments collection after visiting RL's apartment; requests permission to reproduce Mrs. Lehman's portrait in color in *Vogue* (1939). Request (granted) to photograph and reproduce in *Vogue* the Dürer drawing on exhibition at The Metropolitan Museum of Art; letter annotated to indicate *Head of a Woman* (RLC-G.229, MMA-1975.1.859) (1956). *Correspondents*: Frank Crowninshield, Allene Talmey.
- 32 12 V: Miscellaneous offers of art objects by firms. 1936, 1954, 1962, 1969
Folder content note: *Correspondents*: V.A. Heck, of Vienna (1936). Varia, of Sweden, offering a chalice made by Straub (1956). Valley House, of Dallas, offering a series of 54 paintings, *Passion*, by Georges Roualt, as well as other Roualts from the Vollard collection (1962). Vestart, of Cleveland, inviting RL to their exhibition of paintings by Elisee Maclet (1969).
- 32 13 V: Miscellaneous offers of art objects by individuals. 1957-1958
Folder content note: *Correspondents*: Giovanni Venzo, of Brazil, and Elisa Venzo, of Argentina, letter in Italian, offering a da Vinci *San Gerolamo del Leon* (1957). A. Vallery, of France (1957). Joseph A. Varga, offering a *Madonna* formerly owned by his uncle, Jozsef Varga (1958).
- 32 14 V: Miscellaneous regarding print matter. 1932

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondent:* RL requests illustrated catalogue from Van Marle & Bignell at The Hague for their upcoming December 12 sale; the firm responds to say the sale was postponed and the catalogue not yet published.
- 32 15 V: Miscellaneous reproductions and permissions. 1949, 1955, 1959, 1961, 1964-1965, 1967
Folder content note: *Correspondents:* Viking Press (1949). Philippe Verdier (1955). Vallecchi Editore, of Florence (1959). VEB Verlag Der Kunst, of Dresden, through Agnes Mongan of the Fogg Art Museum (1961). Carlo Volpe, of Bologna, letter in Italian (1964). Carl van de Velde, of Antwerp (1965). Elgin Vaassen, of Germany (1967).
- 32 16 V: Miscellaneous requests to view collection. 1944, 1951, 1957-1959
Folder content note: *Correspondents:* D.M. van Buuren, of Brussels (1944). Nicole Verhaegen (1951). Andre Velmar (1957). Henry von Kohl (1958). Philippe Verdier (1959).
- 32 17 V: Miscellaneous. 1964
Folder content note: *Subjects:* Information is provided to a Mr. Visson in connection with Vuillard *Interior* (RLC-P.336, MMA-1975.1.225) to be loaned for an exhibition (institution and exhibition are not named). Invitation to RL to join the Society of Friends of the Caracas Art Museum, sent by Gerda I. Nordberg of the Venezuelan Cultural Foundation.
- 32 18 Wadsworth Atheneum. 1937, 1945, 1949, 1964-1965
Folder content note: *Subjects:* Request from RL for a copy of the catalogue of their current portrait exhibition (1937). Request (declined) for loan for exhibition of Tintoretto drawing *Reclining Nude* (1945). Request (declined) for loan for exhibition of Pieter de Hooch *Party at a Table* (1949). Invitation (declined) to dinner in Hartford with the Boston Collectors' Dining Club (1949). Loan for exhibition of 2 objects: Ugolino da Siena panel *Saint John the Evangelist* and Geri Lapi embroidered panel *Adoration of the Magi* (1965). Request for information about an object formerly in RL's collection, a manuscript page with the initial "D," and donated by him to the Allen Art Museum at Oberlin College in 1943 (1965). *Correspondent:* Florence Paull Berger, C.C. Cunningham, Samuel J. Wagstaff, Jr.
- L-5 1 Wallraf, Paul (1 of 2). February-March 1963
Folder content note: *Subjects:* This folder and the next includes documents related to the purchase by RL of 124 drawings from Wallraf. This first folder concerns the purchase and delivery of the drawings. The next folder concerns other matters resulting from the purchase. The March 1 agreement between RL and Wallraf specifies that the purchase includes all of the drawings reproduced in a catalogue entitled *Venezianische Handzeichnungen des Achtzehnten Jahrhunderts aus der Sammlung Paul Wallraf* published in 1959 by Neri Pozza Editore of Venezia. Almost all references to the drawings in this folder are made only to their number in this catalogue, not to artist or title. 3 of the drawings (numbers 20, 24, and 74) are returned to Wallraf by RL. *Shipping:* W. Wingate & Johnson, Sheraton Warehouse, Inc.
- L-5 2 Wallraf, Paul (2 of 2). March 1963-1964
Folder content note: *Subjects:* Subsequent matters related to the purchase of drawings from Wallraf: Shipment of facsimiles of 64 drawings; purchase from Wallraf of frames, and shipment; purchase of mats from Knoedler's and matting done by Minna H. Nagel at the Pierpont Morgan Library; Wallraf sends 100 of his catalogues to RL (1963). In 1964, additional frames are purchased from Wallraf; Wallraf reports that one or both of the Suzor

Series I. General Correspondence and Related Material.

brothers in Paris have died, with no word of their collection of Domenico Tiepolos; this reminds Wallraf that RL's newly-purchased Tiepolo (number 111) came from the Cormier collection sold in 1921 at Galerie Georges Petit, as did most of the Suzors. *Shipping*: T. Rogers & Co., Bowling Green Storage & Van Co. *See also*: V.C. Categorized and Miscellaneous Object Files / Wallraf drawings-General file for an outline of treatment performed by Minna H. Nagel on some of the Wallraf drawings in May-July 1963 and for Nagel's records of mattings, etc.

- 32 19 Walters Art Gallery (Baltimore, Md.). 1948-1949, 1962
Folder content note: *Subjects*: Loan for exhibition of 9 illuminated manuscript leaves: Foucquet leaf from Etienne Chevalier *Hours*; Liberale da Verona *Entry Into Jerusalem*; Sienese *Virgin with Saints*; Bruges *Annunciation*; a Florentine *Christ as King and Pentecost*; a Ghent-Bruges manuscript *Pieta* and *Saint Brigitt*; and Simon Bening *Self-Portrait* (1948-49). General inquiry regarding RL's willingness to loan panels to an anticipated exhibition (1962). *Correspondents*: Dorothy Miner, Edward S. King, Winifred Kennedy, Philippe Verdier.
- 32 20 Walton, Guy. 1965
Folder content note: *Subjects*: Transmittal by author of a reprint of his essay "The Lucretia Panel in the Isabella Stuart Gardner Museum in Boston" (essay in folder), which references RL's panels by the Master of Marradi (RLC-P.341, MMA-1975.1.75; RLC-P.342, MMA-1975.1.76).
- 32 21 Warburg, Mary. 1968
Folder content note: *Subjects*: Request (declined) for loan of van Gogh *Self Portrait* for exhibition to be held at Christie to benefit the Chaplaincy Service of the Episcopal Mission Society.
- 32 22 Waterman, Edward. 1950, 1957-1959
Folder content note: *Subjects*: Purchase of 6 objects for RL at Hotel Drouot auction of June 7: Lebourg *Seine a Croisset*; Lebourg *La Neige pres Rouen*; Luce *La Baignade*; Modigliani *Portrait de Gargallo* (RLC-G.363, MMA-1975.1.379); Modigliani *Portrait de Benito* (RLC-G.376, MMA-1975.1.378); Valadon *Personnage Drape a Terre* (1950). This folder also includes shipping documents from France for 16 objects not clearly related to Waterman's activities: Asselin *Fleurs*; Derain *Panier Fruits*; Segonsac *Sous Bois*; Segonsac *Ecole 19 Degrees S.*; Cross *Vue de Rouen*; Cross *Les Pins sur la Plage* (RLC-P.319, MMA-1975.1.164); Degas *Saint-Valery en Caux* (RLC-P. 316, MMA-1975.1.167); Cross *Paysage*; Foujita *Femme*; Foujita *Chat*; Modigliani *Femme*; a second Modigliani *Femme*; Guillaumin *Fruits*; Guillaumin *Paysage*; Prin *Vue du Port*, and a book and a frame (June 1950). Waterman offers (declined) to represent RL at the season's Hotel Drouot auctions (1957). Waterman informs RL that 2 Lebourg pictures left by RL with Galerie Charpentier years ago were sold and funds are now credited to RL (1957-58). Waterman recommends a Fantin-Latour picture of hydrangeas to RL; RL declines and comments briefly on his view of pictures by Fantin-Latour (1958). Waterman brings a Bonnard at Galerie Charpentier and a Valadon at Pétridès to RL's attention; he declines both; arrangements are made with auctioneers concerning catalogues (1959). *Other correspondents*: Maurice Rheims, Jean Cailac, a representative for Etienne Ader. *Language*: The auctioneers' letters are in French. *Image*: Photograph of the Valadon available at Pétridès. *Shipping*: LEP Transport,

Series I. General Correspondence and Related Material.

- Indemnity Marine Assurance Co. (insurance). *See also*: I. General Correspondence / Arthur Lénars & Cie for documents referencing the June 1950 shipments and for other 1950 references to Waterman. *See also*: I. General Correspondence / Galerie de l'Elysee for documents related to the shipped Cross (RLC-P.319, MMA-1975.1.164) and Degas (RLC-P.316, MMA-1975.1.167).
- 32 23 Watson, F. J. B. (Francis John Bagott). 1954-1955, 1959
Folder content note: *Subjects:* Watson is attempting to trace the former Charlesworth collection of Capo-di-Monte porcelain; based on a misunderstanding, he is led to believe that RL might have had an object from that collection and Watson inquires about it; RL corrects the misunderstanding, noting that he has no Capo-di-Monte pieces in his collection (1955). In satisfying a RL request, Watson describes his successful search for a rare copy of the booklet *The Making of the National Gallery* (booklet sent separately to RL and is not in folder)(1959).
- 32 24 Weidenfeld and Nicolson (Firm) (1 of 3) April-October 1962
Folder content note: *Subjects:* These folders principally relate to permissions, photograph requests, and other such matters for the publication in 1963 of Weidenfeld and Nicolson's book *Great Private Collections*, which included an essay authored by Theodore Rousseau of The Metropolitan Museum of Art about the Lehman collection, accompanied by images of the collection. The London *Sunday Times* published a series of articles about the publication, and these folders include the related permissions from RL. This first folder concerns the initial approval of the project and the selection of objects to used as images with Rousseau's essay. *Correspondents:* Nigel Nicolson, Pauline A. Cheminais, Theodore Rousseau.
- 32 25 Weidenfeld and Nicolson (Firm) (2 of 3) December 1962-1964, 1968
Folder content note: *Subjects:* Continuation of correspondence concerning the Lehman essay in Weidenfeld and Nicolson's book *Great Private Collections*. This folder concludes the matter and also has the documents related to the approvals for the related *Sunday Times* article. This folder also includes 1968 correspondence concerning permission to reproduce van der Weyden *Men Shovelling Chairs*. *Correspondents:* Nigel Nicolson, Pauline A. Cheminais, Arlene Wolosker. *Removed material:* Oversize documents from 1963 were removed to a flat box; see description noted in the next folder.
- F-1 17 Weidenfeld and Nicolson (Firm) (3 of 3) 1963
Folder content note: *Subjects:* This folder includes the oversize material removed from folder 2 above. This folder includes 2 letters from Weidenfeld and Nicolson with their oversize enclosures: the page layouts for the *Sunday Times* article (only the 2 pages with Lehman-related images) and the tearsheet of the published article.
- 32 26 Weigt, Paul. 1934
Folder content note: *Subjects:* Weigt confirms receipt of funds from RL for an unspecified purpose; transmits photographs of offered sculptures (not in folder), and says that a photograph of an aquamanile will follow. RL asks Weigt to bid on a *Madonna Montelupo* at the Strauss sale of November 6 in Germany, but his bid loses. Weigt informs RL that he was nearly duped into giving funds to a dealer named R. Dornheim for objects he did not possess, but this was averted. Offer of a picture of a burial of the Cologne school. *Language:* Weigt's letters and a short cable are in French, with the letters translated.

Series I. General Correspondence and Related Material.

- 32 27 Weinberger, Alfred (art consultant). 1933
Folder content note: *Subjects:* Weinberger informs RL that he has had two connoisseurs examine an offered drawing purported to be an Ingres and they conclude that, though it is of the 19th century, it is not an Ingres; the unnamed merchant from the rue de la Boetie also has a poor reputation, so Weinberger does not acquire the object for RL (1933). Purchase of 4 unnamed ancient drawings from Weinberger's sister, Blanche Ross of New York (1959). *Language:* Weinberger's letters are in French, 2 with translations.
- 32 28 Weitzner, Julius. 1947, 1954-1955, 1958-1959, 1961
Folder content note: *Subjects:* Purchase of Giovanni di Paolo *St. Catherine Receiving the Stigmata* from Weitzner; Weitzner tells how he came to find and buy the panel, formerly in the Lyle collection, in New Rochelle; Weitzner had it cleaned by Diorio; RL has it delivered to him through Alfred Frankfurter of *Art News* (1947). Notes indicating purchase of 4 objects: Sano di Pietro *Madonna and Child, Saints and Angels*; Sano di Pietro *Birth of St. John*; Lorenzo Monaco *Adoration of the Child*; an early Florentine illuminated page (1954). Purchase of 3 Willem Van de Velde the Younger drawings (unnamed) (RLC-G.582, MMA-1975.1.816; RLC-G.583, MMA-1975.1.812; and RLC-G.585, MMA-1975.1.815); rough list of artist names, possibly of purchases from Charles Yerkes collection (1958-59). Thanks from RL for Weitzner providing valuations on objects donated by RL to institutions in 1960 (1961). *See also:* I. General Correspondence / Subject: Appraisals for donation of Rembrandt *Portrait of an Artist* for correspondence from Weitzner on this matter; V.B. Grouped Object Descriptions / Gifts to institutions for Weitzner's appraisals of various paintings for RL in 1957.
- L-5 3 Weller, Allen S. (Allen Stuart). 1936-1937, 1939-1940
Folder content note: *Subjects:* Request (granted) for photograph of Francesco di Giorgio *God the Father and Angels* (1936-37). Requests and receives from RL a list of all Sieneese pictures in the collection, and asks follow-up questions and requests various photographs (1939-40).
- 32 29 Wertheimer, Otto (1 of 4). 1953-1954
Folder content note: *Subjects:* Offer of 2 drawings (front and back of a page) by Goya (1953). Wertheimer indicates that a Cezanne might be available for RL; RL follows on it over several months, but it is unresolved (1953-54). Purchase and shipment of the drawing *Monkey* by the Master of the Hausbuch, from the Oppenheimer collection; shipment appears to be delayed so the drawing can be exhibited at the dealers' show in Paris (1954). *Language:* Wertheimer's letters are in French; one of his letters is on letterhead of Galerie les Tourettes. *Images:* 2 photographs, likely of the offered Goya. *Shipping:* Pottier, Hudson Shipping.
- 32 30 Wertheimer, Otto (2 of 4). 1956-1957, 1959
Folder content note: *Subjects:* Offer (declined) of a Gauguin drawing (1956). Informs RL of an aquamanile to be auctioned at Sotheby's in London; declined (1956). Offer (declined) of Chasseriau and Gauguin drawings (1957). Purchase of Hans Baldung Grien *Le Corps du Christ / Ecstatic Christ* (RLC-G.509, MMA-1975.1.855) (1959). Offer of a Hobbema (1959). Offer (declined) of a David drawing (1959). *Other correspondent:* Stella Hartmann

Series I. General Correspondence and Related Material.

- (transmitting the Baldung). The Baldung correspondence is on letterhead of the Galerie Les Tourettes, in Switzerland. *Image*: Photograph of the Hobbema.
- 32 31 Wertheimer, Otto (3 of 4). 1960-1962
Folder content note: *Subjects*: Purchase and shipment of 3 drawings: J.L. David *Le Retour de Brutus dans sa Maison / The Return of Brutus to his House* (RLC-G.589, MMA-1975.1.607); a J.L. David *Personnage Assis / Seated Gentleman* (RLC-G.590, MMA-1975.1.606); and a Eugenie Lucas *Une Tauromachie / Bullfight* (RLC-G.592, MMA-1975.1.977); shipped from Galerie Les Tourettes in Switzerland (1960). Shipment of 3 objects from Galerie Charpentier: Segonzac watercolor *Les 2 Verres de Vin*; Sinko *Nature Mort aux Poires*; and Sinko *Bouquet au Poisson* (RLC-P.470, MMA-1975.1.2397); damage report from the shippers (1960). Two Rubens drawings (not in folder) sent to RL (1962). *Shipping*: Hudson Shipping, Air France, Brown's Warehouse Corp., Sheraton Warehouse. *Images*: 3 photographs of the purchased Davids.
- L-5 4 Wertheimer, Otto (4 of 4). 1966
Folder content note: *Subjects*: Purchase, to give as a gift, of a letter from van Gogh to his brother Theo. Offer of 2 Rubens drawings. *Images*: Photographs of the 2 Rubens.
- 32 32 Wethey, Harold E. (Harold Edwin). 1956
Folder content note: *Subjects*: Request (granted) for photographs and dimensions of El Greco *Saint Jerome as Cardinal* (RLC-P.101, MMA-1975.1.146) and *Christ Carrying the Cross* (RLC-P.386, MMA-1975.1.145). Wethey asks about the provenance of *Christ Carrying the Cross*, proposing that it might have been in the collection of the Infante Francisco de Borbon; RL does not know, or provide, the requested provenance information.
- L-5 5 White Allom & Co. (New York, N.Y.). 1930, 1943-1944
Folder content note: *Subjects*: RL is informed of the availability in Italy of a collection of about 300 primitives, but there are several complexities in the deal, which RL appears not to have pursued (1930). Offer of a Hogarth picture of Frederick Frankland (1930). Asks RL for suggestion for purchaser of a Raphael *Madonna and Child* (1943). *Correspondents*: Charles Allom, Walter Storr Allom.
- L-5 6 Wildenstein and Company (New York, N.Y.) (1 of 5). 1920, circa 1934, 1944, 1947-1950
Folder content note: *Subjects*: Sends RL brief descriptive information about Giovanni Baronzio da Ramini panel *Salome and St. John the Baptist* (1920). A typescript of an attribution written by Oswald Siren to Mr. Sabin of London concerning Master of the Gothic Buildings *Nativity* (MMA-1975.1.61) (circa 1934, based on year of RL's acquisition). Loan for Eugene Delacroix exhibition, for the benefit of the Quaker Emergency Service, of Delacroix drawings *Two Dead and One Living / Sketch for La Liberte* (RLC-G.13, MMA-1975.1.613) and *Anatomical Study of an Old Man* (RLC-G.12, MMA-1975.1.617) (only the former was requested, but RL also offered the latter); the folder includes a copy of the exhibition catalogue and the checklist for an associated exhibition of health posters (1944). Request (declined) by Mrs. Samuel A. Lewisohn for loan for exhibition for the benefit of the Public Education Association of Velázquez *Infanta* (1944). Request (declined) to take a photograph of RL's *Portrait of a Woman in Profile* from the Aynard collection for Wildenstein to forward Bernard Berenson at his request (1947). Request (accepted) for RL to be listed as the head of sponsors for a loan exhibition at Wildenstein's

Series I. General Correspondence and Related Material.

- to benefit the restoration of the Santa Trinita bridge and other monuments in Florence (1948). Transmittal of complementary book *French Eighteenth Century Paintings* (book not in folder) (1948). Loan for exhibition for the benefit of the Public Education Association of Rembrandt *Portrait of Gerard de Lairese* and *Portrait of a Gentleman Seated in an Armchair* (1949-50). Loan for exhibition of 2 Goya drawings: *Self Portrait* and *Portrait of the Artist's Son* (1950). *Correspondents*: Felix Wildenstein, Vladimir Visson, Margaret Lewisohn, Lauder Greenway. *Image*: Photograph of the Nativity scene.
- 32 33 Wildenstein and Company (New York, N.Y.) (2 of 5). 1951, 1953-1955
Folder content note: *Subjects*: Request for loan for exhibition to benefit the Public Education Association of Rubens drawing *Seneca* (1951). Authorization to pick up a Guardi drawing at RL's apartment (1953). Transmittal of catalogue of the Degas exhibition at the Vancouver Art Gallery (catalogue not in folder) (1953). Request for loan for exhibition of Fouquet *Enluminure Notre Dame* and Maitre de Moulins *Suzanne de Bourbon*; exhibition to be held at Delgado Museum in New Orleans (1953). Request from Rewald for RL's support with unspecified loans for a Pointillist exhibition *Seurat and his Friends*; folder includes receipts for the loaned objects received by the gallery from RL: 2 paintings and 4 watercolors by Signac, 2 paintings and 3 watercolors by Cross, and 2 drawings by Seurat; the folder includes a copy of the exhibition catalogue (1953). Description of an offered Memling painting *Presentation in the Temple* (1954). Loan for exhibition to benefit the Public Education Association of van Gogh *Mother Roulin with her Baby*; folder includes a copy of the list of sponsors for the van Gogh exhibition (1955). Folder includes an undated, circa 1950s receipt from Wildenstein regarding the return from RL of 3 Ingres drawings he had on approval. *Correspondents*: John Callais, Vladimir Visson, Margaret Lewisohn, John Rewald, Barbara Payne.
- 32 34 Wildenstein and Company (New York, N.Y.) (3 of 5). 1956
Folder content note: *Subjects*: Loan for exhibition to benefit the Citizen's Committee for Children of NYC of Gauguin *Tahitian Women on the Beach* (RLC-P.315, MMA-1975.1.179) (1956). Purchase (from Wildenstein-London) of Albert André *Bouquet of Roses and Fruit* (RLC-P.434, MMA-1975.1.150) and Georges d'Espagnat *Girl Painting* (RLC-P.435, MMA-1975.1.177) (1956). Offer (declined) of an unnamed Raffaelli (1956). Loan for exhibition of Corot *Diana and Actaeon* (1956). Loan for exhibition to benefit Hadassah Medical Relief Association of Utrillo drawing *Landscape* (RLC-G.311, MMA-1975.1.732); RL also agreed to be listed as a sponsor (1956). *Correspondents*: F.C. Van Duzer, Georges Wildenstein, Suzanne Brunner, Lola Kramarsky, Loula D. Lasker, Louis Goldenburg.
- 32 35 Wildenstein and Company (New York, N.Y.) (4 of 5). 1957-1959, 1961
Folder content note: *Subjects*: Transmittal of a copy of *Paris-Turf*, with congratulations on Roi d'Auge II's victory in the Prix Caligula (1957). Transmittal by *Time* magazine of the catalogue for an exhibition at the gallery (catalogue not in folder) (1957). Purchase of Ingres *Portrait of the Princesse de Broglie* (RLC-P.447, MMA-1975.1.186); folder includes descriptive information from Wildenstein (1957-59). Donation by the Wildenstein Foundation to the New York University Institute of Fine Arts (1958). Offer (declined and returned) of Boucher drawing *Venus a la cible* (1959). Thanks from RL for the visit to Georges Wildenstein's private collection (1959). RL expresses satisfaction that Mr. Wallace is taking the Degas pastel from the Foy collection (1959). Offer (declined) of an Augustus

Series I. General Correspondence and Related Material.

- John painting in the Pyne family collection (1961). Color photographs taken of the Ingres by Booth Color Laboratories (1961). *Correspondents*: Louis Goldenburg, Georges Wildenstein, E.J. Rousuck; Frederick S. Gilbert (Time). *Image*: Reproduction of the Boucher.
- 32 36 Wildenstein and Company (New York, N.Y.) (5 of 5). 1963-1964, 1966-1967, 1969, n.d.
Folder content note: *Subjects*: Pleasantries and condolences between RL and the Wildensteins (1963). Loan for exhibition to benefit the Citizens' Committee for Children of New York of Toulouse-Lautrec *Profile of a Seated Woman / Woman with Fur* (RLC-P.459) (1964). Loan for exhibition of Corot *Diana and Actaeon* (RLC-P.384, MMA-1975.1.162) (1966). Loan for exhibition to benefit the Free Children's Concerts of the American Symphony Orchestra of Sisley *L'Allee des Marrioniers* (1966). Loan for exhibition to benefit Cancer-Care of Signac *Concarneau, Fishing Boats* (1967). Loan for exhibition to benefit the Council to Rescue Italian Art (CRIA) of Velázquez *Portrait of Maria Theresa*; original request for various drawings and majolica was declined (1967). Request (declined) for loan for exhibition to benefit the Citizens' Committee for Children of NY of Corot *Diana and Actaeon* (RLC-P.384, MMA-1975.1.162) (1969). Descriptions of panels offered by the gallery (undated). *Correspondents*: Daniel Wildenstein, E.J. Rousuck, Louis Goldenberg, John M. Will, Hedy Giusti-Lanham. *See also*: The Lehman Brothers records at Harvard's Baker Library holds some correspondence related to the fundraiser for the Committee to Restore Italian Art; as of 2013 these documents could be found in Box 8/folder 10 (C.R.I.A. [1966-1967]).
- 33 1 William L. Bane & Co. (New York, N.Y.). 1938
Folder content note: *Subjects*: The company, a custom house broker and shipping agent, informs RL of a new customs administrative act requiring labeling containers with country of origin, and the difficulties in complying with it.
- 33 2 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (1 of 9). 1931-1932
Folder content note: *Subject*: A trustee of the newly-formed William Rockhill Nelson Trust thanks PL for permitting Harold Parsons and the trustees to see the Lehman collection as they begin to develop their own collection (1931). Sale by RL to the Nelson Trust of two small panels by Brueghel (1932). *Correspondents*: J.C. Nichols and S. Brelsford (William Rockhill Nelson Trust), Harold Woodbury Parsons (adviser to the Trust). *See also*: I. General Correspondence / Parsons, Harold Woodbury for other references in letters to RL by Parsons to the development of the Nelson gallery.
- 33 3 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (2 of 9). 1942-November 1944
Folder content note: *Subjects*: Receipt by RL of the catalogue of the Nelson collection (1942) and booklet with reproductions of the museum (1944) (catalogue and booklet not in folder). Donation by RL to the Nelson Gallery of 11 pieces of Italian Renaissance majolica and one jug of Pallisy ware (1943). Various pleasantries and invitations from Nichols for RL to visit the museum and to meet with Kansas City businessmen; Nichols visits RL and sees his collection; in response to Nichols' inquiry, RL offers his perspective on the post-war art market: the difficulty in obtaining fine objects as they are increasingly viewed as national monuments, and the likelihood that high prices for fine objects will persist (1944). References are made to the museum's holding, exhibiting, and returning certain of RL's

Series I. General Correspondence and Related Material.

- paintings during the war (1944). *See also*: I. General Correspondence / Subject: Wartime storage of art objects (William Rockhill Nelson Gallery) for more documents about the paintings RL stored at the Nelson Gallery during WWII. *Correspondents*: J.C. Nichols.
- 33 4 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (3 of 9). Thank you letters for RL's 1943 donations. February-September 1944
Folder content note: *Subjects*: This folder includes letters of thanks to RL, mostly from Kansas City businessmen, for his donation of majolica to the museum. One letter, from a sergeant stationed at Fort Leavenworth, thanks RL for lending paintings during the war to the museum. (RL's art secretary's original folder label referred to these letters as "Kansas City publicity.")
- 33 5 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (4 of 9). November 1944-May 1945
Folder content note: *Subjects*: Donation by RL to Gallery of Hoppner *Tambourine Girl*. RL tells Paul Gardner of the circumstances of his purchase of the object from French & Co., which RL made with the specific intent of donating the object to the Nelson Gallery. The folder includes the April 1945 issue of the museum's newsletter, which includes reference to the Hoppner. *Correspondents*: J.C. Nichols, Robert B. Caldwell, Paul Gardner, Ethlyne Jackson.
- 33 6 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (5 of 9). Thank you letters for RL's donation of *Tambourine Girl*. April-May 1945
Folder content note: *Subjects*: This folder includes letters of thanks to RL, mostly from Kansas City businessmen and educators, for his donation of the Hoppner to the museum. (RL's art secretary's original folder label referred to these letters as "Kansas City publicity.")
- L-5 7 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (6 of 9). January 1946-January 1947
Folder content note: *Subjects*: References to a donation made by RL to the museum in 1945 of a Marco Zoppo and other gifts, and to a 1946 donation of a Terborch (see next two folders for more specifics on these). Folder includes a reprint of an article "Art Out of Doors: A Community Asset" from *Think* magazine, written by Nichols, with images of outdoor artwork in the Country Club District of Kansas City; also includes a newspaper clipping about Nichols's efforts to incorporate artwork in his Country Club Plaza development. *Correspondents*: J.C. Nichols, Robert B. Caldwell, Paul Gardner.
- 33 7 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (7 of 9). Thank you letters for RL's 1945 donations. 1946
Folder content note: *Subjects*: This folder includes letters of thanks to RL, mostly from Kansas City businessmen and educators, for his donation to the museum in 1945 of 3 Italian paintings, including Zoppo *Entombment*, 6 majolica plates, and a French enamel. (RL's art secretary's original folder label referred to these letters as "Kansas City publicity.")
- 33 8 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (8 of 9). Thank you letters for RL's 1946 donations. 1947
Folder content note: *Subjects*: This folder includes letters of thanks to RL, mostly from Kansas City businessmen and educators, for his donation to the museum in 1946 of

Series I. General Correspondence and Related Material.

- Terborch *Portrait of a Gentleman* and a Deruta plate. (RL's art secretary's original folder label referred to these letters as "Kansas City publicity.")
- 33 9 William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (9 of 9). 1950, 1952, 1959
Folder content note: *Subjects:* The museum offers its facilities to RL for housing some of his pictures during the developing war (1950). Invitation to opening of the Samuel H. Kress collection, and request by RL for a catalogue of the museum's recent acquisitions (1952). Transmittal to RL of *Nelson Gallery Handbook* (not in folder) (1959). *Correspondents:* Milton McGreevy, Laurence Sickman.
- 33 10 Winkler, Friedrich. 1929, 1955, 1957
Folder content note: *Subjects:* Winkler agrees to obtain photographs of miniatures from RL, presumably for attributions (1929). Charles Sterling of the Louvre forwards RL a translation of a letter to him from Winkler concerning attributions in the catalogue of the Orangerie exhibition, specifically the Master of the Munich Bavarian Panels *Virgin and Child with a Donor Presented by Saint Jerome* (MMA-1975.1.133) and a miniature with a Crucifixion and the Bavarian coat of arms; request for photograph of the *Virgin and Child* (1957).
- 33 11 Winnipeg Art Gallery. 1967
Folder content note: *Subjects:* Request for loan for exhibition of Chagall *The Eiffel Tower* (MMA-1975.1.161). *Correspondent:* Ferdinand Eckhardt.
- L-5 8 Wittenborn and Company (New York, N.Y.). [1952-1953]
Folder content note: *Subjects:* 3 advertising pieces for artbooks, stamped as offered by Wittenborn: *Albrecht Altdorfer: Zeichnungen* [1953], *Catalogue of the D.G. Van Beuningen Collection* [1952], and *Les Primitifs Flamands* [1952]. (The items are undated; dates shown are taken from the original chronological files the documents were in.) *Language:* The Altdorfer document is in German.
- 33 12 Worcester Art Museum. 1948-1949
Folder content note: *Subjects:* Request (declined) for loan of Rembrandt *Portrait of a Gentleman Seated in an Armchair*. Loan for exhibition of Castiglione drawing *Turkeys*; object was just acquired by RL from Philip Hofer, who had agreed to lend it to the museum; RL agrees to keep the drawing in the upcoming exhibition and catalogue. Transmittal of the museum's handbook (not in folder). *Correspondent:* George L. Stout, Frank C. Smith, Jr.
- 33 13 World House Galleries. 1956-1957
Folder content note: *Subjects:* Loan for exhibition of Vuillard *Sous la Lampe* at gallery opening for benefit of Just One Break, Inc.; initial request was for RL to be a sponsor, but he declined; initial request for loan was for a Bonnard and a Matisse, but these were declined. *Correspondents:* Robert W. Dowling, Edward G. Robinson, Armand P. Bartos, Phillip A. Bruno.
- 33 14 W: Miscellaneous offers of art objects by firms. 1951, 1954
Folder content note: *Correspondents:* Walter Wallace Galleries (1951). William Hallsborough, Ltd. (1954).

Series I. General Correspondence and Related Material.

- 33 15 W: Miscellaneous offers of art objects by individuals. 1945, 1948, 1952, 1954, 1959, 1968
Folder content note: *Correspondents:* Minnie C. Woodward (1945, 1952). Abraham Walkowitz (1948). Mrs. Herbert D. Warner (1954). Mary M. Wright (1954). Elizabeth V. Warden (1954). R.G.R. Walker, of Canada (1954). Yi-hsiu Wang (1959). R.H. Wolf (1959). Andre Wauters, of Brussels (1968).
- 33 16 W: Miscellaneous regarding print matter. 1960, 1966
Folder content note: *Correspondent:* J. Wenger, seeking a catalogue of the collection; he is sent a copy of the Orangerie exhibition catalogue. Transmittal of catalogue from exhibition of 6 Tiepolo frescoes at William Hallsborough Ltd's Hallsborough Gallery in London (1966).
- 33 17 W: Miscellaneous reproductions and permissions (1 of 3). 1931, 1943, 1947, 1955-1956
Folder content note: *Correspondents:* Fernanda Wittgens, of Milan (1931). Allen Weller (1943). J.H. Weatherby at Wellesley College, Farnsworth Museum (1947). Hellmut Wohl (1955). Viola Woglom (1956). George W. Weber, Jr. (1956).
- 33 18 W: Miscellaneous reproductions and permissions (2 of 3). 1957-1959, 1962
Folder content note: *Correspondents:* Franz Winzinger, of Germany, his thank you postcard is in German (1957). W.W. Norton (1957). Sam Wagstaff (1958-59). Albert Wertheim (1959). Mrs. Walton (1962).
- 33 19 W: Miscellaneous reproductions and permissions (3 of 3). 1963, 1965, 1968
Folder content note: *Correspondents:* Wellesley College, Jewett Arts Center (1963). Burr E. Wallen (1965). Jayne Wrightsman, on behalf of Prof. Pedretti (1968). Barbara A. Wolanin (1968). Washington Square Press, Inc. (1968).
- 33 20 W: Miscellaneous. 1937, 1946, 1954-1955
Folder content note: *Subjects:* Insurance adjusters William H. Soper & Company sell a Kakemono Japanese painted screen to Sally Carey, a member of RL's staff, and give instructions to Nippon Art Studio to proceed as planned with its restoration (1937). Invitation (declined) to attend an exhibition preview of paintings by Robert Feke at the Whitney Museum of American Art (1946). Invitation (declined) to meet Fernanda Wittgens at the Italian Consulate and hear her speak on the restoration of Leonardo's *Last Supper*; RL has met Wittgens at a dinner at The Metropolitan Museum of Art (1954). Notice from W.R. Keating & Company (shippers) concerning a change in an import declaration requirement (1955). Invitation (declined) from William Coxe Wright to visit and attend the opening of the Courbet exhibition at the Philadelphia Museum (1959). Ernst Warsehauer notes that he misses not seeing RL's paintings at The Metropolitan Museum of Art (1959).
- 33 21 Yale University. Art Gallery (1 of 5). 1937, 1941, 1946-1947, 1950
Folder content note: *Subjects:* RL agrees to join the Committee to give advice on important matters to the gallery (1937). Transmittal of the catalogue (not in folder) for the 19th century French exhibition (1937). RL donates 16 Tiepolo drawings (RLC-G.45, RLC-G.47, RLC-G.49, RLC-G.50, RLC-G.52, RLC-G.53, RLC-G.55, RLC-G.56, RLC-G.57, RLC-G.58, RLC-G.61, RLC-G.63, RLC-G.64, RLC-G.65, RLC-G.66, RLC-G.67: all ExL), 3 Luca Cambioso drawings, one Bernard van Orley drawing *Resurrection of Christ*, and a 15th century Italian illumination; objects selected by Theodore Sizer with Harry Sperling of F.

Series I. General Correspondence and Related Material.

Kleinberger (1941); there is limited information on the donated objects in this folder, but see folder 5 for 1968 correspondence that refers to the donation and provides further description, some of which was added to this note. RL donates panels by Jacopo del Sellaio, Benevenuto di Giovanni, and Vittorio Crivelli; an early Flemish (or possibly Spanish) painting *Virgin of the Immaculate Conception*; 3 Chinese vases; a 15th century Italian choral book (to the Library of the Music School); and a 15th century Italian illuminated manuscript page (to the University Library) (1946-47). Loan for exhibition, based on Yale alumni collections, of Renoir *Deux Jeunes Filles au Piano* (RLC-P.281, MMA-1975.1.201); the folder includes the exhibition catalogue *French Paintings of the Latter Half of the Nineteenth Century*, which was issued as Vol. XVIII, no. 2 of the *Bulletin of the Associates in Fine Arts at Yale University*; the painting was held and displayed at the gallery beyond the close of the exhibition (1950). *Correspondents*: Theodore Sizer, James Rowland Angell, James T. Babb, George Heard Hamilton, Bruce Simonds, Charles H. Sawyer, Lamont Moore, John Marshall Phillips.

- L-5 9 Yale University. Art Gallery (2 of 5). 1955
Folder content note: *Subjects*: Documents related to the early planning for a large exhibition *Pictures Collected by Yale Alumni*. RL is on the organizing committee, so the folder includes proposed solicitation letters, a contact list of Yale alumni picture collectors, and other such documents. Also included is the final solicitation letter sent to RL as a potential lender. *Correspondents*: Thomas R. Coward (exhibition committee co-chair), Lamont Moore.
- L-5 10 Yale University. Art Gallery (3 of 5). 1956
Folder content note: *Subjects*: Loan for exhibition *Pictures Collected by Yale Alumni* of 6 paintings: Memling *Annunciation* (RLC-P.84), Corot *Diana and Actaeon* (RLC-P.384), El Greco *Christ Bearing the Cross* (RLC-P.386), Rembrandt *Gerard de Lairese* (RLC-P.249), Raeburn *Portrait of William Fraser* (RLC-P.104), and Vlaminck *Sailing at Chatou* (RLC-P.309). Some organizing committee documents, including minutes of the March 6 meeting, are in the folder. *Correspondents*: Lamont Moore. *Image*: Photograph from the Yale News Bureau of RL, his wife, and Dean Charles H. Sawyer by the Memling at the exhibition opening.
- L-5 11 Yale University. Art Gallery (4 of 5). Yale alumni exhibition loans. 1959-1960
Folder content note: *Subject*: Loan for exhibition, based on Yale alumni collections, of 29 objects: Gauguin *Tahitian Women on Beach* (RLC-P.315), Vlaminck *Sailboats on the Seine* (RLC-P.305), Brueghel *Castle in Flanders* (RLC-G.211), Canaletto *View of a Canal* (RLC-G.404), Dürer *Head of a Woman* (RLC-G.229), Ghirlandaio *Head of a Man* (RLC-G.269), Guardi *Gondolas and View of Venice* (RLC-G.356), Piazzetta *Bust of Boy and Girl* (RLC-G.230), Bellini *St. Jerome in Landscape* (RLC-G.92), Pisanello *Monkey* (RLC-G.374), Pollaiuolo *Seated Figure of a Saint* (RLC-G.182), Primaticcio *Running Nude* (RLC-G.4), Stefano da Verona *Wild Man* (RLC-G.88), Tintoretto *Reclining Female Nude* (RLC-G.80), Titian *Landscape* (RLC-G.86), Signac *Fishing Boats, Concarneau* (RLC-P.393), Renoir *Figures on a Beach* (RLC-P.198), Vuillard *Interior with Figure* (RLC-P.336), Pieter de Hooch *Card Players* (RLC-P.257), Marquet *Sergeant of the Colonial Regiment* (RLC-P.297), Hans Holbein *Erasmus* (RLC-P.227), Velázquez *Infanta Maria Theresa* (RLC-P.102), Gerard Terborch *Burgomaster Jan Van Duren* (RLC-P.98), Gerard Terborch *Margaretha van Hexburgen* (RLC-P.99), Tintoretto *St. Francis Receiving Stigmata* (RLC-

Series I. General Correspondence and Related Material.

- P.385), Belgian master *St. Adrian* (RLC-[Bronze].251), Belgian master *St. Stephen* (RLC-[Bronze].259), Andrea Riccio *Satyress and Child* (RLC-[Bronze].260), Florentine master *Crouching Boar* (RLC-[Bronze].254). *Correspondents*: Andrew C. Ritchie, Stanton L. Catlin.
- 33 22 Yale University. Art Gallery (5 of 5). 1957, 1960, 1964-1966, 1968-1969
Folder content note: *Subjects*: RL donates a 15th century Italian illumination from the Hammer Galleries (1957). Request (declined) for loans for an Orangerie/Cincinnati-type exhibition centered on RL's collection (1960). Referral from Yale of contact information for George Knox, and subsequent correspondence with Knox, concerning a Giovanni Battista Tiepolo catalogue he is preparing (1964-65). Request from Prof. Seymour for photographs for use in his teaching (1964). Inquiry of RL as to whether he has American art, possibly for an exhibition loan; he does not (1966). Inquiry from Yale for provenance information about RL's 1941 donation of Tiepolo (Giovanni Battista, Giovanni Domenico, and Lorenzo) and van Orley drawings; the two Lorenzo Tiepolos are credited with having come from the Luigi Grassi collection (1968). Loan for exhibition of Altdorfer drawing *Two Lansquenets* (1969). List of painters and sculptors not represented or not significantly represented in the art gallery (undated, circa 1961). *Correspondents*: Charles Seymour, Jr., A. Whitney Griswold, Ellen Sharp, Jules D. Prown, Anne-Marie Logan, Alan Shestack, Andrew C. Ritchie, George Knox.
- 33 23 Yamanaka & Company. 1936, 1943
Folder content note: *Subjects*: Yamanaka follows with RL to discuss the porcelain at Mr. Glyn's (1936). Offer and purchase of the illustrated brochure serving as the catalogue for the upcoming sale of the Far Eastern Art collection of Yamanaka under the supervision of the Alien Property Custodian of the U.S. *Correspondents*: K. Tanaka, A. Mercher (Special Representative for Alien Property Custodian). *See also*: I. General Correspondence / Subject: *Bodhisattva* (RLC-S.7, MMA-48.162.2) for Yamanaka's role in shipping RL's statue to London for exhibition in 1935-36, and their proposal to RL to construct a stand for it (1937).
- 33 24 Ysel Press. 1965-1966
Folder content note: *Subjects*: Request (granted) for permission to reproduce Memling *Annunciation*. In responding to the request, RL also sends permission and encouragement to reproduce his Memling *Portrait of a Youth*. *Correspondent*: J.J. Tholenaar
- 33 25 Y: Miscellaneous offers of art objects by individuals. 1959
Folder content note: *Correspondent*: Molly Yellen.
- 33 26 Y: Miscellaneous requests to view collection. 1954
Folder content note: *Correspondent*: Richard Yonkers, Art Director of a business, The Manor House.
- 33 27 Z: Miscellaneous regarding print matter. 1948
Folder content note: *Correspondent*: Anton Zwemmer, of London, offering a new edition of a book by Benezit.
- 33 28 Z: Miscellaneous reproductions and permissions. 1944, 1961, 1966

Series I. General Correspondence and Related Material.

- Folder content note:** *Correspondents:* V. Zwick (1944). Federico Zeri, of Rome (1961, 1966). Wolfgang M. Zucker (1961).
- 33 29 Unidentified. Miscellaneous offers of art objects by individuals. 1932, 1934, 1943
Folder content note: The 3 letters in the folder are from correspondents whose signature was illegible to the archivist. *Subjects:* McKiss (?), in New York, offers a Ubertini (?), formerly of the Habick (?) collection (1932). A correspondent in Paris expresses regret that RL did not have time to see his things (1934). The wife of a deceased person (possibly an art historian), in New York but previously in England, who apparently knew RL and whose books appear to have been acquired by RL, offers two frescoes around Nardo di Cione and are probably from the Orcagna Chapel of Maria della Novella in Florence (1943).
- 33 30 Unidentified. Miscellaneous. 1913, [1930s], 1949, 1958, 1960s, n.d.
Folder content note: *Subjects:* A letter in French that appears to be from Marie, duchess of Gallese, authorizing a Mr. Block of Paris to sell her painting by Spinello Spinelli of Aretin (possibly the panels by Spinello Aretino, MMA-1975.1.63 and MMA-1975.1.64), providing provenance information (1913). An undated and unattributed memorandum titled "Re: Alessandro Contini and Signora Vittoria Contini of Florence, Italy," which is critical of the influence of Contini as an art dealer, politician, etc. in Italy [1930s]. Note from a New York correspondent that "Picasso-A Study" in the *College Art Journal* is very interesting (undated, circa 1948). Correspondent, in New York, writes on a matter, in French (1949). Roland cables from Paris that there has been no progress on negotiations (1958). Letter quite possibly from RL's second wife, Kitty, recommending to RL a painter in Jamaica for RL to have his portrait done, with greetings and pleasantries (undated, but circa early 1960s). Thanks, apparently for a food donation from RL for 60 volunteers (1964). Pleasantries and congratulations from Elene(?) (ca. 1967?). Miscellaneous photo requests (circa 1961-63). Partial photo of plate claimed by correspondent to have been sold to a dealer and now in RL's collection (undated). 1 letter and 1 note, both unsigned, both in French (undated). 3 return address labels.
- 33 31 Subject. Appraisals for donation of Rembrandt *Portrait of an Artist*. 1961
Folder content note: *Subjects:* This folder includes correspondence from Charles K. Lock of Lock Galleries, Julius H. Weitzner, and Edward Fowles of Duveen Brothers providing appraisals of RL's Rembrandt *Portrait of an Artist* (RLC-P.280; ExL) in connection with RL's donation of the painting to the Wadsworth Atheneum. *Image:* Photograph of the Rembrandt with Lock's appraisal.
- L-5 12 Subject. Art purchased in Europe in 1948. 1948-1949
Folder content note: *Subjects:* This folder includes some shipping documents related to art purchases of 1948. The documents were found together in a folder with this label in the original files, and so were left together during processing by the archivist. The folder is clearly incomplete as to documenting the purchases and shipments of 1948, but does include some documents that relate to purchases and shipments referenced elsewhere in Series I: Correspondence. The most specific shipping documents here refer to a Kurt Meissner who is shipping van Gogh *Mother and Child* (MMA-1975.1.231) and a Renoir drawing. The other shipping documents refer more generally to objects. The folder also includes a rough, partial list of purchases that refers to those made at Galerie Pétridès in Paris (Dyf, Vlaminck, Dufy, Bonnard, Vuillard, Renoir), in Zurich (van Gogh, Renoir), from Loebel [F.

Series I. General Correspondence and Related Material.

- Kleinberger] in Paris (Italian drawing), at Sotheby's in England (van der Weyden, Dutch drawing), from Jandolo in Italy (eglomise, Sano di Pietro, San Bernardino), from Rene Gas / Galerie André Maurice in Paris (Renoir, Cross, Old Master, Cologne school, Raphael or Pinturricchio, Seurat, Signac, Laurencin), and from Wilson (Ghirlandaio, Lorrain). The folder originally included several insurance policy-related documents; these were moved to a like-titled folder in Series VI: Insurance. *Shipping*: Pan American World Airways System, Pan-Atlantic Inc., A. Welti-Furrer Ltd (of Zurich), Rohner, Gehrig & Co., Arthur Lénars & Cie. *Language*: The Zurich shipper's letters are in German, with translations; Pan-Atlantic's letter to Lénars is in French.
- 33 32 Subject. *Bodhisattva* (RLC-S.7, MMA-48.162.2) (1 of 4). 1915-1917, 1937
Folder content note: *Subjects*: This set of 4 folders relates to the *Bodhisattva* purchased by RL for PL's collection in 1915 and loaned to The Metropolitan Museum of Art for most of the following 30+ years, until RL donated it to the Met in 1948. This first folder includes the purchase document (1915) and documentation of the initial loan of the object to the Met (1916). The purchase document, from Vignier of Paris, is in French; there is a translation of the document and a currency exchange estimate in the folder, prepared in 1937 by Max E. Oppenheimer, apparently of RL's staff. The folder includes a 1917 letter from S.C. Bosch Reitz, Curator of the Department of Far Eastern Art at the Met, commenting on the object and the context of its original location at Yun Kang [Yungang]. *Images*: 2 photographs from Bosch Reitz of the Yun Kang site. *Correspondents*: S.C. Bosch Reitz, Edward Robinson. *See also*: I. General Correspondence / Lehman, Robert for 1915 and 1916 references to his purchase from Vignier, at Duveen's suggestion. *See also*: I. General Correspondence / d'Hendecourt, Bernard for his compliments to PL on RL's purchase.
- 33 33 Subject. *Bodhisattva* (RLC-S.7, MMA-48.162.2) (2 of 4). 1929-1931, 1937-1939, n.d.
Folder content note: *Subjects*: Edgar Worch, a dealer of Chinese art in Berlin, learns from Michel Calmann-Lévy that RL intends to sell the *Bodhisattva* and expresses interest in buying it; Worch looks to his brother-in-law, Jorg Trubner, to view the object in the U.S., but Trubner dies, setting back Worch's plans, though he seeks to enlist Professor Siren's help (1929-30). Request by Maurice L. Shapiro to take a photograph of the object at the Met; RL grants permission, but the Met's charge is too expensive so the matter is dropped (1931). At RL's request, Yamanaka & Co. provides a sketch and quote for constructing a stand for the statue (1937). Documents related to the loan of the statue to the Met (1938-39). *Images*: Photograph of the *Bodhisattva* (undated); The Metropolitan Museum of Art's packet of *Postcards, Series 6, Chinese Sculpture* containing 6 images, annotated as in the folder for comparison (undated). *Correspondents*: Edgar Worch, Maurice L. Shapiro, K. Tanaka (of Yamanaka), and from the Met: Pauline Simmons, Alan Priest, H.E. Winlock, William M. Ivins, Jr.
- L-5 13 Subject. *Bodhisattva* (RLC-S.7, MMA-48.162.2) (3 of 4). Exhibition loan to the Royal Academy of Arts. 1935-1936
Folder content note: *Subjects*: Loan of the *Bodhisattva* to the *International Exhibition of Chinese Art* at the Royal Academy of Arts, London. On the object's return to RL, documents refer to damage incurred in transit to the crown, and to the return of the statue to the Met. The folder includes the advertising material from Faber and Faber for the exhibition

Series I. General Correspondence and Related Material.

- catalogue. *Correspondents*: Michel Calmann, Percival David, W.R.M. Lamb, Tai Nishino, K. Tanaka. *Shipping*: Yamanaka & Co., Saunders, Gilson & Co (insurance).
- 33 34 Subject. *Bodhisattva* (RLC-S.7, MMA-48.162.2) (4 of 4). Exhibition loan to the Golden Gate International Exposition. 1938-1939
Folder content note: *Subjects*: Loan of the *Bodhisattva* for the Golden Gate International Exposition in San Francisco. On return, an arm falls off the statue. *Correspondents*: Langdon Warner, Augustus Pollack, Herbert Fleishhacker, Lillian S. Rice, Alan Priest (Met). *Shipping*: William L. Bane & Co., Railway Express Agency, Schiff, Terhune (insurance), Atlantic Mutual (insurance).
- L-5 14 Subject. College Art Association. 1936, 1939, 1943-1948, 1950, 1952, 1954, n.d.
Folder content note: *Subjects*: This folder includes various documents from the Association related to RL's membership: Invitation to a subscription dinner at the Annual Meeting to hear Henri Focillon (1936). Program of the Annual Meeting (1939). Tear sheet from the *Art News* of September 16, 1939, regarding the Annual Meeting and Alfred Frankfurter's article on the refurbished Whitney, forwarded by Walter W.S. Cook (1939). Membership dues paid by RL (1943, 1946-48, 1954). Publication offers at member discounts (1943, 1946-1947). Purchase of *Masterpieces of European Painting in America* by Hans Tietze and *The Drawings of the Venetian Painters* by Hans Tietze and E. Tietze-Conrat (1944). Purchase of *Great Paintings in America* (1948). Notices of Annual Business Meetings (1944, 1945, 1946, 1950, 1952). Request for photographs by Elizabeth R. Sunderland in connection with the Association's Microfilm Project (1947). List of attendees at a luncheon (undated; does not include RL).
- 34 1 Subject. Delivery receipts (1 of 6). 1952-1956
Folder content note: This folder and the next 5 include acknowledgements by those who accepted receipt of art objects that were being transported to or from RL. Reasons for transport included movement of objects in or out of storage; to or from an exhibition; to or from a framer, conservator, or other vendor; to or from a gallery or dealer in connection with a consignment for sale; or other reason. Many receipts can be found elsewhere in Series I: Correspondence filed by correspondent. The receipts in this set of folders are those that were filed together without regard to correspondent by RL's art secretary from the 1950s to the early 1960s. There are no receipts in these folders for financial transactions. The folders are ordered chronologically. Not all receipts are dated; generally, undated receipts are foldered with the materials they were most closely associated with in the original folders. Not all receipts have identifiable signers or subjects; identifiable signers are recorded in the folder description notes.
Subjects: This first folder includes receipts from: **1952:** W.S. Budworth & Son. **1953:** Mickey Grosso. **1954:** Hugh O'Neill; Leopoldo di Segni; and other. **1955:** Duveen Brothers (for storage); W.S. Budworth & Son (to Arts Club of Chicago, Fogg, etc.); Elite Moving Co. (to Jory); Knoedler; Sofia Brothers (to The Metropolitan Museum of Art); and other. **1956:** Duveen Brothers (for storage); Frank Partridge, Inc.; Paul Rosenberg & Co.; Hayes Storage (to Agnew & Sons); James Graham and Sons (to André exhibition); W.S. Budworth & Son (to Yale, etc.); Grosso & Co. (to Hammer Gallery, Paul Rosenberg & Co., etc.); Lock Galleries; French & Co.; J.H. Gutmann; Hammer Galleries (inventory of RL's ceramics,

Series I. General Correspondence and Related Material.

- porcelains, commodes, and miscellaneous objects (50 objects) delivered to gallery for sale or donation); and other.
- 34 2 Subject. Delivery receipts (2 of 6). 1957-1958
Folder content note: *Subjects:* This folder includes receipts from: **1957:** W.S. Budworth & Son (to World House Galleries); Duveen Brothers (for storage); Knoedler; Hammer Galleries (including an inventory of RL's paintings and drawings delivered to the gallery for sale or donation, with annotations on results); Lock Galleries; and other. **1958:** Duveen (for storage); W.S. Budworth & Son (to Slatkin); Charles Slatkin Galleries; Knoedler; Hammer Galleries; New Gallery; Hahn Bros. (to The Metropolitan Museum of Art, etc.); National Gallery (U.S.) (Rembrandt drawing *Last Supper*); Wildenstein (Renoir *Girl Combing Her Hair* for exhibition); French & Co. (pendant for exhibition); and other.
- L-5 15 Subject. Delivery receipts (3 of 6). 1959
Folder content note: *Subjects:* This folder includes receipts from: **1959:** Duveen (for storage); Hahn Bros. (from Lock Galleries, to Cincinnati exhibition); Davis Galleries; Knoedler; Rapani Associates; Rosenberg & Stiebel; Wildenstein; Day & Meyer; and other lists of objects moved to/from/between RL residences.
- 34 3 Subject. Delivery receipts (4 of 6). 1960
Folder content note: *Subjects:* This folder includes receipts from: **1960:** Duveen (for storage); Davis Galleries; Knoedler; W.S. Budworth & Son; Hammer Galleries; Hahn Bros. (for The Metropolitan Museum of Art); Lock Galleries; Spoleto Festival Office; Slatkin Galleries; and other.
- L-5 16 Subject. Delivery receipts (5 of 6). 1961
Folder content note: *Subjects:* This folder includes receipts from: **1961:** Davis Galleries (drawings for framing); Duveen; Slatkin; Grosso & Co.; Wildenstein; Paul Rosenberg Galleries; Bensimon; Hahn Bros (for storage); and other. This folder also includes lists of loaned objects returned from The Metropolitan Museum of Art to RL and other movements of objects in anticipation of the opening of the West 54th Street townhouse private galleries.
- 34 4 Subject. Delivery receipts (6 of 6). 1962-1963
Folder content note: *Subjects:* This folder includes receipts from: **1962:** Hahn Bros (for storage); Duveen (for storage); Davis Galleries; Shorewood Press; Wildenstein; Wadsworth Atheneum; and other. Folder includes list of objects at RL's residence. **1963:** Davis Galleries; Perls Galleries; and other.
- 34 5 Subject. Delivery receipts and logbook (1 of 3). Logbook. 1963-1967
Folder content note: This folder includes a log book maintained by curator George Szabo of movements of art objects in and out of the West 54th Street townhouse. The first half of the log includes entries for outgoing objects and, if applicable, their return. The second half of the log includes entries for incoming objects (new purchases, transfers to the townhouse from other RL locations, and offered objects sent for RL's consideration). The entries date from October 1963 to January 1967. Delivery receipts for many (though not all) of the entries were originally inserted into the book, generally at their related entries. These loose receipts were removed from the log book and are in the following two folders. The receipts are enclosed in paper sleeves that refer to numbers (1-72) indicating the order in which the receipts were found in the book. The paper sleeve also refers to the location in the book at

Series I. General Correspondence and Related Material.

which each receipt was found. Some entries have multiple receipts, many have none. Most receipts seem to relate to the entry they were found at, but some do not. A small number of receipts appear not to have corresponding entries. At the end of these receipts can be found a small number of receipts from this time period (1964-65) that were found in other unrelated, miscellaneous files and were placed here by the archivist.

- 34 6 Subject. Delivery receipts and logbook (2 of 3). Receipts 1-35. 1963-1965
- 34 7 Subject. Delivery receipts and logbook (3 of 3). Receipts 36-72 and others. 1964-1966
- 34 8 Subject. Hofstede de Groot auction. [1931]
Folder content note: The folder includes a handwritten draft, likely from RL, on Waldorf-Astoria stationery, of instructions to Oskar Nathan at Dresdner Bank, Berlin, regarding the upcoming November 4, 1931 auction at C.G. Boerner's in Leipzig of the Cornelis Hofstede de Groot collection. The note includes RL's request that the bank send a representative to bid personally and his limits on various lots. These notes were found in the annotated auction catalogue found in the Lehman Collection; the original notes were removed to this folder and a photocopy of the notes was placed in the auction catalogue found in the Lehman Collection Library. The results of the auction are not documented here, but an annotation on the cover of the catalogue implies that RL's collection came to hold two of the lots at some point: 172 and 195. Lot 172 was *A Praying Youth*, then attributed to Rembrandt (RLC-G.152, MMA-1975.1.805). Lot 195 was attributed to the Rembrandt school *Christus vom Satan auf die Zinne des Tempels gefuhrt*. The folder also includes another copy of the auction catalogue with a price list annotated by, likely, RL.
- 34 9 Subject. Jewelry (1 of 3). Purchases. 1952-1955, 1958
Folder content note: *Subjects:* This folder and the next two include correspondence, invoices, and other documents related to the purchase and insurance of jewelry, and some furs, during the 1950s and 1960s. These objects appear to be personal jewelry and not art objects. The first two folders include purchase documents. The third folder includes insurance matters, including inventories. The documents were found by the archivist during processing foldered together and so were left together. *Correspondents:* Brand-Chatillon Corp., House of Duveen, May and Mercadal, Inc., Maximillian Furs, Peikin, Van Cleef & Arpels, Inc., Harry Winston, Inc., A La Vieille Russie, Rubel & Berthier, Inc., Bergdorf Goodman, Hattie Carnegie, Inc., Lenbay Fur Co., Tagimex/Madame Fourret/Henry Krieger & Co., Oscar Heyman & Bros., Casa de Misericordia de Santa Isabel, S.G. Barnett, David Webb, Inc. *Language:* Some documents are in French; one is in Spanish. *Shipping:* Traders Service Corp. *Insurance:* Schiff, Terhune & Co. *See also:* The Lehman Brothers records at Harvard's Baker Library hold documents related to this subject; as of 2013 these could be found in box 14/folder 7 (Jewelry: Appraisals, etc., [1934-1965]).
- 34 10 Subject. Jewelry (2 of 3). Purchases. 1956-1963, 1965, 1969
- 34 11 Subject. Jewelry (3 of 3). Insurance and inventories. 1954-1964, n.d.
- 34 12 Subject. Philip Lehman collection catalogue (1 of 9). Notes and drafts. 1923, circa 1927
Folder content note: *Subjects:* RL arranged, through Calmann-Lévy of Paris, the publishing in 1928 of a catalogue of the principal paintings in the Philip Lehman collection. This catalogue was distributed over time to various art historians, museums, dealers, friends, and others. Calmann-Lévy appears to have handled European shipments, and Duveen Brothers appears to have handled U.S. shipments. This and the following folders include,

Series I. General Correspondence and Related Material.

mostly, correspondence related to the catalogue distribution, especially thank you notes from the recipients and confirmations to the Lehmans of shipments by the distributors. Each catalogue was numbered and the documents include reference to this number for many of the recipients. The folder includes a small amount of correspondence from 1926-27 between RL and Michel Calmann and Florence Ingersoll-Smouse related to the development of the catalogue. There are also manuscript drafts of RL's foreword, a partial distribution list, and a summary of annual costs to 1929 for the catalogue. Finally, there are 2 pages of notes, likely in RL's hand, summarizing visits taken to various dealers in London with Edward Hutton on October 29, 1923. This first folder includes the 1923 notes and manuscript drafts. *See also:* I. General Correspondence / Calmann-Lévy (Firm) for documents dating from the post-WWII period in which RL arranges to have the remaining, undistributed inventory of catalogues sent from Paris to New York.

- 34 13 Subject. Philip Lehman collection catalogue (2 of 9). Preparation and distribution matters. 1926-1929
Folder content note: *Subjects:* This folder includes correspondence from Calmann to RL (1926, 1929 and an undated letter, possibly from about 1929); from the Library of Congress to RL responding to his inquiry about duties on the catalogue's mailing; correspondence between RL and Florence Ingersoll-Smouse concerning the catalogue text (1926-27), and a letter from Stephen Bourgeois asking about the catalogue (1927).
- L-5 17 Subject. Philip Lehman collection catalogue (3 of 9). Preparation and distribution matters. [1929]
Folder content note: *Subjects:* This folder holds two distribution lists and a summary of catalogue expenses from 1923-29.
- 35 1 Subject. Philip Lehman collection catalogue (4 of 9). Correspondents A-H. 1929
Folder content note: *Subjects:* This folder includes mostly thanks from catalogue recipients, with some confirmations of mailings by Calmann-Lévy and Duveen Brothers. Arranged in roughly alphabetical order, this folder includes A-H; among other correspondents are: Arthur Acton, Nicky Mariano (for Bernard Berenson), Lady Colefax, Martin Conway, R. Langton Douglas, Duveen Brothers, Max Friedländer, George Gronau, Charles Holmes, and Edward Hutton. *Language:* Some letters are in French or German.
- 35 2 Subject. Philip Lehman collection catalogue (5 of 9). Correspondents J-R. 1929
Folder content note: *Subjects:* Arranged in roughly alphabetical order, this folder includes J-R; among other correspondents are: Edward Jewell (of the *New York Times*), Ally Loebel, the Louvre, Raimond von Marle, Paul Mikhailoff, National Gallery (London), L. Planiscig, Lionel Fausel Philips, and Seymour de Ricci. *Language:* Some letters are in French or German.
- 35 3 Subject. Philip Lehman collection catalogue (6 of 9). Correspondents S-W and unidentified. 1929
Folder content note: *Subjects:* Arranged in roughly alphabetical order, this folder includes S-W. At the close are unidentified correspondents and letters from various correspondents which were pinned together in the original file and so were retained together here. Among other correspondents are: Julius Schlosser, the Uffizi, Lionello Venturi, Robert Witt, and Paul Sachs. *Language:* Some letters are in French or Italian.

Series I. General Correspondence and Related Material.

- 35 4 Subject. Philip Lehman collection catalogue (7 of 9). 1930-1931
Folder content note: *Subjects:* This folder includes mostly thanks from catalogue recipients and confirmations of mailings by Calmann-Lévy and Duveen Brothers. Among other correspondents are: F. Cambo, A.S. Drey, Richard Ederheimer, Alfred Frankfurter, and A.S.F. Gow.
- 35 5 Subject. Philip Lehman collection catalogue (8 of 9). 1932-1934
Folder content note: *Subjects:* This folder includes mostly confirmations of mailings by Calmann-Lévy and Duveen Brothers, with some thank you's. Among other correspondents are Count Trotti, Carroll Carstairs (Knoedler), and Walter W.S. Cook.
- 35 6 Subject. Philip Lehman collection catalogue (9 of 9). 1935-1938, n.d.
Folder content note: *Subjects:* This folder includes mostly confirmations of mailings by Calmann-Lévy and Duveen Brothers, with some thank you's. The 1935 correspondence includes a letter from Philip Lehman, writing from Switzerland to his New York office, conveying thank you notes from Germain Seligman, Edward Hutton, and Francis Howard. There is an undated letter from Harold Parsons.
- L-5 18 Subject. Sale of paintings. Pauline Ickelheimer to Robert Lehman (1 of 2). 1943-1946
Folder content note: *Subjects:* In May 1943, RL purchased from his sister, Pauline (Mrs. Henry Ickelheimer), several paintings she had received from their father, PL. This folder includes correspondence principally from the law firm of Lauterstein, Spiller, Bergerman & Dannett, which handled the matter. The documents in this folder are not definitive on which paintings were sold by Pauline to RL, though a draft list of artist names is suggestive, and one object that is documented definitively here as belonging to Pauline is Goya *Portrait of Countess Altamira and Her Daughter* (MMA-1975.1.148). The next folder includes a report that is definitive and it includes 16 objects as sold by Pauline to RL. Arranging for the sale seems to have revealed to the law firm questions about the adequacy of the documentation of ownership allocation between PL, RL, and Pauline of the family's art objects; accordingly the law firm's correspondence continues on this broader matter after the 1943 sale. That seems to have resulted in the 1946 report found in the next folder. *See also:* I. General Correspondence / Wartime storage of art objects for documents that refer to Pauline's holdings and 1943 sale of objects held outside of New York. *See also:* The Lehman Brothers records at Harvard's Baker Library hold many documents related to ownership matters among the Lehmans and Ickelheimers; as of 2013, these included records in the following folders: box 12/folder12 (Ickelheimer, [1938 - June 1961]); box 13/folder 2 (Ickelheimer, Henry (Condolence Letters) and Estate, [1940-1944]); box 592/folder 13 (Robert Lehman-Papers Relative to Fine Arts, 1930-1936); and several folders of trust and sale documents in box 593.
- F-1 1 Subject. Sale of paintings. Pauline Ickelheimer to Robert Lehman (2 of 2). 1946
Folder content note: *Subjects:* This folder includes the April 13, 1946 *Report on Art Objects Owned by Mr. Philip Lehman, Mrs. Pauline Ickelheimer and Mr. Robert Lehman* from the law firm Lauterstein, Spiller, Bergerman & Dannett. Among other things, the report indicates, of the objects owned by RL at that date at the West 54th St. townhouse, whether the object was originally owned by RL or whether he received it from PL or Pauline. It also includes PL and Pauline's holdings at West 54th Street at that time, and indicates objects sold by RL to the Kress Foundation in 1943. The report indicates that the

Series I. General Correspondence and Related Material.

following objects were sold by Pauline to RL: *Goya Portrait of Countess Altamira and Her Daughter*; *Orcagna Madonna and Child with Angels* (which was shortly thereafter sold by RL to the Kress Foundation); *Ugolino da Siena Madonna and Child*; *Lippo Vanni Madonna and Child*; *Buonaccorsi Coronation of the Virgin*; *Sassetta St. Anthony in the Wilderness*; *Giovanni di Paolo Zacharias and the Angels* and *Coronation of the Virgin*; *Allegretto Nuzi Nativity*; *Giovanni Bocatti da Camvino Crucifixion*; *Petrus Christus Legend of St. Eloi and St. Godiberta*; *Gerard David Annunciation*; *Master of the Legend of St. Aegedius Madonna and Child*; *French Master Portrait of an Unknown Woman*; *Ter Borch Burgomaster Jan van Duren* and *Margaretha van Haexbergen*.

- 35 7 Subject. Sale of paintings. Robert Lehman to Kress Foundation. 1941-1943
Folder content note: *Subjects:* On June 11, 1943, RL sold about 18 paintings to the Samuel H. Kress Foundation. This folder includes documents related to the sale, which was contemplated in some form at least as early as 1941. These documents include correspondence between RL and Lionello Venturi (who represented RL in the sale), lists of possible paintings to be sold, authorization to The Metropolitan Museum of Art for Stephen Pichetto (who apparently represented Kress) to inspect the paintings held in storage by the Museum for RL, unsigned carbon copies of agreements involving RL, Venturi, Pichetto, and/or the Kress Foundation, and a carbon copy of an internal note from Lehman employee I. Sack listing fifteen paintings sold and the proceeds. None of the final sale documents are in the folder. Some of the lists of paintings appear to be preliminary; several paintings on the lists, including those by Bellini, Crivelli, Giovanni di Paolo, Ugolino da Siena, Botticelli, and Paolo Uccello, were not sold. *See also:* I. General Correspondence / Subject: Sale of paintings - Pauline Ickelheimer to Robert Lehman for the 1946 report from RL's attorneys that, among other things, notes the paintings sold to Kress; the artist names appearing in that report as sold are: Margaretone, Taddeo Gaddi, Orcagna, Segna di Buonaventura, Simone Martini, Ambrogio Lorenzetti, Ugolino Lorenzetti, Lippo Vanni, Francesco di Giorgio, Master of the Franciscan Crucifix, Master of St. Francis, Piero della Francesca, and Francesca Cossa. *See also:* I. General Correspondence / F. Kleinberger Galleries (New York, N.Y.) - Harry G. Sperling folders for references to the Kress transaction.
- 35 8 Subject. Subscriptions to periodicals. 1945, 1947
Folder content note: *Subjects:* This folder includes correspondence from Elisabeth A. Gunnill, RL's art secretary at the time, to various museums and one publisher (Art in America) to confirm or open subscriptions. All correspondence is from 1945, except for one 1947 letter. Institutions contacted include: Art Institute of Chicago, Cleveland Museum of Art, Detroit Institute of Arts, Fogg Museum of Art, Joslyn Memorial, Los Angeles County Museum, M.H. De Young Memorial Museum, Philadelphia Museum of Art, Smith College Museum of Art, Toledo Museum of Art, Walters Art Gallery, Wellesley College, Worcester Art Museum, and Yale University Art Gallery. Also includes Gunnill's notes about the Worcester's publications.
- 35 9 Subject. Wartime storage of art objects (1 of 15). General. 1941-1943
Folder content note: *Subjects:* In 1941-1942, the Lehmans (RL, PL, and Pauline Ickelheimer) dispersed part of their collections to a few museums outside of New York City for safekeeping during World War II. These objects were exhibited and/or stored at those locations, and were returned to New York in 1943 and 1944. This folder and the several following include documentation concerning the objects held at these various sites. This

Series I. General Correspondence and Related Material.

first folder includes correspondence about RL's consideration of sites generally, with advice from Walter W.S. Cook of New York University's Institute of Fine Arts, and miscellaneous partial lists of objects held at these sites. *See also:* I. General Correspondence / Lehman, Edith A. for some documents about her collection.

- L-5 19 Subject. Wartime storage of art objects (2 of 15). Duveen Brothers. 1941
Folder content note: *Subjects:* Duveen Brothers handled the shipping of objects for RL to (1941-42) and from (1943-44) the various museums. This folder and the next 2 include the shipment confirmation notices and related correspondence from Duveen's.
- L-5 20 Subject. Wartime storage of art objects (3 of 15). Duveen Brothers. 1942
Folder content note: *Subjects:* Continuation of the shipment confirmation notices and related correspondence from Duveen's. In addition to records of shipments outbound from New York in 1942, this folder includes records of shipments of majolica inbound from the Fogg Art Museum where they were on loan, returned at RL's request for wartime storage. *See also:* I. General Correspondence / Fogg Art Museum for 1940-1942 for further documents about the loan and its return.
- L-5 21 Subject. Wartime storage of art objects (4 of 15). Duveen Brothers. 1943-1944
Folder content note: *Subjects:* Conclusion of the shipment confirmation notices and related correspondence from Duveen's. These documents relate to the return of objects to New York.
- 35 10 Subject. Wartime storage of art objects (5 of 15). Allen Memorial. 1942, 1944
Folder content note: *Subjects:* Documents related to arrangements for safekeeping of objects at the Dudley Peter Allen Memorial Art Museum at Oberlin College, and their return to New York in 1944. 30 drawings and one manuscript were sent to Oberlin; a list is in the folder. *Image:* Photograph of the exterior of the museum. *Correspondent:* Clarence Ward.
- 35 11 Subject. Wartime storage of art objects (6 of 15). Joslyn Memorial. 1941-1942, 1944
Folder content note: *Subjects:* Documents related to arrangements for safekeeping of objects at the Joslyn Memorial in Omaha, Nebraska, and their return to New York in 1944. 12 paintings were sent to Joslyn; according to lists in the folder, 9 of these belonged to RL and the other 3 belonged to Pauline Ickelheimer (on the lists as PI). The folder includes a booklet, with images, about the Joslyn. *Correspondent:* Paul H. Grumman.
- 35 12 Subject. Wartime storage of art objects (7 of 15). The Metropolitan Museum of Art. 1941
Folder content note: *Subjects:* This folder and the next several include documents related to arrangements for safekeeping of objects at Stotesbury House, Whitmarsh Hall, in Chestnut Hill, Pennsylvania. This was arranged through The Metropolitan Museum of Art, which stored objects there as well. A large number of objects were stored, including paintings, majolica, bronzes, manuscripts, etc. In addition to his objects, RL sent objects belonging to PL, Pauline Ickelheimer, and Mrs. Albert Goodhart (RL's aunt); the ownership of each object is noted on at least some of the lists in the folders. Objects were sent in 1942, and returned in 1943-44. Some of the objects were sold in the 1943 Kress Foundation sale and were returned then. This first folder includes general information from the Met about emergency protection for art objects.

Series I. General Correspondence and Related Material.

- L-5 22 Subject. Wartime storage of art objects (8 of 15). The Metropolitan Museum of Art. 1942, 1944
Folder content note: *Subjects:* This folder includes correspondence concerning shipping and storage arrangements; some of this correspondence included enclosed lists of objects, which are included here. This folder also includes the signed agreement between the Met and RL concerning the storage at Whitmarsh. The documents generally date from 1942, but several have annotations or other additions dating from 1944. *Correspondents:* Ambrose Lansing, Dorothy W. Phillips, D.H. Newsholme (Duveen Brothers), Milton Winn (of RL's attorneys: Lauterstein, Winn, Spiller & Bergerman).
- 35 13 Subject. Wartime storage of art objects (9 of 15). The Metropolitan Museum of Art. 1942
Folder content note: *Subjects:* This folder includes a set of lists of the objects sent to Whitmarsh over the course of 6 shipments in May-June 1942. Initials on the lists indicate ownership among the Lehmans. The shipment of May 28 included the Goodhart objects.
- L-5 23 Subject. Wartime storage of art objects (10 of 15). The Metropolitan Museum of Art. 1942-1944
Folder content note: *Subjects:* This folder includes various lists of objects shipped in 1942 and bills of lading signed by registrar Henry F. Davidson. The documents date from 1942, but have annotations dating from 1943-44.
- 35 14 Subject. Wartime storage of art objects (11 of 15). The Metropolitan Museum of Art. 1943
Folder content note: *Subjects:* Documents related to the return of some objects, including the Goodhart objects, from Whitmarsh to New York, including those sold to the Kress Foundation. The folder includes correspondence, lists, and bills of lading.
- 35 15 Subject. Wartime storage of art objects (12 of 15). The Metropolitan Museum of Art. 1943-1945
Folder content note: *Subjects:* Concluding documents of storage at Whitmarsh. Includes bills of lading, correspondence, and lists of objects returned to New York. Some objects were stored at the Museum before being returned to the West 54th Street house. The folder includes some comments on the condition of some objects.
- 35 16 Subject. Wartime storage of art objects (13 of 15). Smith College Museum of Art. 1942-1944
Folder content note: *Subjects:* Documents related to arrangements for safekeeping of objects at the Tryon Art Gallery at the Smith College Museum of Art. 60 drawings, 13 paintings, and one framed embroidery were sent to Smith; a list is in the folder. The paintings, some of which were sold to the Kress Foundation, were returned to New York in 1943, the rest in 1944. *Correspondent:* Jere Abbott, Myrtle Affhauser.
- 35 17 Subject. Wartime storage of art objects (14 of 15). Vassar College Art Gallery. 1942-1944
Folder content note: *Subjects:* Documents related to arrangements for safekeeping of objects at the Vassar College Art Gallery. 56 drawings and 2 paintings were sent to Vassar; a list is in the folder. The paintings were returned to New York in 1943, the drawings in 1944. The documents refer to damage to one of the paintings, the H. Bosch *Temptation of St. Anthony* (RLC-P.208, ExL). Also, there was water damage to some of the drawings' mats and gesso frames. *Correspondent:* Agnes Rindge, H. MacCracken, Esther Gordon.

Series II. Invoices and Receipts.

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| 35 | 18 | <p>Subject. Wartime storage of art objects (15 of 15). William Rockhill Nelson Gallery of Art. 1941-1944</p> <p>Folder content note: <i>Subjects:</i> Documents related to arrangements for safekeeping of objects at the William Rockhill Nelson Gallery of Art in Kansas City. 15 paintings were sent to the museum; a list is in the folder. Of these, one belonged to PL and one to Pauline Ickelheimer. The paintings were returned to New York in 1943-44. There are also some documents in the folder related to Mrs. Herbert Lehman's interest in sending 8 objects to Kansas City. <i>Correspondent:</i> Paul Gardner, Harold W. Parsons, Ethlyne Jackson, D.H. Newsholme (Duveen Brothers).</p> |
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Series II. Invoices and Receipts. 1911-1969 2.1 Linear feet
Scope and Contents note

The Invoices and Receipts series primarily includes invoices and payment acknowledgements for the Lehmans' purchases of art objects and for expenses related to their collecting activities, such as for books, magazine and catalogue subscriptions, photography and photographs, conservation, and incidental matters. Many of the invoices include annotations from the Lehmans' staff indicating date of payment and check number; some related check stubs are attached to the invoices. The series also includes a small number of invoices related to the household and personal expenses of Carrie and Philip Lehman, mostly from the early 1930s. The folder list (below) includes descriptions of the purchased objects or services represented within each folder. The bulk of the documents are in English, but some are in French or German.

Generally, this series includes only standalone invoices and acknowledgements, that is, those for which there are no other contextual documents directly related to the invoice and its underlying transaction. Invoices for transactions for which there are other contextual documents, such as offer letters, bids, and shipping records, are not in this series; those invoices were retained with their context, and can be found in Series I. General Correspondence and Related Material. Also, receipts that are acknowledgements of taking delivery of objects (e.g., receipts issued by a museum registrar or a shipping company) and are not acknowledging a financial transaction are also in Series I. General Correspondence.

Arrangement note**Overall arrangement:**

The bulk of the series is arranged in alphabetical order, by incoming vendor name/correspondent. This order is the same as that used in Series I. General Correspondence. At the end of the alphabetical run of names are a small number of unidentified vendors. Following these are two sets of invoices arranged by subject. The first set includes expenses incurred by or related to the work of RL's art secretaries and curator at the West 54th Street townhouse. The second set includes household and personal expenses of Carrie and Philip Lehman, mostly from the early 1930s. Within each folder, the documents are arranged in chronological order, though there are some minor exceptions to this.

Relation to original files:

There was no single set of original invoice files. The bulk were originally maintained at the downtown Lehman Brothers office. Many were filed in chronological files of receipts, but many were also kept in the correspondence files, of which there were at least two sets, chronological and alphabetical by correspondent. Some invoices, or at least some copies of

Series II. Invoices and Receipts.

them, were filed at the townhouse. Further, some documents had been removed from the original files during previous arrangement efforts, and had been sorted into other filing systems. During processing, one overall arrangement, as described above, was imposed by the archivist. This principally impacted the chronological files which were re-sorted by vendor name.

Other comments on arrangement:

The arrangement method for this series is similar to that used for Series I. General Correspondence. The series is arranged by vendor name/correspondent, which may be an individual or an institution as indicated, generally, by the letterhead used.

Forms of names used on folder labels are from the name authority file of the Library of Congress, to the extent possible. If the documents included letterhead with a significantly variant name, that variant name was included in the descriptive note.

No distinction was made for filing purposes between correspondence addressed to Robert (RL) and Philip (PL). If the distinction seemed potentially significant, the specific Lehman was noted.

See also cross references are included in the descriptive notes to help researchers identify related material across the series and the papers as a whole. These were added on a best-efforts basis within resource constraints, so the researcher should not rely on them exclusively.

Related Archival Materials note

The Lehman Brothers records at Harvard's Baker Library holds invoices related to RL's art collecting, principally from the 1960s. As of 2013, these documents could be found in box 583/folders 1-7.

Box	Folder	
36	1	A. & R. Ball (New York, N.Y.). 1952, 1955-1956 Folder content note: 1952: Ingres drawing <i>Study of a Lady</i> (RLC-G.315?, MMA-1975.1.646?). 1955: On approval: Louis XV table, stamped Dubois ME. 1956: 2 Old Meissen jays, 2 Old Meissen hen, 2 Chelsea scent bottles.
36	2	A La Vieille Cité. 1961, 1966 Folder content note: 1961: Gold watch and polychrome enamel, by Julien Le Roy. 1966: Old bag (sac ancien). <i>Language:</i> French. <i>Images:</i> 3 photographs of watch (face, back, inner works).
36	3	A La Vieille Russie (Firm). 1934, 1953, 1957-1958, 1963, 1967-1968 Folder content note: 1934: Buttons of chiseled gilt, ornamented with pearls and emeralds, French, Louis XIII. 1957: Gold pillbox bought as a gift (ExL). 1958: 4 Louis XV bronze appliques. 1963: Commission on purchase from the Rene Fribourg sale. 4 objects: Gold mounted mother of pearl necessaire; George II gold mounted gray agate necessaire; George II gold mounted etui; and gold etui. Richard Cosway miniature portrait of <i>Mrs. Hannah Cowley</i> . 1967: 18th century gold mounted vernis martin etui. 1953, 1968: Books and catalogues. <i>Language:</i> 1934 transaction is with Paris location and invoice is in French, with translation. <i>See also:</i> I. General Correspondence / Sotheby for other documents about the Fribourg auction.
36	4	A.S. Drey (Firm) (N.Y.). 1929-1931

Series II. Invoices and Receipts.

- Folder content note: 1929:** 2 objects: a velvet chasuble and a bronze mortar. **1930:** French, 15th century, book miniature *Female Saints Entering Paradise* (RLC-MS.80, MMA-1975.1.2477). Pringsheim majolica catalogue, 2 volumes. 2 objects: Folding chair, Italian, 16 century; and 2-handled vase, Deruta, blue and yellow, 16th century, from Pringsheim collection. **1931:** 8 chasubles acquired at auctions, including *Chasuble Back with an Orphrey* (MMA-1975.1.1851a & b) and *Chasuble with an Orphrey Band and Cross* (MMA-1975.1.1897). *Other names:* Includes invoices from both the Munich and New York locations.
- 36 5 Acton Surgey Ltd (London, England). 1929
Folder content note: Gilded cassone (Acton Surgey's receipt is to Edward Hutton) (RLC-F.2, MMA-1975.1.1938).
- 36 6 Alpha Bookbinding Co. 1955-1956
Folder content note: Binding of *Burlington* and *Art in America* magazines. Custom binders for photographs of objects. Mounting of photographs of paintings and drawing for placement in custom binders. *See also:* II. Invoices / Pavia, V.C. for later, related business.
- 36 7 American Art Association. 1922-1923, 1926-1928
Folder content note: 1922: Jar and 2 mortars (lots 10, 11, 16) from Tolentino collection sale. **1923:** Chair (lot 89) from Winkler sale. Inkstand (lot 416) (MMA-1975.1.1372) from the William Salomon sale. Vase (lot 10) from Girard sale. **1926:** Unidentified objects (lots 210, 370) from Converse sale. Pair of vases (lot 397) from Oshima sale. Unidentified object(s) from Benguiat sale. **1927:** Unidentified objects from Dominick-Chein sale (MMA-1975.1.1674? and MMA-1975.1.1675?). 10 objects from Alphonse Kann, Part 1 sale: Workshop of Sansovino (lot 369); Paduan Master (lot 373) (RLC-M.112, MMA-1975.1.1368); 3 plates (lots 402 (RLC-C.2, MMA-1975.1.1956); 408 (RLC-C.3, MMA-1975.1.1113); and 409); Bernard Palissy (lot 419); dish (lot 426) (RLC-C.6, MMA-1975.1.1647); 2 plaques (lots 447 and 474 (MMA-1975.1.1411); and wing of triptych (lot 450) (RLC-S.13, MMA-1975.1.1554). **1928:** 8 objects from von Maltzan sale: 2 vases (lot 361); 2 bowls (lot 363 and lot 393 (MMA-1975.1.1676); plate (lot 375) (MMA-1975.1.1658); pair of bowls (lot 379); pair of jars (lot 385); and a vase as is (lot 386).
- 36 8 American Art Association, Anderson Galleries (Firm) (1 of 3). 1929-January 1934
Folder content note: 1930: 14 lots from [Ton Ying] sale (#3812) of January 24-25, including lot 27 (MMA-1975.1.1663), lot 112 (MMA-1975.1.1677), lot 121 (MMA-1975.1.1679), lot 280 (MMA-1975.1.1659), lot 281 (MMA-1975.1.1651), lot 308 (MMA-1975.1.1702, MMA-1975.1.1703), lot 339 (MMA-1975.1.1686), lot 341 (MMA-1975.1.1739), lot 354 (MMA-1975.1.1693), lot 389 (MMA-1975.1.1669 and MMA-1975.1.1670), and lot 391 (MMA-1975.1.1648). Lot 472 (MMA-1975.1.1753) from Havemeyer sale (#3837) and 9 lots from Havemeyer sale (#3838), both sales in April, including lot 1124 (MMA-1975.1.1723), lot 1264 (MMA-1975.1.1658), lot 1265 (MMA-1975.1.1656), lot 1285 (MMA-1975.1.1668), lot 1288 (MMA-1975.1.1667), lot 1302 (MMA-1975.1.1678), and lot 1304 (MMA-1975.1.1697); unsuccessful bids noted here also. **1932:** 11 lots from Blair and Fartow sale (#3942) of January 15-16, including medals lot 364 (RLC-M.5, MMA-1975.1.1284) and lot 365 (RLC-M.1, MMA-1975.1.1257), jewel lot 366 (RLC-J.10, ExL), and enamel lot 367 (RLC-E.6, ExL), along with majolica,

Series II. Invoices and Receipts.

furniture, sculpture, and other objects; the invoice is tipped-in the annotated catalogue, which is in the folder; the annotations on the catalogue are those of RL's secretary, his original instructions to the secretary are on the cover of the copy of the catalogue on the shelves of the Lehman Library. Lot 850 from sale 3986 of October. 7 lots from [Charles W. Gould] sale (#3993) of October 27-29, including lot 343 (MMA-1975.1.1726), lot 344 (MMA-1975.1.1748), and lot 479 (MMA-1975.1.1666). 15 lots from [Benguiat] sale (#3997) of November, including majolica lots 447 (RLC-C.38, MMA-1975.1.1060); 448 (RLC-C.39, ExL); lot 452 (RLC-C.41, MMA-1975.1.1069); lot 457 (RLC-G.44, MMA-1975.1.1007); lot 463 (RLC-C.46, MMA-1975.1.1065); lot 464 (RLC-C.47, MMA-1975.1.1087); lot 465 (RLC-C.48, MMA-1975.1.1114); and lot 466 (RLC-C.49, MMA-1975.1.1115). Rosalba Carriera *Portrait of a Lady* from sale 4000 of November. **1933:** 6 lots from sale #4029 [likely Noorian sale #4039] of April; including lot 28 (RLC-C.54, MMA-1975.1.1074) and lot (RLC-C.56, MMA-1975.1.1030). Walnut cassone from Ryan collection sale (#4066) of November. **1934:** 3 lots from sale 4075 of January. Unless noted, all documents refer only to lot numbers or, in other instances not noted here, are statements with little underlying detail. *See also:* II. Invoices / Anderson Galleries for other 1929 and earlier transactions.

- 36 9 American Art Association, Anderson Galleries (Firm) (2 of 3). November 1934-1935
Folder content note: 1934: Piano (lot 240); 3 snuff boxes: lots 930, 937 (RLC-E.10, MMA-1975.1.1547), and 1207; a bowl (lot 1004) (MMA-1975.1.727); and a coupe (lot 1242) (MMA-1975.1.1696) from the Eli B. Springs sale of November. Cabinet (lot 59); louys (lot 169); officio (lot 193); and ordinary (lot 194) from the Alfred Nathan sale of November. 8 lots (39, 219, 220, 235, 242, 243, 247, 252) of vegetable dishes and other tableware from the Burton S. Castles sale of December. 4 lots (261, 272, 281, 300, and 301) of platters and other tableware from the Lorenz, et al. sale of December. **1935:** Pair of vases & flower holder (lot 39) (RLC-C.63, MMA-1975.1.1740 and MMA-1975.1.1741) and a wine pot (lot 292) (MMA-1975.1.1734) from the Heller, Norden, et al. sale of January. Piano, by private sale of lot 240 from sale #4129 in March. 4 silk damask hangings (lots 200 and 201) from Williamson G. Moore sale in October. *Portrait of a Young Noblewoman* (lot 80) from Brill et al. sale of October. 16 glass ports (lot 11); 12 porcelain coffee cups & saucers (lot 30); porcelain dinner service (lot 75); pair silver hot milk jugs (lot 130); 4 decorative objects (lot 472); and 2 Deruta two-handled jars (lots 619 and 620) (RLC-C.66, ExL; RLC-C.67, MMA-1975.1.1929) from the Cortlandt F. Bishop sale of November.
- 36 10 American Art Association, Anderson Galleries (Firm) (3 of 3). 1936-1939
Folder content note: 1936: Bowl with figural decoration (lot 148) (RLC-C.71, MMA-1975.1.1645); miniature *Portrait of Emil Mafhfour* (lot 186) (RLC-MS.150, ExL); miniature *Noah's Ark Afloat* (lot 191) (RLC-MS.151, ExL); and miniature *Birth of Mohammed* (lot 208) (RLC-MS.152, ExL) from Emile Tabbagh sale of January 3-4; the folder includes a copy of the sale catalogue, with some prices marked. Cabinet vases (lot 10 (MMA-1975.1.1687) and lot 175 (MMA-1975.1.1688 and MMA-1975.1.1689); bowls (lot 22 (MMA-1975.1.1649), lot 180 (MMA-1975.1.1681), and lot 181 (MMA-1975.1.1680); and plaque (lot 212) (MMA-1975.1.1662?) from DeForest et al. sale of January. 7 miniature vases (lot 99) from Wertheim et al. sale of January. Ruby and lustre dish (lot 277) of Smadbeck et al. sale of February. 4 book or china cabinets (lots 158, 159, 383, and 384); writing desk (lot 372); and candlestand (lot 373) from Sutton et al. sale of October. Painting

Series II. Invoices and Receipts.

- The Visitation* (lot 82) from Lanpher et al. sale of October. **1937:** Glass phial (lot 42); glass ampulla (lot 62) (RLC-C.8-, MMA-1975.1.1585); bottles and bracelets (lot 66) (RLC-C.87 and C.88, MMA-1975.1.1601); and Rhages pottery bowl (lot 77) (RLC-C.89, MMA-1975.1.1642) from Pratt sale of January. Chun Yao deep bowl, plate, and dish (lot 49 (MMA-1975.1.1655), lot 125 (MMA-1975.1.1657), and lot 44 (MMA-1975.1.1661); and three color dish (lot 79) from DeForest sale of January. 3 blue and white boxes (lot 118); and Deruta yellow lustre plate (lot 233) (RLC-C.100) from Beaufort sale of October. **1938:** 2 wood temple statues of Kuan Yin (lots 31 and 32) from Krenn sale of January. **1939:** 2 pottery candlesticks (lot 33) from Santos sale of March.
- 36 11 American Contemporary Art Gallery. 1962
Folder content note: Luks drawing #5.
- 36 12 American Express Company. 1949
Folder content note: Shipment of boat model (or model boat) by RL from Venice to New York.
- 36 13 Anderson Galleries, Inc. (1 of 2). 1923-1924, 1926, 1928
Folder content note: **1923:** Lots 23 (RLC-G.4, MMA-1975.1.412), 28 (RLC-G.5, MMA-1975.1.421), 44 (RLC-G.6, MMA-1975.1.317), 52, 56, 76 (RLC-G.9, MMA-1975.1.882), 81 (RLC-G.10, MMA-1975.1.884), and 86 (RLC-G.11, MMA-1975.1.883) from the Victor Koch sale (#1707) of February 8; the folder includes an annotated copy of the sale catalogue. Lots 9, 14, 33, 63 (RLC-G.12, MMA-1975.1.617), 65 (RLC-G.13, MMA-1975.1.613), 68 (RLC-G.14, MMA-1975.1.589), 70 (RLC-G.16, MMA-1975.1.609), and 75 (RLC-G.17, MMA-1975.1.417) from Marius de Zayas sale (#1725) of March 23-24. **1924:** Lots 161, 162, 163, and 167 from sale 1832 of April 4-5. Lot 180 (RLC-C.1, MMA-1975.1.1639) from [Anne Chapman] sale (#1886) of December 5-6. **1926:** Lot 74 from sale #2054 of April 7-8. **1928:** Lots 16, 62, 111, 151, 247, 337, and 345 from sale #2257 of April 11-12. None of the documents provide detail other than lot numbers on the acquired objects.
- 36 14 Anderson Galleries, Inc. (2 of 2). 1929
Folder content note: All documents in this folder relate to the Frederic Spitzer collection sale (#2308) of January 9-12, 1929. 13 or 14 lots (discrepancies in billings): coupe of Limoges enamel (lot 234); possibly the baiser de paix by Jean III Penicaud (lot 237); 3 bronze Paduan plaquettes (lot 272) (RLC-M.2, MMA-1975.1.1332; RLC-M.3, MMA-1975.1.1333; and RLC-M.4, MMA-1975.1.1334); hunter's gourde of earthenware of Nevers (lot 405) (RLC-C.11); hunter's gourde of faience by Palissy (lot 406) (RLC-C.12, MMA-1975.1.1620); amphora of faience of Deruta (lot 410) (RLC-C.13); albarello of majolica of Faenza (lot 411) (RLC-C.14, MMA-1975.1.1951); enamelled group of faience by Palissy (lot 418) (RLC-C.15); figure d'applique of Virgin and Child of Repousse bronze (lot 461); pendant of gold with bas-relief (lot 571) (RLC-J.6, MMA-1975.1.1516); medallion of gold (lot 578) (RLC-J.7, ExL); baiser de paix with rock crystal (lot 599) (MMA-1975.1.1558); pendant scent bottle (lot 605); and pendant of gold, enamelled and jewelled (lot 612). The folder includes an annotated copy of the sale catalogue. *See also:* II. Invoices / American Art Association, Anderson Galleries (Firm) for other 1929 and later transactions.

Series II. Invoices and Receipts.

- 36 15 Antique Porcelain Co. (New York, N.Y.). 1957-1961
Folder content note: 1957: Louis XV Sevres rose pompadour porcelain soupier; and Meissen pair of porcelain ewers. Mennecy or Chelsea scent bottle. **1958:** Repair of Chelsea scent bottle (harlequin). 12 Swan service Meissen dinner plates. **1960:** Chelsea toy - bird scent bottle.
- 36 16 APF Manufacturing Inc. (New York, N.Y.). 1959, 1965
Folder content note: 1959: Cut Gothic wooden frame. Frames and liners for 2 Signacs. Frame and mat for Vertès print. **1965:** Frame for Corot drawing.
- 36 17 Apollo 1938-1963
Folder content note: Subscriptions to the magazine. Not all years in the range 1938-1963 are represented in the folder.
- 36 18 Arnold Seligmann & Co. (1 of 3). 1913, 1917, 1924-1925, 1929
Folder content note: 1913: Cassone, Italian, 16th century. **1917:** Pair of bronze candlesticks by Sansovino (MMA-1975.1.1380 and MMA-1975.1.1381); and 4 armchairs, 3 of which are stamped with the mark of F.C. Menant. **1924:** Urbino plate showing 3 satyrs, after designs of Giulio Romano (RLC-C.61, MMA-1975.1.1118). Venetian table, 16th century, from Hector Economos collection. **1925:** Table, Italian, 16th century; and 2 small stands. **1929:** Pair of majolica jars, profile heads, Faenza, 15th century, from Earl of Tabley collection. Letterhead of Arnold Seligmann, Rey & Co.
- 36 19 Arnold Seligmann & Co. (2 of 3). 1931-1935
Folder content note: 1931: Jean Baptiste Cazin painting of a love scene in a park; and Castel Durante plate with lady's bust in center. **1932:** Pair of Faenza vases with 2 handles, with portraits of men in ecclesiastic wear (RLC-C.52, MMA-1075.1.1044; RLC-C.53, MMA-1975.1.1045) [Belmont sale]. **1933:** Miniature with prophet seated in capital letter, Flemish, 16th century. Limoges mirror *Venus and May* by Suzanne Court (RLC-E.7, MMA-1975.1.1236). **1934:** Urbino plate showing 3 satyrs after designs of Giulio Romano (RLC-C.61, MMA-1975.1.1118). **1935:** Pair of albarelli, Faenza, 15th century, a man in profile and a smiling woman; and a plate, Faenza, 16th century, with saint woman holding spear and heart. Letterhead of Arnold Seligmann, Rey & Co. *See also:* I. General Correspondence / French & Co. for a Mitchell Samuels letter concerning the 1932 Belmont sale and RL's purchase of the 2 Faenza vases from it.
- 36 20 Arnold Seligmann & Co. (3 of 3). 1936-1937, 1941
Folder content note: 1936: Jewel with Madonna in center and angels on each side. From the Helbing sale of May 12 at Frankfurt: Plate showing woman's bust in profile, Venice, 15th century; and Jehan de Court enamels *Mars* and *Minerva*. From Margarete Oppenheim sale of May 18-20 at Munich: Majolica cup, Siena, 16th century, with heart at center; and majolica vase in shape of pineapple, Deruta, 16th century. Repair of 2 enamel plaques bought in Rothschild sale. Miniature of *Adoration of the Magi*, Flemish, 15th century. **1937:** Faenza plate, with profile of woman at center and scrolls and foliage on rim, lustered in Gubbio. Acknowledgement of payment for an Egyptian table, letter annotation indicates this was given as a gift to The Metropolitan Museum of Art.
- 36 21 Art in America (Firm). 1945, 1947-1949, 1957-1958

Series II. Invoices and Receipts.

- Folder content note:** Subscriptions and purchase of back volumes.
- 36 22 Art Institute of Chicago. 1945-1948, 1950-1956
Folder content note: Subscriptions to bulletin and quarterly.
- 36 23 Art News. 1945-1947, 1952, 1954-1957, 1959
Folder content note: Subscriptions and other publications.
- 36 24 Art Quarterly. 1945-1946, 1952, 1954, 1958-1959
Folder content note: Subscriptions to publication of Detroit Institute of Arts.
- 36 25 Art Trading Co. (New York, N.Y.). 1958
Folder content note: Gold octadrachm (coin). Repair and cleaning of a carnet de bal.
- 36 26 Arthur H. Harlow & Co. (New York, N.Y.). 1947
Folder content note: *Vertès 2 Le Cirque*.
- 36 27 A: Miscellaneous. 1948, 1957-1958, 1968
Folder content note: Office equipment and supplies (Alessi Brothers; Albert Frank-Guenther Law, Inc.; Ajax Typewriter Co.). Unidentified very small purchases from Art Shop. Book from Antiquarian Booksellers' Center.
- 36 28 Barnett, S.G. 1958
Folder content note: Gold pill box.
- 36 29 Barton, Marian Harris 1947
Folder content note: Watercolor *Old Copper*, 5 art criticisms and one art instruction.
- 36 30 Bensimon, Inc. (New York, N.Y.). 1953, 1955
Folder content note: **1953:** Louis XV commode, stamped Dubois ME (RLC-F.21, MMA-1975.1.2033). Payment for unidentified purpose. **1955:** Pair of terra cotta busts of young women's heads, signed Marin (MMA-1975.1.1489 and MMA-1975.1.1490).
- 36 31 Blumka Gallery. 1949, 1958
Folder content note: **1949:** Louis XIV frame. **1958:** Meissen porcelain, Kaendler models, pair of *Monkey Groups*; Meissen porcelain etui, 18th century; and miniature of young man, on ivory.
- 36 32 Boucheron (Firm). 1920
Folder content note: Ring with diamonds and sapphire; annotation indicates it is for Pauline from PL.
- 37 1 Brenwasser, Eugene. 1949-1950, 1955-1956, 1958-1959, 1967-1969
Folder content note: Prints and negatives of photographs. *See also:* I. General Correspondence / Frick Art Reference Library for documents related to extensive prints acquired from Brenwasser for donation to the Frick and elsewhere in 1955.
- 37 2 Brummer Gallery (New York, N.Y.). 1942, 1944
Folder content note: **1942:** [Gubbio plate] (RLC-C.247, MMA-1975.1.1097), Lot 62 from Glogowski sale at Sotheby's in London in 1932. Castel Durante majolica plate (RLC-C.26, MMA-1975.1.1013) and Gubbio plate depicting Cupid holding a goose. Gubbio majolica

Series II. Invoices and Receipts.

- plate, with Cupid (RLC-C.202, MMA-1975.1.1079) (1942). Gubbio tazza, with saint (RLC-C.203, MMA-1975.1.1073), from 1932 Glogowski sale. **1944:** Gubbio dish by Giorgio Andreoli, from 1932 Glogowski sale.
- 37 3 Burlington Magazine. 1945-1948, 1950-1959
Folder content note: Subscription to publication.
- 37 4 Buttery, Horace. 1929
Folder content note: Two Flemish miniatures attributed to Simon Bening and his workshop: *St. Bridget at Her Devotions* (RLC-MS.103, ExL) and *A Pieta* (RLC-MS.102, MMA-1975.1.2481). *See also:* I. General Correspondence / Tomas Harris, Ltd. for shipping documents.
- 37 5 B: Miscellaneous. 1930, 1950, 1954, 1957-1958
Folder content note: Book *Exhibition of Italian Art* from Bowes & Bowes, receipt to Mrs. Albert E. Goodhart (1930). Two photos of frames by Oliver Baker (1950). Book from Bernard M. Rosenthal, Inc. (1954) and from L.J.C. Boucher of Holland (1957). Repairs to legs of table and chair and to arm of chair by Bressler Furniture Repairing & Polishing Co. (1958). Book of the Month Club *Metropolitan Miniatures* (ca. 1950s).
- 37 6 C. & E. Canessa (New York, N.Y.). 1924
Folder content note: Italian triptych *Coronation of the Virgin with angels and saints and portrait of the donor*. *Other names:* Ercole Canessa.
- 37 7 Camera House (New York, N.Y.). 1958
Folder content note: Photograph supplies.
- 37 8 Carroll Carstairs Gallery. 1959, 1961
Folder content note: 2 Van Day Truex wash drawings: *Spoletto* (RLC-G.588, MMA-1975.1.973) (1959) and *Rome III* (MMA-1975.1.972) (1961).
- 37 9 Chaikin, Nathan. 1962
Folder content note: Hiroshige *Boat on the Sumida* (RLC-G.708, MMA-1975.1.983) and *Small View of Yedo* (RLC-G.709, MMA-1975.1.982).
- 37 10 Childs Gallery. 1959
Folder content note: A.F. Moitte drawing *Two Figures and Dog*; M.O. Robbins watercolor *Lost Boy*; John Ruskin drawing *Richmond, England*; George Romney drawing *Woman and Child*; and John Morton wash *Two Women*. Other objects unattributed: Niagara Falls watercolor; 17th century Italian drawing of an angel; New York Harbor engraving; Canton, China engraving; Upper Hudson River painting; Doctor at child's bedside drawing; farm scene watercolor (RLC-G.941, MMA-1975.1.903); mountain and lake watercolor; deserted cabin in Catskills watercolor; cottage and windmill drawing; and between Lucca and the Bagni di Lucca watercolor. *Other names:* Charles D. Childs.
- 37 11 Charles E. Slatkin Galleries. 1960
Folder content note: Georges Lallemant *The Procuress* (RLC-G.625, MMA-1975.1.651); Giuseppe Zais *The Annunciation* (RLC-G.549, MMA-1975.1.548); Francesco Fontebasso *St. John the Evangelist* (RLC-G.548, MMA-1975.1.324); Bolgnese 17th century *St.*

Series II. Invoices and Receipts.

- Francis in Ecstasy*; and Berthe Morisot *Study for the Girl in the Green Coat* (RLC-G.547, MMA-1975.1.674).
- 37 12 Charles of London (New York, N.Y.). 1936
Folder content note: 18th century mahogany desk.
- 37 13 Christie, Manson & Woods. 1935, 1947-1948, 1950-1952, 1954-1956, 1968
Folder content note: Catalogue subscriptions. The 1968 material also includes a catalogue order sheet for Sotheby's.
- 37 14 Cleveland Museum of Art. 1945, 1948-1952, 1954-1956
Folder content note: Subscriptions to bulletin.
- 37 15 Crichton Brothers (London, England). 1927
Folder content note: Silver objects from 1700s: tray by Paul Lamerie; kettle by John Luff; sugar bowl and cover by J. Taylor; basin and cover by S. Taylor; teapot by Edward Lothian; and an unattributed cream jug. *Other names:* Delivery through Crichton & Co. (New York office), Edward R. du Parcq.
- 37 16 Cyril Humphris (Firm). 1966
Folder content note: Gubbio plate with musical instruments and a winged putto.
- 37 17 C: Miscellaneous. 1946, 1959
Folder content note: Unspecified professional services in re: 5 West 54th St. by architect Rosario Candela (1946). Purchase of Daulte's Sisley catalogue from Chollet, Roguin & Cie, of Lausanne (1959). Purchase of book from Cooper Union Museum for the Arts of Decoration (1959).
- 37 18 D.B. Butler & Co. (New York, N.Y.). 1958-1959
Folder content note: Frames and framing of watercolors.
- 37 19 D.M. & P. Manheim (Firm). 1952, 1955, 1957-1958
Folder content note: **1952:** Bilston pink box with cupid. **1955:** Bilston blue enamel box with inscription. **1957:** Derby porcelain thimble, with roses and blue flowers. **1958:** Bilston enamel thimble, with sprig of coloured flowers. Bilston enamel pink box with inscription; and Chelsea scent bottle in form of cupid against a rose tree, from the Rose Pattern Group.
- 37 20 David Findlay Galleries (New York, N.Y.). 1959
Folder content note: 2 paintings by Maurice Brianchon: *Nu aux Bas Rouges* and *Paysage d'Hiver*.
- 37 21 Davis Galleries. 1961, 1963
Folder content note: **1961:** William Glackens *Mrs. Glackens* (RLC-G.629, MMA-1975.1.909) and *Two Women Walking* (RLC-G.630, MMA-1975.1.908); James Preston watercolor (RLC-G.648, MMA-1975.1.970) and 2 drawings (RLC-G.650, MMA-1975.1.968; RLC-G.649, MMA-1975.1.969); David Levine sketchbook with 45 drawings (MMA-1975.1.912); Maurice Prendergast *Low Tide, Beachmont* (RLC-G.672, MMA-1975.1.920); unattributed *Hudson Valley* (RLC-P.529, MMA-1975.1.245); Charles Prendergast *Allegory executed on trip to South of France* (RLC-G.683, MMA-1975.1.918);

Series II. Invoices and Receipts.

- and Harvey Dinnerstein pastel *Foliage Study* (RLC-G.937, MMA-1975.1.906). **1963:** Elmer L. MacRae pastel *Schooner at Dock* (RLC-G.912, MMA-1975.1.916).
- 37 22 Day & Meyer, Murray & Young, Corp. (New York, N.Y.). 1942-1944, 1947-1948, 1952, 1957
Folder content note: Cartage of objects purchased at Parke-Bernet Galleries (sale numbers 395, 462, 586, 822, 892, 898, 903, 910, 912, 1386, and 1779).
- 37 23 Diorio, Caesar R. 1945, 1947-1948
Folder content note: Restoration work on 10 objects, including Bellini *Madonna and Child*, Terborch *Portrait of a Man*, Bouts *Madonna and Child*, Bouts *St. Christopher*, and Sano di Pietro *Madonna and Child*, among others.
- 37 24 Dr. Fritz Nathan und Dr. Peter Nathan (art gallery). 1962
Folder content note: Vincent van Gogh drawing *Road near Nuenen* (RLC-G.718, MMA-1975.1.774). Includes provenance from Myrtil Frank using the title *Chaussee sous la neige a Etten* for the drawing.
- 37 25 Durand-Ruel Galleries (New York, N.Y.). 1937-1939, 1945
Folder content note: **1937:** Edzard Dietz *Nu a la Rose* and *Au Cafe*. **1938:** Dietz *Portrait of Mme. Robert Lehman*. **1939:** 3 Dietz: *Bal Musette* (RLC-P.219?); *La Blonde at la Brune* (RLC-P.220?); and *Tete d'Enfant* (RLC-P.221?). **1945:** Mary Cassatt *Enfant dans un Jardin*. See also: II. Invoices / Galerie Durand-Ruel for invoices from the Paris office.
- 37 26 Durlacher Bros. 1920
Folder content note: Umbrian school, Nicolo Alunno *Madonna and Child Enthroned with St. Anna and Attendant Angels*.
- L-6 1 Duveen Brothers (1 of 6). 1911-1917
Folder content note: **1911:** French tapestry *Christ Bearing the Cross* from Hainauer collection. **1912:** Riccio bronze *Man on Horseback* from Falcke collection (RLC-M.137, MMA-1975.1.1391); walnut Southern French sideboard from Hainauer collection; 2 Chinese pottery vases, black decoration of the Yuan dynasty; and a Deruta dish with papal arms, scrolls and bishop's mitre. Two paintings by Gerard David: *Annunciation* (RLC-P.87, MMA-1975.1.120) and *Crucifixion*. Renaissance tapestry *Last Supper* (MMA-1975.1.1915) from Le Duc d'Albe collection. Carlo Crivelli *Madonna and Child* (RLC-P.75, MMA-1975.1.83). **1914:** Option on a Gothic tapestry from the Morgan collection. **1915:** A Gubbio plate by Giorgio Andreola and a Faenza plate, both from the Brayton Ives sale at the American Art Association. Nerrocio di Bartolommeo di Landi *Virgin and Child with St. Catherine and St. Sebastian* (RLC-P.53, MMA-1975.1.57) and Sano di Pietro *Virgin and Child*, both from Carlo Angeli of Florence. Renaissance chairs. Andirons by Jacopo Sansovino. **1916:** Louis XVI poudreuse. 8 Dante chairs (including lot 362 (RLC-F.105, MMA-1975.1.1970), lot 363 (RLC-F.110, MMA-1975.1.1971), and lot 378 (RLC-F.57, MMA-1975.1.1974); 4 Savonarola chairs; and 2 walnut tables (lot 534 (RLC-F.135, MMA-1975.1.1966) and lot 441 (MMA-1975.1967), all from the Volpi sale at American Art Association. 8 Louis XVI furniture objects. Chests, table and chandelier from the Chabrieres-Arles collection, and a cassone from the Fitzhenry collection. Monvaerni triptych *Last Judgment* (RLC-E.22, MMA-1975.1.1225). [Benvenuto di Giovanni] panel *Virgin and Child* (RLC-P.54, MMA-1975.1.54). **1917:** Apothecary jar with men in panels

Series II. Invoices and Receipts.

- and inscribed. Umbrian walnut table from Elia Volpi sale. 16th century Persian rug. 18th century clock, table, and commode signed Pasquier. Miscellaneous lighting, repair, transport, and other charges.
- L-6 2 Duveen Brothers (2 of 6). 1919-1922
Folder content note: 1919: Water vessel *Le Lai d'Aristote* (MMA-1975.1.1416); aquamanile *Knight on Horseback* (RLC-M.132, MMA-1975.1.1409); aquamanile *Equestrian Falconer*; Urbino ewer and dish *Bacchus*; pair of Urbino candlesticks, with cupids; and pair Urbino candlesticks, with Vulcan, Venus and Escutcheons. **1920:** Returns of various furniture received in prior years. Dante chair. Sassetta panel *St. Anthony in the Wilderness* (RLC-P.39, MMA-1975.1.27) and Neroccio dei Landi *Madonna and Child with Saint and Donor*, both from Ourousoff collection. 15th century Italian mantelpiece. Francesco di Giorgio oval on panel *Eternal Father in the Midst of Angels*. Pair of candlesticks by Jacopo Sansovino (MMA-1975.1.1376, MMA-1975.1.1377); pair of candlesticks by Alessandro Vittoria (MMA-1975.1.1382, MMA-1975.1.1383); and 16th century Persian rug. **1922:** Pair of Urbino drug vases (RLC-C.ZZ, MMA-1975.1.995; RLC-C.YY, MMA-1975.1.996) from J. Pierpont Morgan collection. Firedogs, cassone, refectory table (MMA-1975.1.1951), bedstead, and pair of Sevres turquoise vases and covers. Castel Durante drug vase to Mrs. Ickelheimer. Unspecified tapestry. Modern crystal chandelier and blue velvet cope. Miscellaneous charges for transport, duties, lighting, frames, repairs, etc.
- L-6 3 Duveen Brothers (3 of 6). 1923-April 1927
Folder content note: 1923: Cassone made by Farilli; a pair of Italian Escabeau chairs; and a bronze incense burner by Andrea Briosco (Il Riccio). 16th century Indo-Persian rug. **1925:** Aquamanile *Seated Lion* (MMA-1975.1.1410); aquamanile *Man's Bust* (MMA-1975.1.1415); aquamanile *Samson and the Lion* (RLC-M.134, MMA-1975.1.1412); Limoges oval dish by Suzane de Court *Roman Combat / Conversion of St. Paul* (RLC-E.30.1, MMA-1975.1.1233); and Limoges ewer en suite, with mythological subjects (RLC-E.30, MMA-1975.1.1234). Italian 16th century Venetian walnut wood stall (RLC-F.128, MMA-1975.1.2012). Chinese porcelain beaker shaped vase, delivered to Elmer Schlesinger. **1926:** Dante armchair. 7 majolica, the first from the Morgan collection and the other 6 from the Adolphe de Rothschild collection: Gubbio plate (tondino) with a shield of arms bearing a castle (RLC-C.245, MMA-1975.1.1080); Faenza dish with 2 cupids playing with a swan; Gubbio dish with bust of a woman, and framing dolphins; Caffagiolo plate with various figures and cartouches, one with words "Auxilium meum a domino" and one inscribed 1508; Caffagiolo dish depicting Aeneas and Dido (RLC-C.240, MMA-1975.1.1006); Gubbio dish with stand depicting Hercules and Cerberus (RLC-C.232, MMA-1975.1.1082); and Caffagiolo discoid dish depicting the triumph of love. **1926-27:** 2 bronze kneeling fauns by Il Riccio (MMA-1975.1.1393 and MMA-1975.1.1395). Miscellaneous charges for duties, carting, commissions, showcases, etc. *See also:* I. General Correspondence / Duveen Brothers for 1923 for correspondence related to a billing dispute on some of the miscellaneous charges.
- L-6 4 Duveen Brothers (4 of 6). June 1927-1930, 1934, 1936
Folder content note: 1927: 2 Chinese porcelain libation cups and a Chinese porcelain octagonal teapot and cover. **1928:** Flemish dinanderie bronze aquamanile *Griffin* (MMA-1975.1.1413). **1929:** Miniature *Martyrdom of Pope Clement I*, acquired at Sotheby auction of March 29. Transfer to canvas of Memling *Madonna and Child* and restoration of

Series II. Invoices and Receipts.

- Memling *Annnunciation*. Miscellaneous charges for insurance, shipping, cables, cleaning and other restorations, supplies, etc.
- L-6 5 Duveen Brothers (5 of 6). 1942-1945, 1948, 1950-1951
Folder content note: Miscellaneous charges for shipping (including for wartime storage to and from Omaha and Kansas City), cartage, repairs, restorations, picture hangings, etc.
- L-6 6 Duveen Brothers (6 of 6). 1953-1954, 1956-1957, 1961
Folder content note: 1956: Upright secretaire by Martin Carlin (MMA-1975.1.2026). Occasional table by Leonard Boudin (RLC-F.9, MMA-1975.1.2023). **1957:** Sevres porcelain: Pair of cylindrical cachepots; pair of shaped ecuelles; and pair of circular shaped bowls. **1961:** Group (16 pieces) of 18th century Sevres porcelain: plates, compotier dishes, and shell-shaped dish (all from Prince Potocki service and purchased by Duveen's from Soviet government), and sugar bowl and cover. Miscellaneous charges for cartage and tapestry hanging.
- 37 27 D: Miscellaneous. n.d.
Folder content note: Book from Doubleday Book Shop.
- 37 28 E.H. & A.C. Friedrichs Co. (New York, N.Y.). 1954-1955, 1958
Folder content note: Artist supplies (pencils, paints, canvases, brushes, etc.).
- 37 29 E. Parsons & Sons. 1929
Folder content note: 11 Guercino drawings, including 9 landscapes and a portrait of a lady (RLC-G.135; RLC-G.136; RLC-G.137; RLC-G.138; RLC-G.139; RLC-G.140; RLC-G.141; RLC-G.142; RLC-G.143; RLC-G.144) and a head of a man with beard (RLC-G.145, MMA-1975.1.367). 7 Cambioso drawings: *Holy Family* (RLC-G.114, MMA-1975.1.285); *Warrior in Plumed Helmet*; *Christ in the Garden*; *Holy Family and Infant St. John* (RLC-G.115, MMA-1975.1.286); *Figure Holding a Book*; *Landscape and Figures*; and *Hercules Fighting a Lion* (RLC-G.112, MMA-1975.1.284). 4 other drawings: Botticelli *St. Jerome Receiving the Holy Wafer* (RLC-G.104, MMA-1975.1.280); G.B. Tiepolo *A Priest Preaching* (RLC-G.68, MMA-1975.1.426, or RLC-G.60?, MMA-1975.1.437?); F. Guardi *Colonnade and Figures* (RLC-G.129, MMA-1975.1.337); and Caravaggio *A Frieze of 3 Horsemen* (RLC-G.120, MMA-1975.1.406).
- 37 30 E.V. Thaw & Co. 1964
Folder content note: Balthus *Study for an Illustration for "Wuthering Heights"* (RLC-G.751, MMA-1975.1.567).
- 37 31 E. Weyhe, Inc. 1935, 1945-1949, 1953, 1956-1957, 1959
Folder content note: Art books.
- 37 32 Ederheimer, R. (Richard). 1927, 1938, 1943, 1945
Folder content note: 1927: Payment for unnamed Titian drawing (RLC-G.86?, MMA-1975.1.542?) and Italian picture from Volpi sale. **1938:** Drawings from V. Everit Macy collection (RLC-G.208?, MMA-1975.1.264?). Sano di Pietro *Madonna and Saints*. **1943:** Spinello Aretino panels *Saint Philip* (RLC-P.228a, MMA-1975.1.63) and A Saint

Series II. Invoices and Receipts.

- (RLC-P.228b, MMA-1975.1.64), from Henry Schniewind. **1945:** Jacob Jordaens drawing *St. Paul & St. Peter healing the Halt* (RLC-G.216, MMA-1975.1.839).
- 37 33 Edouard Jonas of Paris, Inc. 1929
Folder content note: Louis Vigee painting *Marquise de Fleury as a Child*.
- 37 34 Ehrich Galleries. 1922
Folder content note: Ruston Vicaji watercolor *Santa Margherita, Liguri*.
- 37 35 E: Miscellaneous. 1936, 1943, 1956-1957, 1968
Folder content note: Rug cleaning by H. Ekisian (1936). Book binding repair by Eggeling Book Bindery (1943). Repair of sofa and armchairs by E.V. Jory, Inc. (1956). Office supplies from Envelope & Paper Corporation (1957). Unspecified item from Empire Artists' Material, Inc. (1968).
- 37 36 F.J. Newcomb Co. (New York, N.Y.). 1945
Folder content note: Re-cradling Bellini panel.
- 37 37 F. Kleinberger Galleries (New York, N.Y.) (1 of 2). 1911-1913, 1916-1918, 1921, 1923-1924, 1929
Folder content note: **1911:** Goya *Duchessa Alvarez de Toledo* (RLC-P.103, MMA-1975.1.148) and Frans van Mieris the Elder painting *Lady and Gentleman on a Terrace*. Joost van Cleve *Virgin & Child and Donor* (RLC-P.90, MMA-1975.1.117); Joost van Cleve *Portrait of an Old Man*; Master of the Legend of St. Aegid *Virgin and Child* (RLC-P.89, MMA-1975.1.131); and chapiteau of the 16th century, silver, German. **1912:** Master of the Legend of St. Ursula *Virgin and Child with Saint Anne Presenting Anna van Nieuwenhove* (RLC-P.85, MMA-1975.1.114). **1913:** Corneille de Lyon *Portrait of Francois de Coligny* (ExL). **1916:** Netherlandish or French (sold as Maitre de Moulin) *Portrait of a Young Lady* (RLC-P.92, MMA-1975.1.129). Francois Clouet *Portrait of Francois II, when a child*; paid, but annotated as returned. **1917:** Giovanni di Paolo *Paradise Lost* (RLC-P.47, MMA-1975.1.31). **1918:** Ambrogio Baldese *Madonna and Saints*, delivered to Mrs. A. Nathan. **1921:** Picture of 2 saints given to Allen Loebel in Paris. **ca. 1921:** *Virgin and Infant; Adoration; Saint flammand; Cranach Virgin and Infant; and Sieneese Virgin and Infant*; receipted by Alfred Weinberger for Loebel (undated). **1923:** Ugolino Lorenzetti *Saints Matthias and Thomas* (RLC-P.31, MMA-1975.1.8). **1924:** 16th century French credenza, receipted by Loebel. **1929:** Freight and related charges. *Language:* Some transactions were conducted with the Paris branch; Some documents are in French.
- 37 38 F. Kleinberger Galleries (New York, N.Y.) (2 of 2). 1942, 1947, 1956, 1960
Folder content note: **1942:** Restoration of Sellajo and Du Jardin paintings. A. Cuyp *Landscape* (RLC-P.175, ExL); K. Dujardin *At Rest* (RLC-P.174, ExL); Italian school *Venus & Mercury* (RLC-P.131, ExL); and Italian school *Birth of the Virgin* all given in exchange for Domenico Morone *Baptism of Christ* (RLC-P.224). **1947:** Processional painted banner on voile de lin representing the Crucifixion; and G.B. Tiepolo drawing of a standing nude, acquired for RL at Parke-Bernet Arnold Seligmann, Rey & Co. sale. **1956:** Fee for appraising Cranach *Martin Luther*. **1960:** G.D. Tiepolo *Life of Pulcinella [Punchinella]: #8 Divertimento per li Rigazzi / Family Life* (RLC-G.588, MMA-1975.1.465). *Image:* Photograph of the Tiepolo *Punchinella No. 8*.

Series II. Invoices and Receipts.

- 37 39 Findlay Associates, Inc. (New York, N.Y.). 1964-1965
Folder content note: Paul Ambille painting *La Methode Rose*. 2 other Ambille paintings annotated as belonging to RL's wife, Lee: *Femme Noire au Rocking* and *L'Escarpolette*.
- 37 40 French & Company (New York, N.Y.) (1 of 4). 1915-1918, 1920-1921
Folder content note: **1915:** Italian walnut cassone from Vedder collection. **1916:** 16th century Italian bronze candlesticks; 15th century Spanish Gothic candlestick (returned in 1917); altar frontal of green and gold Italian Gothic velvet; and 16th century Italian walnut table from Heilbronner collection (returned in 1917). **1917:** Velvet and table leg alterations. Louis XV blue damask bedspread. **1918:** Deruta double handled vase with Gubbio lustre from Count Stragonoff collection (returned 1920). Brocatelle. **1920:** Blue damask bedspread and Italian walnut prie-dieu. Various items of furniture, later returned. **1921:** 17th century Dante chair; pair of Gothic iron andirons; and reupholstering and cushions for chairs. Statement of account. Documents are on P.W. French & Co. letterhead.
- 37 41 French & Company (New York, N.Y.) (2 of 4). 1922-1926
Folder content note: **1922:** Rosa Alba Carriera pair of pastel portraits *Rosalba* and pair of Sevres Louis XVI vases. Italian Renaissance octagonal table; 16th century silver repousse hanging lamp, from Widener collection, altered for electricity; and silk hangings. **1923:** Italian walnut cabinet. Octagonal Italian table (RLC-F.52, MMA-1975.1.1969). **1924:** Pair of Venetian glass decanters and a bronze mortar. 18th century English mahogany pull-screen with panel of tapestry, delivered to Dorothy Lehman in Elberon, NJ. **1925:** 17th century Spanish silver hanging sanctuary lantern, and a reproduction of same, both electrified. Statements and return credits through 1926. Documents are on P.W. French & Co. letterhead.
- 37 42 French & Company (New York, N.Y.) (3 of 4). 1934, 1940, 1944-1947
Folder content note: **1934:** 17th century Savona candlestick, with Medici arms. **1940:** Four-fold screen covered in velvet. **1944:** 3 Renaissance ornaments from J.P. Morgan collection: medallion of gold representing flaying of Marsyas (RLC-J.50, MMA-1975.1.1523); ambergris pendant (RLC-J.51, MMA-1975.1.1509); and pendant holding bone reliquary, with Crucifixion scene (RLC-J.52, ExL). Umbrian octagonal table (RLC-F.47, MMA-1975.1.1958) and armorial library table, both from Schinasi sale of November at Parke-Bernet. 6 objects purchased at the Stanley Mortimer sale of December 2: Faenza pharmacy ewer with bearded merchant and woman; Urbino trilobate bowl with grotesquerie (RLC-C.228, MMA-1975.1.1123); and Atelier of Andrea Della Robbia terra cotta tondo, insignia of San Lorenzo; Atelier of Andrea Della Robbia terra cotta armorial tondo, arms of the Dei family; Atelier of Andrea Della Robbia terra cotta armorial tondo, arms of the Fiorodolfi family; and 16th century Flemish coffer. **1945:** 3 objects from Hann-Hamilton collection sale on February 24 at Parke-Bernet: Umbrian Savonarola chair (RLC-F.116a, MMA-1975.1.1986); pair of Sgabello chairs (RLC-F.103a, MMA-1975.1.2037 and RLC-F103b, MMA-1975.1.2038); and 2 Tuscan Renaissance Savonarola chairs. Renaissance cabinet from the Willys sale of November. Seasonal packing, painting of rooms, and othercharges for work at West 54th Street house. **1946:** 3 objects from the Hanna and Crawford sale of January at Parke-Bernet: Louis XVI occasional table with Sevres porcelain; 16th century Ispahan palace carpet; and circa 1600 Isfahan carpet. 3 Tuscan portrait albarellos from the Mortimer L. Schiff sale of May at Parke-Bernet: one inscribed Lofinio (RLC-C.237, MMA-1975.1.1116); one inscribed Lisa-Bella (RLC-C.238, ExL);

Series II. Invoices and Receipts.

- and one inscribed Marco-Bell (RLC-C.239, MMA-1975.1.1117). **1947:** 3 objects from Goelet sale of December at Parke-Bernet: Banquette in Savonnerie; a second banquette in Savonnerie; and a pair of tabouets in Savonnerie.
- 37 43 French & Company (New York, N.Y.) (4 of 4). 1950-1952, 1955-1957
Folder content note: **1951-52:** Repairs and cleaning of paintings donated by RL to various museums in 1947. **1955:** Cleaning draperies, wall coverings, etc. at West 54th Street house. Cleaning of a Persian rug and 2 Gothic tapestries, including *Last Supper*. **1956:** Tapestry hangings. **1957:** Dining room table repairs. Deluxe edition of Morgan catalogue of jewels and works of art.
- 37 44 Frick Art Reference Library. 1934, 1937
Folder content note: Purchase of photograph prints.
- 37 45 F: Miscellaneous. 1945, 1950, 1954, 1958, 1969
Folder content note: Frame for pastel drawing of child from Far Gallery (1945). Books from Franklin Book Shop (1950) and French & European Publications, Inc. (1954, 1958). Typewriter repair by F.W. Carney Co. (1969).
- L-6 7 Galerie Charpentier. 1964
Folder content note: M. Grimaldi (Grim) *La Faute de l'Abbe Mouret*.
- 37 46 Galerie Durand-Ruel. 1912-1913, 1919
Folder content note: **1912:** El Greco *Saint Jerome* (RLC-P.101, MMA-1975.1.146). **1913:** Furniture: 2 coffre de mariage; cabinet a deux corps; and a grand coffre. **1919:** Monet *La Japonaise*, from the Comte de Rasty collection.
- 37 47 Galerie Hervé. 1952
Folder content note: Grau Sala *Enfant aux Fruits*.
- 37 48 Galerie Ror Volmar (Paris, France). 1964
Folder content note: Grau-Sala *Paddock* (RLC-P.503, MMA-1975.1.2382).
- 37 49 Galeries Eduardo Lucas-Moreno (Paris, France). 1929
Folder content note: 15th century painting *Virgin and Infant*.
- 37 50 Gallery San Jorge Teniver. 1960
Folder content note: Benjamin Palencia painting *Pedruscos [Boulders]* (RLC-P.511?, MMA-1975.1.2389?). Alejandro Reino painting *Campina Sevillana*.
- 37 51 Georges et Louis Ryaux (Paris, France). 1964
Folder content note: Louis XVI white marble clock.
- 37 52 Gimbel Brothers. 1940-1941, 1945
Folder content note: Abbarello jar (RLC-C.186) and pewter urn (RLC-M.118, MMA-1975.1.1474) (1941). General merchandise (1940). Statement for auctioned merchandise (1945).
- 37 53 Goldschmidt Galleries (New York, N.Y.). 1930

Series II. Invoices and Receipts.

- Folder content note:** Pewter dish (MMA-1975.1.1472) and ewer (MMA-1975.1.1473) with medal of Briot on back of dish, from the Scholler family collection, bought at Frankfurt A/Main . Rejection of broken ewer by Palissy. Purchase of a bronze mortar, Italian of the 16th century (MMA-1975.1.1367?).
- 37 54 Goldsmith Bros. (New York, N.Y.). 1968-1969
Folder content note: Office supplies.
- 37 55 Grassi, Luigi. 1913
Folder content note: A Dante chair; small table with dolphins; and various textiles.
- 37 56 Guttmann, J.H. 1953-1957
Folder content note: Frames purchased, painted, enlarged, and repaired. Drawings mounted. Commodes repaired.
- 37 57 G: Miscellaneous. 1944-1945, 1954-1955, 1958, 1968
Folder content note: Transport of 2 cassoni from Hammer to The Metropolitan Museum of Art (1944). Photographs of Leonardo sketch from Gray, Photographer (1945). Supplies from Glasner Art Supply, Co. (1954). Transport of paintings from townhouse and apartment to Sands Point by Grosso & Co. (1955). Typewriter from General Business Machine Co. (1955). Subscription to *Gazette des Beaux-Arts* (1958, 1968).
- L-6 8 Hahn Bros. Fireproof Warehouses, Inc. (New York, N.Y.). 1948-1949, 1953, 1957-1959, 1963
Folder content note: Cartage fees for transport of objects between RL's residences, or to/from The Metropolitan Museum of Art. Transportation related to the exhibition in Cincinnati. Storage fees. *See also:* I. General Correspondence; although there is no folder of correspondence for Hahn, documents from the company can be found throughout the series in connection with transportation for various matters. These can be found by searching for "Hahn" in the folder level description notes.
- 38 1 Hammer Galleries. 1957, 1964
Folder content note: 1957: Pepe Romero *Sierra Madre [Mountains]* (MMA-1975.1.2396). **1964:** LeRoy Neiman *Slumming at Strip Bar*.
- 38 2 Hancock, H. R. 1934
Folder content note: 4 Nankin miniature teapots and covers of Kang-Hsi Period (MMA-1975.1.1709 through MMA-1975.1.1712); and square-shaped kettle with handle of Kang-shi Period (MMA-1975.1.1698).
- 38 3 Helene C. Seiferheld Gallery. 1961-1963
Folder content note: 1961: Jacopo Carrucci Pontormo *Seated Male Nudes* (RLC-G.674, MMA-1975.1.281). **1962:** Joshua Reynolds *Study of Mrs. Payne Gallwey and Her Children* (RLC-G.720, MMA-1975.1.890). Nicola Bambini *Mythological Subject / Stoning of St. Stephen* (RLC-G.734, MMA-1975.1.266). **1963:** Joshua Reynolds *Study for a Portrait of Lady Crosbie* (MMA-1975.1.875).
- 38 4 Henry Reinhardt & Son, Inc. (New York, N.Y.). 1924-1925, 1928, 1931

Series II. Invoices and Receipts.

- Folder content note: 1924-25:** Picture representing the *Death of the Virgin in a Landscape with Christ Above*, formerly altarpiece of Certosa at Pavia, acquired through Julius Bohler of Munich. **1928:** Restoration on Dutch school painting *Portrait of Young Man*, work done for Reinhardt by M.J. Rougeron. **1931:** Transport of 8 Renoirs to RL's Sands Point home.
- 38 5 Higgons, Stephen. 1961
Folder content note: Boldini drawing *Portrait de Femme / Portrait of a Lady* (RLC-G.699, MMA-1975.1.277). Barye watercolor *Un Tigre / A Jaguar Devouring a Deer* (RLC-G.700, MMA-1975.1.568).
- 38 6 Hirsch & Adler (New York, N.Y.). 1962
Folder content note: 8 numbered drawings by Robert Henri: *The Bow; The Duel; Restaurant; Congratulating the Artist; On the Terrace; Two Nudes on a Couch; The Studio;* and *Before the Fire*. Also 3 unnumbered and unnamed drawings. A Henri sketch book re: Spain (MMA-1975.1.910). A Marjorie Organ Henri sketchbook (MMA-1975.1.917).
- 38 7 Hirsch, Jacob. 1952
Folder content note: Rembrandt *The Cottage* (RLC-G.312, MMA-1975.1.792).
- 38 8 Howard, Francis. 1935
Folder content note: Early English *Portrait of a Girl* and Mierevelt *Portrait of a Girl and Dog*.
- 38 9 Huguette Berès (Art gallery). 1960
Folder content note: Marquet drawing *Nu vu de profil / Seated Female Nude in Profile* (RLC-G.647, MMA-1975.1.666) and Villon drawing *Oh! mon oncle! / Young Man in Conversation with His Uncle* (RLC-G.651, MMA-1975.1.758).
- 38 10 H: Miscellaneous. 1936, 1947-1948, 1954-1955, 1957, 1962
Folder content note: Books from Harvard University Press (1936), House of Jade, Ltd. (1947), H.W. Wilson Co. (1955), and Harry N. Abrams, Inc. (not dated). Photographs from Helga Photo Studio (1948). Unidentified payment to Hispanic Society (1954). Restoration of a branch on ormolu candlestick (1957). Engraving by Hermes Engravers (1962).
- 38 11 Intelligence Digest. 1954-1956
Folder content note: Subscriptions.
- 38 12 I: Miscellaneous. 1957, 1959
Folder content note: Binding of Orangerie exhibition catalogue for RL's library by Inman's Book Shop (1957). Subscription from International Institute of Arts and Letters (1959).
- 38 13 Jacques Lindon, Inc. 1966
Folder content note: Van Dongen *Maria* (RLC-P.494, MMA-1975.1.230).
- 38 14 Jacques Seligmann & Co. 1920, 1924, 1964
Folder content note: 1920: 16th century French wood stand. **1924:** Un bonheur du jour (lady's writing desk) by Boudin. **1964:** Harpignies *L'Etang Les Luneau (Allier) / The Pond at Les Luneaux, Allier* (RLC-G.764, MMA-1975.1.643).
- 38 15 James A. Lewis & Son, Inc. 1948, 1952-1953, 1955

Series II. Invoices and Receipts.

- Folder content note: 1948:** 3 Coalbrookdale vases, with flowers. **1952:** Coalbrookdale miniature teapot and cover; Hughes book about English enamels; and Honey book about Dresden china. 2 South Staffordshire (Battersea) objects: etui, with figures in landscape; and small oval box, with motto inside "Fidelle en Amour." 4 Chelsea scent bottles: in form of a rococo vase; in form of a woman and Cupid; in form of a greyhound lying beside a vase; and in form of two doves billing. **1953:** 3 Chelsea scent bottles: in form of Aesop's fox and stork; in form of a monkey with a young one in a basket on her back; and in form of a dovecot with stopper in form of a dove. Battersea pink enamel box with landscape. **1955:** Chelsea scent bottle representing a boy catching birds.
- 38 16 James Robinson, Inc. (New York, N.Y.). 1952, 1955, 1957-1958
Folder content note: 1952: 4 Battersea enamel boxes; Chelsea scent bottle of a youth holding a dog; Meissen thimble with hunting scene; Meissen thimble with dragons; undescribed Meissen thimble; and a Verre de Nevers figure of a woman in a blue robe. Verre de Nevers figure of a king, delivered to the Wrightsmans. Nailsea glass from the Applewhaite-Abbott collection (5 cigar and cigarette holders; 2 cigar holders; 2 pipes; and a cigar holder). Battersea enamel scent flacon and 4 Derby thimbles. **1955:** Verre de Nevers group of the three kings, delivered as gift to the Wrightsmans. **1957:** Spode miniature tea set (MMA-1975.1.1626?). **1958:** Derby thimble. Minton china miniature tea set.
- 38 17 Julius Lowy Frame & Restoring Company. 1942-1945, 1959, 1964
Folder content note: Frames, painting restorations, shadow boxes, and repairs. *See also:* II. Invoices / Lock Galleries for frames acquired from Julius Lowy through Lock in 1949 and other years.
- 38 18 J: Miscellaneous. 1936, 1957-1958, 1968
Folder content note: Supplies from Jaques & Company (1936). Books by Offner from J.J. Augustin Inc. (1957-58). Framing and matting from J. Pocker & Son, Inc. (1968).
- 38 19 Kalebdjian Frères (Paris, France). 1913
Folder content note: Rhages gold bowl (RLC-C.35, ExL).
- 38 20 Kelekian, Dikran G. 1911-1913, 1916-1918, 1924
Folder content note: 1911: Hispana-Arab rug, possibly the same returned for credit in 1912. 2 wooden statues (MMA-1975.1.1492?), offset with a returned Madonna. **1912:** 16th century bust of woman and 2 other objects, bought by Kelekian through commissaire-priseur Lair-Dubreuil. Indo-Persian rug. **1913:** Wooden painted bust of lady from the Mohl sale. Polychrome bowl of Rhadjes, with 12th century figures; polychrome basin of Rhadjes, with 12th century cavaliers; and Greek bronze lion of 350 B.C. (MMA-1975.1.1443). Basin of Rhadjes, with birds. **1916:** Persian brocade and a Gothic object. **1917:** Ispahan rug and Sultanabad plate, offset with credit for a Polonaise rug and a wood figure. **1917-18:** Velvets, damask, and 2 pieces of antique metalwork. **1918:** Indian vase and Persian vase. **1924:** Koubatcha bowl.
- 38 21 Kende Galleries at Gimbel Brothers. 1952
Folder content note: Signac *Boats on the Seine*; Vlaminck *Village Square*; and Renoir *Tete D'un Petite Fille*.
- 38 22 Kerbey (Firm : New York, N.Y.). 1955-1956, 1958-1959

Series II. Invoices and Receipts.

- Folder content note:** Office supplies.
- 38 23 Komor, Mathias. 1963-1964
Folder content note: 1963: 2 drawings of ladies by Sir Joshua Reynolds (RLC-G.739, MMA-1975.1.888; RLC-G.738, MMA-1975.1.889). 1964: Bronze pectoral showing Oba (King) of Benin with attendants; and bronze hunting charm in shape of a stag; bought as gifts.
- 38 24 Kreitz, R.A. 1931
Folder content note: Medallion; and set of Sevres cream jugs and plates.
- 38 25 Kugel, J. 1964
Folder content note: Gold box circa 1750 from Paris dealer (MMA-1975.1.1562).
- 38 26 Kulicke & Chambers, Inc. (New York, N.Y.). 1956-1958
Folder content note: Frames, some ordered through Lock Gallery/Charles Lock. *Other names:* Robert M. Kulicke, Inc., Kulicke Frames, Inc.
- 38 27 L. Alavoine & Co. (New York, N.Y.). 1921
Folder content note: Antique marble mantel.
- 38 28 La Casa del Arte (San Juan, P.R.). 1966
Folder content note: 3 landscapes by Samuel Sanchez (RLC-P.514, MMA-1975.1.2378; RLC-P.515, MMA-1975.1.2380; and RLC-P.516, MMA-1975.1.2379); another painting by Samuel Sanchez; and a painting by Jose Oliver.
- 38 29 Larcade, E. 1921, 1923
Folder content note: 1921: 18th century jardiniere (planter). 1923: Armchairs and china. *Language:* French.
- 38 30 Le Chapelin, J. 1960
Folder content note: Signac drawing *Vieux Moulins / Windmills* (RLC-G.673, MMA-1975.1.725).
- 38 31 Lefebre Gallery (New York, N.Y.). 1965
Folder content note: Pierre Alechinsky *The Secret* (RLC-P.530, MMA-1975.1.2041).
- 38 32 Léonardon, A. 1923
Folder content note: 13th century wood sculpture *Virgin and Infant*.
- 38 33 Little Studio, Ltd. (New York, N.Y.). 1956
Folder content note: Canevari *Flying High* and *The Tease*. Alice Smith *Helen Perel*.
- 38 34 Livingston Galleries, Inc. (New York, N.Y.). 1948-1952, 1957
Folder content note: Frames and some unattributed watercolors.
- 38 35 Lock Galleries (New York, N.Y.) (1 of 6). 1944-1945, 1948-1949
Folder content note: 1944: Francesco Raibolini (Il Francia) *Madonna and Child with Saints* (RLC-P.229, MMA-1975.1.97). 1945: Charles Bague painting *Artist and his Model*; Jean Louis Ernest Meissonier painting *Liseur*; Meissonier painting *Artist at Easel*; and Madrazo *Masqueraders* (RLC-P.254, MMA-1975.1.233). Book by Bode *Complete Works*

Series II. Invoices and Receipts.

- of Rembrandt. 1948:* 4 paintings by Louis M. Eilshemius: (pair of paintings) *Nymph by a Waterfall*; *Gray Clouds*; and *Cascade*. Mounting and varnishing Bonnard *Paysage* (RLC-P.399, MMA-1975.1.158). **1949:** 12 objects from Brummer sale part 1 at Parke-Bernet: tabernacle; frame; 5 statuettes (in one lot, 564: RLC-S.25, MMA-1975.1.1484; RLC-S.26, MMA-1975.1.1485; RLC-S.27, MMA-1975.1.1486; RLC-S.28, MMA-1975.1.1488; and RLC-S.29, MMA-1975.1.1487); crystal plaquette; miniature bust; ewer with cover (MMA-1975.1.1243); medallion (RLC-M.207, MMA-1975.1.1227); and a 1/4 share in a gilt silver communion tankard. 8 objects from Brummer sale part 2: pendant; table; 2 vitrines; and 2 pairs of vitrines. Payments to Lock for various expenses (copies of photographs for research; frames and framing; and repairs and fittings. *Other names:* Principal name is Charles K. Lock. 1945 and 1948 documents are on Lock & Baer letterhead.
- 38 36 Lock Galleries (New York, N.Y.) (2 of 6). 1950-1953
Folder content note: 1950: Objects purchased at Ickelheimer et al. sale at Parke-Bernet, including a Pellegrino, an Isotta, 2 Federigos, a Nicolaus, a Sigismondo, a Don Inigo, a John VIII, a Serving Woman, a Pieta, medals, plaquettes, and a centre table. Restoration of a miniature for Mrs. Goodhart. **1951:** Sano di Pietro *Madonna & Child* and Matteo di Giovanni *Madonna & Child*, from Meinhard sale at Parke-Bernet. 7 drawings from Hale et al. sale at Parke-Bernet. **1953:** Gold pencils, watch keys, and paper knife from Havemeyer et al. sale at Parke-Bernet. Frames (some purchased through Julius Lowy), repair of frames, and restretching paintings.
- 38 37 Lock Galleries (New York, N.Y.) (3 of 6). 1955-1957
Folder content note: 1955: Francesco Zuccarelli *Italian Canal Scene* (RLC-P.411, MMA-1975.1.91), from Shearson sale at Parke-Bernet; cleaning by Riportella Studio. **1956:** Vlaminck *Landscape* (RLC-P.419). Restoration work on Vlaminck *Sailboats / Boats on the Seine at Chatou* (RLC-P.291, MMA-1975.1.219) by Paul Moro and by Riportella Studio. 12 carnets de bal; watch with miniature; and etui-necessaire from Parke-Bernet. 2 miniatures from Hartman Trading Corp. A miniature from Ira Fox. **1957:** Pair of candlesticks and buffet bas (RLC-F.4, ExL) from Lurcy sale at Parke-Bernet. Frames.
- 38 38 Lock Galleries (New York, N.Y.) (4 of 6). 1958-1960
Folder content note: 1958: Trouillebert painting *A Pond near Nangis* (RLC-P.449, MMA-1975.1.212) from Plaza Art Galleries. Ignacio Zuloaga drawing *Gypsy Agustina* (RLC-G.482, MMA-1975.1.981). Rousseau *Landscape / The Pond* (MMA-1975.1.205) from Lehman et al. sale at Parke-Bernet. J. Pennell drawing *Market Place at Siena*, delivered to Ben Sonnenberg. **1959:** Theodore Rousseau *L'Etang* (RLC-P.454, MMA-1975.1.204). 2 drawings by Camille Corot: *View of Provins* (RLC-G.503, MMA-1975.1.587) and *Province de Milan* (RLC-G.504, MMA-1975.1.586). 28 paintings by C. Westchiloff. **1960:** 6 drawings from Swarzenski et al. sale at Parke-Bernet: Van Dyck *Girl with Dove* (RLC-G.540, ExL); Murillo *Virgin & Child in Glory* (RLC-G.541, MMA-1975.1.978); van de Velde *Marine* (RLC-G.542, ExL); Dusart *Schoolmaster* (RLC-G.543, MMA-1975.1.771); Oudry *Country Farmhouse* (RLC-G.544, MMA-1975.1.678); and P. da Caravaggio *Abduction of Helen of Troy* (RLC-G.545, MMA-1975.1.405). Maurice Prendergast *Late Afternoon, Summer* (RLC-G.554, MMA-1975.1.919). 12 Victorian papier mache and mother-of-pearl chairs, from dealer C.G. Doward of London. Corot drawing

Series II. Invoices and Receipts.

- Palatine Hill, Rome* (RLC-G.564, MMA-588), from William Hallsborough Ltd in London. Frame from APF Manufacturing.
- 38 39 Lock Galleries (New York, N.Y.) (5 of 6). 1961-1962
Folder content note: 1961: Louis Valtat painting *Woman on the Seashore* (RLC-P.465, MMA-1975.1.216). Maurice Prendergast *Venetian Scene* (RLC-G.669, ExL). 2 Vlaminck paintings: *Reflets au Soleil / Sunlight on Water* (RLC-P.467, MMA-1975.1.220) and *Paysage et Remarquer / The Port of Le Havre* (RLC-P.468, MMA-1975.1.221). 2 C.F. Daubigny paintings: *Bords de Riviere* and *Dans la Foret*. 3 objects by J.F. Raffaelli: drawing *Road Approaching the City* (RLC-G.686, MMA-1975.1.683); watercolor and drawing *Scene with Horse and Carriage in Foreground* (RLC-G.687, MMA-1975.1.684); and watercolor *Gypsies Encamping* (RLC-G.688, ExL). Painting *Lady Holding a Fan in Interior* from Goupil & Co. **1962:** Harpignies watercolor *Moulins* (RLC-G.712, MMA-1975.1.644). 3 paintings by Zuloaga *Gypsy Dance* (RLC-P.475, ExL); *Esperanza in White Mantilla* (RLC-P.476, ExL); and *A Girl in Yellow Dress and Shawl* (RLC-P.477, ExL). Corot drawing *Landscape* (RLC-G.711, MMA-1975.1.585). Whistler drawing *Self Portrait* (RLC-G.710, ExL). J.F. Millet pastel *Berger et son Troupeau / Shepherd and His Flock* (RLC-P.474, MMA-1975.1.670). C.F. Daubigny painting *Landscape with Ducks* (RLC-P.473, MMA-1975.1.165). *See also:* II. Invoices / Weitzner, Julius for a 1961 purchase of a Canaletto made by Lock for RL.
- 38 40 Lock Galleries (New York, N.Y.) (6 of 6). 1964, 1966-1967
Folder content note: 1964: Rembrandt drawing from Kornfeld & Klipstein in Bern (RLC-G.763, MMA-1975.1.791). **1966:** Valtat painting *Femme au Chat* (RLC-P.493, MMA-1975.1.215); N. Diaz painting *Figures and Dog in a Landscape*; and Loiseau painting *La Maison d'Ecole Sous La Neige - Auvers Sur Oise*. Marc Chagall painting *Le Pont de Passy et la Tour Eiffel* (RLC-P.524, MMA-1975.1.161). Georges Rouault *Paysage Legendaire / Mythical Landscape* (RLC-P.492, MMA-1975.1.203). **1967:** Maurice Utrillo *Rue Ravignan, Paris* (MMA-1975.1.213).
- 38 41 L: Miscellaneous. 1955, 1958-1959
Folder content note: Print matter from Libra Press (1955), Librarie Pallas, of Brussels (1958), and L'Oeil, of Paris (1959).
- 38 42 M. & R. Stora (Paris, France). 1932
Folder content note: Gubbio plate with with man in profile and musical instruments and inscriptions, including letters S.P.Q.R. (RLC-C.241, MMA-1975.1.1102). Gubbio plate with woman in profile and inscription AVE (RLC-C.246, MMA-1975.1.1111). *Language:* French.
- 38 43 M. Glueckselig & Son (New York, N.Y.). 1959
Folder content note: 3 Empire cups and saucers.
- L-6 9 M. Knoedler & Co. (1 of 3). 1911-1916
Folder content note: 1911: Rembrandt painting *Portrait of an Elderly Man in an Armchair* (RLC-P.97, MMA-1975.1.139). **1912:** Peter de Hooch painting *Party Seated at a Table* (RLC-P.100, MMA-1975.1.144). Gerard ter Borch painting *Margaretha van Haexbergen* (RLC-P.99, MMA-1975.1.142). Gerard ter Borch painting *Burgomaster Jan van Duren* (RLC-P.98, MMA-1975.1.141). Adrian Isenbrandt *Rest on the Flight into Egypt* (RLC-P.88,

Series II. Invoices and Receipts.

- ExL) (photocopy only; original not found). **1913:** Velázquez painting *Portrait of Mary Anne of Austria / María Teresa, Infanta of Spain* (RLC-P.102, MMA-1975.1.147). Renaissance frame acquired from Eugene Moyse. **1914:** Import charges on Piero della Francesca painting. **1915:** Memling *Portrait of a Young Man* (RLC-P.83, MMA-1975.1.112). **1916:** Miscellaneous transportation and other charges for Bellini *Madonna and Child* (RLC-P.77, MMA-1975.1.81); triptych of the Science school; and Italian school *Madonna and Child*.
- L-6 10 M. Knoedler & Co. (2 of 3). 1928-1931, 1935-1936, 1947-1949
Folder content note: **1928:** From the E.T. Gerry, et al. sale at the American Art Association: Siennese school *Martyrdom of St. Francis* (?); School of di Paolo *Madonna and Child*; and Italian school *Adoration of the Magi*. **1929-31:** Hanging and rehangng pictures at West 54th Street. **1930s-1940s:** Framing, matting, cases, and light reflectors for various objects.
- L-6 11 M. Knoedler & Co. (3 of 3). 1950, 1952-1958, 1960-1961, 1964
Folder content note: Giovanni Domenico Tiepolo drawings *The Menagerie* (RLC-G.550, MMA-1975.1.516) (1960) and *Halte des Bohemuens* (RLC-G.645, ExL) (1961). List of Marquet drawings and watercolors exhibited at Knoedler (1964). Restorations, mounting, light reflectors, hanging paintings, and other such charges.
- 38 44 Marie Harriman Gallery. 1935
Folder content note: Josselin Bodley painting *Gloucestershire Cottage*.
- 38 45 Metropolitan Museum of Art (New York, N.Y.). 1943, 1949, 1954, 1956-1958, 1968
Folder content note: Books and other print matter, photograph prints and negatives, carting, and treatment of Persian bowl.
- 38 46 Mortimer Brandt Gallery (New York, N.Y.). 1962
Folder content note: George Romney drawing *Portrait of a Young Woman* (RLC-G.723, MMA-1975.1.892) and Frans Van Mieris drawing *Portrait of a Man Seated* (RLC-G.724, MMA-1975.1.787).
- 38 47 Mossel, S.E. 1934
Folder content note: 5 Chinese porcelain teapots with covers.
- 38 48 Moyse, Eugène. 1913
Folder content note: 15th century Italian painting *Christ on Cross with Saints and Donors* from collection of Duchesse d'Altempse de Gallese a Strezza. *Language:* French. *See also:* II. Invoices / M. Knoedler for a Renaissance frame purchased in 1913 from Moyse and paid through Knoedler.
- 38 49 Museum of Modern Art (New York, N.Y.). 1946, 1955-1957
Folder content note: Membership dues (1946, 1955-56). Books (1956-57).
- 38 50 M: Miscellaneous. 1924, 1943, 1945, 1957-1958
Folder content note: Object from Metropolitan Art & Auction Galleries (1924). Repairs on pistol handle knives by Museum Silver Shop (1945). Books from Mastai's Classified Directory of American Art & Antique Dealers (1943) and Minneapolis Society of Fine

Series II. Invoices and Receipts.

- Arts (1957). Packing by Morgan & Brother (1957). Unidentified service from Modernage Photographic Services (1958).
- 38 51 Niveau Gallery. 1957, 1966
Folder content note: 1957: Jean Beraud painting *L'Escrimeuse*. **1966:** Guillaumin painting *Paysage* (MMA-1975.1.181).
- 38 52 O'Reilly's Plaza Art Galleries. 1932, 1934, 1952
Folder content note: 1932: Lamps. **1934:** Tea tray and table. **1952:** Perfume set and basket, and 3 fans. *Other name:* Name on letterhead is Plaza Art Galleries, Inc.
- 38 53 Parke-Bernet Galleries (1 of 2). 1939-1944
Folder content note: 1939: Wine pot (MMA-1975.1.1700); incense burner (MMA-1975.1.1672); miniature koro (MMA-1975.1.1671); and teapot (MMA-1975.1.1701) from William H. Whitridge sale. Porcelain wine pot (RLC-CP.140, MMA-1975.1.1719) from Vetlesen et al. sale. **1940:** Sideboard (RLC-F.13) and writing armchair (RLC-F.14) from English importer sale. Aryballos with iridescence from Mrs. Herbert Shipman sale. **1941:** Armorial cassone (RLC-F.16/F.49, MMA-1975.1.1942) from Harding sale. Plate (RLC-C.189, MMA-1975.1.1091); plate (RLC-C.187, MMA-1975.1.1131); pharmacy jug (RLC-C.188, ExL); and flask (RLC-C.190, MMA-1975.1.1070) from Lambert-Rothschild et al. sale. Writer's coupe (RLC-CP.150, MMA-1975.1.1690); amphora (RLC-CP.151, MMA-1975.1.1683); bracelet (RLC-J.44); bracelet (RLC-J.45); and bracelet (RLC-J.46) from Mrs. Henry Walters sale. 7 snuff boxes: lot 455 (RLC-Misc.9, MMA-1975.1.1551); lot 461 (RLC-Misc.10); lot 462 (RLC-Misc.11, MMA-1975.1.1549); lot 486 (RLC-Misc.12, MMA-1975.1.1548); lot 488 (RLC-Misc.13, MMA-1975.1.1546); lot 509 (RLC-Misc.14, MMA-1975.1.1552); and lot 513 (RLC-Misc.15, MMA-1975.1.1540?) from Mrs. Henry Walters sale. Polyptych, forming a portable altar from Mrs. Henry Walters sale (RLC-S.20, MMA-1975.1.1553). **1942:** Walnut cassone from Sears sale. **1943:** 37 lots (likely books) from the Richter Library sale. David Teniers paintings: *Adam and Eve in Paradise* and *An Incantation*. *Homeless Tipster* rug; *Advice to Brides* rug; and 2 chests of drawers from Du Pont et al. sale. Pair of jars (RLC-C.207A, MMA-1975.1.1047; RLC-C.207B, MMA-1975.1.1046); plate; and wine jug (RLC-C.209, MMA-1975.1.1066) from Warren sale. **1944:** Te A Bowl (MMA-1975.1.1673) from Yamanaka sale. 2 lots of books from McCall et al. sale. Romney painting *Lady Lemon* (RLC-P.248, MMA-1975.1.235). *See also:* I. General Correspondence / French & Co. for other documents related to RL's bids and acquisitions at the March 1941 Lambert-Rothschild sale.
- 38 54 Parke-Bernet Galleries (2 of 2). 1945-1948, 1950, 1952, 1955-1958
Folder content note: 1945: Velvet panel; chasuble; table runner; and lot passementiere from Evans sale. *Young Prince* lot 18 from Vanderbilt paintings sale. 2 watches from Guggenheim et al. sale. **1946:** Drawings, lot 149 from Scott & Fowles library sale. Table cover and 3 drawings (lot 260) from Sides-Long et al. sale. Pieter de Hooch *The Card Players* (RLC-P.257, MMA-1975.1.143), lot 73 from Scott & Fowles sale. **1947:** Sejant sphinx; brocade runner; altar panel; half chasuble with orphrey; pair Henri II caquetteuses; chair; and state chairs from Rosenfeld sale. Porcelain bust and cachepot from Olcott et al. sale. Decent from cross; Louis XV cartel; and 2 Louis XVI cartels from French Provincial furniture sale. Wall mirror from Schley et al. sale. 3 paintings from Bradley et al. sale (number 910): [Vlaminck] *Paysage* (RLC-G.301, ExL); *Nature Morte*; and *Still Life*. 3 pearl

Series II. Invoices and Receipts.

necklaces from Veit et al. sale. **1948:** Tabernacle group from Goldman sale. Lace flounce etc; pair bronze candlesticks (RLC-M.130, MMA-1975.1.1378 and MMA-1975.1.1379); and 3 portemonnaies from Goldman sale. Pair toilet bottles from Blum sale. **1950:** Pastel from Modern Paintings sale. **1952:** 2 Louis XVI watches from Harris et al. sale. Pair consoles from Julien sale. **1955:** Miniature vaisselier from Brown et al. sale. **1956x:** 27 lots (likely books), including 240 volumes of American Art Sales Catalogues and 80 volumes of Burlington magazine, from Van Doorn book sale. **1957:** Louis XV enamel watch from Morawetz et al. sale. 2 seals; etui; Cupid sharpening arrow; boy & goat; and Cupid with bow and arrow from Homan sale. **1958:** Nathaniel from Liddell et al. sale. George III watch without case from Schrage et al. sale. *See also:* II. Invoices / Lock Galleries for objects acquired in various years by Charles Lock for RL at Parke-Bernet.

- 39 1 Partridge Fine Arts, Ltd. 1952, 1959
Folder content note: **1952:** Battersea enamel box with lovers in landscape garden and a Battersea enamel pink ground telescopic etui with landscapes. **1959:** Louis XV oval gold box, signed Bornet, made by Jean Fremin; and Louis XVI gold needlecase inscribed "l'Amite vous l'offre." *Other name:* Frank Partridge & Sons, Ltd.
- 39 2 Paul Rosenberg & Co. 1961, 1965-1966
Folder content note: **1961:** Seurat drawing *Le Phare de Honfleur* (RLC-G.689, MMA-1975.1.705). **1965-66:** Seurat drawing *The White Blouse* (RLC-G.775, ExL).
- 39 3 Pavia, V.C. 1956-1959
Folder content note: Binders, book and print matter binding, stubbing, and photograph mounting. *See also:* II. Invoices / Alpha Bookbinding Co. for earlier, related business.
- 39 4 Peggy Green, Inc. (New York, N.Y.). 1955
Folder content note: Carafe, ash-trays, tumblers, perfume bottles, compotes, and cuspidor.
- 39 5 Perls Galleries. 1945, 1950
Folder content note: **1945:** Darrel Austin painting *Fox Fishing*. **1950:** Camille Bombois painting *Les Bords de l'Yonne a Champigny*. Camille Bombois painting *Le Loing et le Pont a Grez* (ExL); this painting was later exchanged as part payment for the following Bauchant. Andre Bauchant *Les Fiances*, delivered to Mrs. L. Raskin.
- 39 6 Perls, Hugo. 1960
Folder content note: Van Dongen painting *Portrait of a Girl* (RLC-P.464, ExL).
- 39 7 Pétridès, Paul. 1948, 1953-1954
Folder content note: **1948:** Raoul Dufy *Portrait of Robert*. **1953:** Payment for unspecified purpose. **1954:** A small painting by Foujita. *Other name:* 1948 transaction is on Galerie O. Pétridès letterhead.
- 39 8 Philadelphia Museum of Art. 1946-1947, 1951, 1957
Folder content note: Catalogues and other print matter. Photographs.
- 39 9 Pichetto, Stephen S. 1932, 1934-1936

Series II. Invoices and Receipts.

- Folder content note:** Restoration work on paintings. Includes Botticelli *Annunciation* (RLC-P.114, MMA-1975.1.74) and Duccio di Buonsegna diptych (RLC-P.14, MMA-1975.1.2; RLC-P.15, MMA-1975.1.1), among others.
- 39 10 Pictures on Exhibit. 1945, 1950-1951, 1955, 1958-1959
Folder content note: Subscriptions to magazine.
- 39 11 Pinkus, E. (antiques dealer). 1956, 1958-1959
Folder content note: 1956: 4 Meissen thimbles and 1 Chelsea thimble. **1958:** 18th century thimble. Meissen thimble decorated by Herold with harbour scenes. 18th century porcelain figure of boy with muff. Meissen miniature statuettes modelled by Kaendler: a Guinea hen; a turkey; a pair of chickens; a deer; Amor holding basket of flowers; pair, cavalier and lady in shephard dress. 5 Chelsea seals: in shape of a gaily dressed monkey; in shape of a dog, with inscription; bag piper, with inscription; Pulcinella; and one undescribed. Enamelled thimble, Persian. **1959:** 2 Meissen cups and saucers by Herold with landscapes; Nymphenburg cup and saucer with portrait of a lady (RLC-CH.42, MMA-1975.1.1603); Vienna cup and saucer with water fowl; Vienna cup and saucer with Cupid; Vienna cup and saucer with Venus, Cupid and lion; Vienna cup and saucer with woman arranging flowers; and gouache painting of Italian landscape. 18th century porcelain eye cup with floral decoration. Empire cup and saucer with chateau of kings of Wuerttemberg; Royal Berlin cup and saucer with Queen Louise of Prussia; Royal Berlin cup and saucer with King Frederick William III of Prussia; Meissen Marcolini cup and saucer with Italian landscape; Vienna cup and saucer with flowers by artist 138; Empire cup and saucer with mythological scene; Empire cup and saucer with floral still life; and book *Souvenir de Naples* with 54 gouache pictures. Meissen cup and saucer by Herold. Meissen cup and saucer by Herold with harbor scenes; Royal Berlin cup and saucer with palace; Meissen cup and saucer with white dog and inscription; Vienna cup and saucer with Apollo and Eros; Royal Berlin cup and saucer with inscription by F.C. Schmidt on occasion of a wedding anniversary; Royal Berlin cup and saucer noting wedding date of the Schmidts; Sevres cup and saucer by Taillandier; Vincennes cup and saucer with a fishing boy and peasant girl (RLC-CH.25, MMA-1975.1.1625); and Sevres cup and saucer with girl and dog, by Chabry and Genest (RLC-CH.26, MMA-1975.1.1624). Vienna Empire cup and saucer with winter scenes; Nymphenburg Empire cup and saucer with Bremen Cathedral; and Empire cup and saucer with woman.
- 39 12 P: Miscellaneous. 1951-1952, 1954, 1956, 1968
Folder content note: Photographs and prints from Paul N. Perrot (1951-52). Photograph prints from Peter A. Juley & Son (1954, 1956). Installing a pulley cord in library by Past & Present Inc. (1954). Book from Pierpont Morgan Library (1968).
- 39 13 Rainford, Percy. 1937-1938, 1943, 1945-1946
Folder content note: Photographic negatives and prints.
- 39 14 Rains Galleries. 1935
Folder content note: From sale 444A: tea set, sauce ladles, dishes, flatware set, candlesticks, sauce boats, bowl, and platter.
- 39 15 Riportella Studio (New York, N.Y.). 1958, 1966, 1969

Series II. Invoices and Receipts.

- Folder content note:** Cleaning and restoration of 11 paintings (1958). Cleaning and restoration of 6 paintings, including *Barna da Siena St. Peter* (RLC-P.24, MMA-1975.1.15) (1966, 1969).
- 39 16 Roland Moore Inc. (New York, N.Y.). 1930
Folder content note: Two celadon objects purchased at auction.
- 39 17 Rosenbach Company. 1945
Folder content note: Charles Dickens original with 2 diamond studs with half pearl center presented by Dickens to Francesco Berger, in case with papers.
- 39 18 Rosenberg & Stiebel (1 of 2). 1948, 1951-1952, 1954-1958
Folder content note: 1948: Limoges dish with colored enamel by Jean Court *Moses and Pharoah at the Red Sea* (RLC-E.20, MMA-1975.1.1232); and vase and cover in shape of a pilgrim's bottle. **1951:** B. Pinturicchio miniature *Adoration*; and Meissen miniature of an owl by Kaendler. **1952:** Chelsea scent bottle in shape of a monkey; and German scent bottle in shape of a pug dog. **1954:** Louis XV bronze dore wall brackets. **1955:** Louis XV bronze dore candelabra with 2 branches (MMA-1975.1.1477 and MMA-1975.1.1478). **1956:** Pair of Meissen figures of bitterns by Kaendler, mounted as candelabra; pair of Meissen figures of partridges, mounted as candlesticks; Louis XV bronze dore clock decorated with Meissen flowers, pugdogs, and pheasant, by Kaendler; and Meissen tureen and cover with flowers and merchants. Renaissance andirons, with Minerva and Mars, probably by Aspetti (MMA-1975.1.1387 and MMA-1975.1.1388). Louis XV table de salon (RLC-F.8, MMA-1975.1.2024); renaissance gold enamel mounted Jasper Coupe (MMA-1975.1.1502); and Vincennes vase. Sevres ice pails, covers, and liners, by Baudoin and Le Guay. Meissen swans by Kaendler, mounted as candelabra; Louis XV candlesticks with pate tendre French porcelain flowers; Sevres bouillon with cover and stand; and set of spoons, knives and forks, with Meissen decorated handles. Pair of Louis XV armchairs. **1957:** Pair Louis XV console tables; and Meissen figures of rollers by Kaendler. Meissen bowl and cover (brule parfum) with a pair of Meissen swans. Pair of Louis XV tabourets (RLC-F.143a, MMA-1975.1.2058? and RLC-F.143b, MMA-1975.1.2059?). **1958:** Louis XV Jasper box, shipped to the Wrightsmans. Set of Meissen plates from Swan Service, by Kaendler. Louis XV Sevres cachepots. White St. Cloud cup with cover and saucer.
- 39 19 Rosenberg & Stiebel (2 of 2). 1956-1957, 1959-1961, 1964, 1966
Folder content note: 1959: Meissen beaker, shipped to the Wrightsmans. Louis XV bronze dore appliques. **1960:** Louis XVI Sevres gueridon, by M. Carlin (RLC-F.99, MMA-1975.1.2027). Louis XV bureau de dame. Pair of Sevres egg cups. **1961:** Pair of Sevres beakers, marked with G, by Merault. Pair of Louis XV bronze dore appliques. Sevres cup and saucer, by Ch. Tandart. **1964:** Louis XV bureau de dame. **1966:** Louis XV small table de salon, signed Delorme. The folder also includes copies of some of the invoices from these two Rosenberg & Stiebel folders, as sent by the firm to the Lehman office in response to a 1970 request.
- 39 20 R: Miscellaneous. 1943, 1950, 1956, 1969
Folder content note: Art object reproductions from Raymond & Raymond, Inc. (1943). Art supplies from Leo Robinson (1950). Neckwear from Rene & Regard, of Paris, in French (1956). Print matter from R.R. Bowker Company and R. Gordon & Co. (1969).

Series II. Invoices and Receipts.

- 39 21 S.J. Phillips, Ltd (London, England). 1932
Folder content note: Set of 4 oval salt cellars.
- 39 22 Sagittarius Gallery, Inc. (New York, N.Y.). 1959, 1962
Folder content note: Windisch-Graetz oils.
- 39 23 Sagot-Le Garrec (Gallery). 1961
Folder content note: R. Oudot watercolor *L'Arlesienne* (RLC-G.713, ExL) and 2 Villon watercolors *Femme Assise / Seated Lady With Hat* (RLC-G.714, MMA.1975.1.757) and *M. Le Sous-Prefet* (RLC-G.715, MMA-1975.1.755).
- 39 24 Salvadori, Giuseppe (art dealer). 1922-1923, 1925
Folder content note:1922: 2 Faenza vases, cylindrical shape, decorated in blue. 1923: 2 17th century Venetian glass; 2 17th century bronze candlesticks; and Urbino majolica cup with cover. 1925: 16th century bookstand with green velvet (MMA-1975.1.2021).
- 39 25 Salviati & C. 1948
Folder content note: Four 18th century vases.
- 39 26 Sam Salz, Inc. (New York, N.Y.). 1948, 1959
Folder content note: 1948: Signac *Place Clichy (La Foire)* (RLC-P.288, MMA-1975.1.210). Bonnard *Afternoon Tea (Le Gouter)*. 1959: André Dunoyer de Segonzac watercolors *Vue de St. Tropez* and *La Bouteille de Vin Rouge* (RLC-G.512, MMA-1975.1.622). *Other name:* 1959 transactions are on letterhead of 19th and 20th Century French Art, Inc. *Image:* Photograph of the Signac (RLC-P.288, MMA-1975.1.210).
- 39 27 Sangiorgi Gallery (Rome, Italy). 1918
Folder content note: Urbino majolica dish, with Joseph recognized by his brothers and coat of arms of the Chigi family.
- 39 28 Satinover Galleries (New York, N.Y.). 1920
Folder content note: 6 Italian primitives representing figures of saints by Matteo di Giovanni. One of these remain in the present collection: *Saint Bernardino* (RLC-P.126, MMA-1975.1.53). Annotations on the receipt indicate that one of the six panels was sold and another given away, both to private collectors. The other three are also ex-Lehman, and were donated to institutions: RLC-P.123 and RLC-P.124 (William Rockhill Nelson Gallery) and RLC-P.125 (Yale).
- 39 29 Savile Gallery. 1929
Folder content note: 12 drawings: 3 Luca Cambiaso: *Entombment* and 2 titled *Male Figure* (RLC-G.106?, MMA-1975.1.287?); 2 Polidoro Casdari, both titled *Design for a Fresco*; 5 Il Guercino, all titled *Landscape*: RLC-G.130, RLC-G.131, RLC-G.132, RLC-G.133, and RLC-G.134; and 2 Domenico Tiepolo: *Servant Cast Into a Well* (RLC-G.42, MMA-1975.1.471) and *Punchinello's Indisposed Mistress* (RLC-G.41, MMA-1975.1.470).
- 39 30 Schaeffer Galleries (New York, N.Y.). 1952, 1958, 1965
Folder content note: 1952: Dürer *Study of a Hand* (RLC-G.313, ExL). 1958: 2 Adolf von Menzel drawings *Studies of Heads of Young Girls* (RLC-G.476, MMA-1975.1.869) and *Old*

Series II. Invoices and Receipts.

- Peasant Woman from Magdeburg* (RLC-G.477, MMA-1975.1.870). **1965:** 2 drawings by Hans Bol, both titled *Landscape*.
- 39 31 Scott & Fowles (Firm). 1912, 1926
Folder content note: **1912:** Henry Raeburn *Portrait of William Fraser* (RLC-P.104, MMA-1975.1.234). **1926:** Lot 10 from Chiesa sale.
- 39 32 Sinkovic, Rudolph. 1956
Folder content note: Reupholstering and covering of Louis XV armchairs and sofa.
- 39 33 Snyder, Elfrido A. 1966, 1968
Folder content note: Unidentified Renoir purchased from estate of John J. Snyder (1966). Annotations indicate that RL had once given the object to Snyder as a gift. A note indicates the Renoir was brought to West 54th Street in 1968.
- 39 34 Spero, Maurice 1934
Folder content note: Miniature teapot and cover of the Kang Shi period.
- 39 35 S: Miscellaneous. 1955, 1958
Folder content note: Photographic prints and negatives from John D. Schiff (1955). Sets of sterling silver salts, peppers and candlesticks as gifts for Stralems (1958). Unidentified items from Sherle Wagner (1958).
- 39 36 Thannhauser, Justin. 1953, 1957
Folder content note: **1953:** Mary Cassatt *Young Lady*. **1957:** Van Gogh drawing *Landscape*.
- 39 37 Touret, F.L. 1923
Folder content note: Frames and vitrines.
- 39 38 T: Miscellaneous. 1947, 1949, 1956-1957
Folder content note: Duty charged by Treasury Department on photographs sent to RL by Edzard Dietz (1947). Work done on 3 Renoirs by restorer Yvonne Testut (1949). Office supplies (1956). Photographs of Lurcy sale lots, porcelain acquired from Duveen, and other objects by Taylor & Dull (1957).
- 39 39 Van Diemen-Lilienfeld Galleries. 1950
Folder content note: One frame.
- 39 40 Vertès, Marcel. 1948
Folder content note: Purchase of 20 copies from Vertès of his book *It's All Mental*.
- 39 41 W. & J. Sloane. 1937
Folder content note: Consignment sale for RL of a china cabinet.
- 39 42 Wall, Constant van de. 1931
Folder content note: Photographs of Italian paintings.
- 39 43 Walters Art Gallery (Baltimore, Md.). 1945, 1947-1949
Folder content note: Book and journal subscriptions.

Series II. Invoices and Receipts.

- 39 44 Weitzner, Julius. 1956, 1961-1962
Folder content note: **1956:** Gerbrand van Eeckhout painting *Children on a Terrace in a Garden*. **1961:** Canaletto painting *A View of Santa Maria della Salute* (ExL-Getty), purchased by Charles Lock for RL from Galerie Bernini, through Weitzner (1961).
- 39 45 Wildenstein and Company (New York, N.Y.). 1916, 1921, 1927, 1929, 1953-1955, 1961
Folder content note: **1916:** 15th century Italian painting. **1921:** 2 paintings of North Italian school; notation indicates that one is later sold to Kleinberger. **1927:** 4 miniatures from the Edouard Kann collection: Initial from a missal *Christ Entering into Jerusalem*; page from a book of the Gospels *Christ's Entry Into Jerusalem* (RLC-MS.64, MMA-1975.1.2471); painting from a missal *Crucifixion* (RLC-MS.74, MMA-1975.1.2475); and initial from a Book of Graduals *St. John the Baptist*. **1929:** Fragonard *La Resistance* (RLC-P.192, ExL). **1953:** Degas *Portrait of a Man (Self Portrait)* (RLC-G.351, ExL). **1954:** Charles Angrand drawing *Self Portrait* (RLC-G.463, MMA-1975.1.566). Seurat painting *Study for La Grande Jatte* (RLC-P.403, MMA-1975.1.207); and Armand Guillaumin painting *La Marne a Joinville: le pont / Railroad Bridge over the Marne at Joinville* (RLC-P.396, MMA-1975.1.180). **1955:** Miniaturist of Sieneese school [Antonio del Massaro da Viterbo] two *Scenes from the Life of Santa Francesca Romana* (RLC-P.378, MMA-1975.1.100; RLC-P.379, MMA-1975.1.101); the transmittal letter for this transaction also refers to a Guillaumin *Bord de Seine* (RLC-P.397). **1961:** Giovanni Domenico Tiepolo drawing *Venetian Rendezvous (The Lovers)* (RLC-G.701, MMA-1975.1.513). 3 Theodore Chasseriau drawings: *Portrait of Madame Gabrielle Marcotte de Quivières* (RLC-G.698, MMA-1975.1.581); *Portrait of Madame Ravaisson* (RLC-G.697, MMA-1975.1.582); and *Portrait of Félix Ravaisson* (RLC-G.696, MMA-1975.1.583). *Other names:* 1916 letterhead is of E. Gimpel & Wildenstein. *Images:* 2 photographs of Guillaumin (RLC-P.396, MMA-1975.1.180).
- 39 46 Wiley, Albert J. 1947-1948
Folder content note: Photographs and prints of painting and drawings.
- 39 47 William L. Bane & Co. (New York, N.Y.). 1936, 1938
Folder content note: **1936:** Shipment of enamel plaque (RLC-E.15, MMA-1975.1.1237) bought by Harold W.A. Beenhouwer for RL at Mensing auction at Frederik Muller & Cie in Amsterdam. **1938:** Charges for motion picture film received from Alfred Torrington-Douglas of London. *Other names:* Frederik Muller & Cie.
- 39 48 Wittenborn and Company (New York, N.Y.). 1944, 1947-1948, 1952-1956, 1968-1969
Folder content note: Books.
- 39 49 W: Miscellaneous. 1937, 1947, 1951
Folder content note: Unidentified transaction with Weatherby & Sons, of London (1937). Print matter from Worcester Art Museum (1947). Photographs from Wellesley College (1947). Carting of an Italian table from Parke-Bernet to West 54h Street by W.S. Budworth & Son, Inc. (1951).
- 39 50 Y: Miscellaneous. 1931, 1935, 1944-1945

Series II. Invoices and Receipts.

- Folder content note:** Photographs from Yale University Gallery of Fine Arts (1931) and membership dues (1944). Tang pottery ornament as a gift for Mr. Hitchcock, from Yamanaka & Co (1935). Magazine binding from Yorkville Bindery (1945).
- 39 51 Zwemmer, Anton. 1948
Folder content note: Books.
- 39 52 Unidentified sellers. 1921, 1950, 1954, 1958, 1964-1965, n.d.
Folder content note: Receipt for small picture from Zoeller(?) (1921). Books (1950, 1958, 1965). Unidentified, but likely books (1955). Modigliani drawing *Female Nude*; Vuillard pastel *Le Sibyle Dans Le Jardin*; Edzard Dietz painting *Mandolins & Flowers*; and frames for Sisley sketches (1958). Unidentified art object (Nov 1964). List of due amounts on dish, torchere, and velvet and damask (undated).
- 39 53 Subject. Art secretary & curator expenses (1 of 2). 1943-1945, 1949-1951, 1953-1954
Folder content note: This folder and the next include the periodic expense reports submitted to RL from three individuals that had some level of responsibility over time for the collection. These include Elisabeth (Nicky) Gunnill (nee Atanasoff), a part time art secretary in the mid-1940s; Martin Weinberger of New York University's Institute of Fine Arts who assisted with collection matters as needed from the late 1940s to 1954; and George Szabo, the second curator of the collection, who was hired in 1963. The expense reports, submitted for reimbursement, were for small, routine expenses related to collection administration. This first folder includes Gunnill's timesheets, hourly compensation and expense reports, and Weinberger's expense reports. Weinberger's 1950 report also includes a note on insurance for certain objects for Mr. Bertschy of RL's staff. The second folder includes Szabo's compensation for the 1960s and his expense reports for at least some of those years. *See also:* Comparable material for Ralph Straight, the art secretary from 1954-63, can be found in the Lehman Brothers records at Harvard Business School's Baker Library; as of 2013, this material was in box 586, folder 10.
- 39 54 Subject. Art secretary & curator expenses (2 of 2). 1963-1969
- L-6 12 Subject. Carrie and Philip Lehman invoices (1 of 8). Vendors A-C. 1929-1936
Folder content note: This set of folders includes invoices that generally relate to household expenses (e.g., utilities, groceries), some personal goods and services (e.g., cigarettes, stationery), and other such purchases made by Carrie and Philip Lehman. Most of the household expenses relate to the West 54th Street townhouse, but some concern the Lehmans' shore home in Deal, N.J. Most of the documents are from the early 1930s. The most extensive documents are from William Baumgarten & Co., the interior decorators responsible for taking up and re-laying the carpets in connection with the annual townhouse closing. Overall, there are only a few invoices from each vendor. In addition there are invoices for textiles that might relate to Carrie Lehman's collection of liturgical gloves and other textiles; many of these invoices are from R. Riesser of Frankfurt. The bulk of the invoices were found together in a flat correspondence file during archival processing; these were combined with the related content of two other folders. The folders include a small amount of correspondence related to some of the invoices. Several invoices are in German or French. A few invoices were removed from this set and placed above in this Invoice series under the vendor name with like documents: A.S. Drey (chasubles), Duveen (one invoice for transportation), French & Co (mostly textiles), Dikran Kelekian (damask, velvet,

Series II. Invoices and Receipts.

metalwork), Knoedler's (picture hanging), and Stephen Pichetto (painting conservation). *See also:* The Lehman Brothers collection at Baker Library has extensive holdings of invoices dating from the 1940s-1960s for maintenance expenses at the West 54th Street townhouse (see boxes 43-47 at Baker).

Principal vendors found in this first folder are Alfred Dunhill, Ltd. (cigarettes); Albert & Co. (interior decorators); Cartier; Charles & Co. (grocers); Committee on Wood Yard of the Charity Organization Society; and Consolidated Gas Co.

- L-6 13 Subject. Carrie and Philip Lehman invoices (2 of 8). Vendors D-J. 1923, 1930-1934
Folder content note: Principal vendors: Demotte, of Paris, for a chasuble (1923); T.S. Holmes (architect) forwarding bills from William R. Pitt Composite Iron Works for installing a front folding gate and from George Krone for a ventilator; Albert Hazan, for Ispahan rug repair; and Jersey Central Power & Light, for the Lehmans' Deal, NJ, house.
- L-6 14 Subject. Carrie and Philip Lehman invoices (3 of 8). Vendors K-M. 1917-1918, 1920, 1925-1934
Folder content note: Principal vendors: Anna Keller (textiles) (1918); Keller & Funaro (textiles) (1926); Murray Kendall Keyes (photographer); Adolfo Loewi (textiles) (1925); C.T. Loo (pair of Foo dogs) (1930); and James R. Mount (Long Branch, N.J. farmer and grocer).
- L-6 15 Subject. Carrie and Philip Lehman invoices (4 of 8). Vendors N-P. 1929, 1931-35
Folder content note: Principal vendors: NY Steam Corp; NY Telephone; Oxford Market; Old Arts (pair of 16th century English gauntlets and English purse purported to have belonged to Mary, Queen of Scots) (1929); Packard Motor Car (sedan).
- L-6 16 Subject. Carrie and Philip Lehman invoices (5 of 8). Vendors R. 1929-1934
Folder content note: Principal vendors: R. Riesser of Frankfurt (textiles) (1929-32); Ryan Schreck & Co. (interior decorators) (curtains, cleaning, repairs, etc); Rudolf Wendel, Inc. (installation of lighting for the dining room tapestry) (1933); Royal School of Needlework (Queen Anne apron from 18th century) (1932); R.A. Kreitz, of Baden-Baden (Louis XIII purse in Limoges enamel; and 16th century English hawk hood) (1932).
- L-6 17 Subject. Carrie and Philip Lehman invoices (6 of 8). Vendors S-V. 1932, 1934, n.d.
Folder content note: Principal vendors: Thomas Goode & Co, of London (tea cups, saucers, plates) (1932).
- L-6 18 Subject. Carrie and Philip Lehman invoices (7 of 8). Vendors W. 1922, 1924, 1929-32, 1934
Folder content note: Principal vendors: White Allom & Co (washing, cleaning, painting, and other such work at the townhouse) (1930-31); William H. Lutton Co (repainting and repairs at the Deal greenhouses) (1924); and Wise & Seligsberg (legal services) (1922, 1929).
- L-6 19 Subject. Carrie and Philip Lehman invoices (8 of 8). William Baumgarten & Co., Inc. 1929-1933
Folder content note: Baumgarten was the interior decorating firm that took up, re-layed, and cleaned the carpets at West 54th Street. The invoices cover the annual summer closing

Series III. Exhibitions.

and later reopening of the townhouse, as well as cleanings at other times. The invoices include reference to some repairs.

Series III. Exhibitions. 1949-1962 (bulk 1951-1959) 4.4 Linear feet**Scope and Contents note**

Between 1951 and 1959 Robert Lehman's (RL) art collection was the exclusive subject of three separate public exhibitions. In 1951, during the Korean War, RL shipped a large portion of his collection to the Colorado Springs Fine Arts Center for safekeeping. From these shipments a selection of about 45 objects was placed on exhibition. In 1957, over 325 objects were shipped overseas to Paris for exhibition at the Louvre's Musée de l'Orangerie. In 1959, RL's collection was again featured, this time at the Cincinnati Art Museum, which attempted to re-create the Orangerie exhibition. This series includes RL's records related to the planning and execution of these exhibitions. (For documents related to loans to other exhibitions of individual objects from RL's collection, see Series I. General Correspondence and Related Material.)

The series contains correspondence and print matter such as brochures, newspaper and magazine clippings, and exhibition catalogues. The series also includes invoices and receipts, condition and treatment records, and insurance and inventory lists of the artwork shipped and exhibited. There are photographic images related to the Orangerie and Cincinnati exhibitions, including individual objects, the gallery installations, publicity shots, and others.

The predominant language in the series is English with a large number of documents in French, especially in connection with the Orangerie exhibition. There are also a very small number of documents in Italian and German.

During the 1950s, RL loaned much of his collection to The Metropolitan Museum of Art for ongoing display together in the Museum's galleries. Reflecting the depth and multi-faceted nature of the relationship RL had with the Museum, records related to these loans are commingled with records on other matters. These records can be found largely in Series I. General Correspondence / The Metropolitan Museum of Art. Color slides of the gallery installation at the Museum can be found in V.C. Categorized and Miscellaneous Object Files.

Arrangement Note

The series is arranged in three subseries, in chronological order by exhibition:

III.A. Colorado Springs Fine Arts Center

III.B. Musée de L'Orangerie (Paris, France)

III.C. Cincinnati Art Museum

The organization of the series and each subseries was imposed by the processing archivist in the absence of any usable original order.

Processing Information note

This series was processed by New York University archival intern Salome Jeronimo.

III.A. Colorado Springs Fine Arts Center. 1949-1953 0.3 Linear feet

III.A. Colorado Springs Fine Arts Center.

Scope and Contents Note

This subseries documents the shipment of a large part of the Lehman Collection to the Colorado Springs Fine Arts Center for safekeeping from 1951 to 1953 during the Korean War, and the consequent development of the Center's exhibition *Paintings and Bronzes from the Collection of Mr. Robert Lehman*, which ran from November 1951 to February 1952. The exhibition included 38 paintings and 7 bronzes, which was a selection from the many objects stored by RL at the Center.

The subseries primarily includes substantial documentation about the condition and conservation treatment of objects stored at Colorado Springs. These documents include correspondence, condition assessments, treatment records, and photographs. Significant materials found in the subseries about the exhibition and the Arts Center include correspondence, catalogues and brochures, object lists, and newspaper and magazine clippings. The subseries also includes shipping, insurance, expense, and conservation records. Francis duPont Cornelius, a conservator from The Metropolitan Museum of Art who was on-site in Colorado Springs, is a major correspondent in the subseries. Other significant correspondents are Mitchell A. (M.A.) Wilder, Director of the Arts Center; Martin Weinberger of New York University's Institute of Fine Arts, who assisted RL at the time in the administration of the collection; and Theodore Rousseau, Jr. (Curator) and J. Kenneth Loughry (Treasurer), both of the Metropolitan. The predominant language in the subseries is English with a few documents in French.

Arrangement Note

The subseries is arranged by subject matter and format, beginning with general correspondence about storage, conservation, the exhibition, publicity, and other matters. The following material focuses on condition and treatment, shipping and insurance, and financial records. Condition and treatment records include corresponding photographs, though there are also some photographs that have no obvious connection to the records. The subseries concludes with print matter about the Lehman exhibition, Colorado Springs Fine Arts Center, and other exhibitions held at the Center.

Box	Folder	
40	1	General correspondence (1 of 2). 1951
40	2	General correspondence (2 of 2). 1952-1953
40	3	Condition and treatment records (1 of 3). 1951-1953 Note: This folder and the next 2 include conservation reports prepared in 1951 in Colorado Springs by conservator Francis duPont Cornelius. The reports are also annotated with follow-up remarks from 1953 and, in some instances, 1952. One of the condition reports in this first folder includes a small piece of fabric.
40	4	Condition and treatment records (2 of 3). 1951-1953
40	5	Condition and treatment records (3 of 3). 1951-1953
L-7	1	Insurance, inventories, and shipments (1 of 3). 1951-1953
L-7	2	Insurance, inventories, and shipments (2 of 3). 1951-1953
L-7	3	Insurance, inventories, and shipments (3 of 3). 1951-1953
L-7	4	Invoices and receipts. 1951-1953
40	6	Printed matter. Newspaper clippings. 1951
40	7	Printed matter. Published materials. 1949-1951 Note: This folder includes a copy of the exhibition catalogue. In addition there are 6 other print items: a publicity pamphlet <i>Colorado Springs Fine Arts Center: A Guide</i> (ca. 1951); a membership solicitation brochure and form from the Center (1951); and 4 catalogues of exhibitions held at the Center: <i>Old Masters from The Metropolitan</i>

III.B. Musée de L'Orangerie (Paris, France).

[*Museum of Art*] (1949); *New Accessions USA* (1950); *Indians of the Northwest Coast* (1951); and *Likeness of America, 1680-1820* (ca. 1950).

III.B. Musée de L'Orangerie (Paris, France). 1956-1958, 1962 2.4 Linear feet

Scope and Contents note

This subseries documents the preparation for and final installation of the *Exposition de la Collection Lehman de New York* at the Louvre's Musée de l'Orangerie from June to September 1957. Object selection and attributions, catalogue preparation, conservation and environmental conditions, publicity, financial matters, shipping to and from Paris, and insurance are principal subjects of the subseries. Correspondence makes up a substantial portion of the documentation. Major correspondents include George Salle and Charles Sterling of the Louvre; Claus Virch of The Metropolitan Museum of Art, who was on-site in Paris to oversee the arrival and installation of RL's collection; Michel Calmann, a Parisian who acted on RL's behalf with the Louvre; Ralph Straight, RL's Art Secretary, who supported the planning of the exhibition and was on-site in Paris to oversee the exhibition's conclusion and packing of the objects for return to New York; Benjamin Sonnenberg, RL's publicist; and the Society for French American Cultural Services and Educational Aid (FACSEA), through which some of the exhibition-related costs paid by RL were handled. Several other Metropolitan Museum staff members appear in the subseries as they supported the development of the exhibition, including Olga Raggio, who wrote part of the catalogue, James Rorimer, Murray Pease, and Theodore Rousseau. Various other correspondents, such as Fritz Lugt, are represented in the correspondence, mostly offering their congratulations to RL for the exhibition or for his being named to the Legion of Honor.

The subseries includes numerous photographs. Many of these are exhibition views, taken by J. Ph. Charbonnier of *Réalités* magazine; most of these are black and white, with some color transparencies. Other photographs are of loaned objects, and of RL, his wife, and others at what was presumably the opening of the exhibition. Most of the object photographs are numbered with a blue tab; these are assigned loan numbers and tie to the object lists found in the subseries.

Other significant material includes print matter, such as clippings from French and American newspapers and Senator Lyndon B. Johnson's recognition of the exhibition in the *Congressional Record*. Among the print matter is a special supplement of the French paper *Arts Spectacles*, which includes a full checklist of objects with a key to their specific location in a floor plan of the exhibition's galleries. The print matter also includes an English translation of George Isarlo's critique of the exhibition and catalogue in *Combat-Art*. Other materials found in the subseries include samples of the fabric used in the exhibition, insurance lists, condition and treatment records, and drafts of remarks and written material. Most of the documents are in English, but much of the material is in French, some with translations. There is at least one German language article, with a translation.

Arrangement note

The subseries is arranged by subject matter and format. The subseries begins with general correspondence about the development of the exhibition, as well as particular related topics including RL's Legion of Honor award. Correspondence is followed by other formats, including fabric samples, publicity material, shipping records, and so forth, as detailed in the folder list. Researchers should keep in mind that this is a rough arrangement and documents of various types can be found throughout the subseries.

Box	Folder	
40	8	General correspondence (1 of 20). March 1956

III.B. Musée de L'Orangerie (Paris, France).

40	9	General correspondence (2 of 20). September-October 1956
40	10	General correspondence (3 of 20). November 1956
40	11	General correspondence (4 of 20). December 1956
40	12	General correspondence (5 of 20). January 1957
40	13	General correspondence (6 of 20). February 1957
L-7	5	General correspondence (7 of 20). February 28-March 1957
40	14	General correspondence (8 of 20). April 1957
40	15	General correspondence (9 of 20). May 1957
L-7	6	General correspondence (10 of 20). June 1957
40	16	General correspondence (11 of 20). July 1957
41	1	General correspondence (12 of 20). July-August 1957
41	2	General correspondence (13 of 20). August 1957
41	3	General correspondence (14 of 20). September-October 1957
41	4	General correspondence (15 of 20). September-October 1957
41	5	General correspondence (16 of 20). November 1957
41	6	General correspondence (17 of 20). December 1957
41	7	General correspondence (18 of 20). January 1958
41	8	General correspondence (19 of 20). February 1958
L-7	7	General correspondence (20 of 20). n.d.
F-1	8	Correspondence. Fabric samples. 1957
41	9	Correspondence. Legion of Honor. 1957
41	10	Correspondence. Film and radio. 1957 Note: Includes correspondence related to a film of the exhibition made by Twentieth Century Fox and to a radio interview given by RL in France about the exhibition. <i>See also:</i> IX. Film for the film likely made by Twentieth Century Fox.
41	11	Correspondence. Requests to extend exhibition or objects to other institutions. 1957 Note: Requests for exhibition loans from: Museum Voor Schone Kunsten, or Museum of Fine Arts (Ghent, Belgium), Royal Academy of Arts, Stadel Art Museum (Frankfurt), Filippo Caracciolo (Rome), Nationalmuseum, or National Museum of Fine Arts (Stockholm), Fundacion Mendoza (Caracas), The Brooklyn Museum, Museum of Allerheiligen at Schaffhausen, and California Palace of the Legion of Honor.
L-7	8	Speeches, captions, and press releases. [1957] Note: Along with the captions, speeches, and press releases, this folder contains Alfred Frankfurter's English language drafts of his catalogue introduction.
41	12	Exhibition catalogue (annotated). 1957, 1962 Note: Includes annotations added in 1962 related to critic George Isarlo's published corrections to the catalogue. <i>See also:</i> III.B. Musée de l'Orangerie / Print matter-newspaper clippings for the Isarlo critique.
41	13	Attendance records. 1957

III.B. Musée de L'Orangerie (Paris, France).

- Note:** Includes art secretary Ralph Straight's reports from Paris primarily regarding attendance, but other matters as well.
- 41 14 Condition and treatment records. 1957
- 41 15 Pieces from paintings. n.d.
Note: Small chips from an unidentified painting or wood icon.
- L-7 9 Shipping information (1 of 2). February-April 1957
- L-7 10 Shipping information (2 of 2). May-October 1957, n.d.
- L-7 11 Insurance and inventories (1 of 2). 1956-1957
- L-7 12 Insurance and inventories (2 of 2). n.d.
- 41 16 Receipts and invoices. 1957
- 41 17 Object lists (1 of 8). 1957
Note: This folder also includes a manuscript version of Olga Raggio's catalogue entries.
- 41 18 Object lists (2 of 8). 1957
- 42 1 Object lists (3 of 8). 1957
- 42 2 Object lists (4 of 8). [1957]
- 42 3 Object lists (5 of 8). [1957]
- 42 4 Object lists (6 of 8). [1957]
- 42 5 Object lists (7 of 8). [1957]
- 42 6 Object lists (8 of 8). [1957]
- 42 7 Object photographs (1 of 4). n.d.
- 42 8 Object photographs (2 of 4). n.d.
- 43 1 Object photographs (3 of 4). n.d.
- 43 2 Object photographs (4 of 4). n.d.
- 43 3 Photographs from the American Embassy. 1957
Note: Includes black and white photographs taken by L. Falquet for the United States Information Service (U.S.I.S.) of RL and others, presumably at the exhibition's opening. There are also a small number of black and white photographs of RL and others taken by the Associated Press either as the exhibition was being installed or de-installed.
- L-7 13 Exhibition photographs. Black and white (1 of 2). [1957]
Note: This folder and the next includes black and white photographs of the exhibition taken by J. Ph. Charbonnier of *Réalités*.
- F-1 9 Exhibition photographs. Black and white (2 of 2). [1957]
- 43 4 Exhibition photographs. Color transparencies. [1957]
Note: This folder held color transparencies of the exhibition taken by J. Ph. Charbonnier of *Réalités*. *Removed material:* The color transparencies were removed to cold storage for preservation purposes.
- 43 5 Exhibition photographs. Negatives. [1957]

III.B. Musée de L'Orangerie (Paris, France).

- Note:** This folder held 2 negatives of the exhibition, from an unidentified photographer.
Removed material: The negatives were removed to cold storage for preservation purposes.
- F-1 9 Photograph. Floor plan and longitudinal plan. n.d.
Note: Includes a photograph of a 1927 floor plan and exterior longitudinal plan of the Musée de l'Orangerie des Tuileries.
- F-1 10 Print matter. *Arts Spectacles*. 1957
Note: Includes the issue of *Arts Spectacles* with a back page story about the exhibition and a brief front page interview with RL. *Language:* French.
- F-1 11 Print matter. *Arts Spectacles*. Special supplement. 1957
Note: Includes 3 copies of a special supplement of *Arts Spectacles* with a detailed checklist of the objects in the exhibition and a map of the galleries showing placement of the objects. These newsprint supplements are fragile; *See:* III.B. Orangerie / Print matter: Clippings (3 of 3) for a photocopy of the supplement for general reference use. *Language:* French.
- 43 6 Print matter. *Cinzia*. 1957
Note: One paragraph entry on page 28. *Language:* Italian.
- 43 7 Print matter. *Congressional Record*.
Note: Includes U.S. Senator Lyndon B. Johnson's entry to the *Record* and RL's letter of thanks to Johnson.
- L-7 14 Print matter. *Connaissance des Arts*. 1957
Note: Includes a brief article on page 62. *Language:* French.
- L-7 15 Print matter. *L'Oeil*. 1957
Note: Includes an article beginning on page 24. *Language:* French.
- L-8 1 Print matter. *Réalités*. English edition.
Note: Includes article beginning on page 60.
- L-8 2 Print matter. *Réalités*.
Note: Includes article beginning on page 122. *Language:* French.
- L-8 3 Print matter. *Sunday Times* (London). 1957
Note: Includes 2 mounted copies of a brief article. The mounting was done with glue and the pieces are falling off the boards.
- 43 8 Print matter. *Time*.
Note: Includes article beginning on page 40.
- 43 9 Print matter. Clippings (1 of 3). 1957
Note: This folder and the next 2 include clippings from the press, especially French and some English language sources.
- L-8 4 Print matter. Clippings (2 of 3). 1957

III.C. Cincinnati Art Museum.

Note: Includes George Isarlo's critique of the exhibition and catalogue in *Combat-Art*. The article is French, and there is a translation.

L-8	5	Print matter. Clippings (3 of 3). 1957 Note: Includes a translation of an article from <i>Neue Zuercher Zeitung</i> . Also includes a photocopy of the special supplement of <i>Arts Spectacles</i> with a detailed checklist of the objects in the exhibition and a map of the galleries showing placement of the objects. <i>See also:</i> III.B. Orangerie / Print matter: <i>Arts Spectacles</i> for the original.
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III.C. Cincinnati Art Museum. 1956-1962 (bulk 1958-1959) 1.7 Linear feet

Scope and Contents note

This subseries documents the preparation for and final installation of the exhibition *The Lehman Collection* at the Cincinnati Art Museum from May to July 1959. The exhibition was intended to be a re-creation of the Orangerie exhibition of 1957. In that connection, much of the correspondence in the subseries relates to arrangements with Serge Royaux, the designer of the Orangerie exhibition, to work on the exhibition in Cincinnati. There is much related correspondence with Roger Robrieux of Associated Merchandising Corporation in Paris, who acted as an intermediary between RL, the museum, and the French-speaking Royaux. Other significant correspondents in the subseries are Philip R. Adams and Gustave von Groschwitz of the Cincinnati Art Museum; James Stone, the founder of Stone Oil Company (now Stone Energy), a local Cincinnati businessman; and Leonard Knight, a London antiques dealer from whom was acquired chandeliers for the exhibition. Overall, the correspondence concerns object selection, catalogue preparation, publicity, financial matters, shipping to and from Cincinnati, and insurance.

The subseries includes many photographs of objects sent to Cincinnati. These are often marked with a number prefixed with "CI"; these are the loan numbers of the objects. The subseries also includes negatives of exhibition views.

The subseries includes extensive lists of shipments and insurance records, some of which are duplicative. Print matter includes the exhibition checklist, poster, and newspaper clippings. The predominant language in the subseries is English with some correspondence in French.

Arrangement note

The subseries is arranged by subject matter and format. The subseries begins with general correspondence about the development of the exhibition, followed by other formats as detailed in the folder list. Researchers should keep in mind that this is a rough arrangement and documents of various types can be found throughout the subseries.

Box	Folder	
43	10	General correspondence (1 of 21). 1956
43	11	General correspondence (2 of 21). May-July 1958
43	12	General correspondence (3 of 21). August 1958
L-8	6	General correspondence (4 of 21). September 1958
43	13	General correspondence (5 of 21). October 1958
43	14	General correspondence (6 of 21). November 1958
L-8	7	General correspondence (7 of 21). December 1958-January 1959
43	15	General correspondence (8 of 21). January-February 1959

III.C. Cincinnati Art Museum.

L-8	8	General correspondence (9 of 21). February-March 1959
43	16	General correspondence (10 of 21). March 1959
43	17	General correspondence (11 of 21). April 1959
43	18	General correspondence (12 of 21). May 1959
43	19	General correspondence (13 of 21). June 1959
43	20	General correspondence (14 of 21). July 1959
43	21	General correspondence (15 of 21). August 1959
43	22	General correspondence (16 of 21). September 1959
43	23	General correspondence (17 of 21). November 1959
43	24	General correspondence (18 of 21). June 1960
43	25	General correspondence (19 of 21). November-December 1960
43	26	General correspondence (20 of 21). December 1962
43	27	General correspondence (21 of 21). n.d. Note: Includes an organization chart of personnel involved with the exhibition at the Cincinnati Art Museum.
43	28	Exhibition plans and drawings. n.d.
43	29	Condition and treatment records. 1958-1959
L-8	9	Invoices and receipts. 1958-1959
43	30	Attendance records. 1959
L-8	10	Speeches and press releases. n.d.
44	1	Object lists (1 of 5). n.d.
44	2	Object lists (2 of 5). n.d.
44	3	Object lists (3 of 5). n.d.
L-8	11	Object lists (4 of 5). 1958-1959
L-8	12	Object lists (5 of 5). 1959
L-8	13	Shipping information (1 of 4). 1959
L-9	1	Shipping information (2 of 4). 1958-1959
44	4	Shipping information (3 of 4). 1959
44	5	Shipping information (4 of 4). 1959
44	6	Shipping insurance evaluations (1 of 2). 1959
44	7	Shipping insurance evaluations (2 of 2). 1959
L-9	2	Shipping information and object lists. 1959
44	8	Shipping and insurance information with photographs (1 of 5). 1959
44	9	Shipping and insurance information with photographs (2 of 5). 1959
44	10	Shipping and insurance information with photographs (3 of 5). 1959
L-9	3	Shipping and insurance information with photographs (4 of 5). 1959
L-9	4	Shipping and insurance information with photographs (5 of 5). 1959
44	11	Insurance and inventories (1 of 2). n.d.
44	12	Insurance and inventories (2 of 2). n.d.
44	13	Object photographs. n.d.

Series IV. Townhouse Art Installation and Events.

		Note: <i>See also:</i> Series V.A. Individual Object Files. Many of the files in that series include photographs annotated with valuations related to the Cincinnati exhibition.
44	14	Exhibition photographs. Black and white negatives. [1959] Note: <i>Removed material:</i> The 20 negatives were removed to cold storage for preservation purposes.
44	15	Exhibition photographs. Color slides. 1959 Note: <i>Removed material:</i> The 54 color slides were removed to cold storage for preservation purposes. 23 of the slides were various views of the exhibition. The other slides were of specific objects as displayed in Cincinnati or details of those objects.
L-9	5	Print matter. Brochures and bulletins. 1959
L-10	1	Print matter. <i>Art News</i> . 1959
L-10	2	Print matter. <i>Vogue</i> . 1959 Note: Includes a brief article beginning on page 82.
F-1	12	Print matter. Sunday newspaper pictorial sections. 1959
L-10	3	Print matter. Clippings (1 of 2). 1958-1959
L-10	4	Print matter. Clippings (2 of 2). 1958-1959

Series IV. Townhouse Art Installation and Events. circa 1920, 1940-1969 3.9 Linear feet
Scope and Contents note

The Townhouse Art Installation and Events series includes documents concerning Robert Lehman's (RL's) townhouse at 7 West 54th Street, where he maintained much of his collection as a private gallery, especially in the 1960s. (For more background about the townhouse, see the Biographical/Historical Note on page 4 of this finding aid.) The series also includes some documentation concerning the portion of RL's art collection maintained at his 625 Park Avenue apartment. The first subseries contains correspondence and other material pertaining to visits and events held in the 1960s at the townhouse. The second subseries contains documents related to the 1961 refurbishment of the townhouse and photographs of townhouse and apartment interiors and vitrines. The bulk of the series dates from the 1960s, though some earlier material is present. Materials concerning visits and events prior to the 1960s are found throughout Series I. General Correspondence and Related Material. Material concerning visits to the townhouse for a short time after RL's death in 1969 are found in Series VII. Interim Collection Administration Records.

Arrangement note

This series is arranged into two subseries:

IV.A. Visits and Events

IV.B. Interiors and Object Installation.

Related Archival Materials note

IV.A. Visits and Events.

The Lehman Brothers records held at the Harvard Business School's Baker Library includes extensive documentation about the townhouse. For the years ranging from 1943 to 1970, Baker's holdings include the utility, painting, security, and other such bills paid for the maintenance of the townhouse. In addition to the bills and invoices is some correspondence related to maintenance matters and to RL's ownership of 5 West 54th Street, the townhouse next to 7, in the 1940s. In addition to routine maintenance bills, there are several folders of invoices, correspondence, sketches, and other documents related to the 1961 refurbishment of the townhouse in preparation for it to house much of RL's collection in a private gallery setting. Baker Library's holdings also include thank you notes from visitors to the townhouse from 1962-1968 and what might be the original guest books for the townhouse from the 1960s. As of 2013, the bulk of these materials was found in boxes 43-47. Box 592, folder 2 has a floor plan from 1961. According to the finding aid, the guest books are in boxes 33-34.

Processing Information note

This series was processed by Meagan Doodian, archival intern from the Palmer School of Library and Information Science.

IV.A. Visits and Events. 1962-1970 1.7 Linear feet

Scope and Contents note

The Visits and Events subseries spans from 1962 through 1969. It contains correspondence pertaining to visits and events held at the West 54th Street townhouse. This correspondence includes requests and responses, benefit information, invitation cards, guest logs, and thank-you notes. Several of the event folders contain guest lists as well as correspondence addressing event specifics, and can be related to invitation cards in many instances. Thank-you notes express the gratitude of those who coordinated the events, as well as individual visitors. Jacqueline Kennedy and Lady Bird Johnson are among those who wrote thank-you notes for allowing them to visit the collection.

Arrangement note

Visits and Events is arranged by format (i.e., correspondence, cards, logs, etc.). Within each folder, the documents are arranged chronologically.

Box	Folder	
45	1	Guest log (1 of 8). 1962-1963 Note: See also: IV.B Interior and Object Installation / Inventory notebook for statistical information on visitors for 1961-68.
45	2	Guest log (2 of 8). 1963
45	3	Guest log (3 of 8). 1964
45	4	Guest log (4 of 8). 1964-1965
45	5	Guest log (5 of 8). 1966
45	6	Guest log (6 of 8). 1967-1968
45	7	Guest log (7 of 8). 1968-1969
45	8	Guest log (8 of 8). 1969-1970
45	9	Requests and responses (1 of 11). 1962-1964

IV.A. Visits and Events.

- Note:** *Correspondents:* George H. Fitch. Renee Helfer. M. Theresanne, of Immaculate Heart Academy (N.J.). Merle E. Cameron. Giles Robertson. Olivier Le Fuel. Michael Wentworth. Sharon Gallagher, of the Institute of Fine Arts. Rudolf J. Baruch. Robert L. Hoover, of Yale. Mary M. Davis, of the Samuel H. Kress Foundation. Felice Stampfle, of the Pierpont Morgan Library. Jacob Bean, of The Metropolitan Museum of Art. Folder includes an acceptance list for a cocktail meeting of the UJA Art Galleries Division.
- 45 10 Requests and responses (2 of 11). January-May 1965
Note: *Correspondents:* Mojmir Frinta. Marion W. Lawrence, of Barnard College. Mark Roskill. John Pope-Hennessy. Robert Munman. Clara Haas. Alice Baldwin Beer and Christa C. Mayer, of the Cooper Union for the Advancement of Science and Art, concerning textiles. L. Martini.
- 45 11 Requests and responses (3 of 11). July-December 1965
Note: *Correspondents:* Marcella Motta. J.H. Rosenberg, for Sam Wiesenthal. Caroline Rollins, of Yale. William D. Wixom. John Coolidge, of the Fogg. H. Engel. Norman A. Geske, of the Nebraska Art Association. Mary M. Davis, of the Samuel H. Kress Foundation. Mojmir Frinta, requesting photograph of Sassetta painting *Saint Anthony and the Porringer*. Lola Gellman. Giles Robertson. Patricia J. Carry. College Art Association. Hans Platte.
- 45 12 Requests and responses (4 of 11). January-May 1966
Note: *Correspondents:* Annemarie Pope. Charles S. Rhyne. Robert L. Herbert. List of visitors from the Société des Amis du Louvre of France. The student fine arts club at the Institute of Fine Arts (folder includes the list of visitors on May 13, 1966). Donna Rado, of the Women's Architectural Auxiliary. Agnes Mongan. Winifred Lachman. Rose Marie Diller, of the President's Club of New York. Louis Carre. Gustave Gilbert. Mary L. Heuser. Mojmir Frinta. Dorothy Daniels, for the Forman School. Alma Rotnem. Sister Mary Cleophas. Anthony M. Clark. *Language:* One letter is in French.
- 45 13 Requests and responses (5 of 11). June-December 1966
Note: *Correspondents:* Mojmir Frinta. Martin Baldwin. Aimee Clark. Anthony M. Clark. Rosalind Allan. Emily C. Gillespie. Carolyn Ring, for the Wellesley College Friends of Art. Ladies Committee of the Boston Museum of Fine Arts. Thomas Gradnauer. Mrs. Herman M. Siegel. Guest list of Art Gallery of Ontario Women's Committee Tour to New York visit. Denys Sutton. Marquis of Normandy. Sharon Winkelman, with guest list for the Stamford Museum Auxiliary. Charles Price.
- 45 14 Requests and responses (6 of 11). January-August 1967
Note: *Correspondents:* Charles Price. Marquis of Normandy. Nancy A. Streeter, for the Wellesley College Friends of Art. Institute of Fine Arts student club. Ann B. Harris. Eleanor D. Falcon, for the Ladies Committee of the Boston Museum of Fine Arts. George Kaler. Richard Halladay, with newspaper article attached referring to Halladay. Bernard and Zelda Farrell. Everett Fahy. The Barnard College Club of Fairfield County benefit invitation and program. Robert Rosenblum. J. Ehrmann. Lillian E. Jasko, of the Vassar Club. Cynthia Carlson. Gallery Passports, Ltd.
- 45 15 Requests and responses (7 of 11). September-December 1967

IV.A. Visits and Events.

- Note:** *Correspondents:* Merrill C. Rueppel and others, for the Dallas Museum of Fine Arts. Jack Ortman. Letter from 'Sarah' on behalf of John Runell requesting to borrow painting by Balthus to exhibit at Tate Gallery, with photograph of Jane and Sarah. Mrs. Lionel Reiss, of the Brandeis Women's Committee. Alexandra Jellicoe. Louise Partridge. Karen Alden, of the Radcliffe Club. James H. Stubblebine. Evan H. Turner, of the Philadelphia Museum of Art. Nancy Streeter, of the Wellesley College Friends of Art. Ernst Greiff Letter of introduction for Walter Hugelshofer from Nicky Mariano. Virginia R. Reed, for the Spence-Chapin Adoption Service. Ann Lawrence. Pierre Gassier. H. Gerson. Manfred Sternberg. *Language:* Gassier's letters are in French.
- 45 16 Requests and responses (8 of 11). February-June 1968
Note: *Correspondents:* Ann Marlowe Strauss. Joan Barber. Mrs. Martin C. Rosenthal, for the International Society of Hematology. Caroline Rollins, of Yale. John Minor Wisdom. Outline of connoisseurship class given by Mrs. Stanley Xavior Housen of the Museum of Fine Arts in Boston, MA. Ann Harris, of Columbia University. Leila Krogh. Forrest Selvig. Joseph A. Silverman. The Board of Trustees of the Austin Riggs Center event invitation and brochure. Dorothy Harkness. The folder also includes a list of benefit showings of the Lehman collection at 7 West 54th Street, with related attendance totals, for the period 1962-May 1968.
- 46 1 Requests and responses (9 of 11). 1966-1968
Note: *Correspondents:* In addition to letters from July-December 1968, there is a packet of letters from various dates ranging from 1966-68, and some undated; some of these relate to correspondence found in previous folders. Correspondents from the second half of 1968 include: Mrs. Edgar Dannenberg. Harley Preston. Robert D. Monroe. Philip Wilson and Robert Shadforth for Sotheby. Ted Materna. Jean-Pierre Pique. Mrs. David M. Kelly. Agnes Mongan. Thomas Pelzel. Lorine W. Johnston. Letters from Huberth & Huberth, Inc. and from Kassis Associates, Inc. asking RL to consider the sale of 7 West 54th St. Amelia Dickinson. Paul Brant. Ben Schreiber and family.
- 46 2 Requests and responses (10 of 11). 1969
Note: *Correspondents:* Franz Winzinger. Frederick G. Schab. Institute of Fine Arts. Ann Harris, of Columbia University. Sister Mary Cleophas. Lisa Oehler. Richard Cocke. Sydney N. Blumberg. Duncan Robinson. John Minor Wisdom. Dorothy N. Harkness. Condolence letter from Manfred Schwarz. *Language:* Winzinger's and Schwarz's letters are in German.
- 46 3 Requests and responses (11 of 11). n.d.
Note: Attendance list of Robert Lehman Reception on March 29. Institute of Fine Art invitation template for benefit spanning November 25 to November 29. Institute of Fine Art Advisory Council list of members. Several pieces of scrap paper covered in notes.
- 46 4 Events. Institute of Fine Arts. 1962, 1964
Note: The bulk of this folder contains documents related to the Institute of Fine Arts benefit of 1962. This folder contains two collection catalogues of the Lehman artwork. The folder also includes one minor invoice for the 1964 IFA benefit.

IV.A. Visits and Events.

- 46 5 Events. Drawing Society. 1963
- 46 6 Events. Worcester Foundation. 1964-1965
Note: Contains the Worcester Foundation for Experimental Biology Annual Report for 1964.
- 46 7 Events. The Montclair Art Museum Group. 1965
- 46 8 Events. International Council of Museums (ICOM). 1965
- 46 9 Events. The Citizens' Committee for Children of New York, Inc. 1965
- 46 10 Events. The Neurological Institute Auxiliary. 1966
- 46 11 Events. Centennial Fund for Hunter College. 1966-1967
- 46 12 Events. Metropolitan Opera National Council. 1967
- 46 13 Events. Barnard College Club of Fairfield County Connecticut. 1966-1967
- 46 14 Events. Brandeis University National Women's Committee. 1967
- 46 15 Events. The Radcliffe Club of New York. 1967-1968
- 46 16 Events. Austen Riggs Center. 1968
- 46 17 Events. Unidentified. 1965, n.d.
Note: Contains guest list for an unidentified Black Tie Lehman Tour on November 12, 1965. White envelope contains admission cards with names written on top for an unidentified event.
- O-1 1 Admission cards. Institute of Fine Arts. November 27, 1962
- O-1 2 Admission cards. Institute of Fine Arts. November 29, 1962
- O-1 3 Admission cards. Institute of Fine Arts. November 30, 1962
- O-1 4 Admission cards. Institute of Fine Arts. December 3, 1962
- O-1 5 Admission cards. Institute of Fine Arts. December 4, 1962
- O-1 6 Admission cards. Institute of Fine Arts. December 5, 1962
- O-1 7 Admission cards. Institute of Fine Arts. December 6, 1962
- O-1 8 Admission cards. Institute of Fine Arts n.d.
- O-1 9 Admission cards: The Spence School Alumnae Benefit. May 12, 1964
- 46 18 Admission cards: [International Council of Museums (ICOM)] (1 of 2). [1965]
- 46 19 Admission cards: [International Council of Museums (ICOM)] (2 of 2). [1965]
- O-1 10 Admission cards: Cornell. November 12, 1965
- O-2 1 Admission cards: The Auxiliary of Neurological Institute. April 12, 1966
- O-2 2 Admission cards: The Auxiliary of Neurological Institute. April 13, 1966
- L-9 6 Thank-you notes (1 of 6). 1962-1964
Note: In the 1962 and 1963 sleeves, there are three thank-you letters signed by Jacqueline Kennedy, wife of President Kennedy. For 1963, there is a letter from Eugenie Prendergast, wife of the artist Charles Prendergast.
- L-9 7 Thank-you notes (2 of 6). 1965
Note: Includes a thank-you letter signed by first lady, Lady Bird Johnson, wife of President Lyndon B. Johnson.
- L-9 8 Thank-you notes (3 of 6). 1966-1967

IV.B. Interior and Object Installation.

Note: Includes a thank-you letter signed by first lady, Lady Bird Johnson, wife of President Lyndon B. Johnson.

L-9	9	Thank-you notes (4 of 6). 1968
L-9	10	Thank-you notes (5 of 6). 1969
L-9	11	Thank-you notes (6 of 6). n.d.

Note: This folder contains several undated thank-you notes, as well as thank-you notes that are dated with the day and the month, but not the year.

IV.B. Interior and Object Installation. circa 1920, 1940-1969 2.2 Linear feet

Scope and Contents note

The Interior and Object Installation subseries spans from 1945 through 1969, and includes material concerning the presentation of RL's art collection at his West 54th Street townhouse and, to a lesser extent, his apartment on Park Ave. The bulk of this subseries concerns the townhouse galleries of the 1960s, but there is some earlier material as well. The subseries contains correspondence, invoices, fabric samples, object label copy, and other documents related to the 1961 refurbishment of Lehman's townhouse. Principal correspondents for the 1961 work include Charles Zadok of Gimbel Brothers' Expansion-Construction & Design Division, purchasing agent Gimbel-Saks Purchasing S.A. of Paris, designer Serge Royaux, and suppliers, including Edmond Petit of Paris. There are various magazine and newspaper articles, some with color illustrations, from prominent news sources related to the townhouse and the artwork presented in it. The subseries also includes black and white photographs, negatives, and color transparencies and slides of interior views and vitrines from the townhouse and apartment. Many of these color images were taken by The Metropolitan Museum of Art in late 1969, shortly after RL's death and before the de-installation of the displayed artwork.

Arrangement note

The Interior and Object Installation subseries is arranged generally by format.

Box	Folder	
L-9	12	Correspondence related to furnishings (1 of 4). 1959-February 1961
L-9	13	Correspondence related to furnishings (2 of 4). March 1961 Note: Contains fabric samples.
L-9	14	Correspondence related to furnishings (3 of 4). April-May 1961 Note: Contains fabric samples.
L-9	15	Correspondence related to furnishings (4 of 4). June-September 1961 Note: Contains fabric samples.
F-1	13	Blueprint and permit for townhouse. 1961 Note: Contains blueprint and 2 blueline copies of proposed alterations to the townhouse.
47	1	Miscellany. Townhouse. 1961, 1966, 1969, n.d. Note: Includes three annotated copies of the Lehman collection catalogue used at the townhouse; the calendar of the Landmarks Preservation Commission of the City of New York (1966), which has the townhouse on the agenda; a letter with a description

IV.B. Interior and Object Installation.

of the townhouse as it is being considered again by the Landmarks Preservation Commission (1969); expression of concern by RL's curator of the impact on the collection of the proposed extension of the Rhodes School (undated); and a letter from the Board of Trustees at The Metropolitan Museum of Art expressing gratitude for the loan of RL's collection for a seven year period (1961).

- | | | |
|------|----|---|
| L-10 | 5 | Print matter. <i>Look</i> . 1948
Note: Includes article on artist Marcel Vertès with images of the murals he painted in RL's home. Article begins on page 72. |
| L-10 | 6 | Print matter. <i>Art et Industrie</i> . 1949
Note: Article on the artist Vertès and photographs of RL's entrance hall. Article begins on page 27. <i>Language:</i> French, with translation at page 49. |
| L-10 | 7 | Print matter. <i>Life</i> . 1954
Note: Includes article about the collection beginning on page 63. |
| L-10 | 8 | Print matter. <i>Fortune</i> . 1957
Note: Cover articles on Lehman Brothers firm and RL's art collection. Articles begin at page 156. |
| L-10 | 9 | Print matter. <i>New Yorker</i> . 1962
Note: Includes an article on the collection, beginning on page 44. |
| L-10 | 10 | Print matter. <i>Cosmopolitan</i> and <i>La Galerie des Arts</i> . 1963-1964
Note: Includes <i>Cosmopolitan</i> article (1963) on the townhouse with installation photographs, beginning on page 50. Includes <i>La Galerie des Arts</i> (1964), with a photograph of a room in RL's townhouse on page 10. <i>Language:</i> <i>La Galerie des Arts</i> is in French. |
| L-10 | 11 | Print matter. <i>Die Weltkunst</i> . 1966
Note: Includes a draft and the final printed version of an article in <i>Die Weltkunst</i> concerning the collection. Article begins on page 13. <i>Language:</i> German. |
| L-10 | 12 | Print matter. <i>Paris Match</i> . 1969
Note: Includes article on the collection with images, beginning on page 84. <i>Language:</i> French. |
| F-1 | 14 | Print matter. Sunday newspaper pictorial sections. 1963-1964
Note: Includes <i>Sunday Times Colour Magazine</i> (1963), with article on private collections, including RL's with a photograph, beginning on page 14; <i>St. Louis Post-Dispatch Sunday Pictures</i> (1963), with article on the townhouse with photographs, beginning on page 10; and <i>Sunday New York News Coloroto Magazine</i> (1964), with article on the townhouse with photographs, beginning on page 34. |
| L-10 | 13 | Print matter. Miscellaneous articles. 1962, 1964-1965, 1969
Note: Contains newspaper articles from <i>New York Herald</i> , <i>New York Post</i> , <i>New York Times</i> , and others. <i>Language:</i> 2 articles are in German. |
| 47 | 2 | Label copy (1 of 2). 1960-1963 |

IV.B. Interior and Object Installation.

- Note:** Contains draft of labels for artwork.
- 47 3 Label copy (2 of 2). n.d.
- 47 4 Inventory Notebook 1968
Note: Small black binder holds statistical information of visitors by month, as well as totals of visitors by year from 1961 to 1968. It also contains art inventory statistics by room and floor from the townhouse and the Park Ave apartment.
- 47 5 Photographs. 625 Park Ave art inventory (1 of 4). 1945, 1957, n.d.
Note: The title of this set of 4 folders is taken from the original folder. This folder and the next two include black and white photographs of art objects on shelves, in vitrines, or on walls. Some are dated, most are not. Corresponding negatives can be found below. This folder includes undated installation diagrams for ceramics/majolica at both Park Ave and West 54th St.
- 47 6 Photographs. 625 Park Ave art inventory (2 of 4). 1957, n.d.
- 47 7 Photographs. 625 Park Ave art inventory (3 of 4). 1960
- 47 8 Photographs. 625 Park Ave art inventory (4 of 4). 1963
Note: Includes a "complete list of antique jewelry, goldsmiths' work, etc. contained in large vitrine" at 625 Park.
- F-1 15 Photographs. Lehman collection guard. [1962]
Note: Two black and white photographs mounted on matting board featuring the guard of the Lehman collection that was used in several print articles. *See also:* IV.B. Interior and Object Installation / Photographs-Townhouse-Miscellaneous for an unmounted 7x9 print of this photograph.
- 47 9 Photographs. Interiors. n.d.
- 47 10 Photographs. Lehman house original interior. (1 of 8). 1967
Note: This set of eight folders contains black and white photographs from the Lehman townhouse. The set was found together in a binder. The photographs are labeled with a 2-digit alphanumeric code; a partial key, for the first two floors only, can be found in the first folder. The key is read by associating the letter with a specific room, and the number to a particular view within the room. The set is incomplete and photographs missing are noted within folders.
- 47 11 Photographs. Lehman house original interior, a (2 of 8). 1967
- 47 12 Photographs. Lehman house original interior, b (3 of 8). 1967
- 47 13 Photographs. Lehman house original interior, c (4 of 8). 1967
- 47 14 Photographs. Lehman house original interior, d (5 of 8). 1967
- 47 15 Photographs. Lehman house original interior, e (6 of 8). 1967
- 47 16 Photographs. Lehman house original interior, f (7 of 8). 1967
- 47 17 Photographs. Lehman house original interior, g (8 of 8). 1967
- 48 1 Photographs. Lehman house, a (1 of 13). [1967]
Note: This set of thirteen folders contains black and white photographs from the Lehman townhouse found in a box marked "Lehman house photographs." They are similar to the above set of Lehman house original interior photographs; this set is also

IV.B. Interior and Object Installation.

incomplete though it has additional photographs. It is marked with the same key as the above mentioned set.

- 48 2 Photographs. Lehman house, b (2 of 13). [1967]
- 48 3 Photographs. Lehman house, c (3 of 13). [1967]
- 48 4 Photographs. Lehman house, d (4 of 13). [1967]
- 48 5 Photographs. Lehman house, e (5 of 13). [1967]
- 48 6 Photographs. Lehman house, f (6 of 13). [1967]
- 48 7 Photographs. Lehman house, g (7 of 13). [1967]
- 48 8 Photographs. Lehman house, h (8 of 13). [1967]
- 48 9 Photographs. Lehman house, i (9 of 13). [1967]
- 48 10 Photographs. Lehman house, j (10 of 13). [1967]
- 48 11 Photographs. Lehman house, k (11 of 13). [1967]
- 48 12 Photographs. Lehman house, l (12 of 13). [1967]
- 48 13 Photographs. Lehman house, m (13 of 13). [1967]
- 48 14 Photographs. Townhouse. *Life* magazine photos of second floor, front room. [1954]
Note: 21 color transparencies, most of which are duplicates as there are only 3 different images. *Removed material:* The color transparencies were removed to cold storage for preservation purposes.
- 48 15 Photographs. Townhouse. *Life* magazine photos of second floor, center room. [1954]
Note: 5 color transparencies, most of which are duplicates as there is only one image. *Removed material:* The color transparencies were removed to cold storage for preservation purposes.
- 48 16 Photographs. Townhouse. *Life* magazine photos of second floor, red velvet room. [1954]
Note: 3 color transparencies, most of which are duplicates as there is only one image. *Removed material:* The color transparencies were removed to cold storage for preservation purposes.
- 48 17 Photographs. Townhouse. St. Louis article. [1957]
Note: 9 color transparencies, each of which is a unique image. *Removed material:* The color transparencies were removed to cold storage for preservation purposes.
- 48 18 Photographs. Townhouse. Miscellaneous. circa 1920, circa 1962
Note: Includes a photograph of a fireplace and mantle (circa 1920); black and white photographs of majolica in vitrines and of framed drawings hanging on walls; photographs of majolica objects proposed by designer Royaux for use as lamp bases; and a print of A.P.'s photo of the townhouse guard (1962).
- 48 19 Photographs. Townhouse. Installation view of miscellaneous objects. 1940
Note: 2 negatives. *Removed material:* The 2 negatives were removed to cold storage for preservation purposes.
- 48 20 Photographs. Townhouse. Color transparencies taken by The Metropolitan Museum of Art. 1969

IV.B. Interior and Object Installation.

- Note:** 34 color transparencies done by The Metropolitan Museum of Art likely to document how the West 54th Street townhouse was arranged, shortly after RL's death. Many of the transparencies are duplicates as there are only 11 images. *Removed material:* The transparencies were removed to cold storage for preservation purposes.
- 48 21 Photographs. Townhouse. Color slides taken by The Metropolitan Museum of Art. **Note:** 12 color slides done by The Metropolitan Museum of Art likely to document how the West 54th Street townhouse was arranged, shortly after RL's death. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 48 22 Photographs. Townhouse. Color slides taken by The Metropolitan Museum of Art. [1969] **Note:** 68 color slides done by The Metropolitan Museum of Art likely in 1969 and likely to document how the West 54th Street townhouse was arranged, shortly after RL's death. The slides are numbered from 1-74, with gaps. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 48 23 Photographs. Townhouse. Color slides. n.d. **Note:** 16 color slides taken by an unidentified photographer. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 48 24 Photographs. Townhouse. Color slides. 1968? **Note:** 16 color slides taken by an unidentified photographer. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 48 25 Photographs. Townhouse. West vitrine, first floor, majolica. n.d. **Note:** 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 26 Photographs. Townhouse. East vitrine, first floor, majolica. n.d. **Note:** 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 27 Photographs. Townhouse. Interior, chair. n.d. **Note:** 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 28 Photographs. Park Ave. Jewelry vitrine, side. n.d. **Note:** 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 29 Photographs. Park Ave. Vitrine, old. n.d. **Note:** 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 30 Photographs. Park Ave. Vitrine, old, jewelry. n.d. **Note:** 1 color transparency. *Removed material:* The transparency was removed to cold storage for preservation purposes.
- 48 31 Photographs. Park Ave. Jewelry vitrine, whole. 1957

IV.B. Interior and Object Installation.

- Note:** 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 32 Photographs. Park Ave. Jewelry vitrine, center. n.d.
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 33 Photographs. Park Ave. Jewelry vitrine, center. n.d.
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 34 Photographs. Park Ave. Salon. May 1960
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 35 Photographs. Park Ave. Salon. May 1960
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 36 Photographs. Park Ave. Salon. May 1960
Note: 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 37 Photographs. Park Ave. Vitrine (large). March 1958
Note: 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 38 Photographs. Park Ave. Vitrine (large). March 1958
Note: 1 negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 39 Photographs. Park Ave. Vitrine (large). March 1958
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 40 Photographs. Park Ave. Vitrine (large). March 1958
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 41 Photographs. Park Ave. Vitrine. Before 1956
Note: 1 photograph and its negative. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 48 42 Photographs. Park Ave. Vitrines, small. Before 1956.
Note: 8 photographs and their negatives. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 48 43 Photographs. Lehman interior. n.d.
Note: 1 color transparency. *Removed material:* The transparency was removed to cold storage for preservation purposes.

Series V. Object Files.

48	44	Photographs. Large vitrine. 1945 Note: 1 negative. <i>Removed material:</i> The negative was removed to cold storage for preservation purposes.
48	45	Photographs. Majolica vitrine. Prior to 1941 Note: 2 negatives. <i>Removed material:</i> The negatives were removed to cold storage for preservation purposes.
48	46	Photographs. Vitrines. n.d.

Series V. Object Files. 1895, 1910-1967 25.9 Linear feet
Scope and Contents note

The Object Files series centers on documents that pertain primarily to the individual paintings, drawings, and other art objects collected by Philip and Robert Lehman. Accordingly, the bulk of the documents in this series consists of photographic images and descriptions of individual objects. Most of the descriptive information in these documents concern the inherent attributes of an object, though information about an object's provenance, exhibition and publication history, acquisition and disposition transactions, and so forth was also recorded on some documents. The bulk of the images in the series are black and white photographic prints, though there are also many negatives of the prints and some color slides and color transparencies.

Objects represented in the series include both those currently in the Robert Lehman collection at The Metropolitan Museum of Art and those disposed of in other ways by the Lehmans over time (i.e., ex-Lehman). There are gaps in the records: they are not complete in documenting every individual holding of the Lehmans and the documentation among objects and across object types is uneven. For example, paintings often have many references in the documents, while decorative arts have fewer, and frames have virtually none. Nonetheless, this series provides insight into the totality of the Lehmans' collecting and substantive information at the object level, especially for ex-Lehman objects as those are not documented in the catalogue of the Met's Lehman collection. The series also includes some miscellaneous material, mostly images, of objects never owned by the Lehmans, but offered to them or for some other reason found in the papers.

An important feature of this series is that the documents reflect the descriptions of objects as the Lehmans understood them and any control numbering assigned to the objects by the Lehmans. Using these original descriptions and coding can be helpful to researchers in identifying related documents in other series of the collection.

Arrangement note

The series is organized in three sub-series:

V.A. Individual Object Files

V.B. Grouped Object Descriptions

V.C. Categorized and Miscellaneous Object Files.

The overall organization of the series, the arrangement of folders within the subseries and, to some extent, the content of the folders were imposed by the archivist during the 2012-2014 processing project. Robert Lehman and his art secretaries maintained various object-related files during his lifetime, but these were no longer fully extant in any original order at

V.A. Individual Object Files.

the time of processing. These changes in order and content occurred over the decades as the files were used and altered by RL's staff and, in the 1970s and later, by staff at The Metropolitan Museum of Art. For example, when RL disposed of objects in the 1940s, his staff removed the relevant descriptive records into separate files. Similarly, the Met's staff moved select documents into its records of accessioned objects. Given the dynamic changes over time in RL's object files, the series organization established by the archivist attempted to follow the perceived original file structures as a guide for the overall arrangement while maintaining the documents largely as found in 2012-2014. This means that photographs and descriptions found in an individual object file (e.g., a file for Met accession number 1975.1.110 or for ex-Lehman object P.68) and those compiled in a subject file (e.g. gifts, watercolors) were not re-arranged into one or the other file structure. Therefore, it is important to understand that the content of the three subseries are interrelated, even overlapping, to a degree, moving on a rough continuum from files focused on individual objects (subseries V.A.) to files with descriptions of multiple objects (subseries V.B) to primarily photographic files of various categories of objects (subseries V.C). Researchers interested in viewing all Lehman description sheets will find these in both subseries V.A and V.B. Photographs will be found in both subseries V.A. and V.C. Documents for a particular object might be split between an individual object file and a subject file, such as the records of gifts. Folder level notes, often referencing RL's object number, are used to facilitate the identification of related records across and within subseries.

V.A. Individual Object Files. [1920s-1960s] 16.2 Linear feet

Scope and Contents note

The distinctive feature of the Individual Object Files subseries is that each of the files holds documents that relate to only one particular Lehman or ex-Lehman object, or directly related objects, such as the multiple panels of an altarpiece. A typical individual object file will include one or more photographs and one or more descriptions (called "datasheets" by RL and his staff) for the object. But not all files include both photographs and descriptions. And some files hold neither photographs nor descriptions, but as discussed below, have other document types instead.

Not all Lehman and ex-Lehman objects are represented in this subseries. Paintings, drawings, majolica, and manuscript illuminations are perhaps the best-represented objects, but even so there is no file on many of the objects owned by the Lehmans in these classifications. Most classifications of objects acquired by the Lehmans have at least some representation in the subseries, though there are notable exceptions such as frames, for which there are no individual object files. Nor does the subseries include all the documents in the collection that relate to an object; generally, the subseries includes only those documents found by the archivist in individual object-oriented files. Documents comparable to those in this subseries, but which were found by the archivist filed elsewhere, are arranged in the other two subseries of Object Files.

In addition to photographic prints and descriptions, other document formats that might appear in the files are photographic negatives, color transparencies, originals or photocopies of bibliographic material, inventory control index cards, etc. Although all of the material was re-folded during processing, and the original folders discarded, in some instances portions of the original folders were retained; most typically these included annotations that were written on the folder concerning ex-Lehman dispositions and ex-Lehman folder labels with the basic object description in cases where the original folder was empty, that is, no other documents identifying the piece formerly in the collection were in the folder.

The bulk of the documents date without doubt from Philip and Robert's lifetime, but some documents and annotations likely were introduced to the files in the 1970s and later by staff at The Metropolitan Museum of Art. When these later additions could be definitively identified, they were removed from the files and returned to department records; all other documents were retained here.

V.A. Individual Object Files.

Given the inconsistency of content among the individual object files, the specific formats present in any one folder are indicated in the container list by use of the following codes. Also indicated below is further information about the document types:

Format "D": This indicates that at least one form of description is present for the object. The description will be more than a basic reference to artist and title, but will fall anywhere in a wide range from only marginally more information to very extensive notes. The descriptions are generally about the object itself, but many also include references to provenance, RL's acquisition (and disposition), exhibition history, and bibliographic references.

There appear to be at least two or three base sets of description in the files, though this is somewhat speculative. A first set appears to date from the 1930s or early-mid 1940s. A second set, or perhaps an extension of the first, appears to date from the late 1940s and early 1950s. This second set is often glued to paper backing with a photograph on the other side. A third set can be more definitively dated to the mid-late 1950s, with additions for new acquisitions into the 1960s. This set is identifiable by a photograph and description sheet mounted back to back on a more rigid board. These mounts were likely those originally in binders made for RL in the 1950s-1960s (See: II. Invoices / Alpha Bookbinding Co. and II. Invoices / Pavia, V.C.). Most of these binders are no longer extant, though at least some of the content remains, as seen here. The contents of a few of the binders remained together and those are found in subseries V.C.

Format "P": This indicates that at least one photographic print is present for the object. This might be a print mounted to backing with a description on the reverse, as noted above. More often, it is a standalone photograph. Some of these photographs are annotated with various codes and numbers, not all of which were recognizable to the archivist. Among these annotations are the number assigned by the Met when the object was loaned to the Museum for an extended time in the 1950s, references to the location of the object at the West 54th Street townhouse or Park Avenue apartment, and the number of the related glass plate negative for the print (some of which are still extant and are part of this series). Some of the photographs are stamped with the photographer's name and include Murray Kendall Keyes, Eugene Brenwasser, and Paul Perrot, among others. Some of the "prints" are photostats with annotations related to the exhibition of RL's collection at Cincinnati in 1959. (See: Series III. Exhibitions for other such photostats.)

Format "N": This indicates that at least one photographic negative was in the file. "N (glass)" indicates that the negative is a glass plate. For preservation purposes all negatives were removed during processing to the Met's cold storage facility.

Format "S": This indicates that at least one photographic slide (a positive image) was in the file. "S (glass)" indicates that the positive is a glass plate (i.e., a lantern slide). For preservation purposes all slides were removed during processing to the Met's cold storage facility.

Format "C": This indicates that at least one color transparency was in the file. For preservation purposes all transparencies were removed during processing to the Met's cold storage facility.

Format "B": This indicates that the file includes some print matter related to the object. This might be photocopies of print matter or originals.

V.A. Individual Object Files.

Format "R": This indicates that there are notes or correspondence in the file. Generally, any correspondence found here are photocopies as any original correspondence was moved by the archivist to the Correspondence series.

Format "O": This is a catch-all for any other formats found in the folder. Most commonly these are annotations and labels clipped from the original folders, inventory control cards used by RL's staff circa 1950s-1960s, miscellaneous notes, etc.

Arrangement note

The Individual Object Files subseries is arranged by object format. The order of the formats generally follows the sequence in which the Met assigned accession numbers to the Lehman objects (i.e., paintings first, followed by drawings, then majolica, and so forth). Within format, arrangement is by the object identifiers assigned by RL and his staff beginning in perhaps the late 1930s or early 1940s and used with increasing regularity into the 1960s. This identifier was a combination of a prefix indicating the object format (e.g., P for paintings) and a sequential number starting with 1 for each format. The full order of the subseries and the related prefix is as follows:

Paintings (P)

Drawings (G)

Majolica/ceramics (C)

Venetian glass (V)

Enamels (E)

Medals, plaquettes, and metalwork (M)

Sculpture (S)

Miscellaneous (Misc)

Jewelry (J)

Snuffboxes (SB)

Chinese porcelain (CP)

Textiles (T)

V.A. Individual Object Files.

Furniture (F)

Manuscripts (MS)

Porcelain (no prefix).

One effect of this arrangement is that all Lehman objects are shown together regardless of whether they are still in the current collection at the Met or are ex-Lehman. If the object is in the current collection, the folder label will also refer to the Met's accession number; for example, the label "RLC-P.6, MMA-1975.1.65" indicates that the painting originally numbered P.6 by RL remains in the current collection at the Met as accession 1975.1.65. If the object is no longer in the Lehman collection, the folder label will refer to ExL (e.g., RLC-P.11, ExL). If the folder includes information about RL's disposition of an ex-Lehman object, that information was added to the folder label; for example, the label "RLC-P.13, ExL-Yale (1946)" indicates that the object was given to Yale in 1946. Dispositions to individuals are noted as going to a private collection. (This disposition information was recorded by the archivist in the container list to the extent practicable during processing, but it is not complete as to all the information available in the collection regarding object dispositions.)

In addition to the original RLC number and any Met accession number, a note further identifying the object is included for each folder. Specifically, attribution (e.g., artist name, place of origin) and title of the object is noted. Attribution is taken from the documents in the folder. If the object is still in the collection at the Met, and the Met now recognizes a different attribution, that current attribution is also included in [brackets]. The object's title is taken from the documents, if the object is ex-Lehman. For objects at the Met, the current title is used. However, if the current title is substantively different from that used in the documents, the former title is also shown, separated from the current title with a slash ("/"); for example, *Saint Matthew / Saint John* indicates that the Met now recognizes the object as representing Saint Matthew, but the historical documents refer to it as representing Saint John.

Not all objects were given identifying numbers by RL and his staff, and perhaps some numbers are simply no longer known. Objects whose numbers could not be determined by the archivist are found at the end of the format, shown with bracketed dashes as in "RLC-[G.- -]." For formats that seemed to have no individual identifiers at all, the archivist created a generic identifier to maintain the arrangement; for example: RLC-[M.Bronze], RLC-[M.Pewter], and RLC-[Porcelain]. Also, RL's numbering system evolved over time which resulted in many objects having two or more identifiers; the archivist used the more dominant and regularized object numbers dating from the 1940s-1960s, but the oldest objects in the collection will also have documents with other, earlier identifiers. Although these multiple numbers complicate usage of the papers to an extent, they are also useful for linking contemporaneous insurance, object, photograph, and other documents related to a particular object.

For most formats, folder titles appear in the container list only if there is in fact a folder with at least one document present. However, because of the regularity of RL's numbering system for paintings and drawings, and to facilitate research on them, the container list was expanded to include reference to all Lehman paintings and drawings held by the Met, even if there are no actual documents in the individual object files. These "reference only" entries are noted as such at the folder level.

Box	Folder	
49	1	RLC-P.1, ExL-Kress (1943). <i>Margaritone of Arezzo. Madonna and Child Enthroned Between Saint Bruno, Saint Benedict and Two Cistercian Monks.</i> Formats: D, P.

V.A. Individual Object Files.

- 49 1 RLC-P.2, ExL-Met: MMA-49.39 (1949).
Florentine School. [Master of Varlungo]. *Madonna and Child Enthroned with Angels*.
Formats: D, P.
- 49 1 RLC-P.3, ExL-Met: MMA-47.143
Florentine School. [Follower of Giotto]. *Madonna and Child*. Formats: D, P.
- 49 1 RLC-P.3, ExL-RISD (1944).
Attributed to Wan Wei. *Bodhisattva Standing on Lotus Flower*. Formats: D, P.
- 49 1 RLC-P.4, ExL-Kress (1943).
Taddeo Gaddi. *Madonna and Child Enthroned Between Two Donors*. Formats: D, P.
- 49 1 RLC-P.5, ExL-Kress (1943).
Andrea Orcagna. *Madonna and Child with Angels*. Formats: D, P. Also numbered as
RLC-P.231.
- 49 1 RLC-P.5, ExL.
T'ang Period Chinese Buddhaistic painting. Formats: D, P.
- L-11 1 RLC-P.6, MMA-1975.1.65.
Andrea di Cione (Orcagna). *The Crucifixion*. Formats: D, P.
- 49 2 RLC-P.7, ExL-Denver Art Museum (1946).
Florentine School. *Madonna and Child Enthroned with a Donor*. Formats: D, P.
- 49 2 RLC-P.8, MMA-1975.1.68.
Bicci di Lorenzo. *Saints John the Baptist and Matthew*. Formats: D, P, N (of verso?).
- 49 2 RLC-P.9, MMA-1975.1.62.
Agnolo Daddi. [Master of the Orcagnesque Misericordia]. *The Vision of Saint
Catherine of Alexandria*. Formats: D, P.
- 49 2 RLC-P.10, MMA-1975.1.29.
Sassetta. [Andrea Delitio]. *The Virgin Annunciate*. Formats: D, P.
- 49 3 RLC-P.11, ExL.
Paolo Uccello. *Portrait of Battista Sforza*. Formats: D, R (1949, 1964), B.
- 49 3 RLC-P.11a, ExL-William Rockhill Nelson Trust (1932).
Pieter Breughel. *Leading Man to Church*. Formats: D, P, N (glass).
- 49 3 RLC-P.11b, ExL-William Rockhill Nelson Trust (1932).
Pieter Breughel. *Leading Woman to Church*. Formats: D, P, N (glass).
- 49 3 RLC-P.12, MMA-1975.1.73.
Cosimo Rosselli. *Madonna and Child with the Young Saint John the Baptist*. Formats:
D, P.
- 49 3 RLC-P.13, ExL-Yale (1946).

V.A. Individual Object Files.

- Jacopo del Sellaio. *Nativity with Seven Figures of Saints*. Formats: D, P.
- 49 4 RLC-P.14, MMA-1975.1.2.
Duccio di Buoninsegna. [Segna di Buonaventura]. *The Crucifixion*. Formats: D, P. *See also*: RLC-P.15 for descriptive notes.
- 49 4 RLC-P.15, MMA-1975.1.1.
Duccio di Buoninsegna. [Segna di Buonaventura]. *Madonna and Child with Nine Angels*. Formats: D, P. Folder also has description for RLC-P.14, MMA-1975.1.2.
- 49 4 RLC-P.16, MMA-1975.1.5.
Ugolino da Siena (Ugolino da Nerio). *Madonna and Child*. Formats: D, P.
- 49 4 RLC-P.16, ExL-Bottenwieser Galleries (1930).
Lucas Cranach, the Younger. *Madonna and Child with Two Angels*. Formats: D, P.
- 49 4 RLC-P.17, MMA-1975.1.6.
Ugolino da Siena (Ugolino da Nerio). *Saint Matthew / Saint John*. Formats: D, P.
- 49 5 RLC-P.18, ExL-Kress (1943).
Segna di Buonaventura. *Madonna and Child*. Formats: D, P, S (glass).
- 49 5 RLC-P.20, ExL-Kress (1943).
Simone Martini. *Saint Simon*. Formats: D, P.
- 49 5 RLC-P.21, ExL.
Simone Martini. *Saint Philip*. Formats: P.
- 49 5 RLC-P.22, ExL.
Simone Martini. *Saint James*. Formats: D, P, O.
- 49 5 RLC-P.23, ExL-Kress (1943).
Simone Martini. *Saint Matthew*. Formats: D, P.
- 49 6 RLC-P.24, MMA-1975.1.15.
School of Lippo Memmi (Barna da Siena?). [Follower of Lippo Memmi]. *Saint Peter*.
Formats: D, P.
- 49 6 RLC-P.25, MMA-1975.1.14.
Barna da Siena. [Bartolo di Fredi]. *Saint Mary Magdalen*. Formats: D, P.
- 49 6 RLC-P.26, MMA-1975.1.10.
School of Lippo Memmi. [Barna da Siena]. *Madonna and Child*. Formats: D, P.
- 49 6 RLC-P.27, MMA-1975.1.102.
Sienese. [Roberto d'Oderisio]. *Saints John the Evangelist and Mary Magdalene*.
Formats: D, P.
- 49 6 RLC-P.28, MMA-1975.1.9.

V.A. Individual Object Files.

- Sieneese School of Avignon. [Neapolitan follower of Giotto]. *The Adoration of the Magi*. Formats: D, P.
- 49 7 RLC-P.29, ExL-Kress (1943).
Ambrogio Lorenzetti. *Madonna and Child*. Formats: D, P.
- 49 7 RLC-P.30, ExL-Kress (1943).
Ugolino Lorenzetti. *Madonna and Child*. Formats: D, P.
- 49 7 RLC-P.31, MMA-1975.1.8.
Ugolino Lorenzetti. [Bartolomeo Bulgarini]. *Saints Matthias and Thomas*. Formats: D, P.
- 49 7 RLC-P.33, MMA-1975.1.12.
Lippo Vanni. [Simone Martini]. *Madonna and Child*. Formats: D, P, N. The negative, and the related print, are a conservation-related detail dating from the object's storage at Colorado Springs in 1953.
- 49 7 RLC-P.34, MMA-1975.1.13.
Lippo Vanni. [Simone Martini]. *Saint Ansanus*. Formats: D, P, N.
- 49 8 RLC-P.36, MMA-1975.1.21.
Niccolo di Buonaccorso. *The Coronation of the Virgin*. Formats: D, P.
- 49 8 RLC-P.37, ExL-Oberlin (1946).
School of Segna di Buonaventura. *Madonna and Child Enthroned with Bishop Saint and Donor*. Formats: D, P, B.
- 49 8 RLC-P.38, MMA-1975.1.22.
Paolo di Giovanni Fei. [Workshop of]. *Madonna and Child Enthroned with Two Angels and Saints James the Great and John the Baptist and the Annunciatory Angel*. Formats: D, P.
- 49 8 RLC-P.39, ExL-Reinhardt Galleries (1928).
Thomas Gainsborough. *Portrait of Isabella, Lady Molyneaux*. Formats: D, B.
- 49 9 RLC-P.39, MMA-1975.1.27 (1 of 2).
Sassetta. [Osservanza Master]. *Saint Anthony the Abbot in the Wilderness*. Formats: D, P. The second folder includes an oversize photograph captioned "before cleaning."
- F-2 5 RLC-P.39, MMA-1975.1.27 (2 of 2).
- 49 10 RLC-P.40, MMA-1975.1.28.
Sassetta. [Pietro di Giovanni d'Ambrogio]. *Saint Michael and Saint Nicholas of Bari / Saints George and Nicholas*. Formats: D, P.
- 49 10 RLC-P.41, ExL-Oberlin (1947).
Sassetta School. *Madonna and Child*. Formats: D, P.
- 49 10 RLC-P.42, MMA-1975.1.51.

V.A. Individual Object Files.

- Sano di Pietro. *Madonna and Child*. Formats: D, P, R (Christmas card from the Lehmans with this object on the cover).
- 49 10 RLC-P.43, MMA-1975.1.49.
Sano di Pietro. [Style of Icilio Federico Ioni]. *The Stoning of Saints Cosmas and Damian*. Formats: D, P.
- 49 10 RLC-P.44, MMA-1975.1.47.
Sano di Pietro. [Style of Icilio Federico Ioni]. *Saints Cosmas and Damian and Their Brothers before the Proconsul Lycias*. Formats: D, P. *See also*: RLC-P.43 for the descriptive sheet for RLC-P.43, RLC-P.44 and RLC-P.45.
- 49 10 RLC-P.45, MMA-1975.1.48.
Sano di Pietro. [Style of Icilio Federico Ioni]. *Saints Cosmas and Damian and Their Brothers Saved by an Angel After They Have Been Condemned to Death by Drowning*. Formats: D, P. *See also*: RLC-P.43 for the descriptive sheet for RLC-P.43, RLC-P.44 and RLC-P.45.
- 49 11 RLC-P.46, MMA-1975.1.37.
Giovanni di Paolo. *The Annunciation to Zacharias; (verso) The Angel of the Annunciation*. Formats: D, P.
- 49 11 RLC-P.47, MMA-1975.1.31.
Giovanni di Paolo. *The Creation of the World and the Expulsion from Paradise*. Formats: D, P.
- 49 11 RLC-P.48, MMA-1975.1.36.
Giovanni di Paolo. *Saint John the Evangelist Raises Drusiana / Saint Peter Restoring Tabitha*. Formats: D, P.
- 49 11 RLC-P.49, MMA-1975.1.33.
Giovanni di Paolo. *Saint Catherine of Siena Beseeching Christ to Resuscitate Her Mother*. Formats: D, P.
- 49 12 RLC-P.50, MMA-1975.1.38 (1 of 2).
Giovanni di Paolo. *Coronation of the Virgin*. Formats: D, P. The second folder includes an oversize photograph.
- F-2 5 RLC-P.50, MMA-1975.1.38 (2 of 2).
- 49 13 RLC-P.51, ExL-Met: MMA-65.234 (1965).
Matteo di Giovanni di Bartolo. *Madonna and Child with Saints Jerome and Mary Magdalen*. Formats: P, C, N. Incorrect descriptive notes are attached to the photograph; the notes are for Matteo di Giovanni *Annunciation* (RLC-P.127, ExL).
- 49 13 RLC-P.52, ExL-Kress (1943).
Francesco di Giorgio. *God the Father and Angels*. Formats: D, P.
- L-11 2 RLC-P.53, MMA-1975.1.57.

V.A. Individual Object Files.

- Neroccio di Landi. [Icilio Federico Ioni]. *Madonna and Child with Saints Mary Magdalen and Sebastian*. Formats: D, P, B.
- 49 13 RLC-P.54, MMA-1975.1.54.
Benvenuto di Giovanni. *Madonna and Child*. Formats: D, P, N.
- 49 13 RLC-P.55, ExL-Rutgers (1957).
Girolamo di Benvenuto. *Madonna and Child with Saints*. Formats: D, P, N, O.
- 49 14 RLC-P.56, ExL-Wadsworth Atheneum (1962).
Bernardino Fungai. *Nativity*. Formats: D, P, N, B.
- 49 15 RLC-P.57, ExL-RISD (1957).
Pisan, follower of Duccio. *Madonna with Saint Francis and Donor*. Formats: D, P, N, O.
- 49 16 RLC-P.59, ExL-Kress (1943).
Master of the Franciscan Crucifix. *Madonna*. Formats: D, P.
- 49 16 RLC-P.60, ExL-Kress (1943).
Master of the Franciscan Crucifix. *Saint John*. Formats: D, P.
- 49 16 RLC-P.61, ExL-Kress (1943).
Master of Saint Francis. *Saint James*. Formats: D, P, B.
- 49 16 RLC-P.62, ExL-Kress (1943).
Master of Saint Francis. *Saint John*. Formats: D, P, B.
- 49 16 RLC-P.63, MMA-1975.1.104.
Master of Saint Francis. *Saints Bartholomew and Simon*. Formats: D, P.
- L-11 3 RLC-P.64, ExL-Met: MMA-63.203 (1963).
Umbrian School. [Lippo di Benivieni]. *Madonna and Child*. Formats: D, P, B.
- 50 1 RLC-P.65, MMA-1975.1.106.
Allegretto Nuzi. [Allegretto di Nuzio]. *The Crucifixion*. Formats: D, P.
- 50 1 RLC-P.66, MMA-1975.1.105.
Allegretto Nuzi. [Puccio di Simone]. *The Nativity*. Formats: D, P.
- 50 1 RLC-P.67, ExL-Private collection.
Allegretto Nuzi. *Madonna and Child*. Formats: P.
- 50 1 RLC-P.68, ExL-Kress (1943).
Piero della Francesca. *Saint Appollonia*. Formats: D, P, N.
- L-11 4 RLC-P.69, MMA-1975.1.107.
Niccolo da Foligno. [Niccolo Alunno]. *Saint Anne and the Virgin and Child Enthroned with Angels*. Formats: D, P.
- 50 1 RLC-P.71, ExL-Bob Jones University (1961).

V.A. Individual Object Files.

- Fiorenzo di Lorenzo. *Crucifixion*. Formats: D, P, N.
- 50 2 RLC-P.72, ExL-William Rockhill Nelson Gallery (1947).
Fiorenzo di Lorenzo. *Madonna and Child*. Formats: P.
- 50 2 RLC-P.73, MMA-1975.1.99.
Italian, School of Marches. [Master of the Dominican Effigies]. *The Last Judgment; Madonna and Child with Saints; The Crucifixion; The Glorification of Saint Thomas Aquinas; The Nativity*. Formats: D, P.
- 50 2 RLC-P.74, MMA-1975.1.103.
Giovanni Baronzio. [Master of the Life of St. John the Baptist]. *The Feast of Herod and the Beheading of the Baptist*. Formats: D, P.
- 50 2 RLC-P.75, MMA-1975.1.83.
Carlo Crivelli. [Nicola di Maestro Antonio]. *Madonna and Child Enthroned*. Formats: D, P, S (glass).
- L-11 5 RLC-P.76, MMA-1975.1.82 (1 of 2).
Bartolomeo Vivarini. *Triptych: The Madonna of Humility, the Annunciation, the Nativity, and the Pietà*. Formats: D, P. The second folder includes several oversize photographs indicating they were taken before and after restoration and before and after cleaning.
- F-2 6 RLC-P.76, MMA-1975.1.82 (2 of 2).
- 50 3 RLC-P.77, MMA-1975.1.81.
Bellini. *Madonna and Child*. Formats: D, P, N, S (glass).
- 50 3 RLC-P.78, MMA-1975.1.95; RLC-P.79, MMA-1975.1.96.
Francesco del Cossa. [Attributed to Maestro delle Storie del Pane]. *Portrait of a Man, possibly Matteo di Sebastiano di Bernardino Gozzadini and Portrait of a Woman, possibly Ginevra d'Antonio Lupari Gozzadini*. Formats: D, P.
- 50 3 RLC-P.80, ExL-Kress (1943).
Francesco Cossa. *Crucifixion*. Formats: D, P.
- 50 3 RLC-P.81, MMA-1975.1.98.
Cristoforo Moretti. [Italian, Lombard (probably Pavia)]. *Madonna and Child with Saint Catherine of Siena and a Carthusian Donor*. Formats: D, P.
- 50 4 RLC-P.82, MMA-1975.1.110.
Petrus Christus. *A Goldsmith in his Shop / Legend of St. Eligius and Godeberta*.
Formats: D, P, N.
- 50 5 RLC-P.83, MMA-1975.1.112.
Hans Memling. *Portrait of a Young Man*. Formats: D, P, N, S (glass).
- 50 5 RLC-P.84, MMA-1975.1.113.
Hans Memling. *The Annunciation*. Formats: D, P, S (glass).

V.A. Individual Object Files.

- 50 5 RLC-P.85, MMA-1975.1.114.
Master of the Saint Ursula Legend. *Virgin and Child with Saint Anne Presenting Anna van Nieuwenhove*. Formats: D, P, B.
- L-11 6 RLC-P.86, MMA-1975.1.119.
Gerard David. *Christ Carrying the Cross, with the Crucifixion; The Resurrection, with the Pilgrims of Emmaus*. Formats: D, P.
- L-11 7 RLC-P.87, MMA-1975.1.120.
Gerard David. *Archangel Gabriel; The Virgin Annunciate*. Formats: D, P, N.
- 50 5 RLC-P.88, ExL.
Adriaen Isenbrandt. *Rest on the Flight Into Egypt*. Formats: D, P, B.
- 50 5 RLC-P.89, MMA-1975.1.131.
Master of St. Aegidius. [Master of St. Giles]. *Virgin and Child with a Dragonfly*.
Formats: D, P, S (glass).
- 50 6 RLC-P.90, MMA-1975.1.117 (1 of 2).
Joos van Cleve. [Workshop of]. *The Holy Family*. Formats: D, P, R. The second folder includes an oversize photograph with a handwritten attribution by Hofstede de Groot of the painting to the Master of the Death of the Virgin.
- F-2 5 RLC-P.90, MMA-1975.1.117 (2 of 2).
- 50 7 RLC-P.91, MMA-1975.1.128.
Simon Marmion. *The Lamentation of Christ / The Entombment*. Formats: D, P.
- 50 7 RLC-P.92, MMA-1975.1.129.
French (or Flemish). [Netherlandish or French]. *Portrait of a Woman*. Formats: D, P, S (glass).
- 50 7 RLC-P.93, MMA-1975.1.130.
Master of Moulins (Jean Hey). *Margaret of Austria / Suzanne de Bourbon*. Formats: D, P, N.
- 50 7 RLC-P.94, MMA-1975.1.137.
North French Master. [Master H.A. or A.H.]. *Mary of Burgundy*. Formats: D, P.
- 50 8 RLC-P.95, MMA-1975.1.132.
Corneille de Lyons. [Attributed to]. *Portrait of a Man with His Hand on His Chest*.
Formats: D, P.
- 50 8 RLC-P.96, ExL-Private collection.
Corneille de Lyons. *Francois de Coligny*. Formats: P, O.
- 50 8 RLC-P.97, MMA-1975.1.139.
Rembrandt. [Dutch (Amsterdam) painter]. *Portrait of a Man Seated in an Armchair*.
Formats: D, P.
- 50 8 RLC-P.98, MMA-1975.1.141.

V.A. Individual Object Files.

		Gerard ter Borch [the Younger]. <i>Burgomaster Jan van Duren (1613–1687)</i> . Formats: D, P.
50	8	RLC-P.99, MMA-1975.1.142. Gerard ter Borch [the Younger]. <i>Margaretha van Haexbergen (1614–1676)</i> . Formats: D, P.
50	9	RLC-P.100, MMA-1975.1.144. Pieter de Hooch. <i>Leisure Time in an Elegant Setting / Figures in an Interior</i> . Formats: D, P.
50	9	RLC-P.101, MMA-1975.1.146. El Greco. <i>Saint Jerome as Scholar / as Cardinal</i> . Formats: D, P.
50	9	RLC-P.102, MMA-1975.1.147. Velázquez. [Workshop of]. <i>María Teresa, Infanta of Spain</i> . Formats: D, P.
L-11	8	RLC-P.103, MMA-1975.1.148. Goya. <i>Condesa de Altamira and Her Daughter, María Agustina</i> . Formats: D, P.
50	10	RLC-P.104, MMA-1975.1.234. Sir Henry Raeburn. <i>William Fraser of Reelig (1784–1835)</i> . Formats: D, P, S (glass).
50	10	RLC-P.105, ExL-Private collection. John Hoppner. <i>Countess Darnley and Lady Elizabeth Bligh</i> . Formats: P, S (glass).
50	10	RLC-P.106, ExL. School of Avignon. <i>Birth of Christ</i> . Formats: D, P, N (glass).
50	11	RLC-P.107, ExL-Philbrook (1946). Barna da Siena. <i>Healing of a Boy by a Saint</i> . Formats: D, P, N (glass).
50	11	RLC-P.108, MMA-1975.1.17. Taddeo di Bartolo. <i>Head of an Angel in Full Face</i> . Formats: D, P.
50	11	RLC-P.109, MMA-1975.1.18. Taddeo di Bartolo. <i>Head of the Virgin</i> . Formats: D, P.
50	11	RLC-P.110, MMA-1975.1.19. Taddeo di Bartolo. <i>Head of an Angel in Left Profile</i> . Formats: D, P.
50	11	RLC-P.111, ExL-Oberlin (1943). Taddeo di Bartolo. <i>St. John the Baptist</i> . Formats: D, P, N (glass).
50	12	RLC-P.112, MMA-1975.1.72. Neri di Bicci. <i>The Archangel Raphael and Tobias</i> . Formats: D, P.
50	12	RLC-P.112, ExL. Cola di Petriciola. [<i>Madonna and Child</i>]. Formats: P.
50	12	RLC-P.113, MMA-1975.1.71.

V.A. Individual Object Files.

- Neri di Bicci. *The Archangel Raphael and Tobias*. Formats: D, P.
- 50 12 RLC-P.114, MMA-1975.1.74.
Botticelli. *The Annunciation*. Formats: D, P, N.
- 50 12 RLC-P.114, ExL.
North Italian. [Madonna and Child]. Formats: P.
- 50 12 RLC-P.115, ExL-Oberlin (1943).
Byzantine. *Madonna and Child*. Formats: D, P, N (glass).
- 50 13 RLC-P.116, ExL-Joslyn Memorial (1946).
Vincenzo Catena. [Attributed to Marco Marziale]. *Head of a Man or Saint (Saint Joseph)*. Formats: N, B.
- 50 13 RLC-P.117, ExL-Philbrook (1945).
Umbrian or Sienese School. *Madonna and Child*. Formats: D, P.
- 50 13 RLC-P.119, MMA-1975.1.84.
Carlo Crivelli. *An Apostle*. Formats: D, P.
- 50 13 RLC-P.120, ExL-Yale (1946).
Vittorio Crivelli. *Standing Bishop*. Formats: D, P.
- 51 1 RLC-P.121, ExL-Joslyn Memorial (1947).
Bernardino Fungai. *Adoration of the Magi*. Formats: B.
- 51 1 RLC-P.123, ExL-William Rockhill Nelson Gallery (1945).
Benvenuto di Giovanni. *Christ [or Saint] in Embossed Garland*. Formats: D, P, O.
See also: RLC-P.124, RLC-P.125 and RLC-P.126 for related predella objects and information.
- 51 1 RLC-P.124, ExL-William Rockhill Nelson Gallery (1945).
Benvenuto di Giovanni. *Saint in Embossed Garland*. Formats: D, P. *See also:* RLC-P.123, RLC-P.125, and RLC-P.126 for related predella objects and information.
- 51 1 RLC-P.125, ExL-Yale (1946).
Benvenuto di Giovanni. *Saint in Embossed Garland*. Formats: D, P. *See also:* RLC-P.123, RLC-P.124 and RLC-P.126 for related predella objects and information.
- 51 1 RLC-P.126, MMA-1975.1.53.
Benvenuto di Giovanni. *Saint Bernardino*. Formats: D, P, O. *See also:* RLC-P.123, RLC-P.124, and RLC-P.125 for related predella objects and information.
- 51 2 RLC-P.127, ExL-RISD (1957).
Matteo di Giovanni di Bartolo. *Madonna Annunciate*. Formats: D, P, N, O. *See also:* RLC-P.51 for a descriptive sheet for P.127 incorrectly attached to a P.51 photograph.
- 51 2 RLC-P.128, ExL-Fogg.

V.A. Individual Object Files.

- Matteo di Giovanni di Bartolo. *Saint*. Formats: P, N (glass). Annotation on the negative's enclosure indicates that the object was given as a fake to Fogg for its laboratory.
- 51 2 RLC-P.129, ExL-Private collection.
Benozzo Gozzoli. *Christ and the Tribute Money*. Formats: D, P, O.
- 51 3 RLC-P.130, ExL-Joslyn Memorial (1944).
Italian School. [Workshop of Luca di Tomme di Nuto]. *Madonna and Child*. Formats: D, P, N (glass), B.
- 51 3 RLC-P.131, ExL-F. Kleinberger Galleries (1942).
Ferrarese (Lorenzo Leonbruno). *Mythological Scene*. Formats: D, P.
- 51 3 RLC-P.132, MMA-1975.1.70a; RLC-P.133, MMA-1975.1.70b.
Fra Filippo Lippi. [Workshop of]. *Male Saint and Saint Bernard of Clairvaux*. Formats: D, P.
- 51 3 RLC-P.135, ExL-Joslyn Memorial (1945).
Pietro Lorenzetti. *Saint Mary Magdalene*. Format: N (glass).
- 51 3 RLC-P.136, ExL.
Ugolino Lorenzetti. *Pieta*. Formats: O (original ex-Lehman object folder held no documents; the description used here was taken from the original folder label, which was retained for object reference).
- 51 4 RLC-P.137, ExL-Bob Jones University (1957).
Bicci di Lorenzo. *Madonna and Child with Saints and Angels*. Formats: D, P, N, O.
- 51 4 RLC-P.138, MMA-1975.1.61.
Master of the Gothic Buildings. [Workshop of Botticelli]. *The Nativity / The Virgin in Adoration*. Formats: D, P.
- 51 4 RLC-P.139, ExL-Los Angeles County Museum (1947).
Master of the Innocenti Coronation. *Madonna and Child*. Formats: D, B.
- 51 4 RLC-P.140, ExL-Bob Jones University (1957).
Niccolo di Maestro Pietro. *Madonna and Child*. Formats: D, P, N (glass), B, O.
- 51 4 RLC-P.141, ExL-Oberlin.
North Italian. *Madonna in Adoration*. Format: N (glass).
- 51 5 RLC-P.142, ExL-Joslyn Memorial (1944).
Circle of Antonio da Solario. *Adoration of the Magi*. Formats: P, B, N (glass).
- 51 5 RLC-P.143, MMA-1975.1.35.
Giovanni di Paolo. *The Exultation of Saint Nicholas of Tolentino*. Formats: D, P.
- 51 5 RLC-P.144, MMA-1975.1.55; RLC-P.145, MMA-1975.1.56.

V.A. Individual Object Files.

- Giovanni di Paolo. *The Blessed Andrea Gallerani (died 1251) and The Blessed Ambrogio Sansedoni (1220–1286)*. Formats: D, P, O.
- 51 5 RLC-P.146, ExL-Joslyn Memorial (1945).
Giovanni di Paolo. *Saint Mary of Egypt*. Formats: N (glass).
- 51 5 RLC-P.147, MMA-1975.1.32.
Giovanni di Paolo. *Madonna and Child with Saints Jerome and Agnes*. Formats: D, P.
- 51 6 RLC-P.148, ExL-Yale (1946).
School of Pollaiuolo. *Wrestling Figures*. Formats: D, N (glass), B.
- L-11 9 RLC-P.149, MMA-1975.1.60.
School of Giotto. [Maestro Daddesco]. *The Nativity*. Formats: D, P.
- 51 6 RLC-P.150, ExL.
Sano di Pietro. *Saint Mary Magdalen*. Formats: D, P.
- 51 6 RLC-P.151, MMA-1975.1.50.
Sano di Pietro. *Saint Francis*. Formats: D, P.
- 51 6 RLC-P.152, MMA-1975.1.46.
Sano di Pietro. *Saint Bernardino*. Formats: D, P.
- 51 7 RLC-P.153, MMA-1975.1.26.
Sassetta. *The Annunciation*. Formats: D, P.
- 51 7 RLC-P.154, MMA-1975.1.3; RLC-P.154.1, MMA-1975.1.4.
Segna di Bonaventura. [Italian (Tuscan) painter]. *Madonna and Child and Pietà*.
Formats: D, P.
- 51 7 RLC-P.155, ExL-Oberlin (1943).
Sellaio. *Saints John the Baptist and Francis*. Formats: D, P.
- 51 7 RLC-P.156, MMA-1975.1.11.
Sienese School. [Spinello Aretino]. *The Conversion of Saint Paul*. Formats: D, P.
- 51 8 RLC-P.157, ExL-M.H. de Young Memorial (1943).
Sienese School. *Martyrdom of Saint Lawrence*. Formats: D, P, N (glass).
- 51 8 RLC-P.158, ExL-Oberlin (1942).
Workshop of Taddeo di Bartolo. *Saint Margaret*. Formats: D, N (glass), B.
- 51 8 RLC-P.159, ExL.
Sienese. *The Visitation*. Formats: D, P.
- 51 8 RLC-P.160, MMA-1975.1.25.
Sienese School. [Attributed to Giovanni Antonio da Pesaro]. *Crucifix*. Formats: D, P.
- 51 9 RLC-P.161, ExL-Oberlin (1945).
Signorelli. *Head of a Saint (Saint Jerome)*. Formats: D, P, N.

V.A. Individual Object Files.

- 51 9 RLC-P.162, MMA-1975.1.7.
Ugolino da Siena (Ugolino da Nerio). *The Last Supper*. Formats: D, P.
- 51 9 RLC-P.163, ExL-Oberlin (1943).
Umbrian / School of Piero della Francesca. *Madonna of the Annunciation*. Formats: D, P, N (glass).
- 51 9 RLC-P.164, ExL-Philbrook (1945).
Umbrian. [Giannicola di Paolo Manni]. *Crucifixion*. Formats: D, P, N (glass).
- 51 10 RLC-P.165, ExL-William Rockhill Nelson Gallery (1945).
North Italian School (Marco Zoppi). *The Entombment*. Formats: D, P, N (glass).
- L-11 10 RLC-P.166, ExL-Oberlin (1942).
Umbrian (Fungai). *Adoration of the Virgin*. Formats: D, P.
- 51 10 RLC-P.167, ExL-Rutgers (1957).
Master of the Goodhart Annunciation. *Mystic Marriage of Saint Catherine*. Formats: D, P, N (glass), B, O.
- 51 10 RLC-P.167.1, ExL.
Master of the Goodhart Annunciation *Descent from the Cross*. Formats: O (original ex-Lehman object folder held no documents; the description used here was taken from the original folder label, which was retained for object reference).
- 51 11 RLC-P.168, ExL-Oberlin (1943).
Venetian School. *Two Saints*. Formats: D, P.
- 51 11 RLC-P.169, ExL-Los Angeles County Museum (1947).
Lorenzo Veneziano. *Saint John the Baptist*. Formats: D, P, N (glass).
- 51 11 RLC-P.170, ExL-Bob Jones University (1957).
Bartolommeo Vivarini. *Pieta*. Formats: D, P, N, O.
- 51 11 RLC-P.171, ExL.
Bartolommeo Vivarini. *Death of the Virgin*. Formats: P, N.
- 51 12 RLC-P.173, ExL.
Simon Elwes. *Portrait of Helen*. Formats: D, P, N.
- 51 12 RLC-P.174, ExL-F. Kleinberger Galleries (1942).
Karel Du Jardin. *Horsemen Resting*. Formats: D, P, N (glass).
- L-11 11 RLC-P.175, ExL-F. Kleinberger Galleries (1942).
A. Cuyp. *Stormy Landscape*. Formats: D, P, N (glass).
- 51 12 RLC-P.176, ExL-William Rockhill Nelson Gallery (1946).
Gerard Terburg [Terborch]. *Portrait of a Man*. Formats: D, P, N.
- 51 13 RLC-P.178, ExL-Met: MMA-44.159 (1944).

V.A. Individual Object Files.

- Charles Philips. *The Strong Family*. Previously known as *Portrait of the Churchill Family*. Formats: D, P, N.
- 51 13 RLC-P.179, ExL-Met: MMA-45.170.1 (1945).
Netherlandish. *Virgin Suckling the Child*. Formats: D, P, N (glass).
- 51 13 RLC-P.180, MMA-1975.1.124.
Flemish. [Netherlandish]. *Virgin and Child*. Formats: D, P.
- 51 13 RLC-P.181, ExL-Virginia House (1945).
Flemish. *Christ Appearing to the Virgin*. Formats: D, P, N (glass).
- 51 14 RLC-P.182, ExL (1960).
Flemish. *The Last Supper*. Formats: D, P, N (glass).
- 51 14 RLC-P.183, ExL-Oberlin (1943).
Flemish. *Pieta*. Formats: D, P, N (glass).
- 51 14 RLC-P.184, ExL-Denver Art Museum (1944).
Flemish. *The Visitation*. Formats: D, P, N (glass).
- 52 1 RLC-P.185, ExL-Yale (1946).
Flemish (School of Antwerp) *Madonna and Child*. Formats: N (glass).
- 52 1 RLC-P.186, ExL-Oberlin (1942).
Flemish. *Crucifixion*. Formats: D, P, N (glass).
- 52 1 RLC-P.187, MMA-1975.1.122.
Flemish. [Imitator of Netherlandish (Antwerp Mannerist) painter]. *Adoration of the Magi*. Formats: D, P.
- 52 1 RLC-P.188, MMA-1975.1.115.
Aelbert Bouts. [Follower of Dieric Bouts]. *Saint Christopher and the Infant Christ*.
Formats: D, P.
- 52 1 RLC-P.189, MMA-1975.1.111.
Hans Memling. [Follower of]. *Virgin and Child*. Formats: D, P.
- 52 1 RLC-P.190, MMA-1975.1.123.
Master of the Demi-Figure. [Master of the Female Half-Lengths]. *Virgin and Child*.
Formats: D, P.
- 52 2 RLC-P.192, ExL-Wadsworth Atheneum (1960).
Honore Fragonard. *La Resistance*. Formats: D, P, N (glass).
- 52 2 RLC-P.193, ExL.
Dietz Edzard. *Nu a la Rose*. Formats: P, N.
- 52 2 RLC-P.194, ExL.
Dietz Edzard. *Au Cafe*. Formats: D, P, N.

V.A. Individual Object Files.

- 52 3 RLC-P.195, ExL.
Dietz Edzard. *Mrs. Lehman*. Formats: P, N.
- 52 3 RLC-P.196, ExL-Los Angeles County Museum (1947).
Lancret. *Lady on Balcony (Lady in French Landscape)*. Formats: D, P, N (glass).
- 52 3 RLC-P.197, ExL-Private collection.
Liotard. *A Young Woman Posing for Her Portrait*. Formats: D, P, N (glass).
- 52 3 RLC-P.198, MMA-1975.1.198.
Renoir. *Figures on the Beach*. Formats: D, P.
- 52 3 RLC-P.199, ExL.
Renoir. *Box at the Theatre*. Formats: D, P, N (glass).
- 52 3 RLC-P.200, ExL-Private collection (1971).
Renoir. *Nude Sitting on Chair*. Formats: D, P.
- 52 4 RLC-P.201, MMA-1975.1.202.
Renoir. *Versailles*. Formats: D, P.
- 52 4 RLC-P.202, ExL (before 1941).
Renoir. *Head of a Child*. Formats: D, P, N (glass).
- 52 4 RLC-P.203, ExL-Private collection (1969).
Renoir. *Girl Combing Her Hair*. Formats: D, P, N, C, B.
- 52 5 RLC-P.204, ExL.
Renoir. *Girl With Yellow Hat*. Formats: D, P, N.
- 52 5 RLC-P.205, ExL (before 1941).
Renoir. *Head of a Boy with Hat*. Formats: D, P, N (glass).
- 52 5 RLC-P.208, ExL.
Hieronymus Bosch. *The Temptation of Saint Anthony*. Formats: D, P, N (glass).
- 52 5 RLC-P.209, ExL.
Lucas Cranach the Elder. *Saint Anthony in the Desert*. Formats: D, P.
- 52 6 RLC-P.210, ExL-Met: MMA-46.179.2 (1946).
Lucas Cranach, the Elder. [and Workshop of]. *Johann I (1468–1532), the Constant, Elector of Saxony*. Formats: D, P, N (glass), B. The glass plate negative includes the image of both RLC-P.210 and RLC-P.211 (MMA-46.179.1).
- 52 6 RLC-P.211, ExL-Met: MMA-46.179.1 (1946).
Lucas Cranach, the Elder. [and Workshop of]. *Friedrich III (1463–1525), the Wise, Elector of Saxony*. Formats: D, P, B. *See also*: RLC-P.210 for a glass plate negative of this object.
- 52 6 RLC-P.212, ExL-Met: MMA-55.220.2 (1955).

V.A. Individual Object Files.

- Lucas Cranach, the Elder. [Workshop of]. *Martin Luther (1483–1546)*. Formats: D, P, N (glass).
- 52 6 RLC-P.213, MMA-1975.1.136.
Lucas Cranach the Elder. [Cranach the Younger]. *Nymph of the Spring*. Formats: D, P.
- 52 6 RLC-P.214, MMA-1975.1.116.
Master of Frankfurt. [Workshop of]. *The Adoration of the Christ Child*. Formats: D, P.
- 52 7 RLC-P.215, MMA-1975.1.133.
German. [Master of the Munich Bavarian Panels]. *Virgin and Child with a Donor Presented by Saint Jerome*. Formats: D, P.
- 52 7 RLC-P.216, MMA-1975.1.134.
German Westphalian. *Adoration of the Magi*. Formats: D, P, B. Includes checklist from exhibition "The Christmas Story in Art" held at IBM Gallery, New York City, December 13, 1965 through January 8, 1966.
- 52 7 RLC-P.220, MMA-1975.1.43.
Sano di Pietro. *Madonna and Child with Saints John the Baptist, Jerome, Peter Martyr, and Bernardino and Four Angels*. Formats: D, P.
- 52 7 RLC-P.227, MMA-1975.1.138.
Hans Holbein the Younger. *Erasmus of Rotterdam*. Formats: D, P.
- 52 7 RLC-P.228a, MMA-1975.1.63; RLC-P.228b, MMA-1975.1.64.
Spinello Aretino. *Saint Philip and A Saint, Possibly James the Greater*. Formats: D, P.
- 52 8 RLC-P.229, MMA-1975.1.97.
Francesco Francia. *Madonna and Child with Saints Francis and Jerome*. Formats: D, P, B.
- 52 9 RLC-P.230, ExL.
Taddeo di Bartolo. *Madonna and Child*. Formats: D, P, N.
- - RLC-P.231, ExL.
See: RLC-P.5, ExL-Kress (1943).
- 52 9 RLC-P.241, MMA-1975.1.108.
Giovanni Boccati. [Italian painter]. *Christ on the Cross with the Virgin, Saint John the Evangelist, Saint Mary Magdalen, and Two Male Saints*. Formats: D, P.
- 52 9 RLC-P.247, ExL-William Rockhill Nelson Gallery (1944).
John Hoppner. *The Tambourine Girl*. Formats: D, P.
- 52 9 RLC-P.248, MMA-1975.1.235.
George Romney. *Lady Lemon (1747–1823)*. Formats: D, P.
- 52 9 RLC-P.249, MMA-1975.1.140.
Rembrandt. *Portrait of Gerard de Lairese*. Formats: D, P.

V.A. Individual Object Files.

52	10	RLC-P.251, ExL. Charles Bargue. <i>Artist and Model</i> . Formats: O (original descriptive folder label).
52	10	RLC-P.254, MMA-1975.1.233. Raimundo de Madrazo y Garreta. <i>Masqueraders</i> . Formats: D, P.
52	10	RLC-P.256, ExL. Mary Cassatt <i>Enfant Dans un Jardin</i> . Formats: O (original descriptive folder label).
52	10	RLC-P.257, MMA-1975.1.143. Pieter de Hooch. <i>A Couple Playing Cards, with a Serving Woman</i> . Formats: D, P.
52	10	RLC-P.258, MMA-1975.1.2043. Dietz Edzard. <i>Spanish Woman with a Fan / Espagnole a l'Eventail</i> . Formats: D, P, N.
52	10	RLC-P.259, ExL-Hammer Galleries (1956). Dietz Edzard. <i>Chanteuse (Boules Noires) (Au Cafe Concert)</i> . Formats: D, P, N.
52	11	RLC-P.260, MMA-1975.1.2044. Dietz Edzard. <i>Spanish Woman / Espagnole</i> . Formats: D, P, N.
52	11	RLC-P.261, MMA-1975.1.2045. Dietz Edzard. <i>Spanish Dancers / Danseurs Espagnoles</i> . Formats: D, P, N.
52	11	RLC-P.262, MMA-1975.1.2046. Dietz Edzard. <i>Spanish Dancer / Danseur Espagnole</i> . Formats: D, P, N.
52	11	RLC-P.263, ExL-Galerie Durand-Ruel (1948). Dietz Edzard. <i>Deriere l'Eventail</i> . Formats: D, P, N.
53	1	RLC-P.264, ExL. Dietz Edzard. <i>Le Rat</i> . Formats: D, P, N. A photograph includes a notation on the back about the painting that seems likely to be from Edzard.
53	1	RLC-P.265, ExL-Galerie Durand-Ruel (1948). Dietz Edzard. <i>Femme au Corsage Brun</i> . Formats: D, P, N.
53	1	RLC-P.266, ExL-Galerie Durand-Ruel (1948). Dietz Edzard. <i>Accordeonist Avengle</i> . Formats: D, P, N.
53	1	RLC-P.267, MMA-1975.1.2047. Dietz Edzard. <i>Dancer with Castanets / Danseuse aux Castagnettes</i> . Formats: D, P, N.
53	1	RLC-P.268, MMA-1975.1.2048. Dietz Edzard. <i>Prima Ballerina</i> . Formats: D, P, N.
53	1	RLC-P.269, ExL. Dietz Edzard. <i>Liseuse Couchee</i> . Formats: D, P, N.
53	2	RLC-P.270, ExL.

V.A. Individual Object Files.

- Suzanne Eisendieck. *Bal de Nuit Champetre*. Formats: D, P, N. Relates to Edzard paintings.
- 53 2 RLC-P.271, ExL.
Dietz Edzard. *Bar*. Formats: D, P, N.
- 53 2 RLC-P.272, ExL-Private collection (1957).
Tintoretto. *Portrait of a Bearded Young Man*. Formats: D, P, N.
- 53 2 RLC-P.272, ExL.
Bocriello. *Still Life*. Formats: D, P.
- 53 2 RLC-P.273, ExL.
Georges d'Espagnat. *Fruits et Fleurs*. Formats: D, P.
- 53 3 RLC-P.274, ExL.
Marc Chagall. *Still Life*. Formats: D, P, N.
- 53 3 RLC-P.276, ExL.
Dietz Edzard. *Profile de Christine*. Formats: D, P, N. One of the photographs appears to have the offer for the painting written on the back.
- 53 4 RLC-P.277, ExL.
Dietz Edzard. *Modiste a Son Travail*. Formats: D, P, N. One of the photographs appears to have the offer for the painting written on the back.
- 53 4 RLC-P.278, ExL.
Dietz Edzard. *Le Carrousel des Tuileries*. Formats: D, P, N.
- 53 5 RLC-P.280, ExL-Wadsworth Atheneum (1961).
Rembrandt. *Portrait of the Painter, Constantijn A. Renesse*. Formats: D, P, N, B.
Includes black and white photographs of details and infra-reds. Includes print matter: "Pictures on Exhibit" of February 1945 (see pg 8-9); *Atheneum Bulletin* of Spring 1962 (see plate II).
- 53 6 RLC-P.281, MMA-1975.1.201.
Renoir. *Two Young Girls at the Piano*. Formats: D, P.
- 53 6 RLC-P.282, ExL-Private collection.
Raoul Dufy. *Head of a Man*. Formats: D, P.
- 53 6 RLC-P.283, MMA-1975.1.156.
Bonnard. *Before Dinner*. Formats: D, P.
- 53 6 RLC-P.284, MMA-1975.1.45.
Sano di Pietro. [Workshop of]. *Saint Bernardino*. Formats: D, P.
- 53 6 RLC-P.285, MMA-1975.1.231.
Van Gogh. *Madame Roulin and Her Baby*. Formats: D, P, C.
- 53 7 RLC-P.286, MMA-1975.1.168.

V.A. Individual Object Files.

		Derain. <i>The Palace of Westminster</i> . Formats: D, P.
53	7	RLC-P.287, MMA-1975.1.200. Renoir. <i>Sea and Cliffs</i> . Formats: D, P.
53	7	RLC-P.288, MMA-1975.1.210. Signac. <i>Place de Clichy</i> . Formats: D, P.
53	7	RLC-P.289, MMA-1975.1.34. Giovanni di Paolo. <i>Saint Catherine of Siena Receiving the Stigmata</i> . Formats: D, P.
53	7	RLC-P.290, MMA-1975.1.193. Matisse. <i>Espagnole: Harmonie en bleu (Spanish Woman: Harmony in Blue)</i> . Formats: D, P.
53	8	RLC-P.291, MMA-1975.1.219. Vlaminck. <i>Boats on the Seine at Chatou</i> . Formats: D, P.
53	8	RLC-P.292, MMA-1975.1.223. Vuillard. <i>Mme Vuillard in a Set Designer's Studio / Le Foyer</i> . Formats: D, P.
53	8	RLC-P.293, MMA-1975.1.211. Sisley. <i>Allée of Chestnut Trees</i> . Formats: D, P.
53	8	RLC-P.294, MMA-1975.1.197. Pissarro. <i>The Harvest, Pontoise (La Récolte, Pontoise)</i> . Formats: D, P.
53	9	RLC-P.295, ExL-Hammer Galleries (1956). Pierre Bonnard. <i>Landscape</i> . Formats: D, P, N.
53	9	RLC-P.296, MMA-1975.1.191. Albert Marquet. <i>The Port de Bougie, Algiers, in Sunlight</i> . Formats: D, P.
53	9	RLC-P.297, MMA-1975.1.192. Albert Marquet. <i>Sergeant of the Colonial Regiment</i> . Formats: D, P.
53	10	RLC-P.298, MMA-1975.1.2394. Marcel Dyf. <i>Portrait of a Young Woman</i> . Formats: D, P, N.
53	10	RLC-P.299, ExL. Marcel Dyf. <i>Merry-Go-Round in the Park</i> . Formats: O.
53	10	RLC-P.300, MMA-1975.1.2395. Marcel Dyf. <i>Nude Torso in Sunlight</i> . Formats: D, P, N.
53	11	RLC-P.301, ExL. Marcel Dyf. <i>Still Life of Flowers</i> . Formats: D, P, N.
53	11	RLC-P.302, ExL. Pierre Bonnard. <i>Afternoon Tea (Tasse du Chocolat)</i> . Formats: D, P, C, N.
53	11	RLC-P.303, MMA-1975.1.194.

V.A. Individual Object Files.

- Matisse. *Olive Trees at Collioure*. Formats: D, P.
- 53 11 RLC-P.304, MMA-1975.1.159.
Braque. *House Behind Trees*. Formats: D, P.
- 53 12 RLC-P.305, MMA-1975.1.218.
Vlaminck. *Sails at Chatou*. Formats: D, P.
- 53 12 RLC-P.306, ExL (1957).
Vlaminck. *Potato Diggers (Landscape: Les Paysans)*. Formats: D, P, N, O.
- 53 12 RLC-P.307, ExL-Lock Galleries (1958).
Signac. *Sailboats on the Lake (Seascape)*. Formats: D, P, N, O.
- 53 12 RLC-P.308, MMA-1975.1.208.
Signac. *The Town Beach, Collioure, Opus 165 (Collioure. La Plage de la ville. Opus 165)*. Formats: D, P.
- 53 12 RLC-P.309, ExL-Lock Galleries (1957).
Vlaminck. *Sailing at Chatou*. Formats: D, P, N.
- 54 1 RLC-P.310, ExL.
Maurice Brianchon. *Beach Scene*. Formats: D, P, N.
- 54 1 RLC-P.311, MMA-1975.1.228.
Kees van Dongen. *The Beach at Deauville*. Formats: D, P.
- 54 1 RLC-P.312, ExL-Lock Galleries (1959).
Signac. *Beach (Jetee de Cassis) (Coast Scene)*. Formats: D, P, N.
- 54 1 RLC-P.313, ExL.
Henri Cross. *Les Berges (Rouen)*. Formats: D, P, N.
- 54 2 RLC-P.314, MMA-1975.1.163.
Cross. *Valley with Fir (Shade on the Mountain)*. Formats: D, P.
- 54 2 RLC-P.315, MMA-1975.1.179.
Gauguin. *Tahitian Women Bathing*. Formats: D, P.
- 54 2 RLC-P.316, MMA-1975.1.167.
Degas. *View of Saint-Valéry-sur-Somme*. Formats: D, P.
- 54 2 RLC-P.317, ExL.
Rene Prin. *Pacy Sur Eure*. Formats: D, P, N.
- 54 2 RLC-P.318, ExL.
Guillaumin. *Still Life*. Formats: D, P, N.
- 54 3 RLC-P.319, MMA-1975.1.164.
Cross. *Pines Along the Shore*. Formats: D, P.
- 54 3 RLC-P.320, MMA-1975.1.160.

V.A. Individual Object Files.

		Cezanne. <i>Trees and Houses Near the Jas de Bouffan</i> . Formats: D, P.
L-11	12	RLC-P.321, MMA-1975.1.16. Bartolo di Fredi. <i>The Adoration of the Magi</i> . Formats: D, P.
54	3	RLC-P.322, ExL-Met: MMA-55.220.1 (1955). Signac. <i>Notre-Dame-de-la-Garde (La Bonne-Mère), Marseilles</i> . Formats: D, P, N, B.
54	3	RLC-P.323, MMA-1975.1.227. Kees van Dongen. <i>Avenue du Bois</i> . Formats: D, P.
54	3	RLC-P.324, ExL-Private collection (1957). Vuillard. <i>Au Luxembourg</i> . Formats: D, P, N.
54	4	RLC-P.325, ExL-Private collection (1969). Degas. <i>Modistes</i> . Formats: D, P, C, N.
54	4	RLC-P.326, ExL. Albert André. <i>Femme Se Deshabillant</i> . Formats: D, P, N.
54	4	RLC-P.327, ExL. Albert André. <i>Apple Orchard in Blossom (Pommiers en Fleurs)</i> . Formats: D, P, N.
54	5	RLC-P.328, ExL. Albert André. <i>La Place Pigalle</i> . Formats: D, P, N.
54	5	RLC-P.329, MMA-1975.1.226. Vuillard. <i>The Small Drawing-Room: Mme Hessel at Her Sewing Table</i> . Formats: D, P.
54	5	RLC-P.330, ExL. Emil Grau-Sala. <i>Beach Scene</i> . Formats: D, P, N.
54	5	RLC-P.331, ExL-Private collection. Emil Grau-Sala <i>Girl With Hat</i> . Formats: O (original descriptive folder label).
54	5	RLC-P.332, ExL-Hammer Galleries (1957). Eugene Antoine Durenne. <i>Le Paysagiste Environs des Andelys S/Seine</i> . Formats: D, P, N.
54	5	RLC-P.333, MMA-1975.1.173. Georges d'Espagnat. <i>Basket of Fruit and Two Vases of Flowers</i> . Formats: D, P.
54	6	RLC-P.334, ExL. Maurice Utrillo. <i>Moulin Rouge</i> . Formats: D, P, N.
54	6	RLC-P.336, MMA-1975.1.225. Vuillard. <i>Mme Vuillard Sewing by the Window, rue Truffaut</i> . Formats: D, P.
54	6	RLC-P.337, ExL. Mary Cassatt. <i>Portrait of a Child (Young Lady)</i> . Formats: D, P, N.
54	6	RLC-P.338, ExL.

V.A. Individual Object Files.

- Albert André. *Interior of Studio (L'Atelier)*. Formats: D, P, N.
- 54 7 RLC-P.339, ExL-Rutgers (1957).
School of Hans Memling. *Triptych: Virgin and Child with Angels, Saint Anthony, and Saint Nicholas*. Formats: D, P, N, B, O. Print matter: *Rutgers Alumni Monthly* of March 1958 (see pg. 4).
- 54 7 RLC-P.340, MMA-1975.1.121.
Follower of Gerard David. [Netherlandish painter]. *Virgin and Child with Saint Joseph*. Formats: D, P.
- 54 7 RLC-P.341, MMA-1975.1.75.
Jacopo del Sellajo. [Master of Marradi]. *The Rape of Lucretia*. Formats: D, P.
- 54 7 RLC-P.342, MMA-1975.1.76.
Jacopo del Sellajo. [Master of Marradi]. *The Funeral of Lucretia*. Formats: D, P.
- 54 7 RLC-P.343, MMA-1975.1.39.
Sano di Pietro. [Workshop of]. *Madonna and Child*. Formats: D, P.
- 54 8 RLC-P.344, ExL-Rutgers (1957).
Peter Claeissens, the Elder. *Apotheosis of the Rosary*. Formats: D, P, N.
- 54 8 RLC-P.345, MMA-1975.1.30.
Giovanni di Paolo. *Saint Ambrose*. Formats: D, P.
- 54 8 RLC-P.346, MMA-1975.1.199.
Renoir. *Young Girl Bathing*. Formats: D, P.
- 54 9 RLC-P.347, MMA-1975.1.93.
Guardi. [Follower of]. *Capriccio with a Square Tower and Two Houses*. Formats: D, P. Includes a descriptive page that also references RLC-P.347.1, RLC-P.347.2, and RLC-P.347.3.
- 54 9 RLC-P.347.1, MMA-1975.1.92.
Guardi. [Follower of]. *Capriccio with a Circular Tower, Two Houses, and a Bridge*. Formats: D, P. *See also*: RLC-P.347 for a descriptive page referencing this object.
- 54 9 RLC-P.347.2, MMA-1975.1.94.
Guardi. [Follower of]. *Capriccio with an Island, a Tower, and Houses*. Formats: D, P. *See also*: RLC-P.347 for a descriptive page referencing this object.
- 54 9 RLC-P.347.3, ExL-Princeton (1957).
Guardi. *Round, Crennelated Tower by a Lake*. Formats: D, P, N, O. *See also*: RLC-P.347 for a descriptive page referencing this object.
- L-11 13 RLC-P.348, MMA-1975.1.41.
Sano di Pietro. [Osservanza Master]. *Madonna and Child Enthroned with Two Cherubim*. Formats: D, P. Includes photographs from before and after cleaning and restoration.

V.A. Individual Object Files.

- 54 9 RLC-P.349, MMA-1975.1.135.
Lucas Cranach the Elder. [Copy after]. *Venus with Cupid the Honey Thief*. Formats: D, P, R. Folder includes typescripts of attributions by W. Bode and Max J. Friedländer, both dated 1928 and both in German. There are translations of the attributions prepared by Marcel Palmaro, a Lehman Brothers staff member.
- L-11 14 RLC-P.350, ExL-Virginia Museum of Art (1957).
Gerard David. *Altar Wing: Saint Mauritius and Saint John Evangelist*. Formats: D, P, N, O. *See also*: RLC-P.351.
- L-11 15 RLC-P.351, ExL-Virginia Museum of Art (1957).
Gerard David. *Altar Wing: Donor Standing and Female Saint Reading*. Formats: D, P, N. *See also*: RLC-P.350.
- 54 10 RLC-P.352, ExL.
Matteo di Giovanni. *Madonna and Child with Saint Joseph*. Formats: O.
- 54 10 RLC-P.353, ExL.
Neroccio di Bartolommeo or Neroccio di Landi. *Madonna and Child with Two Angels*. Formats: D, P, N.
- 54 10 RLC-P.354, MMA-1975.1.24.
Unknown Sieneese artist. [Goodhart Ducciesque Master]. *Madonna and Child Enthroned with Two Donors*. Formats: D, P.
- L-11 16 RLC-P.355, MMA-1975.1.78.
Lorenzo Veneziano. *Madonna and Child Enthroned with Two Donors*. Formats: D, P.
- 54 10 RLC-P.356, ExL-Private collection (1957).
Bartolommeo Veneto. *Madonna and Child*. Formats: D, P, N, O.
- 54 10 RLC-P.357, ExL-Bob Jones University (1957).
Andrea di Bartolo. *Madonna and Child*. Formats: D, P, N, O. Folder also includes handwritten descriptive notes about P.358, P.359, P.360, P.361, P.362, and P.363.
- 54 10 RLC-P.358, MMA-1975.1.23.
Paolo di Giovanni Fei. *Madonna and Child Enthroned with Saint John the Evangelist, Saint Peter, Saint Agnes, Saint Catherine of Alexandria, Saint Lucy, an Unidentified Female Saint, Saint Paul, and Saint John the Baptist, with Eve and the Serpent; the Annunciation*. Formats: D, P, O. Includes note and photos concerning conservation work in the 1960s. *See also*: P.357 for descriptive notes.
- 54 11 RLC-P.359, ExL-Private collection.
Florentine. *Triptych: Saint Anthony Abbot with Two Saints*. Formats: D, P, O. *See also*: P.357 for descriptive notes.
- 54 11 RLC-P.360, ExL-Wadsworth Atheneum (1962).
Benvenuto di Giovanni. *Adoration*. Formats: D, P, N, O. *See also*: P.357 for descriptive notes.

V.A. Individual Object Files.

- 54 11 RLC-P.361, MMA-1975.1.69.
Florentine. [Matteo di Pacino]. *Madonna and Child Enthroned with Saints*. Formats: D, P. *See also*: P.357 for descriptive notes.
- 54 11 RLC-P.362 and RLC-P.363, ExL-Wadsworth Atheneum (1960).
Veronese. *Saint Ursula and Her Companions Before the Pope and Crucifixion of Three Saints*. Formats: D, P. *See also*: P.357 for descriptive notes.
- 55 1 RLC-P.364, ExL-Private collection (1960).
Follower of Botticelli. *Adoration*. Formats: D, P, N. Includes descriptive notes on P.365.
- 55 1 RLC-P.365, ExL-Rutgers (1957).
Jacopo Bellini. *Susanna and the Elders*. Formats: D, P, N, O. *See also* P.364 for descriptive notes.
- 55 1 RLC-P.366, MMA-1975.1.77.
Master of the Goodhart Annunciation (Amadeo da Pistoia?). [Alesso di Benozzo]. *The Annunciation*. Formats: D, P.
- 55 1 RLC-P.367, MMA-1975.1.58.
Bernardo Daddi. *The Assumption of the Virgin*. Formats: D, P.
- 55 2 RLC-P.368, ExL.
Georges d'Espagnat. *La Promenade*. Formats: D, P, N.
- 55 2 RLC-P.369, ExL-Private collection (1969).
Modigliani. *Woman with Hat (Femme au Chapeau)*. Formats: D, P, N, R (1954), B.
- 55 2 RLC-P.370, MMA-1975.1.125.
Dirck van Baburen. [Dutch (Utrecht Caravaggist) painter]. *Two Musicians*. Formats: D, P.
- 55 3 RLC-P.371, ExL-Fairleigh Dickinson University (1958).
Eilshemius. *The Gray Clouds*. Formats: D, P, N, O.
- 55 3 RLC-P.372, ExL-Private collection (1962).
Georges d'Espagnat. *Girl Seated at Table*. Formats: D, P, N, O.
- 55 3 RLC-P.373, MMA-1975.1.89.
Luca Carlevaris. *Piazza San Marco, Venice*. Formats: D, P.
- 55 3 RLC-P.374, MMA-1975.1.88.
Luca Carlevaris. *The Bacino, Venice, with the Dogana and a Distant View of the Isola di San Giorgio*. Formats: D, P.
- 55 3 RLC-P.375, MMA-1975.1.90.
Luca Carlevaris. *The Molo, Venice, Looking West*. Formats: D, P.
- 55 4 RLC-P.376, MMA-1975.1.87.

V.A. Individual Object Files.

- Luca Carlevaris. *The Molo, Venice, from the Bacino di San Marco*. Formats: D, P.
- 55 4 RLC-P.377, ExL-Met: MMA-57.170 (1957).
Jacopo Palma di Giovanni. [Jacopo Palma the Younger]. *The Crucifixion*. Formats: D, P, N, O.
- 55 4 RLC-P.378, MMA-1975.1.100.
Italian, School of Marches. [Attributed to Antonio del Massaro da Viterbo]. *Santa Francesca Romana (1384–1440) Clothed by the Virgin*. Formats: D, P.
- L-11 17 RLC-P.379, MMA-1975.1.101.
Italian, School of Marches. [Attributed to Antonio del Massaro da Viterbo]. *Santa Francesca Romana (1384–1440) Holding the Christ Child*. Formats: D, P.
- 55 4 RLC-P.380, MMA-1975.1.52.
Matteo di Giovanni di Bartolo. *Madonna and Child with Saints Anthony of Padua and Catherine of Siena*. Formats: D, P.
- 55 4 RLC-P.381, ExL.
Pierre Eugene Montezin. *Pastoral Scene*. Formats: D, P, N.
- 55 4 RLC-P.383, MMA-1975.1.185.
Ingres. *Aretino in the Studio of Tintoretto*. Formats: D, P.
- 55 5 RLC-P.384, MMA-1975.1.162.
Corot. *Diana and Actaeon (Diana Surprised in Her Bath)*. Formats: D, P.
- 55 5 RLC-P.385, ExL-Met: MMA-62.257 (1962).
Tintoretto. [Jacopo Palma the Younger]. *The Ecstasy of Saint Francis*. Formats: D, P.
- 55 5 RLC-P.386, MMA-1975.1.145.
El Greco. *Christ Carrying the Cross*. Formats: D, P.
- 55 5 RLC-P.387, MMA-1975.1.169.
Jules Dupre. *Landscape with Cattle at Limousin*. Formats: D, P.
- 55 5 RLC-P.388, MMA-1975.1.182.
Harpignies. *The Rocky Path in the Morvan (Chemin des roches dans le Morvan)*.
Formats: D, P.
- 55 5 RLC-P.389, MMA-1975.1.166.
Degas. *Russian Dancers*. Formats: D, P.
- 55 6 RLC-P.390, ExL.
Georges d'Espagnat. *Lady Seated in a Garden*. Formats: D, P, N.
- L-11 18 RLC-P.391, MMA-1975.1.44.
Sano di Pietro. *The Birth and Naming of Saint John the Baptist*. Formats: D, P.
- 55 6 RLC-P.392, MMA-1975.1.42.

V.A. Individual Object Files.

- Sano di Pietro. *Madonna and Child with Saints Jerome, Bernardino, John the Baptist, and Anthony of Padua and Two Angels*. Formats: D, P.
- 55 6 RLC-P.393, MMA-1975.1.209.
Signac. *Evening Calm, Concarneau, Opus 220 (Allegro Maestoso)*. Formats: D, P.
- 55 6 RLC-P.394, MMA-1975.1.152.
Albert André. *Renoir and His Model*. Formats: D, P.
- 55 7 RLC-P.395, ExL-Private collection.
Kees van Dongen. *Horse Race*. Formats: D, P, N.
- 55 7 RLC-P.396, MMA-1975.1.180.
Guillaumin. *Railroad Bridge over the Marne at Joinville*. Formats: D, P.
- 55 7 RLC-P.397, ExL.
Guillaumin. *Bord de la Seine*. Formats: D, P, N.
- 55 7 RLC-P.398, MMA-1975.1.157.
Bonnard. *House on the Seine near Vernon*. Formats: D, P.
- 55 7 RLC-P.399, MMA-1975.1.158.
Bonnard. *Landscape in the South (Le Cannet)*. Formats: D, P.
- 55 7 RLC-P.400, MMA-1975.1.222.
Vuillard. *The Green Interior (Figure Seated by a Curtained Window)*. Formats: D, P.
- 55 8 RLC-P.401, MMA-1975.1.40.
Sano di Pietro. *Madonna and Child*. Formats: D, P.
- 55 8 RLC-P.402, MMA-1975.1.66.
Lorenzo Monaco. *The Nativity*. Formats: D, P.
- 55 8 RLC-P.403, MMA-1975.1.207.
Seurat. *Study for "A Sunday on La Grande Jatte"*. Formats: D, P.
- 55 8 RLC-P.404, MMA-1975.1.224.
Vuillard. *Misia at the Piano*. Formats: P.
- 55 8 RLC-P.405, MMA-1975.1.80.
Italo-Byzantine. [Master of Forli]. *The Entombment*. Formats: P.
- 55 8 RLC-P.406, MMA-1975.1.79.
Italo-Byzantine. [Master of Forli]. *The Flagellation*. Formats: P.
- 55 9 RLC-P.407, ExL-Museum of Modern Art (1960).
Adolphe Monticelli. *Group of Figures in Garden*. Formats: D, P, N, O.
- 55 9 RLC-P.408, ExL.
Charles Daubigny. *Landscape with Sheep*. Formats: P, N.
- 55 9 RLC-P.409, ExL.

V.A. Individual Object Files.

- Vuillard. *Interior with Woman Reading*. Formats: P, N.
- 55 9 RLC-P.410, ExL.
Henri de Saint-Déslis. *Buildings on Square*. Formats: P, N.
- 55 10 RLC-P.411, MMA-1975.1.91.
Francesco Zuccarelli. [Giambattista Cimaroli]. *View of the Brenta, near Dolo*. Formats: D, P.
- 55 10 RLC-P.412, MMA-1975.1.59.
Bernardo Daddi. [Workshop of]. *Madonna and Child Enthroned*. Formats: D, P.
- 55 10 RLC-P.415, ExL.
School of Palma di Giovanni. *Descent from the Cross*. Formats: P, N.
- 55 10 RLC-P.416, MMA-1975.1.149.
Unknown French painter. [Early 19th century painter]. *Portrait of a Military Family*.
Formats: P.
- 55 10 RLC-P.417, MMA-1975.1.127.
David Teniers (the Younger). *Adam and Eve in Paradise*. Formats: D, P.
- 55 10 RLC-P.418, MMA-1975.1.126.
David Teniers (the Younger). *Old Age in Search of Youth*. Formats: D, P.
- 55 10 RLC-P.419, ExL.
Vlaminck. *Landscape*. Formats: D, P, N.
- 55 11 RLC-P.420, ExL.
Maurice Asselin. *Still Life*. Formats: D, P, N.
- 55 11 RLC-P.422, ExL.
Henri de Saint-Déslis. *Water Front*. Formats: P, N.
- 55 11 RLC-P.424, ExL.
Gernez. *Beach Scene*. Formats: P, N.
- 55 11 RLC-P.425, ExL.
Albert André. *Garden Scene with Woman*. Formats: D, P, N.
- 56 1 RLC-P.426, ExL.
Gustave Loiseau. *Landscape with River*. Formats: D, P, O.
- 56 1 RLC-P.427, ExL.
Henri de Saint-Déslis. *Marketplace*. Formats: P, N.
- 56 1 RLC-P.428, MMA-1975.1.109.
Style of Andrea Mantegna. *Judith with the Head of Holofernes*. Formats: P.
- 56 1 RLC-P.429, ExL.
Georges d'Espagnat. *Still Life*. Formats: D, P, N.

V.A. Individual Object Files.

- 56 1 RLC-P.430, MMA-1975.1.206.
Seurat. *The Mower*. Formats: D, P.
- 56 2 RLC-P.431, ExL-Wadsworth Atheneum (1960).
Jacob Ochtervelt. *The Elzevir Family*. Formats: D, P, N, B. Print matter: *Atheneum Bulletin* (Spring 1961), see pages 9, 21, and Plate 1.
- 56 2 RLC-P.433, MMA-1975.1.573.
Eugene Boudin. *Beach Scene*. Formats: D, P.
- 56 2 RLC-P.434, MMA-1975.1.150.
Albert André. *Bouquet of Roses and Fruit*. Formats: P.
- 56 2 RLC-P.435, MMA-1975.1.177.
Georges d'Espagnat. *Girl Painting at an Easel*. Formats: P.
- 56 2 RLC-P.436, MMA-1975.1.151.
Albert André. *Compote of Peaches and Pears, with Pitchers, on a Table*. Formats: P.
- 56 2 RLC-P.437, MMA-1975.1.154.
Albert André. *Table Setting with Fruit*. Formats: P.
- 56 3 RLC-P.438, MMA-1975.1.171.
Georges d'Espagnat. *The Old Mushroom Gatherer*. Formats: P.
- 56 3 RLC-P.439, ExL.
Albert André. *Vase of Flowers with Blue Book*. Formats: D, P, N.
- 56 3 RLC-P.440, ExL.
Georges d'Espagnat. *House in St. Clair*. Formats: D, P, N.
- 56 3 RLC-P.441, ExL.
Georges d'Espagnat. *Still Life with Portrait of Renoir*. Formats: D, P, O.
- 56 3 RLC-P.442, MMA-1975.1.153.
Albert André. *Still Life with Fruit and Brioche*. Formats: P.
- 56 4 RLC-P.443, ExL-Private collection (1969).
Van Gogh. *Self Portrait*. Formats: D, P, N, B.
- 56 4 RLC-P.444, MMA-1975.1.232.
Dali. *The Lacemaker (after Vermeer)*. Formats: P.
- 56 4 RLC-P.445, MMA-1975.1.229.
Kees van Dongen. *At the Racetrack*. Formats: P.
- 56 4 RLC-P.446, MMA-1975.1.214.
Valadon. *Reclining Nude*. Formats: D, P.
- F-2 5 RLC-P.447, MMA.1975.1.186.

V.A. Individual Object Files.

		Ingres. <i>Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn (1825–1860), Princesse de Broglie</i> . Formats: P.
56	5	RLC-P.448, MMA.1975.1.205. Rousseau. <i>The Pond (La Mare)</i> . Formats: D, P.
56	5	RLC-P.449, MMA.1975.1.212. Trouillebert. <i>A Pond near Nangis</i> . Formats: D, P.
56	5	RLC-P.450, ExL-Wadsworth Atheneum (1960). Eeckhout. <i>Children on a Terrace</i> . Formats: D, P, N, B, O. Print matter: <i>Atheneum Bulletin</i> (Winter 1960), see page 18.
56	5	RLC-P.451, MMA.1975.1.67. Lorenzo Monaco. <i>The Crucified Christ between the Virgin and Saint John the Evangelist</i> . Formats: D, P.
56	5	RLC-P.452, MMA.1975.1.155. Balthus. <i>Nude Before a Mirror</i> . Formats: D, P.
56	5	RLC-P.453, ExL-Private collection (1965). Maurice Brianchon. <i>Still Life with Flowers</i> . Formats: P, N, O.
56	6	RLC-P.454, MMA.1975.1.204. Rousseau. <i>The Pool (Memory of the Forest of Chambord)</i> . Formats: P.
56	6	RLC-P.455, ExL. Maurice Brianchon. <i>Landscape</i> . Formats: P, N.
56	6	RLC-P.456, MMA.1975.1.20. Niccolo di Buonaccorso. [Workshop of]. <i>The Lamentation over the Dead Christ</i> . Formats: P.
56	6	RLC-P.457, ExL. Maurice Brianchon. <i>Nude</i> . Formats: O.
56	6	RLC-P.458, ExL. Diaz. <i>Woman Gathering Fagots</i> . Formats: P, N.
56	6	RLC-P.459, ExL-Private collection (1969). Toulouse-Lautrec. <i>Woman with Fur</i> . Formats: D, P, N, O.
56	7	RLC-P.460, MMA-1975.1.2377. George Rohner. <i>Still Life with Tureen</i> . Formats: P, N.
56	7	RLC-P.461, ExL. Albert André. <i>Woman Walking in Garden with Dog</i> . Formats: P, N.
-	-	RLC-P.462, MMA-1975.1.183.

V.A. Individual Object Files.

- Harpignies. *Fir Trees in Les Trembleaux, near Marlotte (Sapins aux Trembleaux à Marlotte)*. Formats: None. Description noted here for object number reference only.
- 56 7 RLC-P.464, ExL.
Kees van Dongen. *La Petite Ecuyere*. Formats: P, N.
- 56 7 RLC-P.465, MMA.1975.1.216.
Valtat. *Woman on the Seashore (Jeune Femme sur les rochers à Anthéor)*. Formats: D.
- 56 7 RLC-P.467, MMA.1975.1.220.
Vlaminck. *Sunlight on Water*. Formats: D, P.
- 56 7 RLC-P.468, MMA.1975.1.221.
Vlaminck. *The Port of Le Havre*. Formats: D, P.
- 56 8 RLC-P.469, MMA-1975.1.2190.
Armand Sinko. *Still Life with Pears*. Formats: D, P, N.
- 56 8 RLC-P.470, MMA-1975.1.2397.
Armand Sinko. *Still Life with a Fish and a Bouquet of Flowers*. Formats: D, P, N.
- 56 8 RLC-P.471, MMA.1975.1.196.
Monet. *Houses on the Achterzaan*. Formats: D.
- 56 8 RLC-P.472, ExL-Private collection (1969).
Canaletto. *A View of Santa Maria Della Salute*. Formats: D, P.
- 56 8 RLC-P.473, MMA.1975.1.165.
Charles-Francois Daubigny. *Landscape with Ducks*. Formats: D, P, O.
- 56 9 RLC-P.474, MMA.1975.1.670.
Jean-Francois Millet. [Copy after Millet]. *Shepherd and His Flock / Berger et Son Troupeau*. Formats: D.
- 56 9 RLC-P.475, ExL.
Zuloaga. *The Gypsy Dance*. Formats: D, P, O.
- 56 9 RLC-P.476, ExL.
Zuloaga. *Esperanza in White Mantilla (La Rafaelita)*. Formats: D, P, O.
- 56 9 RLC-P.477, ExL.
Zuloaga. *A Girl in Yellow Dress and Shawl (Ma Cousine Candida)*. Formats: D, P, O.
- 56 9 RLC-P.478, MMA.1975.1.195.
Matisse. *Nude in an Armchair (Nu au fauteuil)*. Formats: D, P.
- 56 9 RLC-P.479, MMA.1975.1.174.
Georges d'Espagnat. *Woman and Child*. Formats: D, O.
- 56 9 RLC-P.480, MMA.1975.1.170.
Georges d'Espagnat. *Anemones on a Flowered Tablecloth*. Formats: D, O.

V.A. Individual Object Files.

56	10	RLC-P.481, ExL. Georges d'Espagnat. <i>Flowers in a Vase and Fruits</i> . Formats: D, O.
56	10	RLC-P.482, ExL. Georges d'Espagnat. <i>Flowers and Fruits on a Table</i> . Formats: D, O.
56	10	RLC-P.483, MMA.1975.1.190. Loiseau. <i>La Place de la Bastille</i> . Formats: D, P, O.
56	10	RLC-P.484, MMA.1975.1.188. Loiseau. <i>Le Grand Quai, Fécamp</i> . Formats: D, P, O.
56	10	RLC-P.485, MMA.1975.1.175. Georges d'Espagnat. <i>Woman Painting in the Open Air</i> . Formats: D, O.
56	10	RLC-P.486, MMA.1975.1.2050. André Brasilier. <i>Woman with a Bouquet (Femme au bouquet)</i> . Formats: D, O.
-	-	RLC-P.488, MMA.1975.1.176. Georges d'Espagnat. <i>Flowers and Fruit</i> . Formats: None. Description noted here for object number reference only.
57	1	RLC-P.489, MMA.1975.1.2381. Susan Eisendinck (or Eisendieck). [Willy Eisenchitz]. <i>Street along the Canal Saint-Martin, Paris</i> . Formats: N.
-	-	RLC-P.490, ExL?. Guillaumin. <i>The Lock at Genetin</i> . Formats: None. Description noted here for object number reference only.
57	1	RLC-P.491, MMA.1975.1.189. Loiseau. <i>House in Winter</i> . Formats: D, P.
57	1	RLC-P.492, MMA.1975.1.203. Georges Rouault. <i>Mythical Landscape (Paysage légendaire)</i> . Formats: D.
57	1	RLC-P.493, MMA.1975.1.215. Valtat. <i>Woman with a Cat</i> . Formats: D.
-	-	RLC-P.494, MMA.1975.1.230. Kees van Dongen. <i>Maria</i> . Formats: None. Description noted here for object number reference only.
57	1	RLC-P.495, MMA.1975.1.217. Villon. <i>Self Portrait</i> . Formats: O.
57	1	RLC-P.496, MMA.1975.1.2393. Paul Ambille. <i>The Score / Playing the Piano</i> . Formats: O (original descriptive folder label).
57	1	RLC-P.497, MMA.1975.1.2049.

V.A. Individual Object Files.

- A. Barreheard. [André Bauchant]. *Bank of Flowers in a Landscape (Massif de fleurs dans un paysage)*. Formats: O (original descriptive folder label).
- 57 1 RLC-P.498, MMA.1975.1.2392.
Roger Bezombes. *Guitar ("Le Pauvre Laboureur")*. Formats: O (original descriptive folder label).
- 57 1 RLC-P.499, ExL.
Bezombes. *Vase with Flowers*. Formats: O (original descriptive folder label).
- 57 2 RLC-P.500, MMA.1975.1.2390.
Yves Brayer. *Ballet Dancers in the Attic Rotunda, Paris Opéra (Danseuse à l'Oeil-de-boeuf, Opéra de Paris)*. Formats: O (original descriptive folder label).
- - RLC-P.501, MMA.1975.1.236.
Carlo Canevari. *The Tease*. Formats: None. Description noted here for object number reference only.
- - RLC-P.502, MMA.1975.1.172.
Georges d'Espagnat. *Red Flowers and Fruit*. Formats: None. Description noted here for object number reference only.
- 57 2 RLC-P.503, MMA.1975.1.2382.
Emil Grau-Sala. *The Paddock at Deauville*. Formats: D.
- 57 2 RLC-P.504, MMA.1975.1.2383.
Emil Grau-Sala. *Ships*. Formats: D.
- - RLC-P.505, MMA.1975.1.187.
Raymond-Jean Legueult. *Floral Still Life (Nature morte à la Rose)*. Formats: None. Description noted here for object number reference only.
- - RLC-P.506, MMA.1975.1.244.
American painter. *The Hudson River Valley near Hudson, New York*. Formats: None. Description noted here for object number reference only.
- - RLC-P.507, MMA-1975.1.184.
Jean Hugo. *The Piebald Horse*. Formats: None. Description noted here for object number reference only.
- 57 2 RLC-P.508, MMA-1975.1.2375.
Dattatray Gundo Kulkarni. *Rest*. Formats: O (original descriptive folder label).
- 57 2 RLC-P.511, MMA-1975.1.2389.
Benjamin Palencia. *Landscape with Rocks*. Formats: O (original descriptive folder label).
- 57 2 RLC-P.514, MMA-1975.1.2378.
Samuel Sanchez. *Landscape at Barrio Nuevo*. Formats: O (original descriptive folder label).

V.A. Individual Object Files.

- 57 2 RLC-P.515, MMA-1975.1.2380.
Samuel Sanchez. *Coastal View from Barrio Nuevo*. Formats: O (original descriptive folder label).
- 57 2 RLC-P.516, MMA-1975.1.2379.
Samuel Sanchez. *Dajaus Mountain at Barrio Nuevo, Bayamón*. Formats: O (original descriptive folder label).
- 57 3 RLC-P.519, MMA-1975.1.2376.
Lucy Valore. *Boy with a Sailboat*. Formats: O (original descriptive folder label).
- 57 3 RLC-P.520, MMA.1975.1.240.
Westchiloff. *A House with Flowering Trees along the Amalfi Coast of Italy*. Formats: P.
- 57 3 RLC-P.521, MMA.1975.1.239.
Westchiloff. *Bougainvillea on Capri*. Formats: P.
- 57 3 RLC-P.522, MMA.1975.1.238.
Westchiloff. *Maine Seascape*. Formats: P.
- 57 3 RLC-P.523, MMA.1975.1.237.
Westchiloff. *Maine Seascape*. Formats: P.
- - RLC-P.524, MMA.1975.1.161.
Chagall. *Le Pont de Passy et la Tour Eiffel*. Formats: None. Description noted here for object number reference only.
- - RLC-P.525, MMA.1975.1.118.
Gerard David. [Workshop of]. *Virgin and Child*. Formats: None. Description noted here for object number reference only.
- - RLC-P.526, MMA.1975.1.242.
Narcisse-Virgile Diaz de la Pena. *Figures and a Dog in a Landscape*. Formats: None. Description noted here for object number reference only.
- 57 3 RLC-P.527, MMA.1975.1.2396.
Pepe Romero. *Mountains / Sierra Madres*. Formats: O (original descriptive folder label).
- - RLC-P.529, MMA.1975.1.245.
Unknown artist, Hudson Valley Primitive [French or American artist, possibly Victor de Grailly]. *Hudson River Scene*. Formats: None. Description noted here for object number reference only.
- 57 3 RLC-P.530, MMA.1975.1.2041.
Pierre Alechinsky. *The Secret*. Formats: O (original descriptive folder label).
- - RLC-[P.---], MMA-1975.1.85.
Jacometto Veneziano. *Portrait of a Woman, Possibly a Nun of San Secondo; (verso) Scene in Grisaille*. Formats: None. Description noted here for object reference only.

V.A. Individual Object Files.

- - RLC-[P.---], MMA-1975.1.86.
Jacometto Veneziano. *Portrait of Alvise Contarini(?)*; (verso) *A Tethered Roebuck*.
Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.178.
Georges d'Espagnat. *View of Cagnes*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.181.
Guillaumin. *Paysage / The Bouchardon Mill, Crozant*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.213.
Utrillo. *40, Rue Ravignan*. Formats: None. Description noted here for object reference only.
- 57 3 RLC-[P.---], MMA-1975.1.241.
Westchiloff. *Interior for Nikolai Gogol's Play Marriage*. Formats: P.
- - RLC-[P.---], MMA-1975.1.2042.
Constantin Terechkovitch. *Young Woman Dressed in Fur*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2384.
Vicente do Rigo Monteiro. *Cat and Turtle*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2385.
Vicente do Rigo Monteiro. *Madonna and Child*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2386.
Edouard Pignon. *Les Vendanges (Grape Gathering)*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2387.
Edouard Pignon. *Dead Olive Trees*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2388.
Attributed to Cristobal Ruiz. *Landscape with Hills, Fields, and Trees*. Formats: None. Description noted here for object reference only.
- - RLC-[P.---], MMA-1975.1.2391.
Roger Bezombes. *Vase with Flowers (Strelitzia)*. Formats: None. Description noted here for object reference only.
- 57 4 RLC-P.---, ExL-F. Kleinberger (1926).
Neroccio. *Virgin and Child with Two Angels*. Formats: P, N (glass). *See also*: I. General Correspondence / F. Kleinberger for 1926.

V.A. Individual Object Files.

- 57 4 RLC-P.---, ExL-A.S. Drey (1928).
Matteo di Giovanni. *Virgin and Child*. Formats: P. *See also*: I. General
Correspondence / A. S. Drey for 1928.
- L-11 19 RLC-P.---, ExL-Kress (1943).
Lippo Vanni. *Madonna and Child Enthroned with Donors between Saint Dominic and
Saint Elizabeth of Hungary*. Formats: P.
- 57 4 RLC-[P.---], ExL.
School of Angelico (Pesellino?). [*The Annunciation*]. Formats: P.
- 57 4 RLC-[P.---(?)], ExL(?).
[*Adoration of the Magi?*]. Formats: N (glass).
- 57 5 RLC-G.1, MMA-1975.1.258.
Venetian. [Central Italy, 17th century]. *A Young Woman Seated in a Chair*. Formats: D,
P.
- 57 5 RLC-G.2, MMA-1975.1.650.
Ingres. [Northern European artist working in Italy]. *Italian Peasant Woman with Basket
on her Head*. Formats: D, P.
- 57 5 RLC-G.3, MMA-1975.1.832.
Jan Gossaert (Mabuse). [Flemish, first quarter of 16th century]. *Adoration of the Magi*.
Formats: D, P.
- 57 5 RLC-G.4, MMA-1975.1.412.
Francesco Primaticcio. *Two Nymphs Carrying a Third / Running Nudes*. Formats: D, P.
- 57 6 RLC-G.5, MMA-1975.1.421.
Sodoma. [Follower of]. *Saint Sebastian*. Formats: D, P.
- 57 6 RLC-G.6, MMA-1975.1.317.
Correggio. [Emilia]. *Recumbent Nude / Reclining Nude*. Formats: D, P.
- 57 6 RLC-G.7, ExL-Met: MMA-41.187.3 (1941).
Isack van Ostade. [Attributed to]. *Distribution of the Catch by Night / River Scene*.
Formats: P.
- 57 6 RLC-G.8, ExL-Joslyn Memorial (1945).
Lambert Doomer. *Canal Scene with Windmill*. Formats: P, N (glass).
- 57 6 RLC-G.9, MMA-1975.1.882.
Thomas Gainsborough. *Wooded Landscape with a Man Crossing a Bridge*. Formats: D,
P.
- 57 7 RLC-G.10, MMA-1975.1.884.
Thomas Gainsborough. [John Hoppner]. *Stormy Landscape*. Formats: D, P.
- 57 7 RLC-G.11, MMA-1975.1.883.

V.A. Individual Object Files.

- Thomas Gainsborough. [England, 18th century]. *Study for a Portrait: A Lady and a Gentleman in a Park*. Formats: D, P.
- 57 7 RLC-G.12, MMA-1975.1.617.
Delacroix. *Male Nude Study for "The Death of Seneca."* Formats: D, P.
- 57 7 RLC-G.13, MMA-1975.1.613.
Delacroix. *Study of Bodies "Liberty Leading the People."* Formats: D, P.
- 57 8 RLC-G.14, MMA-1975.1.589.
Courbet. *Self-Portrait with Upraised Arms / Study of a Man*. Formats: D, P.
- 57 8 RLC-G.15, MMA-1975.1.610.
Degas. *Youth in an Attitude of Defense*. Formats: D, P.
- 57 8 RLC-G.16, MMA-1975.1.609.
Degas. *Youth with Arms Upraised*. Formats: D, P.
- 57 8 RLC-G.17, MMA-1975.1.417.
Ercole di Roberti. [Lombardy?]. *The Flagellation*. Formats: D, P.
- 57 9 RLC-G.18, MMA-1975.1.265.
Petrus Christus. [Antonello da Messina]. *Group of Draped Figures*. Formats: D, P.
- 57 9 RLC-G.19, ExL.
Giovanni Battista Franco. *Virgin and Child with the Infant St. John and St. Joseph*.
Formats: D, P.
- 57 9 RLC-G.20, MMA-1975.1.314.
Carracci. [Fabrizio Boschi]. *Study for a Pietà / The Dead Christ*. Formats: D, P.
- 57 9 RLC-G.21, MMA-1975.1.315.
Carracci. [Probably French]. *Female Nude (Danaë)*. Formats: D, P.
- 57 9 RLC-G.22, MMA-1975.1.316.
Carracci. [Tuscany(?)]. *Caricature of a Dwarf Painter at His Easel / Portrait of Antonio Carracci*. Formats: D, P.
- 57 10 RLC-G.23, MMA-1975.1.396.
Perugino. [Lo Spagna]. *Saint Francis Receiving the Stigmata / A Kneeling Monk*.
Formats: D, P.
- 57 10 RLC-G.24, MMA-1975.1.394.
Perugino. [Workshop of]. *Study of the Head of a Youth Gazing Upward*. Formats: D, P.
- 57 10 RLC-G.25, MMA-1975.1.313.
Caroto. [Circle of]. *Man and Woman Striding Toward the Left*. Formats: D, P.
- 57 10 RLC-G.26, MMA-1975.1.318.

V.A. Individual Object Files.

- Francesco del Cossa. [Attributed to Niccolo Solimani]. *Saint Francis Before the Bishop / Bishop Hugo Defending St. Francis Against His Father*. Formats: D, P.
- 57 10 RLC-G.27, MMA-1975.1.319.
Francesco del Cossa. [Ferrara]. *Saint Sebastian in a Landscape*. Formats: D, P.
- 57 11 RLC-G.28, MMA-1975.1.370.
Manner of Filippino Lippi. [Raffaellino del Garbo]. *The Virgin and Saint John the Evangelist*. Formats: D, P.
- 57 11 RLC-G.29, MMA-1975.1.330.
Giambono. [The Veneto]. *A Warrior on Horseback / Knight on Horseback*. Formats: D, P.
- 57 11 RLC-G.30, ExL.
School of Giorgione. *Hunter with Dogs in Landscape*. Formats: D, P.
- 57 11 RLC-G.31, MMA-1975.1.333.
Giorgione. [The Veneto]. *Landscape with a Shepherd in Repose*. Formats: D, P.
- 57 11 RLC-G.32, MMA-1975.1.279.
Francesco Bonsignori. [Cristoforo Caselli]. *Head of a Youth with a Diadem*. Formats: D, P.
- 57 12 RLC-G.33, MMA-1975.1.418.
Pordenone. [Girolamo Romanino]. *Concert Champêtre*. Formats: D, P.
- 57 12 RLC-G.34, MMA-1975.1.252.
Italian. [Veronese School, Workshop of Stefano da Verona]. *The Madonna and Child with a Female Martyr Saint, a Bishop Saint, and a Female Donor*. Formats: D, P.
- 57 12 RLC-G.35, ExL.
G.D. Tiepolo. *Andromeda*. Formats: D, O.
- 57 12 RLC-G.36, MMA-1975.1.493.
G.D. Tiepolo. *Leda*. Formats: P.
- 57 12 RLC-G.37, MMA-1975.1.487.
G.D. Tiepolo. *Venus (?) / Goddess*. Formats: D, P.
- 57 12 RLC-G.38, ExL-Met: MMA-41.187.1 (1941).
G.D. Tiepolo. *Study of a Garden Sculpture: Iole / Draped Woman Facing Left*. Formats: P.
- 57 12 RLC-G.39, ExL.
G.D. Tiepolo. *Ganymede*. Formats: D, P, O.
- 57 13 RLC-G.40, ExL-Met: MMA-41.187.5 (1941).
G.D. Tiepolo. *Study of a Garden Sculpture: Leda? / Nude Female Figure*. Formats: P.
- 57 13 RLC-G.41, MMA-1975.1.470.

V.A. Individual Object Files.

- G.D. Tiepolo. *Punchinello's Mother (?) Sick in Pregnancy / Punchinello's Indisposed Mistress*. Formats: D, P.
- 57 13 RLC-G.42, MMA-1975.1.471.
G.D. Tiepolo. *Punchinello Retrieving Dead Fowls from a Well / The Servant Cast Into the Well*. Formats: D, P.
- 57 13 RLC-G.43, MMA-1975.1.479.
G.D. Tiepolo. *The Baptism of Christ (with Christ Half-Kneeling at Left, His Back Turned, and the Baptist Full-Faced at Center, Looking Up)*. Formats: D, P.
- 57 13 RLC-G.44, ExL-Yale.
G.B. Tiepolo. [*Head of a Man*]. Formats: P.
- 57 13 RLC-G.45, ExL-Yale.
G.B. Tiepolo. *Study for an Adoration of the Magi*. Formats: P.
- 57 13 RLC-G.46, MMA-1975.1.433.
G.B. Tiepolo. *Bearded Man Looking Down to the Left*. Formats: D, P.
- 57 14 RLC-G.47, ExL-Yale.
G.B. Tiepolo. *The Back of a Man*. Formats: P.
- 57 14 RLC-G.48, MMA-1975.1.434.
G.B. Tiepolo. *Standing Man, Facing Half Right / Monk Standing*. Formats: D, P.
- 57 14 RLC-G.49, ExL-Yale.
G.B. Tiepolo. *A Study*. Formats: P.
- 57 14 RLC-G.50, ExL-Yale.
G.B. Tiepolo. *Reclining Nude Figure*. Formats: D, P.
- 57 14 RLC-G.51, ExL-Lyman Allyn.
G.B. Tiepolo. *Foreshortened Figure*. Formats: P.
- 57 14 RLC-G.52, ExL-Yale.
G.B. Tiepolo. *A Figure Seen From Below*. Formats: P.
- 57 14 RLC-G.53, ExL-Yale.
G.B. Tiepolo. *Foreshortened Figure*. Formats: P.
- 57 14 RLC-G.54, ExL-Lyman Allyn.
G.B. Tiepolo. [*Reclining Figure*]. Formats: P.
- 57 14 RLC-G.55, ExL-Yale.
G.B. Tiepolo. [*Reclining Figure*]. Formats: P.
- 57 14 RLC-G.56, ExL-Yale.
G.B. Tiepolo. *A Figure Seen From Below*. Formats: D, P.
- 57 14 RLC-G.57, ExL-Yale.

V.A. Individual Object Files.

- G.B. Tiepolo. [*Men Walking Along Path*]. Formats: P.
- 57 14 RLC-G.58, ExL-Yale.
G.B. Tiepolo. *Study of Ceiling Decoration*. Formats: P.
- 57 15 RLC-G.59, MMA-1975.1.464.
G.B. Tiepolo. *View of a Town with a Fortified Bridge / Landscape with Castle*.
Formats: D, P.
- 57 15 RLC-G.60, MMA-1975.1.437.
G.B. Tiepolo. [Giuseppe Maria Crespi]. *A Monk Preaching*. Formats: D, P.
- 57 15 RLC-G.61, ExL-Yale (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 57 15 RLC-G.62, ExL-Lyman Allyn (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: D, P, N (glass).
- 57 15 RLC-G.63, ExL-Yale (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 57 15 RLC-G.64, ExL-Philbrook (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 57 15 RLC-G.65, ExL-Yale (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 57 15 RLC-G.66, ExL-Yale.
G.B. Tiepolo. [*Figure Seen From the Back*]. Formats: P.
- 57 15 RLC-G.67, ExL-Yale (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 58 1 RLC-G.68, MMA-1975.1.426.
G.B. Tiepolo. *Old Man Holding a Sword, His Left Arm Outstretched / Male Figure*.
Formats: D, P.
- 58 1 RLC-G.69, ExL-Yale (1941).
G.B. Tiepolo. [*Male Figure*]. Formats: P, N (glass).
- 58 1 RLC-G.70, ExL-Flint Institute (1941).
G.B. Tiepolo. *Standing Figure*. Formats: P, N (glass).
- 58 1 RLC-G.71, ExL-Private collection (1967).
Tintoretto. *St. George and the Dragon*. Formats: D, P, N. *See also*: description with
related drawings RLC-G.72 and RLC-G.73.
- 58 1 RLC-G.72, ExL; RLC-G.73, ExL.
Tintoretto. *Calling St. Peter and St. Andrew (?) and St. Peter (?)*. Formats: D, P. *See
also*: RLC-G.71 for related drawing.

V.A. Individual Object Files.

- 58 2 RLC-G.74, MMA-1975.1.536.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. This drawing is the first of a series of Tintoretto drawings of *Reclining Female Nude* RL acquired from the Luigi Grassi collection in 1924. The related RLC collection numbers range from RLC-G.74 to RLC-G.83.1. This folder includes an early description sheet (circa 1940) with later notations for the entire series. These notations include RL's handwritten revisions (likely from the 1950s) that were used for an updated description sheet; the updated sheet covering the series is found at the end of the series, in the folder for RLC-G.83.1, MMA-1975.1.535. (RL's revision includes reference to a 1914 estimation of the value of the series; this seems likely to be an error and likely was meant to refer to the auction year of 1924.) There is no object file in this sub-series for RLC-G.76, ExL, but the description sheet indicates G.76 was given to The Metropolitan Museum of Art in 1941; this is likely object MMA-41.187.2.
- 58 2 RLC-G.75, MMA-1975.1.538.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 2 RLC-G.76, ExL-Met: MMA-41.187.2 (1941).
Tintoretto. *Reclining Female Nude Figure*. Formats: P.
- 58 2 RLC-G.77, MMA-1975.1.540.
Jacopo Tintoretto. [Domenico Tintoretto]. *Seated Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 2 RLC-G.78, MMA-1975.1.539.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 2 RLC-G.79, MMA-1975.1.534.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 2 RLC-G.80, ExL-Private collection (1962).
Jacopo Tintoretto. *Study of a Reclining Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 3 RLC-G.81, MMA-1975.1.533.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 3 RLC-G.82, ExL.

V.A. Individual Object Files.

- Tintoretto. [*Reclining Female Nude*]. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 3 RLC-G.83, MMA-1975.1.537.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 and RLC-G.83.1 for description sheets related to this drawing, which is one in a series acquired by RL.
- 58 3 RLC-G.83.1, MMA-1975.1.535.
Jacopo Tintoretto. [Domenico Tintoretto]. *Reclining Female Nude*. Formats: D, P. *See also*: RLC-G.74 for an earlier description sheet related to this drawing, which is one in a series acquired by RL. That earlier description sheet includes RL's handwritten revisions which were included in the typed version found in this G.83.1 folder.
- 58 3 RLC-G.84, MMA-1975.1.531.
Jacopo Tintoretto. [Circle of]. *Study for a Portrait of a Doge*. Formats: D, P.
- 58 3 RLC-G.85, ExL.
El Greco. *The Agony in the Garden*. Formats: D, P.
- 58 3 RLC-G.86, MMA-1975.1.542.
Titian. [Imitator of Domenico Campagnola]. *Landscape with Two Seated Figures*. Formats: D, P.
- 58 4 RLC-G.87, MMA-1975.1.262.
Veronese School. [Workshop of Stefano da Verona]. *Seated Man with a Book and a Scroll / A Prophet Seated*. Formats: D, P.
- 58 4 RLC-G.88, MMA-1975.1.422.
Stefano da Verona. [Possibly a follower of]. *Bearded Nude Male Figure Running Toward the Right / A Wild Man*. Formats: D, P.
- 58 4 RLC-G.89, MMA-1975.1.401.
Pisanello. [Veronese school, workshop or follower of Stefano da Verona]. *A Man Asleep Alongside a Dog and a Horse / Horseman*. Formats: D, P.
- 58 4 RLC-G.90, MMA-1975.1.261.
Veronese School. *Seated Female Figure Holding a Book and a Scroll (?) / Female Saint*. Formats: D, P.
- 58 4 RLC-G.91, MMA-1975.1.255.
Italian (Umbrian). [Pinturicchio]. *A Kneeling Man in Fifteenth-Century Costume / Kneeling Knight*. Formats: D, P.
- 58 4 RLC-G.92, MMA-1975.1.275.
Giovanni Bellini or Piero di Cosimo. [The Veneto]. *Landscape with Figure / Saint Jerome in a Landscape*. Formats: D, P.
- 58 5 RLC-G.93, MMA-1975.1.260.

V.A. Individual Object Files.

- School of Verona. *Seated Female Figure with Upraised Arms, Facing Right*. Formats: D, P.
- 58 5 RLC-G.94, ExL-Private collection.
Paolo Veronese. *Sheet of Studies for an Assumption of the Virgin*. Formats: D, P, B.
- 58 5 RLC-G.97, MMA-1975.1.544.
Paolo Veronese. [School of]. *Head of a Bearded Man*. Formats: D, P.
- 58 5 RLC-G.98, MMA-1975.1.545.
Paolo Veronese. [The Veneto]. *The Massacre of the Innocents / Sheet of Studies*.
Formats: D, P.
- 58 5 RLC-G.99, MMA-1975.1.547.
Vivarini. [Michele Giambono]. *Standing Apostle or Saint*. Formats: D, P.
- 58 5 RLC-G.100, MMA-1975.1.373.
Andrea Mantegna or Bartolommeo Vivarini. [Andrea da Murano]. *Madonna and Child with Saint John the Evangelist*. Formats: D, P.
- 58 6 RLC-G.101, MMA-1975.1.397.
Piero della Francesca. [Follower of]. *A Man Seated on a Throne*. Formats: D, P.
- 58 6 RLC-G.101.1, MMA-1975.1.868.
Master of the Playing Cards. *The Flagellation of Christ*. Formats: D, P.
- 58 6 RLC-G.102, MMA-1975.1.408.
Polidoro da Caravaggio. [Biagio Pupini]. *A Winged Figure, two Women, and a Man / Figure Studies*. Formats: D, P.
- 58 6 RLC-G.103, ExL.
Italian School. *Adoration*. Formats: D, P.
- 58 6 RLC-G.104, MMA-1975.1.280.
Botticelli. [Workshop of]. *The Last Communion of Saint Jerome / St. Jerome Receiving Holy Wafer*. Formats: D, P.
- 58 6 RLC-G.105, MMA-1975.1.289.
Luca Cambiaso. [School of]. *Venus Blindfolding Cupid*. Formats: D, P.
- 58 7 RLC-G.106, MMA-1975.1.287.
Luca Cambiaso. *Saint Matthew and the Angel*. Descriptive sheet is annotated "Billed as 'Male Figure.'" Formats: D, P.
- 58 7 RLC-G.107, MMA-1975.1.283.
Luca Cambiaso. *Fame / Angel and Cherubs*. Formats: D, P.
- 58 7 RLC-G.108, MMA-1975.1.288.
Luca Cambiaso. [School of]. *The Four Evangelists / Figures of Saints Arguing*.
Formats: D, P.

V.A. Individual Object Files.

- 58 7 RLC-G.109, ExL-Yale (1941).
Luca Cambiaso. *Christ in the Garden*. Formats: D, P, N (glass).
- 58 7 RLC-G.110, ExL-Flint Institute (1941).
Luca Cambiaso. *The Entombment*. Formats: D, P, N (glass).
- 58 7 RLC-G.111, ExL-Yale (1941).
Luca Cambiaso. *Figure Holding Book and Pen*. Formats: D, P.
- 58 7 RLC-G.112, MMA-1975.1.284.
Luca Cambiaso. [School of]. *Hercules and the Erymanthian Boar / Hercules Fighting a Lion*. Formats: D, P.
- 58 7 RLC-G.113, ExL.
Luca Cambiaso. *Landscape with Figures*. Formats: D, P.
- 58 7 RLC-G.114, MMA-1975.1.285.
Luca Cambiaso. [Workshop of]. *Madonna and Child with the Young Saint John the Baptist and a Donor / The Holy Family*. Formats: D, P.
- 58 8 RLC-G.115, MMA-1975.1.286.
Luca Cambiaso. [School of]. *The Holy Family with the Young Saint John the Baptist*.
Formats: D, P.
- 58 8 RLC-G.116, ExL.
Luca Cambiaso. *Male Figure*. Formats: N (glass).
- 58 8 RLC-G.118, ExL-Philbrook (1941).
Luca Cambiaso. *Reclining Male Figure*. Formats: D, P, N (glass).
- 58 8 RLC-G.119, ExL-Yale (1941).
Luca Cambiaso. *Warrior*. Formats: D, P, N (glass).
- 58 8 RLC-G.120, MMA-1975.1.406.
Polidoro da Caravaggio. [After]. *Frieze with Three Horsemen*. Formats: D, P.
- 58 8 RLC-G.121, ExL.
Polidoro Casdari. *Design for a Fresco*. Formats: D, O.
- 58 8 RLC-G.122, MMA-1975.1.407.
Polidoro da Caravaggio. [After]. *Frieze with Male Figures and Two Horses*. Formats:
D, P.
- 58 8 RLC-G.123, MMA-1975.1.294.
Canaletto. [Francesco Tironi]. *View of the Island of San Giacomo in Paludo*. Formats:
D, P.
- 58 8 RLC-G.124, MMA-1975.1.331.
Luca Giordano. *The Almighty with Angels*. Formats: D, P.
- 58 9 RLC-G.125, MMA-1975.1.332.

V.A. Individual Object Files.

		Luca Giordano. <i>A Glory of Angels / Circular Composition of Angels</i> . Formats: D, P.
58	9	RLC-G.128, ExL. Goya. <i>Christ on the Mount of Olives</i> . Formats: D, P.
58	9	RLC-G.129, MMA-1975.1.337. Guardi. <i>A Colonnade, Partly Ruined, with Figures</i> . Formats: D, P.
58	9	RLC-G.130, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	9	RLC-G.131, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	9	RLC-G.132, ExL-Fogg (1943). Il Guercino. <i>Landscape</i> . Formats: N (glass).
58	9	RLC-G.133, ExL-Denver Art Museum (1944). Il Guercino. <i>Landscape</i> . Formats: N (glass).
58	9	RLC-G.134, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	10	RLC-G.135, ExL. Il Guercino. <i>Landscape</i> . Formats: N (glass).
58	10	RLC-G.136, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P, N, N (glass).
58	10	RLC-G.137, ExL. Il Guercino. <i>Portrait of a Lady</i> . Formats: D, P.
58	10	RLC-G.138, ExL-Fogg (1957). Il Guercino. <i>Landscape</i> . Formats: D, P, N, N (glass).
58	10	RLC-G.139, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	10	RLC-G.140, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	11	RLC-G.141, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	11	RLC-G.142, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	11	RLC-G.143, ExL. Il Guercino. <i>Landscape</i> . Formats: D, P.
58	11	RLC-G.144, ExL-Fogg (1957).

V.A. Individual Object Files.

- Il Guercino. *Landscape*. Formats: D, P, N, N (glass).
- 58 11 RLC-G.145, MMA-1975.1.367.
Il Guercino. [Follower of]. *Male Caricature / Head of a Man with Beard*. Formats: D, P.
- 58 11 RLC-G.146, ExL (1942).
Il Guercino. *Three Male Figures*. Formats: N (glass).
- 59 1 RLC-G.147, MMA-1975.1.366.
Il Guercino. [Imitator of]. *Head of a Man with a Turban*. Formats: D, P.
- 59 1 RLC-G.148, MMA-1975.1.402.
Pisanello. [Circle of Michelino da Besozzo]. *A Gazelle in Profile, Moving Toward the Right*. Formats: D, P.
- 59 1 RLC-G.149, MMA-1975.1.403.
Pisanello. [Sienese, early 15th century]. *A Young Man in Armor, Facing Front*.
Formats: D, P. Also includes a photograph of related object RLC-G.166,
MMA-1975.1.404.
- 59 1 RLC-G.150, ExL.
German, 15th century. *St. George and the Dragon*. Formats: D, P.
- 59 1 RLC-G.151, MMA-1975.1.250.
Italian. [Possibly French]. *Profile Portrait of Bishop Antonius Campanus of Agram (Zagreb)*. Formats: D, P.
- 59 1 RLC-G.152, MMA-1975.1.805.
School of Rembrandt. [Attributed to Anthonie van Borssom]. *A Praying Youth*.
Formats: D, P.
- 59 1 RLC-G.153, ExL.
School of Rembrandt. *Christ Tempted by Satan*. Formats: D, P.
- 59 2 RLC-G.155, MMA-1975.1.822.
Jan Beeck. [Flanders (Brussels?)]. *Bear Hunt / Boar Hunt*. Formats: D, P.
- 59 2 RLC-G.156, MMA-1975.1.854.
Hans Baldung Grien. [Follower of]. *Saint Christopher*. Formats: D, P.
- 59 2 RLC-G.157, MMA-1975.1.836.
Jacob Jordaens. *Allegory of Fertility (Recto)*. Formats: D, P.
- 59 2 RLC-G.158, MMA-1975.1.844.
Bartholomaus Spranger. *Venus and Amor*. Formats: D, P.
- 59 2 RLC-G.159, MMA-1975.1.845.
Bartholomaus Spranger. *Venus and Cupid*. Formats: D, P.
- 59 2 RLC-G.160, MMA-1975.1.420.

V.A. Individual Object Files.

- Luca Signorelli. *Head of a Man in Profile*. Formats: D, P.
- 59 2 RLC-G.161, MMA-1975.1.856.
Hans Baldung Grien. [Circle of]. *The Lamentation of Christ / Pieta*. Formats: D, P.
- 59 3 RLC-G.162, MMA-1975.1.335.
Giovanni del Ponte. [Circle of Lorenzo Monaco]. *Three Allegorical Figures and Studies of a Seated Man*. Formats: D, P.
- 59 3 RLC-G.163, MMA-1975.1.382.
Francesco Morone. *Saint Paul*. Formats: D, P.
- 59 3 RLC-G.164, MMA-1975.1.383.
Francesco Morone. [Verona]. *A Gentleman, a Young Woman, and a Dog*. Formats: D, P.
- 59 3 RLC-G.165, MMA-1975.1.384.
Francesco Morone. [Michele da Verona]. *Madonna and Child with Saints Roch and Sebastian*. Formats: D, P.
- 59 4 RLC-G.166, MMA-1975.1.404.
Pisanello? [Sienese, early 15th century]. *A Young Man in Armor, Facing Right*.
Formats: D, P. *See also*: RLC-G.149 for another photograph of RLC-G.166, showing its relation to RLC-G.149.
- 59 4 RLC-G.167, MMA-1975.1.249.
Italian. [Alessandro Maganza]. *Male Figure Seen from Behind / Figure in Motion*.
Formats: D, P.
- 59 4 RLC-G.168, MMA-1975.1.372.
School of Mantegna. [Follower of Mantegna]. *The Holy Family with Saint Elizabeth and the Infant John the Baptist*. Formats: D, P.
- 59 4 RLC-G.169, MMA-1975.1.419.
Gian Cristoforo Romano? [Italian, Lombardy]. *Design for a Funeral Monument*.
Formats: D, P.
- 59 4 RLC-G.170, MMA-1975.1.371.
Italian (Manner of Lorenzo di Credi). [School of di Credi]. *The Madonna Adoring the Child, with an Angel*. Formats: D, P.
- 59 5 RLC-G.175, MMA-1975.1.256.
Italian. [Attributed to Lorenzo Veneziano]. *Design for an Antependium: The Madonna della Misericordia with Saints John the Baptist and John the Evangelist, the Circumcision, and the Presentation of the Virgin*. Formats: D, P.
- 59 5 RLC-G.176, MMA-1975.1.562.
Italian. [Circle of Ottaviano Nelli]. *The Last Judgment*. Formats: D, P.
- 59 5 RLC-G.177, ExL.

V.A. Individual Object Files.

- Florentine School, 15th century. *The Last Supper*. Formats: D.
- 59 5 RLC-G.178, MMA-1975.1.271.
Fra Bartolomeo. *Madonna and Child with the Infant Saint John the Baptist and Two Putti / Virgin with the Holy Children*. Formats: D, P.
- 59 6 RLC-G.179, MMA-1975.1.543 (1 of 2).
Bonifacio Veronese. *The Supper at Emmaus*. Formats: D, P. The second folder holds 2
oversize photos.
- F-2 4 RLC-G.179, MMA-1975.1.543 (2 of 2).
- 59 7 RLC-G.180, MMA-1975.1.247.
Italian, 16th century. [Friuli?]. *Saint Stephen and Other Saints on Clouds*. Formats: D,
P.
- 59 7 RLC-G.181, MMA-1975.1.546.
Italian (Veronese?). [Circle of Perino del Vaga]. *Battle of Horsemen and Foot Soldiers*.
Formats: D, P.
- 59 7 RLC-G.182, MMA-1975.1.409.
Antonio Pollaiuolo. [Alesso Baldovinetti]. *A Seated Saint Reading from a Book*.
Formats: D, P.
- 59 7 RLC-G.183.1, MMA-1975.1.561.
Italian. [England]. *Copy of a Russian Icon*. Formats: D, P.
- 59 8 RLC-G.184, MMA-1975.1.413.
Raffaellino del Garbo. [Lorenzo di Credi]. *Head of a Young Woman*. Formats: D, P.
- 59 8 RLC-G.185, ExL-Private collection.
Bernardino Luini. *Head of the Virgin*. Formats: D, P, R.
- 59 8 RLC-G.186, MMA-1975.1.374.
Italian. [Veneto]. *The Flagellation*. Formats: D, P.
- 59 8 RLC-G.188, MMA-1975.1.395.
Perugino. [Attributed to Raphael]. *Five Nude Infants in Various Poses*. Formats: D, P.
- 59 8 RLC-G.189, MMA-1975.1.399.
Pinturicchio. [Circle of Perugino]. *Group of Warriors Standing*. Formats: D, P.
- 59 9 RLC-G.190, ExL.
H. Bosch. *Grotesque Studies*. Formats: N.
- 59 9 RLC-G.191, MMA-1975.1.830.
Jaspard de Crayer. [School of Jacob Jordaens]. *Nymphs Surprised*. Formats: D, P.
- 59 9 RLC-G.193, MMA-1975.1.835.
Jacob Jordaens. [Copy after]. *Dorcas Raised From the Dead by Saint Peter / Interior
with Figures*. Formats: D, P.

V.A. Individual Object Files.

- 59 9 RLC-G.194, ExL-Private collection (1963).
Jacob Jordaens. *Two Studies of the Head of a Satyr*. Formats: D, P, N.
- 59 9 RLC-G.195, MMA-1975.1.833.
Jacob Jordaens. [Flemish, mid 17th century]. *Head of a Man*. Formats: D, P.
- 59 9 RLC-G.196, MMA-1975.1.837.
Jacob Jordaens. [Copy after]. *The Young Woman and the Jester / The Merry Couple*.
Formats: D, P.
- 59 10 RLC-G.197, MMA-1975.1.834.
Jacob Jordaens. [Follower of]. *Old Couple with a Child Playing a Pipe*. Formats: D, P.
- 59 10 RLC-G.198, MMA-1975.1.853.
Albrecht Altdorfer. [Follower of]. *The Holy Family with Saint Elizabeth and the Infant Saint John*. Formats: D, P.
- 59 10 RLC-G.199, MMA-1975.1.857.
Sebald Beham. *Head of a Man*. Formats: D, P.
- 59 10 RLC-G.200, MMA-1975.1.873.
Hans Schwarz. *Portrait of Simon von Liebenstein (?)*. Formats: D, P.
- 59 10 RLC-G.201, ExL.
Hans Schwarz. *Portrait of a Man*. Formats: O (original ex-Lehman object folder held no documents; the description used here was taken from the original folder label, which was retained for object reference).
- 59 10 RLC-G.202, MMA-1975.1.658.
Claude Lorrain. *Landscape with the Rest on the Flight into Egypt*. Formats: D, P.
- 59 10 RLC-G.203, ExL.
Gozzoli. *Head*. Formats: N.
- 59 11 RLC-G.205, MMA-1975.1.838.
Jacob Jordaens. [Copy after]. *The King Drinks / Le Roi Boit*. Formats: D, P.
- 59 11 RLC-G.206, MMA-1975.1.788.
Adriaen van Ostade. [Copy after Isack van Ostade]. *Peasant Family in a Barn*.
Formats: D, P.
- 59 11 RLC-G.207, MMA-1975.1.661.
Claude Lorrain. *Perseus and the Origin of Coral / Landscape with Pegasus*. Formats:
D, P.
- 59 11 RLC-G.208, MMA-1975.1.264.
Fra Angelico. *Justice / Allegorical Figure or Virgin with Sword and Orb*. Formats: D,
P.
- 59 11 RLC-G.210, ExL-Met: MMA-41.187.4 (1941).

V.A. Individual Object Files.

- Gerbrand van den Eeckhout. *David's Promise to Bathsheba / David and Wife of Uriah*.
Formats: D, P, N.
- 59 11 RLC-G.211, MMA-1975.1.826.
Pieter Brueghel, the Elder. [Flanders, 1604(?)]. *Tervueren Castle*. Formats: D, P.
- 59 12 RLC-G.212, MMA-1975.1.843.
Rubens. *Bust of Pseudo-Seneca*. Formats: D, P.
- 59 12 RLC-G.213, MMA-1975.1.894.
Thomas Rowlandson. *Raising the Wind*. Formats: D, P.
- 59 12 RLC-G.214, MMA-1975.1.336.
Benozzo Gozzoli. [Unidentified artist, Ventian?]. *Presumed Portrait of Jacopo Alvarotto / Head of a Man*. Formats: D, P.
- 59 12 RLC-G.216, MMA-1975.1.839.
Jacob Jordaens. *Saint Philip Healing the Cripple in Samaria / St. Peter and St. Paul Healing the Halt*. Formats: D, P.
- 59 12 RLC-G.217, MMA-1975.1.369.
da Vinci. *A Bear Walking*. Formats: D, P.
- 59 12 RLC-G.224, ExL-Smith (1957).
G.B. Tiepolo (attributed to). *Standing Female Nude*. Formats: D, P, N, O.
- 59 13 RLC-G.225, ExL-Fogg (1957).
Leonhard Beck (attributed to). *Portrait of an Elderly Man*. Formats: D, P, N, O.
- 59 13 RLC-G.226, MMA-1975.1.611.
Degas. *Study of a Ballet Dancer (recto)*. Formats: D, P, O (advertisement from B. Altman & Co. for prints of artwork, including RL's Degas).
- 59 13 RLC-G.227, MMA-1975.1.334.
Giovanni da Udine. [Luzio Romano]. *Design for a Grotesque Decoration*. Formats: D, P.
- 59 13 RLC-G.228, MMA-1975.1.443.
G.B. Tiepolo. *Bacchus and Ariadne / Two Bacchantes*. Formats: D, P.
- 59 14 RLC-G.229, MMA-1975.1.859.
Albrecht Durer. *Head of a Young Woman*. Formats: D, P.
- 59 14 RLC-G.230, ExL.
Giovanni Battista Piazzetta. *Busts of a Boy and Girl*. Formats: D, P, O (labels from old backing).
- 59 14 RLC-G.231, MMA-1975.1.297.
Canaletto. *Warwick Castle: The East Front*. Formats: D, P.
- 59 14 RLC-G.232, MMA-1975.1.259.

V.A. Individual Object Files.

- Milanese. [Copy after Etienne Delaune]. *Design for the Breastplate of a Suit of Armor*. Formats: D, P.
- 59 14 RLC-G.233, MMA-1975.1.726.
Israel Silvestre. *View of the Garden Terrace of the Villa d'Este at Tivoli*. Formats: D, P.
- 59 14 RLC-G.234, MMA-1975.1.976.
Goya. *Self-Portrait in a Cocked Hat*. Formats: D, P.
- 60 1 RLC-G.235, ExL.
Goya. *Portrait of the Artist's Son*. Formats: D, P, B.
- 60 1 RLC-G.236, MMA-1975.1.660.
Claude Lorrain. *Roman Landscape / View of the Villa Doria Pamphili*. Formats: D, P.
- 60 1 RLC-G.237, ExL.
Etienne Delaune. *Hunting Scene*. Formats: D, P, N, O.
- 60 1 RLC-G.238, MMA-1975.1.618.
Etienne Delaune. *Wolf Hunt*. Formats: D, P.
- 60 1 RLC-G.239, MMA-1975.1.614.
Delacroix. *Goetz of Berlichingen Writing His Memoirs*. Formats: D, P. The description sheet includes reference to the related lithograph, also held in the collection (RLC-G.239.1).
- 60 1 RLC-G.239.1, MMA-1975.1.615.
Delacroix. *Scene from Goethe's "Goetz."* Formats: D, P. The description sheet includes reference to the related sketch, also held in the collection (RLC-G.239).
- 60 1 RLC-G.240, MMA-1975.1.636.
Constantin Guys. *A Carriage in London / Equipage*. Formats: D, P.
- 60 2 RLC-G.241, MMA-1975.1.576.
Jacques Callot. [Imitator of]. *The Hangman's Tree*. Formats: D, P.
- 60 2 RLC-G.242, MMA-1975.1.411.
Circle of Andrea del Sarto, or Pontormo. [Pier Francesco Foschi]. *Portrait of a Young Woman*. Formats: D, P.
- 60 2 RLC-G.243, MMA-1975.1.630.
Fragonard. *Imaginary View of a Roman Villa / View of the Pincio*. Formats: D, P.
- 60 2 RLC-G.244, ExL.
German, 17th century. *Mice and Grasshoppers (Insects)*. Formats: D, P.
- 60 2 RLC-G.245, MMA-1975.1.253.
Italian. [Central Italian]. *Orpheus*. Formats: D, P.
- 60 3 RLC-G.246, MMA-1975.1.686.

V.A. Individual Object Files.

- Redon. *Pegasus and Bellerophon*. Formats: D, P.
- 60 3 RLC-G.247, MMA-1975.1.365.
Guercino. [Follower of]. *A Falconer in Profile to the Right*. Formats: D, P.
- 60 3 RLC-G.248, MMA-1975.1.895.
John Ruskin. [Frank Randal]. *Mountainous Landscape in Italy : "Il Resegone"*.
Formats: D, P.
- 60 3 RLC-G.249, MMA-1975.1.858.
Hans Brosamer. [Copy after]. *Venus and Cupid on a Snail*. Formats: D, P.
- 60 3 RLC-G.250, ExL.
John M. Swan. *Leopard*. Formats: D, P.
- 60 4 RLC-G.251, ExL.
Jean-Louis-Ernest Meissonier. *Lady in an Armchair*. Formats: D, P.
- 60 4 RLC-G.252, ExL-Fogg (1957).
German (South), ca. 1520. *Beheading of Saint Barbara*. Formats: D, P, N, R
(photograph returned to RL by Victor Hammer in 1963), O.
- 60 4 RLC-G.253, MMA-1975.1.410.
Antonio Pollaiuolo. *Study for an Equestrian Monument*. Formats: D, P.
- 60 4 RLC-G.254, ExL.
G.B. Castiglione. *Two Turkeys*. Formats: D, P.
- 60 4 RLC-G.255, ExL.
Bonnard. *Femme Nude*. Formats: D, P.
- 60 4 RLC-G.256, MMA-1975.1.692.
Renoir. *Portrait of Séverine / Portrait of a Young Lady*. Formats: D, P.
- 60 4 RLC-G.257, MMA-1975.1.612.
Delacroix. *Studies of a Horse in Profile*. Formats: D, P.
- 60 5 RLC-G.258, MMA-1975.1.828.
Gillis van Coninxloo. [Style of]. *Wooded Landscape*. Formats: D, P.
- 60 5 RLC-G.259, ExL-Sotheby.
Seurat. *Rays (Rayons)*. Formats: P, N.
- 60 5 RLC-G.260, MMA-1975.1.706.
Seurat. *Foal (Le Poulain) [also called "The Colt"]*. Formats: D, P.
- 60 5 RLC-G.261, MMA-1975.1.590.
Henri-Edmond Cross. *Garden of the Painter at Saint Clair*. Formats: D, P.
- 60 5 RLC-G.262, MMA-1975.1.593.
Henri-Edmond Cross. *Marine Scene (Boats near Venice)*. Formats: D, P.

V.A. Individual Object Files.

L-11	20	RLC-G.263, ExL-Private collection (1959). Cross. <i>Landscape (St. Clair)</i> . Formats: D, P, N.
60	5	RLC-G.264, MMA-1975.1.707. Signac. <i>View of the Seine, Samois / Canal Scene</i> . Formats: D, P.
L-11	21	RLC-G.265, ExL-Hammer Galleries (1956 or 1957). Signac. <i>Le Cesaris</i> . Formats: D, P, N.
60	5	RLC-G.266, MMA-1975.1.711. Signac. <i>Docks at Saint Malo</i> . Formats: P.
60	5	RLC-G.267, MMA-1975.1.724. Signac. <i>View of Les Sables d'Olonne</i> . Formats: D, P. An early description sheet in the folder indicates the object was formerly numbered as RLC-P.206.
60	6	RLC-G.269, MMA-1975.1.329. Domenico Ghirlandaio. [Circle of]. <i>Head of a Man Wearing a Cap / Head of a Youth</i> . Formats: D, P.
60	6	RLC-G.270, MMA-1975.1.393. Pietro Perugino. [Circle of Perugino or Raphael]. <i>Two Studies of a Standing Youth in Quattrocento Clothing</i> . Formats: D, P.
60	6	RLC-G.271, MMA-1975.1.847. Rogier van der Weyden. [Copy after]. <i>Studies of Saint John the Baptist</i> . Formats: D, P.
60	6	RLC-G.272, MMA-1975.1.848. Flemish. [Circle of Rogier van der Weyden, possibly Vranke van der Stockt]. <i>Men Shoveling Chairs (Scupstoel)</i> . Formats: D, P.
60	6	RLC-G.273, MMA-1975.1.849. German (Cologne). <i>Virgin and Child with a Kneeling Donor, in a Quatrefoil</i> . Formats: D, P.
60	6	RLC-G.274, MMA-1975.1.657. Claude Lorrain. <i>Landscape with Sheep</i> . Formats: D, P.
60	6	RLC-G.275, ExL. Renoir. <i>The Bathers</i> . Formats: D, P, B.
60	7	RLC-G.276, MMA-1975.1.575. Eugene Boudin. <i>Marine Scene (recto)</i> . Formats: D, P.
60	7	RLC-G.277, MMA-1975.1.653. Marie Laurencin. <i>Conversation</i> . Formats: D, P.
60	7	RLC-G.278, MMA-1975.1.278. Boldini. <i>Famous Connoisseur (Fameux Connoisseur)</i> . Formats: D, P.
60	7	RLC-G.279, MMA-1975.1.727.

V.A. Individual Object Files.

- Sisley. *Three Sketches-Two Geese Walking; Peasant Woman with a Cow; Goose Hiding its Head / Les Oies et Paysannes*. Formats: D, P.
- 60 7 RLC-G.280, MMA-1975.1.697.
Rodin. *Study of a Nude with Drapery*. Formats: D, P.
- 60 7 RLC-G.281, MMA-1975.1.722.
Signac. *Still Life with Jug*. Formats: D, P.
- 60 8 RLC-G.282, ExL-Private collection.
Signac. *Still Life With Melon*. Formats: D, P.
- 60 8 RLC-G.284, ExL-Private collection (1956).
Signac. *Lezardieux*. Formats: P, N.
- 60 8 RLC-G.285, MMA-1975.1.714.
Signac. *Paris: Pont Royal and the Gare d'Orsay / Bridge Across the Seine*. Formats: D, P.
- 60 8 RLC-G.286, ExL-Hammer Galleries (1956 or 1957).
Signac. *A View of the Seine and Notre Dame*. Formats: D, P, N.
- 60 8 RLC-G.287, ExL.
Signac. *Notre Dame de Paris*. Formats: N.
- 60 8 RLC-G.288, MMA-1975.1.720.
Signac. *La Rochelle*. Formats: D, P.
- 60 8 RLC-G.289, MMA-1975.1.571.
Bonnard. *Female Nude on a Couch*. Formats: D, P.
- 60 9 RLC-G.290, MMA-1975.1.667.
Matisse. *Vase of Flowers (Fleurs et feuilles d'acanthé dans un vase d'étain à godrons)*.
Formats: D, P.
- 60 9 RLC-G.291, MMA-1975.1.574.
Eugene Boudin. [Attributed to]. *Landscape*. Formats: D, P.
- 60 9 RLC-G.292, ExL-Hammer Galleries (1956 or 1957).
Modigliani. *Portrait of a Young Woman*. Formats: D, P, N.
- 60 9 RLC-G.293, MMA-1975.1.381.
Modigliani. *Standing Nude*. Formats: D, P.
- 60 9 RLC-G.294, MMA-1975.1.570.
Bonnard. *The Goatherd (recto)*. Formats: D, P.
- 60 9 RLC-G.295, MMA-1975.1.979.
Picasso. [In the style of]. *Seated Woman with a Mandolin*. Formats: D, P.
- 60 9 RLC-G.296, MMA-1975.1.685.

V.A. Individual Object Files.

		Jean-Francois Raffaelli. <i>Women at the Counter / Femmes au Comptoir</i> . Formats: D, P.
60	10	RLC-G.297, MMA-1975.1.248. Italian. [Copy after Leandro(?) Bassano]. <i>Kitchen Scene</i> . Formats: D, P.
60	10	RLC-G.298, ExL. Signac. <i>La Turballe</i> . Formats: P, N.
60	10	RLC-G.299, MMA-1975.1.688. Renoir. <i>Young Girl in a Blue Dress</i> . Formats: D, P.
60	10	RLC-G.300, MMA-1975.1.704. Seurat. <i>Study for "Les Poseuses."</i> Formats: D, P.
60	10	RLC-G.301, ExL-Private collection. Vlaminck. <i>Landscape</i> . Formats: D, P.
60	10	RLC-G.302, ExL-English Speaking Union door prize. Renoir. [<i>Landscape</i>]. Formats: P.
61	1	RLC-G.305, MMA-1975.1.689. Renoir. <i>Landscape with a Girl</i> . Formats: D, P.
61	1	RLC-G.306, ExL-Museum of Modern Art (1960). Renoir. <i>Female Nude</i> . Formats: D, P, N. Auctioned at Parke-Bernet's MoMA Benefit on April 27, 1960.
61	1	RLC-G.307, ExL-Sotheby (1955). Renoir. <i>Three Trees</i> . Formats: P, N.
61	1	RLC-G.308, MMA-1975.1.690. Renoir. <i>Figures under a Tree</i> . Formats: D, P.
61	1	RLC-G.309, ExL. Domenico Giovanni Tiepolo. <i>Arrival of the Virgin in Bethlehem</i> . Formats: D, P, B.
61	1	RLC-G.310, MMA-1975.1.863. Hinrik Funhof. [Master of the Death of Absalom(?)]. <i>Head of a Bearded Man Wearing a Turban</i> . Formats: D, P.
61	2	RLC-G.311, MMA-1975.1.732. Maurice Utrillo. <i>Landscape</i> . Formats: D, P.
L-11	22	RLC-G.312, MMA-1975.1.792. Rembrandt. <i>Cottage near the Entrance to a Wood</i> . Formats: D, P.
61	2	RLC-G.313, ExL. Durer. <i>Study of a Hand</i> . Formats: D, P.
61	2	RLC-G.314, MMA-1975.1.852. Albrecht Altdorfer. [Circle of Erhard Altdorfer]. <i>Two Lansquenets</i> . Formats: D, P.

V.A. Individual Object Files.

- 61 2 RLC-G.315, MMA-1975.1.646.
Ingres. *Study for "Raphael and the Fornarina" (?) / Study for a Girl's Portrait*. Formats: D, P.
- 61 2 RLC-G.316, MMA-1975.1.596.
Henri-Edmond Cross. *Cap Nègre / Le Port*. Formats: D, P.
- 61 2 RLC-G.317, MMA-1975.1.594.
Henri-Edmond Cross. *Venice-The Giudecca*. Formats: D, P.
- 61 2 RLC-G.319, ExL-Private collection (1963).
Cross. *Vallee d'Assise*. Formats: D, P.
- 61 2 RLC-G.320, MMA-1975.1.595.
Henri-Edmond Cross. *Study for 'Le Ranelagh' / Parc de Lamuette*. Formats: D, P.
- 61 3 RLC-G.323, MMA-1975.1.721.
Signac. *La Rochelle*. Formats: D, P.
- 61 3 RLC-G.324, MMA-1975.1.709.
Signac. *Le Croisic*. Formats: D, P.
- 61 3 RLC-G.325, MMA-1975.1.712.
Signac. *Morlaix, Entrance of the River*. Formats: D, P.
- 61 3 RLC-G.326, MMA-1975.1.718.
Signac. *Le Pouliguen: Fishing Boats*. Formats: D, P.
- 61 3 RLC-G.327, MMA-1975.1.717.
Signac. *Tugboat at the Pont Neuf, Paris*. Formats: D, P.
- 61 3 RLC-G.328, ExL.
Signac. *Paris, Le Pont Neuf*. Formats: D, P.
- 61 3 RLC-G.329, ExL.
Signac. *Paris, Pont des Arts*. Formats: D.
- 61 3 RLC-G.330, MMA-1975.1.716.
Signac. *The Pont Neuf, Paris*. Formats: D, P.
- 61 4 RLC-G.331, MMA-1975.1.719.
Signac. *Quilleboeuf*. Formats: D, P.
- 61 4 RLC-G.332, MMA-1975.1.708.
Signac. *Le Croisic*. Formats: D, P.
- 61 4 RLC-G.333, MMA-1975.1.715.
Signac. *Petit Andely-The River Bank*. Format: D, P.
- 61 4 RLC-G.334, ExL.
Signac. *La Rochelle*. Formats: D, P.

V.A. Individual Object Files.

- 61 4 RLC-G.335, ExL.
Signac. *Audierne, Le Caboteur*. Formats: N.
- 61 4 RLC-G.336, MMA-1975.1.713.
Signac. *Paris: Le Place Dauphine / Le Petit Bras*. Formats: D, P. A description sheet in this folder refers to the object as G.327, but was understood to actually be G.336 (MMA-1975.1.713) by MMA staff.
- 61 4 RLC-G.338, MMA-1975.1.723.
Signac. *Venice*. Formats: D, P.
- 61 4 RLC-G.340, ExL-Private collection.
Ingres. *Princess Fiano*. Formats: D, P, B.
- 61 5 RLC-G.341, MMA-1975.1.862.
Albrecht Dürer. *Self-portrait, Study of a Hand and a Pillow (recto); Six Studies of Pillows (verso)*. Formats: D, P.
- 61 5 RLC-G.342, MMA-1975.1.861.
Albrecht Dürer. *Fortuna in a Niche / Nude Female Figure*. Formats: D, P.
- 61 5 RLC-G.343, ExL.
Albrecht Dürer. *Madonna and Child Under a Porch*. Formats: D (description sheet annotated as "never purchased").
- 61 5 RLC-G.345, MMA-1975.1.827.
Pieter Brueghel, the Elder. [Jaques Saverij]. *River Landscape*. Formats: D, P.
- 61 5 RLC-G.346, ExL.
Hugo van der Goes. *Madonna and Child*. Formats: D, P, B.
- 61 5 RLC-G.347, MMA-1975.1.851.
Master E.S. [Upper Rhine (Switzerland)]. *Saint John the Evangelist*. Formats: D, P.
- 61 6 RLC-G.348, MMA-1975.1.579.
Louis de Carmontelle. *Madame la Comtesse de Boufflers and Thérèse*. Formats: D, P.
- 61 6 RLC-G.349, MMA-1975.1.580.
Louis de Carmontelle. *Madame la Marquise de Coëtlogon*. Formats: D, P.
- 61 6 RLC-G.350, MMA-1975.1.626.
Fragonard. *The Draftsman / Le Dessinateur*. Formats: D, P.
- 61 6 RLC-G.351, ExL.
Degas. *Self Portrait (Portrait of a Man)*. Formats: D, R, B. Includes photocopy of 1958 letter from Charles E. Slatkin Galleries concerning comparison of RL's Degas with that from the Gulbenkian collection.
- 61 6 RLC-G.352, MMA-1975.1.794.
Rembrandt. *The Last Supper, after Leonardo da Vinci*. Formats: D, P.

V.A. Individual Object Files.

- 61 7 RLC-G.354, MMA-1975.1.872.
Martin Schongauer. *Bust of a Man in a Hat Gazing Upward*. Formats: D, P.
- 61 7 RLC-G.355, MMA-1975.1.380.
Modigliani. [Attributed to]. *Seated Female Nude*. Formats: P.
- 61 7 RLC-G.356, MMA-1975.1.342.
Guardi. *Panaromic View of the Bacino di San Marco, Looking up the Giudecca Canal*.
Formats: D, P.
- 61 7 RLC-G.357, MMA-1975.1.860.
Albrecht Dürer. *The Holy Family in an Enclosed Garden*. Formats: D, P.
- 61 7 RLC-G.358, MMA-1975.1.629.
Fragonard. [Imitator of]. *Landscape with Road and Monument / Life in the Park at
Fontainebleu*. Formats: D, P.
- 61 7 RLC-G.359, ExL.
Ingres. *Portrait of a Lady*. Formats: D, P, N, R. One of the photographs includes an
attribution to Ingres by Jacques Mathey.
- 61 8 RLC-G.360, MMA-1975.1.632.
Gauguin. [Henri de Monfried]. *Hiro and the Virgin (after Paul Gauguin) / Tahitian
Man and Woman*. Formats: D, P.
- 61 8 RLC-G.361, MMA-1975.1.628.
Fragonard. *View of a Park / La Fete de Saint Cloud*. Formats: D, P.
- 61 8 RLC-G.362, MMA-1975.1.682.
Pierre Paul Prud'hon. [Assistant or pupil of]. *Study for Cupid and Psyche / Female
Nude*. Formats: D, P.
- 61 8 RLC-G.363, MMA-1975.1.379.
Modigliani. *Portrait of the Sculptor Pablo Gargallo*. Formats: D, P.
- 61 8 RLC-G.364, ExL.
Cezanne. *Trees*. Formats: D, P.
- 61 8 RLC-G.366, MMA-1975.1.762.
Vuillard. *The Artist's Mother / Old Lady Seated*. Formats: D, P.
- 61 9 RLC-G.367, ExL-Private collection (1967).
Modigliani. *Seated Female Nude*. Formats: D, P, N, O.
- 61 9 RLC-G.368, MMA-1975.1.733.
Suzanne Valadon. *Standing Nude*. Formats: D, P.
- 61 9 RLC-G.369, ExL-Hammer Galleries (1956 or 1957).
Modigliani. *Standing Female Nude*. Formats: D, P, N.
- 61 9 RLC-G.370, ExL-Hammer Galleries (1956 or 1957).

V.A. Individual Object Files.

- Modigliani. *Female Nude*. Formats: D, P, N.
- 61 10 RLC-G.371, MMA-1975.1.564.
Albert André. *Old Houses at Laudun*. Formats: D, P.
- 61 10 RLC-G.372, MMA-1975.1.565.
Albert André. *View of the Town of Endoume*. Formats: D, P.
- 61 10 RLC-G.373, MMA-1975.1.734.
Suzanne Valadon. *After the Bath / Seated Female Nude*. Formats: D, P.
- 61 10 RLC-G.374, ExL.
Pisanello. *Monkey*. Formats: D, P, B.
- 61 10 RLC-G.375, MMA-1975.1.619.
Derain. *Still Life with Fruits in a Basket*. Formats: D, P.
- 61 10 RLC-G.376, MMA-1975.1.378.
Modigliani. *Portrait of the Painter Eduardo García Bénito*. Formats: D, P.
- 61 10 RLC-G.377, ExL-Hammer Galleries (1956).
George Luks. *Judge Davis*. Formats: D, P, N.
- 61 11 RLC-G.378, MMA-1975.1.914.
George Luks. *Sketches of Children*. Formats: D, P.
- 61 11 RLC-G.379, ExL-Hammer Galleries (1956).
George Luks. *Courtroom Scene* (also referred to as *Theater Audience*). Formats: D, P, N.
- 61 11 RLC-G.380, MMA-1975.1.915.
George Luks. *Three Figures Walking*. Formats: D, P.
- 61 11 RLC-G.381, ExL-Hammer Galleries (1956).
George Luks. *Man With Shovel*. Formats: D, P, N.
- 61 11 RLC-G.382, ExL-Princeton (1957).
Jacques Callot. *Rome (Capitoline Hill)*. Formats: D, P, N, O.
- 62 1 RLC-G.383, MMA-1975.1.578.
Jacques Callot. [Lievin Cruyl]. *View of the Pantheon, Rome*. Formats: D, P.
- 62 1 RLC-G.384, MMA-1975.1.577.
Jacques Callot. [Lievin Cruyl]. *View of Lateran, Rome*. Formats: D, P.
- 62 1 RLC-G.385, ExL-Princeton (1957).
Jacques Callot. *Rome (Square with Church)*. Formats: D, P, O.
- 62 1 RLC-G.386, ExL.
Augustin Hirschvogel [Hanns Lautensack]. [*Landscape*]. Formats: P.
- 62 1 RLC-G.387, MMA-1975.1.624.

V.A. Individual Object Files.

- Segonzac. *Landscape with Trees and Children*. Formats: D, P.
- 62 1 RLC-G.388, MMA-1975.1.659.
Claude Lorrain. [French artist in the Circle of Giovanni Francesco Grimaldi]. *Trees*.
Formats: D, P.
- 62 2 RLC-G.389, MMA-1975.1.625.
Jean-Louis Forain. *Study for a Caricature*. Formats: D, P.
- 62 2 RLC-G.390, MMA-1975.1.864.
Augustin Hirschvogel. [Hanns Lautensack]. *Imaginary Landscape*. Formats: D, P.
- 62 2 RLC-G.391, MMA-1975.1.737.
Marcel Vertès. *Standing Female Nude*. Formats: P.
- 62 2 RLC-G.392, MMA-1975.1.749.
Marcel Vertès. *Girl with Guitar / Seated Girl with Musical Instrument*. Formats: P.
- 62 2 RLC-G.393, ExL-Private collection (1961).
Marcel Vertès. *Girl Skating*. Formats: D, P, N.
- 62 3 RLC-G.394, MMA-1975.1.751.
Marcel Vertès. *Girl with Cat*. Formats: P.
- 62 3 RLC-G.395, MMA-1975.1.750.
Marcel Vertès. *Girl on a Bicycle*. Formats: P.
- 62 3 RLC-G.396, MMA-1975.1.739.
Marcel Vertès. *Young Woman in a Niche*. Formats: P.
- 62 3 RLC-G.397, MMA-1975.1.743.
Marcel Vertès. *Standing Female Nude*. Formats: P.
- 62 3 RLC-G.398, MMA-1975.1.746.
Marcel Vertès. *Bedroom Scene / Two Female Nudes*. Formats: P.
- 62 3 RLC-G.399, MMA-1975.1.747.
Marcel Vertès. *Girl in Blue Hat*. Formats: P.
- 62 3 RLC-G.400, MMA-1975.1.748.
Marcel Vertès. *Bullfight*. Formats: P.
- 62 4 RLC-G.401, ExL.
Marcel Vertès. *Young Girl With Picture*. Formats: P, N.
- 62 4 RLC-G.402, MMA-1975.1.741.
Marcel Vertès. *Circus Performer*. Formats: P.
- 62 4 RLC-G.403, ExL.
Gauguin. *Tahitian Girl and a Sketch of the Artist*. Formats: P, B.
- 62 4 RLC-G.404, MMA-1975.1.293.

V.A. Individual Object Files.

- Canaletto. *Padua: The River Bacchiglione and the Porta Portello / View of a Canal*.
Formats: D, P.
- 62 4 RLC-G.405, ExL-Princeton (1957).
Italian. *Presentation of Gifts*. Formats: D, P, N, O.
- 62 4 RLC-G.407, ExL-Princeton (1957).
Italian. *River Landscape*. Formats: D, P, N.
- 62 4 RLC-G.408, MMA-1975.1.806.
Constantijn Daniel van Renesse. *The Judgment of Solomon*. Formats: D, P.
- 62 4 RLC-G.409, MMA-1975.1.807.
Roelant Roghman. *Mountainous River Landscape with Figures*. Formats: D, P.
- 62 5 RLC-G.410, MMA-1975.1.770.
Lambert Doomer. *The Monterberg Seen from Kalkar*. Formats: D, P.
- 62 5 RLC-G.411, MMA-1975.1.818.
David Vinckboons. *The Triumphal Entry of Frederik Hendrik of the Orange into The Hague*. Formats: D, P.
- 62 5 RLC-G.412, MMA-1975.1.846.
G. Pietersz Sweeling. [Gerrit Pietersz]. *The Preaching of Saint John the Baptist / Sermon on the Mount*. Formats: D, P.
- 62 5 RLC-G.413, MMA-1975.1.825.
Hans Bol. [Copy after]. *Landscape with Abraham and the Angels*. Formats: D, P.
- 62 5 RLC-G.414, MMA-1975.1.820.
Anthonie Waterloo. *Landscape by Moonlight*. Formats: D, P.
- 62 5 RLC-G.415, MMA-1975.1.821.
Anthonie Waterloo. *Wooded Landscape*. Formats: D, P.
- 62 5 RLC-G.417, MMA-1975.1.809.
Gesina ter Borch. [Gerard ter Borch the Younger]. *A Seated Huntsman*. Formats: D, P.
- 62 5 RLC-G.418, MMA-1975.1.829.
Pieter Cornelisz. [Netherlandish]. *The Parable of the Beam and the Mote*. Formats: D, P.
- 62 6 RLC-G.419, MMA-1975.1.817.
David Vinckboons. *A Young Man Pursuing His Beloved into the Woods / Young Couple as Apollo and Daphne*. Formats: D, P.
- 62 6 RLC-G.420, ExL.
Signac. [*Boats on River Near Railroad Bridge*]. Formats: P.
- 62 6 RLC-G.421, MMA-1975.1.742.

V.A. Individual Object Files.

- Marcel Vertès. *Seated Nude at an Easel*. Formats: P.
- 62 6 RLC-G.422, ExL.
Henri de Saint-Délis. *Celebration at Honfleur*. Formats: P, N, O.
- 62 6 RLC-G.427, MMA-1975.1.376.
Francesco di Giorgio Martini. *Design for a Wall Monument / Donor with Two Angels*.
Formats: D, P.
- 62 6 RLC-G.428, ExL.
Veronese (Paolo Caliari). *Head of a Negro*. Formats: D, P, B.
- 62 6 RLC-G.429, MMA-1975.1.321.
Volterra. [Francesco Salviati]. *Jupiter and Io / God and Goddess*. Formats: D, P.
- 62 6 RLC-G.431, MMA-1975.1.323.
Defendente Ferrari. [Follower of Gaudenzio Ferrari]. *Madonna and Child with Saints
Martin and Maurice (?)*. Formats: D, P.
- 62 6 RLC-G.432, MMA-1975.1.414.
Italian (manner of Raphael). *Madonna and Child with the Young Saint John the Baptist*.
Formats: D, P.
- 62 7 RLC-G.433, MMA-1975.1.377.
Italian (follower of Michelangelo). [Central Italian]. *Studies of the Leg of a Man and a
Horse's Head*. Formats: D, P.
- 62 7 RLC-G.434, MMA-1975.1.257.
Venetian, 16th century. [Lombardy-The Veneto]. *The Return of the Prodigal Son*.
Formats: D, P.
- 62 7 RLC-G.435, MMA-1975.1.251.
Italian. [The Veneto]. *Hunting Scene and Lions Attacking Animals*. Formats: D, P.
- 62 7 RLC-G.436, ExL.
Italian (?). *Hands of a Violinist*. Formats: N.
- 62 7 RLC-G.437, ExL-Fogg (1957).
G.B. Tiepolo. *Sketch for Ceiling Decoration*. Formats: D, P, N, O.
- 62 7 RLC-G.438, MMA-1975.1.761.
Vlaminck. *Village Street--Boissy-lès-Perche*. Formats: D, P.
- 62 7 RLC-G.439, ExL-Princeton (1957).
Italian. *Fountain*. Formats: N.
- 62 7 RLC-G.441, MMA-1975.1.597.
Henri-Edmond Cross. *Venice: Night of the Festival of the Redeemer*. Formats: P.
- 62 7 RLC-G.442, MMA-1975.1.592.

V.A. Individual Object Files.

		Henri-Edmond Cross. <i>Landscape with Stars</i> . Formats: P.
62	8	RLC-G.443, MMA-1975.1.591. Henri-Edmond Cross. <i>Mediterranean Landscape with a White House</i> . Formats: P.
62	8	RLC-G.444, MMA-1975.1.687. Renoir. <i>Beach Scene</i> . Formats: P.
62	8	RLC-G.445, ExL-Private collection. Valadon. <i>Jeune Fille Nue Assise Lavant Le Pied</i> . Formats: D, P, R. Includes a photocopy of a 1958 letter from Peter H. Deitsch commenting that he sold this object to RL and his reason for believing it came from the collection of Camille Pissarro.
62	8	RLC-G.446, MMA-1975.1.735. Suzanne Valadon. <i>Before the Bath / Jeune Fille Debout, Grandmere Preparant Le Tub</i> . Formats: D, P.
62	8	RLC-G.448, MMA-1975.1.744. Marcel Vertès. <i>Three Figures in Costume</i> . Formats: P.
62	8	RLC-G.449, ExL. Marcel Vertès. <i>Sketch for Mural</i> . Formats: P, N.
62	8	RLC-G.450, MMA-1975.1.677. Victor Jean Nicolle. <i>View of the Tiber</i> . Formats: D, P.
62	8	RLC-G.451, MMA-1975.1.633. Greuze. [Jean Jacques de Boissieu]. <i>Seated Man with a Pitcher and a Glass</i> . Formats: D, P.
62	8	RLC-G.452, MMA-1975.1.672. Henry Bonaventure Monnier. <i>The Painter's Studio</i> . Formats: D, P.
62	9	RLC-G.453, MMA-1975.1.694. Hubert Robert. <i>Interior of Saint Peter's</i> . Formats: D, P.
62	9	RLC-G.454, MMA-1975.1.695. Hubert Robert. <i>View of the Campidoglio with the Statue of Marcus Aurelius</i> . Formats: D, P.
62	9	RLC-G.455, MMA-1975.1.693. Hubert Robert. <i>Equestrian Statue of Marcus Aurelius / Hadrian</i> . Formats: D, P.
62	9	RLC-G.456, MMA-1975.1.655. Lepecie. <i>Seated Woman in Profile</i> . Formats: D, P.
62	9	RLC-G.457, MMA-1975.1.696. Hubert Robert. [Imitator of]. <i>Three Young Girls by Ruins</i> . Formats: D, P.
L-11	23	RLC-G.458, ExL.

V.A. Individual Object Files.

- Ingres. *Mme. Balz*. Formats: D, P, N.
- 62 9 RLC-G.459, MMA-1975.1.649.
Ingres. *Portrait of Madame Rhode (Rhoda?)*. Formats: D, P.
- 62 9 RLC-G.460, MMA-1975.1.668.
Matisse. *Woman in a Native Costume*. Formats: D, P.
- 62 9 RLC-G.461, MMA-1975.1.760.
Vlaminck. *Townscape / Landscape*. Formats: D, P.
- 62 10 RLC-G.462, MMA-1975.1.273.
Bellini. [Andrea Busati]. *Saint Francis*. Formats: D, P.
- 62 10 RLC-G.463, MMA-1975.1.566.
Charles Angrand. *Self-Portrait*. Formats: D, P.
- 62 10 RLC-G.464, ExL.
Ingres. *Head of a Woman Weeping*. Formats: O (original descriptive folder label).
- 62 10 RLC-G.465, ExL.
Cross. *Landscape with Sailboat*. Formats: D, P, N.
- 62 10 RLC-G.466, ExL.
Boudin. *Figure Sketches*. Formats: D, P, N.
- 62 10 RLC-G.467, MMA-1975.1.341.
Guardi. *Panorama of Venice from the Bacino di San Marco, Including the Project for the Proposed Teatro Manin*. Formats: D, P.
- 62 10 RLC-G.468, ExL.
Van Gogh. *Le Pont Sur Le Rhone*. Formats: D, P, B. Includes photocopy of a description and reference to the object's purchase in 1957 from J.K. Thannhauser.
- 62 10 RLC-G.469, MMA-1975.1.246.
Italian. [Carlo Antonio Buffagnotti]. *The Siege of a Fortress*. Formats: D, P.
- 62 11 RLC-G.470, MMA-1975.1.551.
School of Zuccarelli. [Attributed to]. *Landscape with Ruined Architecture*. Formats: D, P.
- 62 11 RLC-G.471, MMA-1975.1.765.
French. [Germany, Middle Rhine]. *Standing Scholar (Prophet?) Turned to the Right (Recto) and to the Left (Verso)*. Formats: D, P.
- 62 11 RLC-G.472, MMA-1975.1.841.
Master of Flemalle. [Circle of Jan van Eyck]. *Saint Paul*. Formats: P.
- 62 11 RLC-G.473, MMA-1975.1.270.

V.A. Individual Object Files.

- Fra Bartolomeo. *Approach to a Mountain Village with Horsemen on the Road*.
Formats: D, P.
- 62 11 RLC-G.474, MMA-1975.1.665.
Albert Marquet. *Man Strolling*. Formats: D, P.
- 62 11 RLC-G.476, MMA-1975.1.869.
Adolph Menzel. *Studies of a Young Woman*. Formats: D, P.
- 62 11 RLC-G.477, MMA-1975.1.870.
Adolph Menzel. *Study of an Old Woman from Magdeburg*. Formats: D, P.
- 62 11 RLC-G.478, MMA-1975.1.879.
Edward Burne-Jones. *Study of a Female Head*. Formats: P.
- 62 11 RLC-G.479, ExL-Private collection (1963).
Domenico Quaglio. *Architectural Sketch*. Formats: P, N, O.
- 63 1 RLC-G.480, ExL.
Birket Foster. *Landscape with Figures*. Formats: P, N.
- 63 1 RLC-G.481, ExL.
Gasparo Diziano. *Beheading of Saint Catherine*. Formats: D, P, N, O.
- 63 1 RLC-G.482, MMA-1975.1.981.
Ignaco Zuloaga. *The Gypsy Agustina: a Drawing Dedicated to "Señora de Kerrigan"*.
Formats: D.
- 63 1 RLC-G.483, ExL-Private collection (1962).
Adolph von Menzel. *An Old Man Seated in Chair*. Formats: D, P, N.
- 63 1 RLC-G.484, MMA-1975.1.871.
Adolph Menzel. *Study of a Woman*. Formats: D, P.
- 63 1 RLC-G.486, MMA-1975.1.810.
Willem van de Velde I. *An English Royal Yacht / Stern of the Royal Yacht "Katharine"*.
Formats: D, P.
- 63 1 RLC-G.487, MMA-1975.1.813.
Willem van de Velde I. *A Dutch Ship in a Strong Breeze / Man O'War Tacking to
Windward* Formats: D, P.
- 63 1 RLC-G.488, MMA-1975.1.811.
Willem van de Velde I. *A Large Dutch Ship with a Fleet at Sea and Two Small Vessels*
Formats: D, P.
- 63 2 RLC-G.489, MMA-1975.1.814.
Willem van de Velde I. *A Dutch Fleet Under Sail at Sea in a Light Breeze / Second Day
of Four Days' Battle* Formats: D, P.
- 63 2 RLC-G.490, MMA-1975.1.320.

V.A. Individual Object Files.

- Francesco del Cossa. [Circle of Giovanni Bellini]. *Vulcan Building a Fence Around the Mount of Venus / Venus Embracing Cupid at the Forge of Vulcan*. Formats: D, P.
- 63 2 RLC-G.491, MMA-1975.1.290.
Campagnola. *Mountainous Landscape with a Rock, Trees, and Buildings*. Formats: D, P.
- 63 2 RLC-G.492, MMA-1975.1.268.
Baccio Bandinelli. [Giovanni Bandini]. *Standing Apostle*. Formats: D, P.
- 63 2 RLC-G.493, MMA-1975.1.267.
Baccio Bandinelli. [School of]. *A Seated Man Declaiming from a Book*. Formats: D, P.
- 63 2 RLC-G.494, ExL.
Venetian School, 15th century. *Frieze with Horsemen and Chariot*. Formats: D, P, N.
- 63 2 RLC-G.495, MMA-1975.1.669.
Matisse. *Reflection in the Mirror*. Formats: D, P.
- 63 2 RLC-G.496, ExL.
Hippolyte Petitjean. *Bord de la Seine*. Formats: O (original descriptive folder label).
- - RLC-G.497, MMA-1975.1.680.
Hippolyte Petitjean. *Landscape in Mâcon*. Formats: None. Description noted here for object reference only.
- 63 2 RLC-G.498, ExL.
Hippolyte Petitjean. *Le Promenade*. Formats: O (original descriptive folder label).
- 63 3 RLC-G.499, ExL.
Hippolyte Petitjean. *Femme de Dos*. Formats: O (original descriptive folder label).
- 63 3 RLC-G.500, MMA-1975.1.681.
Hippolyte Petitjean. *Le Pont Neuf*. Formats: None. Description noted here for object reference only.
- 63 3 RLC-G.501, ExL.
Hippolyte Petitjean. *Promenade au Bord de l'Eau*. Formats: O (original descriptive folder label).
- 63 3 RLC-G.503, MMA-1975.1.587.
Corot. *View of Provins*. Formats: D, P.
- 63 3 RLC-G.504, MMA-1975.1.586.
Corot. [Attributed to]. *Gessate in the Province of Milan*. Formats: D, P.
- 63 3 RLC-G.505, MMA-1975.1.763.
Watteau. *Seated Woman*. Formats: D, P.
- 63 3 RLC-G.506, MMA-1975.1.980.

V.A. Individual Object Files.

- Jusepe da Ribera. [Probably 18th century]. *Two Male Nudes*. Formats: D, P.
- 63 3 RLC-G.507, MMA-1975.1.662.
Maximilien Luce. *Portrait of Henri-Edmond Cross*. Formats: D, P.
- 63 3 RLC-G.508, MMA-1975.1.664.
Aristide Maillol. *Standing Nude*. Formats: D, P.
- 63 3 RLC-G.509, MMA-1975.1.855.
Hans Baldung Grien. *Ecstatic Christ*. Formats: D, P.
- 63 4 RLC-G.510, ExL.
Jacopo Bassano. *Study for a Figure of Christ in a Baptism*. Formats: D, P.
- 63 4 RLC-G.511, MMA-1975.1.891.
George Romney. [England, 18th century]. *Study of an Allegorical Female Figure with an Attendant Putto / Goddess with Cherub*. Formats: D, P.
- 63 4 RLC-G.512, MMA-1975.1.622.
Segonzac. *La Bouteille de Vin / The Bottle of Wine*. Formats: P.
- 63 4 RLC-G.513, MMA-1975.1.772.
Allart van Everdingen. *Fishing Boats and a Man with a Net*. Formats: D, P.
- 63 4 RLC-G.514, MMA-1975.1.773.
Allart van Everdingen. *Harbor Scene*. Formats: D, P.
- 63 4 RLC-G.515, MMA-1975.1.840.
Jan van Kessel. [Flanders, mid-17th century]. *Landscape with a Bridge*. Formats: P.
- 63 4 RLC-G.516, MMA-1975.1.416.
Sebastiano Ricci. *Seven Male Heads*. Formats: D, P.
- 63 4 RLC-G.518, MMA-1975.1.842.
Franz Pourbus, the Younger. [Circle of Justus Sustermans]. *Portrait of a Florentine Lady / A Lady Standing Holding Fan and Handkerchief*. Formats: D, P.
- 63 4 RLC-G.519, MMA-1975.1.282.
Bugiardini. [Innocenzo da Imola]. *Saint John the Baptist, Standing*. Formats: D, P.
- 63 4 RLC-G.520, MMA-1975.1.327.
Pier Leone Ghezzi. *Caricature of a Polish Count / Count Onajchi*. Formats: D, P.
- 63 5 RLC-G.521, MMA-1975.1.328.
Pier Leone Ghezzi. *A Monk with a Carrot and a Woman with a Chamber Pot*. Formats: D, P.
- 63 5 RLC-G.522, MMA-1975.1.902.
David Wilkie. *Studies for "Frederick, Duke of York and Albany."* Formats: D, P.
- 63 5 RLC-G.523, MMA-1975.1.782.

V.A. Individual Object Files.

- Valentijn Klotz. *Buildings Along the Hofvijver in The Hague*. Formats: D, P.
- 63 5 RLC-G.524, MMA-1975.1.819.
Claes Jansz Visscher. [Style of Claes Jansz Visscher, the Younger]. *Barges Moored by Cottages*. Formats: D, P.
- 63 5 RLC-G.525, MMA-1975.1.700.
Augustin de Saint-Aubin. *Portraits of a Young Man*. Formats: D, P.
- 63 5 RLC-G.526, MMA-1975.1.900.
Paul Sandby. *A Young Woman, Full Length, with Her Left Arm Outstretched*. Formats: D, P.
- 63 5 RLC-G.527, MMA-1975.1.584.
Charles Nicolas Cochin II. *François-Emmanuel Pommyer, abbot of Bonneval / L'Abbe Pmmyer, Doyen du Chapitre de Reims*. Formats: D, P.
- 63 5 RLC-G.528, MMA-1975.1.896.
Paul Sandby. *A Group of Four Children, with Dogs*. Formats: D, P.
- 63 6 RLC-G.529, MMA-1975.1.553.
Taddeo Zuccaro. *The Martyrdom of Saint Paul / Execution of Saint James*. Formats: D, P.
- 63 6 RLC-G.530, MMA-1975.1.901.
John Varley. *A View of Chester / A Castle*. Formats: P, O (original folder label).
- 63 6 RLC-G.531, MMA-1975.1.898.
Paul Sandby. *Thomas Sandby and His Family*. Formats: D, P.
- 63 6 RLC-G.532, MMA-1975.1.897.
Paul Sandby. *Lady Amelia D'Arcy*. Formats: D, P.
- 63 6 RLC-G.533, MMA-1975.1.899.
Paul Sandby. *Travelers Entering a Town*. Formats: P, O.
- 63 6 RLC-G.535, MMA-1975.1.778.
Jan van Goyen. [Follower of]. *Village on a River*. Formats: D, P.
- 63 6 RLC-G.536, MMA-1975.1.274.
Bellini. [Circle of Andrea Mantegna]. *The Descent into Limbo*. Formats: D, P.
- 63 6 RLC-G.537, ExL.
Henri de Saint-Délis. *Town Street Decorated for a Festival*. Formats: P, N, O.
- 63 7 RLC-G.538, MMA-1975.1.291.
Campagnola. *Landscape with a Satyr*. Formats: D, P, O.
- 63 7 RLC-G.539, MMA-1975.1.641.
Harpignies. *Landscape at Famars*. Formats: P.

V.A. Individual Object Files.

- 63 7 RLC-G.540, ExL.
Anthony van Dyck. *Girl with Dove*. Formats: D, P, B.
- 63 7 RLC-G.541, MMA-1975.1.978.
Bartolome Esteban Murillo. [Possibly unknown Spanish]. *Madonna and Child Seated on a Cloud*. Formats: D, P.
- 63 7 RLC-G.542, ExL (1966?).
William van de Velde (elder). *Marine*. Formats: P, N, O. Note in the folder indicates the object was "taken by RL" on May 23, 1966.
- 63 7 RLC-G.543, MMA-1975.1.771.
Cornelis Dusart. *The Schoolmaster*. Formats: D, P.
- 63 7 RLC-G.544, MMA-1975.1.678.
Jean-Baptiste Oudry. *Country Farmhouse*. Formats: D, P.
- 63 7 RLC-G.545, MMA-1975.1.405.
Polidoro da Caravaggio. [Giuseppe Salviati]. *The Abduction of Helen*. Formats: D, P.
- 63 7 RLC-G.546, MMA-1975.1.877.
Edward Burne-Jones. *Design for the Figure of "Flora."* Formats: D, P.
- 63 7 RLC-G.547, MMA-1975.1.674.
Berthe Morisot. *Study for "Young Girl in a Green Coat."* Formats: D, P.
- 63 8 RLC-G.548, MMA-1975.1.324.
Fontebasso. [Pietro Antonio Novelli]. *Saint John the Evangelist (?)*. Formats: D, P.
- 63 8 RLC-G.549, MMA-1975.1.548.
Giuseppe Zais. *The Annunciation*. Formats: D, P.
- 63 8 RLC-G.550, MMA-1975.1.516.
G.D. Tiepolo. *The Leopards' Cage at the Menagerie*. Formats: D, P.
- 63 8 RLC-G.551, ExL.
Hendrick Goltzius. *Seated Man Playing the Pipes / Blind Bagpiper*. Formats: N.
- 63 8 RLC-G.552, MMA-1975.1.480.
G.D. Tiepolo. *Saint Anthony of Padua with the Christ Child, in an Interior*. Formats: D, P.
- 63 8 RLC-G.553, MMA-1975.1.512.
G.D. Tiepolo. *The School*. Formats: D, P.
- 63 8 RLC-G.554, MMA-1975.1.919
Maurice Prendergast. *Late Afternoon, Summer*. Formats: D, P.
- 63 8 RLC-G.555, MMA-1975.1.511.

V.A. Individual Object Files.

- G.D. Tiepolo. *Rinaldo Persuaded by Ubaldo and Guelfo to Abandon Armida*. Formats: D, P.
- 63 8 RLC-G.556, MMA-1975.1.509.
G.D. Tiepolo. *Cupid Blindfolded in the Clouds, with Five Attendant Putti / Game of Love*. Formats: D, P.
- 63 9 RLC-G.557, MMA-1975.1.483.
G.D. Tiepolo. *Cupid Blindfolded, Carried Through the Sky by Seven Winged Putti / Flight*. Formats: D, P.
- 63 9 RLC-G.558, MMA-1975.1.640.
Constantin Guys. *Young Woman in a Blue and Black Dress*. Formats: D, P.
- 63 9 RLC-G.559, MMA-1975.1.652.
Pierre Laprade. *Landscape in the Pyrenees at Arudy*. Formats: P.
- 63 9 RLC-G.560, ExL-Private collection (1963).
Maximilien Luce. *Portrait of Henri-Edmond Cross*. Formats: D, P, O.
- 63 9 RLC-G.561, MMA-1975.1.663.
Aristide Maillol. *Female Nude with Drapery*. Formats: D, P.
- 63 9 RLC-G.562, MMA-1975.1.679.
Pissarro. *Marketplace in Pontoise*. Formats: D, P.
- 63 9 RLC-G.563, MMA-1975.1.710.
Signac. *The Dining Room*. Formats: D, P.
- 63 9 RLC-G.564, MMA-1975.1.588.
Corot. *The Palatine Hill, Rome*. Formats: D, P.
- 63 9 RLC-G.565, MMA-1975.1.676.
Charles Joseph Natoire. *Orpheus Charming the Nymphs, Dryads, and Animals*.
Formats: P.
- 63 10 RLC-G.566, ExL.
Henry Tonks. *Study of a Woman and Other Head Studies*. Formats: O.
- 63 10 RLC-G.567, ExL.
Domenico Tiepolo. *Dogs and a Resting Traveler*. Formats: D, B.
- 63 10 RLC-G.568, MMA-1975.1.529.
G.D. Tiepolo. *Cattle in a Landscape*. Formats: D, P.
- 63 10 RLC-G.569, MMA-1975.1.526.
G.D. Tiepolo. *Goats and Sheep in a Landscape*. Formats: D, P.
- 63 10 RLC-G.570, MMA-1975.1.495.
G.D. Tiepolo. *Centaur Carrying Off a Nymph / The Rape of Dejanira*. Formats: D, P.

V.A. Individual Object Files.

- 63 10 RLC-G.571, MMA-1975.1.499.
G.D. Tiepolo. *Satyr Leading a Centaur, Who Carries a Club, Bow and Quiver, Outside the Walls of a City*. Formats: D, P.
- 63 10 RLC-G.572, MMA-1975.1.647.
Ingres. *Madame Félix Gallois*. Formats: D, P.
- 63 10 RLC-G.573, MMA-1975.1.648.
Ingres. *Dr. François Mèlier*. Formats: D, P.
- 63 10 RLC-G.574, ExL.
Prud'hon. *Standing Nude*. Formats: D, P.
- 63 11 RLC-G.575, MMA-1975.1.736.
Felix Vallotton. *Street Scene in Paris (Coin de rue à Paris)*. Formats: D, P.
- 63 11 RLC-G.576, MMA-1975.1.781.
Jongkind. *View of a Dutch Town*. Formats: P.
- 63 11 RLC-G.577, MMA-1975.1.698.
Theodore Rousseau. *Autumn Landscape*. Formats: D, P.
- 63 11 RLC-G.578, MMA-1975.1.784.
Gerard de Lairese. *The Sacrifice of Iphigenia*. Formats: D, P.
- 63 11 RLC-G.579, MMA-1975.1.831.
Jan Fijt. [Copy after]. *Still Life of Fruit, Musical Instruments, and Venison, with a Young Man at the Left / Studio with Peacock*. Formats: D, P, O.
- 63 11 RLC-G.580, MMA-1975.1.569.
Bazille. *Manet and his Easel*. Formats: D, P.
- 63 11 RLC-G.581, ExL.
Andrea Sacchi. *Male Nude*. Formats: D, P, N, O.
- 63 11 RLC-G.582, MMA-1975.1.816.
Willem van de Velde I. *Dutch Merchant Ships at Anchor or under Easy Sail in a Moderate Breeze*. Formats: P.
- 63 11 RLC-G.583, MMA-1975.1.812.
Willem van de Velde II. *Dutch Ships at Anchor with a Yacht Lying Head to the Wind*.
Formats: P.
- 63 11 RLC-G.584, MMA-1975.1.823.
Jan Frans van Bloemen. *Forest Clearing with Figures*. Formats: P.
- 64 1 RLC-G.585, MMA-1975.1.815.
Willem van de Velde II. *A Dutch Fleet Lying at Anchor*. Formats: P.
- 64 1 RLC-G.587, MMA-1975.1.783.

V.A. Individual Object Files.

- Valentijn Klotz. *A Roadside Shrine and Cross*. Formats: D.
- 64 1 RLC-G.588, MMA-1975.1.465.
G.D. Tiepolo. *The Infant Punchinello in Bed with His Parents / Family Life of Punchinello*. Formats: D, P.
- 64 1 RLC-G.588, MMA-1975.1.973.
Van Day Truex. *View of Spoleto*. Formats: D.
- 64 1 RLC-G.589, MMA-1975.1.607.
Jacques Louis David. *The Return of Brutus to his House*. Formats: D, P.
- 64 1 RLC-G.590, MMA-1975.1.606.
Jacques Louis David. *Seated Gentleman*. Formats: D, P.
- 64 1 RLC-G.591, MMA-1975.1.326.
Giovanni Battista Franco. *Skull in Profile / Head and Neck of a Human Skeleton*.
Formats: D, P.
- 64 1 RLC-G.592, MMA-1975.1.977.
Eugenio Lucas y Padilla. [Attributed to Velázquez]. *Bullfight*. Formats: D, P.
- 64 1 RLC-G.593, ExL.
[Artist not identified]. *View of Venice*. Formats: N.
- 64 1 RLC-G.594, MMA-1975.1.498.
G.D. Tiepolo. *Centaur Embracing Nymph in a Wild Landscape*. Formats: D, P.
- 64 2 RLC-G.595 to RLC-G.624, all ExL.
Ernst Ludwig Kirchner. 30 drawings. Formats: D (for all 30), P (for all except G.599
and G.620), B.
- 64 3 RLC-G.625, MMA-1975.1.651.
Georges Lallemand. *The Procureess*. Formats: D, P.
- 64 3 RLC-G.626, ExL.
Jan Lievens. *Loaded Barge at Dock*. Formats: D, P, N, O.
- 64 3 RLC-G.627, MMA-1975.1.866.
Wilhelm Kuhnert. *Leopard Studies*. Formats: D, P.
- 64 3 RLC-G.628, MMA-1975.1.867.
Wilhelm Kuhnert. *Lion Studies*. Formats: D.
- 64 3 RLC-G.629, MMA-1975.1.908.
William James Glackens. *Edith Glackens Walking*. Formats: D, P.
- 64 3 RLC-G.630, MMA-1975.1.908.
William James Glackens. *Two Women Walking*. Formats: D, P.
- 64 3 RLC-G.631, MMA-1975.1.482.

V.A. Individual Object Files.

- G.D. Tiepolo. *Sketch for a Ceiling with an Allegory of Fortitude and Wisdom / Three Angels Ascending, One with Trumpet*. Formats: D, P.
- 64 4 RLC-G.632, MMA-1975.1.481.
G.D. Tiepolo. *Christ Crowned with Thorns*. Formats: D, P.
- 64 4 RLC-G.633, MMA-1975.1.476.
G.D. Tiepolo. *The Baptism of Christ (with Christ Standing at Left Center, His Back Turned, and a Youth Stripping in the Right Foreground)*. Formats: D, P.
- 64 4 RLC-G.634, MMA-1975.1.496.
G.D. Tiepolo. *Satyr Family in a Wild Landscape*. Formats: D, P.
- 64 4 RLC-G.635, MMA-1975.1.497.
G.D. Tiepolo. *Satyrs Carrying Baskets of Provision for Their Families*. Formats: D, P.
- 64 4 RLC-G.636, MMA-1975.1.494.
G.D. Tiepolo. *Rinaldo Enchanted by Armida / Venus and Mars with Eros and Attendants*. Formats: D, P.
- 64 4 RLC-G.637, MMA-1975.1.477.
G.D. Tiepolo. *The Baptism of Christ (with Saint John, Without his Cross, in Profile to the Right)*. Formats: D, P.
- 64 5 RLC-G.638, MMA-1975.1.504.
G.D. Tiepolo. [Lorenzo Baldisserra Tiepolo]. *Figures in Antique Dress Grouped About a Pagan Tomb / Figures by Fountain*. Formats: D, P.
- 64 5 RLC-G.639, MMA-1975.1.503.
G.D. Tiepolo. *The Baptism of Christ (with a Woman Holding a Child Among the Spectators at the Right)*. Formats: D, P.
- 64 5 RLC-G.640, MMA-1975.1.484.
G.D. Tiepolo. *Angels in the Sky / Angels and Cherubim in Flight*. Formats: D, P.
- 64 5 RLC-G.641, MMA-1975.1.517.
G.D. Tiepolo. *A Leopard, Moving to the Left (on a Base) / Feline Wild Beast*. Formats: D, P.
- 64 5 RLC-G.642, MMA-1975.1.488.
G.D. Tiepolo. *Actaeon, Changed into a Stag, Attacked by One of His Own Hounds*. Formats: D, P.
- 64 5 RLC-G.643, MMA-1975.1.518.
G.D. Tiepolo. *A Boar, Galloping to the Left, and a Sleeping Sow (on the Base)*. Formats: D, P.
- 64 5 RLC-G.644, MMA-1975.1.524.
G.D. Tiepolo. *A Donkey Lying on the Grass, with an Italian Greyhound (on a Base)*. Formats: D, P.

V.A. Individual Object Files.

- 64 5 RLC-G.645, ExL.
G.D. Tiepolo. *Halte des Bohemuens / Travelling Bohemian Group with Bear*. Formats: R, B.
- 64 5 RLC-G.646, MMA-1975.1.514.
G.D. Tiepolo. *The Betrothal of the Virgin*. Formats: D, P.
- 64 6 RLC-G.647, MMA-1975.1.666.
Albert Marquet. *Seated Female Nude in Profile*. Formats: D, P.
- 64 6 RLC-G.648, MMA-1975.1.970.
James Preston. *East Hampton House, Autumn*. Formats: P.
- 64 6 RLC-G.649, MMA-1975.1.969.
James Preston. *France*. Formats: D, P.
- 64 6 RLC-G.650, MMA-1975.1.968.
James Preston. *The Meadow*. Formats: D, P.
- 64 6 RLC-G.651, MMA-1975.1.758.
Jacques Villon. *Young Man in Conversation with His Uncle*. Formats: D, P.
- 64 6 RLC-G.652, MMA-1975.1.639.
Constantin Guys. *Women Dancing in a Brothel*. Formats: D, P.
- 64 6 RLC-G.653, ExL.
Jean Le Clerc. *Crucifixion and Other Scenes*. Formats: D, P, N.
- 64 7 RLC-G.654, MMA-1975.1.621.
Narcisse-Virgile Diaz de la Pena. *Forest Clearing / Wooded Landscape*. Formats: D, P.
- 64 7 RLC-G.655, ExL.
Italian. *Portrait of a Bearded Man*. Formats: D, P, N, O.
- 64 7 RLC-G.656, MMA-1975.1.699.
Theodore Rousseau. *Landscape with a Pond*. Formats: D, P.
- 64 7 RLC-G.657, ExL.
Abraham Bosse. *Supper at Emmaus*. Formats: D, P, N, O.
- 64 7 RLC-G.658, ExL.
[Artist not identified]. *Mythological Scene (in manner of Blake)*. Formats: D, P, N, O.
- 64 7 RLC-G.659, MMA-1975.1.598.
Daubigny. *Country Road (Recto)*. Formats: D, P.
- 64 7 RLC-G.660, MMA-1975.1.599.
Daubigny. *Landscape along a River*. Formats: D, P.
- 64 7 RLC-G.661, MMA-1975.1.391.
Giovanni Paolo Pannini. *Ruins, with a Statue on the Left*. Formats: D, P.

V.A. Individual Object Files.

64	8	RLC-G.662, MMA-1975.1.777. Jan van Goyen. [Style of]. <i>Distant Town Seen across Water and Fields</i> . Formats: D, P.
64	8	RLC-G.663, MMA-1975.1.881. John Crome. [British follower or pupil of]. <i>Landscape with Boy Fishing</i> . Formats: D, P.
64	8	RLC-G.664, MMA-1975.1.769. Cuyp. <i>River Landscape with Sailboats</i> . Formats: D, P.
64	8	RLC-G.665, MMA-1975.1.775. Jan van Goyen. <i>Boating Party on a River</i> . Formats: D, P.
64	8	RLC-G.666, MMA-1975.1.642. Harpignies. <i>Landscape with a Distant Town</i> . Formats: D, P.
64	8	RLC-G.667, ExL-Private collection (1964). Flemish School, 17th century. <i>Portrait of a Gentleman</i> . Formats: D, P, N, O.
64	8	RLC-G.668, ExL-Private collection (1964). Flemish School, 17th century. <i>Portrait of a Lady</i> . Formats: D, P, N, O.
64	9	RLC-G.669, ExL. Maurice Prendergast. <i>Venetian Scene</i> . Formats: D, P, N.
64	9	RLC-G.670, MMA-1975.1.887. Peter Lely. <i>Study of the Forearms and Hands of a Woman</i> . Formats: D, P.
64	9	RLC-G.671, MMA-1975.1.921. Maurice Prendergast. <i>Swings, Revere Beach</i> . Formats: D, P.
64	9	RLC-G.672, MMA-1975.1.920. Maurice Prendergast. <i>Low Tide, Beachmont</i> . Formats: D, P.
64	9	RLC-G.673, MMA-1975.1.725. Signac. <i>Windmills</i> . Formats: D, P.
-	-	RLC-G.674, MMA-1975.1.281. Jacopo Pontormo. [Follower of Pontormo (Bronzino?)]. <i>Two Studies of a Seated Male Nude</i> . Formats: None. Description noted here for object reference only.
64	9	RLC-G.675, MMA-1975.1.913. George Luks. <i>Artist with Portfolio</i> . Formats: D, P.
64	9	RLC-G.676, MMA-1975.1.776. Jan van Goyen. <i>Landing Place by a Town</i> . Formats: D, P.
64	9	RLC-G.678, MMA-1975.1.478. G.D. Tiepolo. <i>The Baptism of Christ (with Three Angels Attending Him)</i> . Formats: D, P.
64	10	RLC-G.679, MMA-1975.1.474.

V.A. Individual Object Files.

		G.D. Tiepolo. <i>The Rest on the Flight into Egypt (with a Truncated Pyramid on the Right)</i> . Formats: D, P.
64	10	RLC-G.680, MMA-1975.1.552. Federico Zuccaro. <i>A Swiss Guard</i> . Formats: D, P.
64	10	RLC-G.681, MMA-1975.1.673. Gustave Moreau. [After?]. <i>Salomé Dancing Before the Head of St. John the Baptist</i> . Formats: D, P.
-	-	RLC-G.683, MMA-1975.1.918. Charles Prendergast. <i>Allegory</i> . Formats: None. Description noted here for object reference only.
64	10	RLC-G.684, MMA-1975.1.623. Segonzac. <i>Still Life with Two Glasses of Wine</i> . Formats: P.
64	10	RLC-G.685, MMA-1975.1.972. Van Day Truex. <i>Rome III</i> . Formats: P, O (original folder label).
64	10	RLC-G.686, MMA-1975.1.683. Jean-Francois Raffaelli. <i>Landscape with Road Approaching the City</i> . Formats: D, P.
-	-	RLC-G.687, MMA-1975.1.684. Jean-Francois Raffaelli. <i>Suburban Landscape (Scene with Horse and Carriage)</i> . Formats: None. Description noted here for object reference only.
64	10	RLC-G.688, ExL. Jean Francois Raffaelli. <i>Gypsies Encamping</i> . Formats: O.
64	10	RLC-G.689, MMA-1975.1.705. Seurat. <i>The Lighthouse at Honfleur</i> . Formats: D, P.
64	10	RLC-G.690, MMA-1975.1.466. G.D. Tiepolo. <i>Punchinello as a Dressmaker</i> . Formats: D, P.
64	10	RLC-G.691, MMA-1975.1.472. G.D. Tiepolo. <i>Punchinello as Tailor's Assistant</i> . Formats: D, P.
64	10	RLC-G.692, ExL. Hieronymous Bosch. <i>Two Pharisees</i> . Formats: B.
65	1	RLC-G.693, MMA-1975.1.475. G.D. Tiepolo. <i>The Baptism of Christ (with Two Ducks in the Water at Lower Right)</i> . Formats: D, P.
65	1	RLC-G.694, MMA-1975.1.886. Thomas Lawrence. <i>Portrait of a Young Lady with an Amber Necklace</i> . Formats: D, P.
65	1	RLC-G.695, MMA-1975.1.764.

V.A. Individual Object Files.

		Watteau. [French(?), 18th century]. <i>The Rommelpot Player</i> . Formats: D, P.
65	1	RLC-G.696, MMA-1975.1.583. Theodore Chasseriau. <i>Portrait of Félix Ravaisson</i> . Formats: P.
65	1	RLC-G.697, MMA-1975.1.582. Theodore Chasseriau. <i>Portrait of Madame Ravaisson</i> . Formats: D, P.
65	1	RLC-G.698, MMA-1975.1.581. Theodore Chasseriau. <i>Portrait of Madame Gabrielle Marcotte de Quivières</i> . Formats: D, P.
65	1	RLC-G.699, MMA-1975.1.277. Boldini. <i>Portrait of a Lady</i> . Formats: D, P.
65	2	RLC-G.700, MMA-1975.1.568. Antoine-Louis Barye. <i>Jaguar Devouring a Gazelle / A Tiger</i> . Formats: P, O.
65	2	RLC-G.701, MMA-1975.1.513. G.D. Tiepolo. <i>A Flirtation / Venetian Rendezvous</i> . Formats: D, P.
65	2	RLC-G.702, MMA-1975.1.400. Piranesi. <i>View through the Herculaneum Gate, Pompeii</i> . Formats: D, P.
65	2	RLC-G.703, MMA-1975.1.572. Francois Boucher. <i>Nymphs and Cupids</i> . Formats: D, P.
65	2	RLC-G.704, MMA-1975.1.876. Richard Parkes Bonington. [Attributed to]. <i>Shipping in a Swell</i> . Formats: P.
65	2	RLC-G.705, MMA-1975.1.922. Maurice Prendergast. <i>Standing Nude Woman and Studies of a Hand, Leg, and Feet</i> . Formats: D.
65	3	RLC-G.706, MMA-1975.1.491. G.D. Tiepolo. <i>Hercules and Antaeus (with a Base Below)</i> . Formats: P.
65	3	RLC-G.707, MMA-1975.1.850. German. <i>Agony in the Garden / Christ in the Garden of Olives</i> . Formats: D.
-	-	RLC-G.708, MMA-1975.1.983. Utagawa Hiroshige. <i>Boat on the Sumida</i> . Formats: None. Description noted here for object reference only.
-	-	RLC-G.709, MMA-1975.1.982. Utagawa Hiroshige. <i>Small View of Yedo</i> . Formats: None. Description noted here for object reference only.
65	3	RLC-G.710, ExL. Whistler. <i>Self Portrait</i> . Formats: D.

V.A. Individual Object Files.

- 65 3 RLC-G.711, MMA-1975.1.585.
Corot. [Artist in the manner of]. *Landscape*. Formats: P.
- 65 3 RLC-G.712, MMA-1975.1.644.
Harpignies. *A View of Moulins*. Formats: P.
- 65 3 RLC-G.713, ExL.
R. Oudot. *L'Arlesienne*. Formats: P, N.
- 65 3 RLC-G.714, MMA-1975.1.757.
Jacques Villon. *Seated Lady with Hat*. Formats: P.
- 65 3 RLC-G.715, MMA-1975.1.755.
Jacques Villon. *Monsieur le Sous-Préfet*. Formats: P.
- 65 4 RLC-G.716, ExL (1966?).
Andrea Mantegna. *Head of a Youth*. Formats: D, O. Note in the folder indicates the object was "taken by RL" on May 23, 1966.
- 65 4 RLC-G.717, MMA-1975.1.254.
Italian, Padua. [The Veneto]. *Study of Two Bovine Animals / Cattle*. Formats: P.
- - RLC-G.718, MMA-1975.1.774.
Van Gogh. *Road in Etten / Road Near Nuenen*. Formats: None. Description noted here for object reference only.
- 65 4 RLC-G.720, MMA-1975.1.890.
Joshua Reynolds. [England, 18th century]. *Study of a Woman and Two Children / Mrs. Payne Gallwey and Her Children*. Formats: P.
- 65 4 RLC-G.721, ExL.
Picasso. *Harlequin et Femme Gireque*. Formats: O (original descriptive folder label).
- - RLC-G.722, MMA-1975.1.616.
Delacroix. *Hamlet and Horatio in the Graveyard*. Formats: None. Description noted here for object reference only.
- 65 4 RLC-G.723, MMA-1975.1.892.
George Romney. *Half-Figure of a Young Woman*. Formats: D, P.
- - RLC-G.724, MMA-1975.1.787.
Van Meiris. [Copy after Frans van Mieris the Elder]. *The Cardplayer*. Formats: None. Description noted here for object reference only.
- 65 4 RLC-G.725, MMA-1975.1.767.
Nicholas de Bruyn. [Flanders, 17th century]. *Two Birds and a Cricket*. Formats: P.
- - RLC-G.726, MMA-1975.1.671.
Jean-Francois Millet. *Women Carrying Faggots*. Formats: None. Description noted here for object reference only.

V.A. Individual Object Files.

- - RLC-G.727, MMA-1975.1.631.
Roger de la Fresnaye. *Portrait of a Woman*. Formats: None. Description noted here for object reference only.
- 65 5 RLC-G.728, MMA-1975.1.645.
Harpignies. *Moonlit Landscape*. Formats: D.
- - RLC-G.729, MMA-1975.1.605.
Jacques Louis David. *Hermaphrodite*. Formats: None. Description noted here for object reference only.
- 65 5 RLC-G.730, MMA-1975.1.789.
Van Ostade. [Style of Adriaen van Ostade]. *Peasants Carousing in a Barn*. Formats: P.
- - RLC-G.731, MMA-1975.1.325.
Mauro Gandolfi. *A Sheet of Heads*. Formats: None. Description noted here for object reference only.
- 65 5 RLC-G.732, MMA-1975.1.786.
Nicolaes Maes. *Christ among the Doctors*. Formats: D, P, O.
- 65 5 RLC-G.733, MMA-1975.1.780.
Maarten van Heemskerck. *Jael*. Formats: D, P.
- 65 5 RLC-G.734, MMA-1975.1.266.
Niccolo Bambini. *The Stoning of Saint Stephen*. Formats: P.
- 65 5 RLC-G.735, MMA-1975.1.885.
Augustus (Edwin) John. *Studies of a Young Female Nude*. Formats: P.
- - RLC-G.736, MMA-1975.1.808.
Roelant Roghman. *River Landscape with Rocky Cliffs*. Formats: None. Description noted here for object reference only.
- 65 6 RLC-G.737, MMA-1975.1.702.
Gabriel de Saint-Aubin. *Les Fêtes Vénitiennes*. Formats: O.
- 65 6 RLC-G.738, MMA-1975.1.889.
Joshua Reynolds. [Unknown artist, probably 19th century]. *Head of a Lady with Hat*.
Formats: P, O.
- 65 6 RLC-G.739, MMA-1975.1.888.
Joshua Reynolds. [Unknown artist, probably 19th century]. *Head of a Lady*. Formats: P,
O.
- 65 6 RLC-G.740, MMA-1975.1.754.
Jacques Villon. *Renée de Face*. Formats: D, P, O.
- 65 6 RLC-G.741, MMA-1975.1.753.
Jacques Villon. *La Table Servie*. Formats: D, P, O.

V.A. Individual Object Files.

65	6	RLC-G.742, MMA-1975.1.752. Jacques Villon. <i>Study for a Self Portrait</i> . Formats: D, P, O.
65	6	RLC-G.743, MMA-1975.1.759. Jacques Villon. <i>Project for an Illustration to a Poem of Louis de Gonzague Frick</i> . Formats: D, P.
L-11	24	RLC-G.744, ExL-Private collection (1967). Jacques Villon. <i>Auto-Portrait</i> . Formats: D, P, B, O.
65	7	RLC-G.745, MMA-1975.1.638. Constantin Guys. <i>Parisienne Seen from the Back</i> . Formats: O.
65	7	RLC-G.746, MMA-1975.1.756. Jacques Villon. <i>Kneeling Nude (Nu à Genoux)</i> . Formats: D, P, O.
65	7	RLC-G.747, ExL-Private collection (1967). Jacques Villon. <i>Cerisier en Fleurs</i> . Formats: D, P, O.
-	-	RLC-G.748, MMA-1975.1.800. Rembrandt. <i>Self-Portrait</i> . Formats: None. Description noted here for object reference only.
-	-	RLC-G.749, MMA-1975.1.799. Rembrandt. <i>Satire on Art Criticism</i> . Formats: None. Description noted here for object reference only.
65	7	RLC-G.750, MMA-1975.1.634. Marcel Gromaire. <i>Seated Nude</i> . Formats: D, O.
-	-	RLC-G.751, MMA-1975.1.567. Balthus. <i>Study for an Illustration for "Wuthering Heights"</i> . Formats: None. Description noted here for object reference only.
-	-	RLC-G.752, MMA-1975.1.803. Rembrandt. <i>Elsje Christiaens Hanging on a Gibbet</i> . Formats: None. Description noted here for object reference only.
-	-	RLC-G.753, MMA-1975.1.796. Rembrandt. <i>Old Man Leaning on a Stick</i> . Formats: None. Description noted here for object reference only.
65	7	RLC-G.754, MMA-1975.1.798. Rembrandt. [School of]. <i>A Hawker Showing an Animal in a Cage to a Woman and Her Child</i> . Formats: P.
-	-	RLC-G.755, MMA-1975.1.797. Rembrandt. [School of]. <i>Old Woman with a Baby in her Arms</i> . Formats: None. Description noted here for object reference only.
-	-	RLC-G.756, MMA-1975.1.790.

V.A. Individual Object Files.

- Rembrandt. [School of]. *Abraham and Isaac before the Sacrifice*. Formats: None. Description noted here for object reference only.
- - RLC-G.757, MMA-1975.1.795.
Rembrandt. [School of]. *An Officer Holding a Ceremonial Sword*. Formats: None. Description noted here for object reference only.
- - RLC-G.758, MMA-1975.1.793.
Rembrandt. [School of]. *The Martyrdom of Saint Peter*. Formats: None. Description noted here for object reference only.
- 65 7 RLC-G.759, ExL.
Rembrandt. *Jacob and Rachel*. Formats: O.
- - RLC-G.760, MMA-1975.1.802.
Rembrandt. [School of]. *Two Studies for Blind Tobit*. Formats: None. Description noted here for object reference only.
- 65 7 RLC-G.761, ExL.
Rembrandt. *Lion*. Formats: D.
- - RLC-G.762, MMA-1975.1.804.
Rembrandt. [School of. Verso: Rembrandt]. *A Young Man*. Formats: None. Description noted here for object reference only.
- - RLC-G.763, MMA-1975.1.791.
Rembrandt. [School of]. *Beheading of Anabaptist Martyrs*. Formats: None. Description noted here for object reference only.
- 65 8 RLC-G.764, MMA-1975.1.643.
Harpignies. *The Pond at Les Luneaux, Allier*. Formats: O.
- 65 8 RLC-G.765, MMA-1975.1.269.
Federico Barocci. [Alessandro Casolani della Torre]. *Study for the Figure of Christ in a Deposition*. Formats: D, O.
- 65 8 RLC-G.766, MMA-1975.1.779.
Jan van Goyen. *Winter Landscape with Skaters and Fishermen*. Formats: D, O.
- 65 8 RLC-G.767, MMA-1975.1.263.
Jacopo Amigoni. *Portrait of a Lady*. Formats: D, O.
- 65 8 RLC-G.768, MMA-1975.1.656.
Carle Van Loo. [French, first half of 18th century]. *Portrait of a Man Holding a Pen*. Formats: P, O.
- 65 8 RLC-G.769, MMA-1975.1.532.
Jacopo Tintoretto. *Reclining Male Figure*. Formats: O.
- 65 8 RLC-G.770, MMA-1975.1.627.

V.A. Individual Object Files.

- Fragonard. *The Dreamer*. Formats: O.
- - RLC-G.771, MMA-1975.1.473.
G.D. Tiepolo. *The Burial of Punchinello*. Formats: None. Description noted here for object reference only.
- - RLC-G.772, MMA-1975.1.469.
G.D. Tiepolo. *Punchinellos Outside a Circus*. Formats: None. Description noted here for object reference only.
- 65 9 RLC-G.774, ExL-Met: MMA-65.176 (1965).
G.B. Castiglione. *God the Father Appearing to Jacob [or to Abraham and his Family]*. Formats: O.
- - RLC-G.774, MMA-1975.1.731.
Toulouse-Lautrec. *At the Circus: The Spanish Walk (Au Cirque: Le Pas Espagnol)*. Formats: None. Description noted here for object reference only.
- 65 9 RLC-G.775, ExL.
Seurat. *The White Blouse*. Formats: P, R, B.
- 65 9 RLC-G.776, MMA-1975.1.272.
Domenico Beccafumi. [Follower of]. *Page from a Sketchbook / Two Episodes from the Life of Esther*. Formats: O.
- - RLC-G.777, MMA-1975.1.801.
Rembrandt. *Two Cottages*. Formats: None. Description noted here for object reference only.
- - RLC-G.778, MMA-1975.1.601.
Daumier. *Two Drinkers*. Formats: None. Description noted here for object reference only.
- 65 9 RLC-G.779, MMA-1975.1.600.
Daumier. *Death and the Doctor*. Formats: P.
- 65 9 RLC-G.780, MMA-1975.1.603.
Daumier. *Head of a Man*. Formats: D.
- - RLC-G.781, MMA-1975.1.602.
Daumier. *Two Drinkers*. Formats: None. Description noted here for object reference only.
- - RLC-G.782, MMA-1975.1.276.
Bison. *The Nativity of Christ, with Shepherds and Kings in Adoration*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.783, MMA-1975.1.292.

V.A. Individual Object Files.

- Canaletto. R) *A Magnificent Pavilion by the Lagoon* V) *The Grand Canal, with the Rialto Bridge from the South*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.784, MMA-1975.1.295.
Canaletto. *Interior of the Basilica of San Marco, Showing the Crossing and the Choir*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.785, MMA-1975.1.298.
Canaletto. *A Venetian Interior, with a Young Man Seated by the Fire*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.786, MMA-1975.1.307.
School of Canaletto. [Bernardo Bellotto]. *The Grand Canal, with the Fabbriche Nuove on the Left and Campanile of Santi Apostoli on the Right*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.787, MMA-1975.1.306.
School of Canaletto. [Bernardo Bellotto]. *The Grand Canal with the Rialto Bridge, from the North*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.788, MMA-1975.1.305.
School of Canaletto. [Bernardo Bellotto]. *The Grand Canal from the Carità to the Dogana da Mar*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.789, MMA-1975.1.304.
School of Canaletto. [Bernardo Bellotto]. *The Entrance to the Grand Canal, with the Dogana da Mar and Santa Maria della Salute on the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.790, MMA-1975.1.303.
School of Canaletto. [Bernardo Bellotto]. *The Grand Canal from Ca'Moro-Lin and Ca'Foscari to the Carità*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.791, MMA-1975.1.309.
School of Canaletto. [Bernardo Bellotto]. *View of Mestre*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.792, MMA-1975.1.301.
School of Canaletto. [Bernardo Bellotto]. *View of Dolo*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.793, MMA-1975.1.302.

V.A. Individual Object Files.

- School of Canaletto. [Bernardo Bellotto]. *A Village on the Brenta*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.794, MMA-1975.1.308.
School of Canaletto. [Bernardo Bellotto]. *The Tower of Marghera*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.795, MMA-1975.1.311.
School of Canaletto. [Bernardo Bellotto]. *Santa Giustina and the Prato della Valle at Padua*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.796, MMA-1975.1.310.
School of Canaletto. [Bernardo Bellotto]. *The Prato della Valle at Padua*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.797, MMA-1975.1.299.
School of Canaletto. [Bernardo Bellotto]. *Imaginary View of Padua*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.798, MMA-1975.1.300.
School of Canaletto. [Bernardo Bellotto]. *A Venetian Villa*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.799, MMA-1975.1.312.
Carlevaris. [Pietro Longhi]. *A Dignitary Holding a Document*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.800, MMA-1975.1.322.
Diziani. *The Virgin and Child Enthroned on a Cloud, with Saints Dominic, John Nepomuk, Sebastian, Mark, and Anthony Abbot*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 10 RLC-G.801, ExL.
Guardi. *View of the Piazza San Marco from San Gemignano*. Formats: B, O.
- - RLC-G.802, MMA-1975.1.340.
Guardi. *Figure Studies / Sketch to Macchiette*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.803, MMA-1975.1.338.
Guardi. *A Venetian Capriccio: A Rio Leading to a Bridge*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.804, MMA-1975.1.339.

V.A. Individual Object Files.

- Guardi. *An Architectural Capriccio, with Classical Ruins*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 10 RLC-G.805, ExL.
Guardi. *View of the Island San Giorgio Maggiore*. Formats: B, O.
- - RLC-G.806, MMA-1975.1.354.
Guardi. *San Pietro di Castello*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.807, MMA-1975.1.362.
Guardi. *The Island of San Giorgio Maggiore*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.808, MMA-1975.1.363.
Guardi. *The Church of the Zitelle on the Giudecca*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 10 RLC-G.809, ExL.
Guardi. *View of the Church Il Redentore on the Giudecca*. Formats: B, O.
- - RLC-G.810, MMA-1975.1.355.
Guardi. *The Punta di Santa Marta, Opposite the Giudecca*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.811, MMA-1975.1.349.
Guardi. *The Rio dei Greci, with the Ponte della Pieta in the Distance*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.812, MMA-1975.1.356.
Guardi. *The Rio dei Mendicanti*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.813, MMA-1975.1.353.
Guardi. *The Punta di San Giobbe, with the Island of San Secondo in the Distance*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.814, MMA-1975.1.351.
Guardi. *The Porto di Lido, with the Fortezza Sant'Andrea on the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.815, MMA-1975.1.350.
Guardi. *The Island of Povegila, with British Naval Officers Embarking*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 10 RLC-G.816, ExL.

V.A. Individual Object Files.

- Guardi. *View of San Mattia on Murano*. Formats: B, O.
- - RLC-G.817, MMA-1975.1.364.
Guardi. *View of Murano*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.818, MMA-1975.1.358.
Guardi. *The Island of San Francesco del Deserto*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.819, MMA-1975.1.359.
Guardi. *The Island of L'Anconetta, on the Way to Mestre, with the Church of La Madonnetta*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.820, MMA-1975.1.357.
Guardi. *The Island of the Beata Vergine del Rosario*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.821, MMA-1975.1.361.
Guardi. *The Island of the Beata Vergine delle Grazie*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.822, MMA-1975.1.344.
Guardi. *Capriccio with a Statue of a Warrior and a Ruined Castle on the Shore of the Lagoon*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.823, MMA-1975.1.343.
Guardi. *The Courtyard of the Doges' Palace*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.824, MMA-1975.1.375.
Jacopo Marieschi. *The Arrival in Venice, from Alexandria, of the Relics of Saint John the Almsgiver in 1247*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.825, MMA-1975.1.389.
Pietro Antonio Novelli. *A Seated Slave*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.826, MMA-1975.1.375.
Pietro Antonio Novelli. *Allegorical Figure of a Woman*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.827, MMA-1975.1.386.
Pietro Antonio Novelli. *A Venetian Family Portrait Group*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.828, MMA-1975.1.390.

V.A. Individual Object Files.

- Pietro Antonio Novelli. *A Bearded Monk Showing a Portable Altar to a Praying Child, with an Old Woman Kneeling*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.829, MMA-1975.1.387.
Pietro Antonio Novelli. *Design for a Trade Card*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.830, MMA-1975.1.385.
Pietro Antonio Novelli. *Half-Length Study for a Portrait of a Young Man*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.831, MMA-1975.1.392.
Pellegrini. *The Last Supper*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.832, MMA-1975.1.415.
Marco Ricci. *The House of Marco Ricci in the Bellunese*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.833, MMA-1975.1.448.
G.B. Tiepolo. *Soldiers Around a Monument*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.834, MMA-1975.1.447.
G.B. Tiepolo. *Soldiers Trying to Prevent Two Men From Fighting*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.835, MMA-1975.1.446.
G.B. Tiepolo. *Two Allegorical Figures for a Ceiling*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.836, MMA-1975.1.439.
G.B. Tiepolo. *The Virgin and Child Adored by Monks and Others*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.837, MMA-1975.1.440.
G.B. Tiepolo. *Virgin and Child with Saint John of the Cross (?), Saint Sebastian, and Saint Peter of Alcantara*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.838, MMA-1975.1.444.
G.B. Tiepolo. *A River God and Other Figures on a Parapet*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.839, MMA-1975.1.424.

V.A. Individual Object Files.

- G.B. Tiepolo. *Bearded Man Wearing a Cap*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.840, MMA-1975.1.423.
G.B. Tiepolo. *Head of a Bishop*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.841, MMA-1975.1.435.
G.B. Tiepolo. *Head of a Man in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 10 RLC-G.842, ExL.
G.B. Tiepolo. *Study for Adoration of the Magi*. Formats: B, O.
- - RLC-G.843, MMA-1975.1.430.
G.B. Tiepolo. *Man Leaning against a Horse*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.844, MMA-1975.1.429.
G.B. Tiepolo. *Crouching Woman with a Boy Behind Her*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.845, MMA-1975.1.427.
G.B. Tiepolo. *Standing Woman, Turned to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.846, MMA-1975.1.428.
G.B. Tiepolo. *Standing Woman Holding a Hoop*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.847, MMA-1975.1.432.
G.B. Tiepolo. *Standing Figure of a Youth*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.848, MMA-1975.1.431.
G.B. Tiepolo. *Standing Man, Turned to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.849, MMA-1975.1.436.
G.B. Tiepolo. [G.D. Tiepolo]. *Man with an Elaborate Headdress, Facing Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.850, MMA-1975.1.441.
G.B. Tiepolo. *The Holy Family with Saint John*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.851, MMA-1975.1.442.
G.B. Tiepolo. *The Holy Family with Saint John*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.

V.A. Individual Object Files.

- - RLC-G.852, MMA-1975.1.438.
G.B. Tiepolo. *A Group of Punchinelli Seated*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 11 RLC-G.853, ExL.
G.B. Tiepolo. *Head of a Man in Turban From Above*. Formats: B, O.
- - RLC-G.854, MMA-1975.1.455.
G.B. Tiepolo. *Caricature of a Seated Man with a Book and a Cane*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.855, MMA-1975.1.453.
G.B. Tiepolo. *Caricature of a Man with His Arms Folded, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.856, MMA-1975.1.462.
G.B. Tiepolo. *Caricature of a Man Holding a Tricorne, Walking to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.857, MMA-1975.1.456.
G.B. Tiepolo. *Caricature of a Man Holding a Tricorne, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.858, MMA-1975.1.454.
G.B. Tiepolo. *Caricature of a Man in a Mask and a Tricorne, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.859, MMA-1975.1.457.
G.B. Tiepolo. *Caricature of a Man Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.860, MMA-1975.1.458.
G.B. Tiepolo. *Caricature of a Man Wearing a Wig and a Tricorne, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.861, MMA-1975.1.461.
G.B. Tiepolo. *Caricature of a Man Carrying a Stick, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.862, MMA-1975.1.460.

V.A. Individual Object Files.

- G.B. Tiepolo. *Caricature of a Man Wearing a Wig and a Tricorne, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.863, MMA-1975.1.450.
G.B. Tiepolo. *Caricature of a Person in a Voluminous Gown, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.864, MMA-1975.1.463.
G.B. Tiepolo. *Caricature of a Man in a Long Cloak, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.865, MMA-1975.1.451.
G.B. Tiepolo. *Caricature of a Man in a Voluminous Cloak, Carrying a Walking Stick, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.866, MMA-1975.1.452.
G.B. Tiepolo. *Caricature of a Man in a Mask and a Cloak, Holding a Muff and a Tricorne, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.867, MMA-1975.1.449.
G.B. Tiepolo. *Caricature of a Fat Person Wearing a Long Cloak and a Tricorne, Seen from Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.868, MMA-1975.1.459.
G.B. Tiepolo. *Caricature of a Fat Man, Seen From Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.869, MMA-1975.1.445.
G.B. Tiepolo. *One of the Hours Holding the Bridle of a Horse of the Sun, and Other Figures*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.870, MMA-1975.1.425.
G.B. Tiepolo. *Study for an Inkstand*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.871, MMA-1975.1.507.
G.D. Tiepolo. *A Crowd of Persons in Antique Roman or Oriental Dress, Gathering at a Pagan Altar*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.872, MMA-1975.1.505.

V.A. Individual Object Files.

- G.D. Tiepolo. *A Crowd of Ancient Warriors, Orientals, and Two Boys, Gathering for a Sacrifice*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.873, MMA-1975.1.501.
G.D. Tiepolo. [Lorenzo Baldisserra Tiepolo]. *Philosophers Instructing Pupils by an Antique Sarcophagus*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.874, MMA-1975.1.502.
G.D. Tiepolo. *A Saint Preaching, and the Head of an Oriental*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.875, MMA-1975.1.506.
G.D. Tiepolo. *An Old Man in Oriental Dress, Standing by a Pagan Altar*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 11 RLC-G.876, MMA-1975.1.492.
G.D. Tiepolo. *Hercules and Antaeus (with a Ledge Below)*. Formats: O (original descriptive folder label).
- 65 11 RLC-G.877, ExL.
G.D. Tiepolo. *Diana*. Formats: O (original descriptive folder label).
- - RLC-G.878, MMA-1975.1.490.
G.D. Tiepolo. *Meleager, Turning to the Right / Endymion*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.879, MMA-1975.1.489.
G.D. Tiepolo. *Meleager, Turning to the Left / Endymion*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 11 RLC-G.880, ExL.
G.D. Tiepolo. *Laying Lion With His Head Turned To Right*. Formats: B, O.
- - RLC-G.881, MMA-1975.1.527.
G.D. Tiepolo. *A Lion, Lying Toward the Right (on a Base)*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.882, MMA-1975.1.530.
G.D. Tiepolo. *A Sea Horse and a Dolphin*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.883, MMA-1975.1.523.
G.D. Tiepolo. *A Stag and Four Hinds on a Grassy Knoll (with Base)*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.884, MMA-1975.1.522.

V.A. Individual Object Files.

- G.D. Tiepolo. *Two Stags, One Standing and One Lying, on a Grassy Knoll (with a Base)*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.885, MMA-1975.1.521.
G.D. Tiepolo. *A Stag Lying Down (on a base): The Head of a Crocodile*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.886, MMA-1975.1.519.
G.D. Tiepolo. *A Bull Lying Down, and Two Donkeys, in a Landscape*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.887, MMA-1975.1.525.
G.D. Tiepolo. *A Flock of Sheep Drinking at a Pool, with a Bullock and a Dog*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.888, MMA-1975.1.520.
G.D. Tiepolo. *A Bullock Standing to the Right (on a Base)*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.889, MMA-1975.1.500.
G.D. Tiepolo. *Frieze of Allegorical Figures*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.890, MMA-1975.1.486.
G.D. Tiepolo. *A Flock of Winged Cherubs in the Sky, One Holding a Martyr's Palm*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.891, MMA-1975.1.485.
G.D. Tiepolo. *Cupid Blindfolded, on a Cloud Supported by Two Attendant Putti*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 11 RLC-G.892, ExL.
G.D. Tiepolo. *Riders and Animals on a Rocky Landscape*. Formats: P, B, O.
- - RLC-G.893, MMA-1975.1.515.
G.D. Tiepolo. *A Horse Attended by an Oriental Groom on a Country Road*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.894, MMA-1975.1.508.
G.D. Tiepolo. *Caricature of Two Women Seen From Behind*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.895, MMA-1975.1.510.

V.A. Individual Object Files.

- G.D. Tiepolo. *"In Piazza" / Meeting at Liston*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.896, MMA-1975.1.541.
Francesco Tironi. *View of Mazzorbo*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.897, MMA-1975.1.874.
Georg Anton Urlaub. *Saint Luke Painting the Virgin*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.898, MMA-1975.1.549.
Anton Maria Zanetti the Elder. *Man with a Long Pigtail and a Stick, Standing in Profile to the Left*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.899, MMA-1975.1.555.
Antonio Zucchi. *Four Connoisseurs Seated at a Table*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.900, MMA-1975.1.554.
Antonio Zucchi. *An English Family Group*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.901, MMA-1975.1.296.
Canaletto. *Piazza San Marco from the Southwest Corner, with the Procuratie Nuove on the Right*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.902, MMA-1975.1.345.
Guardi. *Piazza San Marco, Looking toward the Basilica*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.903, MMA-1975.1.346.
Guardi. *Piazza San Marco, Looking toward the Church of San Gemignano*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.904, MMA-1975.1.347.
Guardi. *The Clock Tower of San Marco, from the Front of the Basilica*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.905, MMA-1975.1.348.
Guardi. *Campo Santi Giovanni e Paolo, Looking Toward the Scuola di San Marco*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- 65 12 RLC-G.906, ExL.

V.A. Individual Object Files.

- G. Piazzetta. *Head of a Boy*. Formats: B, O.
- - RLC-G.907, MMA-1975.1.528.
G.D. Tiepolo. *Eight Monkeys, a Dead Goose, and a Cormorant*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.908, MMA-1975.1.550.
Francesco Zuccarelli. *Classical Landscape: A Town and a Mountain by the Coast*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-G.909, MMA-1975.1.975.
Goya. *Unholy Union*. Formats: None. Description noted here for object reference only.
- 65 12 RLC-G.910, MMA-1975.1.398.
Pietro da Cortona. [Ciro Ferri]. *Tullia Driving Her Chariot over the Body of Her Father*. Formats: B.
- - RLC-G.911, MMA-1975.1.654.
Raymond Legueult. *Still Life with Fruit and Flowers*. Formats: None. Description noted here for object reference only.
- - RLC-G.912, MMA-1975.1.916.
Elmer Livingston MacRae. *Schooner at Dock*. Formats: None. Description noted here for object reference only.
- - RLC-G.913, MMA-1975.1.703.
Henri de Saint-Déslis. *Street*. Formats: None. Description noted here for object reference only.
- - RLC-G.914, MMA-1975.1.930.
Steinlen. *Dancer at a Café Concert / La Goulue aux Ambassadeurs*. Formats: None. Description noted here for object reference only.
- - RLC-G.915, MMA-1975.1.911.
Stuart Martin Kaufman. *Nude*. Formats: None. Description noted here for object reference only.
- - RLC-G.916, MMA-1975.1.691.
Renoir. *Landscape*. Formats: None. Description noted here for object reference only.
- - RLC-G.917, MMA-1975.1.880.
Creswick. [British, 19th century]. *Landscape with a Stagecoach*. Formats: None. Description noted here for object reference only.
- - RLC-G.918, MMA-1975.1.635.
Armand Guillaumin. *Landscape with Two Sailing Boats*. Formats: None. Description noted here for object reference only.
- 65 12 RLC-G.919, MMA-1975.1.368.

V.A. Individual Object Files.

- Guercino. *A Seated Young Woman Looking Over Her Shoulder*. Formats: B.
- 65 12 RLC-G.920, MMA-1975.1.878.
Edward Burne-Jones. *The Summons: Study for the Head of Gawaine*. Formats: O.
- - RLC-G.921, MMA-1975.1.467.
G.D. Tiepolo. *The Flogging of Punchinello*. Formats: None. Description noted here for object reference only.
- - RLC-G.922, MMA-1975.1.468.
G.D. Tiepolo. *Punchinellos Felling (or Planting) a Tree*. Formats: None. Description noted here for object reference only.
- - RLC-G.923, MMA-1975.1.728.
Steinlen. *Nude Asleep*. Formats: None. Description noted here for object reference only.
- - RLC-G.924, MMA-1975.1.701.
Gabriel de Saint-Aubin. *Revelers at a Table in the Countryside*. Formats: None. Description noted here for object reference only.
- - RLC-G.926, MMA-1975.1.620.
Narcisse-Virgile Diaz de la Pena. [Attributed to]. *Costumed Woman with Vegetables*. Formats: None. Description noted here for object reference only.
- - RLC-G.927, MMA-1975.1.904.
A.H.M. [Alfred Hammer]. *Field with Figure*. Formats: None. Description noted here for object reference only.
- - RLC-G.928, MMA-1975.1.974.
James McNeill Whistler. *Museum Interior (?) with a Man Seated*. Formats: None. Description noted here for object reference only.
- - RLC-G.929, MMA-1975.1.865.
Unknown Artist. [Monogrammist AM, Germany]. *Imaginary Landscape*. Formats: None. Description noted here for object reference only.
- - RLC-G.930, MMA-1975.1.563.
Unknown. [Possibly French]. *Cottage with a Distant Village*. Formats: None. Description noted here for object reference only.
- 65 12 RLC-G.931, MMA-1975.1.637.
Constantin Guys. *Louis Napoleon Bonaparte on the Second of December*. Formats: D, P.
- 65 12 RLC-G.933, MMA-1975.1.893.
Thomas Rowlandson. *Picture Sale at Christies*. Formats: P.
- 65 12 RLC-G.934, MMA-1975.1.608.
Degas. *Study of a Ballet Dancer seen from the Back*. Formats: P, O.
- - RLC-G.936, MMA-1975.1.971.

V.A. Individual Object Files.

- Seymour Remenick. *Still Life, Interior*. Formats: None. Description noted here for object reference only.
- - RLC-G.937, MMA-1975.1.906.
Harvey Dinnerstein. *Foliage Study*. Formats: None. Description noted here for object reference only.
- - RLC-G.938, MMA-1975.1.675.
Moutier. *Strolling Couple with a Dog*. Formats: None. Description noted here for object reference only.
- - RLC-G.939, MMA-1975.1.556.
Unknown Italian. *The Bay of Naples*. Formats: None. Description noted here for object reference only.
- - RLC-G.940, MMA-1975.1.243.
Jean Beraud. *Parisian Street Scene*. Formats: None. Description noted here for object number reference only.
- - RLC-G.941, MMA-1975.1.824.
Bol. [Copy after Joos van Liere (Master of the Small Landscapes)]. *Travelers at a Village*. Formats: None. Description noted here for object reference only.
- - RLC-G.941, MMA-1975.1.903.
Unknown artist. [American artist]. *Farm Scene / Barn on Long Island*. Formats: None. Description noted here for object reference only.
- - RLC-G.942, MMA-1975.1.768.
Cuyp. *View of the Grootte Kerk in Dordrecht from the River Maas*. Formats: None. Description noted here for object reference only.
- - RLC-G.943, MMA-1975.1.738.
Marcel Vertès. *Woman with Dog*. Formats: None. Description noted here for object reference only.
- - RLC-G.944, MMA-1975.1.740.
Marcel Vertès. *Beach Scene*. Formats: None. Description noted here for object reference only.
- - RLC-G.945, MMA-1975.1.907.
John Charles Dollman. *Tiger Studies*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.352.
Guardi. *The Church and Convent of San Mattia di Murano*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.360.
Guardi. *The Church of the Redentore from the Giudecca Canal*. Object acquired from Paul Wallraf in 1963. Formats: None. Description noted here for object reference only.

V.A. Individual Object Files.

- - RLC-[G.---], MMA-1975.1.557.
Unknown artist, Italian. *Sketchbook: Souvenir of Naples*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.558.
Gargiulo. [Italian (?), early 19th century, possibly attributed to "Gargiulo"]. *View of Sorrento*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.559.
Gargiulo. [Italian (?), early 19th century, possibly attributed to "Gargiulo"]. *View of Naples from San Martino*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.560.
Gargiulo. [Italian (?), early 19th century]. *View of Cappuccini Hotel*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.604.
Daumier. *Woman Pleading For Justice*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.729.
Steinlen. *Sketch of Two Groups Fighting / Equestrian Warriors*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.745.
Marcel Vertès. *Girl in Tears*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.766.
Unknown artist. [Italian(?), 19th century (possibly attributed to "Gargiulo")]. *View of Venice / Landscape in Holland*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.785.
Monogrammist PVH. *View of a Castle*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.875.
Joshua Reynolds. [England, after Joshua Reynolds]. *Diana, Viscountess Crosbie*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.905.
Mary Sholes Boyan. *Man in a Turban*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.910.
Robert Henri. *Sketchbook: Spain*. Formats: None. Description noted here for object reference only.

V.A. Individual Object Files.

- - RLC-[G.---], MMA-1975.1.912.
David Levine. *Sketchbook: Paris, Amsterdam, The Hague, and London*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.917.
Marjorie Organ Henri. *Sketchbook*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.923.
Maurice Prendergast. *Paris Sketchbook*. Formats: None. Description noted here for object reference only.
- - RLC-[G.---], MMA-1975.1.923 through MMA-1975.1.967.
Maurice Prendergast. *Sketchbook: Boston Public Garden*. Formats: None. Description noted here for object reference only.
- 65 13 RLC-C.A, MMA-1975.1.984.
Italian. [Probably Tuscany or Umbria]. *Jug (boccale)*. Formats: P.
- 65 13 RLC-C.AA, MMA-1975.1.1644.
[Iranian]. *Faceted basin, Mina'i ("enameled") ware*. Formats: P.
- 65 13 RLC-C.B, MMA-1975.1.997a, b.
Italian. [Deruta, or French]. *Soup bowl with cover (tazza con coperchio)*. Formats: P.
- 65 13 RLC-C.BB, MMA-1975.1.1640.
[Iranian]. *Bowl, Mina'i ("enameled") ware*. Formats: P.
- 65 13 RLC-C.CC, MMA-1975.1.1646.
[Iranian]. *Bowl*. Formats: P.
- 65 14 RLC-C.DD, MMA-1975.1.1641.
[Iranian]. *Basin with handles, Minai'i ("enameled") ware*. Formats: P.
- 65 14 RLC-C.JJ, MMA-1975.1.998.
Italian. [Perhaps Trapani]. *Apothecary jar (albarello)*. Formats: P.
- 65 14 RLC-C.KK, MMA-1975.1.991.
Italian. [Probably Faenza]. *Apothecary jar (albarello)*. Formats: P.
- 65 14 RLC-C.LL, MMA-1975.1.1003.
Italian. [Probably Urbino]. *Candlestick (candeliere)*. Formats: P.
- 65 14 RLC-C.MM, MMA-1975.1.1002.
Italian. [Probably Urbino]. *Candlestick (candeliere)*. Formats: P.
- 65 14 RLC-C.NN, MMA-1975.1.992.
Italian. [Probably Faenza]. *Apothecary jar (albarello)*. Formats: P.
- 65 15 RLC-C.OO, MMA-1975.1.986.

V.A. Individual Object Files.

- Italian. [Faenza or Pesaro]. *Apothecary jar (albarello)*. Formats: P. All 4 of the photographs in the folder are the cut-off halves of larger images; for 3 of these photos, the other halves are in object file RLC-C.PP below.
- 65 15 RLC-C.PP, MMA-1975.1.985.
Italian. [Faenza or Pesaro]. *Apothecary jar (albarello)*. Formats: P. 3 of the photographs are cut in half; the other halves are in object file RLC-C.OO above.
- 65 15 RLC-C.QQ, MMA-1975.1.990.
Italian. *Apothecary jar (albarello)*. Formats: P.
- 65 15 RLC-C.RR, MMA-1975.1.989.
Italian. *Apothecary jar (albarello)*. Formats: P.
- 65 15 RLC-C.UU, MMA-1975.1.1004.
Italian. [Urbino]. *Large dish (tagliere)*. Formats: D, P.
- 65 15 RLC-C.VV, MMA-1975.1.1121; RLC-C.VVa, MMA-1975.1.1122
Urbino. *Pair of candlesticks (candeliere)*. Formats: P.
- 65 15 RLC-C.YY, MMA-1975.1.996; RLC-C.ZZ, MMA-1975.1.995.
[Italian, Urbino.] *Two apothecary jars (albarello)*. Formats: P.
- 65 16 RLC-C.1, MMA-1975.1.1639.
Persia. [Iranian]. *Bowl, Minai'i ("enameled") ware / Rhages polychrome pottery bowl*.
Formats: D, P.
- 65 16 RLC-C.2, MMA-1975.1.1056.
Faenza. [Florence or vicinity]. *Plate (tondino)*. Formats: D, P.
- 65 16 RLC-C.2, MMA-1975.1.1643.
[Iranian]. *Bowl, Mina'i ("enameled") ware*. Formats: P.
- 65 16 RLC-C.3, MMA-1975.1.1113.
Siena. [(Tuscany?)]. *Plate (tagliere)*. Formats: D, P.
- 65 16 RLC-C.5, ExL.
[Plate]. Formats: N (glass, broken).
- 65 17 RLC-C.6, MMA-1975.1.1647.
Hispano-Moresque. [Spanish, Valencia (probably Manises)]. *Dish*. Formats: D, P, N.
- 65 17 RLC-C.7, MMA-1975.1.1588.
Roman. *Dropper flask*. Formats: D.
- 65 17 RLC-C.8, MMA-1975.1.1589.
Roman. *Jar*. Formats: D.
- 65 17 RLC-C.10.1, MMA-1975.1.1617 and MMA-1975.1.1618.
Delft. [Dutch]. *Pair of vases / Beakers*. Formats: D, P.

V.A. Individual Object Files.

- 65 17 RLC-C.12, MMA-1975.1.1620.
Bernard Palissy. [And workshop]. *Pilgrim flask / Hunter's gourde*. Formats: D.
- 65 17 RLC-C.13, ExL-William Rockhill Nelson Gallery of Art (1943).
Deruta. *Amphora*. Formats: P, N.
- 65 18 RLC-C.14, MMA-1975.1.1051.
Faenza. [Probably]. *Apothecary jar (albarello)*. Formats: D, P.
- 65 18 RLC-C.16, ExL-Minneapolis Institute of Arts (1943).
Apothecary pot. Formats: P, N (glass).
- 65 18 RLC-C.18, ExL.
Gubbio. *Plate*. Formats: P, N (glass), O.
- 65 18 RLC-C.19, ExL.
Mesopotamian. *Rakka turquoise blue bowl with iridescence*. Formats: D.
- 65 18 RLC-C.20, ExL-Oberlin (1943); RLC-C.22, ExL-William Rockhill Nelson Gallery
(1943).
Faenza. *Two pharmacy jars*. Formats: P, N (glass).
- 65 18 RLC-C.21, ExL-William Rockhill Nelson Gallery (1943).
Faenza. *Albarello*. Formats: P.
- 65 18 RLC-C.23, ExL-Joslyn (1943).
Faenza. *Tazza*. Formats: P, N (glass).
- 65 19 RLC-C.24, ExL.
Castel Durante. *Plate*. Formats: P, N (glass), O.
- 65 19 RLC-C.25, MMA-1975.1.1064.
Florentine. [Faenza or Florence]. *Armorial jug (boccale)*. Formats: D, P.
- 65 19 RLC-C.26, MMA-1975.1.1013.
Castel Durante. [Probably]. *Dish (coppa amatoria)*. Formats: D, P.
- 65 19 RLC-C.28, ExL; RLC-C.30, ExL-Minneapolis Institute of Arts (1943).
Florence and Siena. *Pair of apothecary jars (albarello)*. Formats: P, N (glass).
- 65 19 RLC-C.31, ExL-William Rockhill Nelson Gallery of Art (1945).
Faenza (Casa Pirota). *Plate*. Formats: P.
- 65 19 RLC-C.32, MMA-1975.1.1022.
Castel Durante. [Deruta]. *Dish (piatto)*. Formats: D, P.
- 65 20 RLC-C.35, ExL-RISD (1945).
Persian. *Rhages bowl*. Formats: P, N.
- 65 20 RLC-C.36, ExL.
Mesopotamian. *Rakka iridescent pottery vase*. Formats: D, P, N.

V.A. Individual Object Files.

- 65 20 RLC-C.37, ExL-William Rockhill Nelson Gallery of Art (1943).
Faenza (or Caffagiolo). *Drug jar*. Formats: P, N.
- 65 20 RLC-C.38, MMA-1975.1.1060.
Florentine. [Faenza]. *Apothecary jar (albarello)*. Formats: D, P.
- 65 20 RLC-C.39, ExL-Private collection (1965).
Florentine. *Albarello*. Formats: D, P, N, O.
- 65 20 RLC-C.40, ExL-Minneapolis Institute of Arts (1943).
Cafaggiolo. *Drug jar*. Formats: P, N.
- 65 20 RLC-C.41, MMA-1975.1.1069.
Florentine. [Possibly Florence or Faenza]. *Armorial jug (boccale)*. Formats: D, P.
- 66 1 RLC-C.42, ExL.
Amphora. Formats: P, N (glass), O (original folder label with title).
- 66 1 RLC-C.44, MMA-1975.1.1007.
Caffaggiolo, lustrated at Deruta. [Italian, Montelupo]. *Dish (tondino)*. Formats: D, P.
- 66 1 RLC-C.45, ExL-William Rockhill Nelson Gallery of Art (1943).
Urbino. *Plate*. Formats: P, N.
- 66 1 RLC-C.46, MMA-1975.1.1065.
Florentine. [Possibly Florence or Faenza]. *Armorial jug (boccale)*. Formats: D, P.
- 66 1 RLC-C.47, MMA-1975.1.1087.
Gubbio. *Dish (coppa)*. Formats: D, P.
- 66 1 RLC-C.48, MMA-1975.1.1114; RLC-C.49, MMA-1975.1.1115.
Siena. [Castelli]. *Pair of apothecary vases (vaso da farmacia)*. Formats: D, P.
- 66 2 RLC-C.52, MMA-1975.1.1044; RLC-C.53, MMA-1975.1.1045.
Faenza. [Castelli]. *Pair of apothecary vases (vaso da farmacia)*. Formats: D, P.
- 66 2 RLC-C.54, MMA-1975.1.1074.
Gubbio. *Dish (coppa)*. Formats: D, P, O.
- 66 2 RLC-C.56, MMA-1975.1.1030.
Deruta. *Vase (vaso)*. Formats: D, P.
- 66 2 RLC-C.57, ExL-RISD (1945).
Rhages bottle. Formats: N.
- 66 2 RLC-C.58, ExL.
Gubbio. *Plate*. Formats: P, N, O.
- 66 2 RLC-C.60, MMA-1975.1.1126 and MMA-1975.1.1127.
Urbino. *Pair of candlesticks (candelieri)*. Formats: D, P.
- 66 2 RLC-C.60.1, ExL-Broken.

V.A. Individual Object Files.

		Urbino. <i>Plate</i> . Formats: N.
66	3	RLC-C.61, MMA-1975.1.1118. Urbino. <i>Dish (coppa)</i> . Formats: D, P.
66	3	RLC-C.62, MMA-1975.1.1112. Savona. [Possibly Montelupo]. <i>Candlestick (candeliere)</i> . Formats: D, P, N.
66	3	RLC-C.63, ExL. Delft. <i>Vases</i> . Formats: N.
66	3	RLC-C.63.1, MMA-1975.1.1616. Delft. <i>Tulip vase / Flower holder</i> . Formats: D, P.
66	3	RLC-C.64 and RLC-C.65, ExL-Oberlin (1943). Faenza. <i>Pair of drug jars</i> . Formats: P, N.
66	4	RLC-C.66, ExL. Deruta. <i>Amphora</i> . Formats: D, P, N.
66	4	RLC-C.67, MMA-1975.1.1029. Deruta. <i>Vase (vaso)</i> . Formats: D, P.
66	4	RLC-C.68, MMA-1975.1.1049; RLC-C.69, MMA-1975.1.1048. Faenza. [Castelli]. <i>Pair of apothecary jars (albarello)</i> . Formats: D, P.
66	4	RLC-C.70, ExL-Private collection (1957). Faenza. <i>Plate</i> . Formats: D, P, N.
66	4	RLC-C.71, MMA-1975.1.1645. [Iranian]. <i>Lobed bowl, Minai'i ("enameled") ware / Rhages bowl</i> . Formats: D, P, N.
66	5	RLC-C.72, ExL-Joslyn Memorial (1943). Gubbio. <i>Plate</i> . Formats: P, N.
66	5	RLC-C.73, ExL-Joslyn Memorial (1943). Sienese. <i>Cup</i> . Formats: P, N.
66	5	RLC-C.74, MMA-1975.1.1026. Deruta. <i>Vase (vaso)</i> . Formats: P.
66	5	RLC-C.76, ExL-Joslyn Memorial (1943). Faenza (Casa Pirota). <i>Dish (fruttera)</i> . Formats: P, N.
66	5	RLC-C.78, MMA-1975.1.1129. Urbino. <i>Dish (coppa)</i> . Formats: D.
66	5	RLC-C.80, MMA-1975.1.1585. Roman. <i>Ewer / Ampulla</i> . Formats: D, P.
66	5	RLC-C.82, MMA-1975.1.993.

V.A. Individual Object Files.

		Italian. [Faenza]. <i>Apothecary jar (albarello)</i> . Formats: P.
66	5	RLC-C.83, MMA-1975.1.994. Italian. [Faenza]. <i>Apothecary jar (albarello)</i> . Formats: P.
66	5	RLC-C.87 and C.88, MMA-1975.1.1601. [Byzantine]. <i>Bracelet</i> . Formats: D.
66	6	RLC-C.89, MMA-1975.1.1642. [Iranian]. <i>Bowl, Mina'i ("enameled") ware / Rhages bowl</i> . Formats: D, P, N.
66	6	RLC-C.90, ExL-William Rockhill Nelson Gallery of Art (1943). Venice. <i>Bowl</i> . Formats: P, N.
66	6	RLC-C.92, MMA-1975.1.1099. Gubbio. [Castel Durante and Gubbio]. <i>Dish</i> . Formats: D, P.
66	6	RLC-C.96A, MMA-1975.1.1001; RLC-C.96B, MMA-1975.1.1000. Italian. [Probably Urbino]. <i>Pair of candlesticks (candeliere)</i> . Formats: D, P, O.
66	6	RLC-C.101, MMA-1975.1.1072. Gubbio. <i>Dish (coppa umbonata)</i> . Formats: D, P.
66	7	RLC-C.103, MMA-1975.1.1035. Deruta. <i>Dish for a ewer (bacile da versatore)</i> . Formats: D, P.
66	7	RLC-C.105, MMA-1975.1.1050. Faenza. [Probably]. <i>Apothecary jar (albarello)</i> . Formats: D, P.
66	7	RLC-C.106, MMA-1975.1.1033. Deruta. <i>Dish (piatto)</i> . Formats: D, P.
66	7	RLC-C.107, MMA-1975.1.1093. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
66	7	RLC-C.108, MMA-1975.1.1071. Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
66	7	RLC-C.109, MMA-1975.1.1094. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
66	7	RLC-C.110, MMA-1975.1.1055. Faenza. [Probably]. <i>Dish (piatto)</i> . Formats: D, P.
66	8	RLC-C.111, MMA-1975.1.1128. Urbino and Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
66	8	RLC-C.112, MMA-1975.1.1052. Faenza. [or Naples]. <i>Apothecary jar (albarello)</i> . Formats: D, P.
66	8	RLC-C.116, MMA-1975.1.1068.

V.A. Individual Object Files.

		Florentine. [or vicinity]. <i>Armorial jug (boccale)</i> . Formats: D, P.
66	8	RLC-C.117, MMA-1975.1.1067. Florentine. [or vicinity]. <i>Armorial jug (boccale)</i> . Formats: D, P.
66	8	RLC-C.123, MMA-1975.1.1036. Deruta. <i>Dish (piatto)</i> . Formats: D, P.
66	8	RLC-C.124, MMA-1975.1.1040. Deruta. <i>Plate (tagliere)</i> . Formats: D, P.
66	9	RLC-C.126, ExL. Deruta. <i>Dish</i> . Formats: D, P, N.
66	9	RLC-C.134, MMA-1975.1.1078. Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
66	9	RLC-C.135, MMA-1975.1.1095. Gubbio. [Probably Castel Durante and Gubbio]. <i>Dish (coppa)</i> . Formats: D, P.
66	9	RLC-C.136, MMA-1975.1.1088. Gubbio. [Urbino and Gubbio]. <i>Dish (coppa)</i> . Formats: D, P.
66	9	RLC-C.138, MMA-1975.1.1125; RLC-C.139, MMA-1975.1.1124. Urbino. <i>Pair of plates (tagliere)</i> . Formats: D, P.
66	10	RLC-C.141, MMA-1975.1.1136. Urbino. <i>Plate (tondino)</i> . Formats: D, P.
66	10	RLC-C.143, MMA-1975.1.1009. Caffaggiolo. [Italian, probably Faenza]. <i>Plate (tondino)</i> . Formats: D, P.
66	11	RLC-C.145, ExL. Florentine. <i>Armorial jug with Rucellai arms</i> . Formats: D, P, N, R, B.
66	12	RLC-C.148, MMA-1975.1.1038. Deruta. <i>Dish (piatto)</i> . Formats: D, P.
66	12	RLC-C.150, MMA-1975.1.1034. Deruta. [Probably]. <i>Plate (tagliere)</i> . Formats: D, P.
66	12	RLC-C.152, MMA-1975.1.1037. Deruta. <i>Plate (tagliere)</i> . Formats: D, P.
66	12	RLC-C.155, MMA-1975.1.1028. Deruta. [Italian, Castelli]. <i>Apothecary vase (vaso da farmacia)</i> . Formats: P.
66	12	RLC-C.156, ExL-Private collection. Deruta. <i>Drug jar</i> . Formats: D, P.
66	13	RLC-C.158, MMA-1975.1.1021.

V.A. Individual Object Files.

		Faenza or Castel Durante. [Faenza]. <i>Dish (crespina)</i> . Formats: D, P.
66	13	RLC-C.161, MMA-1975.1.1053. Faenza. <i>Armorial ewer (brocca)</i> . Formats: D, P.
66	13	RLC-C.162, ExL. Urbino. <i>Dish</i> . Formats: D, P, N.
66	13	RLC-C.163, MMA-1975.1.1089. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
66	13	RLC-C.164, MMA-1975.1.1100. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
66	14	RLC-C.165, MMA-1975.1.1134. Urbino. <i>Armorial dish</i> . Formats: D, P.
66	14	RLC-C.166, MMA-1975.1.1137. Urbino. <i>Armorial dish</i> . Formats: D, P.
66	14	RLC-C.167, MMA-1975.1.1019. Castel Durante. [Or Urbino]. <i>Armorial plate (tondino)</i> . Formats: D.
66	14	RLC-C.168, MMA-1975.1.1012. Castel Durante. [Probably]. <i>Dish (piatto)</i> . Formats: D, P.
66	14	RLC-C.169, MMA-1975.1.1018. Castel Durante. <i>Dish (coppa)</i> . Formats: D, P.
66	14	RLC-C.170, MMA-1975.1.1062. Florentine. [Probably Tuscany]. <i>Armorial jug (vaso)</i> . Formats: D, P.
66	15	RLC-C.171, MMA-1975.1.1061. Florentine. <i>Apothecary jar (orciuolo)</i> . Formats: D, P.
66	15	RLC-C.172, MMA-1975.1.1058. Florentine. [Probably Florence or vicinity]. <i>Apothecary jar (orciuolo)</i> . Formats: P.
66	15	RLC-C.173, MMA-1975.1.1063. Florentine. [Possibly Tuscany]. <i>Armorial jug (boccale)</i> . Formats: D, P.
66	15	RLC-C.174, MMA-1975.1.1027. Deruta. <i>Pharmacy jar (albarello)</i> . Formats: D, P.
66	15	RLC-C.176, MMA-1975.1.1039. Deruta. <i>Dish (piatto)</i> . Formats: D, P.
66	15	RLC-C.177, MMA-1975.1.1130. Gubbio. [Urbino]. <i>Dish (piatto)</i> . Formats: D.
66	16	RLC-C.178, MMA-1975.1.1090.

V.A. Individual Object Files.

		Gubbio. [Urbino and Gubbio]. <i>Plate (tagliere)</i> . Formats: D, P.
66	16	RLC-C.179, MMA-1975.1.1135. Urbino. <i>Armorial dish</i> . Formats: D, P.
66	16	RLC-C.180, MMA-1975.1.1059. Florentine. [Probably Florence or vicinity]. <i>Apothecary jar (albarello)</i> . Formats: D, P.
66	16	RLC-C.181, MMA-1975.1.1011. Caffaggiolo. [Italian, Tuscany, Cafaggiolo or Montelupo]. <i>Armorial jug (boccale)</i> . Formats: D, P.
66	16	RLC-C.183, MMA-1975.1.1010. Caffaggiolo. [Italian, Montelupo]. <i>Armorial jug (boccale)</i> . Formats: D, P.
L-11	25	RLC-C.184, MMA-1975.1.1043. Faenza. <i>Broth bowl and cover (scodella and tagliere) from an accouchement set</i> . Formats: D, P.
67	1	RLC-C.185, ExL. Castel Durante. <i>Dish</i> . Formats: D, P, N.
67	1	RLC-C.187, MMA-1975.1.1131. Urbino and Gubbio. <i>Plate (piatto)</i> . Formats: D, P.
67	1	RLC-C.189, MMA-1975.1.1091. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.
67	1	RLC-C.190, MMA-1975.1.1070. Gubbio. [Probably]. <i>Ring flask (fiasca d'anello)</i> . Formats: D, P.
67	2	RLC-C.191, MMA-1975.1.1081. Gubbio. [Urbino or Pesaro and Gubbio]. <i>Dish (tondino)</i> . Formats: D, P.
67	2	RLC-C.192, MMA-1975.1.1092. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	2	RLC-C.193, MMA-1975.1.1101. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	2	RLC-C.194, MMA-1975.1.1086. Gubbio. [Probably Urbino and Gubbio]. <i>Dish (coppa)</i> . Formats: D, P.
67	2	RLC-C.195, MMA-1975.1.1057. Casa Pirota, Faenza. [Deruta]. <i>Dish for a ewer (bacile da versatore)</i> . Formats: D, P.
67	2	RLC-C.196, MMA-1975.1.1103. Deruta. [Gubbio]. <i>Armorial dish</i> . Formats: D, P.
67	3	RLC-C.197, MMA-1975.1.1098. Gubbio. <i>Dish (coppa)</i> . Formats: D, P.

V.A. Individual Object Files.

- 67 3 RLC-C.198, MMA-1975.1.1023.
Castel Durante. [Gubbio]. *Plate (tagliere)*. Formats: D, P.
- 67 3 RLC-C.199, MMA-1975.1.1075.
Gubbio. [Deruta]. *Dish (piatto)*. Formats: D, P.
- 67 3 RLC-C.200, MMA-1975.1.1105.
Gubbio. *Plate (piatto)*. Formats: P.
- 67 3 RLC-C.201, MMA-1975.1.1015.
Castel Durante. *Bowl*. Formats: D.
- 67 3 RLC-C.202, MMA-1975.1.1079.
Gubbio. *Dish (tondino)*. Formats: D, P.
- 67 4 RLC-C.203, MMA-1975.1.1073.
Gubbio. *Dish (coppa)*. Formats: D, P.
- 67 4 RLC-C.204, MMA-1975.1.1106.
Gubbio. [Urbino or Pesaro and Gubbio]. *Dish (tondino)*. Formats: D, P.
- 67 4 RLC-C.205, MMA-1975.1.1107.
Gubbio. *Dish (tondino)*. Formats: D, P.
- 67 4 RLC-C.206, MMA-1975.1.1014.
Castel Durante. [and Gubbio]. *Dish (coppa)*. Formats: D.
- 67 4 RLC-C.207A, MMA-1975.1.1047; RLC-C.207B, MMA-1975.1.1046.
Faenza. [Castelli]. *Pair of apothecary jar (orciuolo)*. Formats: D, P.
- 67 4 RLC-C.209, MMA-1975.1.1066.
Florentine (or Faenza). [Supposedly]. *Apothecary jug (brocca)*. Formats: D, P.
- 67 5 RLC-C.211, MMA-1975.1.1614 and MMA-1975.1.1615.
The Porcelain Axe Factory, Delft. *Pair of covered vases*. Formats: D.
- 67 5 RLC-C.212, ExL.
Caffaggiolo. *Plate*. Formats: D, P, N.
- 67 5 RLC-C.214, MMA-1975.1.1119.
Urbino. [Probably]. *Dish (coppa)*. Formats: D.
- 67 5 RLC-C.215, MMA-1975.1.1020.
Castel Durante. [Or Urbino]. *Armorial plate*. Formats: D.
- 67 6 RLC-C.216, ExL.
Urbino. *Dish*. Formats: D, P, N.
- 67 6 RLC-C.218, MMA-1975.1.1132.
Urbino. *Dish (piatto)*. Formats: D.
- 67 6 RLC-C.219, MMA-1975.1.1032.

V.A. Individual Object Files.

		Deruta. <i>Dish for a ewer (bacile da versatore)</i> . Formats: D, P.
67	6	RLC-C.220, ExL. [Plate]. Formats: P.
67	6	RLC-C.221, MMA-1975.1.1054. Deruta. <i>Dish for a ewer (bacile da versatore)</i> . Formats: D, P.
67	6	RLC-C.222, MMA-1975.1.1017. Castel Durante. [Probably]. <i>Dish (piatto)</i> . Formats: D, P.
67	7	RLC-C.223, MMA-1975.1.1031. Deruta. [Probably]. <i>Plate (tagliere)</i> . Formats: D.
67	7	RLC-C.224, MMA-1975.1.1108. Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
67	7	RLC-C.225, MMA-1975.1.1109. Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
67	7	RLC-C.226, MMA-1975.1.1096. Gubbio. <i>Plate (tondino)</i> . Formats: P.
67	7	RLC-C.227, MMA-1975.1.1110. Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
67	8	RLC-C.228, MMA-1975.1.1123. Urbino. <i>Trilobed cistern (bacile trilobato)</i> . Formats: D, P.
67	8	RLC-C.232, MMA-1975.1.1082. Gubbio. [Urbino and Gubbio]. <i>Dish (coppa)</i> . Formats: D, P.
67	8	RLC-C.233, MMA-1975.1.1083. Gubbio. [Urbino and Gubbio]. <i>Plate (scodella)</i> . Formats: D, P.
67	8	RLC-C.234, MMA-1975.1.1008. Caffaggiolo. <i>Dish (coppa)</i> . Formats: D.
67	8	RLC-C.235, MMA-1975.1.1084. Gubbio. [Castel Durante]. <i>Dish (coppa amatoria)</i> . Formats: D.
67	8	RLC-C.237, MMA-1975.1.1116. Tuscan. [Naples]. <i>Apothecary jar (albarello)</i> . Formats: D, P.
67	8	RLC-C.239, MMA-1975.1.1117. Tuscan. [Naples]. <i>Apothecary jar (albarello)</i> . Formats: D, P.
67	9	RLC-C.240, MMA-1975.1.1006. Caffaggiolo. [Castel Durante]. <i>Dish (coppa)</i> . Formats: D, P.
67	9	RLC-C.241, MMA-1975.1.1102.

V.A. Individual Object Files.

		Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	9	RLC-C.242, MMA-1975.1.1085. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	9	RLC-C.243, MMA-1975.1.1104. Gubbio. <i>Dish (coppa umbonata)</i> . Formats: D, P.
67	9	RLC-C.244, MMA-1975.1.1077. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	9	RLC-C.245, MMA-1975.1.1080. Gubbio. <i>Dish (tondino)</i> . Formats: D, P.
67	9	RLC-C.246, MMA-1975.1.1111. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	10	RLC-C.247, MMA-1975.1.1097. Gubbio. <i>Plate (tondino)</i> . Formats: D, P.
67	10	RLC-C.252, ExL. Urbino. <i>Pair of candlesticks</i> . Formats: D, P, O.
67	10	RLC-C.253, MMA-1975.1.1120. Urbino. <i>Large plate (grande piatto)</i> . Formats: D, P.
67	10	RLC-C.254, MMA-1975.1.1041. Probably Faenza. [Castelli]. <i>Apothecary bottle (fiasca da farmacia)</i> . Formats: D, P.
67	10	RLC-C.255, MMA-1975.1.1042. Probably Faenza. [Castelli]. <i>Apothecary bottle (fiasca da farmacia)</i> . Formats: D, P.
67	10	RLC-C.257, MMA-1975.1.1133. Urbino and Gubbio. <i>Plate (tagliere)</i> . Formats: D, P.
67	11	RLC-C.258, MMA-1975.1.1076. Gubbio or Castel Durante. [Gubbio]. <i>Dish (coppa)</i> . Formats: D, P, N.
67	11	RLC-C.259, MMA-1975.1.1024. Caffaggiolo. [Possibly]. <i>Plate (piatto)</i> . Formats: D, P.
67	11	RLC-C.260, MMA-1975.1.1025. Caffaggiolo. [Castel Durante]. <i>Roundel (tondo)</i> . Formats: D, P.
67	11	RLC-C.261, MMA-1975.1.1016. Castel Durante. [Italian, possibly Caffaggiolo]. <i>Plate (tondino)</i> . Formats: D, P.
67	11	RLC-C.262, ExL. Castel Durante. <i>Dish</i> . Formats: D, P, N.
67	11	RLC-C.263, MMA-1975.1.999.

V.A. Individual Object Files.

- Italian. [Probably Tuscany]. *Apothecary jar (orciuolo)*. Formats: P.
- 67 12 RLC-[C.---], MMA-1975.1.1138.
[Italian, probably Naples]. *Apothecary jar (albarello)*. Formats: P.
- 67 12 RLC-[C.---], MMA-1975.1.1140.
Italian. *Apothecary jar (albarello)*. Formats: P.
- 67 12 RLC-[C.---], MMA-1975.1.1619.
Saint-Porchaire. *Saltcellar*. Formats: P.
- 67 13 RLC-[C.---], ExL-Private collection (1964).
Albarello. Formats: N, O.
- 67 13 RLC-[C.---], ExL.
[Plate?]. Formats: N (glass). Glass plate numbered as 326.
- 67 13 RLC-[C.---], ExL.
[Plate]. Formats: P, N, (glass), O. Glass plate numbered as 337.
- 67 13 RLC-[C.---], ExL.
[Pitcher?]. Formats: N (glass). Glass plate numbered as 334.
- 67 13 RLC-[C.---], ExL.
Plate. Formats: N (glass). Glass negative is annotated with PL's name and the date of January 6, 1934, and it is numbered as 406C.
- 67 13 RLC-[C.---], ExL.
[Plate?]. Formats: N (glass).
- 67 13 RLC-[C.---], ExL.
Albarello. Formats: P.
- 67 13 RLC-[C.---], ExL.
Dish with "Clemens". Formats: P, N.
- 67 13 RLC-[C.---], ExL.
Dish. Formats: P, N.
- 67 14 RLC-[C.---], ExL.
Pitcher. Formats: P, N.
- 67 14 RLC-[C.---], ExL.
Cup with Figures of Madonna and Child. Formats: N.
- 67 14 RLC-[C.---], ExL.
Albarello with Fruits and Vegetables. Formats: N.
- 67 14 RLC-[C.---], ExL.
Drug jar inscribed "Ung. De. Corb. Caft." Formats: N.
- 67 14 RLC-[C.---], ExL.

V.A. Individual Object Files.

- Albarello with Fruits and Flowers*. Formats: N.
- 67 14 RLC-[C.---], ExL.
Urbino. *Platter with Enthroned King*. Formats: N.
- 67 15 RLC-V.1, MMA-1975.1.1184.
Italian (Venetian). *Footed bowl*. Formats: D.
- 67 15 RLC-V.2, MMA-1975.1.1185.
Italian (Venetian). *Footed bowl*. Formats: D, P.
- 67 15 RLC-V.3, MMA-1975.1.1186.
Italian (Venetian). *Footed bowl / Tazza*. Formats: D.
- 67 15 RLC-V.4, MMA-1975.1.1155.
Italian (Venetian). *Dessert glass(?)*. Formats: D.
- 67 15 RLC-V.5, MMA-1975.1.1217.
Italian (Venetian). *Vase*. Formats: D.
- 67 15 RLC-V.6, MMA-1975.1.1202.
Italian (Venetian). [Probably Bohemia]. *Goblet / Beaker*. Formats: D.
- 67 15 RLC-V.7, MMA-1975.1.1151.
Italian (Venetian). *Stemmed cup(?)*. Formats: D.
- 67 15 RLC-V.8, ExL.
Italian (Venetian). *Wine taster*. Formats: D.
- 67 15 RLC-V.9, MMA-1975.1.1152.
Italian (Venetian). *Liqueur glass / Cup*. Formats: D.
- 67 15 RLC-V.10, MMA-1975.1.1147.
Italian (Venetian). *Goblet / Beaker*. Formats: D.
- 67 16 RLC-V.11, MMA-1975.1.1153.
Italian (Venetian). [Probably Bohemia]. *Goblet*. Formats: D.
- 67 16 RLC-V.13, MMA-1975.1.1157.
Italian (Venetian). [Probably Tyrolean or French]. *Goblet*. Formats: D.
- 67 16 RLC-V.14, MMA-1975.1.1170.
Italian (Venetian). *Armorial jug / Ewer*. Formats: D, P.
- 67 16 RLC-V.15, MMA-1975.1.1213.
Italian (Venetian). *Pitcher*. Formats: D, P.
- 67 16 RLC-V.16, MMA-1975.1.1171.
Italian (Venetian). *Cruet*. Formats: D.
- 67 16 RLC-V.17, MMA-1975.1.1214.

V.A. Individual Object Files.

- Italian (Venetian). *Covered bowl*. Formats: D, P.
- 67 16 RLC-V.18, MMA-1975.1.1205.
Italian (Venetian). [Probably Northern European, possibly Italian (Venetian)].
Wineglass / Goblet. Formats: D.
- 67 16 RLC-V.19, MMA-1975.1.1145.
Italian (Venetian). [Possibly Spanish (Barcelona)]. *Sprinkler bottle(?) / Vase*. Formats:
D.
- 67 16 RLC-V.20, MMA-1975.1.1220.
Dutch. [Northern European (probably Germany)]. *Inkwell / Wine taster*. Formats: D.
- 67 17 RLC-V.21, MMA-1975.1.1166.
Italian (Venetian). *Covered bottle / Flask*. Formats: D.
- 67 17 RLC-V.22, MMA-1975.1.1179.
Italian (Venetian). *Plate / Dish*. Formats: D.
- 67 17 RLC-V.23, MMA-1975.1.1188.
Italian (Venetian). *Tazza*. Formats: D, P.
- 67 17 RLC-V.24, MMA-1975.1.1187.
Italian (Venetian). *Tazza*. Formats: D, P.
- 67 17 RLC-V.25, MMA-1975.1.1189.
Italian (Venetian). *Armorial tazza*. Formats: D.
- 67 17 RLC-V.26, MMA-1975.1.1190.
Italian (Venetian). *Armorial tazza*. Formats: D, P.
- 67 17 RLC-V.27, MMA-1975.1.1191.
Italian (Venetian). *Tazza*. Formats: D.
- 67 17 RLC-V.28, MMA-1975.1.1192.
Italian (Venetian). [Probably Austrian; possibly Italian]. *Tazza*. Formats: D.
- 67 17 RLC-V.29, MMA-1975.1.1212.
Italian (Venetian). [Probably Italian (Venetian); mounts probably German (Augsburg)].
Covered goblet / Pokal. Formats: D, P.
- 67 18 RLC-V.30, MMA-1975.1.1158.
Italian (Venetian). [Northern European]. *Wineglass / Goblet*. Formats: D.
- 67 18 RLC-V.32, MMA-1975.1.1206.
italian (Venetian). [Probably Southern Netherlands or Germany]. *Goblet*. Formats: D.
- 67 18 RLC-V.33, MMA-1975.1.1141.
Italian (Venetian). [Probably]. *Wineglass / Goblet*. Formats: D.
- 67 18 RLC-V.34, MMA-1975.1.1144.

V.A. Individual Object Files.

- Italian (Venice). [or Northern European]. *Wineglass (pastiche) / Goblet*. Formats: D.
- 67 18 RLC-V.35, MMA-1975.1.1159.
Italian (Venetian). [Northern European]. *Wineglass / goblet*. Formats: D.
- 67 18 RLC-V.36, MMA-1975.1.1167.
Italian (Venetian). *Pilgrim flask*. Formats: D, P.
- 67 18 RLC-V.37, MMA-1975.1.1142.
Italian (Venetian). [Probably Southern Netherlands or Germany]. *Goblet*. Formats: D.
- 67 18 RLC-V.38, MMA-1975.1.1143.
Italian (Venetian). *Footed vase / Goblet*. Formats: D.
- 67 18 RLC-V.39, MMA-1975.1.1160.
Italian (Venetian). *Wineglass / Goblet*. Formats: D, P.
- 67 18 RLC-V.40, MMA-1975.1.1221.
Italian (Venetian) or Dutch. [Northern European (possibly S. Netherlands or Germany)]. *Goblet*. Formats: D.
- 67 18 RLC-V.41, MMA-1975.1.1154.
Italian (Venetian). [Germany or Silesia (possibly Petersdorf)]. *Double cup (Doppelscheuer)*. Formats: D.
- 67 18 RLC-V.43, MMA-1975.1.1150.
Italian (Venetian). [Probably]. *Bottle*. Formats: D.
- 67 19 RLC-V.44, MMA-1975.1.1161.
Italian (Venetian). *Goblet*. Formats: D,P.
- 67 19 RLC-V.45, MMA-1975.1.1199.
Italian (Venetian). *Vase*. Formats: D, P.
- 67 19 RLC-V.46, MMA-1975.1.1176.
Italian (Venetian). *Bowl*. Formats: D, P.
- 67 19 RLC-V.47, MMA-1975.1.1180.
Italian (Venetian). [Probably Austrian; possibly Italian (Venetian)]. *Dish*. Formats: D, P.
- 67 19 RLC-V.48, MMA-1975.1.1181.
Italian (Venetian). *Plate*. Formats: D, P.
- 68 1 RLC-V.49, MMA-1975.1.1182.
Italian (Venetian). *Plate*. Formats: D.
- 68 1 RLC-V.50, MMA-1975.1.1215.
Italian (Venetian). *Covered sweetmeat dish / Goblet with cover*. Formats: D.
- 68 1 RLC-V.51, MMA-1975.1.1162.

V.A. Individual Object Files.

- Italian (Venetian). [Probably]. *Covered goblet*. Formats: D.
- 68 1 RLC-V.52, MMA-1975.1.1203.
Italian (Venetian). *Covered beaker*. Formats: D, P.
- 68 1 RLC-V.53, MMA-1975.1.1168.
Italian (Venetian). *Vase / Flask*. Formats: D.
- 68 1 RLC-V.54, MMA-1975.1.1165.
Italian (Venetian). [Probably S. Netherlands; possibly Bohemia or Saxony]. *Beaker (Stangenglas)*. Formats: D.
- 68 1 RLC-V.55, MMA-1975.1.1207.
Italian (Venetian). [Possibly Italian (Venetian); probably S. Netherlands or Germany]. *Boot glass*. Formats: D.
- 68 1 RLC-V.56, MMA-1975.1.1208.
Italian (Venetian). [Possibly Italian (Venetian); probably S. Netherlands or Germany]. *Boot glass*. Formats: D.
- 68 1 RLC-V.57, MMA-1975.1.1169.
Italian (Venetian). [Probably]. *Drinking horn*. Formats: D.
- 68 1 RLC-V.58, MMA-1975.1.1163.
Italian (Venetian). *Goblet*. Formats: D, P.
- 68 1 RLC-V.60, MMA-1975.1.1149.
Italian (Venetian). *Beaker*. Formats: D.
- 68 1 RLC-V.61, MMA-1975.1.1218.
Italian (Venetian). [Probably South Germany or the Tyrol]. *Armorial goblet*. Formats: D.
- 68 1 RLC-V.62, MMA-1975.1.1194.
Italian (Venetian). [Probably Italian (Venice), possibly French]. *Armorial tazza*.
Formats: D, P.
- 68 1 RLC-V.63, MMA-1975.1.1209.
Italian (Venetian). [Probably]. *Goblet*. Formats: D, P.
- 68 2 RLC-V.64, MMA-1975.1.1172.
Italian (Venetian). *Jug / Ewer*. Formats: D, P.
- 68 2 RLC-V.65, MMA-1975.1.1177.
Italian (Venetian). *Bowl*. Formats: D, P.
- 68 2 RLC-V.66, MMA-1975.1.1178.
Italian (Venetian). *Bowl*. Formats: D.
- 68 2 RLC-V.67, MMA-1975.1.1195.

V.A. Individual Object Files.

- Italian (Venice). [Or Northern European]. *Tazza*. Formats: D.
- 68 2 RLC-V.68, MMA-1975.1.1216.
Italian (Venetian). [Probably]. *Tazza*. Formats: D, P.
- 68 2 RLC-V.69, MMA-1975.1.1204.
Italian (Venetian). [Probably Italian (Venetian); possibly Saxony]. *Armorial flask / Bottle*. Formats: D, P.
- 68 2 RLC-V.70, MMA-1975.1.1173.
Italian (Venetian). [Northern European (probably Bohemia or Germany)]. *Jug / Ewer*.
Formats: D.
- 68 2 RLC-V.71, MMA-1975.1.1219.
Hall in Tyrol. [Northern European (probably Germany)]. *Beaker*. Formats: D.
- 68 3 RLC-V.72, MMA-1975.1.1210.
Italian (Venetian). *Goblet*. Formats: D, P.
- 68 3 RLC-V.73, MMA-1975.1.1211.
Italian (Venetian). [Probably]. *Goblet*. Formats: D.
- 68 3 RLC-V.74, MMA-1975.1.1200.
Italian (Venetian). *Vase*. Formats: D.
- 68 3 RLC-V.75, MMA-1975.1.1174.
Italian (Venetian). [Probably Spanish (Barcelona)]. *Spouted jug / Ewer*. Formats: D.
- 68 3 RLC-V.76, MMA-1975.1.1183.
Italian (Venetian). [Probably]. *Bowl / Dish*. Formats: D.
- 68 3 RLC-V.77, MMA-1975.1.1175.
Italian (Venetian). [Probably Northern European (probably Germany)]. *Cruet / Ewer*.
Formats: D.
- 68 3 RLC-V.78, MMA-1975.1.1196.
Italian (Venetian). *Footed bowl / Tazza*. Formats: D, P.
- 68 3 RLC-V.79, MMA-1975.1.1197.
Italian (Venetian). *Footed bowl / Tazza*. Formats: D.
- 68 3 RLC-V.80, MMA-1975.1.1201.
Italian (Venetian). *Vase*. Formats: D.
- 68 3 RLC-V.81, MMA-1975.1.1164.
Italian (Venetian). *Footed vessel (saltcellar?) / Goblet*. Formats: D.
- 68 3 RLC-V.82, MMA-1975.1.1146.
Italian (Venetian). *Cruet and stopper / Ampulla*. Formats: D.
- 68 4 RLC-E.1, MMA-1975.1.1561.

V.A. Individual Object Files.

- Venetian. [Possibly factory of Bernard Perrot]. *Scent bottle and stopper / vinaigrette*.
Formats: D.
- 68 4 RLC-E.2, ExL.
French. *Coupe*. Formats: D.
- 68 4 RLC-E.3, MMA-1975.1.1222.
Manner of early Limoges. [French]. *Plaque / Figure d'applique*. Formats: D, P. The folder also includes a descriptive sheet for a Madonna and Child figure numbered as RLC-S.5, identified by the Lehman department as the same or related object.
- 68 4 RLC-E.4, ExL.
Jean III, Penicaud. *Baiser de paix*. Formats: D.
- 68 4 RLC-E.5, ExL.
Italian. *Baiser de paix*. Formats: D.
- 68 5 RLC-E.6, ExL-Private collection.
Limoges. *Crucifix*. Formats: D, P.
- 68 6 RLC-E.7, MMA-1975.1.1236.
Suzanne de Court. *Mirror: Venus Mourning the Dead Adonis*. Formats: D, P.
- 68 6 RLC-E.8, MMA-1975.1.1501.
[Probably Spanish]. *Reliquary(?)* Formats: D, P.
- 68 6 RLC-E.8, ExL.
French. *Plaque*. Formats: D.
- 68 6 RLC-E.10, MMA-1975.1.1547.
[Andreas Philipp Oettner]. *Snuffbox with Hunting Scenes*. Formats: D.
- 68 6 RLC-E.11, MMA-1975.1.1230; RLC-E.12, MMA-1975.1.1231.
Jean de Court. [or Master IDC]. Pair of plaques: *Faith and Hope*. Formats: D, P.
- 68 7 RLC-E.13, MMA-1975.1.1228; RLC-E.14, MMA-1975.1.1229.
Jehan de Court. [Probably Jean Limosin]. Pair of plaques: *Mars and Minerva*. Formats: D, P.
- 68 7 RLC-E.15, MMA-1975.1.1237.
Suzanne de Court. *Mirror: Minerva Visits the Muses on Mount Helicon*. Formats: D, P.
- 68 7 RLC-E.16, ExL.
Swiss (?). *Triptych*. Formats: D, P.
- 68 7 RLC-E.17, ExL-Met: MMA-43.145.2.
Swiss. *Plaque*. Formats: P, N, B (Met *Bulletin* of Nov. 1945 with article on the object).
- 68 7 RLC-E.18, MMA-1975.1.1226.
French. *Plaque: Nativity*. Formats: D, P.

V.A. Individual Object Files.

- 68 8 RLC-E.19, MMA-1975.1.1235.
Suzanne de Court. *Tazza: Christ and the Woman of Samaria*. Formats: D.
- 68 8 RLC-E.20, MMA-1975.1.1232.
Jean Court. [Master IC (probably Jean Court)]. *Dish: The Destruction of the Hosts of Pharaoh*. Formats: D, P.
- 68 8 RLC-E.21, MMA-1975.1.1223.
Venetian. *Pilgrim bottle and cover*. Formats: D, P.
- 68 8 RLC-E.22, MMA-1975.1.1225.
French. *Triptych: The Last Judgment*. Formats: P.
- 68 8 RLC-E.25, ExL.
German (Augsburg?). *Bookbinding with album of autographs*. Formats: D, P, C, B.
- 68 9 RLC-E.30, MMA-1975.1.1234.
Suzanne de Court. *Ewer: Triumph of Ceres*. Formats: D, P.
- 68 9 RLC-E.30.1, MMA-1975.1.1233.
Suzanne de Court. *Dish: Conversion of St. Paul*. Formats: P.
- 68 9 RLC-[E.---], MMA-1975.1.1238.
Limoges. [Jean de Court]. *Watchcase cover: Tisiphone Casting Snakes at Athamas and Ino*. Formats: D.
- 68 9 RLC-[E.---], MMA-1975.1.1239.
Limoges. [Probably Jean II Reymond]. *Watchcase cover: Perseus and Andromeda*.
Formats: D.
- 68 9 RLC-[E.---], MMA-1975.1.1242.
Limoges. [Jean II Reymond]. *Watchcase cover: Aleyone Praying to Juno*. Formats: D.
- 68 9 RLC-[E.---], MMA-1975.1.1243.
Jacques Nouailher. *Ewer*. Formats: P.
- 68 10 RLC-M.1, MMA-1975.1.1257.
Italian. [Rome]. *Medal: Head of Christ*. Formats: D, P.
- 68 10 RLC-M.2, MMA-1975.1.1332; RLC-M.3, MMA-1975.1.1333; RLC-M.4,
MMA-1975.1.1334.
Italian, Paduan. [Unknown, model attributed to Severo Calzetta da Ravenna].
Plaquettes: Centaurs and Nymphs; and Medusa Masks. Formats: D, P.
- 68 10 RLC-M.5, MMA-1975.1.1284.
Matteo de' Pasti. *Medal: Isotta degli Atti / Malatesta*. Formats: D, P.
- 68 10 RLC-M.6, MMA-1975.1.1347.
Moderno. *Plaquette: The Presentation of Christ in the Temple*. Formats: D, P.
- 68 10 RLC-M.7, MMA-1975.1.1349.

V.A. Individual Object Files.

- Moderno. *Plaque: Entombment of Christ*. Formats: D, P.
- 68 10 RLC-M.8, MMA-1975.1.1330.
Unknown Paduan master. [Italian, Ferrara]. *Plaque: Pax with the Virgin and Child*.
Formats: D, P.
- 68 10 RLC-M.9, MMA-1975.1.1343.
Follower of Riccio. [Cristoforo di Geremia]. *Plaque: Sacrifice to Priapus*. Formats:
D, P.
- 68 10 RLC-M.11, MMA-1975.1.1268.
Italian. [Alessandro Cesati]. *Medal: Dido, Queen of Carthage*. Formats: D, P.
- 68 11 RLC-M.12.1, MMA-1975.1.1307.
Pisanello. *Medal: Bust of Cecilia Gonzaga (obverse); Innocence and a Unicorn in
Moonlit Landscape (reverse)*. Formats: D, P.
- 68 11 RLC-M.13, MMA-1975.1.1308.
Pisanello. *Medal: Gianfrancesco I Gonzaga*. Formats: D.
- 68 11 RLC-M.14, MMA-1975.1.1304.
Pisanello. *Medal: Nicolo Piccinino*. Formats: D.
- 68 11 RLC-M.15, MMA-1975.1.1302.
Pisanello. *Medal: Vittorino Rambaldoni da Feltre*. Formats: D, P.
- 68 11 RLC-M.16, MMA-1975.1.1301.
Pisanello. *Medal: Don Inigo d'Avalos (obverse); Sphere Representing Earth, Sea, and
Sky (reverse)*. Formats: D, P.
- 68 11 RLC-M.17, MMA-1975.1.1306.
Pisanello. *Medal: John VIII Palaeologus*. Formats: D.
- 68 11 RLC-M.19, MMA-1975.1.1309.
Pisanello. *Medal: Leonello d'Este*. Formats: D.
- 68 12 RLC-M.20, MMA-1975.1.1300.
Pisanello. *Medal: Don Inigo d'Avalos*. Formats: D, P.
- 68 12 RLC-M.21, MMA-1975.1.1283.
Matteo de' Pasti. *Medal: Bust of Sigismondo Pandolfo Malatesta*. Formats: D, P.
- 68 12 RLC-M.22, MMA-1975.1.1288.
Bartolommeo Melioli. *Medal: Francesco II Gonzaga*. Formats: D, P.
- 68 12 RLC-M.24, MMA-1975.1.1269.
Costanzo da Ferrara. *Medal: Sultan Mehmed II*. Formats: D.
- 68 12 RLC-M.27, MMA-1975.1.1263.
Fra Antonio da Brescia. *Medal: Niccolo Michiel*. Formats: D.

V.A. Individual Object Files.

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| 68 | 12 | RLC-M.28, MMA-1975.1.1262.
Fra Antonio da Brescia. <i>Medal: Girolamo Savorgnan or Savorniano</i> . Formats: D. |
| 68 | 12 | RLC-M.29, MMA-1975.1.1274.
Francesco Francia. <i>Medal: Cardinal Francesco degl' Alidossi</i> . Formats: D, P. |
| 68 | 13 | RLC-M.30, MMA-1975.1.1275.
Francesco Francia. [Follower of]. <i>Medal: Bernardo de Rossi</i> . Formats: D. |
| 68 | 13 | RLC-M.30.1, ExL.
Francesco Francia or School. <i>Medal: Pope Adrian VI</i> . Formats: D. |
| 68 | 13 | RLC-M.31, MMA-1975.1.1250.
Italian. [Bologna]. <i>Medal: Bust of Annibale Bentivoglio</i> . Formats: D, P. |
| 68 | 13 | RLC-M.32, ExL.
Bolognese. <i>Medal: Francesco Guicciardini</i> . Formats: D, P. |
| 68 | 13 | RLC-M.34, MMA-1975.1.1281.
Lysippus the Younger. <i>Medal: Giovanni Alvise Toscani</i> . Formats: D, P. |
| 68 | 13 | RLC-M.35, MMA-1975.1.1280.
Lysippus the Younger. <i>Medal: Sixtus IV</i> . Formats: D. |
| 68 | 13 | RLC-M.36, MMA-1975.1.1279.
Lysippus the Younger. <i>Medal: Sixtus IV</i> . Formats: D. |
| 68 | 13 | RLC-M.41, MMA-1975.1.1264.
Bertoldo di Giovanni. <i>Medal: Sultan Mehmed II</i> . Formats: D. |
| 68 | 13 | RLC-M.42, MMA-1975.1.1273.
Niccolo Fiorentino. [Style of]. <i>Medal: Giovanni Antonio de' Conti</i> . Formats: D, P. |
| 68 | 13 | RLC-M.43, MMA-1975.1.1272.
Niccolo Fiorentino. [Style of]. <i>Medal: Camilla Buondelmonti Salviati</i> . Formats: D, P. |
| 68 | 13 | RLC-M.47, MMA-1975.1.1267.
Giovanni dal Cavino. <i>Medal: Tiberio Deciano</i> . Formats: D. |
| 68 | 13 | RLC-M.50, ExL.
Giovanni dal Cavino. <i>Medal: Gabriel Taddini</i> . Formats: D. |
| 68 | 13 | RLC-M.51, MMA-1975.1.1253.
Benvenuto Cellini. [Italian, Milan]. <i>Medal: Scaramuccia Trivulzio</i> . Formats: D, P. |
| 68 | 13 | RLC-M.52, MMA-1975.1.1311.
Pietro Paolo Galeotti. <i>Medal: Christoforo Madruzo</i> . Formats: D, P. |
| 68 | 13 | RLC-M.53, MMA-1975.1.1282.
Marius. <i>Medal: Jean Parisot de la Vallette</i> . Formats: D, P. |
| 68 | 13 | RLC-M.54, MMA-1975.1.1290. |

V.A. Individual Object Files.

- Giovanni V. Melon. *Medal: Bust of Cardinal Alessandro Farnese*. Formats: D.
- 68 13 RLC-M.56, MMA-1975.1.1289.
Giovanni V. Melon. *Medal: Antoine Perrenot*. Formats: D.
- 68 13 RLC-M.58, ExL.
Ortolano. *Medal: Cardinal J. Henry de Noris*. Formats: D, P.
- 68 13 RLC-M.59, ExL.
Tebaldo Niza of Cremona. *Medal: Girolamo Vida of Cremona*. Formats: D.
- 68 14 RLC-M.62, MMA-1975.1.1297.
Pastorino da Siena. [Pastorino de Pastorini]. *Medal: Bust of Gianfrancesco Boniperti*.
Formats: D.
- 68 14 RLC-M.63, MMA-1975.1.1298.
Pastorino da Siena. [Pastorino de Pastorini]. *Medal: Bust of Massimiano Gonzaga*.
Formats: D.
- 68 14 RLC-M.65, MMA-1975.1.1310.
Giovanni Maria Pomedelli. *Medal: Unknown Lady*. Formats: D.
- 68 14 RLC-M.67, MMA-1975.1.1314.
Francesco da Sangallo. *Medal: Paolo Giovio*. Formats: D, P.
- 68 14 RLC-M.68, MMA-1975.1.1315.
Francesco da Sangallo. *Medal: Giovanni de' Medici delle Bande Nere*. Formats: D, P.
- 68 15 RLC-M.69, MMA-1975.1.1293.
Jacopo Nizolla da Trezzo. *Medal: Mary Tudor*. Formats: D, P.
- 68 15 RLC-M.70, MMA-1975.1.1294.
Jacopo Nizolla da Trezzo. *Medal: Philip II*. Formats: D, P.
- 68 15 RLC-M.71, ExL.
Jacopo Nizolla da Trezzo? *Medal: Philip II*. Formats: D, P.
- 68 15 RLC-M.72, MMA-1975.1.1295.
Jacopo Nizolla da Trezzo. *Medal: Isabella di Capua*. Formats: D.
- 68 15 RLC-M.73, MMA-1975.1.1296.
Jacopo Nizolla da Trezzo. *Medal: Bust of Christine of Denmark*. Formats: D.
- 68 15 RLC-M.74, MMA-1975.1.1261.
Antonio Abondio. *Medal: Jacopo Antonio Sorra*. Formats: D.
- 68 15 RLC-M.75, MMA-1975.1.1260.
Antonio Abondio. *Medal: Bust of Marco Sicco*. Formats: D.
- 68 15 RLC-M.77, MMA-1975.1.1259.
Italian. [Antonio Abondio]. *Medal: Bust of Sebastian Záh*. Formats: D.

V.A. Individual Object Files.

- 68 15 RLC-M.78, MMA-1975.1.1247.
Italian. [Ferrara]. *Medal: Charles VIII*. Formats: D.
- 68 15 RLC-M.79, ExL.
SI. F. P. *Medal: Charles VIII, of France*. Formats: D.
- 68 15 RLC-M.80, ExL.
[Italian]. *Medal: Alfonso Guevara*. Formats: D, P.
- 68 15 RLC-M.81, ExL.
Cameo on Stone: Marcus Aurelius. Formats: D.
- 68 15 RLC-M.82, MMA-1975.1.1251.
Northern Italian, Bologna or Veneto? *Medal: Bust of Bernardo Nasi*. Formats: D, P.
- 68 15 RLC-M.83, MMA-1975.1.1256.
Italian. [Ferrara]. *Medal: Bust of Gianbattista Orsini*. Formats: D, P.
- 68 15 RLC-M.84, MMA-1975.1.1254.
Italian. [Ferrara]. *Medal: Niccolo Puzolo*. Formats: D, P.
- 68 15 RLC-M.85, MMA-1975.1.1252.
Italian. [Ferrara]. *Medal: Bust of Beatric Roverella*. Formats: D, P.
- 68 15 RLC-M.86, MMA-1975.1.1249.
Northern Italy. *Medal: Sultan Süleyman I*. Formats: D, P.
- 68 15 RLC-M.87, MMA-1975.1.1258.
Italian. [Venice or Padua (?)]. *Medal: Battista Vigo da Rapallo or Baptista Romanus*.
Formats: D, P.
- 68 15 RLC-M.88, MMA-1975.1.1277.
Attributed to Leone Leoni. *Model for a Medal: Antonio de Ferraris (Il Galateo)*.
Formats: D.
- 68 15 RLC-M.89, MMA-1975.1.1320.
M. Soldani. *Model for a Medal: Francesco Redi*. Formats: D.
- 68 16 RLC-M.90, MMA-1975.1.1341.
Riccio. *Plaque: Allegory of Triumph and Sacrifice*. Formats: D, P.
- 68 16 RLC-M.92, MMA-1975.1.1340.
Riccio. *Plaque: Entombment*. Formats: D, P.
- 68 16 RLC-M.93, MMA-1975.1.1348.
Moderno. [Master of the Labors of Hercules, Verona?]. *Plaque: The Infant Hercules Strangling the Serpents*. Formats: D.
- 68 16 RLC-M.94, MMA-1975.1.1338.

V.A. Individual Object Files.

- Jacopo Sansovino. [Unknown Italian Rome(?)]. *Plaque: Pax with the Virgin and Child and Young St. John*. Formats: D, P.
- 68 16 RLC-M.95, MMA-1975.1.1327.
North Italian? [Pseudo-Melioli, Northern Italy]. *Plaque: Meleager Hunting the Boar*.
Formats: D, P.
- 68 16 RLC-M.96, ExL.
Attributed to Giovanni Fiorentino. *Plaque: A Roman Legion*. Formats: D.
- 68 16 RLC-M.97, MMA-1975.1.1356.
German. [Hans Andreas Anthoni]. *Plaque: Christ Carrying the Cross*. Formats: D, P.
- 68 16 RLC-M.98, ExL.
German(?). *Plaque: Queen of Sheba Before Solomon*. Formats: D.
- 68 16 RLC-M.99, MMA-1975.1.1355.
German. [Arent van Bolten]. *Plaque: Virgin and Child with St. John*. Formats: D, P.
- 68 17 RLC-M.101, MMA-1975.1.1354.
[Unknown German]. *Plaque: Katharina Volckamer*. Formats: D.
- 68 17 RLC-M.102, ExL; RLC-M.103, ExL.
German, in the manner of H.S. Beham. *Plaquettes: Man and Woman Seated to Front and Man with Sword and Woman Walking*. Formats: D, O.
- 68 17 RLC-M.104, MMA-1975.1.1353.
[Unknown German]. *Plaque: Woman Holding a Falcon and a Flower*. Formats: D, P.
- 68 17 RLC-M.105, ExL.
German. *Model of a Seal*. Formats: D, O.
- 68 17 RLC-M.106, MMA-1975.1.1323.
Friedrich Hagenauer. *Medal: Philip Melanchthon*. Formats: D.
- 68 17 RLC-M.107, MMA-1975.1.1324.
Attributed to Hans Kels. [Unknown South German medalist]. *Medal: Laux Kreler*.
Formats: D.
- 68 17 RLC-M.108, MMA-1975.1.1322.
The Group of Cardinal Albrecht. [Attributed to Peter Flotner]. *Medal: George the Bearded (Duke of Saxony)*. Formats: D.
- 68 17 RLC-M.108.1, MMA-1975.1.1326.
Tobias Wolff. *Medal: Augustus, Elector of Saxony*. Formats: D.
- 68 17 RLC-M.109, MMA-1975.1.1318.
Savelli Sperandio. *Medal: Priscianus*. Formats: D.
- 68 17 RLC-M.110, MMA-1975.1.1266.

V.A. Individual Object Files.

- Giovanni Candida. *Medal: Thomas Bohier*. Formats: D, P.
- 68 17 RLC-M.111, MMA-1975.1.1342.
Workshop of Donatello. *Plaque: Bacchante*. Formats: D, P.
- 68 17 RLC-M.112, MMA-1975.1.1368.
Paduan Master. *Bowl decorated with frieze of grotesques*. Formats: D, P.
- 68 17 RLC-M.118, MMA-1975.1.1474.
Tyrolean. [German, Nuremberg]. *Guild tankard (zunfkanne) or schleifkanne*. Formats: D.
- 68 17 RLC-M.119, MMA-1975.1.1287.
Matteo de' Pasti. *Medal: Benedetto de Pasti*. Formats: D, P.
- 69 1 RLC-M.120, MMA-1975.1.1319.
Savelli Sperandio. *Medal: Pietro Albano*. Formats: D, P.
- 69 1 RLC-M.121, MMA-1975.1.1265.
Bertoldo di Giovanni. *Medal: Sultan Mehmed II*. Formats: D, P.
- 69 1 RLC-M.122, MMA-1975.1.1276.
Marco Guidiziani. *Medal: Bartolomeo Colleoni*. Formats: D, P.
- 69 1 RLC-M.123, MMA-1975.1.1278.
Leone Leoni. *Medal: Ippolita Gonzaga*. Formats: D, P.
- 69 1 RLC-M.124, MMA-1975.1.1321.
Guillaume Dupre. [Abraham Dupre]. *Medal: Jacques Boyceau*. Formats: D, P.
- 69 1 RLC-M.125, MMA-1975.1.1271.
Adriano Fiorentino. *Medal: Giovanni Giovano Pontano*. Formats: D.
- 69 1 RLC-M.126, MMA-1975.1.1255.
North Italian. [Milan(?)]. *Medal: Bust of Carlo Borromeo*. Formats: D.
- 69 1 RLC-M.127, ExL.
French. *Bronze dore cartel clock (drum clock)*. Formats: D.
- 69 1 RLC-M.128, ExL.
French. *Bronze dore cartel clock (drum clock)*. Formats: D.
- 69 1 RLC-M.129, ExL.
French. *Bronze dore cartel clock (drum clock)*. Formats: D.
- 69 1 RLC-M.130, MMA-1975.1.1378, MMA-1975.1.1379.
Venetian. *Pair of candlesticks supported by three female demi-figures*. Formats: D.
- 69 1 RLC-M.132, MMA-1975.1.1409.
Flemish. [Germany, Lower Saxony(?)]. *Aquamanile in the Form of a Knight on Horseback*. Formats: P.

V.A. Individual Object Files.

- 69 1 RLC-M.134, MMA-1975.1.1412.
[Northern European(?), possibly German]. *Aquamanile in the Form of Samson and the Lion*. Formats: P.
- 69 2 RLC-M.137, MMA-1975.1.1391.
Riccio. [Attributed to Desiderio da Firenze]. *Warrior on Horseback*. Formats: D, P.
- 69 2 RLC-M.138, MMA-1975.1.1397.
Riccio. [Workshop of Desiderio da Firenze]. *Perfume Burner Surmounted by a Satyr*.
Formats: D, P.
- L-11 26 RLC-M.139, MMA-1975.1.1394.
Riccio. [Workshop of Severo Calzetta da Ravenna]. *Satyress and her Infant*. Formats:
D, P, B (*Art News*, Feb. 6, 1937).
- 69 2 RLC-M.140, MMA-1975.1.1417.
Flemish. [Netherlandish, Tournai]. *Saint Stephen*. Formats: D, P.
- 69 2 RLC-M.207, MMA-1975.1.1227.
Italian? [France (Paris?)]. *Enamel medallion: Lamentation*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1372
[Italian, Veneto (Verona?)]. *Inkwell*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1376, MMA-1975.1.1377.
Sansovino. [Unknown Italian, Venice]. *Pair of candlestick in the form of a Putto*.
Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1380, MMA-1975.1.1381.
Sansovino. [Workshop of Niccolo Roccatagliata]. *Pair of candlesticks supported by Putti*.
Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1382, MMA-1975.1.1383.
Alessandro Vittoria. [Il Bresciano]. *Pair of altar candlesticks*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1384, MMA-1975.1.1385.
[Unknown Italian]. *Pair of candelabra*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1386.
Pietro Tacca. [Follower of]. *Crouching Boar (Il Porcellino)*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1387, MMA-1975.1.1388.
Aspetti. [Workshop of Niccolo Roccatagliata]. *Pair of andirons*. Formats: P.
- 69 3 RLC-[M.Bronze], MMA-1975.1.1389, MMA-1975.1.1390.
Sieneese. [Close collaborator of Giambologna]. *Pair of Candlesticks in the Form of a Kneeling Angel*.
Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1393.

V.A. Individual Object Files.

- Riccio. [Workshop of Severo Calzetta da Ravenna]. *Satyress and her Infant*. Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1395.
Riccio. [Workshop of Desiderio da Firenze]. *Satyr*. Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1399.
[Workshop of Severo Calzetta da Ravenna]. *Inkwell in the Form of Atlas Holding a Globe*. Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1405 and MMA-1975.1.1406.
[Workshop of Niccolo Roccagliata]. A pair of andirons, one with the *Figure of Juno*. Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1407.
[Unknown Italian]. *Candlestick with Figures of Caryatids and Putti*. Formats: P.
- 69 4 RLC-[M.Bronze], MMA-1975.1.1410.
[Possibly Northern Germany, Lubeck (?)]. *Aquamanile in the Form of a Lion*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1413.
Flemish. [German, Nuremberg]. *Aquamanile in the Form of a Griffin*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1415.
[Northern German?]. *Aquamanile in the Form of a Human Head*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1416.
Flemish. [Southern Netherlands]. *Aquamanile in the Form of Aristotle and Phyllis*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1418.
[Netherlandish, Tournai]. *Saint John the Evangelist*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1419.
[Netherlandish, Tournai]. *Saint Peter*. Formats: P.
- 69 5 RLC-[M.Bronze], MMA-1975.1.1420.
[Netherlandish, Tournai]. *Saint Adrian*. Formats: P.
- 69 6 RLC-[M.Brass], MMA-1975.1.1458.
[Syrian]. *Vase with arabesque design, brass inlaid with silver*. Formats: P.
- 69 6 RLC-[M.Iron], MMA-1975.1.1459.
[French?]. *Candlestick*. Formats: P.
- 69 6 RLC-[M.Iron], MMA-1975.1.1460.
[French?]. *Candlestick*. Formats: P.
- 69 6 RLC-[M.Iron], MMA-1975.1.1461 and MMA-1975.1.1462.

V.A. Individual Object Files.

- [French?]. *Pair of candlesticks*. Formats: P.
- 69 6 RLC-[M.Iron], MMA-1975.1.1463 and MMA-1975.1.1464.
[Spanish?]. *Pair of candle prickets*. Formats: P.
- 69 6 RLC-[M.Pewter], MMA-1975.1.1473.
[Francois Briot]. *Ewer with Figures of Faith, Hope, and Charity*. Formats: P.
- 69 6 RLC-[M.Ormolu], MMA-1975.1.1477 and MMA-1975.1.1478.
French, Paris. *Pair of chenets*. Formats: P.
- 69 6 RLC-[M.Copper], MMA-1975.1.1479.
[French]. *Reliquary bust of a woman*. Formats: P.
- 69 6 RLC-M.[---], ExL.
Plaque: Rider on Horse, Mythological Scene. Formats: O (original folder label).
- 69 6 RLC-M.[---], ExL.
Two Bronze Buddha Figures. Formats: P, O (original folder label).
- 69 7 RLC-S.3, ExL.
Sansovino Workshop. *Hercules Strangling a Goose*. Formats: N (glass).
- 69 7 RLC-S.7, ExL-Met: MMA-48.162.2 (1965).
T'ang Dynasty. *Seated Bodhisattva*. Formats: D, P.
- 69 7 RLC-S.10, ExL.
Ivory relief. Formats: N (glass).
- 69 7 RLC-S.13, MMA-1975.1.1554.
French. [Northeastern France(?)]. *Wing of a Polyptych: Presentation in the Temple*.
Formats: D.
- 69 7 RLC-S.15, ExL (1942).
Sung Dynasty. *Temple statue*. Formats: N.
- 69 7 RLC-S.16, ExL (1942).
Sung Dynasty. *Temple statue*. Formats: N.
- 69 7 RLC-S.17, ExL (1942).
Japanese. *Wooden figure*. Formats: N.
- 69 8 RLC-S.20, MMA-1975.1.1553.
Ile de France. [Northern France?]. *Tabernacle Polyptych with the Madonna and Child and Scenes from the Life of Christ*. Formats: D, P.
- 69 8 RLC-S.25, MMA-1975.1.1484.
Flemish. [Southern Netherlands or Northern France]. *Statue: Christ*. Formats: D.
- 69 8 RLC-S.26, MMA-1975.1.1485.

V.A. Individual Object Files.

- Flemish. [Southern Netherlands or Northern France]. *Saint John the Evangelist*.
Formats: D.
- 69 8 RLC-S.27, MMA-1975.1.1486.
Flemish. [Southern Netherlandish or Northern France]. *Saint Paul*. Formats: D.
- 69 8 RLC-S.28, MMA-1975.1.1488.
Flemish. [Southern Netherlands or Northern France]. *Saint Matthew / Unidentified
Apostle*. Formats: D, C. The color transparency is noted as one of the *Life* magazine
photographs taken in 1954.
- 69 8 RLC-S.29, MMA-1975.1.1487.
Flemish. [Southern Netherlands or Northern France]. *Saint Simon*. Formats: D.
- 69 9 RLC-[S.---], MMA-1975.1.1489 and MMA-1975.1.1490.
Joseph-Charles Marin. *Pair of All'antica Female Busts*. Formats: P.
- 69 9 RLC-[S.---], MMA-1975.1.1492.
[Brabant (Diest or Leuven?)]. *Saint Matthew*. Formats: D.
- 69 9 RLC-[S.---], ExL (1943).
French. *Madonna and Child*. Formats: N (glass). Glass plate numbered as 387.
- 69 9 RLC-[S.---], ExL.
[Female Torso]. Formats: N (glass). Glass plate numbered as 364.
- 69 9 RLC-[S.---]?, ExL?.
[Lioness?]. Formats: N (glass). Glass plate noted with PL's name but no number.
- 69 10 RLC-Misc.1, ExL.
Embroidery: [Madonna and Child]. Formats: P.
- 69 10 RLC-Misc.5, MMA-1975.1.2459.
Indo-Persian carpet with medallions. Formats: D.
- 69 10 RLC-Misc.6, MMA-1975.1.1913.
Flemish, Southern Netherlands. *Tapestry: The Holy Family*. Formats: D, P.
- 69 10 RLC-Misc.7, MMA-1975.1.1499.
Italian. [Probably Reinhold Vasters or Austro-Hungarian]. *Standing cup*. Formats: D, P.
- 69 11 RLC-Misc.22, MMA-1975.1.1494.
Italian? [Germany (Aachen) or France (Paris)]. *"Ewer" in the Form of a Sea Monster
Ridden by Bacchus*. Formats: D, P, C. The color transparency is labeled as for Publicity
Consultants.
- 69 11 RLC-Misc.23, MMA-1975.1.1498.
Italian. [Probably French or German]. *Ewer / with Neptune and Mermaid*. Formats: D,
P.
- 69 11 RLC-Misc.24, MMA-1975.1.1497.

V.A. Individual Object Files.

- Italian?. [Italian, probably Milan, and possibly Reinhold Vasters or Alfred André]. *Ewer in the Shape of a Sitting Dog / Lion with Shield*. Formats: D, P.
- 69 11 RLC-Misc.25, MMA-1975.1.1495.
Italian? [Reinhold Vasters and possibly Alfred André]. *Cup with Three Dragon Heads*.
Formats: D.
- 69 11 RLC-Misc.26, MMA-1975.1.1504.
German. [Probably]. *Standing Cup with Neptune on a Seahorse*. Formats: D, P.
- 69 11 RLC-Misc.27, MMA-1975.1.1224.
French. *Enamelled frame*. Formats: D.
- 69 12 RLC-[Misc.---], MMA-1975.1.1496.
German. [Italian and Reinhold Vasters, German]. *Lavabo*. Formats: D, P, C.
- 69 12 RLC-[Misc.---], MMA-1975.1.1914.
[Flemish, Brussels]. *Tapestry: Emperor Vespasian Cured by Veronica's Veil*. Formats:
P.
- 69 12 RLC-[Misc.---], MMA-1975.1.1915.
[Flemish]. *Tapestry: The Last Supper*. Formats: P.
- 69 13 RLC-[Misc.---], ExL?
Egyptian. *Dagger*. Formats: P.
- 69 13 RLC-[Misc.---], ExL?
[Unidentified Object]. Formats: N (glass). Glass plate numbered as 287.
- 69 13 RLC-[Misc.---], ExL?
[Clock]. Formats: N (glass). Glass plate numbered as 300.
- 69 14 RLC-[Misc.Cup], MMA-1975.1.1500.
German or Bohemian. [Western Europe, probably Austria or Germany]. *Crystal shell
cup on foot*. Formats: D, P.
- 69 14 RLC-[Misc.Cup], MMA-1975.1.1502.
Italian?. [Probably Milan]. *Tazza*. Formats: P.
- 69 14 RLC-[Misc.Cup], MMA-1975.1.1503.
German. *Moss agate and enamel stem cup*. Formats: D.
- 69 15 RLC-[Misc.Cup], MMA-1975.1.1505.
German. *Bowl with handles*. Formats: D, P.
- 69 15 RLC-[Misc.Cup], MMA-1975.1.1506.
Italian, probably Florentine. [Western Europe]. *Cup and cover*. Formats: D, P, N, C.
The colored transparency is labeled for Publicity Consultants.
- 69 15 RLC-[Misc.Cup], MMA-1975.1.1507.

V.A. Individual Object Files.

- Italian, Florentine. [Probably France]. *Tazza*. Formats: D.
- 69 15 RLC-[Misc.Cup], MMA-1975.1.1508.
[German, perhaps Frankfurt-am-Main]. *Cup and Cover Supported by an Enchained Turk*. Formats: P, C. The colored transparency is labeled for Publicity Consultants.
- 69 16 RLC-J.1, ExL.
Italian or Spanish. *Reliquary Pendant in Book-Form*. Formats: D, P.
- 69 16 RLC-J.2, ExL.
Flemish-Rhenish. *Pendant: Mystic Marriage of St. Catherine of Alexandria*. Formats: D, P
- 69 16 RLC-J.3, ExL.
Florentine. *Pendant: Christ in Profile*. Formats: D, P.
- 69 17 RLC-J.4, ExL.
German(?). *Necklace and Pendant with Double-Headed Eagle*. Formats: D.
- 69 17 RLC-J.5, ExL.
Egyptian. *Necklace*. Formats: D.
- 69 17 RLC-J.6, MMA-1975.1.1516.
Spanish. [German, possibly Cologne]. *Pilgrim Badge with Adoration of the Magi*.
Formats: D, P.
- 69 17 RLC-J.7, ExL.
German. *Medallion with Four Panels (Link from a Necklace)*. Formats: D, P.
- 69 17 RLC-J.8, MMA-1975.1.1534.
French. [Reinhold Vasters]. *Pendant Scent Bottle*. Formats: D, P.
- 69 18 RLC-J.9, ExL.
German or French. *Pendant: Pelican and Her Young*. Formats: D, P, N.
- 69 18 RLC-J.10, ExL.
Augsburg. *Pendant: Woman and Two Amours*. Formats: D, P.
- 69 18 RLC-J.10 (?), ExL.
Spanish. *Pendant: Crucifixion*. Formats: D, P, O (original folder label).
- 69 19 RLC-J.11, ExL.
Florentine. *Pendant: Young Man Upon Camel*. Formats: D, P, C, B.
- 69 19 RLC-J.12, ExL.
German. *Pendant*. Formats: D, O (original folder label).
- 69 19 RLC-J.13, MMA-1975.1.1511.
Italian or German. *Devotional Pendant / Reliquary Pendant*. Formats: D.
- 69 19 RLC-J.14, ExL.

V.A. Individual Object Files.

		German. <i>Reliquary</i> . Formats: D, P.
69	20	RLC-J.15, ExL. Spanish. <i>Pendant: Christ and Angels</i> . Formats: D, P.
69	20	RLC-J.17, ExL. French. <i>4 Buttons</i> . Formats: D, P, N.
69	20	RLC-J.17 (?), ExL. German or Hungarian. <i>Pendant: Eagle</i> . Formats: D, P, B, O (original folder labels).
70	1	RLC-J.18, MMA-1975.1.1518. Spanish. [European]. <i>Pendant: Heraldic Lion</i> . Formats: D, P.
70	1	RLC-J.19, MMA-1975.1.1517. Spanish. [European]. <i>Pendant: Heraldic Lion</i> . Formats: D, P.
70	1	RLC-J.20, MMA-1975.1.1519. Spain or Italy. <i>Devotional Pendant / Reliquary</i> . Formats: D, P.
70	1	RLC-J.21, MMA-1975.1.1528. Hungarian. [Probably Transylvania, South Germany or Vienna]. <i>Necklace Formed of Eight Dress Ornaments with Eight Links</i> . Formats: D, P, O (translation prepared by Marcel Palmaro of RL's staff of a document (invoice?) related to the necklace). Documents also relate to a second necklace (RLC-J.21.1, MMA-1975.1.1529).
70	1	RLC-J.21.1, MMA-1975.1.1529. Hungarian. [Probably Transylvania, South Germany or Vienna]. <i>Necklace Formed of Eight Dress Ornaments with Eight Links</i> . Formats: D, P. <i>See also:</i> RLC-J.21 for other documents related to this necklace.
70	2	RLC-J.22, MMA-1975.1.1521. German. [Northern European]. <i>Pendant: The Baptism of Christ</i> . Formats: D, P. One of the photographs includes images of 4 other jewels as well as J.22. (J.22 is also referred to as J.20 and J.23 in the folder.)
70	2	RLC-J.22, ExL. <i>Pendant Reliquary: Crucifixion with Madonna and St. John</i> . Formats: D, P, N. Although the file includes correct photographs and the related negative, the file also includes an incorrect photograph, which is attached to the description sheet, and the related negative.
70	2	RLC-J.23, ExL. Venetian(?). <i>Pendant: Sailing Vessel</i> . Formats: D, P, B.
70	2	RLC-J.24, ExL. Italian. <i>Pendant: Lion</i> . Formats: D, P.
70	3	RLC-J.25, ExL. Italian. <i>Pendant: Resurrection</i> . Formats: D, P.

V.A. Individual Object Files.

70	3	RLC-J.26, MMA-1975.1.1515. [Spanish colonial]. <i>Pendant: Virgin and Child</i> . Formats: D, P, N.
70	3	RLC-J.27, ExL. Italian. <i>Necklace</i> . Formats: D, P, N.
70	3	RLC-J.28, ExL. German. <i>Pendant: Swan</i> . Formats: D, P, N, B.
70	4	RLC-J.29, ExL. English. <i>Lesser George Garter Jewel</i> . Formats: D, P, N, B.
70	4	RLC-J.30, ExL. German. <i>Necklace with Pendant: Male Figure with Lute and Stag</i> . Formats: D, P, C, T, B.
70	5	RLC-J.31, ExL. German(?). <i>Necklace</i> . Formats: D, P.
70	5	RLC-J.32, ExL. Italian. <i>Pendant: Madonna and Angels</i> . Formats: D, P, C, N.
70	5	RLC-J.33, MMA-1975.1.1533. German(?). [Western Europe, possibly Germany or Austria]. <i>Necklace with Cameo Pendant</i> . Formats: D, P.
70	6	RLC-J.34, ExL. German. <i>Pendant: Goat</i> . Formats: P, O (original folder label).
70	6	RLC-J.36, ExL. German or Italian. <i>Pendant: Lying Dog</i> . Formats: P, O (original folder label).
70	6	RLC-J.37, MMA-1975.1.1520. French. [Italian or Spanish]. <i>Devotional Pendant</i> . Formats: D, P.
70	6	RLC-J.38, MMA-1975.1.1524. [French]. <i>Hat Ornament: Woman Choosing Between Youth and Old Age</i> . Formats: D, P.
70	6	RLC-J.38a (?), MMA-1975.1.1522. Flemish or Burgundian. <i>Paternoster Pendant with the Virgin and Child (obverse) and the Meeting of Joachim and Anna at the Golden Gate (reverse)</i> . Formats: D, P.
70	7	RLC-J.39, ExL. Italian. <i>Pendant: Diana and Hound</i> . Formats: D, P.
70	7	RLC-J.40, ExL. Italian. <i>Pendant: Head of Christ</i> . Formats: D, P.
70	7	RLC-J.41, ExL-Private collection (1969).

V.A. Individual Object Files.

		Italian. <i>Pendant: Hercules, Fortune, Fortitude, and Cupid / Conflict Between Ambition and Envy</i> . Formats: D, P, C.
70	8	RLC-J.42, ExL. French or German. <i>Pendant: Hunter and Hound</i> . Formats: D, P, C.
70	8	RLC-J.43, MMA-1975.1.1512. German. [Eastern European]. <i>Pendant: Hercules and Antaeus / Cain and Abel</i> . Formats: D, P.
70	8	RLC-J.44, ExL. East Indian. <i>Bracelet</i> . Formats: D.
70	8	RLC-J.45, ExL. East Indian. <i>Bracelet</i> . Formats: D.
70	8	RLC-J.46, ExL. East Indian. <i>Bracelet</i> . Formats: D.
70	9	RLC-J.48, MMA-1975.1.1241. Suzanne de Court. <i>Watch</i> . Formats: D, P.
70	9	RLC-J.49, MMA-1975.1.1513. French. [Partly designed and perhaps made by Reinhold Vasters or Alfred André]. <i>Pendant with Venus and Cupid on a Dolphin</i> . Formats: D, P.
70	9	RLC-J.50, MMA-1975.1.1523. French. [Italian and Albert André]. <i>Hat Badge Mounted as a Pendant with the Flaying of Marsyas</i> . Formats: D, P.
70	9	RLC-J.51, MMA-1975.1.1509. Italian. [Probably Western Europe, probably Paris]. <i>Pendant of "Ambergris."</i> Formats: D, P.
70	10	RLC-J.52, ExL-Private collection (1969). Italian. <i>Pendant Reliquary: Crucifixion</i> . Formats: D, P, C, B.
70	11	RLC-J.53, ExL-Private collection (1969). Italian (Florence?). <i>Pendant: Samson and Lion</i> . Formats: D, P, C, B.
70	12	RLC-J.54, MMA-1975.1.1525. Venetian. [Probably Venice, or its dependencies]. <i>Hairpin</i> . Formats: D, P.
70	12	RLC-J.55, MMA-1975.1.1527. Venetian. [Probably Venice, or its dependencies]. <i>Hairpin</i> . Formats: D.
70	12	RLC-[J.---], MMA-1975.1.1244. [Jacques Goullons]. <i>Watch</i> . Formats: P.
70	12	RLC-[J.---], MMA-1975.1.1514.

V.A. Individual Object Files.

- Italian. [Probably Alfred André and British artist]. *Pendant with a Lion Attacking a Camel*. Formats: D.
- 70 12 RLC-[J.---], MMA-1975.1.1526.
Venetian. [Probably Venice, or its dependencies]. *Hairpin*. Formats: D.
- 70 12 RLC-[J.---], MMA-1975.1.1530.
Italian. [Possibly German or French]. *Link from a Belt with Figure of Justice*. Formats: D.
- 70 12 RLC-[J.---], MMA-1975.1.1535.
Unknown. *Book-shaped Reliquary*. Formats: D.
- 70 13 RLC-SB.1 and RLC-SB-2, MMA-1975.1.1536.
German. *Jewelled Snuffbox*. Formats: P. There are 2 photographs in the file; although they appear to be of the same object, one is marked as SB-1 and the other as SB-2.
- 70 13 RLC-SB.3, ExL.
French or Swedish. *Snuffbox with Portrait of Catherine II*. Formats: P, B, O (original folder label).
- 70 13 RLC-SB.4, MMA-1975.1.1539.
[Probably French]. *Snuffbox*. Formats: P.
- 70 14 RLC-[Snuffbox], MMA-1975.1.1538.
[Louis Roucel]. *Snuffbox*. Formats: P.
- 70 14 RLC-[Snuffbox], MMA-1975.1.1540.
[North German]. *Snuffbox with Pastoral Scenes*. Formats: P.
- 70 14 RLC-[Snuffbox], MMA-1975.1.1541.
[Jean Marie Tiron]. *Snuffbox*. Formats: P.
- 70 14 RLC-[Snuffbox], MMA-1975.1.1552.
[German]. *Snuffbox with Mother-of-Pearl Decoration*. Formats: P.
- 70 14 RLC-[Snuffbox], ExL
German. *Snuffbox with Mother of Pearl Decoration*. Formats: O (original folder label).
- 70 15 RLC-[CP].3 (95), MMA-1975.1.1708.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Covered Wine Pot or Teapot*.
Formats: D, P.
- 70 15 RLC-[CP].4 (92), MMA-1975.1.1720.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Covered Wine Pot or Teapot*.
Formats: D, P.
- 70 15 RLC-[CP].5, MMA-1975.1.1734.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Covered Wine Pot or Teapot*.
Formats: D, P, O (empty envelope for a negative).

V.A. Individual Object Files.

- 70 15 RLC-[CP].8 (182), MMA-1975.1.1725.
Chinese, Yung Cheng. [Qing Dynasty]. *Small Bottle-shaped Vase*. Formats: D, P.
- 70 15 RLC-[CP].16 (150), MMA-1975.1.1713.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Wine Pot or Teapot*.
Formats: D, P.
- 70 15 RLC-[CP].17 (190), MMA-1975.1.1691.
Chinese, K'ang Hsi. [Qing Dynasty]. *Small Vase / Miniature Bottle*. Formats: D, P.
- 70 15 RLC-[CP].18 (162), MMA-1975.1.1714.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Covered Wine Pot or
Teapot*. Formats: D, P.
- 70 16 RLC-[CP].20 (94), MMA-1975.1.1706; RLC-[CP].21 (99), MMA-1975.1.1707.
Chinese, K'ang Hsi. [Qing Dynasty]. *Pair of Hexagonal Teapots or Winepots*. Formats:
D, P.
- 70 16 RLC-[CP].22 (163), MMA-1975.1.1704; RLC-[CP].23 (164), MMA-1975.1.1705.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi Period]. *Pair of Covered Teapots or Wine
Pots*. Formats: D, P.
- 70 16 RLC-CP.24, ExL.
Square Box. Formats: O (original folder label).
- 70 16 RLC-[CP].25 (146), MMA-1975.1.1718.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Covered Wine Pot or
Teapot*. Formats: D, P.
- 70 16 RLC-[CP].27 (185), MMA-1975.1.1685.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Vase*. Formats: D, P.
- 70 17 RLC-[CP].32 (180), MMA-1975.1.1752.
[Chinese, Qing Dynasty]. *Hexagonal Jardinière*. Formats: D, P.
- 70 17 RLC-[CP].33 (27), MMA-1975.1.1692.
Chinese, K'ang Hsi. [Qing Dynasty]. *Small Vase / Sang de Boeuf Bottle*. Formats: D, P.
- 70 17 RLC-[CP].34 (67), MMA-1975.1.1682.
Chinese, K'ang Hsi. [Qing Dynasty, probably Kangxi Period]. *Bottom of a Vase / Sang
de Boeuf Jar*. Formats: D, P.
- 70 17 RLC-[CP].36, MMA-1975.1.1653.
Chinese, S'ung. [Chinese, possibly]. *Bowl, Possibly a Copy of Jun Ware / Chun Yao
Bowl*. Formats: D, P.
- 70 17 RLC-[CP].37 (6) MMA-1975.1.1675.
Chinese, Sung. [Jin/Yuan Dynasty]. *Deep Bowl, Jun Ware / Imperial Chun Yao Bowl*.
Formats: D, P.
- 70 17 RLC-[CP].39 (144) MMA-1975.1.1699.

V.A. Individual Object Files.

- Chinese, K'ang Hsi. [Early Qing Dynasty]. *Peach-shaped Wine Pot or Teapot*. Formats: D, P.
- 70 17 RLC-[CP].40 (130) MMA-1975.1.1721; RLC-[CP].41 (131) MMA-1975.1.1722.
Chinese, K'ang Hsi. [Qing Dynasty]. *Pair of Peach-shaped Wine Pots or Teapots*.
Formats: D, P.
- 71 1 RLC-[CP].45 (375), MMA-1975.1.1658.
Chinese, S'ung. [Jin/Yuan Dynasty]. *Foliate-rim Plate, Jun Ware / Chun Yao Plate*.
Formats: D.
- 71 1 RLC-[CP].50 (97), MMA-1975.1.1724.
Chinese, Yung Cheng. [Qing Dynasty]. *Teapot and Saucer*. Formats: D, P.
- 71 1 RLC-[CP].52 (104), MMA-1975.1.1694.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi Period]. *Ewer / Teapot*. Formats: D, P.
- 71 1 RLC-[CP].53 (168), MMA-1975.1.1695.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi Period]. *Ewer / Teapot*. Formats: D, P.
- 71 1 RLC-[CP].54 (3), MMA-1975.1.1663.
Chinese, Sung. [Jin/Yuan Dynasty]. *Two-eared Jar, Jun Ware / Chun Yao Two-handled Jar*.
Formats: D, P.
- 71 1 RLC-[CP].56 (86), MMA-1975.1.1677.
Chinese, Ming. [Qing Dynasty]. *Covered Ewer / Wu Ts'ai Teapot*. Formats: D, P.
- 71 1 RLC-[CP].57, MMA-1975.1.1679.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Tazza / Famille Verte Compotier*.
Formats: D, P.
- 71 2 RLC-[CP].59 (7), MMA-1975.1.1651.
Chinese, S'ung. [Late Yuan to early Ming Dynasties]. *Bulb Bowl, Numbered Jun Ware*.
Formats: D, P.
- 71 2 RLC-[CP].61 (132), MMA-1975.1.1702; RLC-[CP].62 (133), MMA-1975.1.1703.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi Period]. *Pair of Covered Teapots or Winepots*.
Formats: D, P.
- 71 2 RLC-[CP].64 (167), MMA-1975.1.1686.
Chinese, K'ang Hsi. [Qing Dynasty, probably Kangxi Period]. *Club-shaped Vase*.
Formats: D, P.
- 71 2 RLC-[CP].66 (93), MMA-1975.1.1693.
Chinese, K'ang Hsi. [Qing Dynasty, later Transitional Period]. *Covered Ewer / San Ts'ai Wine Pot*.
Formats: D, P.
- 71 2 RLC-[CP].67, MMA-1975.1.1669; RLC-[CP].68, MMA-1975.1.1670.
Chinese, Sung. [Yuan Dynasty]. *Pair of Vases: Qingbai Shufu-type Ware / Yin Ch'ing Two-handled*.
Formats: D, P.

V.A. Individual Object Files.

- 71 2 RLC-[CP].69, MMA-1975.1.1648.
Chinese, Tang Dynasty. *Phoenix-head Ewer, Tang Sancai Ware / Sassanian-form Jug*.
Formats: D, P.
- 71 2 RLC-[CP].70, ExL; RLC-[CP].71, ExL.
Sung. *Lung Ch'uan Celadon Vase*. Ming. *Celadon Baluster Vase*. Formats: P, O
(original folder labels).
- 71 2 RLC-[CP].72, ExL; RLC-[CP].73, MMA-1975.1.1723.
Chinese, Yung Cheng. [Qing Dynasty]. *Small Vase*. Formats: D, P.
- 71 3 RLC-[CP].80 (68), ExL.
K'ang Hsi. *Blue and White "Soft Paste" Porcelain Bowl*. Formats: D, B.
- 71 3 RLC-[CP].81 (139), MMA-1975.1.1697.
Chinese, K'ang Hsi. [Qing Dynasty]. *Small Stemcup / Egg Cup*. Formats: D.
- 71 3 RLC-[CP].82, MMA-1975.1.1684.
[Chinese, Qing Dynasty]. *Vase*. Formats: P.
- 71 3 RLC-[CP].88, ExL; RLC-[CP].89, ExL.
Chinese. *Jars*. Formats: P, O (original folder labels).
- 71 3 RLC-[CP].99 (181), MMA-1975.1.1726.
Chinese, Ch'ien Lung. [Qing Dynasty]. *Small Covered Vase*. Formats: D.
- 71 3 RLC-[CP].111 (149), MMA-1975.1.1709; RLC-[CP].112 (156), MMA-1975.1.1710;
RLC-[CP].113 (161), MMA-1975.1.1711; RLC-[CP].114 (147), MMA-1975.1.1712.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *4 Small Covered Winepots or
Teapots*. Formats: D.
- 71 3 RLC-[CP].115 (157), MMA-1975.1.1698.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Small Covered Wine Pot or
Teapot / Kettle*. Formats: D.
- 71 4 RLC-[CP].117 (58), MMA-1975.1.1696.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Water Pot*. Formats: D.
- 71 4 RLC-[CP].119 (44), MMA-1975.1.1687.
Chinese, K'ang Hsi. [Qing Dynasty]. *Small Vase*. Formats: D.
- 71 4 RLC-[CP].120 (31), MMA-1975.1.1649.
Chinese, Song Dynasty. *Deep Bowl, Jun Ware / Chun Yao Bowl*. Formats: D.
- 71 4 RLC-[CP].121 (29), MMA-1975.1.1688; RLC-[CP].122 (29), MMA-1975.1.1689.
Chinese, K'ang Hsi. [Qing Dynasty]. *Small Vases / Pair Lang Yao Cabinet Vases*.
Formats: D.
- 71 4 RLC-[CP].123 (30), MMA-1975.1.1681.
Chinese, K'ang Hsi. [Qing Dynasty]. *Bowl / Lang Yao Bowl*. Formats: D.

V.A. Individual Object Files.

- 71 4 RLC-[CP].124 (18), MMA-1975.1.1680.
Chinese, K'ang Hsi. [Qing Dynasty]. *Bowl / Lang Yao Bowl*. Formats: D.
- 71 5 RLC-[CP].133 (17), MMA-1975.1.1661.
Chinese, Sung. [Jin/Yuan Dynasty]. *Plate, Jun Ware / Chun Yao Dish*. Formats: D, P.
- 71 5 RLC-[CP].136 (45), MMA-1975.1.1659.
Chinese, S'ung. [Yuan Dynasty]. *Plate, Jun Ware / Chun Yaop Plate*. Formats: D, P.
- 71 5 RLC-[CP].140 (98), MMA-1975.1.1719.
Chinese, K'ang Hsi. [Qing Dynasty, Later Transitional Period]. *Peach-Shaped Wine Pot or Tea Pot*. Formats: D.
- 71 5 RLC-CP.145, MMA-1975.1.1700.
Chinese, K'ang Hsi. [Qing Dynasty]. Formats: D.
- 71 5 RLC-C[P].147 (415), MMA-1975.1.1671.
Chinese, Sung. [Jin/Yuan Dynasty]. *Miniature Incense Burner, Jun Ware / Koro*.
Formats: D.
- 71 5 RLC-CP.148 (4), MMA-1975.1.1701.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Covered Wine Pot or Teapot*.
Formats: D.
- 71 5 RLC-CP.150 (117), MMA-1975.1.1690.
Chinese, K'ang Hsi. [Qing Dynasty]. *Water Pot / Writer's Coupe*. Formats: D.
- 71 5 RLC-CP.151 (79), MMA-1975.1.1683.
Chinese, K'ang Hsi. [Qing Dynasty, Kangxi period]. *Amphora Vase*. Formats: D.
- 71 6 RLC-[CP.---], MMA-1975.1.1652.
[Chinese (?)]. *Bowl*. Formats: P.
- 71 6 RLC-[CP.---], MMA-1975.1.1664.
[Chinese, Yuan Dynasty]. *Wine Jar (Guan), Cizhou Ware*. Formats: P. The photograph
includes two Chinese objects, one of which is ExL.
- 71 7 RLC-[CP.---], ExL.
[*Pair of Chinese Vases?*]. Formats: N (glass). Glass plate numbered as 331.
- 71 7 RLC-[CP.---], ExL.
Chinese. *Large Vase*. Formats: P, N (glass), O (original folder label). Glass plate
numbered as 336.
- 71 7 RLC-[CP.---], ExL.
Ming Dynasty. *Lung Ch'uan Celadon Flower Bowl*. Formats: P, O (original folder
label).
- 71 8 RLC-T.1, MMA-1975.1.1760.
Italian. *Textile Hanging*. Formats: D.

V.A. Individual Object Files.

71	8	RLC-T.2, MMA-1975.1.1807. Italian. <i>Dalmatic</i> . Formats: D, P.
71	8	RLC-T.3 (11), MMA-1975.1.1851. Italian. [Italian, Spanish or Turkish, German]. <i>Chasuble Front and Back with an Orphrey Band</i> . Formats: D, P.
71	8	RLC-T.4, MMA-1975.1.1792. Italian. <i>Fragments of a Chasuble: Front and Back</i> . Formats: D.
71	8	RLC-T.5 (49), MMA-1975.1.1761. Italian. <i>Textile Cover</i> . Formats: D.
71	8	RLC-T.6, MMA-1975.1.1794. Italian. <i>Chasuble with Orphreys</i> . Formats: D.
71	8	RLC-T.7, MMA-1975.1.1757. Italian. <i>Textile Fragment</i> . Formats: D.
71	9	RLC-T.8, MMA-1975.1.1821. Italian. [Or Spanish]. <i>Textile Panel</i> . Formats: D, P.
71	9	RLC-T.9, MMA-1975.1.1842. Italian and Spanish. [Italian, German, Dutch, Spanish]. <i>Cope with an Orphrey and a Hood</i> . Formats: D.
71	9	RLC-T.10, MMA-1975.1.1843. Italian or Spanish. <i>Cope</i> . Formats: D, P.
71	9	RLC-T.11 (21), MMA-1975.1.1888. Spanish. [Italian (?), Spanish (?), German (?)]. <i>Cope with an Orphrey and a Hood</i> . Formats: D, P.
71	9	RLC-T.12 (16), MMA-1975.1.1898. Spanish [or Italian]; German. <i>Chasuble Back with an Orphrey Cross</i> . Formats: D, P.
71	9	RLC-T.13 (5), MMA-1975.1.1853. Italian. [German(?) and Italian]. <i>Chasuble Back with an Orphrey</i> . Formats: D, P.
71	10	RLC-T.14, MMA-1975.1.1759. Italian. <i>Textile Cover or Hanging (?)</i> . Formats: D.
71	10	RLC-T.15 (65,66), MMA-1975.1.1878. Italian. [Italian]. <i>Fragments of a Chasuble</i> . Formats: D.
71	10	RLC-T.16 (51), MMA-1975.1.1758. Italian. <i>Textile Cover</i> . Formats: D.
71	10	RLC-T.17, MMA-1975.1.1766. Italian. <i>Chasuble Back</i> . Formats: D.

V.A. Individual Object Files.

71	10	RLC-T.18 (72), MMA-1975.1.1813. Italian. <i>Stole</i> . Formats: D.
71	10	RLC-T.19, MMA-1975.1.1764. Italian. <i>Textile Panel</i> . Formats: D.
71	10	RLC-T.20 (45), MMA-1975.1.1756. Italian. <i>Textile Cover</i> . Formats: D.
71	11	RLC-T.21 (18), MMA-1975.1.1765. Italian. [Or Spanish]. <i>Textile Antependium</i> . Formats: D, P.
71	11	RLC-T.22 (46), MMA-1975.1.1755. Italian. <i>Textile Panel</i> . Formats: D.
71	11	RLC-T.23 (52), MMA-1975.1.1871. Spanish. <i>Textile Fragment</i> . Formats: D.
71	11	RLC-T.24, MMA-1975.1.1823. Italian. <i>Textile Cover or Hanging</i> . Formats: D.
71	11	RLC-T.25, MMA-1975.1.1897. Spanish. [Italian and German (?)]. <i>Chasuble with an Orphrey Band and Cross</i> . Formats: D.
71	11	RLC-T.26 (47), MMA-1975.1.1822. Italian. <i>Cope Fragment</i> . Formats: D.
71	11	RLC-T.27 (48), MMA-1975.1.1754. Italian. <i>Textile Panel</i> . Formats: D.
71	12	RLC-T.28, MMA-1975.1.1841. Italian or Spanish. [Italian and French]. <i>Cope with an Orphrey</i> . Formats: D.
71	12	RLC-T.29 (70, 71), MMA-1975.1.1875. Spanish. <i>Maniple and Burse</i> . Formats: D.
71	12	RLC-T.30, ExL. Spain. <i>Hanging</i> . Formats: D.
71	12	RLC-T.31, ExL. Spain. <i>Panel</i> . Formats: D.
71	12	RLC-T.32, MMA-1975.1.1904. French or Spanish. [Italian]. <i>Antependium</i> . Formats: D.
71	12	RLC-T.33, MMA-1975.1.1899. French or Spanish (?). <i>Madonna Cape or Shaped Hanging</i> . Formats: D.
71	12	RLC-T.34 (55), MMA-1975.1.1763. Italian. <i>Textile Cover</i> . Formats: D.

V.A. Individual Object Files.

71	13	RLC-T.35, ExL; RLC-T.36, ExL. Spain or Italy. <i>Lengths of Velvet</i> . Formats: D
71	13	RLC-T.37, ExL. Spain. <i>Hanging</i> . Formats: D.
71	13	RLC-T.38, MMA-1975.1.1872. Spanish. <i>Textile Fragment</i> . Formats: D.
71	13	RLC-T.39, ExL. Italy. <i>Cut Velvet</i> . Formats: D.
71	13	RLC-T.40, ExL. Spain or Italy. <i>Cut Velvet</i> . Formats: D.
71	13	RLC-T.41, ExL. Spain or Italy. <i>Cut Velvet</i> . Formats: D.
71	13	RLC-T.42, ExL. Spain or Italy. <i>Cushion Cover</i> . Formats: D.
71	13	RLC-T.43, ExL. Spain or Italy. <i>Cut Velvet</i> . Formats: D.
71	13	RLC-T.44, MMA-1975.1.1824. Italian or Spanish. <i>Textile Cover or Chalice Veil (?)</i> . Formats: D.
71	14	RLC-T.45 (56, 57, 58), MMA-1975.1.1844. Italian or Spanish. <i>Saddle Cloth and Two Holsters</i> . Formats: D.
71	14	RLC-T.46 (22), MMA-1975.1.1840. Italian or Spanish. <i>Cope with a Hood</i> . Formats: D, P.
71	14	RLC-T.47 (73), MMA-1975.1.1762. Italian. <i>Textile Fragment</i> . Formats: D.
71	14	RLC-T.48 (80), MMA-1975.1.1827. Italian or Spanish. <i>Textile Cover</i> . Formats: D.
71	14	RLC-T.49, MMA-1975.1.1835. Italian or Spanish. <i>Textile Cover</i> . Formats: D.
71	14	RLC-T.50 (77), MMA-1975.1.1834. Italian or Spanish. <i>Textile Fragment</i> . Formats: D.
71	14	RLC-T.52a (74), MMA-1975.1.1828; RLC-T.52b (75), MMA-1975.1.1829. Italian or Spanish. <i>Textile Fragment and Cover</i> . Formats: D.
71	15	RLC-T.55 (28), MMA-1975.1.1830. Italian. <i>Textile Cover</i> . Formats: D, P.
71	15	RLC-T.56, MMA-1975.1.1831.

V.A. Individual Object Files.

		Italian. <i>Textile Panel</i> . Formats: D.
71	15	RLC-T.57 (53), MMA-1975.1.1832. Italian. <i>Textile Panel</i> . Formats: D, P.
71	15	RLC-T.58, MMA-1975.1.1833. Italian or Spanish. <i>Textile Cover</i> . Formats: D.
71	15	RLC-T.59, MMA-1975.1.1839. Italian or Spanish. [Italian]. <i>Chasuble</i> . Formats: D.
71	15	RLC-T.60, MMA-1975.1.1825. Italian or Spanish. <i>Textile Panel</i> . Formats: D.
71	15	RLC-T.61, MMA-1975.1.1826. Italian. <i>Textile Cover</i> . Formats: D.
71	15	RLC-T.62, MMA-1975.1.1768 and MMA-1975.1.1769. Italian. <i>Orphrey from a Chasuble (?)</i> . Formats: D.
71	16	RLC-T.63 (50), MMA-1975.1.1767. Italian. <i>Textile Cover</i> . Formats: D.
71	16	RLC-T.64, MMA-1975.1.1816. Italian. <i>Cushion</i> . Formats: D.
71	16	RLC-T.65, MMA-1975.1.1837. Italian or Spanish. [Spanish]. <i>Chasuble Front and Back with Orphreys</i> . Formats: D.
71	16	RLC-T.66 (12), MMA-1975.1.1796. Italian. [Or Spanish]. <i>Chasuble Back with an Orphrey</i> . Formats: D, P.
71	16	RLC-T.67, MMA-1975.1.1885. Spanish. <i>Chasuble with Orphreys</i> . Formats: D.
71	16	RLC-T.68, MMA-1975.1.1887. Spanish. <i>Dalmatic</i> . Formats: D.
71	16	RLC-T.69, MMA-1975.1.1873. Spanish. <i>Two Orphrey Sections made into a Hanging or Cover</i> . Formats: D.
71	17	RLC-T.70, MMA-1975.1.1874. Spanish. <i>Four Fragments of Orphrey Bands Made into a Panel</i> . Formats: D.
71	17	RLC-T.71 (61), MMA-1975.1.1877. Spanish. <i>Panel made from Orphrey Sections</i> . Formats: D.
71	17	RLC-T.72 (59, 60), MMA-1975.1.1890. Spanish. <i>Pair of Amices</i> . Formats: D.
71	17	RLC-T.73 (69), MMA-1975.1.1880.

V.A. Individual Object Files.

		Spanish. [Or Italian]. <i>Orphrey Section</i> . Formats: D.
71	17	RLC-T.74, MMA-1975.1.1795. Italian. <i>Chasuble with Orphreys</i> . Formats: D.
71	17	RLC-T.75 (78), MMA-1975.1.1836. Italian or Spanish. <i>Textile Panel</i> . Formats: D.
71	17	RLC-T.76, MMA-1975.1.1886. Spanish. <i>Chasuble</i> . Formats: D.
71	17	RLC-T.77, MMA-1975.1.1889. Spanish. [Or Italian]. <i>Cope</i> . Formats: D.
71	17	RLC-T.78, MMA-1975.1.1892. Spanish. <i>Hood from a Cope</i> . Formats: D.
71	17	RLC-T.79 (76), MMA-1975.1.1775 and MMA-1975.1.1776. Italian. <i>Pair of Textile Panels</i> . Formats: D.
71	18	RLC-T.80 (63), MMA-1975.1.1777. Italian. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.81, MMA-1975.1.1778. Italian. <i>Textile Cover</i> . Formats: D.
71	18	RLC-T.82, MMA-1975.1.1779. Italian. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.83 (62), MMA-1975.1.1780. Italian. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.84, MMA-1975.1.1855. Italian or French. [Italian or Spanish]. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.85 (19), MMA-1975.1.1815. Italian. [French]. <i>Hood from a Cope</i> . Formats: D, P.
71	18	RLC-T.86, MMA-1975.1.1771. Italian. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.87, MMA-1975.1.1860. Italian or French. <i>Textile Panel</i> . Formats: D.
71	18	RLC-T.88, MMA-1975.1.1857. Italian or French. [French]. <i>Textile Cover or Hanging</i> . Formats: D, P.
71	18	RLC-T.89, MMA-1975.1.1809. Italian. <i>Dalmatic</i> . Formats: D.
71	19	RLC-T.90, MMA-1975.1.1772.

V.A. Individual Object Files.

		Italian. <i>Textile Cover</i> . Formats: D.
71	19	RLC-T.91, MMA-1975.1.1856. Italian or French. [French, possibly Lyons]. <i>Textile Cover</i> . Formats: D.
71	19	RLC-T.92 (8), MMA-1975.1.1801. Italian. <i>Chasuble</i> . Formats: D, P.
71	19	RLC-T.93, MMA-1975.1.1858 and MMA-1975.1.1859. [Italian or French]. <i>Textile Panels</i> . Formats: D.
71	19	RLC-T.94 (38), MMA-1975.1.1770. Italian. <i>Textile Piece</i> . Formats: D.
71	19	RLC-T.95, MMA-1975.1.1808. Italian. [Or French]. <i>Dalmatic</i> . Formats: D.
71	19	RLC-T.96 (9), MMA-1975.1.1869 and MMA-1975.1.1870. Italian or Russian?. [Italian or French]. <i>Dalmatic and Chasuble</i> . Formats: D, P.
71	19	RLC-T.97, MMA-1975.1.1929. Russian(?) <i>Textile Cover</i> . Formats: D.
72	1	RLC-T.98 (17), MMA-1975.1.1930. Russian(?) <i>Textile Cover</i> . Formats: D, P.
72	1	RLC-T.99 (37), MMA-1975.1.1931. Russian. <i>Madonna Dress</i> . Formats: D, P.
72	1	RLC-T.100, MMA-1975.1.1817. Italian. <i>Cushion</i> . Formats: D.
72	1	RLC-T.102a (40), MMA-1975.1.1773; RLC-T.102b (41), MMA-1975.1.1774. Italian. <i>Textile Cover and Fragment</i> . Formats: D.
72	1	RLC-T.103a (43), MMA-1975.1.1916; RLC-T.103b (44), MMA-1975.1.1917. French. <i>Pair of Textile Panels</i> . Formats: D.
72	1	RLC-T.104 (42), MMA-1975.1.1867. Italian or French. <i>Cape for a Statue</i> . Formats: D.
72	1	RLC-T.105 (33), MMA-1975.1.1881. Spanish. [French]. <i>Textile Panel</i> . Formats: D.
72	2	RLC-T.106, MMA-1975.1.1811. Italian? [French]. <i>Cope and Hood</i> . Formats: D.
72	2	RLC-T.107 (30), MMA-1975.1.1861. Italian or French. <i>Textile Panel</i> . Formats: D.
72	2	RLC-T.108 (31), MMA-1975.1.1882.

V.A. Individual Object Files.

- Spanish. [Spanish (?)]. *Textile Cover or Hanging*. Formats: D.
- 72 2 RLC-T.109, MMA-1975.1.1883.
Spanish. [Or French]. *Textile Cover or Hanging*. Formats: D.
- 72 2 RLC-T.110 (29), MMA-1975.1.1924.
French. *Textile Panel*. Formats: D.
- 72 2 RLC-T.111, MMA-1975.1.1902.
French or Spanish. [Spanish, possibly Valencia or Talavera]. *Textile: Large Cover or Hanging*. Formats: D.
- 72 2 RLC-T.112 (32), MMA-1975.1.1923.
French. [Spanish (possibly Valencia or Talavera)]. *Textile Panel*. Formats: D.
- 72 2 RLC-T.113 (39), MMA-1975.1.1900.
French or Spanish. [Spanish, possibly Valencia or Talavera]. *Textile Cover*. Formats: D.
- 72 3 RLC-T.114 (64), MMA-1975.1.1901.
Spanish or French. *Bedcover*. Formats: D.
- 72 3 RLC-T.115 (28), MMA-1975.1.1918.
Probably French. [Spanish, possibly Valencia or Talavera]. *Textile Panel*. Formats: D.
- 72 3 RLC-T.116 (20), MMA-1975.1.1903.
French or Spanish. [Spanish (possibly Valencia or Talavera)]. *Textile Cover*. Formats: D.
- 72 3 RLC-T.117 (21), MMA-1975.1.1919.
French. [Spanish (possibly Valencia or Talavera)]. *Textile Fragment*. Formats: D.
- 72 3 RLC-T.118a (25), MMA-1975.1.1920; RLC-T.118b (26), MMA-1975.1.1921; RLC-T.118c (27), MMA-1975.1.1922.
French. [Spanish (possibly Valencia or Talavera)]. *Textile Panels*. Formats: D.
- 72 3 RLC-T.119a (22), MMA-1975.1.1863; RLC-T.119b (23), MMA-1975.1.1864; RLC-T.119c (24), MMA-1975.1.1865.
Italian or French. *Textile Panels and Cover*. Formats: D.
- 72 3 RLC-T.120 (23), MMA-1975.1.1810.
Italian. *Cope with a Hood*. Formats: D, P.
- 72 3 RLC-T.121, MMA-1975.1.1803.
Italian. *Chasuble*. Formats: D.
- 72 3 RLC-T.122, MMA-1975.1.1905.
Spanish or Portuguese. *Antependium*. Formats: D.
- 72 4 RLC-T.123, MMA-1975.1.1862.

V.A. Individual Object Files.

		Italian or French. [Italian]. <i>Part of a Chasuble Front</i> . Formats: D.
72	4	RLC-T.124, MMA-1975.1.1802. Italian. <i>Chasuble</i> . Formats: D.
72	4	RLC-T.125, MMA-1975.1.1797, MMA-1975.1.1798, MMA-1975.1.1799, and MMA-1975.1.1800. Italian. <i>Chasuble, Maniple, Stole, and Burse</i> . Formats: D.
72	4	RLC-T.126, ExL. Italy. <i>Chasuble</i> . Formats: D.
72	4	RLC-T.127, ExL. Italy. <i>Chalice Cover</i> . Formats: D.
72	4	RLC-T.128 (13), MMA-1975.1.1805. Italian. <i>Chasuble</i> . Formats: D, P.
72	5	RLC-T.136, MMA-1975.1.1818. Italian. <i>Part of a Cope (?) made into a Cushion</i> . Formats: D.
72	5	RLC-T.137, MMA-1975.1.1895 and MMA-1975.1.1896. Spanish. <i>Pair of Cushions made from Apparel</i> . Formats: D.
72	5	RLC-T.138, MMA-1975.1.1893 and MMA-1975.1.1894. Spanish. <i>Pair of Cushions made from Apparel</i> . Formats: D.
72	5	RLC-T.139, MMA-1975.1.1847. Italian or Spanish. <i>Apparel Made into a Cushion</i> . Formats: D.
72	5	RLC-T.140, MMA-1975.1.1848. Italian or Spanish. <i>Orphrey Section Made into a Cushion</i> . Formats: D.
72	5	RLC-T.141, MMA-1975.1.1868. Italian or French. <i>Cushion</i> . Formats: D.
72	5	RLC-T.142, MMA-1975.1.1820. Italian. <i>Pillow</i> . Formats: D.
72	5	RLC-T.143a, MMA-1975.1.1849; RLC-T.143b, MMA-1975.1.1850. Italian or Spanish. [Italian]. <i>Cushion with Mary Magdalen and Cushion with Saint Hyacinth</i> . Formats: D.
72	5	RLC-T.144, MMA-1975.1.1819. Italian. <i>Cushion</i> . Formats: D.
72	6	RLC-T.145, MMA-1975.1.1925. English. [Northern Germany, probably Hamburg]. <i>Cushion Cover with Coats of Arms</i> . Formats: D.
72	6	RLC-T.146, MMA-1975.1.1926.

V.A. Individual Object Files.

- English. [Northern Netherlands]. *Cushion Cover with "Scent"*. Formats: D.
- 72 6 RLC-T.147, MMA-1975.1.1814.
Italian. [Or British]. *Man's Robe*. Formats: D.
- 72 6 RLC-T.148 (24), MMA-1975.1.1866.
Italian or French. *Woman's Gown (Robe á la française)*. Formats: D, P.
- 72 6 RLC-T.149 (14), MMA-1975.1.1884.
Spanish. *Table Cover with a Coat of Arms*. Formats: D.
- 72 6 RLC-T.150 (3), MMA-1975.1.1784.
Italian. *Textile Panel with Noah's Ark*. Formats: D.
- 72 7 RLC-T.151 (2), MMA-1975.1.1785.
Italian. *Towel or Textile Cover*. Formats: D.
- 72 7 RLC-T.152 (6), MMA-1975.1.1854.
Italian or German. *Textile Cover*. Formats: D.
- 72 7 RLC-T.153 (5), MMA-1975.1.1783.
Italian. *Textile Valance of Frontal*. Formats: D.
- 72 7 RLC-T.154a (7), MMA-1975.1.1789; RLC-T.154b (8), MMA-1975.1.1790.
Italian. *Textile Border Fragments*. Formats: D.
- 72 7 RLC-T.155a (10), MMA-1975.1.1786; RLC-T.155b (11), MMA-1975.1.1787; RLC-T.155c (12), MMA-1975.1.1788.
Italian. *Textile Border Fragments*. Formats: D.
- 72 7 RLC-T.156 (9), MMA-1975.1.1791.
Italian. *Textile Panel, Horizontal*. Formats: D.
- 72 7 RLC-T.157 (13), MMA-1975.1.1782.
Italian. *Textile Border*. Formats: D.
- 72 8 RLC-T.158, MMA-1975.1.1781.
Italian. *Textile: The Adoration of the Magi*. Formats: D.
- 72 8 RLC-T.159, MMA-1975.1.1928.
Swiss? [Spanish, German or Swiss]. *Textile: The Presentation in the Temple*. Formats: D.
- 72 8 RLC-T.160 (34), MMA-1975.1.1935.
Chinese. [Qing Dynasty]. *Fabric*. Formats: D.
- 72 8 RLC-T.161, MMA-1975.1.1936.
Indian. *Woman's Overblouse*. Formats: D.
- 72 8 RLC-T.162 (29), MMA-1975.1.1937.
Indian. *Textile Panel*. Formats: D, P.

V.A. Individual Object Files.

72	8	RLC-T.163 (14), MMA-1975.1.1932 and MMA-1975.1.1933. Chinese. [Qing Dynasty]. <i>Pair of Textile Panels</i> . Formats: D, P.
72	8	RLC-T.164, MMA-1975.1.1934. Chinese. [Japanese]. <i>Kesa (Buddhist Priest's Robe)</i> . Formats: D.
72	9	RLC-[T.---] (6), MMA-1975.1.1906, MMA-1975.1.1907, MMA-1975.1.1908, MMA-1975.1.1909, MMA-1975.1.1910, and MMA-1975.1.1911. Flemish. 6 roundels: 4 concerning St. Martin and 2 concerning St. Catherine. Formats: D, P, B. The objects were also collectively numbered as RLC-Misc.30.
72	10	RLC-[T.---], MMA-1975.1.1912. [Southern Netherlands]. <i>Tapestry: The Falcon Hunt</i> . Formats: P.
72	11	RLC-F.1, MMA-1975.1.2029. Adam Weisweiler. [Attributed to]. <i>Secretary (Secrétaire à Abattant)</i> . Formats: D, P, O.
72	11	RLC-F.2, MMA-1975.1.1938. Italian. [Tuscany, Florence or Siena]. <i>Cassone</i> . Formats: D, P.
72	11	RLC-F.2a, ExL. French. <i>Armchair</i> . Formats: D, P, O.
72	11	RLC-F.2b, ExL. French. <i>Armchair</i> . Formats: D, O.
L-12	1	RLC-F.3a and RLC-F.3b, ExL. French. <i>Pair of Console Tables</i> . Formats: D, P, O.
72	12	RLC-F.4, ExL. French. <i>Grand Buffet Bas</i> . Formats: D, P, O.
72	12	RLC-F.5, ExL. French (Riesener). <i>Console Table</i> . Formats: D, P, O.
72	12	RLC-F.6, MMA-1975.1.2026. Martin Carlin. [Attributed to]. <i>Secretary</i> . Formats: D, O.
72	12	RLC-F.7, MMA-1975.1.2035. French, Paris. <i>Writing Table</i> . Formats: D, P, O.
72	12	RLC-F.8, MMA-1975.1.2024. French. <i>Work and Writing Table</i> . Formats: D, P, O.
72	12	RLC-F.9, MMA-1975.1.2023. French. <i>Work and Writing Table</i> . Formats: D, P, O.
72	13	RLC-F.10, ExL. French. <i>Oval Table with One Shelf</i> . Formats: D, P, O.
72	13	RLC-F.11, MMA-1975.1.2031.

V.A. Individual Object Files.

		Christophe Wolff. <i>Writing Table</i> . Formats: D, P, O.
72	13	RLC-F.12 to F.17, MMA-1975.1.2051 to MMA-1975.1.2056. French. <i>Set of 6 Armchairs</i> . Formats: D, P, O.
72	13	RLC-F.18, MMA-1975.1.2057. French. <i>Canape</i> . Formats: D, P, O.
72	13	RLC-F.19, MMA-1975.1.2030. Laurent Rochette. <i>Work and Writing Table</i> . Formats: D, P, O.
72	13	RLC-F.20a, ExL. French. <i>Console Table</i> . Formats: P, O.
72	14	RLC-F.21, MMA-1975.1.2033. Dubois. [Attributed to Leonard Boudin]. <i>Commode</i> . Formats: D, P, O.
72	14	RLC-F.22, MMA-1975.1.2032. French, Paris. <i>Louis XVI Round Table with Sevres Top</i> . Formats: D, P, O.
72	14	RLC-F.23a and RLC-F.23b, ExL. French. <i>Pair of Console Tables</i> . Formats: P, R.
72	14	RLC-F.24, ExL. French (Probably Delorme). <i>Commode</i> . Formats: D, P, O.
72	14	RLC-F.29, ExL. <i>Chair</i> . Formats: D, O.
72	14	RLC-F.30, MMA-1975.1.1993. [Italian (?) or American (United States?)]. <i>Armchair Back and Seat</i> . Formats: D, P, O.
72	15	RLC-F.35a, MMA-1975.1.2000. [French, Italian or Spanish]. <i>Armchair (Chaise à Bras)</i> . Formats: D, P, O.
72	15	RLC-F.35b, MMA-1975.1.2001. [French, Italian or Spanish]. <i>Armchair (Chaise à Bras)</i> . Formats: D, P, O.
72	15	RLC-F.36, MMA-1975.1.2013. [Italian]. <i>Prie Dieu (Praying Stool)</i> . Formats: D, O.
72	15	RLC-F.39, MMA-1975.1.1996. [Iberian or Flemish (woodwork); Italian (or Spanish?) (textiles)]. <i>Armchair</i> . Formats: D, P.
72	15	RLC-F.41, MMA-1975.1.2009. [Italian]. <i>Stool</i> . Formats: D, O.
72	15	RLC-F.42, MMA-1975.1.2004. [Italian, Tuscany]. <i>Stool</i> . Formats: D, P.
72	15	RLC-F.43, ExL.

V.A. Individual Object Files.

		<i>Table</i> . Formats: D, P, O.
72	16	RLC-F.44, MMA-1975.1.1973. [Italian]. <i>Hip-joint Armchair (Dantesca Type)</i> . Formats: D, P, O.
72	16	RLC-F.45a, MMA-1975.1.1949. [Italian]. <i>Rectangular Table</i> . Formats: D, P, O.
72	16	RLC-F.45b, MMA-1975.1.1950. [Italian]. <i>Rectangular Table</i> . Formats: D, P.
72	16	RLC-F.46, MMA-1975.1.1988. [Italian, Rome or Florence (?)]. <i>Side Chair (Sgabello a Dorsale)</i> . Formats: D, P, O.
72	16	RLC-F.47, MMA-1975.1.1958. [Italian]. <i>Octagonal Table</i> . Formats: D, P, O.
72	16	RLC-F.48, MMA-1975.1.2019. [French]. <i>Credence (Chest)</i> . Formats: D, P, O.
72	16	RLC-F.49, MMA-1975.1.1942. Umbrian or Veronese. [Rome or Siena?]. <i>Cassone</i> . Formats: D, P, O.
72	17	RLC-F.51a, MMA-1975.1.2002; RLC-F.51b, MMA-1975.1.2003. [Italian]. <i>Pair of Stools</i> . Formats: D, P, O.
72	17	RLC-F.52, MMA-1975.1.1969. [Italian or American]. <i>Small Octagonal Table</i> . Formats: D, P, O.
72	17	RLC-F.53, MMA-1975.1.2036. French. <i>Armchair (Caquetoire)</i> . Formats: D, P, O.
72	17	RLC-F.56a and RLC-F.56b, ExL. <i>Pair of Chairs, Dante Style</i> . Formats: D, P.
73	1	RLC-F.57, MMA-1975.1.1974a; RLC-F.60, MMA-1975.1.1974b. [Italian]. <i>Pair of Hip-joint Armchairs (Dantesca Type)</i> . Formats: D, P, O.
73	1	RLC-F.58a, MMA-1975.1.1945; RLC-F.58b, MMA-1975.1.1946. [Italian (Tuscany?)]. <i>Pair of Cassones</i> . Formats: D, P, O.
73	1	RLC-F.59, MMA-1975.1.1956. [Italian (?)]. <i>Square Table</i> . Formats: D, P, O.
73	2	RLC-F.61a, MMA-1975.1.1989; RLC-F.61b, MMA-1975.1.1990. [Italian, Rome or Florence]. <i>Pair of Side Chairs (Sgabello)</i> . Formats: D, P, O.
73	2	RLC-F.66, MMA-1975.1.1962. [Italian]. <i>Hexagonal Table</i> . Formats: D, P.
73	2	RLC-F.68, ExL.

V.A. Individual Object Files.

		<i>Table (for dining)</i> . Formats: D, P.
73	2	RLC-F.70, MMA-1975.1.1941. [North Italian (Venice)]. <i>Cassone</i> . Formats: D, O.
73	2	RLC-F.71, MMA-1975.1.1982. [Italian]. <i>Folding Armchair (Sedia a Savonarola Type)</i> . Formats: D, P, O.
73	2	RLC-F.73, MMA-1975.1.2034. [French (Ile-de-France or Burgundo-Lyonnais)]. <i>Dresser (Dressoir aux Harpies)</i> . Formats: D, O.
73	3	RLC-F.74, MMA-1975.1.2011. [Italian (?)]. <i>Prie Dieu (Praying Cabinet)</i> . Formats: D, P, O.
73	3	RLC-F.75, MMA-1975.1.2014. [Italian]. <i>Cabinet (Credenza)</i> . Formats: D, P, O.
73	3	RLC-F.76a, MMA-1975.1.2005; RLC-F.76b, MMA-1975.1.2006. [Italian (or United States?)]. <i>Pair of Stools</i> . Formats: D, P, O.
73	3	RLC-F.77, MMA-1975.1.2008. [United States or France/Italy]. <i>Stool</i> . Formats: D, P, O.
73	3	RLC-F.78, MMA-1975.1.2010. [Italian]. <i>Stool</i> . Formats: D, P, O.
73	3	RLC-F.85, MMA-1975.1.2074. <i>Table</i> . Formats: D, P.
73	4	RLC-F.87, MMA-1975.1.2007. [Northern Europe (or United States?)]. <i>Stool</i> . Formats: D, P, O.
73	4	RLC-F.88, MMA-1975.1.1965. [Italian (?)]. <i>Trestle Table</i> . Formats: D, P, O.
73	4	RLC-F.90, MMA-1975.1.2072. <i>Stool</i> . Formats: D, P, O.
73	4	RLC-F.91, MMA-1975.1.2075. <i>Stool</i> . Formats: D, P, O.
73	4	RLC-F.93, MMA-1975.1.2071. [British]. <i>Tripod Pole Fire Screen</i> . Formats: D, P.
73	5	RLC-F.97, MMA-1975.1.2028. Martin Carlin. <i>Louis XV Circular Marquetry and Bronze Dore Table de Salon</i> . Formats: D, P, O.
73	5	RLC-F.98, ExL. French. <i>Secretary</i> . Formats: D, P, O.

V.A. Individual Object Files.

- 73 5 RLC-F.99, MMA-1975.1.2027.
Martin Carlin. [Attributed to]. *Candlestand and Holder (Guéridon)*. Formats: D, P, O.
- 73 5 RLC-F.100, MMA-1975.1.1954.
[Italian]. *Center Table*. Formats: D, P, O.
- 73 5 RLC-F.102, MMA-1975.1.1975.
[Italian, American (United States)]. *Hip-joint Armchair (Dantesca Type)*. Formats: D, P, O. *See also*: RLC-F.104 for a photograph of RLC-F.102 paired with F.104.
- 73 5 RLC-F.103a, MMA-1975.1.2037; RLC-F.103b, MMA-1975.1.2038.
Italian. *Pair of Side Chairs (Sgabello)*. Formats: D, P, O.
- 73 6 RLC-F.104, MMA-1975.1.1976.
[Italian, American (United States)]. *Hip-joint Armchair (Dantesca Type)*. Formats: D, P, O.
- 73 6 RLC-F.105, MMA-1975.1.1970; RLC-F.110, MMA-1975.1.1971.
[Italian]. *Pair of Hip-joint Armchairs (Dantesca Type)*. Formats: D, P, O.
- 73 6 RLC-F.106a and RLC-F.106b, ExL.
Pair of Chairs, Sgabello Type. Formats: O (original folder label).
- 73 6 RLC-F.107, ExL.
French. *Cassone*. Formats: D, P, R, O, and color slide from Morgan.
- 73 6 RLC-F.109, MMA-1975.1.1952.
Italian. [Italian (?) or American (United States?)]. *Octagonal Table*. Formats: D, P, O.
- 73 7 RLC-F.111, MMA-1975.1.1957.
[Italian]. *Small Table*. Formats: P.
- 73 7 RLC-F.112, ExL.
Pair of Chairs, Dante Style. Formats: D, P, O.
- 73 7 RLC-F.113, MMA-1975.1.1943.
Italian (Rome). [Or Siena]. *Cassone*. Formats: D.
- 73 7 RLC-F.114, MMA-1975.1.1977.
[Italian (?)]. *Hip-joint Armchair (Dantesca Type)*. Formats: D, P, O.
- 73 7 RLC-F.115, MMA-1975.1.1959.
[Italian]. *Octagonal Table*. Formats: D, P, O.
- 73 7 RLC-F.116a, MMA-1975.1.1986.
[Italian]. *Folding Armchair (Sedia a Savonarola Type)*. Formats: D, P, O.
- 73 7 RLC-F.116b, MMA-1975.1.1986.
[Italian]. *Folding Armchair (Sedia a Savonarola Type)*. Formats: D, P, O.
- 73 8 RLC-F.117, MMA-1975.1.1947.

V.A. Individual Object Files.

		Italian, Rome. [Or Siena?]. <i>Cassone</i> . Formats: D, P, O.
73	8	RLC-F.118, MMA-1975.1.2020. [French (?)]. <i>Lectern (with revised old parts)</i> . Formats: D, P, O.
73	8	RLC-F.119, MMA-1975.1.1940. Italian. [Rome or Siena?]. <i>Cassone</i> . Formats: D, O.
73	8	RLC-F.120, MMA-1975.1.1994. [French and Italian]. <i>Armchair (Chaise à Bras)</i> . Formats: D, P, O.
73	8	RLC-F.121, MMA-1975.1.1995. [French and Italian]. <i>Armchair (Chaise à Bras)</i> . Formats: D, P, O.
73	8	RLC-F.124, MMA-1975.1.1960. [Italian]. <i>Center Table</i> . Formats: D, P.
73	9	RLC-F.127, MMA-1975.1.1964. [Italian (?) or possibly United States (New York?)]. <i>Octagonal Table</i> . Formats: D, P, O.
73	9	RLC-F.128, MMA-1975.1.2012. [Italian (?)]. <i>Prie Dieu (Praying Stool)</i> . Formats: D, P, O.
73	9	RLC-F.129, ExL. <i>Cassone with a Scene of the Annunciation</i> . Formats: D, P, O.
73	9	RLC-F.130, ExL. <i>Cassone with Scenes of Joseph</i> . Formats: D, P, O.
73	10	RLC-F.131, MMA-1975.1.1944 (1 of 2). [Italian, Rome]. <i>Cassone</i> . Formats: D, P, O. Some of the photographs are from French & Co. One of these photos is oversize and is found in the second folder.
F-2	4	RLC-F.131, MMA-1975.1.1944 (2 of 2).
73	11	RLC-F.132, ExL. <i>Cassone, Converted to Desk</i> . Formats: D, P, O.
73	11	RLC-F.133, MMA-1975.1.1980. [Italian]. <i>Folding Armchair (Sedia a Savonarola)</i> . Formats: P.
73	11	RLC-F.134, MMA-1975.1.1963. [Italian (?)]. <i>Rectangular Table</i> . Formats: D, P.
73	11	RLC-F.135, MMA-1975.1.1966. [Italy, Umbria (Tuscany)]. <i>Table</i> . Formats: D, P, O.
73	11	RLC-F.136, MMA-1975.1.2016. [Italian (Northern?)]. <i>Small Cabinet</i> . Formats: D, P, O.
73	11	RLC-F.137, MMA-1975.1.2015. [Italian]. <i>Cabinet (Credenza)</i> . Formats: D, P, O.

V.A. Individual Object Files.

73	12	RLC-F.138, ExL. <i>Pair of Chairs, Dante Style</i> . Formats: D, P, O.
73	12	RLC-F.139, ExL. French. <i>Commode</i> . Formats: D, P, O.
73	12	RLC-F.140, ExL. French. <i>Commode</i> . Formats: D, P, O.
73	12	RLC-F.141, ExL. French. <i>Bureau de Dame</i> . Formats: D, P, O.
73	12	RLC-F.143a, MMA-1975.1.2058 and RLC-F.143b, MMA-1975.1.2059. French. <i>Pair of Tabourets</i> . Formats: D, O.
73	12	RLC-F.145, MMA-1975.1.2077. [Italian]. <i>Armchair (Segglione)</i> . Formats: D, P, O.
73	12	RLC-F.150, ExL. <i>Cassone</i> . Formats: D, P, O.
L-12	2	RLC-F.301, MMA-1975.1.1972. [Italian]. <i>Hip-joint Armchair (Dantesca Type)</i> . Formats: P, N.
L-12	3	RLC-F.304, MMA-1975.1.1961. [Italian]. <i>Small Table</i> . Formats: N.
73	13	RLC-[F.---], MMA-1975.1.1951. Italian. <i>Table</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.1955. [Italian or American (United States)]. <i>Rectangular Table</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.1984. [Italian]. <i>Folding Armchair (Sedia a Savonarola Type)</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.1985. [Italian]. <i>Folding Armchair (Sedia a Savonarola Type)</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.1998. [Northern Africa (Morocco?) or Syrian (?)]. <i>High-back Chair</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.1999. [Northern Africa (Morocco?) or Syrian (?)]. <i>High-back Chair</i> . Formats: P.
73	13	RLC-[F.---], MMA-1975.1.2073. <i>Stool</i> . Formats: P.
73	14	RLC-[F.---], ExL? <i>Small Corner Table</i> . Formats: P. Notation on the photograph indicates the Riccio horseman was placed on this table.

V.A. Individual Object Files.

73	14	RLC-[F.---], ExL? <i>Commode</i> . Formats: N (glass). Glass plate numbered as 209.
73	14	RLC-[F.---], ExL? [<i>Commode?</i>] Formats: N (glass). Glass plate numbered as 230.
73	14	RLC-[F.---], ExL? <i>Commode</i> . Formats: N (glass). Glass plate numbered as 234.
73	14	RLC-[F.---], ExL? [<i>Two small (console?) tables</i>]. Formats: N (glass). Glass plate numbered as 236.
73	14	RLC-[F.---], ExL? [<i>Bureau?</i>] Formats: N (glass). Glass plate numbered as 237.
73	14	RLC-[F.---], ExL? [<i>Cassone?</i>] Formats: N (glass). Glass plate numbered as 245.
73	14	RLC-[F.---], ExL? <i>Table Top</i> . Formats: N (glass). Glass plate numbered as 246.
73	15	RLC-MS.1 to RLC-MS.4, ExL. Italian (Venice?). <i>Four Evangelists: Matthew, Mark, Luke, John</i> . Formats: D, P, O (folder label).
73	15	RLC-MS.5, MMA-1975.1.2467. Jean Bourdichon. [French, probably Provence]. <i>Saint Anthony</i> . Formats: D, P, B.
73	15	RLC-MS.6, ExL. French. <i>Page from Medical Book</i> . Formats: D, P, O (folder label).
73	16	RLC-MS.7 to RLC-MS.9, ExL. Italian. <i>Twelve Initials Cut Out</i> . Formats: D, P, O (folder label).
73	16	RLC-MS.10, ExL. German. <i>Saint Nicholas in an Initial D</i> . Formats: D, P, O (folder label).
73	16	RLC-MS.11 and RLC-MS.12, ExL. Flanders. <i>Strawberries and Flowers in Two Initials P</i> . Formats: D, P, O (folder label).
73	16	RLC-MS.13, ExL. Flanders. <i>Horae in Latin (Initial D)</i> . Formats: D, P, O (folder label).
73	16	RLC-MS.14, ExL. Italian (Tuscany). <i>Female Saint in an Initial R</i> . Formats: D, P.
73	17	RLC-MS.15, ExL. Italian (Milanese). <i>The Resurrection in an Initial R</i> . Formats: D, P, O (folder label).
73	17	RLC-MS.16, MMA-1975.1.2468.

V.A. Individual Object Files.

- Italian. [Cristoforo Cortese]. *Saint Mark the Evangelist and Saint Sinibaldus Venerated by Members of a Lay Confraternity / Saint Petronius(?)*. Formats: D, P.
- 73 17 RLC-MS.17, ExL.
French. *The Visitation*. Formats: D, P, O (folder label).
- 73 17 RLC-MS.18 and RLC-MS.19, ExL.
French. *Four Singers in an Initial T and Saint John the Evangelist in an Initial*.
Formats: D, P, O (folder label).
- 73 17 RLC-MS.20, MMA-1975.1.2469.
French. [Southern Netherlands, probably Bruges]. *Saint Michael Presenting a Donor to Christ as Salvator Mundi*. Formats: D, P, B.
- 74 1 RLC-MS.21, ExL.
Flemish. *Two Borders from a Flemish Horae and a Border Strip*. Formats: D, P, O (folder label).
- 74 1 RLC-MS.22, ExL.
French. *Saint Catherine of Alexandria*. Formats: D, P.
- 74 1 RLC-MS.23, ExL.
Italian. *Saint Louis of Toulouse*. Formats: P.
- 74 1 RLC-MS.24, ExL.
Italian. *Saint Catherine of Siena*. Formats: D, P, O (folder label).
- 74 1 RLC-MS.25, ExL.
Italian (Milanese). *Saint Displaying Relic in an Initial D*. Formats: D, P, O (folder label).
- 74 1 RLC-MS.26, ExL.
French. *Page with French Text from the Book Isaiah the Prophet*. Formats: D, P, O (folder label).
- 74 2 RLC-MS.27, ExL.
French. *Isaiah in an Initial A*. Formats: D, P, O (folder label).
- 74 2 RLC-MS.28, ExL.
Niccolo da Bologna. *Man Kneeling Beside Another Man in Bed in an Initial T*.
Formats: D, P, O (folder label).
- 74 2 RLC-MS.29, ExL.
Italian. *Saint Francis in an Initial G*. Formats: D, P, O (folder label).
- 74 2 RLC-MS.30, ExL.
Italian. *Seated Figure Playing Musical Instrument in an Initial N*. Formats: D, P, B, O (folder label).
- 74 2 RLC-MS.32, ExL.

V.A. Individual Object Files.

- Armémian. *Evangelist*. Formats: D, P, O (folder label).
- 74 3 RLC-MS.33 to RLC-MS.38, ExL.
French. *6 Pages from a Book of Causae*. Formats: D, P, O (folder label).
- 74 4 RLC-MS.39, ExL.
School of Tours. *Christ and the Leper*. Formats: D, P, O (folder label).
- 74 4 RLC-MS.41, ExL.
French. *Adoration of the Magi*. Formats: D, P, O (folder label).
- 74 4 RLC-MS.42, ExL.
French. *Choir in Church*. Formats: D, P, O (folder label).
- 74 4 RLC-MS.43 to RLC-MS.49, ExL.
French. *7 Scenes from the New Testament: Annunciation to the Shepherds; Nativity; Adoration of the Magi; Presentation to the Temple; Flight into Egypt; Crucifixion; Pentecost*. (There is also a reference to an unnumbered illumination *Coronation of the Virgin*, which is annotated as having been donated to Oberlin College.) Formats: D, P, O (folder label).
- 74 4 RLC-MS.50, ExL.
Southern French. *Master and Scholars*. Formats: D, P, O (folder label).
- 74 5 RLC-MS.51 and RLC-MS.52, ExL.
North Italian. *Last Judgment in an Initial*. Italian. *Christ with Cross in an Initial D*. Formats: D, P, O (folder label).
- 74 5 RLC-MS.53 to RLC-MS.56, ExL.
Berardus de Teramo. *St. Peter in an Initial N; Presentation in the Temple in an Initial S; St. John the Evangelist in an Initial I; Martyrdom of St. Peter in an Initial P*. Formats: D, P, O (folder label).
- 74 6 RLC-MS.57, ExL.
Niccolo da Bologna. *Saint Francis Praying*. Formats: D, P, O (folder label).
- 74 6 RLC-MS.58, ExL.
Niccola da Bologna. *Three Saints in an Initial S*. Formats: D, P, O (folder label).
- 74 6 RLC-MS.59, ExL.
Umbrian, School of Perugino. *Temptation of St. Anthony in an Initial B*. Formats: D, P, O (folder label).
- 74 6 RLC-MS.60, MMA-1975.1.2470.
Italian, Florence. [Zanobi Strozzi]. *King David in Prayer in an Initial B / Psalmist Kneeling*. Formats: D, P.
- 74 6 RLC-MS.61, ExL.
Umbrian. *Two Episodes from the Life of St. Francis*. Formats: D, P, O (folder label).
- 74 6 RLC-MS.62, ExL.

V.A. Individual Object Files.

- School of Ferrare. *St. John the Baptist in an Initial*. Formats: D, P, O (folder label).
- 74 7 RLC-MS.63, ExL.
Attributed to Liberale da Verona or Girolamo da Cremona. *Christ Entering Jerusalem in an Initial*. Formats: D, P, O (folder label).
- 74 7 RLC-MS.64, MMA-1975.1.2471.
Ghento-Bruges School. [Probably Southern Netherlandish, Bruges]. *Christ's Entry into Jerusalem*. Formats: D, P, B.
- 74 7 RLC-MS.65, MMA-1975.1.2472.
Italian, Siena. [Niccolo di ser Sozzo]. *Ascension in an Initial V*. Formats: D, P.
- 74 7 RLC-MS.66, ExL.
Umbrian School. *Virgin Holding Child in Arms in an Initial H*. Formats: D, P, O (folder label).
- 74 8 RLC-MS.67, ExL.
Bolognese School. *Christ with Nimbus, Hand Raised in Blessing, in an Initial D*.
- 74 8 RLC-MS.68, ExL.
Umbrian. *The Crucifixion*. Formats: D, P, O (folder label).
- 74 8 RLC-MS.69, ExL.
Umbrian School. *St. Francis of Assisi with Book in an Initial I*. Formats: D, P, O (folder label).
- 74 8 RLC-MS.70 and RLC-MS.71, ExL.
Bourdichon. *Last Supper and Virgin on Throne*. Formats: D, P, O (folder label).
- 74 8 RLC-MS.72, MMA-1975.1.2473.
Netherlandish, Bruges. [Circle of Gerard David]. *The Annunciation*. Formats: D, P, B.
- 74 9 RLC-MS.73, MMA-1975.1.2474.
Vecchietta. [Francesco di Giorgio Martini]. *Saint Bernardino Preaching from a Pulpit*. Formats: D, P.
- 74 9 RLC-MS.74, MMA-1975.1.2475.
Flemish School. [Monogrammist IM, Southern Netherlands]. *The Crucifixion*. Formats: D, P, B.
- 74 9 RLC-MS.75, ExL.
Umbrian. *Martyrdom of St. Agatha (?) in an Initial D*. Formats: D, P, O (folder label).
- 74 9 RLC-MS.76, ExL.
Bologna. *Martyrdom of St. Peter in an Initial C*. Formats: D, P, O (folder label).
- 74 9 RLC-MS.77, ExL.
Italian. *Saint Reading Book in an Initial M*. Formats: D, O (folder label).
- 74 9 RLC-MS.78, ExL.

V.A. Individual Object Files.

- Italian. *Page from Virgil*. Formats: D, P, O (folder label).
- 74 10 RLC-MS.79, MMA-1975.1.2476.
Italian, Bolognese. [Master of the Codex Rossiano]. *The Trinity in an Initial B*.
Formats: D, P.
- 74 10 RLC-MS.80, MMA-1975.1.2477.
Flemish. [Simon Marmion]. *The Holy Virgins Greeted by Christ as They Enter the
Gates of Paradise*. Formats: D, P, B.
- 74 10 RLC-MS.81, ExL.
Flanders. *Life and Martyrdom of St. Denis*. Formats: D, P, O (folder label).
- 74 10 RLC-MS.82 and RLC-MS.83, ExL.
Bolognese School, Style of Franco-Bolognese Master. *King David Playing Violin in an
Initial S and Last Judgment in an Initial C*. Formats: D, P, O (folder label).
- 74 10 RLC-MS.84, MMA-1975.1.2478.
Italian, Sienese. [Maestro Daddesco]. *Annunciation in an Initial M*. Formats: D, P.
- 74 10 RLC-MS.85, ExL.
Venice or Ferrara. *Resurrection in an Initial A*. Formats: D, O (folder label).
- 74 11 RLC-MS.86, MMA-1975.1.2479.
German. [Circle of the Housebook Master]. *The Crucifixion*. Formats: D, P, B.
- 74 11 RLC-MS.87, MMA-1975.1.2480.
Flemish. [France, probably Paris]. *Coronation of the Virgin*. Formats: D, P, B.
- 74 11 RLC-MS.88, ExL.
Possibly Italian. *Trinity in an Initial B*. Formats: D, O (folder label).
- 74 11 RLC-MS.89 and RLC-MS.90, ExL.
Italian. *Flowers with Dragon in an Initial A and Virgin in an Initial G*. Formats: D, O
(folder label).
- 74 11 RLC-MS.91, ExL.
Franco-Flemish School. *Christ Calling St. Peter and St. Andrew in an Initial D*.
Formats: D, P, B, O (folder label).
- 74 11 RLC-MS.92, ExL.
Italian. *Saint in an Initial G*. Formats: O (folder label).
- 74 12 RLC-MS.94, RLC-MS.95 and RLC-MS.98, ExL.
Milanese. *Two Saints in an Initial A*. Italian. *Saint Domenic in an Initial E and A Saint
in an Initial L*. Formats: D, P (for MS.95 and MS.98), O (folder label).
- 74 12 RLC-MS.97, ExL.
Italian. *Confession of Nuns in an Initial L*. Formats: D, P, O (folder label).
- 74 12 RLC-MS.99 and RLC-MS.100, ExL.

V.A. Individual Object Files.

- Northern Italian. *Almighty in an Initial B* and *Pentecost in an Initial A*. Formats: D, P (MS.99), O (folder label).
- 74 12 RLC-MS.101, ExL.
Northern Italian. *Saint with Olive Branch and Book in an Initial E*. Formats: D, P, O (folder label).
- 74 13 RLC-MS.102, MMA-1975.1.2481 and RLC-MS.103, ExL.
Simon Bening. [with borders by an assistant]. *Pietà* and *St. Bridget*. Formats: D, P (MS.102), B, O (folder label). The bulk of the documents concern the *Pietà* (MS-102), with only references to the *St. Bridget* (MS.103).
- 75 1 RLC-MS.104, MMA-1975.1.2482; RLC-MS.105 and RLC-MS.106, ExL.
German. [Southern German or Austrian]. *Adoration of the Magi, Pentecost, and Crucifixion*. Formats: D, P, B, O (folder label). The description sheet also refers to 4 other related miniatures without RLC numbers that were disposed of in or by the 1940s; the folder includes photographs of 2 of these objects.
- 75 2 RLC-MS.107, ExL.
Florentine. *Trinity in an Initial B*. Formats: D, P, O (folder label).
- 75 2 RLC-MS.108, ExL.
Italian. *Trinity Enthroned in an Initial O*. Formats: D, P, O (folder label).
- 75 2 RLC-MS.109, ExL.
School of Girolamo da Cremona. *Ascension with Saints in an Initial D (?)*. Formats: D, O (folder label).
- 75 2 RLC-MS.110, MMA-1975.1.2483.
Girolamo da Cremona. [Domenico Morone]. *David with His Foot in a Noose in an Initial O*. Formats: D, P.
- 75 2 RLC-MS.111, ExL.
Bohemian. *Saint John, Evangelist*. Formats: D, P, O (folder label).
- 75 2 RLC-MS.112, ExL.
Bolognese. *Female Saints and other Figures with Virgin in an Initial A*. Formats: D, P, O (folder label).
- 75 3 RLC-MS.113, ExL.
Florentine. *Biblical Scene (obverse)* and *Annunciation (reverse)*. Formats: D, P, O (folder label).
- 75 3 RLC-MS.114, ExL.
Italian. *Pentecost in an Initial S*. Formats: D, N.
- 75 3 RLC-MS.116, ExL.
German. *Adoration (obverse)* and *King Herod and Warrior (reverse)*. Formats: P, O (folder label).
- 75 3 RLC-MS.117, ExL.

V.A. Individual Object Files.

- Italian. *Crucifixion*. Formats: D, P, O (folder label).
- 75 4 RLC-MS.118, MMA-1975.1.2484.
Pellegrino da Mariano. [Osservanza Master]. *All Saints in an Initial E or O*. Formats: D, P.
- 75 4 RLC-MS.119, ExL.
School of Duccio. *Christ, with Madonna and Child in an Initial B*. Formats: D, P, O (folder label).
- 75 4 RLC-MS.120, ExL.
Giovanni da Verona or School of Verona. *King Solomon or David in an Initial D*. Formats: D, P.
- 75 4 RLC-MS.121, ExL.
Bologna. *Martyrdom of Saints: Saint Bartholomew*. Formats: D, P, O (folder label).
- 75 4 RLC-MS.122, ExL.
French. *Holy Family*. Formats: D, P, O (folder label).
- 75 4 RLC-MS.123, ExL.
Sano di Pietro. *Adoration of the Magi in an Initial E*. Formats: D, P, O (folder label).
- 75 5 RLC-MS.124 and RLC-MS.125, ExL.
Probably Umbrian. *St. Clara Kneeling Before St. Francis and Nativity*. Formats: D, P, O (folder label).
- 75 5 RLC-MS.126, MMA-1975.1.2485.
Lorenzo Monaco. *Last Judgment in an Initial C*. Formats: D, P.
- 75 5 RLC-MS.127, ExL.
Italian. *Saint in an Initial E*. Formats: D, P, O (folder label).
- 75 5 RLC-MS.128, ExL.
French. *Madonna and Child in an Initial N*. Formats: D, P, O (folder label).
- 75 6 RLC-MS.129 to RLC-MS.149, ExL (1 of 2).
Austrian. *Dedication Page and Various Chapter Headings from Life and Martyrdom of King Vencelaus*. Formats: D, P, O (folder label).
- 75 7 RLC-MS.129 to RLC-MS.149, ExL (2 of 2).
- 75 8 RLC-MS.150, RLC-MS.151 and RLC-MS.152, ExL.
Indian, Mughal School. *Portrait of Emir Makhfour, Son of Hassan*. Persian (Rashid ad-Din). *Noah's Ark Afloat and Birth of Mohammed*. Formats: D, P, R, O (folder label).
The folder includes a memorandum from Art Secretary Ralph Straight to RL regarding a Mr. Dimand's opinion of these 3 objects.
- 75 9 RLC-MS.153, ExL.
French. *Battle Scene*. Formats: D, P, B.
- 75 9 RLC-MS.154, ExL.

V.A. Individual Object Files.

		Umbrian. <i>Assumption of the Virgin with Two Angels in an Initial U or V</i> . Formats: D, P, B, O (folder label).
75	9	RLC-MS.155, ExL. Italian. <i>Saint with Scroll</i> . Formats: P, O (folder label).
75	9	RLC-MS.156, ExL. Italian. <i>Christ Giving Blessing in an Initial B</i> . Formats: P, O (folder label).
75	9	RLC-MS.157, ExL. Italian. <i>Crowned Saint in an Initial A</i> . Formats: P, O (folder label).
75	10	RLC-MS.158, ExL. Italian. <i>Last Supper</i> . Formats: P, O (folder label).
75	10	RLC-MS.159, ExL. Italian. <i>Pentecost</i> . Formats: P, O (folder label).
75	10	RLC-MS.160, ExL. Umbrian. <i>Pentecost in an Initial S</i> . Formats: D, P, O (folder label).
75	10	RLC-MS.161, ExL. Italian. <i>Pentecost in an Initial S</i> . Formats: D, P, O (folder label).
75	10	RLC-MS.162, ExL. Niccolo da Bologna. <i>St. Denis and Companions in an Initial I</i> . Formats: D, P, O (folder label).
75	10	RLC-MS.163, ExL. Umbrian. <i>Last Judgment in an Initial A</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.164, ExL. Umbrian. <i>Saint Anthony of Padua</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.165, ExL. Northern Italian. <i>Nativity in an Initial H</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.166, ExL. Sieneese. <i>Apostles Worshipping a Cross in an Initial N</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.167, ExL. School of Del Chierico. <i>Young Saint in an Initial A</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.168, ExL. Bourdichon. <i>Pentecost in an Initial S</i> . Formats: D, P, O (folder label).
75	11	RLC-MS.169, ExL. Italian. <i>King David with Harp in an Initial D</i> . Formats: D, P, O (folder label).
76	1	RLC-MS.170, ExL. Bologna. <i>Last Judgment in an Initial C</i> . Formats: D, P, O (folder label).

V.A. Individual Object Files.

76	1	RLC-MS.171, ExL. Italian. <i>Crucifixion, with Arms of Pope Clement VII</i> . Formats: D, P.
76	1	RLC-MS.172, ExL. Italian. <i>Kiss of Judas in an Initial M</i> . Formats: D, P, O (folder label).
76	1	RLC-MS.173, ExL. Italian. <i>Christ in the Act of Blessing in an Initial T</i> . Formats: O (folder label).
76	1	RLC-MS.174, ExL. Italian. <i>The Virgin at the Empty Tomb</i> . Formats: P.
76	1	RLC-MS.175, ExL. Italian. <i>Saint Stephen in an Initial T</i> . Formats: P.
76	2	RLC-MS.176, ExL. Florentine. <i>Annunciation in an Initial M</i> . Formats: D, P, O (folder label).
76	2	RLC-MS.177, ExL. Italian. <i>A Saint Before a King in an Initial D</i> . Formats: D, P, O (folder label).
76	2	RLC-MS.178, ExL. Italian. <i>Saint Francis Holding Book</i> . Formats: D, P, O (folder label).
76	2	RLC-MS.179, ExL. Florentine. <i>Saint Francis Worshipping Christ in an Initial A</i> . Formats: D, P, O (folder label).
76	2	RLC-MS.180, ExL. Northern Italian. <i>Saint in Bed in an Initial T (A Vision)</i> . Formats: D, P, O (folder label).
76	2	RLC-MS.181, ExL. Italian. <i>Jacob's Ladder in an Initial C</i> . Formats: D, P, O (folder letter).
76	3	RLC-MS.182, ExL. Lombard School. <i>Christ Calling Peter and Andrew in an Initial U</i> . Formats: D, P, O (folder label).
76	3	RLC-MS.183, ExL. Italian. <i>Christ and the Fishermen</i> . Formats: D, P, O (folder label).
76	3	RLC-MS.184, ExL. Italian (close to Lorenzo Monaco). <i>Two Saints in an Initial P</i> . Formats: P.
76	3	RLC-MS.185, ExL. Italian. <i>Madonna and Child in an Initial N</i> . Formats: P.
76	3	RLC-MS.186, ExL. Ferrarese. <i>Kneeling King in an Initial</i> . Formats: D, P, R, O (folder label).
76	4	RLC-MS.190, MMA-1975.1.2486.

V.A. Individual Object Files.

- School of Gerard David. [Gerard David]. *Holy Face / Christ*. Formats: D, P, B.
- 76 4 RLC-MS.191, MMA-1975.1.2487.
Simon Bening. *Self-portrait*. Formats: D, B.
- 76 4 RLC-MS.192, MMA-1975.1.2488.
Sano di Pietro. *Martyrdom of Saint Agatha in an Initial D*. Formats: D, P.
- 76 4 RLC-MS.193, MMA-1975.1.2489.
Francesco Morone. *Virgin and Child Enthroned between Saints Cecilia and Catherine of Alexandria*. Formats: D, P.
- 76 4 RLC-MS.194, MMA-1975.1.2490.
Jean Fouquet. *The Right Hand of God Protecting the Faithful against the Demons / Vespers of the Holy Spirit*. Formats: D, P.
- 76 5 RLC-MS.200, ExL.
Pacino di Bonaguida. *Ascension*. Formats: P, B, O (folder label; transcriptions from old labels (no longer extant) on object backing).
- 76 5 RLC-MS.201, ExL.
Italian. *Prophet in an Initial A*. Formats: P.
- 76 5 RLC-MS.202, MMA-1975.1.2491.
Italian (possibly Perugino). [Francesco di Marco Marmitta da Parma]. *Adoration of the Shepherds*. Formats: D, P, O (folder label).
- 76 5 RLC-MS.205, ExL.
Italian. *Christ and Two Angels*. Formats: O (folder label).
- 76 6 RLC-MS.III.5, ExL.
Florentine. *Three Marys in an Initial M*. Formats: D, P. The MS number used for this object follows an old numbering format.
- 76 6 RLC-[MS.---], ExL.
Northern Italy. *Man Praying from a Chorale in an Initial B*. Formats: D, O (folder label).
- 76 6 RLC-[MS.---], ExL.
Italian. *Chorale with Initial M*. Formats: D, O (folder label).
- 76 6 RLC-[MS.---], ExL.
Northern Italian. *Evangelist in an Initial V and Massacre of the Innocents in an Initial C*. Formats: D, O (folder label).
- 76 7 Folder labels for Armenian RLC-MS objects.

Note for this and the following 9 folders: Two overlapping sets of ex-Lehman object files were found for the illuminated manuscripts, one in RLC numerical sequence, the other in alphabetical order by artist name or, more commonly, country of origin. During processing, the contents of these two sets were merged and arranged by RLC number. However, the alphabetical folder labels were also retained for the convenience

V.A. Individual Object Files.

of researchers and are found in this and the following 9 folders. The two sets of files did not overlap perfectly; most, but not all, of the ex-Lehman manuscript objects were represented in both the numerical and alphabetical file sets.

76	8	Folder labels for Austrian RLC-MS objects.
76	9	Folder labels for Flemish and Franco-Flemish RLC-MS objects.
76	10	Folder labels for French RLC-MS objects.
76	11	Folder labels for German and Bohemian RLC-MS objects.
76	12	Folder labels for Indian RLC-MS objects.
76	13	Folder labels for Italian RLC-MS objects (1 of 2).
76	14	Folder labels for Italian RLC-MS objects (2 of 2).
76	15	Folder labels for Persian RLC-MS objects.
76	16	Folder labels for RLC-MS objects with identified artists.
76	17	RLC-[Porcelain].2, ExL. <i>One Pair of Candleholders with Meissen Partridges.</i> Formats: P, N, O.
76	17	RLC-[Porcelain].3, ExL. <i>Clock, Louis XV Bronze Dore, Meissen Flowers, Pug Dogs and Pheasant.</i> Formats: P, N, O.
76	17	RLC-[Porcelain].4, ExL. <i>Early Meissen Tureen.</i> Formats: P, N, O.
76	17	RLC-[Porcelain].7, ExL. <i>Pair of Porcelain Parrots.</i> Formats: P, N, O.
76	17	RLC-[Porcelain].59, ExL. <i>Pair of Candleholders with Meissen Guinea Hens.</i> Formats: P, N, O.
76	18	RLC-[Porcelain].60, ExL. <i>Pair of Meissen Jays.</i> Formats: P, N, O.
76	18	RLC-[Porcelain].61, ExL. <i>Pair of Candlesticks with Porcelain Flowers.</i> Formats: P, N, O.
76	18	RLC-[Porcelain].71, ExL. <i>Pair of Meissen Porcelain Birds.</i> Formats: P, N, O.
76	18	RLC-[Porcelain].75, ExL. <i>Pair of Meissen Cockatoos.</i> Formats: P, N, O.
76	18	RLC-[Porcelain].78, ExL. <i>Pair of Sevres Porcelain Cache Pots.</i> Formats: P, O.
76	19	RLC-[Porcelain].79, ExL. <i>Pair of Sevres Ecuelles.</i> Formats: P, O.
76	19	RLC-[Porcelain].80, ExL.

V.B. Grouped Object Descriptions.

		<i>Pair of Sevres Porcelain Bowls.</i> Formats: P, O.
76	19	RLC-[Porcelain].82, ExL. <i>Soupiere, Sevres Porcelain, Rose Pompadour.</i> Formats: P, O.
76	19	RLC-[Porcelain].83, ExL. <i>Pair of Meissen Porcelain Ewers.</i> Formats: P, O.
76	19	RLC-[Porcelain.---], ExL. <i>Green Porcelain Urn with Bronze Cover, Stand, and Handles.</i> Formats: P, N, O.

V.B. Grouped Object Descriptions. 1895, 1910-1967 3.9 Linear feet

Scope and Contents note

The Grouped Object Descriptions subseries includes descriptions of individual objects that were found by the archivist compiled together in notebooks, binders, folders, etc. The subseries includes what might be the earliest descriptions of PL's acquisitions: pages of description from the 1910s with related letters for some objects from Bernard Berenson, Max J. Friedländer, and Hofstede de Groot. Some of the Berenson letters concern the Bellini *Madonna and Child* (RLC-P.77, MMA-1975.1.81) acquired by the Lehmans in 1916.

In addition to the descriptions of the 1910s, the subseries includes the various sets of descriptions (referred to as "datasheets" by RL and his staff) prepared in the 1930s and into the 1960s. Many of these descriptions also include the associated object photograph.

The subseries includes so-called "price lists," likely prepared in the 1930s and 1940s. These were summaries of acquisitions, with reference to the details of purchases, though the recalled details are uneven from object to object. These early price lists and their associated object datasheets provide glimpses into the Lehmans' first two decades of collecting as well as the source of information that RL and his staff carried forward into later documentation. These early price lists and datasheets also indicate the early identifiers assigned to objects and, in some instances, notations documenting the transition to the later identifiers.

RL's staff often transferred datasheets for dispositions into separate gift and other such files. Accordingly this subseries includes the records of gifts and other dispositions maintained by RL's staff. Datasheets could also be found in other working files and those are included in this subseries as well. Miscellaneous descriptive notes are also included. In short, this subseries includes object-oriented descriptive matter not found in individual object files (which is in subseries V.A.) and it includes any photographs found with those descriptions.

This subseries does not include all inventories, lists, and other such matter in the collection. Object lists associated with particular items of correspondence or with the townhouse and apartment installations or with exhibitions were kept with those series. Inventories compiled principally for insurance purposes, as well as various other lists found in the collection, are in Series VI. Insurance and Inventories. The focus of this subseries is on those descriptions/datasheets that seemed to have as their principal purpose the baseline documentation, or cataloguing, by the Lehmans of their holdings.

Arrangement note

The subseries is arranged roughly in order of the categories of the files in which the descriptive information was found. Within each category, the folders are arranged in a rough chronological order. Specifically, the subseries opens with the descriptions of the 1910s, then advances through the various formats and compilations of object descriptions prepared

V.B. Grouped Object Descriptions.

from the 1930s into the 1960s. Then the subseries introduces the various gift, sale, and other disposition records, which include descriptions and photographs. The subseries closes with various other files that held object descriptions and other matter relevant to this subseries. Folder level notes indicate the objects found there, by reference to their RLC-P, RLC-G or other identifier, thereby more readily identifying those records that would fill gaps in the sequence of Individual Object Files (subseries V.A.). The bulk of the documents are undated, so the date range is often [bracketed], reflecting the archivist's estimated dates.

Box	Folder	
77	1	<p>Acquisitions notebook (1 of 13). 1913-1914, n.d.</p> <p>Note: This and the following 12 folders include the contents of a 3-ring binder of notes maintained by PL concerning acquisitions from 1911-1919 and one entry for an 1895 purchase. Many of the entries are undated, but they appear to end with the transactions of 1919. There is a 1947 newspaper clipping for one painting. The notebook includes some original correspondence and copies of correspondence, primarily letters of attribution for some of the paintings. The folder descriptions indicate the presence of such correspondence. Some of the entries include later annotations indicating a disposition (e.g., return, sale) of the object.</p> <p>The original binder covers were discarded. The contents of the binder were kept in the original order found in the binders, which is in no particular order but is roughly chronological at points. The archivist divided the content of the binder into multiple folders to facilitate use; the folder breaks hold no relation to the original content. It is not known when these notebook entries were made, so the date range shown in the folder list are those of the acquisition dates and the correspondence.</p> <p>This first folder includes entries for 1913-14 (and some undated) regarding: Segna di Buonaventura <i>Madonna and Child</i>; Francesco del Cossa <i>Crucifixion</i>; a Ugolino de Siena; Giovanni Santi <i>Portrait of a Boy</i>; Paulo de Giovanni <i>Coronation of the Virgin</i>; Giottino <i>Crucifixion</i>; Unknown Master <i>Crucifixion</i>; Giovanni di Paolo <i>Annunciation of the Angel and Saint Zaccaria</i>; Buonaccorsi <i>Coronation of the Virgin</i>; Aynard profile; Rhadjes bowls; bronze <i>Lion</i>; wood bust of a woman; velvets; and furniture.</p>
77	2	<p>Acquisitions notebook (2 of 13). 1912, 1915-1916, 1947</p> <p>Note: Includes documents related to the Hans Memling <i>Portrait</i>: notebook entry, a 1912 original letter from Max J. Friedländer to an unnamed correspondent (but is doubtlessly R. Langton Douglas), a Friedländer letter to PL, and a 1947 newspaper clipping referring to the painting. <i>Language:</i> Friedländer's letter to PL is in German, with a translation.</p>
77	3	<p>Acquisitions notebook (3 of 13). 1914-1916</p> <p>Note: Includes entries for 1914-16 regarding: Daddi <i>Nativity</i>; a Buddha figure; an Italian triptych; a Chinese painting; Neroccio <i>Virgin and Child with Saint Catherine and Saint Sebastian</i>; Taddio Gaddi <i>Madonna and Child</i>; majolica; furniture; rugs; and other objects.</p>
77	4	<p>Acquisitions notebook (4 of 13). 1911</p> <p>Note: Includes entries for 1911 regarding: Goya <i>Countess Altamira and her Daughter</i>; Joost van Cleve <i>Virgin and Child and Donor and Portrait of an Old Man</i>; Frans van Mieris the Elder <i>Lady and Gentleman on a Terrace</i>; Master of the Legend of</p>

V.B. Grouped Object Descriptions.

- St. Agidius *Virgin and Child*; and silver. *Correspondence*: A letter from Max J. Friedländer to Herr Kleinberger with his attribution of the van Cleve *Virgin and Child*, and an attribution from Friedländer on the back of a photograph of the Master of the Legend of St. Agidius *Virgin and Child*. *Language*: Friedländer's attributions are in German.
- 77 5 Acquisitions notebook (5 of 13). 1911
Note: Includes documents related to the Francesco del Cossa *Portraits of Allesandro di Bernardino Gozzadini and his Wife*: notebook entry and 3 letters of attribution: Max J. Friedländer to Trotti & Co., and Wilhelm von Bode and Bernhard (Bernard) Berenson to PL. *Language*: Bode's letter to PL is in German.
- 77 6 Acquisitions notebook (6 of 13). 1910-1911
Note: Includes documents related to Rembrandt *Portrait of an Elderly Man in an Armchair*: notebook entry and 4 letters concerning the painting: a letter from Wilhelm von Bode to P. & D. Colnaghi with an attribution about part of the painting, a request from Knoedler & Co. to von Bode asking that he clarify his attribution for PL, and 2 letters from von Bode to PL. *Language*: von Bode's letters to PL are in German.
- 77 7 Acquisitions notebook (7 of 13). 1895, 1911-1912
Note: Includes entries for 1895 and 1911-12 regarding: a Caspar Netscher; Hoppner *Countess of Darnley and Lady Elizabeth Bligh*; Henry Raeburn *Portrait of William Fraser*; de Hooch *Party Seated at Table*; Gerard ter Borch *Burgomaster Jan van Duren and Margaretha van Haexbergen*; bronze *Man on Horseback*; statues; rugs; and tapestry. *Correspondence*: Letter to Louis R. Ehrich from Hofstede de Groot concerning the Netscher. *Language*: de Groot's letter is in German.
- 77 8 Acquisitions notebook (8 of 13). 1912
Note: Includes entries for 1912 regarding: Isenbrandt *Rest During the Flight into Egypt*; a Master of the Legend of Saint Ursula; Gerard David panels; El Greco *Saint Jerome*; Corneille de Lyon *Portrait of a Man*; majolica; furniture; Chinese vases; and carpet. *Correspondence*: Letter from Max J. Friedländer to Carroll Carstairs at Knoedler concerning the Isenbrandt. Letter from Durand-Ruel to PL concerning the El Greco, with a copy of a related letter from Ricardo de Madrazo to Durand-Ruel. *Language*: Madrazo's letter is in French.
- 77 9 Acquisitions notebook (9 of 13). 1912
Note: Includes documents related to the Crivelli *Madonna and Child*: notebook entry and 3 letters related to it: a letter from Dowdeswell Galleries to Joe Duveen relating Roger Fry's response to seeing the picture, Bernhard (Bernard) Berenson's attribution to Duveen Brothers, and Berenson's attribution to PL.
- 77 10 Acquisitions notebook (10 of 13). 1912-1913
Note: Includes entries for 1912-13 regarding: Velázquez *Portrait of Mary Anne of Austria*; Rossellino terra cotta panel; tapestry; and furniture.
- 77 11 Acquisitions notebook (11 of 13). 1912-1913, n.d.
Note: Includes documents related to the Bellini *Madonna and Child* (RLC-P.77, MMA-1975.1.81). In addition to a brief notebook entry, there are copies of several

V.B. Grouped Object Descriptions.

- letters and an original letter, all from Bernard Berenson to Duveen Brothers urging the firm to acquire the object 3 years before the Lehmans acquired it in 1915. *Image:* Photograph of the Bellini.
- 77 12 Acquisitions notebook (12 of 13). 1916-1917, n.d.
Note: Includes brief entries on several paintings, most undated.
- 77 13 Acquisitions notebook (13 of 13). 1895, 1911-1919
Note: In addition to a few brief undated transaction entries, the last pages from the notebook include a summary list of art transactions, totalling the amount spent on art through 1919.
- 77 14 Price lists and datasheets. Paintings (1 of 4). Price lists. [1930s]
Note: This set of 4 folders includes summary information, especially acquisition information but also descriptive data, for paintings. From the content of the entries, this set appears to date from the 1930s, likely 1937-38. This first folder includes 3 lists, labeled as Book I, Book II, and Book III, because the content was likely originally in binders. These lists include an old Lehman numbering system that simply started a new sequence from 1 on each list. There is no apparent order within or across the lists. For each summary entry on the lists, there is a corresponding detailed sheet (though some may be missing). These detailed sheets are in the following 3 folders. This first folder also includes a summary by artist of all the paintings recorded in the lists.
- 77 15 Price lists and datasheets. Paintings (2 of 4). Book I datasheets. [1930s]
Note: Includes the datasheets for the objects from the Book I price list in folder 1 of 4.
- 77 16 Price lists and datasheets. Paintings (3 of 4). Book II datasheets. [1930s]
Note: Includes the datasheets for the objects from the Book II price list in folder 1 of 4.
- 77 17 Price lists and datasheets. Paintings (4 of 4). Book III datasheets. [1930s]
Note: Includes the datasheets for the objects from the Book III price list in folder 1 of 4.
- 77 18 Price lists and datasheets. Drawings (1 of 3). Price lists. [1930s]
Note: This set of 3 folders includes summary information, especially acquisition information but also descriptive data, for drawings. From the content of the entries, this set appears to date from the 1930s, likely 1937-38. This first folder includes 5 price lists of drawings. The first 4 price lists use an old Lehman numbering system that simply started a new sequence from 1 on each list. There is no apparent order within or across these 4 lists. The fifth price list is a compilation of the previous 4 lists, likely with additional objects from the late 1930s. This compilation replaced the earlier fractured numbering system used by the Lehmans, introducing the "G" prefix for drawings and the sequential numbering based roughly on acquisition order, resulting in new numbers for all the drawings carried from the earlier 4 lists. For each summary entry on the 5 lists, there is a corresponding detailed datasheet, found in the following 2 folders (though many are missing). The datasheets refer to both the number from the earlier price lists and to the new G number. The sheets are arranged in G number order.
- 77 19 Price lists and datasheets. Drawings (2 of 3). RLC-G.3-G.96 datasheets. [1930s]

V.B. Grouped Object Descriptions.

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| 77 | 20 | Price lists and datasheets. Drawings (3 of 3). RLC-G.102-G.201 datasheets. [1930s] |
| 77 | 21 | Price lists and datasheets. Various categories (1 of 10). Price list. ca. 1937-1938
Note: This folder includes a price list dated 1937 that includes "pottery, enamels, metalwork, and jewelry." The information on this list was subsequently re-sorted into multiple lists by category, and the objects renumbered within each category. The following folders hold those price lists found in the collection along with the datasheets that correspond with the entries on the price lists. The datasheets refer to both the object number from the original 1937 price list and the new number. |
| 77 | 22 | Price lists and datasheets. Various categories (2 of 10). Ceramics (RLC-C.1-C.44). ca. 1937-1938
Note: This folder includes the price list for ceramics (C) and datasheets for RLC-C.1-C.44, with gaps. |
| 77 | 23 | Price lists and datasheets. Various categories (3 of 10). Ceramics (RLC-C.45-C.101). ca. 1937-1938
Note: This folder includes the datasheets for RLC-C.45-C.101, with gaps. |
| 77 | 24 | Price lists and datasheets. Various categories (4 of 10). Chinese porcelain (RLC-CP.1-CP.25). ca. 1937-1938
Note: This folder includes the price list for Chinese porcelain (CP) and datasheets for RLC-CP.1-C.25. |
| 77 | 25 | Price lists and datasheets. Various categories (5 of 10). Chinese porcelain (RLC-CP.26-CP.75). ca. 1937-1938
Note: This folder includes the datasheets for RLC-CP.26-CP.75. |
| 78 | 1 | Price lists and datasheets. Various categories (6 of 10). Chinese porcelain (RLC-CP.76-CP.139). ca. 1937-1938
Note: This folder includes the datasheets for RLC-CP.76-CP.139. |
| 78 | 2 | Price lists and datasheets. Various categories (7 of 10). Sculpture. ca. 1937-1941
Note: This folder includes the price list for sculpture (S) and datasheets for RLC-S.1-S.13, with gaps. |
| 78 | 3 | Price lists and datasheets. Various categories (10 of 10). Furniture. ca. 1937-1941
Note: This folder includes the price list for furniture (F) and datasheets for those for RLC-F.4-F.30, with gaps. |
| 78 | 4 | Price lists and datasheets. Various categories (8 of 10). Enamels price list. ca. 1937-1938
Note: This folder includes the price list for the enamels category, with 17 objects. No datasheets were found with the list. |
| 78 | 5 | Price lists and datasheets. Various categories (9 of 10). Medals. ca. 1937-1947
Note: Includes a price list for medals and plaquettes, including about 100 medals acquired at the Oppenheimer sale of 1936. The folder does not have the datasheets, but does have an index of artists and the figures the artist represented on the medals. |

V.B. Grouped Object Descriptions.

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| 78 | 6 | Price lists and datasheets. Various categories (10 of 10). Jewelry. ca. 1937-1938
Note: Includes 3 overlapping price lists for jewelry with about 42 objects. No datasheets were found with the lists. |
| 78 | 7 | Price lists and datasheets. Various categories (10 of 10). Textiles and Miscellaneous. ca. 1937-1947
Note: This folder includes the price list for the Miscellaneous (Misc) category, which included textiles, snuff boxes, and rock crystal cups, among other objects. Includes datasheets for Misc.1 (Egyptian dagger) and Misc.9-Misc.15 (snuffboxes) and Misc.20 (tea set). |
| 78 | 8 | Price list. [Binder 1] Paintings (1 of 4). RLC-P.2-P.199. [1930s]-ca. 1950
Note: This and the following sets of folders include the content of 4 small black 3-ring binders (possibly the "Black Books" that are referred to at times in the collection documents by RL's staff) that contained transaction information about many, though not all, acquired objects. This first set of folders includes the pages from the binder for paintings. The pages are in the original order of the binder, which is the RLC-P number sequence, with gaps. Although acquisition dates of the objects documented span from about 1913 to about 1950 (many of the entries do not include the acquisition date), the content of the entries suggests that the earliest entries likely date from no earlier than 1929 and most date from later than that. |
| 78 | 9 | Price list. [Binder 1] Paintings (2 of 4). RLC-P.200-P.269. [1930s]-ca. 1950 |
| 78 | 10 | Price list. [Binder 1] Paintings (3 of 4). RLC-P.270-P.320; MS.194. [1930s]-ca. 1950 |
| 78 | 11 | Price list. [Binder 1] Paintings (4 of 4). Related lists. [1930s]-ca. 1960
Note: This folder includes a list found folded into the back of the paintings price list binder. This list dates from the 1950s to about 1960 and includes a list of P numbers ranging from P.367 to P.471 and the associated paintings assigned that number. |
| 78 | 12 | Price list. [Binder 2] Drawings (1 of 6). RLC-G.1-G.42. [1930s]-ca. 1950
Note: This set of folders includes the pages from the second of 4 small black 3-ring binders, this one including the price lists for drawings. The pages are in the original order of the binder, which is the RLC-G number sequence, with gaps. Although acquisition dates of the objects documented span from about 1921 to about 1950 (many of the entries do not include the acquisition date), the earliest entries likely date from the 1930s. |
| 78 | 13 | Price list. [Binder 2] Drawings (2 of 6). RLC-G.43-G.99. [1930s]-ca. 1950 |
| 78 | 14 | Price list. [Binder 2] Drawings (3 of 6). RLC-G.100-G.149. [1930s]-ca. 1950 |
| 78 | 15 | Price list. [Binder 2] Drawings (4 of 6). RLC-G.150-G.224. [1930s]-ca. 1950 |
| 78 | 16 | Price list. [Binder 2] Drawings (5 of 6). RLC-G.225-G.259. [1930s]-ca. 1950 |
| 78 | 17 | Price list. [Binder 2] Drawings (6 of 6). RLC-G.260-G.300. [1930s]-ca. 1950 |
| 78 | 18 | Price list. [Binder 3] Ceramics (1 of 4). RLC-C.1-C.60.1. [1930s]-ca. 1946
Note: This set of folders includes the pages from the third of 4 small black 3-ring binders, this one including the price lists for ceramics, including Italian majolica, Roman glass, Palissy objects, Rhages bowls, etc. The pages are in the original order of the binder, which is the RLC-C number sequence, with gaps. Although acquisition |

V.B. Grouped Object Descriptions.

dates of the objects documented span from about 1924 to about 1946 (many of the entries do not include the acquisition date), the earliest entries likely date from the 1930s.

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| 78 | 19 | Price list. [Binder 3] Ceramics (2 of 4). RLC-C.61-C.115. [1930s]-ca. 1946 |
| 78 | 20 | Price list. [Binder 3] Ceramics (3 of 4). RLC-C.116-C.185. [1930s]-ca. 1946 |
| 78 | 21 | Price list. [Binder 3] Ceramics (4 of 4). RLC-C.186-C.231. [1930s]-ca. 1946 |
| 78 | 22 | Price list. [Binder 4] (1 of 10). Chinese porcelain (RLC-CP.1-CP.30). [1930s]-ca. 1949
Note: This set of folders includes the pages from the last of 4 small black 3-ring binders, this one including the so-called "price lists" for 8 categories of objects: Chinese porcelain (CP), enamels (E), jewels (J), medals and metalwork (M), sculpture (S), furniture (F), silver (SV), and miscellaneous ((Misc). The pages are in the original order of the binder, which is the RLC number sequence, with gaps. Although acquisition dates of the objects documented span from about 1920 to about 1949 (many of the entries do not include the acquisition date), the earliest entries likely date from the 1930s. |
| 78 | 23 | Price list. [Binder 4] (2 of 10). Chinese porcelain (RLC-CP.31-CP.74). [1930s]-ca. 1949 |
| 79 | 1 | Price list. [Binder 4] (3 of 10). Chinese porcelain (RLC-CP.75-CP.152). [1930s]-ca. 1949 |
| 79 | 2 | Price list. [Binder 4] (4 of 10). Enamels (RLC-E.1-E.21). [1930s]-ca. 1949 |
| 79 | 3 | Price list. [Binder 4] (5 of 10). Jewels (RLC-J.1-J.54). [1930s]-ca. 1949 |
| 79 | 4 | Price list. [Binder 4] (6 of 10). Metalwork (RLC-M.119-M.129). [1930s]-ca. 1949 |
| 79 | 5 | Price list. [Binder 4] (7 of 10). Sculpture (RLC-S.1-S.29). [1930s]-ca. 1949 |
| 79 | 6 | Price list. [Binder 4] (8 of 10). Furniture (RLC-F.17-F.30). [1930s]-ca. 1949 |
| 79 | 7 | Price list. [Binder 4] (9 of 10). Silver (RLC-SV.15-SV.22). [1930s]-ca. 1949
Note: See also: V.B. Grouped Object Descriptions / Datasheets-Silver (RLC-SV) for the price list for objects SV-1 through SV.14. |
| 79 | 8 | Price list. [Binder 4] (10 of 10). Miscellaneous (RLC-Misc.16-Misc.30). [1930s]-ca. 1949
Note: RL's Miscellaneous category includes certain textiles, crystals, enamels, embroidered medallions, and other objects. |
| 79 | 9 | Datasheets. Ceramics (RLC-C). [1930s-1940s]
Note: Includes various datasheets likely from the late 1930s to mid 1940s for Roman glass and majolica. Datasheets are those for RLC-C.9; C.10; C.33-.34; C.42; C.58; C.63; C.70; C.79; C.81-.86; C.91; C.113; C.114-.115; C.140; C.186; and C.188. There are photographs for RLC-C.7; C.8; C.9; C.33-.34; C.42; C.140; and an unnumbered plate. |
| 79 | 10 | Datasheets. Chinese porcelain (1 of 3). RLC-CP.1-CP.38. [1930s-1940s]
Note: Includes various datasheets likely from the late 1930s to mid 1940s. Datasheets are those for RLC-CP.1-CP.38, with gaps. There are photographs for RLC-CP.24; CP.35; and CP.38. |

V.B. Grouped Object Descriptions.

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| 79 | 11 | Datasheets. Chinese porcelain (2 of 3). RLC-CP.42-CP.89. [1930s-1940s]
Note: Includes various datasheets likely from the late 1930s to mid 1940s. Datasheets are those for RLC-CP.42-CP.89, with gaps. There are photographs for RLC-CP.48a & b; CP.58; CP.70; CP.71; CP.87; CP.88; and CP.89. |
| 79 | 12 | Datasheets. Chinese porcelain (3 of 3). RLC-CP.94-CP.152. [1930s-1940s]
Note: Includes various datasheets likely from the late 1930s to mid 1940s. Datasheets are those for RLC-CP.94-CP.152, with gaps. There are photographs for RLC-CP.94; CP.95; and 3 unnumbered objects. |
| 79 | 13 | Datasheets. Enamels (RLC-E). [1930s-1940s]
Note: Includes 4 datasheets likely from the late 1930s to mid 1940s. Datasheets are those for RLC-E.5, E.9, E.10 and E.22. |
| 79 | 14 | Datasheets. Jewelry (RLC-J). [1930s-1940s]
Note: Includes 2 datasheets likely from the late 1930s to mid 1940s. Datasheets are those for RLC-J.5 (14) and J.10 (74). |
| 79 | 15 | Datasheets. Manuscripts (RLC-MS). [1930s-1940s]
Note: There are 2 numbering sequences on these sheets, neither of which correspond to those with MS prefixes later used by RL. One of the sequences likely corresponds to a price list that was not found in the collection. |
| 79 | 16 | Datasheets. Sculpture (RLC-S). [1930s-1940s]
Note: Includes datasheets for RLC-S.1, S.17.1, S.18, S.6, S.8, S.9, S.10, S.11, S.21, S.22, S.23, and S.24, most with photographs. |
| 79 | 17 | Datasheets. Silver (RLC-SV). [1930s-1940s]
Note: Includes datasheets likely from the late 1930s to mid 1940s for RLC-SV.1 to SV.22. Also includes the price list for objects SV.1-SV.14. <i>See also:</i> V.B. Grouped Object Descriptions / Price list-[Binder 4] (9 of 10)-Silver (RLC-SV.15-SV.22) for the price lists for SV.14-SV.22. |
| 79 | 18 | Datasheets. Textiles (RLC-T). [1930s-1940s]
Note: Some textiles were originally numbered as Miscellaneous objects; many were later re-numbered as RLC-T so their datasheets include both a RLC-T and RLC-Misc number. A datasheet for a pair of Chinese hangings (RLC-Misc.3 and Misc.4) appears to be numbered to identify it as an "Oriental" textile (OT-1 and OT-2). Other datasheets related to textiles in the folder include RLC-T.2 (Misc.16); T.3 (Misc.17); T.4 (Misc 18); T.7; T.15; T.20; T.26a; T.27; T.28; and T.30 (Misc.21). There are photographs, which might date from the 1950s, for T.7; T.15; T.20; T.26a; T.27; and T.28. |
| O-2 | 3 | Library catalog cards (1 of 2). [1930s-1940s] |
| O-3 | 1 | Library catalog cards (2 of 2). [1930s-1940s] |
| 79 | 19 | Datasheets and photographs. Miniatures [Manuscripts] (1 of 11). Armenian and Austrian. ca. 1956
Note: This and the following 10 folders include the contents of 6 binders, embossed with the label "miniatures," of photographs mounted with descriptions on the back. The content is in the original order of the binders, which was alphabetical by place of origin |

V.B. Grouped Object Descriptions.

- (with the exception of those by Bourdichon) and in M [MS] number sequence within each place set.
- 79 20 Datasheets and photographs. Miniatures [Manuscripts] (2 of 11). Bohemian, Bourdichon, Flemish, Franco-Flemish. ca. 1956
- 79 21 Datasheets and photographs. Miniatures [Manuscripts] (3 of 11). French (RLC-MS.6-MS.37). ca. 1956
- 79 22 Datasheets and photographs. Miniatures [Manuscripts] (4 of 11). French (RLC-MS.38-MS.190). ca. 1956
- 80 1 Datasheets and photographs. Miniatures [Manuscripts] (5 of 11). German and Indian. ca. 1956
- 80 2 Datasheets and photographs. Miniatures [Manuscripts] (6 of 11). Italian (RLC-MS.1-MS.28). ca. 1956
- 80 3 Datasheets and photographs. Miniatures [Manuscripts] (7 of 11). Italian (RLC-MS.51-MS.69). ca. 1956
- 80 4 Datasheets and photographs. Miniatures [Manuscripts] (8 of 11). Italian (RLC-MS.76-MS.109). ca. 1956
- 80 5 Datasheets and photographs. Miniatures [Manuscripts] (9 of 11). Italian (RLC-MS.112-MS.159). ca. 1956
- 80 6 Datasheets and photographs. Miniatures [Manuscripts] (10 of 11). Italian (RLC-MS.160-MS.177). ca. 1956
- 80 7 Datasheets and photographs. Miniatures [Manuscripts] (11 of 11). Italian (RLC-MS.178-MS.206) and Persian. ca. 1956
- L-12 4 Inventory and descriptions. Venetian glass. 1958, 1964, 1968
Note: Includes an inventory, descriptions, and 2 exhibition catalogues, with entries cut-out, of *Three Great Centuries of Venetian Glass* from the Corning Museum of Glass, all from 1958. There are also some photographs and other undated notes, likely from the 1960s. Also dating from the 1960s are advertisements and a note to RL from his curator about purchasing books.
- 80 8 Descriptions and photographs. Watercolors (1 of 3). Artist B-G. ca. 1962
Note: This and the following 2 folders include the contents of 3 binders, embossed with the label "watercolors," of photographs mounted with descriptions on the back. The content is in the original order of the binders, which was alphabetical by artist name.
- 80 9 Descriptions and photographs. Watercolors (2 of 3). Artist J-S. ca. 1962
- 80 10 Descriptions and photographs. Watercolors (3 of 3). Artist V. ca. 1962
- 81 1 Descriptions. Medals and metalwork (1 of 4). [1960s]
Note: This folder and the next 3 include looseleaf descriptive sheets for medals, plaquettes, bronzes, etc. likely prepared in the 1960s by RL's curators. There is no readily discernible order to them. There are 2 photographs.
- 81 2 Descriptions. Medals and metalwork (2 of 4). [1960s]
- 81 3 Descriptions. Medals and metalwork (3 of 4). [1960s]
- 81 4 Descriptions. Medals and metalwork (4 of 4). [1960s]
- 81 5 Descriptions and photographs. Jewelry (1 of 4). RLC-J.1-J.15. 1965

V.B. Grouped Object Descriptions.

- Note:** This and the following 3 folders include the content from 2 binders labeled "Renaissance Jewelry in the Lehman Collection: A Catalog." The content includes photographs and descriptions for jewels numbered RLC-J.1-J. 56, with gaps.
- 81 6 Descriptions and photographs. Jewelry (2 of 4). RLC-J.16-J.29. 1965
- 81 7 Descriptions and photographs. Jewelry (3 of 4). RLC-J.30-J.39. 1965
- 81 8 Descriptions and photographs. Jewelry (4 of 4). RLC-J.41-J.56. 1965
- 81 9 Descriptions. Jewelry. [1965]
Note: Includes copies of the jewelry descriptions found in the above folders.
- 81 10 Record of sales, exchanges, errors, broken, etc. (1 of 3). [1940s]
Note: This and the following 2 folders include the content of a binder that was likely compiled initially about 1944, with later documents added to it into the 1950s. The principal purpose of the record seems to have been to document the various objects disposed of from the collection by other than gift (but see the third folder for exceptions to this). The content is incomplete in that regard, but for those objects it covers, the content includes early photographs and datasheets for the disposed objects, with a note on the disposition. Some of the original documents were removed at some point, likely by Lehman department staff, and replaced with photocopies; the originals might be in the individual object files. This first folder includes records for the following ex-Lehman objects: RLC-P.1; P.4; P.11a; P.11b; P.12; P.18; P.20; P.23; P.29; P.39; P.52; P.59; P.60; P.61; P.62; P.68; P.208; P.231; P.250; MS.III.32d-g from the Convent of Wilton in Tyrol; S.12; C.229-C.236 from the Hearst collection; and 3 paintings with no number (Ugolino da Siena; Lippo Vanni; and Francesco Cossa).
- 81 11 Record of sales, exchanges, errors, broken, etc. (2 of 3). [1940s]
Note: This second folder includes records for the following ex-Lehman objects: RLC-P.16; P.131; P.174; P.175; P.263; P.271; P.265; P.266; P.134; G.95; G.96; G.83.2; G.83.3; G.117; G.126; G.127; G.171-G.174; G.203; G.204; C.5; C.60.1; CP.11; CP.63a; M.10; M.12; M.23; M.44; M.45; M.91; and 3 paintings with no number (Neroccio; 2 Matteo di Giovanni). Some of the above objects were noted as missing or of unknown disposition.
- 81 12 Record of sales, exchanges, errors, broken, etc. (3 of 3). [1940s-1950s]
Note: This third folder includes documents that were added to the records in the late 1940s and into the mid-1950s. Some of these objects were given as gifts to private collections. The folder includes records for the following ex-Lehman objects: RLC-E.8; G.259; G.301; G.302; G. 304; G.307; P.172; C.137.
- 82 1 Gifts to institutions (1 of 14). Summary lists. 1941-1949
Note: This and the next 13 folders include records of RL's gifts of art to various museums and other institutions. These records relate principally to the 1940s, but there are a few references to pre-1941 gifts and to those of the 1950s and 1960s, as noted at the folder level. The primary documents in the folders are the datasheets and photographs for many of the donated objects. Some of the original documents were removed at some point, likely by Lehman department staff, and replaced with photocopies; some, perhaps all, of the originals are in the individual object files. The folders also include lists of gifts and correspondence. This first folder includes

V.B. Grouped Object Descriptions.

- summary lists of the gifts to all museums for the period 1941-49, with some reference to "before 1941" gifts.
- 82 2 Gifts to institutions (2 of 14). Allen Memorial Art Museum. 1942-1947
Note: This folder includes records for the following ex-Lehman objects: RLC-C.20; C.64; C.65; C.100; C.119; S.3; MS.IV.42; G.215; C.28; P.111; P.163; P.168; P.183; P.224; P.37; P.41; and an unnumbered sculpture and miscellaneous (Misc) object.
- 82 3 Gifts to institutions (3 of 14). Cooper Union, Denver Museum of Art, and Flint Institute of Art. 1941-1946
Note: This folder includes records for the following ex-Lehman objects: RLC-C.1.1; C.121; C.153; 2 unnumbered Chinese porcelain (CP); P.184; P.191; G.133; C.122; G.70; G.110.
- 82 4 Gifts to institutions (4 of 14). Fogg Art Museum. 1943-1944
Note: This folder includes records for the following ex-Lehman objects: RLC-G.132; G.135; MS.I.46(31); MS.IV.5c-d; 2 unnumbered manuscripts.
- 82 5 Gifts to institutions (5 of 14). Joslyn Memorial Art Museum. 1943-1946
Note: This folder includes records for the following ex-Lehman objects: RLC-C.23; C.72; C.73; C.76; C.147; P.130; P.142; P.122; P.135; P.146; G.8; C.55; C.144; C.154; CP.63b; P.116.
- 82 6 Gifts to institutions (6 of 14). Los Angeles County Museum, Lyman Allyn Museum, and M. H. de Young Memorial Museum. 1941, 1943, 1947
Note: This folder includes records for the following ex-Lehman objects: RLC-P.139; P.169; P.196; P.157; G.51; G.54; G.62; G.69.
- 82 7 Gifts to institutions (7 of 14). The Metropolitan Museum of Art. 1941-1946
Note: This folder includes records for the following ex-Lehman objects: RLC-G.7 (MMA-41.187.3); G.38 (MMA-41.187.1); G.40 (MMA-41.187.5); G.76 (MMA-41.187.2); G.210 (MMA-41.187.4); E.17 (MMA-43.145.2); S.4; S.14; P.178 (MMA-44.159); an unnumbered P object (Chinese scroll); and an unnumbered F object (Egyptian table).
- 82 8 Gifts to institutions (8 of 14). Minneapolis Institute of Arts. 1943-1944
Note: This folder includes records for the following ex-Lehman objects: RLC-C.15; C.16; C.30; C.40; C.125; C.146; C.159; MS.III.7.
- 82 9 Gifts to institutions (9 of 14). New York University - Institute of Fine Arts and Philbrook Art Center. 1941, 1945-1947
Note: This folder includes records for the following ex-Lehman objects: RLC-G.64; G.118; P.107; and P.164.
- 82 10 Gifts to institutions (10 of 14). Rhode Island School of Design. 1944-1945
Note: This folder includes records for the following ex-Lehman objects: RLC-F.3; Misc.2; C.35; C.57; S.2; M.18; M.25; M.26; M.33; M.37; M.38; M.39; M.40; M.46; M.48; M.49; M.55; M.57; M.60; M.61; M.64; M.66; M.76; M.100; and one unnumbered medal.

V.B. Grouped Object Descriptions.

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| 82 | 11 | <p>Gifts to institutions (11 of 14). Rhode Island School of Design. 1957-1958, 1965
 Note: This folder includes photographs for RLC-P.57, P.127, and C.58; and a summary list prepared by RISD in 1965 of RL's gifts to the school for 1944-1957.</p> |
| 82 | 12 | <p>Gifts to institutions (12 of 14). Virginia House and Walters Art Gallery. 1943, 1945
 Note: This folder includes records for the following ex-Lehman objects: RLC-P.181; F.5; F.16.1.</p> |
| 82 | 13 | <p>Gifts to institutions (13 of 14). William Rockhill Nelson Gallery of Art. 1943-1946
 Note: This folder includes records for the following ex-Lehman objects: RLC-C.11; C.13; C.18; C.21; C.22; C.24; C.31; C.37; C.45; C.90; C.104; C.118; C.120; C.132; C.149; C.157; C.175; C.208; E.2; P.247; and one unnumbered Gubbio plate.</p> |
| 82 | 14 | <p>Gifts to institutions (14 of 14). Yale University Art Gallery. 1941, 1946, 1953, 1959
 Note: This folder includes records for the following ex-Lehman objects: RLC-G.44; G.45; G.47; G.49; G.50; G.52; G.53; G.55; G.56; G.57; G.58; G.61; G.63; G.65; G.66; G.67; P.148; P.185; MS.187.</p> |
| L-12 | 5 | <p>Gifts to institutions. 1957-1958
 Note: Includes the lists, appraisals, and some photographs and correspondence related to gifts of 1957 and 1958. Receiving institutions are: Bob Jones University, Fairleigh Dickinson University, Fogg Art Museum, The Metropolitan Museum of Art, Montana State University, Princeton University, Rhode Island School of Design, Rutgers University, Smith College Museum of Art, Virginia Museum of Fine Arts, and Yale University Art Gallery. Appraisal reports are from Charles K. Lock (Lock Galleries), Julius H. Weitzner, and Victor J. Hammer of Hammer Galleries, which handled the logistics of the donations.</p> |
| 82 | 15 | <p>Dispositions to individuals. [1960s?]
 Note: This folder includes photographs for the following ex-Lehman objects: RLC-G.190; G.328; G.334; G.335; G.534; MS.93.</p> |
| 82 | 16 | <p>Dispositions to individuals. 1967
 Note: This folder includes documents for the following ex-Lehman objects: RLC-G.19; G.73; G.103; G.113; G.128; G.134; G.137; G.153; G.177; G.244; G.250; G.251; G.313; G.329; G.416; G.420; G.430; G.517; G.551; MS.31; MS.40; MS.103.</p> |
| L-12 | 6 | <p>Dispositions to individuals. [1960s]
 Note: This folder includes descriptive sheets for the following ex-Lehman objects: RLC-P.422; P.427; P.464; G.534; and an unnumbered aquamanile <i>Falconer</i>.</p> |
| 82 | 17 | <p>Dispositions to individuals. 1962, n.d.
 Note: This folder includes the contents of a binder that held photographs of drawings and majolica. A few of the objects were annotated to indicate they were given as gifts in 1962 by RL. Photographs with RLC numbers include: RLC-G.80; G.190; G.287; G.328; G.334; G.335; G.436; G.534; G.542; C.4; C.50; C.59; C.77; C.93; C.98; C.102; C.238.</p> |
| 83 | 1 | <p>Dispositions. Miscellaneous. 1928, 1950, 1956, 1964-1965, n.d.</p> |

V.B. Grouped Object Descriptions.

- Note:** This folder includes records for the following ex-Lehman objects: RLC-F.23; P.31; P.197; P.199; P.205; P.275; C.142; a Luce *Landscape with River*; and photographs of 3 unnumbered majolica.
- 83 2 Photographs. Gifts (1 of 3). 1943-1946
Note: This and the next 2 folders include the contents of 3 binders in chronological order of photographs of gifts of, mostly, paintings RL made to various institutions and to some individuals. This first folder includes photographs for the following ex-Lehman objects: RLC-P.168; P.32; P.111; P.23; P.19; P.18; P.20; P.29; P.52; P.4; P.68; P.80; P.184; P.179; P.181; P.107 (with description); P.7; P.37; MS.187; P.13; P.176.
- 83 3 Photographs. Gifts (2 of 3). 1947-1950, 1955, 1957
Note: This first folder includes photographs for the following ex-Lehman objects: RLC-P.41; P.169; P.139; P.3; P.58; P.322; P.212; P.377; P.350; P.351; P.55; P.339; P.357; P.356; P.272; C.70; P.137; P.55; P.365; G.407; P.170; P.140; P.339; G.405; G.252; P.167; P.347.3; G.439; P.138; G.385.
- 83 4 Photographs. Gifts (3 of 3). 1958, 1960-1963
Note: This first folder includes photographs for the following ex-Lehman objects: RLC-P.371; P.450; P.431; P.192; P.344; P.182; P.362; P.407; P.364; G.393; P.71; P.280; an unnumbered watercolor by Moreau; G.483; P.385; P.372; P.56; P.230 (with description); P.360; unnumbered triptych.
- 83 5 Gifts to unknown parties. 1949, n.d.
Note: This folder includes photographs, notes, and descriptions for various objects. Photographs are found for the following identified objects: RLC-G.265; G.370; P.409; P.415; P.461; P.299 (with description); G.116 (with description); P.207 (with description); G.480. There are descriptions for RLC-J.53 and J.54. There is a photograph and description from Knoedler for an offered Seurat but this folder does not indicate whether it was purchased by RL. There are brief references in notes for a few other objects.
- 83 6 Problems in filing. [1930s-1950s]
Note: This folder appears to have been a working file for RL's staff in their investigation into the location and recordkeeping of objects, likely in the 1950s. The content includes description sheets recognizable as dating from the 1930s to the mid-1950s for various paintings and drawings. To most of these sheets are clipped notes from RL's staff with the questions they have about the object. There are many loose notes of this type as well questioning the whereabouts of a painting. There are a few photographs. This folder includes description sheets for the following objects: RLC-G.266; G.268; G.283 (with photograph); G.284 (with photograph); G.298 (with photograph); G.303 (with photograph); G.318; G.321; G.322; G.328; G.336; G.339; P.167.1 (with photograph); P.225; P.221; P.223; P.252; P.253; P.255; P.332 (photograph only). This object list does not include the various loose notes regarding paintings found in the folder.
- 83 7 Descriptions. RLC-P.339-P.345, and unidentified. n.d.
Note: This folder mostly includes photoreproductions of many descriptive sheets for paintings and drawings, but it is not known how most of these relate to RL and his

V.B. Grouped Object Descriptions.

- collection. The originals of 7 of these sheets are also in the folder, with annotations for revisions and with a P number linking them to RL's collection: RLC-P.339; P.340; P.341; P.342; P.343; P.344; P.345. At least 2 of these 7 are known to have been acquired by RL from his sister, Pauline Ickelheimer. Also, one of the reproduced descriptions is for a painting of Mrs. Henry R. Ickelheimer done in 1906. Accordingly it is possible that the set of reproductions relate to Henry and Pauline's collection.
- 83 8 Descriptions. Manuscripts. [1960s?]
Note: Includes description sheets and/or cut-outs from the Orangerie exhibition catalogue for the following manuscripts: RLC-MS.16; MS.60; MS.65; MS.73; MS.79; MS.84; MS.118; MS.192 (with photograph); MS.193.
- O-3 2 Inventory control cards for jewelry, enamels, etc. 1960s
Note: Includes a set of index cards with descriptions for those items of jewelry, enamels, snuff boxes, and Limoges objects that were given by RL to his wife.
- 83 9 Inventory control cards. Drawings and paintings. [1960s]
Note: Includes control cards for RLC-G.441, G.513, G.719; G.763; drawings from the Silver collection (G.748; G. 749; G.752-G.762); and paintings, P.414 and P.456.
- 83 10 Notes from Oppenheimer sale. 1936
Note: Includes notes, likely written by RL or PL, regarding objects acquired at the sale. *See also:* V.A. Individual Object Files for other of these notes that were filed in specific object files.
- 83 11 "The Robert Lehman Collection of Miniatures" by Helen Comstock. 1927
Note: Includes a typescript of Comstock's article published in *International Studio* in 1927.
- 83 12 Miscellaneous notes. Townhouse objects(?). [1960s?]
Note: Includes mostly handwritten notes, some of which appear to be inventories of objects, likely at the West 54th Street townhouse. Other of the notes are descriptions, bibliographic references, historical notes, etc.
- 83 13 Miscellaneous notes. Paintings. [1963?]
Note: Includes typed and handwritten descriptions of various paintings. An unrelated letter with the documents that is dated 1963 suggests that these notes were prepared by RL's first curator, William Johnston.
- 83 14 Miscellaneous notes. Majolica. 1932, 1956, [1950s-1960s]
Note: Includes a handwritten note concerning lot 62 of the Glogowski sale of June 8, 1932, at Sotheby; a photoreproduction of an article from *Faenza* magazine concerning Olga Raggio's article in *The Metropolitan Museum of Art Bulletin* about the Lehman majolica, article in Italian with a translation (1956); 2 snapshots of a pitcher; descriptions for RLC-C.78; C.128, C.129, and C.148; and notes on various bibliographic sources, likely written by curator George Szabo.
- 83 15 Miscellaneous notes. Limoges enamels, jewelry, medals, and paintings. [1960s]

V.C. Categorized and Miscellaneous Object Files

Note: Includes mostly notes on bibliographic sources, likely written by curator George Szabo, and 7 snapshots of a plate(?). Also includes an undated list of jewelry, some objects with the source (dealer or sale) noted.

83	16	Miscellaneous notes. Japanese screen, Kamakura period. n.d. Note: Includes a handwritten note with the dimensions and general description of a screen.
83	17	Miscellaneous notes. General. n.d.

V.C. Categorized and Miscellaneous Object Files [1914-1960s] 5.7 Linear feet

Scope and Contents note

The Categorized and Miscellaneous Object Files subseries includes a wide variety of subject-oriented files. A distinctive feature of this subseries is that there is little description of objects. Rather, the bulk of the subseries consists of photographs and other images, most of which can be linked to objects in or formerly in the Lehman collection. Some of these photographs might fill gaps in the sequence of Individual Object Files (subseries V.A.). There are also photographs and other images of objects not acquired by the Lehmans.

Among these various files are sets of color slides of the Lehman collection taken when a large portion of the collection was loaned to The Metropolitan Museum of Art beginning in 1954, a set of photographs of majolica owned by RL, some records of conservator Minna Nagel's work on the drawings acquired by RL from Paul Wallraf, a photograph of a display of textiles collected by RL's mother and donated after her death to the Museum of Fine Arts in Boston, and several files of photographs of objects identified as ex-Lehman.

Several files of material not directly related to the Lehman collection are of interest. Among these are sets of photographs, apparently of offers to RL. One of these sets includes annotations on the back in RL's handwriting with his brief recollection about the offer or other observation regarding the object. Another set of photographs with attributions on the back appears to have come from R. Langton Douglas. And a third set of photographs were offers made by Allie Loebel Kleinberger in Paris in 1948-1949. Another file includes photographs from Galerie Durand-Ruel showing the installation of a 1953 exhibition of the work of Georges d'Espagnat.

Arrangement note

The subseries is arranged beginning with those files that have the clearest and most direct connection to Lehman objects, then ranging through files with more mixed or tenuous connections, and closing with folders with marginal or no perceived connection. The subseries was formed by the archivist from the various object files that did not seem to fit with subseries V.A. and V.B. so the content varies considerably.

Most of the documents were in labeled folders or binders. The folder labels used in the container list are exact or substantively exact transcriptions of those original subject labels so as to convey the compiler's perception of the subject content. However, some material was in unlabeled folders. Other material, such as the files of offers to RL and the R. Langton Douglas photographs, were compiled by the archivist from a search in the Lehman department library photograph files for archival documents. For these instances the archivist assigned a subject label and that is indicated in [brackets].

Box	Folder	
84	1	RL collection at The Metropolitan Museum of Art. [Color slides set 1]. 1954

V.C. Categorized and Miscellaneous Object Files

- Note:** Includes 15 color slides, possibly taken by F. Doyle. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 84 2 RL collection at The Metropolitan Museum of Art. [Color slides set 2]. 1954
Note: Includes 26 color slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 84 3 RL collection at The Metropolitan Museum of Art. [Color stereo slides]. 1954
Note: Includes 36 stereo color slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 84 4 [Negatives of photographs of paintings (1 of 13)]. Renoir.1. [1950s-1960s?]
Note: This and the following 12 folders include negatives of photographs of paintings. The captions on the negatives indicate whether the photograph was taken before or after cleaning and/or restoration. This first folder includes 2 negatives of Renoir *Two Young Girls at the Piano* (RLC-P.281, MMA-1975.1.201). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 5 [Negatives of photographs of paintings (2 of 13)]. Sano di Pietro.2. [1950s-1960s?]
Note: This folder includes 4 negatives of Sano di Pietro *Madonna and Child Enthroned with Two Cherubim* (RLC-P.348, MMA-1975.1.41). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 6 [Negatives of photographs of paintings (3 of 13)]. Rembrandt.3. [1950s-1960s?]
Note: This folder includes 3 negatives of the Dutch painting formerly attributed to Rembrandt *Portrait of a Man Seated in an Armchair* (RLC-P.97, MMA-1975.1.139). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 7 [Negatives of photographs of paintings (4 of 13)]. Memling.4. [1950s-1960s?]
Note: This folder includes 3 negatives of Memling *The Annunciation*. (RLC-P.84, MMA-1975.1.113). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 8 [Negatives of photographs of paintings (5 of 13)]. Cranach.6. [1950s-1960s?]
Note: This folder includes 2 negatives of Cranach *Nymph of the Spring* (RLC-P.213, MMA-1975.1.136). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 9 [Negatives of photographs of paintings (6 of 13)]. Umbrian School.7. [1950s-1960s?]
Note: This folder includes 3 negatives of Lippo di Benivieni (formerly attributed as an Umbrian school) *Madonna and Child* (RLC-P.64, MMA-63.203). *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 84 10 [Negatives of photographs of paintings (7 of 13)]. Master of the Saint Ursula Legend.8. [1950s-1960s?]
Note: This folder includes 2 negatives of Master of the Saint Ursula Legend *Virgin and Child with Saint Anne Presenting Anna van Nieuwenhove* (RLC-P.85,

V.C. Categorized and Miscellaneous Object Files

- MMA-1975.1.114). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 11 [Negatives of photographs of paintings (8 of 13)]. French Master.9. [1950s-1960s?]
Note: This folder includes 4 negatives of Master H.A. or A.H. (formerly attributed to a French Master) *Mary of Burgundy* (RLC-P.94, MMA-1975.1.137). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 12 [Negatives of photographs of paintings (9 of 13)]. Goya.10. [1950s-1960s?]
Note: This folder includes 4 negatives of Goya *Condesa de Altamira and Her Daughter, María Agustina* (RLC-P.103, MMA-1975.1.148). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 13 [Negatives of photographs of paintings (10 of 13)]. Simon Marmion.11. [1950s-1960s?]
Note: This folder includes 4 negatives of Marmion *The Lamentation of Christ/ The Entombment* (RLC-P.91, MMA-1975.1.128). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 14 [Negatives of photographs of paintings (11 of 13)]. Gerard David.12. [1950s-1960s?]
Note: This folder includes 12 negatives of Marmion *Christ Carrying the Cross, with the Crucifixion; The Resurrection, with the Pilgrims of Emmaus* (RLC-P.86, MMA-1975.1.119) and *Archangel Gabriel; The Virgin Annunciate* (RLC-P.87, MMA-1975.1.120). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 15 [Negatives of photographs of paintings (12 of 13)]. Vivarini.13. [1950s-1960s?]
Note: This folder includes 10 negatives of Vivarini *The Madonna of Humility, the Annunciation, the Nativity, and the Pietà* (RLC-P.76, MMA-1975.1.82). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 16 [Negatives of photographs of paintings (13 of 13)]. Isenbrandt/Giovanni di Paolo/ [Workshop of Botticelli].14. [1950s-1960s?]
Note: This folder includes 3 negatives, one each of Giovanni di Paolo *Coronation of the Virgin* (RLC-P.50, MMA-1975.1.38), Workshop of Botticelli *The Nativity* (RLC-P.138, MMA-1975.1.61), and Isenbrandt *Rest on the Flight into Egypt* (RLC-P.88, ExL). *Removed material*: The negatives were removed to cold storage for preservation purposes.
- 84 17 Majolica (1 of 6). [1950s?]
Note: This and the next 5 folders include the contents of a set of 6 binders of mounted photographs of majolica, compiled by RL and his staff likely in the mid-late 1950s. Many of the photographs, though not all, have their original RL "C" inventory number pencilled on the backing. The bulk of the objects are still in the present Lehman collection; at some point the accession number of The Metropolitan Museum of Art and the collection catalogue number were noted on the backing as well. Photographs without a Museum and catalogue number are presumably ex-Lehman. The original binders were organized by place of origin. These 6 folders retain the content and sequence of the 6 original binders (the binders themselves were discarded). This first

V.C. Categorized and Miscellaneous Object Files

- folder includes sections for Caffaggiolo (RLC-C.143, C.181, C.183, C.212, C.234, and C.240) and Castel Durante (RLC-C.26, C.32, C.158, C.167, C.168, C.169, C.185, C.198, C.201, C.206, C.215, C.235, C.260, C.261, and C.262), and the beginning of the section for Deruta (RLC-C.103, C.106, C.123, C.124, and C.126).
- 84 18 Majolica (2 of 6). [1950s?]
Note: This folder includes the content of the second of 6 binders of majolica photographs. It continues the section of Deruta (RLC-C.150, C.152, C.176, C.196, C.223, C.56, C.66, C.155, and C.174) and begins the section of Faenza (RLC-C.110, C.44, C.2, C.184, C.219, C.221, C.14, C.52, C.53, and C.68).
- 84 19 Majolica (3 of 6). [1950s?]
Note: This folder includes the content of the third of 6 binders of majolica photographs. It continues the section of Faenza (RLC-C.69, C.207a, C.207b, C.239, C.254, and C.255), includes the section of Florentine (RLC-C.25, C.38, C.39, C.41, C.116, C.117, C.145, C.171, C.172, C.173, C.188, C.209, and C.237), and begins the section of Gubbio (RLC-C.78, C.101, C.107, C.108, C.109, C.134, and C.135).
- 84 20 Majolica (4 of 6). [1950s?]
Note: This folder includes the content of the fourth of 6 binders of majolica photographs. It continues the section of Gubbio (RLC-C.136, C.47, C.163, C.177, C.178, C.189, C.191, C.192, C.193, C.194, C.197, C.202, C.203, C.205, C.224, C.225, C.226, C.227, C.232, C.233, C.241, C.242, C.243, C.245, C.247, C.258, and C.190) and includes the section of Hispano-Moresque (RLC-C.6).
- 84 21 Majolica (5 of 6). [1950s?]
Note: This folder includes the content of the fifth of 6 binders of majolica photographs. It includes the sections of Siena (RLC-C.49, C.48, and C.3) and Urbino (RLC-C.257, C.256, C.253, C.228, C.218, C.216, C.214, C.204, C.187, C.166, C.162, C.61, C.111, and C.138). There are also section tabs for Tuscan and Venetian, but there are no associated photographs in these sections.
- 85 1 Majolica (6 of 6). [1950s?]
Note: This folder includes the content of the last of 6 binders of majolica photographs. Unlike the content of the first 5 binders, this content had no section tabs identifying place of origin. Objects identified by The Metropolitan Museum of Art indicate that the content is a mix. Also, none of the photographs have an identifying RL "C" inventory number noted.
- 85 2 Chelsea porcelain. [1950s?]
Note: Includes the contents of a binder of mounted photographs of Chelsea porcelain, compiled by RL and his staff likely in the mid-late 1950s. None of the photographs have any descriptive or other identifying information on them. These folders retain the original sequence of the binder, which was discarded.
- 85 3 Jewelry [and furniture]. [1950s?]
Note: Includes the contents of a binder labeled "jewelry," compiled by RL and his staff likely in the mid-late 1950s. But there are only 2 mounted photographs of jewelry. There are also mounted photographs of a chair and a cassone. The cassone is noted with

V.C. Categorized and Miscellaneous Object Files

- the RL inventory number of F.119. None of the other photographs have any descriptive or other identifying information on them.
- 85 4 Photostats. Majolica. 1959
Note: Includes photostats of photographs of 102 majolica pieces. The photostats are numbered from 318 to 419. It is possible that these were used in preparing for the Cincinnati exhibition of the Lehman collection in 1959. *See also:* III.C. Cincinnati Art Museum / Object photographs for similar documents. *See also:* V.A. Individual Object Files, some of which hold photostats with annotations related to the Cincinnati exhibition.
- 85 5 Photostats. Illuminated manuscripts & miniatures. [1959]
Note: Includes photostats of photographs of 32 illuminations. The photostats are numbered from 420 to 457, with 6 original omissions. It is possible that these were used in preparing for the Cincinnati exhibition of the Lehman collection in 1959. *See also:* III.C. Cincinnati Art Museum / Object photographs for similar documents. *See also:* V.A. Individual Object Files, some of which hold photostats with annotations related to the Cincinnati exhibition.
- 85 6 Ex-Lehman collection (1 of 8). Chinese ceramics. [1914, 1920s], n.d.
Note: This and the next 7 folders include the contents of 8 similarly labeled files. The documents were likely compiled into these files in the 1960s or later, but the documents themselves, though undated, are recognizable as dating from earlier. This first folder includes photographs of Asian art objects, including sculpture. Identified objects include a Japanese wooden figure (early RL control number is Misc.69); another Japanese wooden figure (Misc.23), likely one bought by RL in Japan in 1914; Kakemono (Misc.68); and a composite animal (Misc.71). *See also:* V.B. Grouped Object Descriptions / Price lists and datasheets-Variou categories (1 of 8)-Price list for the early inventory that includes the Misc numbers noted here. *See also:* I. General Correspondence / Lehman, Robert for his 1914 letters referring to the object noted here as Misc.23.
- 85 7 Ex-Lehman collection (2 of 8). European decorative arts. [1920s, 1950s?]
Note: This folder includes 2 numbered objects (RLC-S.18 and S.19) and 2 unnumbered objects (a sculpture and a clock).
- 85 8 Ex-Lehman collection (3 of 8). European porcelain. [1950s?]
Note: This folder includes photographs of 10 objects, none numbered. *Removed material:* One color transparency was removed to cold storage for preservation purposes.
- 85 9 Ex-Lehman collection (4 of 8). Furniture. [1920s, 1950s?]
Note: This folder includes photographs of 12 chairs, cassones, tables, and other furniture. None are numbered. One has a dealer-supplied description.
- 85 10 Ex-Lehman collection (5 of 8). Jewelry. [1950s?]

V.C. Categorized and Miscellaneous Object Files

- Note:** This folder includes 2 numbered objects (RLC-J.2 and J.26) and 5 unnumbered objects. *Removed material:* A photographic negative was removed to cold storage for preservation purposes; a print is in the folder.
- 85 11 Ex-Lehman collection (6 of 8). Paintings. [1950s?]
Note: This folder includes 4 numbered objects (RLC-P.453, P.455, P.458, and P.461) and 2 unnumbered objects.
- 85 12 Ex-Lehman collection (7 of 8). Medieval sculpture. [1920s, 1950s?]
Note: This folder includes photographs of 4 objects, none numbered.
- 85 13 Ex-Lehman collection (8 of 8). Textiles. [1950s?]
Note: Includes index cards with descriptions for RLC-T.4, T.15, T.16, T.17, T.18a, T.18b, T.19, T.54, T.67, T.68, and T.79. There are 3 unnumbered photographs.
- 85 14 [Object photographs (1 of 3)]. [1950s?]
Note: This folder and the next 2 include the contents of 3 unlabeled binders of photographs of mostly majolica and jewelry, with some enamels and snuffboxes. Some of the objects include codings, such as the 1953 loan number associated with the object when it was at The Metropolitan Museum of Art at that time. Most of the photographs likely date from the 1950s, but some might date from after 1969.
- 85 15 [Object photographs (2 of 3)]. [1950s?]
- 86 1 [Object photographs (3 of 3)]. [1950s?]
- 86 2 Chelsea photographs. Mrs. Robert Lehman. (1 of 3). [1950s-1960s]
Note: This folder and the next 2 include an extensive number of photographs and associated negatives for porcelain. None of the objects have identifying descriptions.
- 86 3 Chelsea photographs. Mrs. Robert Lehman. (2 of 3). [1950s-1960s]
- 86 4 Chelsea photographs. Mrs. Robert Lehman. (3 of 3). [1950s-1960s]
Note: *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 86 5 [Westchiloff paintings]. [ca. 1960]
Note: Includes 21 photographs of works by Westchiloff. These were likely among the paintings acquired in 1959 by RL. *See also:* II. Invoices / Lock Galleries (4 of 6) for reference to the purchase of 28 Westchiloff paintings.
- 86 6 [Photographs (1 of 8)]. Bronze. [1950s]
Note: This and the next 7 folders include the contents of 8 similarly labeled files. The documents were likely compiled into these files in the 1960s or later by curator George Szabo, but the documents themselves, though undated, are recognizable as dating from earlier. Many, but not all, of the photographs have identifying RL control numbers on them, and some have other annotations.
- 86 7 [Photographs (2 of 8)]. Drawings. English & American. [1950s-1960s?]
- 86 8 [Photographs (3 of 8)]. Drawings. French. [1950s-1960s?]
- 86 9 [Photographs (4 of 8)]. Drawings. Italian. [1950s-1960s?]

V.C. Categorized and Miscellaneous Object Files

- 86 10 [Photographs (5 of 8)]. Drawings. Spanish. [1950s-1960s?]
- 86 11 [Photographs (6 of 8)]. Furniture. [1940s-1960s?]
Note: Includes photographs of the following objects: RLC-F.9; F.11; F.27; F.49; F.60; F.66; F.72; F.97; F.99; F.113; F.117; F.119; F.116a; and F.131. RLC-F.113 is a cassone from the Hearst collection; the folder includes a description sheet for the object that is recognizable as being from the dealer, Gimbel's (sale lot 903, article 1).
- 86 12 [Photographs (7 of 8)]. Paintings. Flemish, French, German, Dutch, etc. [1950s-1960s?]
- 86 13 [Photographs (8 of 8)]. Paintings. 19th-20th century French, etc. [1950s-1960s?]
- 86 14 Miscellaneous majolica. Ex-Lehman (1 of 2). [1920s-1950s?]
Note: *Removed material:* One negative was removed to cold storage for preservation purposes
- 86 15 Miscellaneous majolica. Ex-Lehman (2 of 2). [1920s-1950s?]
- 86 16 [Miscellaneous majolica]. [1950s?]
Note: *Removed material:* 2 negatives were removed to cold storage for preservation purposes.
- 87 1 Furniture (1 of 3). French furniture. General. [1920s-1950s]
Note: This and the next 2 folders are a set of 3 folders originally held together in an enclosure labeled "furniture."
- 87 2 Furniture (2 of 3). Stools. [1920s-1950s?]
- 87 3 Furniture (3 of 3). Mantelpiece, marble, XVI century. [1920s?]
Note: An annotation on the original folder, which was retained, indicates that the object in the photograph was part of the [townhouse] architecture and not accessioned by The Metropolitan Museum of Art.
- 87 4 Italian panels in Mr. Lehman's office. [1960s?]
Note: Includes photographs and negatives of 3 cassone panels. An annotation in the documents indicates this is an ex-Lehman object, having gone to a private collection.
Removed material: The negatives were removed to cold storage for preservation purposes.
- 87 5 Furniture. Dante / Savonarola chairs. [1920s-1950s?]
- 87 6 [Furniture photograph negatives]. Lehman 3489-3499. [1960s?]
Note: This folder includes only negatives numbered 3489-3499. These can be matched to prints of photographs taken by Eric Pollitzer of Garden City, NY. Some or all of these prints can be found in the individual object files and/or perhaps the Lehman department object files. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 87 7 [Furniture photograph negatives]. Lehman 3501-3516. [1960s?]
Note: This folder includes only negatives numbered 3501-3516. These can be matched to prints of photographs taken by Eric Pollitzer of Garden City, NY. Some or all of these prints can be found in the individual object files and/or perhaps the Lehman

V.C. Categorized and Miscellaneous Object Files

- department object files. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 87 8 [Miscellaneous bronze]. [1950s-1960s?]
- 87 9 Ex-Lehman jewels. [1950s?]
Note: Includes 2 negatives of jewels. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 87 10 [Ex-Lehman]. Bracelet. [1960s]
Note: Includes photographs and negatives of a bracelet in a private collection. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 87 11 Precious stone carvings. General file. 1960s
- 87 12 Old manuscript photographs. [1920s-1950s]
- 87 13 [Miscellaneous manuscripts]. [1920s-1930s?]
- L-12 7 Photographs. Gifts to museums, etc. [1930s-1940s?]
Note: Primarily includes photographs of at least some of the Tiepolo drawings RL donated to various institutions in the 1940s. There is also a list of related objects that appears to be in RL's writing. There are other photographs in the file, not all of which are obviously related to RL's collection. Some of these photographs have their prices marked in pounds, suggesting they were dealer offers.
- 87 14 Ex-collection. Verso of an 18th century French drawing. n.d.
Note: Includes photographs and a negative of this drawing, with the further note that it is "possibly in the RLC." *Removed material:* The negative was removed to cold storage for preservation purposes.
- 87 15 Recent acquisition. Degas. n.d.
Note: Includes photographs and a negative of a drawing. Although the folder label indicates the drawing is a Degas, it appears to be signed by Stuart Kaufman. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 87 16 [Portrait by François-André Vincent]. n.d.
Note: Includes photographs and a negative of a painting. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 87 17 Chapin. *Seated Lady*. n.d.
Note: Includes photographs and a negative of a painting. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 87 18 [Print of *A Perspective View of Whitehall*]. n.d.
Note: Includes photographs and a negative of a print. *Removed material:* The negative was removed to cold storage for preservation purposes.
- 87 19 Mrs. Lehman. ca. 1952?, 1963, 1966
Note: Includes photographs of a painting of Mrs. Lehman done by Marcel Vertès (ca. 1952?); an auction catalogue from Parke-Bernet for the sale of the Charles H. Morse,

V.C. Categorized and Miscellaneous Object Files

- Jr. collection (1963), with annotations on the back cover; and a photoreproduction of a catalogue page with annotations on lot 98 pertaining to a verge watch (1966).
- 87 20 Wallraf drawings. General file. 1959, 1963
Note: Includes an outline of treatment performed by Minna H. Nagel at the J. Pierpont Morgan Library on some of the Wallraf drawings in May-July 1963, and includes Nagel's notes on which drawings were taken for matting, etc. Also includes clippings from German language newspapers (1959). *See also:* I. General Correspondence / Wallraf, Paul for documents concerning the acquisition of the drawings.
- L-12 8 Mrs. Philip Lehman. Gift to Museum of Fine Arts, Boston (1 of 2). ca. 1939
Note: Includes an 8x10 photograph of a display case of gloves and other textiles collected by Carrie Lehman and donated by PL to the Museum of Fine Arts, Boston after her death. Also in the folder is the issue of *Art News* for April 22, 1939, with an article about the collection (begins on page 9) and photocopies of 2 related articles in issues of *The Connoisseur* in 1934 and 1940.
- F-2 3 Mrs. Philip Lehman. Gift to Museum of Fine Arts, Boston (2 of 2). ca. 1939
Note: Includes an oversize print of the photograph in folder 1 of 2.
- L-12 9 Goodhart collection (1 of 2). n.d.
Note: This and the next folder include photographs from 2 folders on the subject found together. The first folder appeared to have been compiled, at least initially, in the early 1940s, while the second appeared to have been formed in the 1960s or later, though it holds earlier documents.
- L-12 10 Goodhart collection (2 of 2). n.d.
Note: Includes photographs from a folder on the subject that appeared to have been compiled in the 1960s or later, although the documents themselves appear older.
- L-12 11 Re: Ickelheimer estate / Ickelheimer collection data & photographs. n.d.
- 87 21 Mr. Philip Lehman. Wormser pictures. n.d.
- 87 22 [Miscellaneous Lehman collection photographs (1 of 5). Drawings]. n.d.
Note: This and the next 3 folders include various photographs found during processing throughout the collection in an unfolded or otherwise unidentified state, and that are either explicitly linked with annotations to the Lehmans' collection or seem likely to be connected to it. Numbered drawings in this first folder include: RLC-G.30; G.72; G.130; G.131; G.138; G.139; G.140; G.141; G.142; G.143; G.144; G.145; G.183; G.201; G.210; G.237; G.265; G.284; G.292; G.294; G.369; G.370; G.377; G.379; G.381; G.393; G.394; G.399; G.405; G.437; G.460; and G.593.
- 87 23 [Miscellaneous Lehman collection photographs (2 of 5). Paintings]. n.d.
Note: The bulk of the photographs in this folder do not have identifying numbers. Those that are numbered are: RLC-P.259; P.274; P.332; P.347.3; P.371; P.396; and P.409. A predella panel is annotated as accession 50.229.2 of The Metropolitan Museum of Art.
- 87 24 [Miscellaneous Lehman collection photographs (3 of 5). Manuscripts, furniture, decorative arts]. n.d.

V.C. Categorized and Miscellaneous Object Files

- Note:** The bulk of the photographs in this folder do not have identifying numbers. Those that are numbered are: RLC-MS.150; MS.151; MS.152; MS.200; Misc.11; CP.63a; and CP.63b.
- L-12 12 [Miscellaneous Lehman collection photographs (4 of 5). Asian art object]. n.d.
Note: Includes a photograph of an Asian object, possibly a panel, textile, or scroll.
- F-2 2 [Miscellaneous Lehman collection photographs (5 of 5). 16th century French table]. n.d.
Note: Includes one oversize photograph of the table.
- 87 25 [Color snapshots of details of a Tiepolo drawing]. n.d.
- 87 26 [Card from Honolulu Academy of Arts with ex-Lehman image]. n.d.
Note: Includes a card to be used as stationery with the image of a detail from Wang Wei's scroll *Paysage* on the front, indicated as a gift from RL.
- L-12 13 Robert Lehman collection. Color reproductions. [1950s-1960s]
Note: Includes postcards and pages from publications with images of paintings from the collection.
- 87 27 [Miscellaneous photographs]. n.d.
Note: Includes photographs from an unlabeled folder of mostly paintings, some of which are or were in the collection, and others are uncertain.
- L-12 14 [Offers from the Gallery of P. Jackson Higgs]. 1927
Note: Includes a portfolio of reproductions and related descriptions offered by the gallery, and mailed to RL in March 1927.
- 87 28 Fine arts. Objects offered by sale. 1934
Note: Includes one photograph of a *Madonna and Child*.
- 87 29 Photographs of majolica from the Beit collection. 1942
Note: Includes several photographs of objects available at the Beit sale at Sotheby on October 16, 1942.
- 87 30 [Offers from Allie Loebel]. 1948-1949
Note: The photographs in this folder were compiled by the archivist from the Lehman department library photograph files. All are noted on the back with the date Loebel sent the object to RL.
- L-13 1 [Offers from various dealers]. [1920s-1950s]
Note: The photographs in this folder were compiled by the archivist from the Lehman department library photograph files. Almost all have annotations on the back in RL's handwriting in which he notes his recollection of the offer. *Removed material:* One negative was removed to cold storage for preservation purposes; there is a print of it in the folder.
- 87 31 [Galerie Durand-Ruel. Georges d'Espagnat sale]. 1953
Note: The content of this folder was found by the archivist in the Lehman department library photograph files. The folder includes the checklist of objects at the Galerie's

V.C. Categorized and Miscellaneous Object Files

- exposition of d'Espagnat paintings and watercolors on April 17 to May 6, 1953, with 8 photographs of, presumably, the exhibition itself.
- 87 32 Manuscripts. General file (1 of 2). n.d.
Note: Includes a set of photographs of manuscripts, apparently as an offer for sale, but the dealer, date, and price is not specified.
- F-2 1 Manuscripts. General file (2 of 2). ca. 1950s
Note: Includes a photograph and description of a miniature *Annunciation* by Bouts, offered by Duveen.
- L-13 2 [Photographs from R. Langton Douglas? (1 of 3)]. n.d.
Note: The photographs in this and the next 2 folders were compiled by the archivist from the Lehman department library photograph files. All have handwritten or mimeographed notes on the back that the archivist associated with Douglas, and Douglas's name is explicitly noted on some. Some of these objects may relate to the letters of Douglas and Robert Lehman; *See:* I. General Correspondence / Douglas, R. Langton and I. General Correspondence / Lehman, Robert.
- L-13 3 [Photographs from R. Langton Douglas? (2 of 3)].
- L-13 4 [Photographs from R. Langton Douglas? (3 of 3)].
- 87 33 Ex-Lehman photographs without files. [1960?]
Note: It is uncertain but, despite the folder's label, the descriptions on this set of photographs suggest that these relate to objects coming to sale at the Galerie Charpentier in June 1960 and are not necessarily ex-Lehman.
- 87 34 [Miscellaneous interior snapshots]. [1960s?]
Note: Includes 7 snapshots of art objects displayed in a home interior.
- L-13 5 Mel's - Bakersfield. [Miscellaneous photographs]. n.d.
Note: The cryptic original folder label of Mel's likely does not relate to the content, which includes photographs and other images of paintings, with uncertain relation to the collection.
- 88 1 Frames. General. n.d.
Note: Includes photographs of frames, none explicitly noted as related to the collection.
- 88 2 Various chandelier photographs as of yet unidentified. n.d.
Note: Includes photographs of chandeliers, alone and in a room with other objects, with uncertain relation to the collection.
- 88 3 Brule parfum, Meissen and Louis XV bronze dore. n.d.
Note: Includes a photograph of the object, with uncertain relation to the collection.
- 88 4 Sculpture (busts) not in collection. n.d.
- 88 5 Dyf. Not in collection. n.d.
- L-13 6 Holbein. Wrong attributions. n.d.
Note: Includes one reproduction of a painting formerly thought to be a Holbein.

Series VI. Insurance and Inventories.

88	6	[Miscellaneous photographs]. n.d. Note: 4 photographs of paintings, a drawing, and a jewel with uncertain relation to the collection.
F-7	1	Reproductions. n.d. Note: Includes many oversize reproductions of Lehman objects and objects not associated with the collection. 4 of the images are rolled. Some of these images likely date from the 1970s or later.
L-13	7	[Reproductions. Italian paintings.] n.d.
L-13	8	[Reproductions. Miscellaneous.] n.d.
88	7	Rembrandt. 1932, 1950 Note: Includes a draft and final of a firsthand account titled <i>The Story of a Rembrandt Drawing</i> , concerning the difficulties of attribution. The author is not known, but appears to be a collector, dealer, adviser, and artist, possibly Richard Ederheimer (1932). Clipping from the <i>New York Times</i> concerning RL's loan for exhibition of his Rembrandt <i>Gerard de Lairesse</i> (1950).
88	8	Gainsborough. [1930s?] Note: Includes a typescript of a "copy of a notice which appeared in the December issue of <i>The Burlington Magazine</i> " regarding <i>A Suffolk Landscape</i> by Gainsborough.
L-13	9	Photostats pertaining to Swaythling tankard. [1940s?] Note: Includes photoreproductions of select pages about the tankard from 4 publications, sent from Charles K. Lock to RL.
88	9	[Photographic negatives of print matter]. n.d. Note: Includes photographic negatives taken of images from an unidentified German language publication of vases, pitchers, bowls, and other similar objects. <i>Removed material:</i> The negatives were removed to cold storage for preservation purposes.

Series VI. Insurance and Inventories. 1917, 1929-1969 2.5 Linear feet
Scope and Contents note

The Insurance and Inventories series primarily includes insurance records related to RL's collection and various inventories prepared either in support of those insurance records or for other purposes. The insurance records include correspondence and other notices to RL's insurance broker, Schiff, Terhune, regarding the need for policy coverage updates (new acquisitions, dispositions, shipments for exhibitions, new valuations, etc.), endorsements from the broker confirming the changes, and insurance policies and schedules (i.e., lists of covered objects). There is some material concerning damage to objects and related claims. There are no insurance records related to Philip Lehman's collection of artwork; the policy records begin in 1934 and relate to RL's collection. Nevertheless, these documents provide information on the changes in the content of RL's collection over time, from the 1930s into the 1960s.

The inventories in the series served wide-ranging purposes. Many are informal lists, notes, and worksheets used to compile data about the collection, and the "final" products may be found elsewhere, such as in the final insurance

Series VI. Insurance and Inventories.

schedules above or in the descriptive information found in Series V. Object Files. Some of the inventories served narrower purposes, such as those listing objects sent to Sotheby's for sale in 1955 or to Hammer Galleries for disposition in 1956, or the lists of drawings held in particular storage boxes. Some of these lists pertain to exhibitions held in the 1950s and to the loans to The Metropolitan Museum of Art in the 1950s to early 1960s. Several inventories are in a more polished form, such as the 1917 inventory of the furnishings of the West 54th Street townhouse (though it excludes paintings) and the indexes of paintings and drawings dating from the 1940s. Paintings and drawings are best represented in these inventories, though there are substantive documents regarding majolica, illuminations, and furniture.

This series does not include all the insurance records and inventories found in the collection. Any such records that were found during processing with other files were left with their contextual documents, i.e., with correspondence, exhibition records, object files, etc. For example, correspondence with Schiff, Terhune and others regarding insurance for shipped objects was often found with other related documents in Series I. Correspondence; these documents can be found by searching the finding aid for the word "insurance" or a specific company name like Schiff, Terhune. Similarly, insurance records related to the major exhibitions of the 1950s will be found in Series III. Exhibitions. Inventories and lists were also left with their contextual documents, and several important lists will especially be found in Series V.B. Grouped Object Descriptions, including lists of gifts to institutions and lists of transactions (so-called "price lists"). Nonetheless, this series holds the principal insurance records in the papers, as well as many significant standalone inventories.

Arrangement note

The series is organized in two sections: insurance records first, followed by the miscellaneous inventories.

Within the insurance records, the material is arranged chronologically. The inventories are arranged roughly by subject. They begin with early inventories from the townhouse, then those concerning paintings, drawings, and watercolors, followed by lists for illuminations, furniture, etc. Nonetheless, the overlapping content of many of the lists precludes sharp distinctions in the arrangement.

The folder labels for the inventories were generally taken from the original folders or from the heading of the list. Some labels, however, were supplied or changed by the archivist; those are indicated in [brackets].

Related Archival Materials note

The Lehman Brothers records held at Harvard Business School's Baker Library includes material related to the Lehman's artwork insurance. These include PL's list of paintings to be insured with Lloyd's as of November 1913 (as of 2013, this was in box 591, folder 21 Philip Lehman Artwork Insurance), 9 endorsements from Schiff, Terhune, including for coverage during shipment to wartime storage (box 592, folder 10 Robert Lehman Painting Insurance), and RL's 1940 insurance policy with attached list of artworks and 1941-1943 updates to the policy, covering objects owned by RL at both the townhouse and the Park Avenue apartment (box 593, folder 8 Robert Lehman Fine Arts Insurance). There is also some non-art related insurance policy matters, including property and life.

Box	Folder	
L-14	1	Insurance matters. July-November 1934
L-14	2	Insurance matters. December 1934-March 1935
L-14	3	Insurance policy. Stamp collection. 1935
L-14	4	Insurance matters. May 1935-January 1936
L-14	5	Insurance matters. September-November 1936
L-14	6	Insurance matters. January-February 1937
L-14	7	Insurance matters (1 of 3). March-June 1937

Series VI. Insurance and Inventories.

L-14	8	Insurance matters (2 of 3). Atlantic Mutual Insurance Company policy CPFA-1842. March-June 1937
F-1	3	Insurance matters (3 of 3). Schedule and endorsement for Oppenheimer sale purchases. March-June 1937
L-14	9	Insurance matters. July-December 1937
F-1	2	Insurance matters. Schedule of art. ca. 1937
L-14	10	Insurance matters. 1938
L-14	11	Insurance matters. January-April 1939
L-14	12	Insurance matters (1 of 2). May-September 1939
F-1	4	Insurance matters (2 of 2). Schedules and endorsements for Pringsheim sale purchases. May-September 1939
L-14	13	Insurance matters. October 1939-January 1940
L-14	14	Insurance policy. Atlantic Mutual Insurance Company CPFA-3483. 1940
L-14	15	Insurance schedule [Atlantic Mutual Insurance Company CPFA-3483?]. ca. 1940
L-14	16	Insurance matters. April-December 1940
L-14	17	Insurance matters. 1941, 1943-1944, 1946-1947
L-14	18	Insurance policy and schedule. Atlantic Mutual Insurance Company CPFA-5826. 1946
F-1	5	Insurance policy and schedules. Home Insurance Company FA-28701. 1946-1948
F-1	6	Insurance policy and schedules. Continental Insurance Company IM.C.2718. 1946-1948
F-1	7	Insurance policy and schedules. Pearl Assurance Company FA-51927. 1946-1947
L-14	19	Insurance matters. 1948
L-14	20	Insurance policy and schedule. Atlantic Mutual Insurance Company CPFA-6962. 1949
L-14	21	Insurance matters. 1949-1950
L-14	22	Insurance policy and schedules. Home Insurance Company FA-401851. 1949, 1951
L-14	23	Insurance matters. 1951-May 1952
L-14	24	Insurance policy and schedules. Atlantic Mutual Insurance Company CPFA-8000. 1952
L-14	25	Insurance policy. Home Insurance Company FA-408785. 1952
L-14	26	Insurance matters. May-December 1952
L-14	27	Insurance matters. March-June 1953
L-14	28	Insurance matters. July-November 1953
L-14	29	Insurance matters. 1954-January 1955
L-14	30	Schedule of insurance policies. April 1955
88	10	Insurance schedules 1 and 2 (copy 1 of 2). [1954?]
88	11	Insurance schedules 1 and 2 (copy 2 of 2). [1954?]
88	12	Insurance matters. February-November 1955
88	13	Insurance matters. January-August 1956
88	14	Insurance matters. October-December 1956
88	15	Insurance matters. 1957
88	16	Insurance schedules (1 of 4). Schedule I (copy 1). 1957-1958

Note: See also: VI. Insurance and Inventories / Paintings-Inventory and Insurance Evaluations for Art Secretary Ralph Straight and RL's worksheets underlying Schedule I's

Series VI. Insurance and Inventories.

- list of paintings and their insured values. Comparable worksheets for the Schedule I sections for drawings, watercolors, and miniatures and illuminations follow the paintings worksheets.
- 88 17 Insurance schedules (2 of 4). Schedule I (copy 2). 1957-1958
- 88 18 Insurance schedules (3 of 4). Schedule II (copy 1). 1957-1958
- 88 19 Insurance schedules (4 of 4). Schedule II (copy 2). 1957-1958
- 89 1 Insurance matters. Venetian glass coverage. January-March 1958
- 89 2 Insurance matters. Verre de Nevers glass from Mattheisen coverage. October-December 1958
- 89 3 Insurance matters. 1958
- 89 4 Insurance matters. 1959
- 89 5 Insurance matters. January-June 10, 1960
- 89 6 Insurance matters. June 20-December 1960
- 89 7 Insurance matters. January-April 1961
- 89 8 Insurance matters. May-December 1961
- 89 9 Insurance matters. 1962
- 89 10 Insurance matters. 1963
- 89 11 Insurance matters. 1964
- 89 12 Insurance matters. 1965
- 89 13 Insurance matters. 1966
- 89 14 Insurance matters. 1967-1969
- 89 15 Insurance matters. Photocopies of signed documents (1 of 5). October 1957
Note: This and the next 4 folders include photocopies of the Schedules I and II of 1957 and the various policy endorsements from October 1957-1969 found in the preceding folders. These photocopies, however, are of the version signed or initialed by the representatives of the underwriting insurance companies, whereas the endorsements in the preceding folders are unsigned carbon or Thermofax copies. (It was not confirmed during processing whether there are copies of both the unsigned and signed versions of the endorsements.)
- 89 16 Insurance matters. Photocopies of signed documents (2 of 5). October 1957
- 89 17 Insurance matters. Photocopies of signed documents (3 of 5). October 1957-1959
- 89 18 Insurance matters. Photocopies of signed documents (4 of 5). 1960-1962
- 90 1 Insurance matters. Photocopies of signed documents (5 of 5). 1963-1969
- 90 2 Jewelry insurance. [1950s-1960s?]
Note: Includes a small number of working notes and lists on the subject.
- L-15 1 Inventory of the furnishings of the residence of Philip Lehman, 7 West 54th St., New York City. May 1, 1917
Note: Includes a room-by-room inventory of both decorative arts (furniture, silver, majolica, textiles, tapestries, bronzes, etc.) and household furnishings. The inventory excludes paintings.
- 90 3 Mrs. Lehman's inventory of kitchen, pantry, and linen closet. n.d.
- L-15 2 [Acquisitions]. 1929

Series VI. Insurance and Inventories.

- Note:** The document is a list of purchased art objects written on the back of a photograph of Margaritone of Arezzo *Madonna and Child* (RLC-P.1, ExL). One item is dated October 4, 1929, and at least some others on the list can be traced to that year.
- 90 4 Schedules of contents at 7 West 54th Street. [1930s?]
Note: Includes lists of RL's and Pauline Ickelheimer's holdings at the townhouse, by room. Also includes a list of paintings headed "Schedule A."
- L-15 3 Lehman Collection at 7 West 54th Street. [1950s?]
Note: An undated room by room inventory of art objects.
- 90 5 Drawings and paintings loaned for exhibitions. 1931-1937
Note: Includes a handwritten list of drawings and paintings loaned for exhibition to museums in the 1930s.
- 90 6 Complete list of drawings. ca. 1935
Note: Includes handwritten lists by storage case of drawings in the collection. The lists also include references to where photographs, transaction documents, or other records are lacking for the drawing.
- 90 7 Inventories. Drawings and paintings in the black books. ca. 1941?
- 90 8 Index of drawings. ca. 1938?, 1943, 1944
Note: 2 indices with handwritten additions and revisions. The first list indicates that it was revised in 1943, suggesting that the list itself dates from the late 1930s-early 1940s, and the handwritten revisions are from 1943. The second list appears to be the 1943 updated list with 1944 handwritten revisions. The indices are arranged alphabetically by artist and refer to their RLC-G object number. *See also:* V.B. Grouped Object Descriptions / Price lists and datasheets-Drawings for related records.
- 90 9 Index of drawings and index of paintings. August 1945-ca.1948
Note: Typed index as of 1945, with extensive annotations into at least 1948.
- 90 10 Lists of photographic negatives and prints of collection objects. [1930s]
Note: Includes lists prepared by art secretary Helen Holstein in the late 1930s, possibly with annotations into the 1940s. The numbers on these sheets likely relate to those found on the glass plate negatives and on the older photographic prints in Series V. Object Files.
- 90 11 Paintings. Italian School and Non-Italian Schools. ca. 1950
Note: Includes the content of 2 binders. The content are lists of RL's paintings in RLC-P number order. It is likely that the material was compiled by Martin Weinberger and formerly included individual pages of description and perhaps photographs of each of the objects. These individual descriptions, to the extent they are still in the collection, can be found in Series V. Object Files.
- 90 12 Paintings and aquarelles to be sent to Sotheby's for possible sale. May 1, 1955
- 90 13 Paintings and drawings sold through Hammer Galleries. ca. 1956
- 90 14 List of photographs taken to Europe. 1956
Note: These lists possibly relate to the planning for the 1957 Orangerie exhibition.

Series VI. Insurance and Inventories.

- 90 15 China, coins, medals, miniatures, glass, etc. removed from living room cases and packed in boxes. June 1956
- 90 16 Photographs of the collection not left with Mr. Sterling. [1956?]
Note: These lists possibly relate to the planning for the 1957 Orangerie exhibition.
- 90 17 [Lists of photographs made or to be made of objects]. [1950s]
- L-15 4 [Drawings. Box inventories (1 of 2)]. ca.1948-1952
Note: This folder and the next include the inventories of boxes of framed and unframed drawings documented over time. This first folder includes inventories that appear to date from the late 1940s, with later annotations and revised sheets. The next folder includes inventories with annotations from the late 1950s-1960, and inventories of 1962 and 1963.
- L-15 5 [Drawings. Box inventories (2 of 2)]. 1950s-1963
- 90 18 [Paintings. Miscellaneous lists]. [1950s-1960s?]
- 90 19 [Drawings. Miscellaneous lists]. 1957-1966
- 90 20 Paintings. Inventory and insurance evaluations (1 of 3). Worksheets. 1957
Note: *See also:* VI. Insurance & Inventories / Insurance schedules (1 of 4)-Schedule I for the final version of the insurance schedule submitted to the insurance broker.
- 90 21 Paintings. Inventory and insurance evaluations (2 of 3). By locations. [1957]
- 90 22 Paintings. Inventory and insurance evaluations (3 of 3). Final and supplements. 1957-1964
- 90 23 Drawings. Inventory and insurance evaluations (1 of 3). Worksheets. 1957
Note: *See also:* VI. Insurance & Inventories / Insurance schedules (1 of 4)-Schedule I for the final version of the insurance schedule submitted to the insurance broker.
- 90 24 Drawings. Inventory and insurance evaluations (2 of 3). By locations. [1957]
- 90 25 Drawings. Inventory and insurance evaluations (3 of 3). Final and supplements. 1957-1960s
- 91 1 Watercolors. Inventory and insurance evaluations (1 of 3). Worksheets. 1957
Note: *See also:* VI. Insurance & Inventories / Insurance schedules (1 of 4)-Schedule I for the final version of the insurance schedule submitted to the insurance broker.
- 91 2 Watercolors. Inventory and insurance evaluations (2 of 3). By locations. [1957]
- 91 3 Watercolors. Inventory and insurance evaluations (3 of 3). Final and supplements. 1957-1960s
- 91 4 Miniatures & illuminations. Inventory and insurance evaluations (1 of 2). Worksheets. 1957
Note: *See also:* VI. Insurance & Inventories / Insurance schedules (1 of 4)-Schedule I for the final version of the insurance schedule submitted to the insurance broker.
- 91 5 Miniatures & illuminations. Inventory and insurance evaluations (2 of 2). Final and supplements. 1957-1960s?
- 91 6 Framed drawings, watercolors, and miniatures. March 1958
- 91 7 [Lists of paintings and drawings]. [1950s?]
- 91 8 Record of loans from the collection. 1955-1968
- 91 9 [Objects lent to The Metropolitan Museum of Art and returned to RL]. 1956, 1959, 1961
Note: Includes various lists and receipts related to RL's 1950s loan to the Museum and the return of those objects to RL in August-September 1961.

Series VII. Interim Collection Administration Records.

91	10	Yale University loan. [1959]
91	11	[Lists related to the Cincinnati exhibition]. [1959]
91	12	[Lists of drawings at 625 Park Ave.] 1960-1964
91	13	Number sequence of drawings. ca. 1962 Note: Includes an inventory of drawings in RLC-G number order, from G.352 to G.734.
91	14	[Various lists of new acquisitions]. 1955-1956, [1958], 1964
91	15	Objects acquired from the collection of Baron Max von Goldschmidt-Rothschild. 1950 Note: Includes descriptions for RL Miscellaneous objects RLC-Misc.22-Misc.28.
91	16	Majolica reference material. ca. 1938 Note: Includes a handwritten list of print matter related to majolica. The latest entry is 1938. The folder also includes a hand drawn set of vitrines with the placement of majolica objects noted; the date of this drawing is unknown.
91	17	Majolica inventory and price list. ca. 1957?
91	18	[Manuscripts. Box inventory]. n.d.
L-15	6	[Miniatures and illuminations. Various lists and notes.] [1950s-1960s]
91	19	[Furniture inventory]. [1950s?]
91	20	Chelsea porcelain inventory. April 1958
91	21	[Notes on furniture and porcelain in the Lehman's apartment]. [1960s?]
91	22	Jewelry inventory. Objects transferred from 625 Park Ave. to summer storage. 1960-1964
91	23	List of the silver of Mr. and Mrs. Lehman. [1960s?]
91	24	[Various objects. Miscellaneous lists.] [1950s-1960s]
L-15	7	[List of books]. [1930s?]
91	25	Library. 1954, 1960, n.d.
L-15	8	Exhibit 2. E. "The Collection." September 1956 Note: Includes a list of objects mailed by RL to his office from Europe. The list does not appear to be related to RL's collection.

Series VII. Interim Collection Administration Records. 1968-1976 5.1 Linear feet
Scope and Contents note

The Interim Collection Administration Records series principally includes documents related to the administration of RL's collection from the time of his death in August 1969 to the physical transfer of the collection into temporary storage at The Metropolitan Museum of Art in 1970-1971. Visits to the collection at the townhouse, exhibition loans, and reproduction permissions all continued for a time after RL's death and this series includes the requests, related approvals or denials, and other records for these ongoing activities. These included loans to the Metropolitan for various exhibitions it held, including those marking its centennial year of 1970.

Generally, this series includes the files maintained by George Szabo, curator of the collection at the time of RL's death and well into the 1980s. In addition to his regular responsibilities of managing use of the collection as noted above, Szabo

Series VII. Interim Collection Administration Records.

also oversaw the transfer of the collection, and some of the records concerning arrangements for the transfer, objects transported, and the like are in this series. Among these records is a blueline plan of the proposed temporary storage location and an inventory and appraisal of artwork prepared for the estate. There are some documents later than the 1970-71 period, including control documents for the transfer of the collection from temporary storage to the Lehman wing in 1975, and earlier documents, such as photographs of the 1968 design proposals for the wing.

During this interim period, Szabo was connected both to the Robert Lehman Foundation as their employee and to the Metropolitan as a future curator who would join the Museum with the collection. Accordingly, the series includes correspondence between Szabo and the Foundation and the Museum on various matters related to collection administration and use, including the development of a guidebook. The series also includes clippings, flyers, and print matter to 1976 concerning the collection, the Lehman wing, and the controversies circa 1970 about the Museum's overall construction plans.

The series does not include documents on many matters handled directly between the principals of the Museum and the Foundation, such as the actual agreement donating the collection to the Museum. Documents on Museum matters that were generally distributed to Museum staff and were sent to Szabo for information but that had no relevance to the collection were removed from the papers and sent to Museum Archives for disposition. A small amount of secretarial personnel-related documents were discarded.

Arrangement note

The series is arranged in subject order. Regular collection administration matters, such as exhibition loan requests and permissions, are first. These are followed by the correspondence and other documents related to the temporary storage transfer and other matters specific to this moment in time for the collection. The series closes with clippings and other print matter.

Box	Folder	
103	1	Exhibition loans. The Metropolitan Museum of Art (1 of 4). Italian drawings. 1968-1971
103	2	Exhibition loans. The Metropolitan Museum of Art (2 of 4). French drawings. 1970-1972
103	3	Exhibition loans. The Metropolitan Museum of Art (3 of 4). <i>Masterpieces of Fifty Centuries</i> . 1970
103	4	Exhibition loans. The Metropolitan Museum of Art (4 of 4). Other exhibitions. 1969-1972
103	5	Exhibition loans. Museum of Modern Art. 1970-1971
103	6	Exhibition loans. National Gallery of Art. 1971
103	7	Exhibition loans. Virginia Museum of Fine Arts. 1971-1972
103	8	Exhibition loans. Other U.S. institutions. 1969-1972
103	9	Exhibition loans. International institutions. 1970-1972
103	10	Visitors (1 of 4). September-December 1969
103	11	Visitors (2 of 4). January-June 1970
103	12	Visitors (3 of 4). July-December 1970
103	13	Visitors (4 of 4). 1971-1972
L-21	1	Requests for photographs and permissions (1 of 19). 1969
L-21	2	Requests for photographs and permissions (2 of 19). ca. 1969
L-21	3	Requests for photographs and permissions (3 of 19). ca. 1969
L-21	4	Requests for photographs and permissions (4 of 19). ca. 1970
L-21	5	Requests for photographs and permissions (5 of 19). ca. 1970

Series VII. Interim Collection Administration Records.

L-21	6	Requests for photographs and permissions (6 of 19). ca. 1970
L-21	7	Requests for photographs and permissions (7 of 19). ca. 1970
L-21	8	Requests for photographs and permissions (8 of 19). ca. 1970
L-21	9	Requests for photographs and permissions (9 of 19). ca. 1970
L-21	10	Requests for photographs and permissions (10 of 19). ca. 1971
L-21	11	Requests for photographs and permissions (11 of 19). ca. 1971
L-21	12	Requests for photographs and permissions (12 of 19). ca. 1971
L-21	13	Requests for photographs and permissions (13 of 19). ca. 1971
L-21	14	Requests for photographs and permissions (14 of 19). ca. 1971
L-22	1	Requests for photographs and permissions (15 of 19). ca. 1972
L-22	2	Requests for photographs and permissions (16 of 19). ca. 1972
L-22	3	Requests for photographs and permissions (17 of 19). ca. 1972
L-22	4	Requests for photographs and permissions (18 of 19). ca. 1972
L-22	5	Requests for photographs and permissions (19 of 19). ca. 1972
103	14	Requests for photographs. Paul Renoir. 1971-1972
104	1	Requests for photographs. The Metropolitan Museum of Art. 100th Anniversary Committee. 1969
104	2	Requests for photographs. The Metropolitan Museum of Art. Christmas cards. 1972-1973
104	3	Other collection correspondence (1 of 4). Incoming. 1969-1970
104	4	Other collection correspondence (2 of 4). Outgoing. 1970
104	5	Other collection correspondence (3 of 4). 1971
104	6	Other collection correspondence (4 of 4). 1972-1974
104	7	Other collection correspondence. Joslyn Art Museum. 1973-1974
104	8	Drawings restoration. 1972
104	9	Lecture notes regarding collection and townhouse. 1971
104	10	Operating expenses (1 of 3). 1969
104	11	Operating expenses (2 of 3). 1970
104	12	Operating expenses (3 of 3). 1971-1972
104	13	Petty cash expenses. 1969-1972
104	14	Townhouse security (1 of 2). 1969
104	15	Townhouse security (2 of 2). 1970-1971
L-22	6	Correspondence with The Metropolitan Museum of Art. General (1 of 3). 1969-1970
L-22	7	Correspondence with The Metropolitan Museum of Art. General (2 of 3). 1971
L-22	8	Correspondence with The Metropolitan Museum of Art. General (3 of 3). 1972
104	16	Correspondence with The Metropolitan Museum of Art. Collection guidebook (1 of 3). 1972
104	17	Correspondence with The Metropolitan Museum of Art. Collection guidebook (2 of 3). 1972
105	1	Correspondence with The Metropolitan Museum of Art. Collection guidebook (3 of 3). 1973-1974, n.d.
105	2	Correspondence with the Robert Lehman Foundation (1 of 6). 1969-1970

Series VII. Interim Collection Administration Records.

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| 105 | 3 | Correspondence with the Robert Lehman Foundation (2 of 6). ca. January-March 1971 |
| 105 | 4 | Correspondence with the Robert Lehman Foundation (3 of 6). ca. April-June 1971 |
| 105 | 5 | Correspondence with the Robert Lehman Foundation (4 of 6). ca. July-December 1971 |
| 105 | 6 | Correspondence with the Robert Lehman Foundation (5 of 6). ca. January-July 1972 |
| 105 | 7 | Correspondence with the Robert Lehman Foundation (6 of 6). ca. August-December 1972 |
| L-22 | 9 | Temporary storage at The Metropolitan Museum of Art. General (1 of 2). 1970-1971 |
| F-1 | 16 | Temporary storage at The Metropolitan Museum of Art. General (2 of 2). 1970 |
| L-22 | 10 | Temporary storage at The Metropolitan Museum of Art. Townhouse objects. [1970-1971] |
| L-22 | 11 | Temporary storage at The Metropolitan Museum of Art. Park Ave. apartment objects. 1970 |
| 105 | 8 | Collection transfer list / inventory by original rooms. [1970, 1975] |
| 105 | 9 | Collection transfer list, by date. 1975 |
| 105 | 10 | Object number conversion list. [1975] |
| 106 | 1 | Appraisal of estate art objects (1 of 3). 1971 |
| 106 | 2 | Appraisal of estate art objects (2 of 3). 1971 |
| 106 | 3 | Appraisal of estate art objects (3 of 3). 1971 |
| O-13 | 1 | Photographs (1 of 2). 1968, n.d.
Note: Includes renderings of a design proposal for the Lehman wing that would incorporate the facade of the townhouse (Spring 1968); a note from Arthur A. Houghton, Jr. to Tom Hoving expressing his opinion on the design alternatives (February 1968); and images of a Lehman wing design (undated). |
| O-14 | 1 | Photographs (2 of 2). [1975]
Note: Includes images on foam core boards of the exterior of the Lehman wing. |
| F-1 | 16 | Architectural drawing for library tables. 1974 |
| L-22 | 12 | Flyers, statements, etc. concerning The Metropolitan Museum of Art's building proposal. 1970-1971 |
| L-23 | 1 | Clippings (1 of 4). 1969-1970 |
| L-23 | 2 | Clippings (2 of 4). 1971 |
| L-23 | 3 | Clippings (3 of 4). 1972-1974 |
| L-23 | 4 | Clippings (4 of 4). 1975 |
| L-23 | 5 | Clippings, etc. Exhibitions. 1971, 1974
Note: Includes the catalogue for the exhibition <i>Paris: Places & People: Paintings and Drawings from the Robert Lehman Collection</i> held in 1974 at the Bronx Museum of the Arts. |
| L-23 | 6 | Clippings. Miscellaneous. 1972-1974 |
| 107 | 1 | Print matter. Lighting brochures featuring the Lehman wing. 1976 |
| 107 | 2 | Print matter. The Metropolitan Museum of Art. 1970-1971
Note: Includes printed matter produced by the Museum referring to the Lehman collection: the Museum's annual report for 1970/1971, the <i>Bulletin</i> for May 1970 and October 1970, <i>The Second Century: The Comprehensive Architectural Plan for The Metropolitan Museum of Art</i> (April 1971), and <i>The Comprehensive Plan for The Metropolitan Museum of Art</i> (December 1971). |

Series VIII. Print Matter.

L-23	7	Print matter. <i>Paris Match</i> and <i>Life</i> . 1969, 1971
107	3	Print matter. Other publications. 1969-1971 Note: Includes various issues of <i>New York</i> , <i>The New Yorker</i> , <i>Newsweek</i> , <i>Philharmonic Hall Program</i> , <i>Art News</i> , and <i>Art Forum</i> .

Series VIII. Print Matter. 1903-1977 2.9 Linear feet
Scope and Contents note

The Print Matter series includes magazines, clippings, and other such material that includes articles or other references concerning the Lehman collection or some matter associated with it. There are also a number of auction catalogues, exhibition checklists, exhibition programs, handbills, and other print matter, which might be connected in some way to the collection, or might simply be documents that came into RL's possession during the course of his collecting activity. Generally, the print matter in this series is that which was found in the collection by the archivist that had no particular contextual material with it. Print matter that was found with other contextual documents or that could be associated with other series can be found in those series. For example, annotated catalogues from the Henry Oppenheimer sale are found in Series I. Correspondence with the related documents from RL's purchases at that auction. As another example, print matter related to the Orangerie and Cincinnati exhibitions are found in Series III. Exhibitions, and print matter referring to RL's townhouse installation of the 1960s is found in Series IV. Townhouse Art Installation and Events.

Arrangement note

The series is arranged by format. Catalogues, exhibition checklists, dealer handbills, and other such material are presented first, followed by magazines, then clippings and fragments of print matter.

Box	Folder	
108	1	Catalogue. Sale of drawings from the V. Winthrop Newman collection at Anderson Galleries. 1920
108	2	Catalogue. Sale of drawings from the Ederheimer and Murray collections at Anderson Galleries. 1924
108	3	Catalogue. Sale of medals and plaquettes by J. Schulman in Amsterdam. 1936 Note: <i>Language:</i> French.
108	4	Catalogue. Sale of paintings from the Bulteel, Gort, et al. collections at Sotheby. 1956
108	5	Checklists. 1942, 1953, 1962-1964, 1967, 1977, n.d. Note: Checklists from exhibitions or sales of: American chairs at Ginsburg & Levy (1942), European paintings from Kimbell Foundation at Fort Worth Art Center (1953), Charles Prendergast at Davis Galleries (1963), woodcuts in chiaroscuro at Colnaghi (1964), prints after Rubens at Colnaghi (1967), engravings of festivals and ceremonies at Colnaghi (1967), Clarence Kennedy photographs of Florentine Renaissance sculpture at Sarah Lawrence Gallery (1977), and French painting at French Art Galleries (n.d.).
108	6	Handbills, programs, marketing brochures, order forms, and other ephemera (1 of 3). 1945-1969, n.d.

Series VIII. Print Matter.

- Note:** Includes mostly announcements of exhibitions or sales from dealers, galleries, and booksellers. Includes lists of sponsors, but not checklists, for some exhibitions. *Language:* Some documents are in French or German.
- 108 7 Handbills, programs, marketing brochures, order forms, and other ephemera (2 of 3). 1913-1970, n.d.
- 108 8 Handbills, programs, marketing brochures, order forms, and other ephemera (3 of 3). 1906-1971
- L-24 1 Magazine. *International Studio*. April 1927
Note: Article "The Robert Lehman Collection of Miniatures" by Helen Comstock begins on page 47.
- L-24 2 Magazine. *International Studio*. April 1928
Note: Article "Dinanderie in America" by Edith H. Walton refers to Lehman bronzes, with photographs. Begins on page 21.
- 108 9 Magazine. *Creative Art*. May 1930
Note: Book review by Stephan Bourgeois of the Philip Lehman collection catalogue, begins on page 376.
- L-24 3 Magazine. *The Fine Arts*. December 1931
Note: Article "Masterpieces of Landscape Painting in American Collections" by Alfred M. Frankfurter refers to the Lehman collection, with photographs. Begins on page 22.
- L-24 4 Magazine. *Apollo*. February 1935
Note: Article "Ugolino da Siena's Predella Completed" by R.R. Tatlock refers to RL's panel, which completes the predella, with color photograph. Begins on page 64.
- L-24 5 Magazine. *Art News*. March 26, 1938
Note: Article "The Great Venetians: Paintings in American Collections" by Alfred M. Frankfurter refers to the Lehman collection, with photographs. Begins on page 31.
- O-15 1 Magazine. *Look*. July 20, 1948
Note: Article "Vertès" refers to panels painted for RL's townhouse, with color photographs. Begins on page 72.
- L-24 6 Magazine. *Art News*. January 1954
Note: Article "The Varied Lehman Treasures" by Alfred Frankfurter concerns RL's loans to The Metropolitan Museum of Art for the Museum's re-opened galleries, with photographs. Begins on page 38.
- O-15 2 Magazine. *Life*. August 9, 1954
Note: Article "Family Collection" concerns RL's collection and his loans to The Metropolitan Museum of Art, with color photographs. Begins on page 63.
- 108 10 Magazine. *The Metropolitan Museum of Art Bulletin*. April 1956
Note: Article "The Lehman Collection of Italian Majolica" by Olga Raggio, with photographs. Begins on page 186.
- O-15 3 Magazine. *Sunday Mirror*. September 9, 1956

Series VIII. Print Matter.

- Note:** Article "A Private Hobby Enriches the Public" by Jack Thompson concerns RL's collection and his loans to The Metropolitan Museum of Art, with color photographs. Begins on page 8.
- O-15 4 Magazine. *Fortune*. December 1957
Note: Articles "The Bustling House of Lehman" and "The Dazzling Lehman Art Collection" by T.A. Wise, with color photographs. Begins on page 156.
- L-24 7 Magazine. *Vogue*. January 1, 1958
Note: Article "People Are Talking About..." refers to RL and his wife, Lee's, presence at the Georges Lurcy sale at Parke-Bernet, with photograph. Begins on page 102.
- 108 11 Magazine. *Saturday Review*. December 6, 1958
Note: Article "Does Rembrandt Pay Dividends?" by A. Wilfred May refers to RL and his opinion on art as an investment. Begins on page 17.
- O-15 5 Magazine. *St. Louis Post-Dispatch Pictures*. February 24, 1963
Note: Article "Mansion Full of Masterpieces" by George McCue, with color photographs taken at the townhouse. Begins on page 10.
- L-24 8 Magazine. *The Sunday Times Colour Magazine*. September 22, 1963
Note: Article "The Great Private Collections" is an extract from a forthcoming book by Sir Kenneth Clarke that refers to the Lehmans, with color photographs. Begins on page 14.
- O-15 6 Magazine. *New York Sunday News Coloroto*. January 19, 1964
Note: Article "Treasure House of Art" by Walter C. Meyer, with color photographs taken at the townhouse. Begins on page 34.
- 108 12 Magazine. *Saturday Review*. January 18, 1964
Note: Article "The Art of Collecting" by Katharine Kuh refers to the NBC-TV news program of the same name that includes Lehman among the featured collectors, with photographs. Special insert, begins on page 37.
- O-15 7 Magazine. *Paris Match*. January 29, 1966
Note: Article "Le Legs Fabuleux de Mme Walter" by Marie-Charlotte Pedrazzini concerns the Walter collection, with color photographs. Begins on page 38. *Language:* French.
- L-24 9 Magazine. *Apollo*. March 1967
Note: Article "A New Yorker's Unusual Collection" by Desmond Fitz-Gerald concerns the collection of Benjamin Sonnenberg, with color photographs. Begins on page 160. Sonnenberg was a publicist for RL, and RL gave him some objects from his collection.
- O-15 8 Magazine. *McCall's*. August 1967
Note: Article "Saint Eligius" by Aline Saarinen, with color photograph. Begins on page 114.
- O-15 9 Magazine. *Paris Match*. November 15, 1969
Note: Article "La Collection Lehman" concerns the collection in connection with its announced transfer to The Metropolitan Museum of Art, with color photographs. Begins on page 84. *Language:* French.

Series IX. Film.

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| L-24 | 10 | Magazine. <i>Antiques</i> . August 1976
Note: Article "A Second Lehman Collection" by Larry Salmon concerns the Carrie Lehman collection of textiles donated by PL in 1938 to the Museum of Fine Arts, Boston, with photographs. Begins on page 314. |
| 108 | 13 | Booklets (1 of 2). ca. 1954-1968, n.d.
Note: Includes <i>Report on the Deteriorating Effects of Modern Light Sources</i> by Laurence S. Harrison (ca. 1954), Toledo Museum of Art's <i>Museum News</i> issue regarding American glass (1961), reprint of an article "Deux Sculptures de Guglielmo della Porta et un Dessin de son Fils Teodoro della Porta au Musée National de Varsovie" by Dariusz Kaczmarzyk, in French (1964), reprint of an article "A Medal by G.P. Poggini depicting Peru and Predicting Australia" by George Kubler (1964), <i>Descripción de un conjunto de pipas indígenas del Sur de Chile</i> by Omar Ortiz Troncoso (1968), <i>Annual Report of the President of Yale University</i> (1964), reprint of "Legal Problems of Art Authentication" by the Committee on Art (n.d.), and "Dictionary of Furniture" by Edith Gaines, from <i>Woman's Day</i> magazine (n.d.) |
| 108 | 14 | Booklets (2 of 2). 1970-1972
Note: Includes <i>Guidebook to Diplomatic Reception Rooms</i> by the U.S. Department of State, with related print matter (1970-71), and <i>Referencias Criticas Sobre Autores Chilenos</i> by the Biblioteca Nacional (1972). |
| L-24 | 11 | Clippings. Carrie Lehman textiles. 1934
Note: Article "Liturgical Gloves in the Collection of Mrs. Philip Lehman" by Charles R. Beard from <i>The Connoisseur</i> . |
| L-24 | 12 | Clippings. Vertès. 1949 |
| L-24 | 13 | Clippings. General (1 of 7). 1911-1912, 1914 |
| L-24 | 14 | Clippings. General (2 of 7). 1926 |
| L-24 | 15 | Clippings. General (3 of 7). 1930-1931 |
| L-24 | 16 | Clippings. General (4 of 7). 1944 |
| L-24 | 17 | Clippings. General (5 of 7). 1951, 1954, 1957 |
| L-24 | 18 | Clippings. General (6 of 7). 1960-1961, 1963-1964, 1968 |
| L-24 | 19 | Clippings. General (7 of 7). n.d. |
| O-16 | 1 | Fragments. 1903, n.d.
Note: Includes a large set of unbound published photographs of Asian art objects, part of the book <i>Impresiones de Arte</i> by Santiago Rusinol (with illustrations by Zuloaga, Utrillo, and others), part of the book <i>Guide to Siena: History and Art</i> by William Heywood and Lucy Olcott (1903), three book dust jackets, and various other fragments of print matter. |

Series IX. Film. 1947-1964 8.9 Linear feet (total diameter of reels)
Scope and Contents note

Series IX. Film.

The Film series includes 10 reels of moving images. Among these are 3 reels of footage of the exhibition of RL's collection at the Orangerie in Paris in 1957, likely made by Twentieth Century Fox. A fourth reel is a version of the Orangerie reels, but spliced together on one reel. The other 6 reels are commercially produced products: 4 short films from a series on artists produced by Twentieth Century Fox in 1952, an NBC-TV news report on art collecting that included a segment on RL (1964), and a film of three song-and-dance shorts made by Castle Films (1947).

All but one of these reels (one requiring conservation treatment) were moved to cold storage for preservation purposes and access is restricted. A DVD access copy of the song-and-dance shorts, *Rhythm in Rhapsody*, is in the collection.

Arrangement note

The series is arranged by title and their relevance to RL. The Orangerie reels are first, followed by the commercial films about art, and closing with the song-and-dance shorts.

Reel

- | | |
|---|--|
| 1 | Orangerie exhibition (1 of 3 reels). [1957]
Note: This and the following 3 reels are 35 mm film taken of the exhibition of RL's collection at the Orangerie in Paris in 1957. The film is color. There is no soundtrack. It is essentially raw footage with no credits, titles or other identifying information. Content includes images of the delivery of objects to the Orangerie, opening the creates, installing some objects, galley views, and the opening reception that RL and his wife, Lee, attended. <i>See also:</i> Series III.B. Musée de L'Orangerie for documents about the exhibition and specifically folder Correspondence-Film and radio for reference to a film made or to be made of the exhibition by Twentieth Century Fox. |
| 2 | Orangerie exhibition (2 of 3 reels). [1957] |
| 3 | Orangerie exhibition (3 of 3 reels). [1957] |
| 4 | Orangerie exhibition [1957]
Note: This film is a spliced together version of the 3 reels above. It is not known if the content is entirely redundant, but the general content is identical. |
| 5 | <i>The Art of Collecting</i> . [1964]
Note: This is a 16mm color print of an NBC-TV News production with segments on various art collectors. RL is one of the featured collectors. <i>See also:</i> VIII. Print Matter / Magazine-Saturday Review for a related feature article in that magazine. <i>See also:</i> The Lehman Brothers records at Harvard's Baker Library hold some documents related to this film, including draft text; as of 2013, these documents could be found in box 23/folder 12 (N: Miscellaneous Correspondence, 1963-1964). |
| 6 | <i>I Remember the Glory: The Art of Botticelli</i> . [1952]
Note: This is a reel of 35 mm. References on the Internet indicate it is a Twentieth Century Film film short, in Technicolor. |
| 7 | <i>Joy of Living: The Art of Renoir</i> . [1952]
Note: This is a reel of 35 mm. References on the Internet indicate it is a Twentieth Century Film film short, in Technicolor. |
| 8 | <i>Young Immortal: The Art of Raphael</i> . [1952] |

Series X. Memorabilia.

Note: This is a reel of 35 mm. References on the Internet indicate it is a Twentieth Century Film film short, in Technicolor. The film requires conservation treatment.

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|----|---|
| 9 | <p><i>The Night Watch: The Art of Rembrandt.</i> [1952]
 Note: This is a reel of 35 mm. References on the Internet indicate it is a Twentieth Century Film film short, in Technicolor.</p> |
| 10 | <p><i>Rhythm in Rhapsody.</i> 1947
 Note: One of Castle Films' <i>Music Album</i> series. 16 mm film. Black and white. About 8 minutes. Includes 3 song and dance vignettes: "Tip Toe thru the Tulips," "Moonlight Masquerade," and "The Night is Young." An access copy of the film on DVD is available to researchers in the collection. DVD transferred from the film by The Metropolitan Museum of Art's Digital Media department on July 3, 2014.</p> |
- | | | |
|-----|--------|--|
| Box | Folder | |
| 102 | 15 | DVD access copy of <i>Rhythm in Rhapsody</i> . |

Series X. Memorabilia. 1880s-1969 24.5 Linear feet

Scope and Contents note

The Memorabilia series includes material related to RL and the Lehmans, but in regard to matters other than collecting art. The series includes general biographical material about RL, such as documents from his military service during World War I and those that illustrate his interest in airplane piloting, horses, and horse racing. Photographs are a substantial part of the Memorabilia series, and many of these capture images of RL at the many stages of his life, from childhood to adolescence to his service in uniform to fatherhood to businessman and to late adulthood. A subseries related to travel primarily holds two sets of photographs: over 400 images from Asia and Southeast Asia, likely taken by RL during his travels there in 1914, and color slides, also likely taken by RL, of Italy in the mid-1950s, some of which include art historian Bernard Berenson.

There are formal portraits and casual snapshots of RL's family and friends in the series, including Emanuel, Philip, Carrie, Ruth (Kittie), Robert Owen, and Lee Anz Lehman, among others. Many photographs were taken at the Lehmans' various properties, especially Robinwood and Brandy Brook, RL's retreats in upstate New York and Canada, respectively. There are a few photographs taken within the West 54th Street townhouse, but most of the townhouse photographs, especially as they relate to the art, are in Series IV. Townhouse Art Installation and Events.

There is a small amount of material concerning RL's business interests and the Lehman Brothers firm. This includes two photograph albums, one of which includes about 50 images of the principals of Lehman Brothers and the office work being conducted at the firm's headquarters, circa 1959. The other album, compiled in 1953 by Three States Natural Gas Company, includes almost 60 photographs of natural gas extraction sites in New Mexico, Utah, and Texas.

In addition to photographs, the series also holds various other documents related to the Lehman family. These include Philip Lehman's summaries of his finances for the years 1886 until about 1918. Along with capital, expenditures, and other financial information, these records include references to art purchases. The series also holds the manuscript papers of John Bryan, grandson of the politician William Jennings Bryan and brother of RL's second wife, Ruth (Kittie) Owen

X.A. General Biographical.

Lehman. Among Bryan's papers, which date from 1933-1943, are copies of his letters to Kittie, to RL, and to his mother, the U.S. Minister to Denmark from 1933-1936.

Fuller description of the varied materials in this series is provided below at the subseries level and in the folder list. See: the Biographical/Historical Note on page 4 of this finding aid for further information about the individuals named here.

Arrangement note

The Memorabilia series is arranged in the following subseries:

X.A. General Biographical

X.B. Friends and Family Life

X.C. Economics and Business

X.D. Travel

X.E. John Bryan Papers

X.F. Miscellaneous

Processing Information note

Kathleen Dowling, an archival intern from Pratt Institute School of Information and Library Science, assisted with surveying and organizing the Memorabilia series. Ms. Dowling also processed parts of the series as noted at the subseries level.

Related Archival Materials note

The Lehman Brothers records held at Harvard Business School's Baker Library include much more material for the topics covered in this Memorabilia series. Business matters of the Lehman Brothers firm are found throughout those records. Records concerning the Lehman family, properties, trusts, finances, RL's travels and interests, etc. can be found in Subseries I.1: Robert Lehman records (1894-1994), Subseries I.8: Lehman family (1868-1977), and Series IV: Photographs.

X.A. General Biographical. ca. 1902-1969 3.3 Linear feet

Scope and Contents note

The General Biographical subseries includes material related principally to RL as an individual and to certain of his personal interests and experiences. The subseries includes various photographs of RL, mostly posed images and mostly of just him. The bulk of the photographs taken of RL with family, friends, business associates, and others can be found in other subseries within Series X. Memorabilia.

The subseries includes documents from RL's service in the military during World War I, especially during his training. These documents include photograph portraits of RL in uniform, the notes and tests RL took during training, orders for two of his assignments, and other material. The subseries also includes documents related to two of RL's interests: aviation and horse breeding. These include RL's pilot logs for 1939-1942 and photographs and other references to his

X.A. General Biographical.

winning racehorse, Ambiooise, and other horses. There are a couple of photographs of RL as a polo player. There is also print matter related to aviation and horses.

The subseries includes a small number of certificates, memberships, and other recognitions of RL and his activities, his 1926 passport, an address book, likely from the late 1930s, and other material. A folder of obituaries provides a broad sketch of RL's life.

Arrangement note

The General Biographical subseries is arranged by topic. General photographs of RL are presented first, followed by material concerning his military service, pilot training, and interest in horses. The subseries closes with certificates and other forms of recognitions, obituaries, and miscellaneous matter. Within each topic, the documents are arranged in rough chronological order.

Box	Folder	
92	1	Photograph. Formal portrait. ca. 1905?
92	2	Photographs. Formal portraits (1 of 2). [1920s?]
F-4	1	Photographs. Formal portraits (2 of 2). [1920s?]
92	3	Photographs for RL publicity (1 of 2). 1948 Note: Includes 2 versions of the same publicity photograph, one with carnation and one without. One photograph is inscribed by RL. <i>See also:</i> General Biographical / Photographs-Variou for a note from RL's secretary referring to this photograph as a publicity shot.
92	4	Photographs for RL publicity (2 of 2). 1948 Note: Includes cropped 5x7 version of the publicity photograph.
92	5	Photographs. Various. 1945-1950s?
L-16	1	Photographs. In RL's office, with art. ca. 1960? Note: 4 photographs and 2 negatives of one of the images. <i>Removed material:</i> The 2 negatives were removed to cold storage for preservation purposes.
92	6	Photographs. In Honolulu (Academy of Arts?). 1960
92	7	Photographs. At Brandy Brook. ca. 1960? Note: <i>See also:</i> General Biographical / Photographs-Variou for a note from RL's secretary referring to this photograph as having been taken at Brandy Brook.
92	8	Photographs. NYU trustee head shot. 1964
92	9	Photographs. Various. 1948, ca.1960?, 1965 Note: 3 photographs forwarded with descriptive note by RL's secretary to his curator.
F-4	2	Military service. Photographs (1 of 2). ca. 1917 Note: This folder and the next hold 4 photographs of RL in what appears to be military clothing. All 4 photographs were originally framed; this first folder includes the 2 photographs from which the frames were removed and discarded.
	Object	
F-6	1-2	Military service. Photographs (2 of 2). ca. 1917

X.A. General Biographical.

Note: Includes the 2 photographs kept in their original frames.

	Folder	
L-16	2	Military service. Training notebook (1 of 2). Transportation. 1917 Note: Loose sheets of paper that appear to have been removed from a 3-ring binder. Pages may be out of order or incomplete.
L-16	3	Military service. Training notebook (2 of 2). Communication, etc. 1917 Note: Loose sheets of paper that appear to have been removed from a 3-ring binder. Pages may be out of order or incomplete.
L-16	4	Military service. Training notebook. Artillery. 1918
L-16	5	Military service. Training material. Artillery (1 of 2). 1918 Note: Includes documents from Headquarters of the Field Artillery Brigade Training Center at Camp Jackson, South Carolina.
L-16	6	Military service. Training material. Artillery (2 of 2). 1918
L-16	7	Military service. Examinations. 1918 Note: Includes artillery training examinations given to RL and his submitted and graded answer sheets. These papers are extremely fragile.
L-16	8	Military service. Various. 1917-1918 Note: Includes an extract from Special Order 85 directing Captain Robert Lehman (among others) to report to Camp Jackson, South Carolina; extract from Special Order 90 directing RL to Fort Sill, Oklahoma; a certification from RL's commanding officer that RL's private mount met the requirements of an Officer's First Mount (description of horse included); letter from next of kin requesting information from RL about a corporal who died; and RL's brief notes about a private who died in the camp hospital, possibly to convey to next of kin.
L-16	9	Military service. Bulletins and general orders. 1918 Note: Includes a small number of directives from Headquarters of the American Expeditionary Forces concerning rations, transportation, and communication restrictions.
92	10	Airplane pilot. Logbooks. 1939-1942
92	11	Airplane pilot. Meteorology notebook and quiz. ca. 1940
92	12	Airplane pilot. Print matter. Cox & Stevens Aircraft Corp. <i>Instructions for the Model "N" Series of Navigational Computers</i> . 1941
92	13	Airplane pilot. Print matter. Civil Aeronautics Administration. <i>Digest of Civil Air Regulations for Pilots</i> . 1941
92	14	Airplane pilot. Print matter. Lyon, Thoburn C. <i>Practical Air Navigation</i> . 1940
92	15	Airplane pilot. Print matter. Wheeler, Carlton L. <i>Aerial Navigation: Complete Examination Questions and Answers</i> . 1942
92	16	Airplane pilot. Print matter. Haynes, B.C. <i>Meteorology for Pilots</i> . 1940
92	17	Airplane pilot. Print matter. Wheeler, Carlton L. <i>Meteorology: Complete Examination Questions and Answers</i> . 1941

X.A. General Biographical.

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| 92 | 18 | Horses. Polo and racing photographs. [1920s?] |
| 92 | 19 | Horses. Photograph of Douvres. ca. 1956?
Note: Includes description of horse on back. <i>Language:</i> French. |
| F-4 | 10 | Horses. Photograph of Hugabit and twin foals, with John A. Ettlinger. ca. 1950s? |
| 92 | 20 | Horses. RL at Belmont. 1960
Note: Annotation indicates the 2 photographs were taken when RL's horse, Ambipoise, raced at Belmont. |
| 92 | 21 | Horses. Notes on filly, Clear Road. ca. 1961? |
| F-4 | 10 | Horses. Photograph montage (2 copies) of Ambipoise's win at Aqueduct. 1962 |
| 92 | 22 | Horses. RL's foals. 1964
Note: Includes a request of RL for names for his 15 foals of 1963. The names are not given but the list includes description by color, sex, sire, and dam. |
| L-19 | 1 | Horses. Print matter. Hervey, John. <i>Racing in America, 1922-1936</i> . 1937 |
| 93 | 1 | Horses. Print matter. <i>Cosmopolitan</i> . 1943
Note: Includes articles beginning on page 58 debating whether horse racing should be abolished during the war. |
| L-19 | 3 | Horses. Print matter. Palmer, Joe H. <i>American Race Horses, 1947</i> . 1948 |
| 93 | 2 | Horses. Print matter. <i>Cue</i> . 1949
Note: Includes article about The Jockey Club, on page 13. |
| 93 | 3 | Horses. Print matter. <i>The Anglo-Irish Bloodstock Annual</i> . 1951 |
| L-18 | 1 | Horses. Print matter. Hertz, John. <i>Racing Memoirs of John Hertz</i> . 1954
Note: Book is inscribed by the author and his wife, Fannie, to RL. |
| 93 | 4 | Horses. Print matter. <i>41st Annual Saratoga Yearling Sales</i> . 1961
Note: Includes RL's notes and annotations. |
| 93 | 5 | Horses. Print matter. <i>Blood-horse</i> . 1962
Note: Includes references on pages 756 and 768 to Ambipoise's win in the Boardwalk Handicap at Atlantic City. |
| L-19 | 2 | Horses. Print matter. Robertson, William H.P. <i>History of Thoroughbred Racing in America</i> . 1964
Note: Book is inscribed by the author to RL and his wife. There is a red cloth badge pressed inside the front cover of the book. |
| L-16 | 10 | Commemorative acknowledgement from the University of Heidelberg. 1929
Note: Includes a commemorative booklet from the University thanking RL for his contribution to the building fund of the New University. The booklet includes the text of addresses on the occasion of laying the foundation on December 17, 1928. <i>Language:</i> The text of the commemorative booklet is presented in both German and English. |
| L-16 | 11 | Acknowledgement from the International Ceramic Museum at Faenza. 1949 |

X.B. Friends and Family Life.

- Note:** Includes a diploma acknowledging RL's support and naming him a Member of the Museum's International Committee of Patronage.
- 93 6 Certificate of membership to the Trans World Airlines (TWA) Ambassadors Club. 1952
- Object
- F-6 3 Certificate of appreciation from Yale University. 1956
Note: Acknowledgement of service on the University Council from 1947-1956, in original frame.
- Folder
- 93 7 Charter membership plaque from the Century Club. 1961
Note: Certificate of election as member of the Century Club, formed to advance the New York University College of Dentistry.
- 93 8 Honorary degree event at Yale University. 1968
Note: Includes photograph, clipping, and *Yale Alumni Magazine*.
- 93 9 Certificate of appointment as Bee-Keeper of the Idle Society. n.d.
Note: A humorous certificate. Formerly in a frame, which was removed and discarded.
- 93 10 Universal City police badge. n.d.
Note: Police badge #3, in a case with RL's name.
- L-16 12 Obituaries. 1969
Note: Includes obituaries in *The Lehman Corporation Annual Report*, *Hotchkiss Alumni Magazine*, *Yale Alumni Magazine*, *Art News*, *Lehman News*, and the *New York Times*. Includes Edwin L. Weisl's address at the funeral and 4 snapshots taken, possibly of the funeral directors, outside the West 54th Street townhouse.
- 93 11 Passport, with photograph. 1926
- 93 12 Address book. ca. 1938
Note: Book includes many names of art dealers or owners, some with brief annotations regarding art objects offered or obtained in the 1930s.
- L-18 2 Grammar school reader. *Masterpieces of American Literature*. ca. 1902
Note: Inscribed "R. Lehman, Columbia Grammar School, 3rd form, New York City," with doodles and drawings on the inside of the covers.
- L-16 13 Miscellaneous. 1908-1912, 1942, 1947, 1951
Note: Includes a book loan ticket for an unknown book from the Yale University Linonian and Brothers Library, with date stamps from 1908-12; a marketing brochure for Zenith's 1942 line of radios; New York University's *Report of the Treasurer for 1946-1947*; and the souvenir brochure from a gala midnight matinee held by the Variety Club of Great Britain in 1951 as a benefit for the National Playing Fields Association (RL was on the event's American Committee).

X.B. Friends and Family Life. ca. 1880s-1969, ca. 1990s 7.6 Linear feet

X.B. Friends and Family Life.

Scope and Contents note

This subseries includes documents that relate to RL in the context of his immediate and extended family, his family's history, and his social circles and leisure pursuits. The bulk of the subseries consists of photographs, most of which are undated and unidentified as to people, places, and events. Nonetheless, many of the photographs include recognizable members of RL's immediate family, including Philip, Carrie, Pauline, Robert Owen, Ruth (Kitty), and Lee Anz Lehman. Many of the photographs are images of Robinwood and of Brandy Brook, RL's wooded retreats in upstate New York and Canada, respectively. Among the other photographs in the subseries are several of Philip's house (since destroyed) at the seashore town of Deal, New Jersey, and one of Franklin D. Roosevelt's inauguration as governor of New York that is autographed by both Franklin and his wife, Eleanor.

In addition to photographs, the subseries includes financial records maintained by Philip Lehman, with entries ranging from 1886 to about 1918. These are not detailed transaction level entries, but summaries regarding capital accounts, net worth, expenditures, securities holdings, and other financial matters. These records include references to purchases of art.

The subseries includes a scrapbook titled *Never on Monday* that holds extensive clippings, with correspondence, images, and other documents, concerning an incident that occurred in 1963. On July 15, 1963, RL was on his yacht in Long Island Sound with the movie producer Samuel Goldwyn and Goldwyn's wife, when the yacht developed engine trouble. This happened to occur along the route of a hydrofoil watercraft on its maiden voyage providing a new high speed commuting service. The crew of the hydrofoil rescued RL and his guests, and the series of events was well-documented and photographed by the press traveling on the hydrofoil to publicize the new service. The combination of well-known names, serious mishaps that ended well, new watercraft technology, and the press as participants on the scene resulted in the nationwide newspaper coverage compiled in this scrapbook.

Finally, the subseries includes various print matter, such as the 1907 memorial book for Emanuel Lehman, yearbooks and literary journals from the Brooks School from the period in the 1950s during which RL's son attended the school, publications of the Robert Owen Lehman Foundation inscribed to RL, and a book of religious instruction used by Pauline Lehman in 1900.

Arrangement note

The Friends and Family Life subseries is arranged by format, beginning with photographs. Formal posed portraits and framed photographs are presented first, followed by albums, then by sets of loose photographs. The album enclosures were in a badly deteriorated condition, so the photographs were removed and the enclosures discarded. The photographs from the albums are arranged in the folders in the same order as they were in the albums. The portraits and other photographs are each arranged chronologically, though the lack of dates on most of the material makes this only a rough approximation of the correct order.

Following the photographs are found other formats, such as the memorial books, financial records, scrapbook, and various other material. The subseries closes with print matter, such as yearbooks, literary journals, and books.

Processing Information note

Kathleen Dowling, an archival intern from Pratt Institute School of Information and Library Science, assisted in processing this subseries.

Box	Object	
F-5	2	Photograph. Five children. ca. 1880s?

X.B. Friends and Family Life.

- Note:** Photograph by Leon Van Loo of Cincinnati, Ohio, of five unidentified Victorian children in artificial nature setting. Carrie Lehman and siblings? In original, 19x20 frame.
- Folder
- L-17 1 Photographs. Emanuel Lehman. ca. 1880s?
Note: 4 copies of a photograph from the *National Cyclopedia of American Biography*.
- Object
- F-5 3 Photograph. Carrie Lehman. ca. 1885?
Note: In original, 18x22 frame. *Removed material:* 2 negatives were removed to cold storage for preservation purposes.
- Folder
- F-3 3 Photographs. RL, Pauline, and Carrie Lehman. 1898
Note: Montage of photographs of 2 children, one image including the mother.
- F-3 2 Photograph. Painting of a girl. ca. 1899?
Note: Photograph of a framed painting dated 1899.
- 94 1 Photographs. Pauline Lehman (?). ca. 1905?
Note: 3 different photographs of an unidentified young woman, possibly Pauline Lehman, taken by photographer Stanley Gerard Mason of Port Washington, NY.
- F-3 6 Photographs. Philip Lehman's house in Deal, NJ. [1908]
Note: 8 photographs, some duplicates. Some of these images appeared in the October 1908 issue of *American Homes and Gardens*.
- F-3 5 Photographs. Philip and Carrie Lehman 25th wedding anniversary (?) (1 of 2). [1910?]
Note: Photograph of a dinner party and 2 photographs of RL and Pauline with PL and Carrie.
- 94 2 Photographs. Philip and Carrie Lehman 25th wedding anniversary (?) (2 of 2). [1910?]
Note: Includes an 8x10 print of oversize photograph of the dinner party found in the above folder and 2 negatives of the other photograph. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- F-3 1 Etching. Pauline Lehman (Ickelheimer) (?). ca. 1910?
Note: Etching in color of a young woman. *Removed material:* 2 black and white negatives of the etching were removed to cold storage for preservation purposes.
- 94 3 Photograph. RL with group of men. [1920s?]
- F-3 4 Photographs. Woman in wedding gown. [1920s?]
Note: 2 copies.
- Object
- F-6 5 Photograph. Elderly woman walking (Pauline?). n.d.
Note: In original, 11x13 frame.
- F-6 6 Photograph. Franklin D. Roosevelt inauguration as governor. [1929]

X.B. Friends and Family Life.

Note: In original, 11x14 frame. Autographed by Franklin D. Roosevelt and Eleanor Roosevelt.

	Folder	
F-4	7	Photographs. Philip Lehman. ca. 1930? Note: 8 copies.
F-4	4	Photograph. Ruth (Kittie) Lehman. ca. 1930s?
F-4	6	Photographs. Philip and Carrie Lehman 50th wedding anniversary (?). ca.1935? Note: <i>Removed material:</i> 2 negatives were removed to cold storage for preservation purposes.
F-4	5	Photographs. Ruth (Kittie) Owen Lehman and daughters. [1930s?] Note: One photograph of an unidentified woman and 5 of girls, posed individually and in groups.
L-17	2	Photographs. Ruth (Kittie) Owen Lehman and daughters. [1930s?] Note: 5 photographs of an unidentified woman and of 3 girls, posed individually and in groups.
L-17	3	Photographs. RL and infant son. [1936?]
94	4	Photograph. Baby (Robert Owen Lehman). [1936]
F-4	3	Photograph. Ruth, Helen, and Katharine Meeker, and Robert Owen Lehman. ca.1939?
94	5	Photographs. Painting of PL. [1930s-1940s?] Note: Includes 3 photographs of a painting of PL, and a negative of the photograph. <i>Removed material:</i> The negative was removed to cold storage for preservation purposes.
94	6	Photograph. Henry T. Blair. 1945 Note: Includes Blair in military uniform, sent as a Christmas greeting to RL and Mrs. Lehman. Photograph and enclosure torn in half.
L-17	4	Photographs. Robert Owen Lehman (1 of 2). ca. 1945? Note: 6 different images.
L-17	5	Photographs. Robert Owen Lehman (2 of 2). ca. 1945? Note: Duplicate prints of some of the photographs in the first folder.
94	7	Photographs. RL and Lee Anz Lehman; Marvin Miller. ca. 1952 Note: Formerly framed, 9x11 photograph of RL and Lee. Photograph was removed from frame and frame was discarded. Behind the Lehman photograph was found the second photograph in this folder, that of Marvin Miller, the son of Mr. and Mrs. Bain Miller, which was captioned by the Miami Beach News Bureau as an illustration of poolside leisure.
94	8	Photographs. RL and Lee Anz Lehman. [1950s]
94	9	Photographs. Robert Owen Lehman and wife. ca. 1959? Note: Two photographs in a jointed silver plate double frame.

X.B. Friends and Family Life.

		Object
F-6	4	<p>Photograph. Baby. [1960s?] Note: In original, 8x11 frame, color.</p>
F-6	7	<p>Photograph. Brandy Brook (?). [1960s?] Note: In original, 12x14 frame, color.</p>
		Folder
94	10	<p>Photographs. Album 1, page 1 of 3. ca. 1940? Note: Folder contains 17 black and white photographs of Lehman family members, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	11	<p>Photographs. Album 1, page 2 of 3. [1930s-1940s?] Note: Folder contains 13 black and white photographs of friends and/or family members, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	12	<p>Photographs. Album 1, page 3 of 3. [1940s?] Note: Folder contains 23 black and white photographs of Lehman family members, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	13	<p>Photographs. Album 2, page 1 of 3. ca. 1948 Note: Folder contains 35 color photographs of Lehman family members and friends, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	14	<p>Photographs. Album 2, page 2 of 3. ca. 1948 Note: Folder contains 13 color photographs of Lehman family members and friends, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	15	<p>Photographs. Album 2, page 3 of 3. ca. 1948 Note: Folder contains 19 black and white and color photographs of Lehman family members and friends, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.</p>
94	16	<p>Photographs. Album 3. ca. 1948 Note: Folder contains 14 black and white and color photographs of Lehman family members, originally arranged on one page in a bound photograph album. Photographs</p>

X.B. Friends and Family Life.

can be viewed in the original order as they appeared in the album by referring to the "1-14" coding written on a piece of paper placed behind the photographs to indicate sequence.

- 94 17 Photographs. Album 4, page 1 of 2. [1930s?]
Note: Folder contains 25 black and white photographs of Lehman family members and friends, originally arranged on one page in a bound photo album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.
- 94 18 Photographs. Album 4, page 2 of 2 [1930s?]
Note: Folder contains 12 black and white photographs of Lehman family members and friends, originally arranged on one page in a bound photograph album. Photographs can be viewed in the original order as they appeared in the album by referring to the "a-z" coding written on a piece of paper placed behind the photographs to indicate sequence.
- 94 19 Photographs. 4 album prints. 1955, 1965
Note: Photographs likely of Robinwood and/or Brandy Brook.
- 95 1 Photographs. 19th century images (1 of 4). n.d.
Note: This folder and the next 3 include reproductions on foam core boards of 19th century photographs of Lehman family members and related scenes. The original photographs are not in the collection and the source of these reproductions is not known, though it is possible that they came from the historical exhibition formerly on display in the Lehman Brothers offices at 1 William Street. This folder includes images of Lehman, Durr & Co. of Montgomery, Alabama; Mayer Lehman's home in Montgomery; and Abraham Lehman.
- 95 2 Photographs. 19th century images (2 of 4). n.d.
Note: Includes images of Hattie Lehman, Settie Lehman, and Isaac Newgass.
- 95 3 Photographs. 19th century images (3 of 4). n.d.
Note: Includes images of Frederica Newgass, Babette Newgass Lehman, and Sigmund Lehman.
- 95 4 Photographs. 19th century images (4 of 4). n.d.
Note: Includes images of Irving Lehman, Clara Lehman Limberg, and an unidentified baby.
- 95 5 Photographs. Dinner event at 7 West 54th Street. ca. 1940?
Note: 9 photographs. Identified people include PL, RL, Michel Calmann, Sophie (Dodo) Goodhart, Mary Ryan, and Jenny Lauer.
- 95 6 Photographs. Brandy Brook (1 of 2). 1950-1966, n.d.
Note: This folder holds photographs that are approximately 8x10 in size.
- 95 7 Photographs. Brandy Brook (2 of 2). 1950-1966, n.d.
Note: This folder holds photographs that are smaller than 8x10 in size.
- 95 8 Photographs. Robinwood. 1956-1966, n.d.

X.B. Friends and Family Life.

95	9	Photographs. RL and Lee Anz Lehman. [1950s]
96	1	Photographs. Palm Springs. 1964, n.d.
96	2	Photographs. Various. [1940s?]-1965 Note: Includes mostly snapshots of friends, family, and landscapes similar to those found in other folders of this subseries. Includes an aerial photograph of an unidentified coastal area, possibly Florida or southern California, with a hotel or mansion-like building. Includes some photographs of individuals standing near artwork in RL's townhouse. <i>Removed material:</i> 6 strips of color negatives were removed to cold storage for preservation purposes.
96	3	Menu from dinner for Emanuel Lehman. 1899 Note: Dinner at Delmonico's hosted by PL and the Board of Trustees of the Hebrew Benevolent and Orphan Asylum Society on the occasion of Emanuel's departure for Europe. Menu includes an image of Emanuel and a building, presumably that of the Society.
96	4	Memorial book for Emanuel Lehman (1 of 2 copies). 1907
96	5	Memorial book for Emanuel Lehman (2 of 2 copies). 1907
96	6	Financial records for PL (1 of 2). 1886-1916 Note: This folder includes a bound notebook summarizing various aspects of PL's financial status, including capital accounts, annual expenditures, securities holdings, etc. The expenditures include references to purchases of art. The records also include PL's notes on the financial status of his wife, Carrie, and son, RL.
96	7	Financial records for PL (2 of 2). 1886-1918, 1929, n.d. Note: This folder includes pages from a 3-ring binder (the binder was discarded). Many of the pages appear to include some of the same financial information as in the bound notebook. There is also a handwritten list of art objects, referred to as <i>Schedule A-Attached to Trust Deed</i> . There is an inventory of the categories of pictures, art objects, furniture, and rugs and tapestries compiled for insurance valuation purposes; this appears to be a November 1929 list. A partial inventory of non-art objects from the 1950s or 1960s found in the binder is also in the folder.
	Volume	
O-4	1	Scrapbook. <i>Never on Monday</i> . 1963
	Folder	
96	8	Miscellaneous. Family (1 of 2). 1886, 1930, 1931, 1936, 1965, 1969, n.d. Note: This folder and the next include miscellaneous documents related to various Lehman family members. This folder includes a menu for dinner on January 20, 1886, with a handwritten note on the back referring to a champagne dinner on November 9 (1886); Sherry-Netherland notice to Mrs. Lehman for a package to be picked up (1930); cable to the Lehmans cancelling a surprise party for Julie [Jules?] Bache (1931); letter from Dr. Franz Lehmann of Berlin to Messrs. Lehman expressing concern about the German Aryan regulations and exploring the possibility of immigrating to the U.S. (1936); letter from Dr. Ernst Steinitz to RL regarding Franz Lehmann's letter (1936); obituaries from the <i>New York Times</i> for Mrs. Arthur Lehman (1965) and Mrs. Dorothy

X.B. Friends and Family Life.

- Lehman Bernhard (1969); Valentine's Day card from Lee to RL (n.d.); thank you note to Mr. Lehman from Marie E. Johnson (n.d.).
- L-17 6 Miscellaneous. Family (2 of 2). 1968-1973
Note: Includes letters and related material from Kaywin (Lehman) Smith to George Szabo, curator of the RL collection, regarding acquisitions and potential acquisitions for her art gallery business. *Removed material:* 3 color transparencies were removed to cold storage for preservation purposes.
- 96 9 Miscellaneous. Other than family (1 of 2). 1961, 1963
Note: This folder and the next include documents related to individuals associated with RL and the Lehmans but not as family members. This first folder includes miscellaneous documents related to William Johnston, RL's first curator.
- 96 10 Miscellaneous. Other than family (2 of 2). 1949, 1957, 1959-1960
Note: Includes instructions for payments to Bain Miller in connection with Brandy Brook (1949); cancelled checks from the account of Gretta Sculthorpe (1957, 1959); letter from Milton Heyn to his wife (1959); letter from John Driscoll to Bain Miller regarding maintenance at Robinwood (1960).
- 97 1 Diploma. Robert Owen Lehman, from Brooks School. 1955
- 97 2 Print matter. Brooks School *The Bishop* literary journal (1 of 4). May 1951, March 1953
- 97 3 Print matter. Brooks School *The Bishop* literary journal (2 of 4). December 1953
- 97 4 Print matter. Brooks School *The Bishop* literary journal (3 of 4). 1954
- 97 5 Print matter. Brooks School *The Bishop* literary journal (4 of 4). 1955
- 97 6 Print matter. Brooks School yearbook (1 of 2). 1952-1953
- 97 7 Print matter. Brooks School yearbook (2 of 2). 1954
- 97 8 Print matter. Brooks School miscellaneous. 1950, 1955
- L-17 7 Print matter. Robert Owen Lehman Foundation. 1964
Note: Includes 2 copies of a published reproduction of Chopin's *Étude*, Opus 10, No. 3, one copy inscribed from Robin to RL; a published reproduction of Mozart's piano concerto k. 491, inscribed from Robin and Aki to RL; an invitation and program for a chamber music concert at Hunter College; and an informational brochure about the Foundation (undated).
- L-18 5 Print matter. Harland, Marion *More Colonial Homesteads and Their Stories*. 1899
Note: Book inscribed on inside cover "Mrs Philip Lehman, 7 W. 54 St."
- L-18 3 Print matter. Gregory, Edmund I. *Manual of Religious Instruction: The Old Testament*. 1900
Note: Book inscribed "Pauline Lehman, St. Mary's School, Oct. 9, 1900." Annotations on inside of covers.
- L-18 6 Print matter. Feiling, Keith *England Under the Tudors and Stuarts, 1485-1688*. 1931
Note: Book inscribed on inside leaf "Mrs Philip Lehman, Ritz Hotel Paris."
- 97 9 Print matter. Loomis, Frederic *In a Chinese Garden*. 1948

X.C. Economic and Business Matters.

		Note: Book sent with Christmas greetings by Alva and Bernard F. Gimbel.
97	10	Print matter. <i>Saint Bernard's Budget</i> . 1949
L-18	7	Print matter. Cheney, Sheldon <i>A Primer of Modern Art</i> . 1951 Note: Book inscribed "Robin Lehman, Art Prize 1951, 1st prize."
L-18	4	Print matter. Birmingham, Stephen <i>"Our Crowd": The Great Jewish Families of New York</i> . 1968

X.C. Economic and Business Matters. 1921-1967, ca. 1990 3.8 Linear feet**Scope and Contents note**

The Economic and Business Matters subseries includes material related to the Lehman Brothers firm and to RL's interest and involvement in business and economic matters. The subseries includes two photograph albums. The first is titled *Bobbie's Team* and includes 51 10x13 photographs of scenes from Lehman Brothers, circa 1959. None of the photographs are captioned. Individual men at their office desks are pictured and these are doubtlessly the principal executives of the firm at that time. Other photographs include scenes from the daily conduct of the firm's business, including meetings, telephone calls, telephone operators, and employees handling securities.

A second album presented to RL from Three States Natural Gas Company includes 58 8x10 photographs of derricks, pumps, tanks, compressors, and other machinery and infrastructure used in the extraction and processing of natural gas. The photographs were taken on-site in New Mexico, Utah, and Texas, and a small number in Mississippi, so the machinery is seen in its production setting. All the photographs date from 1953 and are well-captioned with identifying information.

In addition to the albums, the subseries includes a few other photographs, including two related to the merger of the Keith-Albee Circuit and Orpheum Circuit in 1928 and one of the final meeting of lead underwriters of the 1956 Ford Motor Company stock offering.

The subseries includes a small amount of correspondence, the most substantive being an internal Lehman Brothers memo of 1944 from Dorsey Richardson to RL concerning the General Aniline & Dye Company. There is also an unattributed analysis of the Brazilian economy from circa 1944. Finally, the subseries holds print matter related to specific companies and industries and to various U.S. and international economic matters. The print matter includes a 1921 pocket edition of *Consolidated Tables of Bond Values* inscribed with RL's name, suggesting that this was a fundamental reference resource for RL early in his career as a financier. Specific companies represented with print matter include American Airlines, Banco Espanol de Crédito, Pan American Airways Corporation, Pfizer, Postal Telegraph and Cable Corporation, Saudi Arabian Industries Corporation, Three States Natural Gas Company, and United States Trust Company of New York.

Arrangement note

The Economic and Business Matters subseries is arranged by format. Photographs are presented first, followed by correspondence and miscellaneous matter, and closing with print matter. The print matter is arranged with material related to Lehman Brothers presented first, followed by that of specific companies, then industry-specific material, and closing with all other print matter.

Box	Volume	
O-12	1	Photograph album. <i>Bobbie's Team</i> . [1959?]
O-5	1	Photograph album. Three States Natural Gas Company. 1953

X.C. Economic and Business Matters.

Note: See also: X.C. Economics and Business / Print matter- *Three States Natural Gas Company Annual Report*.

	Object	
F-5	1	Photograph, framed. Final meeting of lead underwriters of Ford stock offering. 1956
	Folder	
98	1	Photographs. Merger of Keith-Albee Circuit and Orpheum Circuit. [1928]
98	2	Photographs. Various. [1930s-1950s?] Note: Includes a small number of photographs, most unidentified. The only photograph explicitly identified indicates it was taken at the premiere of "Razor's Edge," presumably the 1946 movie. 2 photographs were taken by the Latin American division of Pan American Airways and might relate to RL's position on that company's Board. Another photograph includes RL with a posed group of men, possibly all executives of Lehman Brothers.
98	3	Correspondence. 1934, 1942, 1944, 1948, 1949, 1956, 1965 Note: A small amount of correspondence on various topics. The most significant is an internal Lehman Brothers note from Dorsey Richardson to RL regarding General Aniline & Dye (1944). There is also a note from A.E. Goldschmidt seeking support from RL for his new business, Carry-All, Ltd. (1948). Other correspondents include the Manufacturers Trust Company (1934), Anglo-Federal Banking Corporation (1942), Paul E. Manheim (1949), Georges F. Doriot (1956), and Edward Gudeman (1965).
98	4	Analysis of Brazilian economy. ca. 1944
98	5	Miscellaneous. 1964-1965 Note: Includes a reprint of an article from the Los Angeles Times about Lehman Brothers (1964), the directory of home addresses and telephone numbers for Lehman Brothers partners and personnel as of March 31, 1965; 2 newspaper clippings of June 10, 1965 regarding a Chase Manhattan Bank bond issue; and an undated business card from the president of Banco de Transportes in Mexico.
98	6	Print matter. <i>Consolidated Tables of Bond Values</i> . 1921 Note: Inscribed inside cover "Robert Lehman, Lehman Bros., 16 William St."
98	7	Print matter. <i>Lehman Brothers Historical Exhibit</i> brochure. ca. 1990
L-20	2	Print matter. Willis, P.P. <i>Your Future is in the Air: The Story of How American Airlines Made People Air-Travel Conscious</i> . 1940
98	8	Print matter. <i>Banco Espanol de Crédito: Balance General</i> . 1947-January 1948
L-16	14	Print matter. Pan American Airways Corporation. 1948-1949, 1967 Note: Includes 3 documents: The airline's <i>System Time Table</i> as of October 1, 1948; financial statement and operating reports for December, 1949; and a briefing manual for the Board of Directors' "Round the World Trip" of February 10-24, 1967.
98	9	Print matter. <i>Report from Pfizer</i> . 1957 Note: Advertising supplement to the <i>New York Times</i> , forwarded by Benjamin Sonnenberg.
98	10	Print matter. Plan of reorganization of Postal Telegraph and Cable Corporation. 1938

X.C. Economic and Business Matters.

- Note:** Includes a filing in connection with proceedings in the District Court of the U.S., Southern District of New York. RL is listed as the lead member of the Protective Committee for certain of the corporation's securities.
- 98 11 Print matter. Saudi Arabian Industries Corporation. 1949
Note: Includes 2 documents: The corporation's first annual report, for the period ending December 31, 1948, and a proof copy of an agreement between the corporation and the Saudi Arabian government concerning a cement project in that country.
- 98 12 Print matter. *Three States Natural Gas Company Annual Report*. 1957
Note: See also: X.C. Economics and Business / Photograph album-Three States Natural Gas Company.
- L-20 1 Print matter. United States Trust Company of New York. *Promise Fulfilled: A Story of the Growth of a Good Idea from 1853-1953*. 1953
- 98 13 Print matter. Reprints of editorial advertisements by American Airlines. ca. 1943
- L-20 7 Print matter. Eaton Manufacturing Company. *A Chronicle of the Aviation Industry in America, 1903-1947*. 1948
- 98 14 Print matter. *Department Stores Today*. 1949
Note: Collection of reprints from the June 1949 issue of *Women's Wear Daily*. Includes an article by Charles T. Broderick of Lehman Brothers.
- L-20 4 Print matter. Levene, Alexander. *Does Trade Need Anti-trust Laws?* 1931
Note: Inscribed by the author to RL.
- L-20 3 Print matter. Foulke, Roy A. *Behind the Scenes of Business, Revised Edition*. 1937
- L-20 5 Print matter. Bankers Trust Company. *Wall & Nassau: An Account of the Inauguration of George Washington in Federal Hall [...]*. 1939
- 98 15 Print matter. The Middle East Institute solicitation pamphlet. ca. 1946
- L-20 8 Print matter. Reves, Emery. *The Anatomy of Peace*. 1946
- 98 16 Print matter. Reprints of articles by faculty of New York University's College of Engineering. 1947-1948
- 98 17 Print matter. Joint Association of National Advertisers and the American Association of Advertising Agencies Committee on Improvement of Public Understanding of Our Economic System. *Freedom is Indivisible*. 1948
- 98 18 Print matter. Richberg, Donald R. Reprint of article "Where is Organized Labor Going?" from *Harvard Business Review*. 1949
- 98 19 Print matter. Altschul, Frank. *Toward Building a Better America*. 1949
Note: The publication was issued by the National Planning Association as Planning Pamphlet No. 69.
- 98 20 Print matter. The Advertising Council. *The Miracle of America*. ca. 1950
- 98 21 Print matter. *Congressional Record*. February 20, 1953
Note: Forwarded to RL by Herman H. Kahn.
- L-20 9 Print matter. Arthur Wiesenberger & Company. *Investment Companies, 1959*. 1959
- L-20 6 Print matter. Investment Association of New York. *Wall Street: 20th Century*. 1960

X.D. Travel.

Note: Republication of the *Yale Daily News' Wall Street 1955*. This collection of essays includes one by RL, "Investment Banking--An Appraisal: The Fulcrum of the Free World's Economy."

98	22	Print matter. New York Stock Exchange. <i>Stock Plans for Employees</i> . ca. 1962
98	23	Print matter. Hester, James M. <i>The Generation of Hope</i> . 1965 Note: Address by President Hester of New York University given at the school's commencement on the University Heights Campus.
98	24	Print matter. <i>Vista</i> journal. November-December 1967

X.D. Travel. [1914?]-1962 2.5 Linear feet**Scope and Contents note**

The Travel subseries primarily includes about 440 photographs from the early twentieth century that are almost certainly, at least in part, those taken by RL as a young man during his travels in Asia and Southeast Asia in 1914. To the extent that is so, the images correspond to, and illustrate, the letters written by RL to his parents during that trip; those letters are found in Series I: General Correspondence / Lehman, Robert. The images depicted include pagodas, street scenes, gardens and wisteria in bloom, adults and children in traditional and bi-cultural dress, exotic wildlife including elephants, camels, peacocks, and monkeys, an elephant hunt in Ceylon, ships at sea, landscapes, and some art objects. The original images are negatives only, likely on nitrate film, which have been moved to cold storage for preservation. There are no known original prints. In place of the negatives, researchers have access to prints of digital scans of the negatives made by The Metropolitan Museum of Art Photography Studio in 2014.

The subseries also includes about 100 color slides, some of which are stereoscopic, dating from circa 1955. These slides relate to RL's travels in Italy with his wife, Lee. Some of these slides include images of the elderly Bernard Berenson with Lee and others. The identity of these others is unknown, but might be Lee's mother and daughter, Pamela. The other slides are images of landscapes, street scenes, art objects, buildings, fountains, statues, and other travel-oriented scenes. These slides have also been moved to cold storage for preservation. In place of the slides, researchers have access to prints of digital scans of the slides made by The Metropolitan Museum of Art Photography Studio in 2014.

The subseries also includes European roadmaps, especially of Italy, and a 1921 driving guide of France.

Arrangement note

The Travel subseries is arranged with the photographic images first, followed by the print matter. The negatives of the Asian travels were found in a disorganized state and only loosely associated with the envelopes of the shop developing the images. Nonetheless, the images and envelopes were retained here roughly as found. The same is true for the 1950s slides, which were found loose and in slide boxes.

Processing Information note

The Travel subseries was processed by Kathleen Dowling, an archival intern from Pratt Institute School of Information and Library Science.

Box	Folder	
109	1	Photographs set 1. [Ceylon and Malaysia?]. [1914?]

- Note:** Folder includes 14 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lehman, Robert for the letter of April 10, 1914 in which RL describes photographs he took in Ceylon, some of which appear to be in this folder.
- 109 2 Photographs set 2. [Ceylon and Japan?]. [1914?]
Note: Folder includes 21 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lehman, Robert for the letter of May 8, 1914 in which RL describes photographs he took in Japan, some of which appear to be in this folder.
- 109 3 Photographs set 3. [Japan?]. [1914?]
Note: Folder includes 19 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lehman, Robert for the letter of May 8, 1914 in which RL describes photographs he took in Japan, some of which appear to be in this folder.
- 109 4 Photographs set 4. [Japan?]. [1914?]
Note: Folder includes 46 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 5 Photographs set 5. [Japan?]. [1914?]
Note: Folder includes 12 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 6 Photographs set 6. [Japan?]. [1914?]
Note: Folder includes 9 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 7 Photographs set 7. [Japan?]. [1914?]
Note: Folder includes 43 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes. *See also:* I. General Correspondence / Lehman, Robert for the letter of June 17, 1914 and associated photographs of a bronze, which are likely the same as the bronze in 7 negatives in this folder.
- 109 8 Photographs set 8. [Japan?]. [1914?]
Note: Folder includes 35 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 9 Photographs set 9. [China?]. [1914?]

- Note:** Folder includes 35 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 10 Photographs set 10. [China?]. [1914?]
Note: Folder includes 18 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 11 Photographs set 11. [China and Korea?]. [1914?]
Note: Folder includes 33 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 12 Photographs set 12. [China and Japan?]. [1914?]
Note: Folder includes 71 prints made from digital scans of the original negatives. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 13 Photographs set 13. [China?]. [1914?]
Note: Folder includes 13 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 14 Photographs set 14. [Korea?]. [1914?]
Note: Folder includes 16 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 15 Photographs set 15. [India?]. [1914?]
Note: Folder includes 34 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 16 Photographs set 16. [India?]. [1914?]
Note: Folder includes 23 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 17 Photographs set 17. [India?]. [1914?]
Note: Folder includes 20 prints made from digital scans of the original negatives and original photography studio paper envelope. *Removed material:* The negatives were removed to cold storage for preservation purposes.
- 109 18 Slides set 1. B.B. at Settignano, etc. 1955
Note: Folder includes 19 prints made from digital scans of the original slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 109 19 Slides set 2. B.B. and scenes from Italy with Lee & B[...?]. 1955

X.E. John Bryan Papers.

- Note:** Folder includes 13 prints made from digital scans of the original slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 109 20 Slides set 3. [Florence]. [1954?]
Note: Folder includes 22 prints made from digital scans of the original slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 109 21 Slides set 4. [Florence and Venice]. 1954
Note: Folder includes 26 prints made from digital scans of the original slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 109 22 Slides set 5. [Italy and other?]. ca. 1955
Note: Folder includes 17 prints made from digital scans of the original slides. *Removed material:* The slides were removed to cold storage for preservation purposes.
- 99 1 Photographs. RL and Lee Anz Lehman by papal throne. ca. 1955
- 99 2 Maps. Shell Italiana. *Carta Stradale d'Italia*. Fogli 1-6 (northern and central Italy). n.d.
- 99 3 Map. Consociazione Turistica Italiana. *Carta Avto Mobilistica*. Foglio 13 (Siena area). n.d.
- 99 4 Map. Touring Club Italiano. *Carta Automobilistica*. Foglio 1 (northern Italy). n.d.
- 99 5 Map. Automobile Club d'Italia. *Carta Automobilistica*. 1961-1962
- 99 6 Maps. Kümmerly & Frey. Europe road map. n.d.
- 99 7 Maps. Kümmerly & Frey. Alpine countries road map. n.d.
- 99 8 Map. Hallwag. Italy motoring map. n.d.
- 99 9 Book. *Guide Taride [Driving Guide]: Les Routes de France*. 1921, 1934
Note: Book is in French and is accompanied by a folder of documents originally placed between pages throughout the book. Book is dated ca. 1921, ephemera found inside is either undated or dated 1934.

X.E. John Bryan Papers. 1933-1943 1.0 Linear feet

Scope and Contents note

John Bryan (1904-1943) was the brother of Ruth (Kitty, or Kittie) Owen Lehman, RL's second wife. This subseries includes copies of letters sent by Bryan from 1933 to just before his sudden death in January 1943 in his apartment in New York City. The bulk of the letters are to his sister, Kittie. Some letters are to RL or to Sally Carey, RL's secretary. Some letters are to, or refer often to, someone named Ruth, and this is likely Bryan's and Kittie's mother, Ruth Bryan Owen (1885-1954), who was the eldest daughter of the politician William Jennings Bryan (1860-1925) and, a politician herself, served from 1933-1936 as the U.S. Minister to Denmark. Other letters from Bryan appear to be to various friends and family members.

Not all of Bryan's letters give a return address. Those that do place him in Asheville, North Carolina, and New York City in the early-mid 1930s. By 1937, his letters are from London. He returned to America in October 1942 (though his letters suggest he might also have moved previously between London and New York and back again, in the early 1940s). Throughout this time, Bryan's letters make it clear he struggled to earn a livelihood, seeking in vain to achieve professional success in the arts, variously as an actor, a writer, a director, and the like. The tone of his letters are typically melodramatic and the substance of his letters reflect his troubles. Still, they provide not only glimpses into Bryan's life,

X.E. John Bryan Papers.

but to others as well, including into RL's ongoing efforts to support Bryan in his career and life struggles. Indeed, for a short time, Bryan lived with the Lehmans at RL's apartment on Park Ave., and RL would be the family member that identified Bryan's body for the city authorities. And the letters provide a perspective into Kittie Lehman, an aspiring writer herself, and the Ruth Owen family. Finally, Bryan's letters provide some insight into the views of an American living in London as World War II approached and in the early days of the war as Germany began to bomb the city.

In addition to Bryan's letters, the subseries includes manuscripts of his writings, which included short stories, plays, poems, and reflections or notes for himself, such as his thoughts as he sailed into New York Harbor from Scotland on his return home.

Arrangement note

The John Bryan papers were found in 18 looseleaf, 3-ring binders. There was no overall order to the binders, but there was an order to subsets of them. The subseries is arranged by these subsets: 4 binders of letters, 9 binders of short stories and notes, 2 binders of a long form story, 1 binder of a play and other stories, and 2 binders of poems. All the binders were labeled as Volume III; there is no known volume I or II.

In the container list description below, the archivist assigned a binder number in [brackets] for arrangement purposes only. The rest of the description is from the original binder labels. The binders were discarded, but the original labels were scanned and copies of the labels are included in the first folder of each binder's content.

The contents were kept in the order found in the binders, except for a few 1939 letters that were with 1938 letters. Because of the bulk of paper in each binder, the archivist divided the content of each binder into multiple folders, keeping the order of documents intact; the folder breaks are just a convenience and hold no relation to the original binders.

Related Archival Materials note

The Lehman Brothers records held at Harvard Business School's Baker Library include a small amount of material related to John Bryan. Specifically, these relate to a trunk of documents and other matter that were stored in London for Bryan, and were released to his sister, Ruth, in 1947. Baker holds the records related to the release, but does not appear to hold any of the released material. As of 2013, these documents could be found in box 38, folder 4 (Lehman, Ruth Owen, [1940-1947]).

Box	Folder	
100	1	[Binder 1]. Volume III. Letters. June 1933-August 1938 (1 of 6). 1933
100	2	[Binder 1]. Volume III. Letters. June 1933-August 1938 (2 of 6). 1934
100	3	[Binder 1]. Volume III. Letters. June 1933-August 1938 (3 of 6). 1935-1936
100	4	[Binder 1]. Volume III. Letters. June 1933-August 1938 (4 of 6). 1937
100	5	[Binder 1]. Volume III. Letters. June 1933-August 1938 (5 of 6). January(?) - May 1938
100	6	[Binder 1]. Volume III. Letters. June 1933-August 1938 (6 of 6). August 1938
100	7	[Binder 2]. Volume III. Letters. September 1938-October 1939 (1 of 9). September 1938
100	8	[Binder 2]. Volume III. Letters. September 1938-October 1939 (2 of 9). October 1938
100	9	[Binder 2]. Volume III. Letters. September 1938-October 1939 (3 of 9). November 1938
100	10	[Binder 2]. Volume III. Letters. September 1938-October 1939 (4 of 9). December 1938

X.E. John Bryan Papers.

100	11	[Binder 2]. Volume III. Letters. September 1938-October 1939 (5 of 9). January 1939
100	12	[Binder 2]. Volume III. Letters. September 1938-October 1939 (6 of 9). February 1939
100	13	[Binder 2]. Volume III. Letters. September 1938-October 1939 (7 of 9). March-May 1939
100	14	[Binder 2]. Volume III. Letters. September 1938-October 1939 (8 of 9). June-July 1939
100	15	[Binder 2]. Volume III. Letters. September 1938-October 1939 (9 of 9). August-October 1939
100	16	[Binder 3]. Volume III. Letters. November 1939-January 1943 (1 of 12). November-December 1939
100	17	[Binder 3]. Volume III. Letters. November 1939-January 1943 (2 of 12). January-February 1940
100	18	[Binder 3]. Volume III. Letters. November 1939-January 1943 (3 of 12). March-May 1940
100	19	[Binder 3]. Volume III. Letters. November 1939-January 1943 (4 of 12). June-July 1940
100	20	[Binder 3]. Volume III. Letters. November 1939-January 1943 (5 of 12). August-September 1940
100	21	[Binder 3]. Volume III. Letters. November 1939-January 1943 (6 of 12). November-December 1940
100	22	[Binder 3]. Volume III. Letters. November 1939-January 1943 (7 of 12). 1941
100	23	[Binder 3]. Volume III. Letters. November 1939-January 1943 (8 of 12). February 1942
100	24	[Binder 3]. Volume III. Letters. November 1939-January 1943 (9 of 12). September 1942
100	25	[Binder 3]. Volume III. Letters. November 1939-January 1943 (10 of 12). October 1942
100	26	[Binder 3]. Volume III. Letters. November 1939-January 1943 (11 of 12). November 1942
100	27	[Binder 3]. Volume III. Letters. November 1939-January 1943 (12 of 12). December 1942-January 1943
100	28	[Binder 4]. Volume III. Letters. Undated (1 of 2). [1930s-1940s]
100	29	[Binder 4]. Volume III. Letters. Undated (2 of 2). [1930s-1940s]
100	30	[Binder 5]. Volume III. Stories [1] (1 of 2). 1940, n.d.
100	31	[Binder 5]. Volume III. Stories [1] (2 of 2). 1933, n.d.
100	32	[Binder 6]. Volume III. Stories (2) (1 of 2). n.d.
100	33	[Binder 6]. Volume III. Stories (2) (2 of 2). n.d.
100	34	[Binder 7]. Volume III. Stories (3) (1 of 2). [1942], n.d.
100	35	[Binder 7]. Volume III. Stories (3) (2 of 2). 1933, n.d.
100	36	[Binder 8]. Volume III. Stories (4) (1 of 2). n.d.
100	37	[Binder 8]. Volume III. Stories (4) (2 of 2). n.d.
101	1	[Binder 9]. Volume III. Stories (5) (1 of 2). n.d.
101	2	[Binder 9]. Volume III. Stories (5) (2 of 2). n.d.

X.F. Miscellaneous.

101	3	[Binder 10]. Volume III. Stories (6) (1 of 3). n.d.
101	4	[Binder 10]. Volume III. Stories (6) (2 of 3). n.d.
101	5	[Binder 10]. Volume III. Stories (6) (3 of 3). n.d.
101	6	[Binder 11]. Volume III. Stories (7) (1 of 2). n.d.
101	7	[Binder 11]. Volume III. Stories (7) (2 of 2). n.d.
101	8	[Binder 12]. Volume III. Stories (8) (1 of 2). n.d.
101	9	[Binder 12]. Volume III. Stories (8) (2 of 2). n.d.
101	10	[Binder 13]. Volume III. Stories (9) (1 of 2). n.d.
101	11	[Binder 13]. Volume III. Stories (9) (2 of 2). n.d.
101	12	[Binder 14]. Volume III. Story. <i>This Time of Night</i> [Part 1] (1 of 2). 1942
101	13	[Binder 14]. Volume III. Story. <i>This Time of Night</i> [Part 1] (2 of 2). 1942
101	14	[Binder 15]. Volume III. Story. <i>This Time of Night</i> (Part 2) and other stories (1 of 2). [1942]
101	15	[Binder 15]. Volume III. Story. <i>This Time of Night</i> (Part 2) and other stories (2 of 2). [1942]
101	16	[Binder 16]. Volume III. Russian play and stories (1 of 3). n.d.
101	17	[Binder 16]. Volume III. Russian play and stories (2 of 3). n.d.
101	18	[Binder 16]. Volume III. Russian play and stories (3 of 3). n.d.
101	19	[Binder 17]. Volume III. Poems [Part 1] (1 of 2). [1942?], n.d.
101	20	[Binder 17]. Volume III. Poems [Part 1] (2 of 2). [1942?], n.d.
102	1	[Binder 18]. Volume III. Poems (Part 2) (1 of 4). [1942?], n.d.
102	2	[Binder 18]. Volume III. Poems (Part 2) (2 of 4). [1942?], n.d.
102	3	[Binder 18]. Volume III. Poems (Part 2) (3 of 4). [1942?], n.d.
102	4	[Binder 18]. Volume III. Poems (Part 2) (4 of 4). [1942?], n.d.

X.F. Miscellaneous. 1900-1969, n.d. 6.3 Linear feet

Scope and Contents note

The Miscellaneous subseries includes primarily artifacts, including sketches and sketchbooks, RL's military uniforms, PL's top hat and derby hat, cameras, and fragments of what appears to be wallpaper. The subseries also includes miscellaneous print matter.

Arrangement note

The subseries is organized loosely by format.

Box	Folder	
102	5	Sketchbooks and sketches (1 of 3). n.d. Note: Includes 2 ink drawings on sheets of paper and a pencil and watercolor captioned "Bob's latest attempt."
102	6	Sketchbooks and sketches (2 of 3). 1946, n.d.

X.F. Miscellaneous.

- Note:** Includes a small sketchbook with a few drawings, and a copy of the manual *How to Copy Famous Pictures* by Chuck Thorndike (1946).
- O-4 2 Sketchbooks and sketches (2 of 3). 1959
Note: Includes a large sketchbook with 3 drawings, 2 of them signed as Sturdee '59.
- F-4 8 Wallpaper(?). n.d.
Note: Includes two 14" x 19" segments.
- 102 7 Framed page of music, signed by Arturo Toscanini. April 26, 1900
- Object
- O-6 - Furniture drawer lock, pull, small piece of metalwork, key. n.d.
- O-6 - Stereoscopic slide viewer. [1940s?]
- O-17 - 2 cameras and 2 rolls of film. n.d.
Note: The two rolls of film were removed from the cameras in September 2014 in The Metropolitan Museum of Art Photograph Conservation Lab. It is not known if they have exposures or not.
- O-7 - 2 military coats. ca. 1917
- O-8 - 6 military coats and jackets. ca. 1917
- O-8 - 5 pairs of military pants. ca. 1917
- O-8 - 1 belt. ca. 1917
- O-8 - 2 winter hoods. ca. 1917
- O-8 - Handwarmer(?). ca. 1917
- O-9 - Military hat. n.d.
- O-10 - Top hat. n.d.
- O-10 - Derby hat. n.d.
- O-11 - Walking stick. n.d.
- Folder
- 102 8 Recipe for chocolate souffle. [1960s?]
- 102 9 Print matter. Trueba, Antonio de. *Cuentos de Color de Rosa*. [1860s?]
Note: *Language:* Spanish.
- 102 10 Print matter. Vicuna, Eugenio Orrego. *La Rechazada*. 1923
Note: *Language:* Spanish.
- 102 11 Print matter. Marketing brochure for the Ansco Automatic Reflex camera. [1947?]
- 102 12 Print matter. *Trustee*, journal for hospital governing boards, Volume 4, No. 2. 1951
- F-4 9 Print matter. Souvenir program (#1002 of 1600) for the April in Paris ball held at the Waldorf-Astoria. 1956
Note: Mrs. Lehman was on the event's New York Committee.
- 102 13 Print matter. Advertisement for the publication *The Transactions of the Johnson Society*. 1969
- 102 14 Print matter. Fragments and ephemera. 1908-[1960s?]
Note: *Language:* French, German, Italian.