

Director's Exhibition Records

EXH

Finding aid prepared by Carey Hedlund and Alina Josan.

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Philadelphia Museum of Art Archives

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Summary Information

Repository	Philadelphia Museum of Art Archives
Source	Barber, Edwin Atlee, 1851-1916
Source	Boggs, Jean Sutherland
Source	Kimball, Fiske, 1888-1955
Source	Marceau, Henri Gabriel, 1896-1969
Source	Turner, Evan
Source	Warner, Langdon
Title	Director's Exhibition Records
Call number	EXH
Date [inclusive]	1915-1983
Extent	25.42 linear feet (61 document boxes)
Language	English
Abstract	<p>The Director's Exhibition records of the Philadelphia Museum of Art contain documentation of exhibition activities at the Museum. These records are not a comprehensive account of exhibitions held by the Museum, but an ongoing file produced by the executive office in the course of administering exhibitions for the Museum, kept in the Director's office between 1915 and 1981. Additional exhibition records may be located within a specific Director's records, or in Curatorial records; Museum Directors during this period included Edwin Atlee Barber,</p>

Langdon Warner, Fiske Kimball, Henri Marceau, Evan Turner, and Jean Sutherland Boggs.

Cite as:

[Description and date of item], [Box/folder number], Director's Exhibition records, 1915-1983, Philadelphia Museum of Art Archives.

Biography/History

The Philadelphia Museum of Art (PMA) began as a legacy of the great Centennial Exhibition of 1876, held in Fairmount Park. At the conclusion of the celebrations, Memorial Hall--which had been constructed as the Exhibition's art gallery-- remained open as the Pennsylvania Museum of Art and Industry "for the improvement and enjoyment of the people of the Commonwealth."

In the first few decades, the collections consisted of objects of an industrial nature, as well as fine and decorative art objects such as European ceramics. Books were also among the Museum's earliest acquisitions, as were antique furniture, enamels, carved ivories, jewelry, metalwork, glass, pottery, porcelain, textiles, and paintings.

In the early 1900s, the Museum published its first collection handbook and initiated an Education program for the general public. It wasn't long before a Membership program was in place, and plans for a new building gained momentum in the following decade.

Director Fiske Kimball set the tone for a new era in the 1920s, and the new building on Fairmount-- what is now the Main Building--opened with an attendance record of one million visitors in its first year. Valiant marketing efforts and the skillful leadership of President J. Stogdell Stokes helped to keep the Museum vital during the Great Depression of the 1930s, while the 1940s witnessed extraordinary growth in the collections with a number of important gifts--including the John D. McIlhenny Collection and the George Grey Barnard Collection.

Acquisitions of the 1950s, such as the Louise and Walter Arensberg Collection and the A.E. Gallatin Collection, assured the Museum's prominence as a place in which to see masterpieces of early modern art. A number of period rooms were opened to the public as well, and the decade saw the gift of Grace Kelly's wedding dress following her royal 1956 wedding to Prince Rainier III of Monaco.

Conservation of objects and the renovation of the building were themes of the 1960s, with major gifts including The Mr. and Mrs. Carroll S. Tyson, Jr. Collection, The Samuel S. White III and Vera White

Collection, 71 objects from designer Elsa Schiaparelli, and Marcel Duchamp's enigmatic *Etant donnes*. Renovation was a continued theme in the 1970s, as the institution prepared for grand celebrations in honor of the Museum's Centennial and the nation's Bicentennial. The 1980s witnessed still more growth, with acquisitions ranging from Edgar Degas's *After the Bath* to Cy Twombly's *Fifty Days at Iliam*.

Scope and Contents

The Director's Exhibition records of the Philadelphia Museum of Art contain documentation of exhibition activities at the Museum. These records are not a comprehensive account of exhibitions held by the Museum, but an ongoing file produced by the executive office in the course of administering exhibitions for the Museum, kept in the Director's office between 1915 and 1981. Additional exhibition records may be located within a specific Director's records, or in Curatorial records; Museum Directors during this period included Edwin Atlee Barber, Langdon Warner, Fiske Kimball, Henri Gabriel Marceau, Evan Turner, and Jean Sutherland Boggs.

The Exhibition records are arranged chronologically by year in a single series. Each year is organized chronologically by the opening date of the exhibitions, although records in the files may pre- or post-date the exhibition dates. In other collections, such as Directors' and Curatorial records, exhibitions are often identified by a working title; however, in this collection, every attempt has been made to identify the records with the formal name of the exhibition. The exhibition master list created by the Archives may be consulted to establish the preferred exhibition name and opening date. When possible, the opening events for new galleries are included in the exhibition chronology by the date of the formal opening event. Other projects, including proposed and rejected exhibitions, will be found at the end of a year. During Jean Sutherland Boggs' tenure, the bulk of the financial records were arranged together at the end of the exhibition chronology; this arrangement has been maintained. These folders are arranged by fiscal year, starting with 1980, and then alphabetically within each fiscal year. One set was originally labeled "fiscal year 1981 accounts", followed by the folder title. This was also maintained along with the original alphabetical arrangement. Non-exhibit events are included in this alphabet and some exhibits were ordered by the last name of the artist rather than the title of the show. A final set of folders maintained by the Boggs office was labeled "rejected exhibitions." This legacy filing system was also maintained: folders are arranged alphabetically by the institution or individual who proposed the exhibition. Some of these folder titles include the dates proposed for the exhibition. Records for rejected proposals from within the museum are also included here, further arranged by the name of the staff member submitting the proposal.

Some of the exhibition files are as spare as one promotional item, such as an invitation, announcement, or poster. Some exhibits are represented by more comprehensive documentation and folders may contain correspondence, reports, and memoranda from multiple sources within the Museum, as well as printed materials, including invitations, posters, events announcements, press releases, press clippings, and published catalogs. Many files contain object documentation, including registrar's records, photographs, and lists associated with an exhibition. Some Museum sponsored competitions, which culminated in

juried exhibitions of sculpture and photography, are also included in this collection; those files may contain artist applications and materials that document jury proceedings. A notable example of this is the *2nd International Photography Salon* (1933 May 6) where letters from Charles Sheeler, Alfred Stieglitz, Edward Weston and Paul Strand may be found.

Records may include information about the inception, preparation, and mounting of an exhibition, as well as special projects and events that were scheduled to take place during the exhibition. Financial reports and documentation of loans of artwork, insurance, shipping and damages are often included in the documentation of larger exhibitions. Traveling exhibitions originating at the Museum are documented, as well as exhibitions arranged co-operatively as loan exhibitions; documentation from other venues is sometimes present. The legacy term “circulating exhibitions” was maintained wherever it was specifically associated with the original folder title. An interesting example of an exchange exhibition is *Masterpieces of Modern Art from the Philadelphia Museum of Art*—in working files often referred to only as “the Exchange Exhibit”-- which was sent to the National Gallery of Modern Art in New Delhi, India, shortly before the *Manifestations of Shiva* exhibition opened at the Philadelphia Museum of Art.

These records would be of interest to researchers studying the history and trends of museum exhibitions in general, or those interested in the evolution of specific exhibitions and types of programing initiated by the Philadelphia Museum of Art. Some files may provide information about the provenance of specific objects or art works, and promotional materials offer insight into graphic design and printing trends during this period.

Administrative Information

Philadelphia Museum of Art Archives
Finding aid prepared by Carey Hedlund and Alina Josan.

Sponsor

The processing of this collection was made possible through generous funding from The Andrew W. Mellon Foundation, administered through the Council on Library and Information Resources’ “Cataloging Hidden Special Collections and Archives” Project.

Access Restrictions

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Processing Information

Finding aid prepared by Carey Hedlund and Alina Josan in 2014. The processing of this collection was made possible through generous funding from The Andrew W. Mellon Foundation, administered through the Council on Library and Information Resources' "Cataloging Hidden Special Collections and Archives" Project.

This collection was *minimally processed* in 2013-2014, as part of an experimental project conducted under the auspices of the Philadelphia Area Consortium of Special Collections Libraries to help eliminate processing backlog in Philadelphia repositories. A minimally processed collection is one processed at a less intensive rate than traditionally thought necessary to make a collection ready for use by researchers. When citing sources from this collection, researchers are advised to defer to folder titles provided in the finding aid rather than those provided on the physical folder.

Employing processing strategies outlined in Mark Greene's and Dennis Meissner's 2005 article, *More Product, Less Process: Revamping Traditional Processing Approaches to Deal With Late 20th-Century Collections*, the project team tested the limits of minimal processing on collections of all types and ages, in 16 Philadelphia area repositories. A primary goal of the project, the team processed at an average rate of 4 hours per linear foot of records, a fraction of the time ordinarily reserved for the arrangement and description of collections. Among other time saving strategies, the project team did not extensively review the content of the collections, arrange items within folders or complete any preservation work.

Related Materials

Related Material

Administrative Records at the Registrar's Office, Philadelphia Museum of Art.

Records of the Directors Office, Philadelphia Museum of Art, Archives, including: Edwin Atlee Barber Records, Langdon Warner Records, Fiske Kimball Records, Henri Gabriel Marceau Records, Jean Sutherland Boggs Records

Records of the Curatorial Department, Philadelphia Museum of Art, Archives.

Controlled Access Headings

Corporate Name(s)

- Philadelphia Museum of Art

Personal Name(s)

- Barber, Edwin Atlee, 1851-1916
- Boggs, Jean Sutherland
- Kimball, Fiske, 1888-1955
- Marceau, Henri Gabriel, 1896-1969
- Turner, Evan
- Warner, Langdon

Subject(s)

- Exhibitions

Collection Inventory

	Box	Folder
<i>Loan Exhibition of Tapestries</i> (1915 October 25-1915 November 7), 1915.	1	1
<i>Americanization through Art</i> (1916 January 19-1916 January 22), 1916.	1	2
<i>Exhibition of "Fakes" and Reproductions</i> (1916 April 1), 1916.	1	3
<i>Exhibition of American and English Furniture of the Sixteenth, Seventeenth, Eighteenth, and Early Nineteenth Centuries</i> (1916 November-1916 December), 1916.	1	4
<i>Exhibition of Old American and English Silver</i> (1917 May), 1917.	1	5
<i>Exhibition of Old American and English Silver</i> (1917 May): Including lenders' correspondence, 1917.	1	6
<i>Exhibition of American Handicrafts Assembled and Circulated by the American Federation of Arts</i> (1922 December 5-1922 December 25), 1922.	1	7
<i>Philadelphia Etchers and Engravers</i> (1923 October 1-1923 October 22), 1923.	1	8

Elkins Gallery opening: Lists of invitation recipients, 1924.	1	9
<i>Loan Exhibition of Works by William Blake</i> (from the collection of Mr A. Edward Newton) (1926 April 17-1926 May 16), 1926.	1	10
<i>American Art on the Eve of the Revolution</i> (1926 July 1-1926 November 1): Loans to Mount Pleasant, 1926.	1	11
<i>American Art on the Eve of the Revolution</i> (1926 July 1-1926 November 1): Bound ledger including loans and objects to Mount Pleasant, 1926.	1	12
<i>Memorial Exhibition of the Works of the Late Joseph Pennell</i> (1926 October 1-1926 October 31), 1926.	1	13
<i>Loan Exhibition of Persian Art from the 9th to the 18th Century</i> (1926 October-1927 January 1), 1926.	1	14
<i>Exhibition of Contemporary European Industrial Arts from the International Exposition of Modern Decorative and Industrial Arts</i> (1926 November 15-1926 December 13): From exhibition held in Paris, Summer 1925, 1926.	1	15
Assorted exhibition records, 1926.	1	16

<i>European Etchers of the Last Half Century lent by Ellis Ames Ballard</i> (through 1927 June 26), 1926.	2	1
<i>Exhibition of Laces from the Philadelphia Collections</i> (1927 November 21), 1927.	2	2
<i>South Indian Sculpture of the Medieval Period</i> (1927 November 21), 1928-1929.	2	3
Assorted exhibition records, 1927.	2	4
<i>Portraits by Early American Artists of the Seventeenth, Eighteenth, and Nineteenth Centuries Collected by Thomas B. Clarke</i> (1928 February 28), 1928.	2	5
<i>International Exhibition of Ceramic Art</i> (1928 November 14-1928 December 12), 1928.	2	6
<i>Second International Exhibition of the American Federation of the Arts, Exhibition of Contemporary Glass and Rugs</i> (1930 January 31-1930 February 27), 1930.	2	7
<i>Works by Thomas Eakins</i> (1930 March 5-1930 April 7), 1930.	2	8

<i>American Paintings from the Collection of John F. Braun</i> : 1930 May 2-1930 September), 1930.	2	9
<i>Guelph Treasure: The Art of the Middle Ages</i> (1931 March 16): Inaugural Exhibition, 1931.	2	10
<i>Living Artists: Contemporary Painting and Sculpture</i> (1931 November 20-1932 January 1), 1931-1932.	2	11
<i>Design for the Machine: Contemporary Industrial Art</i> (1932 February 20-1932 March 20) (1 of 2), 1932.	2	12
<i>Design for the Machine: Contemporary Industrial Art</i> (1932 February 20-1932 March 20) (2 of 2), 1932.	2	13
<i>Museum of Modern Art: Modern Architectural Exhibition</i> (1932 March 20-1932 April 30), 1932.	2	14
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Checklist of exhibitors and lists of prints, 1932.	3	1
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Correspondence regarding entrants, including special invitations (including Edward Weston), return and sale of prints, 1931-1932.	3	2

<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Correspondence including organization of show and press releases, 1932.	3	3
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Jury, 1932.	3	4
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Including publicity, organization and background.	3	5
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Requests for entry blanks, 1932.	3	6
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Catalogues and photographs, 1932-1933.	4	1
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Including expenses and worksheets, 1932-1933.	4	2
<i>First Philadelphia International Salon of Photography</i> (1932 March 24-1932 April 11): Publicity and entry forms.	4	3
<i>Some Living Pennsylvania Painters</i> (1932 December 17-1933 January 12), 1932-1933.	4	4

Gallery of Modern Art exhibits, 1932.	4	5
<i>Victorian Art</i> (1933 January 7-1933 January 30), 1933.	4	6
<i>American Folk Art</i> (1933 February 4-1933 February 27), 1933.	4	7
<i>The Art of China</i> (1933 March 4-1933 March 27), 1933.	4	9
<i>Print Makers of the Present</i> (1933 February 18-1933 March 15), 1933.	4	8
<i>Watercolors by Philadelphia Artists</i> (1933 March 18-1933 April 12), 1933.	4	10
<i>Flowers in Art</i> (1933 April 1-1933 May 1), 1933.	4	11
<i>The Art of Portraiture (The Portrait in Pennsylvania)</i> (1933 April 15-1933 May 17), 1933.	4	12
Assorted exhibition catalogs, 1932-1959.	4	13
Report of exhibitions, by Philip N. Youtz (1 of 2), 1932-1933.	4	14

Report of exhibitions, by Philip N. Youtz (2 of 2), 1932-1934.	4	15
<i>Second Philadelphia International Salon of Photography</i> (1933 May 6-1933 June 26): Correspondence, invitations to enter, answers, advertising, including letters from Charles Shiller, Alfred Stieglitz, and Paul Strand, 1932-1933.	5	1
<i>Second Philadelphia International Salon of Photography</i> (1933 May 6-1933 June 26): Entry forms (1 of 3), 1933.	5	2
<i>Second Philadelphia International Salon of Photography</i> (1933 May 6-1933 June 26): Entry forms (2 of 3), 1933.	5	3
<i>Second Philadelphia International Salon of Photography</i> (1933 May 6-1933 June 26): Entry forms (3 of 3), 1933.	5	4
Other photography salons, 1932-1933.	5	5
<i>International Exhibition of Sculpture and Sculpture in the Open Air</i> (1933 May 14-1933 September 17), 1933.	5	6
<i>Porcelain</i> (1933 October 7-1933 November 20), 1933.	5	7

<i>Contemporary Painting and Sculpture from the Collections of Anna Warren Ingersoll and Mr. and Mrs. R. Sturgis Ingersoll</i> (1933 November 4-1933 December 6), 1933.	5	8
<i>Manet and Renoir</i> (1933 November 29-1934 January 1), 1933-1934.	5	9
<i>Whistler, from the Collection of Lessing J. Rosenwald</i> (1933 December 23-1934 January 24), 1933-1934.	5	10
<i>Mexican Art</i> (1934 January 6-1934 February 19), 1934.	5	11
<i>Contemporary Painting from the Maurice J. Speiser Collection</i> (1934 January 13-1934 February 14), 1934.	6	1
<i>Earl Horter Collection</i> (1934 February 17-1934 March 14), 1934.	6	2
<i>Horses in Art</i> (1934 February 24-1934 March 26), 1934.	6	3
<i>La France Art Institute--Bernard Davis Collection</i> (1934 March 17-1934 April 18), 1934.	6	4
<i>Contemporary American Paintings</i> (1934 March 31-1934 April 30), 1934.	6	5

<i>Prints from Lessing J. Rosenwald: Piranesi, Blake, van Leyden</i> (1934 April 7-1934 May 9), 1934.	6	6
<i>Modern Drawings</i> (1934 April 21-1934 May 23), 1934.	6	7
<i>Durer Prints</i> (1934 Summer): "New print room at Fairmount", 1934.	6	8
<i>French Engravings from the Charles M. Lea Collection</i> (1934 May 14-1934 October 24), 1934.	6	9
<i>The Romanticists and the Realists: 1860</i> (1934 September 29-1934 October 24) and <i>Still Life</i> (1934 September 29-1934 November 5), 1934.	6	10
<i>Impressionist Figure Painting at 1870</i> (1934 October 27-1934 December 5), 1934.	6	11
<i>The Bible in Art: Prints from Lessing J. Rosenwald</i> , <i>The Old Testament</i> (1934 October 27-1934 November 28), <i>The New Testament I - The Nativity</i> (1934 December 1-1934 December 26), <i>The New Testament II - Christ's Ministry</i> (1934 December 29-1934 January 30), and <i>The New Testament III - Passion and Resurrection</i> (1935 February 2-1935 March 6), 1934-1935.	6	12
<i>Cezanne</i> (1934 November 3-1934 December 10), 1934.	6	13

<i>Impressionist and Neo-Impressionist Landscape</i> (1934 November 10-1934 December 10), 1934.	6	14
<i>The Art of Soviet Russia</i> (1934 December 15-1935 January 21), 1934-1935.	6	15
<i>Machine Art</i> : Proposed traveling exhibition, 1934-1935.	6	16
<i>Adolphe Borie</i> (1935 January 26-1935 March 4), 1935.	6	17
<i>The Post Impressionists of 1890</i> (1935 February 2-1935 March 13), 1935.	6	18
<i>English Oak: Carving and Furniture</i> (1935 March 9-1935 April 8), 1935.	6	19
<i>Etchings by Joseph Pennell: Collection of Ellis Ames Ballard</i> (1935 March 9-1935 April 10), <i>Prints from the Collection of Staunton B. Peck</i> (1935 April 13-1935 May 15), and <i>English Mezzotints - Collection of Mr. and Mrs. Frank G. Thomson</i> (1935 May 18-1935 June 19), 1935.	6	20
<i>The Fauves: 1900</i> (1935 March 16-1935 May 8), 1935.	6	21
<i>Great Philadelphia Furniture Makers</i> (1935 April 16-1935 May 13)(1 of 2), 1935.	7	1

<i>Great Philadelphia Furniture Makers</i> (1935 April 16-1935 May 13) (2 of 2), 1935.	7	2
<i>Philadelphia on Parade</i> (Commercial Museum) (1935 May 1), 1935.	7	3
<i>Abstract Painting</i> (1935 May 11-1935 June 19), 1935.	7	4
<i>Prints by Ploos Van Amstel from the Charles M. Lea Collection</i> (1935 June 22-1935 September 18), 1935.	7	5
<i>Figure Painting</i> (1935 September 14-1935 October 16), 1935.	7	6
<i>The Sea</i> (1935 October 5-1935 November 8), 1935.	7	7
<i>The Nativity</i> (1935 November 23-1936 January 7), 1935.	7	9
<i>Landscape</i> (1935 October 19- 1935 November 27), 1935.	7	8
<i>Vincent Van Gogh</i> (1936 January 15-1936 February 10), 1936.	7	10

<i>Aeronautical Prints from the Collection of Mr. and Mrs. William G. Gerhard</i> (1936 January 25-1936 March 7), 1936.	7	11
<i>English Glass from the Collection of George Horace Lorimer</i> (1936 February 15-1936 March 23), 1936.	7	12
<i>Pottery - Its Technique and History</i> (1936 March 28-1936 April 27), 1936.	7	13
<i>Etchings of India from the William S. Pilling Collection</i> (1936 April 25-1936 June 10), 1936.	7	14
<i>Winslow Homer – Centenary Exhibition</i> (1936 May 2-1936 June 8), 1936.	8	1
<i>Degas</i> (1936 November 7-1936 December 7), 1936.	8	2
<i>Cadwalader Artistic Heirlooms</i> (1936 November 14), 1936.	8	3
<i>American Art</i> (1936 December 12-1937 January 18), 1936.	8	4
<i>Surrealism: Art of the Marvelous</i> (1937 January 30-1937 March), 1937.	8	5

<i>William Rush</i> (1937 March 6-1937 April 5): Henry Marceau correspondence, including loans, research, and William Rush Dunton, 1936-1939.	8	6
<i>William Rush</i> (1937 March 6-1937 April 5): Henry Marceau correspondence, including loans and research A-P, 1936-1937.	8	7
<i>William Rush</i> (1937 March 6-1937 April 5): Henry Marceau correspondence, including lenders and research requests R-Z, 1936-1939.	8	8
<i>William Rush</i> (1937 March 6-1937 April 5): Henry Marceau correspondence, post exhibition, 1937.	8	9
<i>William Rush</i> (1937 March 6-1937 April 5): Press and publicity, including catalogs, 1937.	8	10
<i>William Rush</i> (1937 March 6-1937 April 5): Press and publicity, including catalog orders, "appreciation," and poster, 1937.	8	11
<i>French Art</i> (1937 March 20-1937 April 18), 1937.	9	1
<i>Masters of Spanish Painting</i> (1937 April 10-1937 May 10), 1937.	9	2

<i>Masters of Spanish Painting</i> (April 10-1937 May 10): Photographs, 1937.	9	3
<i>Forms of Art Exhibition</i> (1937 April 29-1937 May 24), 1937.	9	4
<i>Chinese Art in the Philadelphia Collections</i> (1937 May 15-1937 September 20), 1937.	9	5
<i>150th Anniversary of the Signing of the Constitution</i> (1937 May 28-1927 August 9), 1937.	9	6
<i>Panoramas: French Scenic Wallpaper from the Carlhian Collection</i> (1937 October 2-1937 October 31), 1937.	9	7
<i>Problems of Portraiture</i> (1937 October 16-1937 November 28), 1937.	9	8
<i>Daumier</i> (1937 November 6-1937 December 12), 1937.	9	9
<i>Federal Arts Project of Pennsylvania</i> (1938 January 22-1938 February 27), 1938.	9	10
<i>Sculpture in the Open Air</i> (1933 May 14-1933 September 16) and <i>International Exhibition of Sculpture</i> (1933 May 14-1933 September 17), 1933.	5	6

<i>Benjamin West Bicentenary</i> (1938 March 5-1938 April 10), 1938.	9	11
<i>The Ballet</i> (1938 March 5-1938 April 13), 1938.	9	12
<i>Swedish Tercentenary</i> (1938 June 29-1938 July 14) and <i>Gustavus Hesselius</i> (June 29-1938 July 17) (1 of 2), 1937.	10	1
<i>Swedish Tercentenary</i> (1938 June 29-1938 July 14) and <i>Gustavus Hesselius</i> (June 29-1938 July 17) (2 of 2), 1938.	10	2
<i>William Blake</i> (1939 February 10-1939 March 20), 1939.	10	3
<i>New York World's Fair Painting</i> (1939 November-1940), <i>Five Centuries of French Art</i> from French Pavilion at the New York World's Fair, 1939.	10	4
<i>The Ballet: History, Art, Practice</i> (1940 April 25-1940 May 16), 1940.	10	5
<i>Organic Design in Collaboration with Messieurs Gimble Brothers</i> (1942 January 10-1942 February 16), 1942.	10	6
<i>12th Annual Exhibition of Art in Advertising in Collaboration with the Art Director's Club of Philadelphia</i> (1942 February 28-1942 March 29): Including loan receipts and catalogs, 1942.	10	7

<i>Exhibition of Facsimiles of the Cave Paintings of India and Ceylon (Ajanta, Bagh, Badami, Sigiriya) by Sarkis Katchadourian (1942 March 7-1942 April 19), 1942.</i>	10	8
<i>Paintings of Asiatic Costumes lent by the Vicomtesse D'Aunale (1942 March 14-1942 May 15), 1942.</i>	10	9
<i>Russian Arts (1942 April 4-1946 March 7): Including attendance, clippings, and catalogs, 1934-1945.</i>	10	10
<i>Russian Arts (1942 April 4-1946 March 7): Including biographies and photographs, 1945.</i>	10	11
<i>Russian Arts (1942 April 4-1946 March 7): Including correspondence with museums regarding circulating exhibition, insurance, and shipping, 1942-1945.</i>	10	12
<i>Russian Arts (1942 April 4-1946 March 7): Including prospective hosts for circulating exhibition, 1942-1946.</i>	11	1
<i>Tapestries by Contemporary French Painters lent by Madame Marie Cuttoli (1942 April 18-1942 June 14), 1942.</i>	11	2

<i>Art in the United States: Paintings, Prints, and Crafts</i> (1942 June 20-1942 September 12), 1942.	11	3
Chinese galleries opening (1942 November 6), 1942.	11	4
<i>Twelfth Annual Exhibition of Art in Advertising</i> (in Collaboration with the Art Director's Club of Philadelphia) (1943 February 14-1943 March 15), 1943.	11	5
<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Circulating exhibition, including correspondence with non-participating museums, 1943-1944.	11	6
<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Circulating exhibition, including schedules, lists, and arrangements, 1943-1944.	11	7
<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Henry Clifford correspondence, 1942-1943.	11	8
<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Lists of loans, correspondence regarding sales and gift shipments, 1943-1944.	12	1
<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Opening arrangements and initial correspondence including Department of State, 1942-1943.	12	2

<i>Mexican Art Today</i> (1943 March 27-1943 May 10): Press releases and clippings, 1943.	12	3
<i>Belgian Congo at War</i> (1944 April 24-1944 June 15), 1944.	12	4
<i>Stieglitz: Prints from His Collection</i> (1944 July 1-1944 November 1): Including evaluations, publicity lists, and obituary, 1944.	12	5
<i>Thomas Eakins Centennial Circulating Exhibition</i> (1944-1950 April) (1 of 4), 1944-1945.	12	6
<i>Thomas Eakins Centennial Circulating Exhibition</i> (1944-1950 April) (2 of 4), 1944-1946.	12	7
<i>Thomas Eakins Centennial Circulating Exhibition</i> (1944-1950 April) (3 of 4), 1944-1948.	12	8
<i>Thomas Eakins Centennial Circulating Exhibition</i> (1944-1950 April) (4 of 4), 1949-1950.	12	9
<i>Thomas Eakins Centennial Circulating Exhibition</i> (1944-1950 April): Including lists of art work, undated.	13	1

<i>Thomas Eakins Centennial Circulating Exhibition (1944-1950 April):</i> Including prospective hosts, 1944.	13	2
<i>Thomas Eakins Centennial Circulating Exhibition (1944-1950 April):</i> Publicity, 1946-1948.	13	3
<i>Thomas Eakins Centennial Circulating Exhibition (1944-1950 April):</i> Regarding damage to Portrait of A. B. Frost, 1945.	13	4
<i>Artists of the Philadelphia Press : Philadelphia Museum Bulletin, 1945.</i>	13	5
Clifford, Henry (Curator of Paintings): Correspondence with Clarence John Laughlin, 1945-1946.	13	6
<i>Popular Favorites: Paintings Selected from the Permanent Collection (1946 July 1-1946 October 20), 1946.</i>	13	7
<i>War's Toll on Italian Art: Original works and Photographic Enlargements</i> (1946 December 1-1946 December 22), 1946.	13	8
<i>Exhibition of Glass (1948 November 13-1948 December 5), 1948.</i>	13	9

<i>Fairmount Park Art Association Third Sculpture International</i> (1949 May 14-1949 October 11), 1949.	13	10
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<i>Fairmount Park Art Association Third Sculpture International</i> (1949 May 14-1949 October 11): Catalog, 1949.	13	11
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<i>Diamond Jubilee Exhibition: Masterpieces in America</i> (1950 November 4-1951 February 11), 1950.	13	13
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<i>Art Treasures from the Vienna Collections</i> (1952 February 9-1952 March 30), 1949-1952.	13	14
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<i>Art Treasures from the Vienna Collections</i> (1952 February 9-1952 March 30): including public relations, 1951-1952.	13	15
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Report of the Conference on German External Debt and Agreement on German External Debt, 1952-1953.	14	1
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<i>Homer-Eakins-Cassatt: Oils, Water Colors, Drawings, Prints</i> (1953 January 17-1953 March 1), 1953 January 15.	14	2
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<i>Art Treasures of Bavaria</i> (1953 October 3-1953 November 22): Catalog copy, 1953.	14	3	
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<i>Van Gogh</i> (1954 January 3-1954 February 28), 1954.	14	8	
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Correspondence I-O (2of 2), 1956.	15	4
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Correspondence P-S (1of 2), 1956.	15	5
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Correspondence P-S (2 of 2).	15	6
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Correspondence T- Z, 1956.	15	7
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Photographs, undated.	15	8
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<i>Philadelphia Silver</i> (1956 April 14-1956 September 9): Solicitations for gifts to permanent collection, 1958.	15	9
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<i>The Alfred and Margaret Caspary Memorial Gift of Chinese Porcelain</i> (1956 October 6-1957 May): Opening, 1956.	16	1
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<i>Gustave Courbet</i> (1959 December 16-1960 February 14): Dinner, letters of invitation by Henri Marceau, Robert Sturgess Ingersoll, and Mrs. John Wintersteen, 1959.	20	6
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<i>The Shakers: Their Arts and Crafts</i> (1962 April 19-1962 May 20): Catalogue, 1962.	25	11
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<i>Summer Loan Collections</i> (1962 June-1962 September), including collections of Mr. and Mrs. William Coxe Wright, Mrs. Herbert C. Morris, S. S. White III Vera White, and Mrs. Carroll S. Tyson, 1962.	26	2
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<i>A World of Flowers: Masterpieces of Flower Paintings and Prints</i> (1963 May 1-1963 June 9), including invitation lists and catalogue lists, 1963.	26	10
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<i>101 Masterpieces of Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch</i> (1964 January 16-1964 February 16): Correspondence, 1961-1965.	29	8
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<i>Constantine the Great: The Tapestries, the Designs</i> (1964 September 21 - 1964 November 1): Loans, institutions (Graphische Sammlung Albertina, Museum Plantin Moretus, The Clowes Fund, William Rockhill Nelson Gallery of Art, Windsor Castle), 1961-1964.	32	1
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, foreign museums (3 of 3), 1965-1966.	37	1
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, United States of America (1 of 5), 1965-1966.	37	2
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, United States of America (2 of 5), 1965-1966.	37	3
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, United States of America (3 of 5), 1964-1966.	37	4
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, United States of America (4 of 5), 1965-1966.	37	5
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<i>Edouard Manet Retrospective</i> (1966 November 3-1966 December 11): Requests of loans, United States of America (5 of 5), 1965-1966.	37	6
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Rejected exhibitions: Alan Greenberg, Architect, <i>Salon des Refuses, American Architecture 1900-1950</i> , undated.	61	20
Rejected exhibitions: Hudson River Museum, Landscape show, 1980 Spring, 1979.	61	21

Rejected exhibitions: Illinois State University, Jacquelin Bontemp, <i>Afro-American Art by Female Artists 1977-1981</i> , 1977.	61	22
Rejected exhibitions: Institute of Contemporary Art Boston, <i>Florine Stettheimer</i> , 1979.	61	23
Rejected exhibitions: International Exhibitions Foundation, <i>Jean Louis Ferain: Artist, Realist, Humanist</i> (1982 October-1983 September), undated.	61	24
Rejected exhibitions: Donna Ivery, Roy Reid's work, 1981.	61	25
Rejected exhibitions: Herbert F. Johnson Museum of Art, <i>Abstract Expressionism - The Formative Years</i> (1978), 1977.	61	26
Rejected exhibitions: Diane Kiddy, Mayor's Commission for Women, Contemporary exhibit of women artists, 1982.	61	27
Rejected exhibitions: Library of Congress, <i>34th White House News Photographers Exhibition</i> , 1977.	61	28
Rejected exhibitions: Long Beach Museum of Art, <i>The Milton Wichner Collection: Jawlensky, Kandinsky, Feininger, Moholy-Nagy, Fischinger</i> (1982), 1981.	61	29

Rejected exhibitions: Los Angeles County Museum of Art, <i>French 19th Century Sculpture from American Collections</i> , 1979.	61	30
Rejected exhibitions: Joan M. Lukach, Gino Severini exhibition, 1981.	61	31
Rejected exhibitions: Milwaukee Art Museum, <i>Philip Pearlstein</i> (1983 September 9-1984 July 22), undated.	61	32
Rejected exhibitions: Minneapolis Institute of Arts, <i>Leger's Grand Dejeuner - A Masterpiece from the Museum of Modern Art</i> (1980 Summer), 1979.	61	33
Rejected exhibitions: Paula Monroe, Calligraphy Space 2001, <i>Western Calligraphy</i> , 1980.	61	34
Rejected exhibitions: Musee des Arts Decoratifs, <i>French Decorative Arts of the 1800's</i> , early-mid 1980, undated.	61	35
Rejected exhibitions: Museum Graphics, A Division of Creative Services, <i>The Moving Image</i> (1980 or 1981), 1980.	61	36
Rejected exhibitions: Museum of Contemporary Art, <i>Recent Photographic Arts from the Morton Neuman Family Collection</i> (1979-1980), undated.	61	37

Rejected exhibitions: Museum of Modern Art, <i>Jackie Winsor</i> , 1980 Spring, 1978.	61	38
Rejected exhibitions: National Gallery, <i>Lithography in France, 1848-1900</i> , undated.	61	39
Rejected exhibitions: Pennsylvania Academy of Fine Arts, <i>Romantic Philadelphia</i> , 1983, 1979.	61	40
Rejected exhibitions: Philadelphia Art Alliance, 1981.	61	41
Rejected exhibition: Philadelphia Museum of Art, Ginny Buttera and Michael Komanecky, <i>The Folding Image</i> (Spring 1982), undated.	61	42
Rejected exhibition: Philadelphia Museum of Art, Dus Cavallo, <i>Fashionable Clothing Designed for the Handicapped</i> , 1982.	61	43
Rejected exhibition: Philadelphia Museum of Art, Dus Cavallo, <i>Schiaparelli</i> , 1981.	61	44
Rejected exhibition: Philadelphia Museum of Art, Tom Conti, <i>Paintings from Literature</i> , 1977.	61	45

Rejected exhibition: Philadelphia Museum of Art, David DuBon, <i>French Renaissance Decorative Arts</i> , undated.	61	46
Rejected exhibition: Philadelphia Museum of Art, David DuBon, <i>Pitcairn</i> , 1980.	61	47
Rejected exhibition: Philadelphia Museum of Art, David DuBon, <i>Samuel Yellin Ironwork</i> - postponed, undated.	61	48
Rejected exhibition: Philadelphia Museum of Art, David DuBon, <i>Yellin Ironwork</i> , 1978.	61	49
Rejected exhibition: Philadelphia Museum of Art, Anne d'Harnoncourt, <i>Aspects of Art in the 1970s</i> , 1981.	61	50
Rejected exhibition: Philadelphia Museum of Art, Anne d'Harnoncourt, <i>Balthus Retrospective</i> , 1983.	61	51
Rejected exhibition: Philadelphia Museum of Art, Anne d'Harnoncourt, Man Ray exhibition, 1979.	61	52
Rejected exhibition: Philadelphia Museum of Art, Kathy Hiesinger, <i>Art Nouveau Decorative Arts</i> , 1983.	61	53

Rejected exhibition: Philadelphia Museum of Art, Kathy Hiesinger, <i>Bijoux des Bracque</i> , 1979.	61	54
Rejected exhibition: Philadelphia Museum of Art, Kathy Hiesinger, <i>A Council-of-Europe Scale exhibition of International Works Shown at the Paris Exposition Universelle, 1889</i> , undated.	61	55
Rejected exhibition: Philadelphia Museum of Art, Kathy Hiesinger, <i>Creation of Rococo</i> , 1981.	61	56
Rejected exhibition: Philadelphia Museum of Art, Michael Hoffman, <i>Keith Smith</i> , undated.	61	57
Rejected exhibition: Philadelphia Museum of Art, Michael Hoffman, <i>Paul Caponigro Photographs</i> , 1980.	61	58
Rejected exhibition: Philadelphia Museum of Art, Michael Hoffman, <i>Photographic Treasures of the Biblioteque Nationale</i> , undated.	61	59
Rejected exhibition: Philadelphia Museum of Art, Michael Hoffman, <i>The Way We Live: A Collective Portrait of America as Seen Through the Works of the Leading Photographers of Our Time</i> , undated.	61	60

Rejected exhibition: Philadelphia Museum of Art, Michael Hoffman, <i>William Klein: A Retrospective Exhibition</i> , undated.	61	61
Rejected exhibition: Philadelphia Museum of Art, Jean Gordon Lee, <i>Chinese Flower Painting</i> show, 1979.	61	62
Rejected exhibition: Philadelphia Museum of Art, Ann Percy, <i>American Drawings</i> (1980 December 20-1981 April 12), 1980.	61	63
Rejected exhibition: Philadelphia Museum of Art, Ann Percy, <i>Philadelphia Illustrators</i> , 1975-1978.	61	64
Rejected exhibition: Philadelphia Museum of Art, Ann Percy, <i>Philadelphia Illustrators: 1876 to 1914 (or 1926)</i> , undated.	61	65
Rejected exhibition: Philadelphia Museum of Art, Joe Rishel, Neopolitan Exhibition (Fall 1981), 1979.	61	66
Rejected exhibition: Philadelphia Museum of Art, Donald Rosenthal, <i>Villa at Caprarola</i> (1978 Winter, 1978 Spring), 1977.	61	67
Rejected exhibition: Philadelphia Museum of Art, Darrel Sewell, <i>Paintings and Drawings of Thomas Sully</i> (1983), 1979.	61	68

Rejected exhibition: Princeton University, Sam Hunter, <i>Abstract Art in America, 1930-1945: Painting, Sculpture, and Photography</i> (1979), 1978.	61	69
Rejected exhibition: Rijksmuseum, <i>The Housebook Master</i> , undated.	61	70
Rejected exhibition: San Antonio Museum Association, <i>Real, Really Real, Super Real: Directions in Contemporary American Realism</i> , 1981.	61	71
Rejected exhibition: Rabbi Schmidt, <i>Lubavitcher Chassidim</i> , 1980.	61	72
Rejected exhibition: Mr. and Mrs. Louis Sherman, Art Nouveau Decorative Arts exhibition (1981 to 1982 Winter, after Landseer), 1980.	61	73
Rejected exhibition: Southeastern Center for Contemporary Art, American Visual Artists exhibition (1983 Summer), 1981.	61	74
Rejected exhibition: University of Delaware, John M. Clayton Hall loan exhibitions, 1979.	61	745
Rejected exhibition: University Museum, <i>Pre-Columbian Art</i> , 1980.	61	76
Rejected exhibition: Wagner College, William Levitt, <i>Grandville Illustrations</i> , undated.	61	77

Rejected exhibition: Whitney Museum of American Art, <i>Joel Shapiro</i> (1983), 1982.	61	78
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Rejected exhibition: Yugoslav Press and Cultural Center, <i>Ljubljana</i> <i>Biennial</i> , 1978.	61	79
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