

Yale University Library
Beinecke Rare Book and Manuscript Library

Guide to the Edith Wharton Collection

YCAL MSS 42



by William K. Finley

July 1989

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Table of Contents

| | |
|---|----|
| Collection Overview | 4 |
| Requesting Instructions | 4 |
| Administrative Information | 4 |
| Immediate Source of Acquisition | 4 |
| Conditions Governing Access | 5 |
| Conditions Governing Use | 5 |
| Preferred Citation | 5 |
| EDITH WHARTON, 1862-1937 | 5 |
| Scope and Contents | 6 |
| Collection Contents | 12 |
| Series I: Writings, 1895-1976 | 12 |
| BOOKS | 12 |
| <i>The Age of Innocence</i> | 12 |
| <i>Artemis to Acteon</i> | 12 |
| <i>The Associates</i> | 12 |
| <i>A Backward Glance</i> | 12 |
| <i>The Buccaneers</i> | 12 |
| <i>Charity</i> | 13 |
| <i>The Children</i> | 13 |
| <i>Crucial Instances</i> | 13 |
| <i>The Custom of the Country</i> | 13 |
| <i>Disintegration</i> | 13 |
| <i>Efficiency</i> | 13 |
| <i>Ethan Frome</i> | 13 |
| <i>Everest</i> | 14 |
| <i>France</i> | 14 |
| <i>French Ways and Their Meanings</i> | 14 |
| <i>The Fruit of the Tree</i> | 14 |
| <i>Ghosts: preface</i> | 14 |
| <i>A Gift From the Grave</i> | 14 |
| <i>Glimpses of the Moon</i> | 14 |
| <i>The Gods Arrive</i> | 14 |
| <i>The Greater Inclination</i> | 14 |
| <i>The House of Mirth</i> | 14 |
| <i>Hudson River Bracketed</i> | 15 |
| <i>Human Nature</i> | 15 |
| <i>Italian Backgrounds</i> | 15 |
| <i>The Keys of Heaven</i> (L. de Lassy version) | 15 |
| <i>The Keys of Heaven</i> . (Olney-Beecher version) | 15 |
| <i>Life and I</i> (Autobiographical fragment) | 15 |
| <i>Literature: A Novel</i> | 15 |
| <i>Love Among the Ruins</i> | 16 |
| <i>The Marne</i> | 16 |
| <i>The Mother's Recompense</i> | 16 |
| <i>The New Day</i> | 16 |
| <i>The Reef</i> | 16 |
| <i>Son at the Front</i> | 16 |
| <i>Summer</i> | 16 |
| <i>The Touchstone</i> | 16 |
| <i>Twilight Sleep</i> | 16 |
| <i>The Valley of Decision</i> | 16 |

| | |
|--|----|
| <i>Verses</i> | 17 |
| <i>Xingu and Other Stories</i> | 17 |
| SHORTER WORKS | 17 |
| Short Stories | 17 |
| Essays | 22 |
| Plays | 23 |
| Poems | 24 |
| Translations | 26 |
| NOTEBOOKS | 26 |
| Series II: Personal Correspondence, Dates 1885–1937 | 27 |
| Series III: <i>Professional Correspondence</i> , 1905–37 | 33 |
| Series IV: General Correspondence, 1901–37 | 39 |
| Series V: <i>Personal Papers</i> , Dates 1910–37 | 40 |
| Series VI: Photographs, Dates 1868–1930 | 42 |
| Series VII: Gaillard Lapsley Material, 1895–1939 | 45 |
| Series VIII: Oscar Lichtenberg Material, 1900–27 | 46 |
| Series IX: Percy Lubbock Material, Date: 1939 | 47 |
| Series X: Georges Markow-Totevy Material, 1915–52 | 48 |
| CORRESPONDENCE | 48 |
| Letters to Edith Wharton | 48 |
| Letters to Georges Markow-Totevy | 48 |
| NOTES | 48 |
| COPIES OF EDITH WHARTON'S WORKS | 49 |
| OTHER PAPERS | 49 |
| Series XI: Louis Auchincloss Material, 1881–1938 | 50 |
| Series XII: Other Papers, 1873–1981 | 51 |
| Oversize, 1900–80 | 53 |
| Selected Search Terms | 54 |

Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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CALL NUMBER: YCAL MSS 42

CREATOR: Wharton, Edith, 1862-1937

TITLE: Edith Wharton collection

DATES: 1868-1981 (inclusive)

PHYSICAL DESCRIPTION: 38.75 linear feet (69 boxes +14 broadside, 4 art)

LANGUAGE: English

SUMMARY: The Edith Wharton Collection consists of manuscripts, correspondence, photographs, and personal papers relating to the life and career of American author Edith Wharton, as well as letters and research material gathered by Gaillard Lapsley, Percy Lubbock, Oscar Lichtenberg, Georges Markow-Totevy, and Louis Auchincloss.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.wharton>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.wharton>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

The collection was formed from gifts from the Edith Wharton Estate (1938-1939), Gaillard Lapsley (1938-1946), Oscar Lichtenberg (1959-1965), Percy Lubbock (1954), Georges Markow-Totevy (1980), Louis Auchincloss (?), and an anonymous donor (2018), with smaller bequests from numerous other donors (especially John Hugh Smith and Margaret Chanler) and with purchases with Beinecke funds.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The Edith Wharton Collection is the physical property of the Beinecke Rare Book and Manuscript Library. Literary rights, including copyright, belong to the authors or their legal heirs or assigns. For further information, consult the appropriate curator.

Preferred Citation

Edith Wharton Collection. Yale Collection of American Literature. Beinecke Rare Book and Manuscript Library.

EDITH WHARTON, 1862-1937

Born Edith Newbold Jones on January 24, 1862, in New York City, Edith Wharton was from birth a part of the wealthy New York society she depicted so vividly in her fiction. Through her father, George Frederic Jones, and her mother, Lucretia Stevens Rhinelanders Jones, she could claim descent from three families whose names were synonymous with wealth and position: the Stevenses, Rhinelanders, and Schermerhorns.

Educated at home with tutors and exposed at an early age to the classics in her father's large library, Edith Wharton showed early literary precocity. Although it cannot be said that her parents encouraged her writing, Lucretia Jones recognized her daughter's talent and in 1878 had a slim volume of her adolescent poems (titled simply *Verses*) privately printed and distributed to family and friends. By this time, however, Edith had already completed an unpublished novella of some 30,000 words that she called *Fast and Loose*.

After these youthful trials, Edith for the most part put aside her serious literary endeavors to play the role of a young society lady. Having suffered through a broken engagement with eligible young Harry Stevens when she was nineteen, Edith in 1885 married Edward R. "Teddy" Wharton, a member of a prominent Boston family and thirteen years her senior. The couple settled first in New York City, then purchased a home, "Land's End," in fashionable Newport. In 1902 they moved into "The Mount," their impressively large mansion in Lenox, Massachusetts, with Edith herself contributing to the design and interior decoration. She had already displayed her talent in this field in collaborating in 1897 with the architect Ogden Codman on *The Decoration of Houses*, her first full-length published work.

Edith and Teddy's marriage, however, was never on a very solid footing. From the first they experienced intellectual and sexual incompatibility, with Teddy's later neurological disorders adding to their estrangement. After living apart for many years, they divorced in 1913 when Edith was fifty-one. They had no children.

Although she never relinquished her American citizenship and made occasional visits to the United States, Edith Wharton lived permanently in France, from 1907 until her death, first in the fashionable Rue de Varenne in Paris and, after World War I, at her two homes: the chateau Ste. Claire at Hyères and the Pavillon Colombe near Paris. Here she graciously entertained many of the noted literati of Europe and took great delight in her gardens, which became famous throughout France. Among her closest acquaintances who experienced her friendship and hospitality were Walter Berry, Gaillard Lapsley, Percy Lubbock, Robert Norton, Bernard Berenson, Paul Bourget, and, most prominently, Henry James, with whom she discussed her writing and from whom she received much advice.

Still in Paris when World War I erupted, Edith Wharton spent most of the war years organizing various charities for war relief, the most prominent being her two organizations for war refugees, the Children of Flanders and the American Hostel for Refugees. For her unflinching aid to war-torn France and French

and Belgian refugees, she was awarded numerous decorations by the French and Belgian governments, the most noted being the French Legion of Honor. After the war she continued for many years her aid to tubercular patients in France. In 1923 Edith Wharton was awarded an honorary doctorate of letters by Yale University for both her contributions to literature and her humanitarian endeavors.

From the publication of her first short story in 1889, Edith Wharton devoted her life to her writing. During her lifetime she published twenty-two novels, eleven collections of short stories, two volumes of poetry, four books of travel or cultural interpretations, an autobiography, three other works of non-fiction, several translations, and numerous uncollected poems, stories, or articles.

Although Edith Wharton's novels and stories reveal many themes and settings, those novels which unflinchingly depict New York aristocratic life have won her enduring fame. Among her most critically acclaimed titles are *The House of Mirth* (1905), *Ethan Frome* (1911), *The Custom of the Country* (1913), and *The Age of Innocence* (1920), which won for her the Pulitzer Prize. She is best known as a novelist, but several of her many short stories have been judged among the best American stories of the twentieth century. Although most of her collections contain stories of note, two that are often singled out as exemplary are early collections: *The Greater Inclination* (her first published collection, 1899) and *The Descent of Man and Other Stories* (1904).

A complex woman of her day, Edith Wharton was long before her death generally regarded as one of the foremost American authors of the twentieth century, her work admired and acclaimed by many of the leading writers and critics of her time. The many biographies and critical studies devoted to her life and work give testimony to her enduring reputation, and her surviving correspondence with many leading men and women of letters, as well as her family and friends, gives clear indication of her varied interests and concerns and often includes perceptive comments on her unique world.

Edith Wharton died at her home in Hyères, France on August 11, 1937, at age seventy-five.

Scope and Contents

The Edith Wharton Collection at The Beinecke Rare Book and Manuscript Library, estimated at some 50,000 items, consists of manuscripts, letters, photographs, and miscellaneous personal papers that belonged to Edith Wharton and were part of her estate at her death; letters, manuscript material, photographs and related papers from the Louis Auchincloss, Gaillard Lapsley, Percy Lubbock, Oscar Lichtenberg, and Georges Markow-Totvey collections of Wharton material; and essays, articles, and other material pertaining to Wharton's life and writings. The collection spans the years from Edith Wharton's early life (1876) to recent Wharton scholarship (1980), with the bulk of material covering the years of Wharton's greatest literary productivity, 1910 to 1937.

The Edith Wharton Collection is divided into twelve series: I. *Writings*, II. *Personal Correspondence*, III. *Professional Correspondence*, IV. *General Correspondence*, V. *Personal Papers*, VI. *Photographs*, VII. *Gaillard Lapsley Material*, VIII. *Oscar Lichtenberg Material*, IX. *Percy Lubbock Material*, X. *Georges Markow-Totvey Material*, XI. *Louis Auchincloss Material*, and XII. *Other Papers*. Oversize material is housed at the end of the collection.

[Series I, Writings](#) (Boxes 1-22), contains complete and incomplete holograph and typed manuscripts for the majority of Edith Wharton's novels, stories, essays, plays, poems, and translations, from her early to her final works, most of them given to Yale by her estate after her death. Included in the collection are the complete or substantially complete manuscripts of her major novels *The House of Mirth*, *The Valley of Decision*, *Twilight Sleep*, *Mother's Recompense*, *The Children*, *The Gods Arrive*, and her volume of memoirs *A Backward Glance*, forty-two short stories; twelve essays; and some fifty poems. There are also a substantial number of incomplete manuscripts for novels, stories, poems, plays, and essays, or manuscripts for works that Wharton never finished. Almost all of the manuscripts contain numerous revisions, and many exist in different drafts. The various drafts, in many cases accompanied by outlines, synopses, or notes, provide a revealing glimpse of this major writer's creative process.

The series also contains contemporary reviews of many of her books. French or Italian translations are included for several novels, stories, and essays. In addition, five notebooks containing material for and

about her works exist for the years 1900, 1910-1914, and 1918-1928. These notes reveal the genesis and development of several of Wharton's works.

[Series II, Personal Correspondence](#) (Boxes 23-30), contains letters to and from Edith Wharton. Included here are letters or notes from numerous literary figures, the most prominent being Joseph Conrad, Walter De La Mare, Clyde Fitch, John Galsworthy, André Gide, Edmund Gosse, Thomas Hardy, William Dean Howells, Henry James, Rudyard Kipling, John Masefield, H. G. Wells, and William Butler Yeats. Other noteworthy correspondents include Bernard Berenson, Walter Rensselaer Berry, Sir Kenneth Clark, William James, Joseph Joffré, Jean Jusserand, Henry Cabot Lodge, Charles Eliot Norton, Louis Pasteur, John J. Pershing, Herbert Read, John D. Rockefeller, Jr., Theodore Roosevelt, John Singer Sargent, and Sir George Trévelyan. Many of these letters concern contributions to Wharton's *Book of the Homeless* (1916), published to secure aid for European refugees.

The Edith Wharton Collection at Yale is especially rich in letters from Henry James (170 letters). Covering the years 1900 to 1915, the letters give insight into James's personality and his views on a variety of subjects. Several letters give critiques of Wharton's publications and offer advice on her writing. "I egg you on in your study of the American life," he tells her in a letter of October 26, 1900; and in a letter of August 17, 1902, praising her novel *The Valley of Decision*, he reiterates his advice to stick to the American scene in urging her to "do New York." A letter of October 13, 1908, reveals James's concern over Edith's deteriorating marriage and offers stoic advice ("Out of it something valuable will come. . ."); subsequent letters before her divorce in 1913 give further commiseration and advice.

An interesting inclusion in the James correspondence is a series of postcards written in rhyme by Edith Wharton (and signed also by Walter Berry) to James during her travels in Italy in 1911. Another item deserving mention is a letter to Wharton from Charles Scribner on April 2, 1913 (with an accompanying letter to Scribner from James), referring to her gift of \$8,000 to James from royalties for her Scribner titles under the guise of an advance from Scribner's to James for a promised novel. The "hushed up" contract between Wharton and Scribner's for this concealed financial aid is also present.

In a number of letters James mentions other writers and their works. A letter of February 27, 1914, discusses Joseph Conrad and his novel *Chance* and mentions a testimonial to Conrad in which James, at least initially, was not a participant ("I am glad I haven't your popularity in the U.S.--there are such compensations in my obscurity"). His letter of October 20, 1914 recounts a meeting with Henry Adams and his two nieces.

James's later letters frequently discuss his deteriorating health, and letters from late 1914 to his death reveal his reaction to the war in Europe and his sense of patriotism. Passionate letters of September 21 and October 17, 1914, speak at length of "the most unspeakable & immeasurable horror and infamy" of the battle of Reims. Two letters from Wharton dated February 28 and March 11, 1915 (addressed to "Dearest Cher Maître" and "Cherest Maître"), discuss at some length her visits with Walter Berry to the front line and the army hospitals around Verdun. A letter from James on July 26, 1915, mentions his help with Wharton's *The Book of the Homeless* and the fact that he finds correspondence with H. G. Wells "disagreeable and in fact impossible to me."

Among Edith Wharton's other close friends, those most fully represented in the collection are Bernard Berenson, Walter Berry, Margaret Chanler, Beatrix Jones Farrand, Robert Grant, John Hugh Smith, Mary Cadwalader Jones, Sara ("Sally") Norton, and Howard Sturgis. These letters to and from those closest to Wharton reveal much about her personal life, writings, travels, and thoughts on a variety of subjects and people. Smaller files from persons close to Wharton include those of Mary Berenson, Paul Bourget, Max Farrand, Catherine Gross (Wharton's housekeeper), Gaillard Lapsley, Percy Lubbock, Anna de Noailles, Violet Paget ("Vernon Lee"), and Emelyn Washburn. There is also a small file of letters from her husband Teddy.

Bernard Berenson's letters, covering the periods 1910-1917 and 1928-1937, discuss a variety of topics: his work in art, his travels, literature, opera, World War I, friends and acquaintances. A letter from Rome of May 6, 1910 announces, "I suddenly find that the Renaissance is no longer my North Star. Its sculpture I have long since done with. Now it is the architecture which is vanishing from my vision. I wonder whether I shall ever get to the end of its painting?" He discusses his work on Leonardo da Vinci in a letter of February 6, 1917, and adds, "I have as much to say on a thousand subjects of art, literature, and humanity."

Many of Berenson's letters comment on Wharton's writing. A letter of March 23, 1912, praises her work highly and applauds her realism: "To a hazardous degree you are bone of our bone and flesh of our flesh." Other letters comment at some length on his travels throughout Europe and at times include brief notes on his visits to villas where architecture impressed him, or to art galleries or exhibitions. A letter of May 12, 1915, discusses the war and the sinking of the *Lusitania*.

The collection contains numerous letters from his life-long friend Walter Berry between 1898 and 1904 (with one additional letter from 1923), though most of Berry's letters to Wharton do not survive. In addition to discussing popular fiction and drama of the day (with comments on Kipling, Barrie, Conrad, James, etc.), Berry frequently comments on Wharton's works. Wharton often sought Berry's advice on her writing; a letter of November 25, 1901 offers his analysis of *The Valley of Decision*. A letter of January 20, 1901 discusses Coquillin and his letter of September 6, 1904 enthusiastically discusses the St. Louis Exposition.

Several other correspondents deserve brief mention here. Wharton's numerous letters to her close friend Margaret "Daisy" Chanler (1902-1933) are intimately chatty and discuss her reading, travels, daily routines, visitors, etc. A series of letters to Chanler in 1929-1930 discusses a proposed lengthy European trip the two planned but never fulfilled. An undated letter from Louis Bromfield describes his trip to India and a jungle safari on elephants. A brief letter from Max Beerbohm on August 25, 1915, includes his pencil sketch of a meeting between Lord Curzon and M. Cammaerts.

An intriguing letter from the Reverend Morgan Dix (December 1, 1905) surveys *The House of Mirth* and several of her stories from a religious viewpoint. A letter from Wharton to dramatist Clyde Fitch on April 14, 1907, discusses a play by Henry James and a French translation of *The House of Mirth*. A lengthy letter from Fitch dated August 9 (1909?) discusses his own work and comments on several plays he has seen performed.

A number of letters from Wharton are scattered throughout the correspondence, especially letters to Margaret Chanler and Beatrix and Walter Farrand. A letter to Beatrix Farrand on August 18, 1936, offers advice to Farrand on editing the memoirs of her mother, Wharton's sister-in-law and close friend, Mary Cadwalader Jones. A copy of her letter to Edmund Gosse on June 16, 1916, concerns her opposition to the publication of Henry James's letters by his niece Peggy James. Gosse's response is revealed in his letter of August 6.

[Series III, Professional Correspondence](#) (Boxes 31-39), consists primarily of letters to and from publishers, magazine editors, professional organizations, booksellers, and individuals writing to Wharton principally about her literary work (translations, interpretations, dramatizations, permissions for quoting or reprinting, etc.). Most revealing, perhaps, are the extensive files from her publishers and agents: Charles Scribner's Sons (1905-1937), Curtis Brown, Ltd. (1919-1928), Macmillan and Co. (1905-1930), and D. Appleton and Co. (1916-1937). The correspondence in these files tells much about her concerns with contracts and royalties, revisions, printers' errors, etc.

Taken as a whole, the professional correspondence reveals Edith Wharton's shrewdness as a businesswoman. Correspondence with her various publishers documents the sales patterns of her works and her concerns with both sales and textual accuracy. Letters to and from magazine editors indicate the nature and problems of magazine fiction writing in the first several decades of this century. Letters to foreign publishers or literary agents suggest the frequent problems of translations or financial remuneration.

Mrs. Wharton's favorite editor was Rutger Jewett of D. Appleton and Co.; and their correspondence is a blend of business and friendship, often revealing much about her approach to her writing. Correspondence with literary agents--Curtis Brown, Eric Pinker, etc.--reveals a writer's working relationship with such literary middlemen. Her correspondence in 1934-1935 with Alice Kauser, Zoë Akins Rumbold, and the American Play Company relates to the dramatization of *The Old Maid*, which won a Pulitzer Prize in 1935. Also included in letter general files are numerous fan letters praising Wharton's writing or requesting her autograph or advice.

[Series IV, General Correspondence](#) (Boxes 40-49), covers the years 1916-1937 (with one letter from 1901) and contains a wide variety of correspondence generally of a non-literary business nature, arranged

chronologically. Numerous letters to furniture and antique dealers and garden supply houses relate to the decoration and landscaping of her several homes in France. Correspondence about the purchase and maintenance of her automobiles reveals her concern for comfort and safety in the several cars in which she took great delight and pride.

Included in this series are letters relating to Wharton's work with various war charities, especially The Children of Flanders and American Hostels for Refugees: letters of explanation or publicity, requests for funds or various permissions, statements of activities, etc. These form the bulk of the correspondence for the war years 1916-1918, but there are also related letters throughout the 1920s. Some of the more personal letters on charity work also give a glimpse of life in France during the war and express her feelings about the devastation of war.

[Series V, *Personal Papers*](#) (Boxes 50-52), contains much of material relating to the publication of Edith Wharton's works: contracts, royalty statements and account books, and publication lists. The contracts and royalty statements cover the years 1900-1936 for her major publishers--Scribner's, Macmillan, and D. Appleton--and indicate her earning power in her peak years.

Personal Papers also contains Wharton's diaries for the years 1920 and 1924-1934, though the entries are brief and very sporadic. For 1920, most of the entries are memoranda of business transactions or household accounts, but several are comments on the progress of her writings. The diary for 1924-1934, although containing only some twenty-five entries, is more substantive. Among other topics, she discusses solitude, religion, the death of friends, her illnesses, and her fear of animals, and includes several borrowed quotations and personal aphorisms ("Life is always either a tight-rope or a feather-bed. Give me the tight-rope."). Also included are two poems, one titled "Lullaby for a Tired Heart" (February 8, 1932), the other untitled on the death of Walter Berry (October 12, 1927). The diary has few entries, but Wharton clearly intended it as a major comment on her life and work, for the inside cover bears the inscription, "If ever I have a biographer, it is in these notes that he will find the gist of me."

Also in *Personal Papers* are biographical sketches and obituaries for Edith Wharton, several newspaper articles on interviews with Wharton, house plans for her chateau Ste. Claire, garden plans and flower lists for Ste. Claire and Pavillon Colombe, financial accounts for her voyage on the yacht "Osprey" (1926), and letters from various doctors relating to Edward Wharton's health from 1909 to 1911. Included also are fourteen folders of information related to Wharton's various war charities (minutes, reports, financial statements, membership lists, correspondence, etc.) and announcements and documentation of her numerous awards and decorations during World War I and her honorary degree from Yale in 1923.

[Series VI, *Photographs*](#) (Boxes 53-56), contains many original photos of Edith Wharton from childhood to old age, her friends and acquaintances (especially Walter Berry, Robert Norton, Bernard Berenson, and Gaillard Lapsley), interior and exterior views of her numerous homes in the United States and France, and scenes relating to her charities in World War I. Also included is an original charcoal sketch of Henry James by the famous artist John Singer Sargent (See Oversize, Box 67, folder 1836).

[Series VII, the *Gaillard Lapsley*](#) bequest (Boxes 57-60), contains correspondence to Lapsley from Edith Wharton and a number of her friends for the years 1895-1939. Most of the correspondence relates directly to Wharton, and many letters provide lengthy recollections. Most prominent in this collection are the letters from Wharton's friend and biographer Percy Lubbock (Boxes 57-59, folders 1684-1702) and over 330 letters and cards from Wharton herself to her close friend Lapsley from 1904 to her death in 1937. These letters are extremely valuable in detailing Wharton's writing, daily life, and travels for these years. Lapsley soon became a confidant of Edith Wharton, and her letters to him reveal much about her marriage and divorce and her feelings toward many friends and acquaintances. Letters between 1914 and 1918 report the war news in Europe, her thoughts on the war, her charity work and related matters. Later letters often discuss her travels and her frequent ailments.

In her letters to Lapsley, Wharton frequently comments on Henry James. Among the more revealing letters are those of September 21, 1908; July 6, 1911; September 4, 1911; September 20, 1912; November 11, 1912; February 21, 1914; November 8, 1914; and October 14, 1915. Letters between February 13 and May 27, 1913 relate to Wharton's efforts to help raise \$5,000 for James's seventieth birthday, a gift which ironically provoked James's ire and caused Wharton much distress. Included with the letter of March 23 is

a copy of the subscription letter sent to potential contributors among his friends and a list of the eventual subscribers. A letter of November 4, 1915 to Wharton from Theodora Bosanquet, James's secretary, comments on his health and activities. A letter of December 17, 1915 reveals Wharton's reaction to James's impending death ("All my 'blue distances' will be shut out forever when he goes"), and a letter of March 6, 1916 discusses James's passing. A revealing letter is a copy of Wharton's letter to James's niece Margaret in June, 1916, about the publication of James's letters.

As an indication of Wharton's frank comments on friends and other writers, she says of André Gide in a letter of October 18, 1918: "He is a mass of quivering 'susceptibilities,' & invents grievances when he can't find them ready made. Luckily he is so charming that one ends by not noticing."

[Series VIII, the Oscar Lichtenberg](#) bequests (Box 61), contains letters from about twelve correspondents, along with the page proofs of Wharton's short story "Autres Temps."

Included in the correspondence are twenty-one letters from Wharton to Richard Watson Gilder, the editor of the *Century* magazine. In this correspondence Wharton discusses, among other things, her exploration of Italian villas and gardens and her subsequent articles on them for *Century* (1902-1903), as well as later submissions to the magazine. In a letter of July 25, 1908 she defends her story "Life" against charges of lack of realism.

Letters to Robert Underwood Johnson, another *Century* editor, from 1900 to 1911 also discuss short story submissions to the magazine and show Wharton's stern defense of her form and punctuation. (See especially a lengthy letter of May 17, 1911.)

[Series IX, Percy Lubbock](#) material (Box 62), contains holograph and typed reminiscences about Edith Wharton from a number of her friends which Lubbock gathered for his *Portrait of Edith Wharton* (1946). Included are very informative and often touching reminiscences (varying from one to almost fifty pages) by Bernard Berenson, Emil Blanche, Margaret Chanler, Sir Kenneth Clark, Robert Norton, Sara Norton, John Hugh Smith, Gaillard Lapsley, and others who were close to Wharton.

[Series X, the Georges Markow-Totevy](#) bequest (Box 63), consists of material on Edith Wharton gathered by Markow-Totevy for an intended study of her life and work. The collection contains letters (originals and copies) to Wharton from Bernard Berenson, Henry James, Paul Bourget, and Vernon Lee, among others; and also letters from a number of Wharton's friends (Margaret Chanler, Jean Cocteau, and Elisina Tyler, etc.) to Markow-Totevy. Also included are extracts from Wharton's journals in the 1930s, notes from interviews with several of her acquaintances (Sir Eric Maclagan, Vicomte Charles de Noailles, John Hugh Smith, Jules de la Forêt-Divonne, and Jeanne Fridèrich, her secretary for several years), copies of several of her stories and poems, and several photographs (mostly negatives) of her homes.

[Series XI, the Louis Auchincloss](#) gift (Boxes 64-65), consists of six large spiral binders (entitled "The Letters of Edith Wharton") containing letters from and about Wharton and material related to her life and writings, chronologically arranged. The letters span the years 1881 to 1938 and discuss many aspects of Wharton's life and work. Wharton's own letters, most of which are to Mildred Bliss or Walter and Eunice Maynard, date between 1891 and 1937. Two early letters (1891) give condolences to Mrs. William Wetmore on the death of her sister and Wharton's friend Louise Wetmore (Box 64, folder 1790). Although the Wharton letters generally say little about her writing, a letter of May 24, 1900 to Eunice Maynard discusses her first book, *The Decoration of Houses* (1897). A letter of May 24, 1906 discusses Wharton's automobile travels in England and France and mentions the success of *The House of Mirth* (Box 64, folder 1791). Another letter to Eunice Maynard on June 12, 1913 discusses her divorce of that year; and a letter to Mildred Bliss on April 5, 1913 concerns the disastrous intended monetary gift to Henry James on his seventieth birthday. Several letters from 1915 to 1918 (Box 64, folder 1792) discuss the war, her charity work, and *The Book of the Homeless*, while several lengthy letters to her cousin Thomas Rhinelander in October, 1918 show her distress over the tragic death of his son in an air fight over France.

Volume III of "The Letters of Edith Wharton" (Box 64, folder 1792) contains a two-page description from an unidentified source of Wharton's last home, the chateau Ste. Claire, at Hyères, France. Scattered throughout the six volumes are photos of Wharton, her friends, and her homes Ste. Claire and Pavillon Colombe. Also in Volume III is a list of the provisions of Wharton's various trusts from her parents' wills (1882, 1901). Letters of May 4, June 28, and December 16, 1923, and May 29, 1924 relate to her honorary Yale

degree. A lengthy letter to Mary Cadwalader Jones on February 21, 1921 concerns the dramatization of *The Age of Innocence*, while a letter to Margaret "Daisy" Chanler on June 9, 1925 reveals her interpretation of the "key" to her novel *A Mother's Recompense* and discusses the early critical reception of this work. Several letters in late 1927 to Mildred Bliss discuss Wharton's relationship with Walter Berry and the effect of his death on her. A copy of a letter to Bliss on February 10, 1928 states her intention to sell her properties and use the proceeds to endow a sanitarium in France.

Volume V (Box 65, folder 1794) contains a 1928 Christmas card with a short poem to the Lawrence Grant Whites. An interesting letter to White of March 29, 1932 speaks of Wharton's quarrel with "resurrected words." "Since good usage has ceased to be recognized as the determining factor in American speech, or writing, words are revived, or composed afresh, in a spirit of tiresome pedantry. . . ." The same letter applauds Aldous Huxley's *Brave New World* as "the biggest English satire since Gulliver" and speaks favorably of Huxley as a neighbor. Another letter to White on April 13, 1936 comments on the stage version of *Ethan Frome*.

In Volume VI (Box 65, folder 1795), letters to Gaillard Lapsley from Elisina Tyler, Beatrix Farrand, and Robert Norton (all August, 1937) recall Edith Wharton's final days before her death; and other letters from Norton, Bernard Berenson, and Charles Seymour to Lapsley are concerned with Wharton's will. A rather lengthy letter from Charles Du Bos to Percy Lubbock on August 6, 1938 comments on the distance at which Wharton held herself from even her closest friends. A letter from Lubbock to Lapsley on December 22, 1938 outlines his plans for his proposed *Portrait of Edith Wharton*.

The final item in Volume VI is a genealogical chart of the Jones family ("Chart of John Jones III").

[Series XII, Other Papers](#) (Box 66), contains copies of a number of articles about Edith Wharton and her world, reviews of several book-length studies, a copy of Henry James's will, obituary notices of Walter Berry and Walter Gay, an untitled holograph poem by Minnie Bourget, and items relating to the printing of an Edith Wharton Commemorative Stamp in 1980.

[Oversize](#) material (Box 67) contains items from the *Personal Papers* and *Photographs* series.

Collection Contents

Series I: Writings, 1895-1976

9 linear feet (22 boxes)

Series I, *Writings*, is divided into three main subseries: *Books*, *Shorter Works*, and *Notebooks*. Within *Books* and *Shorter Works*, items are arranged alphabetically by title. The subseries *Notebooks* is arranged chronologically.

BOOKS

The Age of Innocence

| | | |
|----------------|---|------------|
| b. 1, f. 1 | Outline | n.d. |
| b. 1, f. 2-14 | Holograph manuscript, corrected | n.d. |
| b. 1, f. 15 | Correction sheet | n.d. |
| b. 1, f. 16 | Reviews | 1920, 1962 |
| b. 1, f. 17-20 | Dramatization by Margaret Ayers | n.d. |
| b. 1, f. 21 | Program for dramatization | 1928 |

Artemis to Acteon

| | | |
|-------------|--------------------------|------|
| b. 1, f. 22 | Page proofs (incomplete) | n.d. |
| b. 1, f. 23 | Reviews | n.d. |

The Associates

| | | |
|-------------|--|------|
| b. 1, f. 24 | Synopsis, holograph manuscript and typescript | n.d. |
| b. 1, f. 25 | Holograph manuscript and typescript (fragment) | n.d. |

A Backward Glance

| | | |
|----------------|--|------|
| b. 2, f. 26-43 | Holograph manuscript, corrected | n.d. |
| b. 2, f. 44 | Typescript (incomplete) with index | n.d. |
| b. 2, f. 45 | Correction sheet | n.d. |
| b. 2, f. 46-48 | Typescript (in French) | n.d. |
| b. 2, f. 49 | Reviews | 1934 |

The Buccaneers

| | | |
|----------------|---|------|
| b. 3, f. 50 | Outline | n.d. |
| b. 3, f. 51 | Holograph notes | n.d. |
| b. 3, f. 52-67 | Holograph manuscript, corrected | n.d. |
| b. 3, f. 68 | Holograph fragments | n.d. |

BOOKS > The Buccaneers (continued)

| | | |
|--|---|------------|
| b. 3, f. 69 | Synopsis, typescript | n.d. |
| b. 3, f. 70-78 | Typescript, corrected | n.d. |
| b. 3, f. 79 | Miscellaneous | n.d. |
| <i>Charity</i> | | |
| b. 4, f. 80 | Holograph manuscript (incomplete) | n.d. |
| <i>The Children</i> | | |
| b. 4, f. 81-97 | Holograph manuscript, corrected | n.d. |
| b. 4, f. 98 | Typescript, correction sheet | n.d. |
| b. 4, f. 99 | Reviews | 1928 |
| <i>Crucial Instances</i> | | |
| b. 4, f. 100 | Reviews | 1901 |
| <i>The Custom of the Country</i> | | |
| b. 4, f. 101 | Holograph notes | n.d. |
| b. 4, f. 102-03 | Holograph manuscript (incomplete) | n.d. |
| b. 4, f. 104-06 | Reviews | n.d. |
| <i>Disintegration</i> | | |
| b. 4, f. 107 | Holograph manuscript (incomplete) | n.d. |
| b. 4, f. 108-10 | Typescript, corrected | n.d. |
| <i>Efficiency</i> | | |
| b. 5, f. 111 | Holograph manuscript (incomplete) | n.d. |
| <i>Ethan Frome</i> | | |
| b. 5, f. 112-13 | Holograph manuscript (incomplete) | n.d. |
| b. 5, f. 114 | Notebook ("French Draft") | n.d. |
| b. 5, f. 115 | Notebook ("French Draft"), photocopy | n.d. |
| b. 5, f. 116 | Review | 1912 Feb 4 |
| b. 5, f. 117 | Dramatization by Owen and Donald Davis: preface, holograph manuscript | 1935 Jan |
| b. 5, f. 118-20 | Holograph manuscript | n.d. |
| b. 5, f. 121-22 | Drama reviews | 1936, 1982 |
| "The Writing of Ethan Frome" | | |
| See: Box 32, folder 1010 | | |

BOOKS (continued)

| | | |
|---------------------------------------|--|------|
| <i>Everest</i> | | |
| b. 5, f. 123 | Holograph manuscript (incomplete) | n.d. |
| b. 5, f. 124 | Typescript, corrected | n.d. |
| <i>France</i> | | |
| b. 5, f. 125 | Holograph manuscript, corrected (incomplete) | n.d. |
| <i>French Ways and Their Meanings</i> | | |
| b. 5, f. 126 | Holograph manuscript and typescript (incomplete) | n.d. |
| b. 5, f. 127 | Typescript, corrected (incomplete) | n.d. |
| <i>The Fruit of the Tree</i> | | |
| b. 5, f. 128 | Reviews | 1907 |
| <i>Ghosts: preface</i> | | |
| b. 5, f. 129 | Holograph manuscript, corrected | n.d. |
| b. 5, f. 130 | Typescript | n.d. |
| b. 5, f. 131 | Page proofs | n.d. |
| <i>A Gift From the Grave</i> | | |
| b. 5, f. 132 | Reviews | 1900 |
| <i>Glimpses of the Moon</i> | | |
| b. 5, f. 133 | Outline, holograph and typescript | n.d. |
| b. 5, f. 134-48 | Holograph manuscript, corrected | n.d. |
| b. 5, f. 149 | Correction sheet, typescript | n.d. |
| <i>The Gods Arrive</i> | | |
| b. 6, f. 150-77 | Holograph manuscript, corrected | n.d. |
| b. 6, f. 178 | Correction sheet, typescript | n.d. |
| b. 6, f. 179 | Review | 1932 |
| <i>The Greater Inclination</i> | | |
| b. 7, f. 180 | Reviews (in notebook) | 1899 |
| <i>The House of Mirth</i> | | |
| b. 7, f. 181-205 | Holograph manuscript, corrected | n.d. |
| b. 8, f. 206-12 | Holograph manuscript, corrected | n.d. |
| b. 8, f. 213-15 | Typescript, corrected (incomplete) | n.d. |

BOOKS > The House of Mirth (continued)

| | | |
|---|---|------------------|
| b. 8, f. 216-17 | Reviews | 1905, 1908, n.d. |
| b. 8, f. 218 | Program for dramatic adaptation by John Tillinger | 1976 |
| <i>Hudson River Bracketed</i> | | |
| b. 8, f. 219 | Outline, holograph | n.d. |
| b. 8, f. 220 | Summary, typescript | n.d. |
| b. 8, f. 221-34 | Holograph manuscript, corrected | n.d. |
| b. 9, f. 235-57 | Holograph manuscript, corrected | n.d. |
| b. 9, f. 258 | Correction sheets, typescript | 1928, 1930 |
| <i>Human Nature</i> | | |
| b. 9, f. 259 | Reviews | 1933, n.d. |
| <i>Italian Backgrounds</i> | | |
| b. 9, f. 260 | Holograph manuscript ("What the Hermits Saw") | n.d. |
| <i>The Keys of Heaven</i> (L. de Lassy version) | | |
| b. 9, f. 261-62 | Holograph manuscript | n.d. |
| b. 9, f. 263 | Typescript | n.d. |
| <i>The Keys of Heaven</i> . (Olney-Beecher version) | | |
| b. 9, f. 264 | Holograph manuscript | n.d. |
| b. 9, f. 265 | Typescript | n.d. |
| <i>Life and I</i> (Autobiographical fragment) | | |
| b. 9, f. 266 | Holograph manuscript | n.d. |
| b. 9, f. 267 | Photocopy | n.d. |
| <i>Literature: A Novel</i> | | |
| b. 10, f. 268 | Notebook | 1913 |
| b. 10, f. 269 | Notes | n.d. |
| Book I | | |
| b. 10, f. 270-72 | Holograph manuscript, corrected | n.d. |
| b. 10, f. 273-74 | First draft, typescript, corrected | n.d. |
| b. 10, f. 275-76 | First draft, typescript, corrected carbon | n.d. |
| b. 10, f. 277-78 | Second draft, typescript, corrected | n.d. |
| b. 10, f. 279-80 | Third draft, typescript, corrected | n.d. |

BOOKS > Literature: A Novel > Book I (continued)

| | | |
|--------------------------------|---|------------|
| b. 10, f. 281-82 | Revised draft, typescript, corrected | n.d. |
| b. 10, f. 283 | Draft, typescript, incomplete | n.d. |
| <i>Love Among the Ruins</i> | | |
| b. 10, f. 284 | Synopsis, holograph | n.d. |
| <i>The Marne</i> | | |
| b. 10, f. 285-86 | Holograph manuscript, corrected (incomplete) | n.d. |
| <i>The Mother's Recompense</i> | | |
| b. 10, f. 287-96 | Holograph manuscript, corrected | n.d. |
| b. 11, f. 297-304 | Holograph manuscript, corrected | n.d. |
| b. 11, f. 305 | Reviews | 1925 |
| <i>The New Day</i> | | |
| b. 11, f. 306 | Holograph manuscript and typescript, corrected | n.d. |
| <i>The Reef</i> | | |
| b. 11, f. 307-20 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 11, f. 321-26 | Revised holograph manuscript, corrected (incomplete) | n.d. |
| b. 12, f. 327 | Le Récif (French translation), holograph manuscript | n.d. |
| b. 12, f. 328-32 | Le Récif, typescript, corrected (first version, incomplete) | n.d. |
| b. 12, f. 333-38 | Le Récif, typescript, corrected (second version) | n.d. |
| b. 12, f. 339-40 | Reviews | 1912-13 |
| <i>Son at the Front</i> | | |
| b. 12, f. 341-50 | Holograph manuscript, corrected (incomplete) | n.d. |
| <i>Summer</i> | | |
| b. 12, f. 351-62 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 12, f. 363 | Reviews | 1917 |
| <i>The Touchstone</i> | | |
| b. 12, f. 364 | Reviews | 1900 |
| <i>Twilight Sleep</i> | | |
| b. 13, f. 365-84 | Holograph manuscript | n.d. |
| b. 13, f. 385-87 | Reviews | 1927, n.d. |
| <i>The Valley of Decision</i> | | |

BOOKS > The Valley of Decision (continued)

| | | |
|--------------------------------|---|------|
| b. 14, f. 388 | Background material | n.d. |
| b. 14, f. 389 | Notebook | n.d. |
| b. 14, f. 390 | Notes | n.d. |
| b. 14, f. 391-407 | Holograph manuscript (incomplete) | n.d. |
| b. 14, f. 408 | Illustrations | n.d. |
| b. 14, f. 409-14 | La Valle di Decisione, (Italian translation, incomplete) | 1932 |
| b. 14, f. 415 | Reviews | 1902 |
| <i>Verses</i> | | |
| b. 14, f. 416 | Holograph manuscript (incomplete) | n.d. |
| <i>Xingu and Other Stories</i> | | |
| b. 14, f. 417 | Reviews | 1917 |
| SHORTER WORKS | | |
| Short Stories | | |
| b. 15, f. 418 | "After Holbein": holograph manuscript | n.d. |
| b. 15, f. 419-21 | "Afterward": holograph manuscript | n.d. |
| "Antiphonissa" | | |
| b. 15, f. 422 | Holograph manuscript, corrected | n.d. |
| b. 15, f. 423 | Typescript, corrected | n.d. |
| b. 15, f. 424 | "Atrophy": holograph manuscript, corrected | n.d. |
| "Beatrice Palmato" | | |
| b. 15, f. 425 | Synopsis | n.d. |
| b. 15, f. 426 | Holograph manuscript (fragment) | n.d. |
| b. 15, f. 427 | "Behind the Government": typescript, corrected (incomplete) | n.d. |
| b. 15, f. 428-29 | "The Best Policy": holograph manuscript, corrected | n.d. |
| b. 15, f. 430-31 | "Bewitched": holograph manuscript, corrected | n.d. |
| b. 15, f. 432-34 | "A Bottle of Perrier": holograph manuscript, corrected | n.d. |
| "The Children's Hour" | | |
| b. 15, f. 435 | Holograph manuscript, corrected | n.d. |
| b. 15, f. 436 | Typescript (first draft), corrected | n.d. |
| b. 15, f. 437 | Typescript, (second draft), corrected | n.d. |

SHORTER WORKS > Short Stories (continued)

| | | |
|------------------|--|------|
| b. 15, f. 438 | "The Choice": page proof (incomplete) | n.d. |
| b. 15, f. 439 | "Cold Greenhouse": holograph manuscript, corrected | n.d. |
| b. 15, f. 440-43 | "Confession": holograph manuscript, corrected | n.d. |
| b. 15, f. 444-46 | "The Confessional": holograph manuscript, corrected | n.d. |
| b. 15, f. 447 | "The Consolers": holograph manuscript, corrected | n.d. |
| b. 15, f. 448 | "The Count": typescript, corrected (incomplete) | n.d. |
| | "Count Underlinden" | |
| b. 15, f. 449 | Holograph manuscript, corrected | n.d. |
| b. 15, f. 450 | Typescript, corrected | n.d. |
| | "The Cruise of the Fleetwing" | |
| b. 15, f. 451 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 15, f. 452 | Typescript (first draft), corrected | n.d. |
| b. 15, f. 453-54 | Typescript, (second draft), corrected | n.d. |
| b. 16, f. 455 | "A Dancing Partner": holograph manuscript (incomplete) | n.d. |
| b. 16, f. 456 | "The Daunt Diana" ("La Diana de la Collection Daunt"): French translation, typescript, corrected | n.d. |
| | "Dawn" | |
| b. 16, f. 457 | Holograph manuscript, corrected | n.d. |
| b. 16, f. 458 | Typescript, corrected | n.d. |
| | "The Day of the Funeral" | |
| b. 16, f. 459-60 | Holograph manuscript | n.d. |
| b. 16, f. 461 | Typescript (incomplete) | n.d. |
| b. 16, f. 462 | "The Desert's Edge": holograph manuscript (incomplete) | n.d. |
| b. 16, f. 463-64 | "Diagnosis": holograph manuscript, corrected | n.d. |
| b. 16, f. 465-66 | "Dieu d'Amour" ("A Castle in Cyprus") holograph manuscript, corrected | n.d. |
| | "Duration" | |
| b. 16, f. 467-68 | Synopsis, holograph and typescript | n.d. |
| b. 16, f. 469 | Holograph manuscript | n.d. |
| b. 16, f. 470 | Correction sheet | n.d. |
| b. 16, f. 471 | "End of Day" holograph manuscript, corrected | n.d. |

SHORTER WORKS > Short Stories (continued)

| | | |
|-------------------|---|------|
| | "Exorcism" | |
| b. 16, f. 472 | Holograph manuscript, corrected | n.d. |
| b. 16, f. 473 | Typescript, corrected | n.d. |
| b. 16, f. 474-75 | "The Eyes": holograph manuscript, corrected | n.d. |
| b. 16, f. 476 | ["Facing the Facts"]: holograph manuscript (incomplete) | n.d. |
| | "False Dawn" | |
| b. 16, f. 477-80 | Holograph manuscript, corrected | n.d. |
| b. 16, f. 481-82 | "Alba Infida" (Italian translation) typescript, corrected | |
| b. 16, f. 483 | "La Famille": typescript, corrected | n.d. |
| b. 16, f. 484 | "The Field of Honour": typescript, corrected (incomplete) | n.d. |
| | "Finishing Governess" | |
| b. 16, f. 485 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 16, f. 486 | Typescript, corrected | n.d. |
| b. 16, f. 487 | "The First Born of Egypt": typescript, corrected | n.d. |
| b. 16, f. 488 | "A Glimpse": holograph manuscript, corrected (incomplete) | n.d. |
| | "A Granted Prayer" | |
| b. 16, f. 489 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 16, f. 490 | Typescript, corrected | n.d. |
| | "The Great Miss Netherby" | |
| b. 16, f. 491 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 16, f. 492 | Typescript (first draft), corrected (incomplete) | n.d. |
| b. 16, f. 493 | Typescript (second draft), corrected | n.d. |
| | "The Happy Isles" | |
| b. 17, f. 494-96 | Holograph manuscript, corrected | n.d. |
| b. 17, f. 497 | Typescript, corrected | n.d. |
| b. 17, f. 498-502 | "Her Son": holograph manuscript, corrected | n.d. |
| b. 17, f. 503 | "The Idealist": holograph manuscript, corrected | n.d. |
| | "Images Marocaines" | |
| b. 17, f. 504 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 17, f. 505 | Typescript, corrected (incomplete) | n.d. |

SHORTER WORKS > Short Stories (continued)

| | | |
|------------------|--|----------|
| b. 17, f. 506 | "In An Hour": holograph manuscript, corrected (incomplete) | n.d. |
| | "The Intruders" | |
| b. 17, f. 507 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 17, f. 508 | Typescript, corrected | n.d. |
| b. 17, f. 509-10 | "Joy in the House": holograph manuscript, corrected | n.d. |
| | "The Lamp of Psyche" | |
| b. 17, f. 511 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 17, f. 512 | Printed copy, corrected | 1895 Oct |
| b. 17, f. 513 | "Latmos": holograph manuscript, corrected | n.d. |
| b. 17, f. 514 | "Logic": manuscript notebook | n.d. |
| b. 17, f. 515-16 | "The Looking Glass" ("The Mirror"): holograph manuscript, corrected | n.d. |
| b. 17, f. 517 | "The Man Who Saved the World": typescript, corrected | n.d. |
| b. 17, f. 518 | "Miss Mary Pask": holograph manuscript, corrected | n.d. |
| | "Miss Moynham" | |
| b. 17, f. 519 | Holograph manuscript, corrected (incomplete) | n.d. |
| b. 17, f. 520 | Typescript, corrected | n.d. |
| b. 17, f. 521-23 | "Mr. Jones" ("The Parasite"): holograph manuscript, corrected (incomplete) | n.d. |
| b. 17, f. 524 | "Mother Earth": holograph manuscript, corrected | n.d. |
| b. 17, f. 525 | "The Mummy Room": holograph manuscript, corrected | n.d. |
| b. 17, f. 526-27 | "New England": holograph and typescript, corrected (incomplete) | n.d. |
| b. 17, f. 528 | "The News": holograph manuscript, corrected | n.d. |
| | "Old Style" | |
| b. 17, f. 529 | Holograph manuscript, corrected | n.d. |
| b. 17, f. 530 | Typescript, corrected | n.d. |
| b. 17, f. 531 | "One Day": holograph manuscript, corrected | n.d. |
| b. 17, f. 532 | "Opportunity": holograph manuscript, corrected | n.d. |
| b. 17, f. 533 | "The Other Half": holograph manuscript, corrected | n.d. |
| | "La Perla" | |
| b. 18, f. 534 | Holograph manuscript, corrected | n.d. |
| b. 18, f. 535 | Typescript, corrected | n.d. |

SHORTER WORKS > Short Stories (continued)

| | | |
|------------------|--|------|
| b. 18, f. 536 | "Permanent Wave": holograph manuscript, corrected | n.d. |
| | "Peter Elsom": typescript | |
| b. 18, f. 537 | First draft, corrected | n.d. |
| b. 18, f. 538 | Second draft, corrected | n.d. |
| b. 18, f. 539 | Third draft, corrected | n.d. |
| | "Pomegranate Seed" | |
| b. 18, f. 540 | Holograph manuscript, corrected | n.d. |
| b. 18, f. 541-42 | French translation ("L'Appel De L'Au Dela"): typescript, corrected | n.d. |
| b. 18, f. 543 | "Princess Bluey of Blue Diamond Hall": holograph manuscript | n.d. |
| b. 18, f. 544 | "Rainbow Gold": holograph manuscript | n.d. |
| b. 18, f. 545 | "Reality": holograph manuscript, corrected | n.d. |
| b. 18, f. 546 | "Roman Fever": holograph manuscript, corrected | n.d. |
| | "Solitude" | |
| b. 18, f. 547 | Holograph manuscript, corrected | n.d. |
| b. 18, f. 548 | Typescript, corrected | n.d. |
| b. 18, f. 549-51 | "The Spark": holograph manuscript, corrected | n.d. |
| b. 18, f. 552 | "The Temperate Zone": holograph manuscript (incomplete) | n.d. |
| | "Tradition" | |
| b. 18, f. 553-56 | Holograph manuscript, corrected | n.d. |
| b. 18, f. 557 | Synopsis, typescript, corrected | n.d. |
| b. 18, f. 558-59 | Typescript, corrected | n.d. |
| | "Two Careers" | |
| b. 18, f. 560 | Holograph manuscript, corrected | n.d. |
| b. 18, f. 561 | Typescript, corrected | n.d. |
| | "Velvet Ear-Pads" | |
| b. 18, f. 562 | Scenario | n.d. |
| b. 18, f. 563 | Notes | n.d. |
| b. 18, f. 564-66 | Holograph manuscript | n.d. |
| b. 18, f. 567 | "The Venice Glass": holograph manuscript, corrected | n.d. |
| b. 18, f. 568-69 | "Week-End": holograph manuscript, corrected | n.d. |

SHORTER WORKS > Short Stories (continued)

| | | |
|------------------|--|------|
| b. 18, f. 570 | "The Word of Life": holograph manuscript, corrected | n.d. |
| | "Writing a War Story" | |
| b. 19, f. 571 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 572 | Typescript, corrected | n.d. |
| b. 19, f. 573 | Setting typescript, corrected | n.d. |
| b. 19, f. 574 | Setting typescript, carbon, corrected | n.d. |
| b. 19, f. 575-76 | "Xingu": holograph and typescript, corrected | n.d. |
| b. 19, f. 577-78 | "The Young Gentleman": holograph manuscript, corrected | n.d. |
| b. 19, f. 579-80 | Miscellaneous fiction (fragments) | n.d. |
| | Essays | |
| b. 19, f. 581 | "Adventures with Books": holograph manuscript, corrected (incomplete) | n.d. |
| b. 19, f. 582 | "Back to Compostala": holograph manuscript, corrected | n.d. |
| | <i>Benediction</i> (by "Claude Silva"): "Foreward" | |
| b. 19, f. 583 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 584 | Setting typescript, corrected | 1936 |
| b. 19, f. 585-86 | "Le Bourget d'Outremes": holograph manuscript, corrected | n.d. |
| | "Character and Situation in the Novel" | |
| b. 19, f. 587-88 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 589 | Typescripts, corrected | n.d. |
| | "A Cycle of Reviewing" | |
| b. 19, f. 590 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 591 | Typescript, corrected (incomplete) | n.d. |
| | "December in a French Riviera Garden" | |
| b. 19, f. 592 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 593 | Typescripts with carbons, corrected | n.d. |
| b. 19, f. 594 | "Il dicembre in un giardino della Riviera francese" (Italian translation in an unknown hand), holograph manuscript | n.d. |
| b. 19, f. 595 | "Documentation in Fiction" ("Tendancies in Modern Fiction") holograph manuscript, corrected | n.d. |
| | "Fiction and Criticism" | |
| b. 19, f. 596 | Holograph manuscript, corrected, and photocopy | n.d. |

SHORTER WORKS > Essays > "Fiction and Criticism" (continued)

| | | |
|---------------|--|------|
| b. 19, f. 597 | Typescript, corrected, and photocopy | n.d. |
| | "A French Riviera Garden in the Spring" | |
| b. 19, f. 598 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 599 | Typescript, corrected | n.d. |
| b. 19, f. 600 | "A Further Glance": holograph manuscript, corrected | n.d. |
| | "Gardening in France" | |
| b. 19, f. 601 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 602 | Typescript, corrected | n.d. |
| b. 19, f. 603 | "In Morocco": correction sheet | n.d. |
| b. 19, f. 604 | "Italy Again": holograph manuscript, corrected | n.d. |
| | "A Motor-Flight Through Spain" | |
| b. 19, f. 605 | Holograph manuscript, corrected | n.d. |
| b. 19, f. 606 | Typescript, corrected | n.d. |
| b. 19, f. 607 | [National Institute of Arts and Sciences Speech on Accepting a Medal] typescript (incomplete) | n.d. |
| b. 19, f. 608 | "Olifant": holograph manuscript, corrected | n.d. |
| b. 19, f. 609 | "Permanent Values in Fiction" holograph manuscript, corrected | n.d. |
| b. 19, f. 610 | "A Reconsideration of Marcel Proust" holograph manuscript, corrected | n.d. |
| b. 19, f. 611 | ["Sayings of HJ"]: holograph manuscript | n.d. |
| b. 19, f. 612 | "Talk to American Soldiers" (Lecture at the Soldiers and Sailors Club), typescript | n.d. |
| | "Visibility in Fiction" | |
| b. 19, f. 613 | Holograph manuscript, corrected (with related correspondence) | n.d. |
| b. 19, f. 614 | Setting typescript, corrected | n.d. |
| b. 19, f. 615 | Whitman, Walt, Sketch of an Essay on, with notes, holograph manuscript | n.d. |
| b. 19, f. 616 | "William C. Brownell": holograph manuscript | n.d. |
| | Plays | |
| b. 20, f. 617 | <i>The Arch</i> : holograph manuscript, corrected | n.d. |
| b. 20, f. 618 | The Banished God: holograph manuscript | n.d. |
| | <i>The Children's Hour</i> | |
| b. 20, f. 619 | Holograph manuscript, corrected | n.d. |

SHORTER WORKS > Plays > The Children's Hour (continued)

| | | |
|---|---|-----------|
| b. 20, f. 620 | Typescript, corrected | n.d. |
| b. 20, f. 621 | Crichton of Cluny: holograph manuscript, corrected | n.d. |
| <i>Kate Spain</i> | | |
| b. 20, f. 622-23 | Holograph manuscript, corrected | n.d. |
| b. 20, f. 624 | Typescript, corrected | n.d. |
| <i>The Man of Genius</i> | | |
| b. 20, f. 625 | "Scenario": holograph and typescript, corrected | n.d. |
| b. 20, f. 626 | Typescript, corrected | n.d. |
| b. 20, f. 628-32 | Manon Lescaut: typescript, corrected | n.d. |
| <i>The Necklace</i> | | |
| b. 20, f. 633 | Synopsis: holograph manuscript, corrected | n.d. |
| b. 20, f. 634 | First draft: holograph manuscript, corrected | n.d. |
| b. 20, f. 635 | Second draft: holograph manuscript, corrected | n.d. |
| <i>The Old Maid: dramatization by Zoë Akins</i> | | |
| b. 20, f. 636 | Typescript ("Revised Act One: English Production") | 1936 |
| b. 20, f. 637 | Typescript ("Fourth Episode"), with related letter | n.d. |
| b. 20, f. 638 | Program | 1935 |
| <i>Pomegranate Seed</i> | | |
| b. 20, f. 639 | Holograph manuscript | n.d. |
| b. 20, f. 640 | Transcript, corrected | n.d. |
| b. 20, f. 641 | [Untitled]: holograph manuscript | n.d. |
| Poems | | |
| b. 20, f. 642 | "Adonis": holograph manuscript, corrected | n.d. |
| b. 20, f. 643 | "All Saints": typescript, corrected | n.d. |
| b. 20, f. 644 | "The 'Apollo of Marsyas' of Perugino"; "Phaedra": holograph manuscript | n.d. |
| b. 20, f. 645 | "Beaulieu Wood": typescript | n.d. |
| b. 20, f. 646 | "La Belgique Ne Regrette Rien" | 1915 Jan. |
| b. 20, f. 647 | "Botticelli's Madonna in the Louvre": holograph manuscript and printed copy | n.d. |
| b. 20, f. 648 | "The Comrade": holograph manuscript, corrected | n.d. |

SHORTER WORKS > Poems (continued)

| | | |
|---------------|---|-------------|
| b. 20, f. 649 | "The Coming of the God": holograph manuscript | n.d. |
| b. 20, f. 650 | "Death": typescript | n.d. |
| b. 20, f. 651 | "Destruction": holograph manuscript, corrected | n.d. |
| b. 20, f. 652 | "The Dryad": holograph poem | n.d. |
| | "Esther" | |
| b. 20, f. 653 | Holograph manuscript (with "Lucretia Buonvisi's Lover"), corrected | n.d. |
| b. 20, f. 654 | Typescript | n.d. |
| b. 20, f. 655 | "Ex Tenebris": holograph manuscript | n.d. |
| b. 20, f. 656 | "Eyeless in Gaza": holograph manuscript | n.d. |
| | "Finis": holograph manuscript See: "A Picture by Sebastiani", Box 21, folder 674 | |
| b. 20, f. 657 | "The Great Blue Tent": typescript | 1915 Aug |
| b. 20, f. 658 | "The Great Companions": holograph manuscript | n.d. |
| b. 20, f. 659 | "The Heavenly Powers": holograph manuscript (with fragment titled "Restoration") | n.d. |
| b. 20, f. 660 | "High Pasture": holograph manuscript | n.d. |
| b. 20, f. 661 | "Intense Love's Utterance": holograph manuscript | 1881 Sep 13 |
| b. 20, f. 662 | "Kithaeron": holograph manuscript | n.d. |
| b. 20, f. 663 | "A Knock": holograph manuscript | n.d. |
| | "Lucretia Buonvisi's Lover" See: "Esther," Box 20, folder 653 | |
| b. 20, f. 664 | "Martyrdom": holograph manuscript | n.d. |
| b. 20, f. 665 | "Mistral in the Marquis": holograph manuscript, corrected | n.d. |
| b. 21, f. 666 | "The New Job": holograph manuscript, corrected | n.d. |
| b. 21, f. 667 | "The New Litany": typescript | n.d. |
| b. 21, f. 668 | "A November Day": typescript | n.d. |
| b. 21, f. 669 | "The Old Pole Star": typescript | n.d. |
| b. 21, f. 670 | "One Day": holograph manuscript, corrected | n.d. |
| b. 21, f. 671 | "The Orestia": holograph manuscript, corrected | n.d. |
| b. 21, f. 672 | "Orpheus": typescript, corrected | n.d. |
| b. 21, f. 673 | "The Parting Day": printed copy | n.d. |

SHORTER WORKS > Poems (continued)

| | | |
|------------------|--|-------------|
| | "Phaedra": holograph manuscript See: "The 'Apollo and Marsyas' of Perugino", Box 20, folder 644 | |
| b. 21, f. 674 | "A Picture By Sebastiani in the Cathedral at Murano" (with "Finis") holograph manuscript | 1895 |
| b. 21, f. 675 | "Prologue": typescript | n.d. |
| b. 21, f. 676 | "Rambouillet": holograph manuscript | n.d. |
| b. 21, f. 677 | "Restoration": holograph manuscript, corrected | n.d. |
| b. 21, f. 678 | "The Room": holograph manuscript, corrected | n.d. |
| b. 21, f. 679 | "Sorrow's Sea": typescript | n.d. |
| b. 21, f. 680 | "Summer Afternoon": holograph manuscript | 1931 |
| b. 21, f. 681 | "Survival": holograph manuscript | 1908 Dec 4 |
| b. 21, f. 682 | "Terminus": holograph copy by Morton Fullerton (with note from Marion Mainwaring, March 10, 1972) | 1909 |
| b. 21, f. 683 | "Terza Rima": typescript | n.d. |
| b. 21, f. 684 | "The Tomb of Ilaria Giunigi at Lucca" holograph manuscript | 1889 |
| b. 21, f. 685 | ["Thy Truth, O Lord"]: holograph manuscript (With letter from Evelyn Washburn and a copy of Wharton's "Easter" in Washburn's hand) | 1881 |
| b. 21, f. 686 | "A Torchbearer": typescript See also: George Dorr, Box 24, folder 753 | n.d. |
| b. 21, f. 687 | "The Woman's Question": holograph manuscript | n.d. |
| b. 21, f. 688 | "Ye Romantic Ballad of Ye Picturesque Plums": holograph manuscript | 1875 May 31 |
| b. 21, f. 689-92 | Untitled poems: holograph manuscripts | n.d. |
| b. 21, f. 693 | Poems (fragments): holograph manuscripts | n.d. |
| Translations | | |
| b. 21, f. 694-98 | <i>The Joy of Living</i> (Translation of Herman Suderman, <i>Es Lebe Das Leben</i>): typescript, bound ("Mrs. Patrick Campbell's Prompt Book") | n.d. |
| NOTEBOOKS | | |
| b. 21, f. 699 | "Donnee Book" | 1900 |
| b. 21, f. 700 | "Notes" | 1910-14 |
| b. 22, f. 701 | "Subjects and Notes" | 1918-23 |
| b. 22, f. 702-03 | "Notes and Subjects" | 1924-28 |

Series II: Personal Correspondence, Dates 1885–1937*3.5 linear feet (8 boxes)*

Series II, *Personal Correspondence*, is arranged alphabetically by surname of correspondent. With the exception of prominent persons (and letters from Edith Wharton), correspondents with fewer than three letters have been placed in "Letter" general files. The series combines correspondence both to and from Edith Wharton.

| | | |
|------------------|---|------------------|
| b. 23, f. 704 | "A" general | 1905-34 |
| b. 23, f. 705 | "B" general | 1905-19, n.d. |
| b. 23, f. 706 | Barrés, Maurice | 1916 Apr 7 |
| b. 23, f. 707 | Beerbohm, Max | 1915 |
| b. 23, f. 708-09 | Berenson, Bernard | 1910-37 |
| b. 23, f. 710 | Berenson, Mary | 1926-36 |
| b. 23, f. 711-19 | Berry, Walter Van Rensselaer | 1898-1923 |
| b. 23, f. 720 | Bigelow, William | 1910, n.d. |
| b. 23, f. 721 | Binyon, Laurence | 1915 |
| b. 23, f. 722 | Blashfield, Edwin H. Blashfield, Evangeline | 1899-1902 |
| b. 23, f. 723 | Bosanquet, Theodora | 1910-15 |
| b. 23, f. 724 | Bourget, Minnie | 1904, 1925, n.d. |
| b. 23, f. 725 | Bourget, Paul See also: Theodora Perry Tiffany, Box 30, folder 932 | 1910, n.d. |
| b. 23, f. 726 | Bromfield, Louis | n.d. |
| b. 23, f. 727 | Brownell, William Carey | 1909-26 |
| b. 23, f. 728 | Burlingame, Edward L. | 1905 Nov 4 |
| b. 23, f. 729 | "C" general | 1928-31 |
| | Campbell, Mrs. Patrick See: Theodora Perry Tiffany, Box 30, folder 932 | |
| b. 23, f. 730 | Cambon, Jules M. | 1916, 1918 |
| | Canby, Henry Seidel See: The Literary Review, Box 37, folder 1140 | |
| b. 24, f. 731-41 | Chanler, Margaret ("Daisy") | 1902-33 |
| b. 24, f. 742 | Clark, Sir Kenneth M. | 1936-37 |
| b. 24, f. 742 | Clark, Lady Elizabeth | |
| b. 24, f. 743 | Claudé, Paul | n.d. |

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| b. 24, f. 744 | Conrad, Joseph | 1912-17 |
| b. 24, f. 745 | Crawford, Francis Marion | 1899 Apr 2 |
| b. 24, f. 746 | "D" general | 1905-36 |
| b. 24, f. 747 | De La Mare, Walter | 1936-37 |
| b. 24, f. 748 | Deland, Margaret | 1899 Oct 20 |
| b. 24, f. 749 | Dimnet, Ernest | 1932-35 |
| b. 24, f. 750 | D'Indy, Vincent | 1916 Sep 22 |
| b. 24, f. 751 | Dix, Morgan | 1902, 1905 |
| b. 24, f. 752 | Doane, William Crosswell | 1907 Nov 18 |
| b. 24, f. 753 | Dorr, George B. | 1902-06 |
| b. 24, f. 754 | Dumaine, Jacques | 1918, n.d. |
| b. 24, f. 755 | Dunsany, Edward John | 1911 Jan 19 |
| b. 24, f. 756 | "E" general | 1930-33 |
| b. 24, f. 757 | "F" general | 1906, 1910 |
| b. 24, f. 758 | Fairchild, Sally | [1915?] Nov 17 |
| b. 25, f. 759-66 | Farrand, Beatrix Jones | 1912-37 |
| b. 25, f. 767-68 | Farrand, Max | 1914-36 |
| b. 25, f. 769 | Fitch, Clyde See also: Box 36, folder 1105 | 1907-[09?] |
| b. 25, f. 770 | Fitzgerald, F. Scott (copy only) | 1925 |
| b. 25, f. 771 | French, Daniel Chester | 1905 Nov 12 |
| b. 25, f. 772 | Frederich, J. | 1935-37 |
| b. 25, f. 773 | Fuller, Henry Blake | 1902 Mar 27 |
| b. 25, f. 774 | Fullerton, William Morton | [1907] Oct 19 |
| b. 25, f. 775 | "G" general | 1934 |
| b. 25, f. 776 | Galsworthy, John | 1915, 1918 |
| b. 25, f. 777 | Gide, André | 1916-19, n.d. |
| b. 25, f. 778 | Gilder, Richard Watson | 1902-09, n.d. |
| b. 25, f. 779-81 | Gillet, Louis | 1923-37, n.d. |
| b. 25, f. 782 | Gillet, Louise | 1931-32, n.d. |

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| b. 25, f. 783-84 | Gosse, Edmund | 1908-25 |
| b. 25, f. 785 | Gouraud, Henri-Joseph-Etienne | 1918 |
| b. 25, f. 786 | Graham, Robert Cunninghame | 1934 |
| b. 25, f. 787-93 | Grant, Robert | 1905-39 |
| b. 26, f. 794 | Gross, Catherine | 1914, n.d. |
| b. 26, f. 795 | "H" general | 1905-37 |
| b. 26, f. 796 | Hagner, Isabella | n.d. |
| b. 26, f. 797-98 | Hardy, Thomas | 1915 |
| b. 26, f. 799 | Hawkes, Eva | 1915-18 |
| b. 26, f. 800 | Higginson, Thomas Wentworth | 1905 Dec 19 |
| b. 26, f. 801 | Housman, Laurence | 1936 Sep 19 |
| b. 26, f. 802 | Howells, William Dean See also: Theodora Perry Tiffany, Box 30, folder 932 | 1900-19 |
| | Hudson, Elizabeth See: Simmons, Frank Ronald, Box 30, folder 924 | |
| b. 26, f. 803-10 | Hugh Smith, John | 1908-38 |
| b. 26, f. 811 | Humbert, Georges-Louis | 1915-16 |
| b. 26, f. 812-20 | James, Henry | 1900-09 |
| b. 27, f. 821-32 | James, Henry | 1910-15 |
| b. 27, f. 833 | James, Margaret | 1916 |
| b. 27, f. 834 | James, William | 1910 |
| b. 28, f. 835 | Joffre, Joseph J. | 1918 Dec 13 |
| b. 28, f. 836-62 | Jones, Mary Cadwalader See also: Box 51, folder 1558 | 1903-35 |
| b. 28, f. 863 | Jusserand, Jean Adrien | 1916 Apr 7 |
| b. 28, f. 864 | "K" general | 1913-29 |
| b. 28, f. 865-66 | Kipling, Rudyard | 1915, 1923 |
| b. 29, f. 867 | "L" general | 1902-34 |
| b. 29, f. 868 | Lapsley, Gaillard | 1916-31 |
| b. 29, f. 869 | Lebaudy, Pierre | 1926 Mar 2 |

La Gallienne, Richard

[See: Theodora Perry Tiffany, Box 30, folder 932](#)

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|-------------------|---|-----------------|
| b. 29, f. 870 | Lodge, George Cabot | [1905] |
| b. 29, f. 871 | Lodge, Henry Cabot | 1909, 1919 |
| b. 29, f. 872 | Loti, Pierre | 1915 |
| b. 29, f. 873 | Lubbock, Percy | 1913-18 |
| b. 29, f. 874 | Lyautey, Inez | 1918 |
| b. 29, f. 875 | "M" general | 1905-37 |
| b. 29, f. 876 | MacCarthy, Desmond | [1933?] Mar 26 |
| b. 29, f. 877 | McCook, Miss | [1921 Jan 6?] |
| b. 29, f. 878 | McCutcheon, George Barr | 1905 Oct 31 |
| b. 29, f. 879 | Mariano, Elisabeth ("Nicky") | 1933, 1937 |
| b. 29, f. 880 | Martin, Miss | 1917 May 17 |
| b. 29, f. 881 | Masefield, John | 1915 |
| b. 29, f. 882 | Meynell, Alice | 1915 Aug 16 |
| b. 29, f. 883 | Minturn, Robert S. | 1916 |
| b. 29, f. 884 | Mitchell, Silas Weir See also: Box 61, folder 1740 | 1905 Nov 2 |
| b. 29, f. 885 | Morris, George L. K. | n.d. |
| b. 29, f. 886 | "N" general | 1905-30 |
| b. 29, f. 887 | Navarro, Antonio F. de | 1899, 1902 |
| b. 29, f. 888 | Nicholson, [Ronald?] | 1927-29 |
| b. 29, f. 889 | Noailles, Anna E., Countess de | 1915-16 |
| b. 29, f. 890 | Norton, Charles Eliot | 1907-08 |
| b. 29, f. 891-904 | Norton, Sara ("Sally") | 1899-1913 |
| b. 30, f. 905-08 | Norton, Sara ("Sally") | 1914-22 |
| b. 30, f. 909 | Paget, Violet ("Vernon Lee") | 1902-33 |
| b. 30, f. 910 | Pasteur, Louis (autograph note) | 1885 Apr 10 |
| b. 30, f. 911 | Pershing, John J. | n.d. |
| b. 30, f. 912 | Popham-Lobb, R. | 1926-27 |
| b. 30, f. 913 | "R" general | 1899-1937, n.d. |

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|------------------|--|---------------|
| b. 30, f. 914 | Read, Herbert | 1934 Jun 18 |
| b. 30, f. 915 | Rhineland, Philip M. | 1927 |
| b. 30, f. 916 | Rhineland, Philip Newbold | 1918 |
| b. 30, f. 917 | Richardson, William K. | 1913 |
| b. 30, f. 918 | Rockefeller, John D., Jr. | 1932 Mar 10 |
| b. 30, f. 919 | Roosevelt, Theodore | 1915, 1918 |
| b. 30, f. 920 | "S" general | 1909-37 |
| b. 30, f. 921 | Saintsbury, George | 1913 Dec 11 |
| b. 30, f. 922 | Sargent, John Singer | 1911-15 |
| b. 30, f. 923 | Sheldon, Edward See also: Box 39, folder 1191 | 1923-31 |
| b. 30, f. 924 | Simmons, Frank Ronald | 1918 |
| b. 30, f. 925 | Smith, Logan Pearsall | 1926 Feb 2 |
| b. 30, f. 926-27 | Sturgis, Howard Overing | 1904-17 |
| b. 30, f. 928 | Suarès, Andre | 1915 Aug 15 |
| b. 30, f. 929 | "T" general | 1901-34 |
| b. 30, f. 930 | Taillandier, Madeleine Saint René | 1916-33 |
| b. 30, f. 931 | Thayer, William Roscoe | 1905 |
| b. 30, f. 932 | Tiffany, Theodora Perry | 1901, n.d. |
| b. 30, f. 933 | Trench, Herbert | 1915 Aug 18 |
| b. 30, f. 934 | Trevelyan, Sir George Otto | 1923 |
| b. 30, f. 935 | Updike, Daniel Berkeley | 1913, 1937 |
| b. 30, f. 936 | "W" general | 1910-34 |
| b. 30, f. 937 | Ward, Mary A. | 1915 Aug 12 |
| b. 30, f. 938 | Washburn, Emelyn | 1930, 1935 |
| b. 30, f. 939 | Wells, H. G. | [1915 Aug 13] |
| b. 30, f. 940 | Wendell, Barrett | 1899, 1913 |
| b. 30, f. 941 | Wharton, Edward R. | 1907-12, n.d. |
| b. 30, f. 942 | Wharton, Nancy ("Nannie") | 1909-10 |
| b. 30, f. 943 | Wharton, William | 1911 |

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|---------------|---------------------------------------|------------|
| b. 30, f. 944 | Wilcox, Ella Wheeler | 1918 Apr 8 |
| b. 30, f. 945 | Winthrop, Egerton | 1913 |
| b. 30, f. 946 | Wister, Owen | 1906 Jan |
| b. 30, f. 947 | Yeats, William Butler | 1915 |
| b. 30, f. 948 | Unidentified | 1906-34 |

Series III: *Professional Correspondence* , 1905-37*4 linear feet (9 boxes)*

Series III., *Professional Correspondence*, is arranged alphabetically by name of the individual, company, or institution. Correspondents with fewer than three items are placed in "Letter" general files.

| | | |
|------------------|--|---------|
| b. 31, f. 949 | "A" general | 1920-36 |
| b. 31, f. 950-54 | Affolter (Librairie Auguste Fontaine) See also: Augoyat, Jean, Box 31, folder 964 | 1917-33 |
| b. 31, f. 955 | Alfossa, P. | 1922-24 |
| b. 31, f. 956 | Albatross (J. Holryd-Reece) | 1932-36 |
| b. 31, f. 957-58 | American Academy of Arts and Letters | 1928-37 |
| b. 31, f. 959 | American Library in Paris | 1922-36 |
| b. 31, f. 960 | The American Magazine | 1919-20 |
| b. 31, f. 961 | American Play Company, Inc. | 1921 |
| b. 31, f. 962 | Anglin-Hull, Margaret | 1925 |
| | Appleton, D. See: D. Appleton and Co., Box 33, folder 1028 | |
| b. 31, f. 963 | Art et Industrie | 1927-31 |
| b. 31, f. 964-65 | Augoyat, Jean (Librairie Auguste Fontaine) See also: Affolter, Box 31, folder 950 | 1927-31 |
| b. 31, f. 966-67 | Authors' League of America | 1920-30 |
| | Authors' Syndicate, Limited See: Smith and Earle, Box 39, folder 1193 | |
| b. 31, f. 968-70 | "B" general | 1911-36 |
| b. 31, f. 971-83 | Bain, James | 1918-37 |
| b. 32, f. 984 | Bernheim, Andre | 1935 |
| b. 32, f. 985 | Libreria Bettesti et Tumminelli | 1928-32 |
| b. 32, f. 986-88 | Bloch, Camille | 1929-37 |
| b. 32, f. 989 | Bois, Jeanne | 1924-25 |
| | Bridges, Robert See: Charles Scribner's Sons, Box 32, folder 998 | |
| b. 32, f. 990 | Brockhaus, F. A. | 1933 |
| b. 32, f. 991 | Brown, E. K. | 1930 |

Burgess, Gellett

[See: Author's League of America, Box 31, folder 966](#)

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| b. 32, f. 992-93 | "C" general | 1920-35 |
| b. 32, f. 994 | Carlyle Straub | 1936-37 |
| b. 32, f. 995 | Cassell and Company | 1926-37 |
| b. 32, f. 996 | The Century Company | 1927-29 |
| b. 32, f. 997 | Charles Frohman Inc. (Empire Theater) | 1928 |
| b. 32, f. 998-1007 | Charles Scribner's Sons | 1905-37 |
| b. 32, f. 1008 | Cinotti, Henri | 1934-35 |
| Clemens, Cyril | | |
| See: International Mark Twain Society, Box 37, folder 1115 | | |
| b. 32, f. 1009 | Cobden-Sanderson, Richardson | 1924-28 |
| b. 32, f. 1010 | <i>The Colophon</i> | 1931-35 |
| b. 32, f. 1011 | Cosmopolitan | 1919-37 |
| b. 32, f. 1012-17 | Curtis Brown, Ltd. | 1919-28 |
| b. 33, f. 1018-25 | Curtis Brown, Ltd. | 1929-36 |
| b. 33, f. 1026-27 | "D" general | 1920-36 |
| b. 33, f. 1028-40 | D. Appleton and Co. | 1916-23 |
| b. 34, f. 1041-57 | D. Appleton and Co. | 1924-28 |
| b. 35, f. 1058-77 | D. Appleton and Co. | 1929-34 |
| b. 36, f. 1078-84 | D. Appleton and Co. | 1935-37 |
| b. 36, f. 1085 | Darby, Lucy | 1919-20 |
| b. 36, f. 1086 | The Delineator | 1926-29 |
| b. 36, f. 1087 | Dodd, Mead and Co. | 1920-27 |
| b. 36, f. 1088 | "E" general | 1919-34 |
| b. 36, f. 1089 | Edel, Leon | 1928-35 |
| Empire Theater | | |
| See Charles Frohman, Inc., Box 32, folder 997 | | |
| b. 36, f. 1090-91 | Eric S. Pinker and Adrienne Morrison, Inc. | 1934-37 |
| b. 36, f. 1092 | Espasa-Calpe, S. A. | 1930 |
| b. 36, f. 1093-94 | "F" general | 1919-37 |

| | | |
|-------------------|--|---------------|
| b. 36, f. 1095 | Faber and Faber | 1929-31 |
| b. 36, f. 1096 | Férard (Maison L. Férard) | 1927-28 |
| b. 36, f. 1097 | <i>Le Figaro</i> | 1929-36 |
| b. 36, f. 1098 | Flammarion (Les Librairies Flammarion) | 1928-37 |
| b. 36, f. 1099 | <i>The Forum</i> | 1923-28 |
| b. 36, f. 1100 | Frederick A. Stokes | 1927-36 |
| b. 36, f. 1101 | Franzos, Marie | 1930-31 |
| b. 36, f. 1102-03 | "G" general | 1917-36 |
| b. 36, f. 1104 | Gallimard (Librairie Gallimard) | 1923, 1934 |
| b. 36, f. 1105 | Gerson, Virginia | 1918-20 |
| b. 36, f. 1106 | Librairie Giraud-Badin | 1928-29 |
| b. 36, f. 1107 | Gitterman, Joseph L. | 1922, 1929 |
| b. 36, f. 1108 | Grant, John | 1933-36 |
| b. 37, f. 1109-10 | "H" general | 1919-37 |
| b. 37, f. 1111 | Hachette (Librairie Hachette) | 1923-27, n.d. |
| b. 37, f. 1112 | Herbert, Dolly | 1925-30 |
| b. 37, f. 1113 | "I" general | 1924-25 |
| b. 37, f. 1114 | Incorporated Society of Authors, Playwrights, and Composers | 1927-36 |
| b. 37, f. 1115 | International Mark Twain Society (Cyril Clemens) | 1927-36 |
| b. 37, f. 1116 | "J" general | 1920-36 |
| | Jewett, Rutger B. See: D. Appleton and Co., Box 33, folder 1028 | |
| b. 37, f. 1117 | John Charpentier | 1919-36 |
| b. 37, f. 1118 | John and Edward Bumpus, Ltd. | 1926-27 |
| | Johnson, Robert Underwood See: American Academy of Arts and Letters, Box 31, folder 957 | |
| b. 37, f. 1119-21 | Jonathan Cape, Ltd. | 1922-36 |
| b. 37, f. 1122 | "K" general | 1923-32 |
| b. 37, f. 1123-28 | Kauser, Alice See also: Mary Cadwalader Jones, Box 28, folders 836-62 | 1935-37 |
| b. 37, f. 1129-30 | "L" general | 1918-37 |

| | | |
|-------------------|--|------------|
| b. 37, f. 1131 | Ladies' Home Journal | 1931-33 |
| b. 37, f. 1132-36 | Lavaux, A. | 1920-36 |
| b. 37, f. 1137 | League of American Pen Women | 1925-28 |
| b. 37, f. 1138 | Lechevalier, Jacques Lechevalier, Paul | 1926-27 |
| b. 37, f. 1139 | <i>Life and Letters</i> | 1928-34 |
| b. 37, f. 1140 | The Literary Review | 1920-25 |
| b. 37, f. 1141 | Lowe Brothers, Ltd. | 1936-37 |
| b. 37, f. 1142-43 | "M" general | 1917-36 |
| b. 38, f. 1144-47 | Macmillan and Co. | 1905-30 |
| b. 38, f. 1148 | Madeleva, M. | 1934, n.d. |
| b. 38, f. 1149 | Martineau, Alice | 1925-29 |
| b. 38, f. 1150 | The Medici Society | 1924-33 |
| b. 38, f. 1151 | Miles, James | 1922-30 |
| | Morrison, Adrienne See: Eric S. Pinker and Adrienne Morrison, Inc., Box 36, folder 1090 | |
| b. 38, f. 1152 | Moss Empires (Howard Wyndham Tours) | 1935-36 |
| b. 38, f. 1153 | "N" general | 1922-35 |
| b. 38, f. 1154 | National Council of Women of the United States, Inc. | 1933 |
| b. 38, f. 1155 | National Institute of Arts and Letters | 1926-36 |
| b. 38, f. 1156 | The New York <i>Times</i> | 1916 Jan 9 |
| b. 38, f. 1157 | Nieuwe Rotterdamsche Courant | 1918-20 |
| b. 38, f. 1158 | "O" general | 1920-36 |
| b. 38, f. 1159 | Oxford University Press | 1932-36 |
| b. 38, f. 1160-61 | "P" general | 1918-35 |
| b. 38, f. 1162 | Perrin and Cie (Librairie Academique Didier) | 1927-30 |
| b. 38, f. 1163 | Peysen, Ethel R. | 1924-25 |
| b. 38, f. 1164 | Pfeffer, Max | 1935-36 |
| | Pinker, Eric See: Eric S. Pinker and Adrienne Morrison, Inc., Box 36, folder 1090 | |
| b. 38, f. 1165-69 | Plon-Nourrit (Librairie Plon-Nourrit) | 1920-37 |
| b. 38, f. 1170 | Pugh, Cynthia Ann | 1930-31 |

| | | |
|-------------------|---|---------|
| b. 38, f. 1171 | <i>Quarterly Review</i> | 1920-32 |
| b. 38, f. 1172 | Quereuil, J. A. (L'Office Bibliographique) | 1923-34 |
| b. 38, f. 1173 | Quinn, Arthur Hobson | 1937 |
| b. 38, f. 1174-75 | "R" general | 1917-37 |
| b. 38, f. 1176 | Reynolds, Paul R. | 1922 |
| b. 38, f. 1177-78 | <i>La Revue de France</i> | 1917-35 |
| b. 39, f. 1179-80 | <i>Revue des Deux Mondes</i> | 1918-38 |
| b. 39, f. 1181 | <i>La Revue de Paris</i> | 1917-26 |
| b. 39, f. 1182 | <i>La Revue Hebdomadaire</i> | 1917-37 |
| b. 39, f. 1183 | Royal Society of Literature | 1929-35 |
| b. 39, f. 1184 | Rumbold, Zoë Akins | 1936 |
| b. 39, f. 1185-86 | "S" general | 1917-37 |
| b. 39, f. 1187 | Sandry-Schmitt, Susan | 1936 |
| b. 39, f. 1188 | The Saturday Evening Post | 1918-19 |
| b. 39, f. 1189 | The Saturday Review | 1924-34 |
| b. 39, f. 1190 | Schneider and Amelag | 1928-32 |
| b. 39, f. 1191 | Sheldon, Edward See also: Box 30, folder 923 | 1927-34 |
| b. 39, f. 1192 | Simon and Schuster | 1935-36 |
| b. 39, f. 1193 | Smith and Earle | 1926 |
| b. 39, f. 1194 | Steedman, Robert D. | 1931-32 |
| b. 39, f. 1195 | "T" general | 1925-37 |
| b. 39, f. 1196 | <i>The Times</i> (London) | 1920-36 |
| b. 39, f. 1197 | Toomy, Mary | 1932-34 |
| b. 39, f. 1198 | Universitaire, Librairie (J. Gamber) | 1925-31 |
| b. 39, f. 1199 | "V" general | 1919-36 |
| b. 39, f. 1200 | Van Doren, Carl | 1934 |
| b. 39, f. 1201 | Vidakovic, A. | 1927-29 |
| b. 39, f. 1202 | Vogue | 1926-27 |
| b. 39, f. 1203-04 | "W" general | 1921-37 |

| | | |
|-------------------|------------------------|---------------|
| b. 39, f. 1205-06 | <i>The Yale Review</i> | 1919-30 |
| b. 39, f. 1207 | "Z" general | 1926-33 |
| b. 39, f. 1208-09 | Unidentified | 1921-37, n.d. |

Series IV: General Correspondence, 1901-37*4.25 linear feet (10 boxes)*Series IV, *General Correspondence*, is arranged chronologically.

| | | |
|------------------------|--------------------------------|--------------|
| b. 40, f. 1210 | Correspondence | 1901 |
| b. 40, f. 1211 | Correspondence | 1916 |
| b. 40, f. 1212-16 | Correspondence | 1917 |
| b. 40, f. 1217-21 | Correspondence | 1918 |
| b. 40, f. 1222-30 | Correspondence | 1919 |
| b. 41, f. 1231-39 | Correspondence | 1920 |
| b. 41, f. 1240-48 | Correspondence | 1921 Jan-Jun |
| b. 42, f. 1249-53 | Correspondence | 1921 Jul-Dec |
| b. 42, f. 1254-67 | Correspondence | 1922 |
| b. 42, f. 1268-80 | Correspondence | 1923 Jan-Sep |
| b. 43, f. 1281-85 | Correspondence | 1923 Oct-Dec |
| b. 43, f. 1286-1305 | Correspondence | 1924 |
| b. 43, f. 1306-11 | Correspondence | 1925 Jan-Mar |
| b. 44, f. 1312-21 | Correspondence | 1925 Apr |
| b. 44, f. 1322-33 | Correspondence | 1926 |
| b. 44, f. 1334-46 | Correspondence | 1927 |
| b. 45, f. 1347-61 | Correspondence | 1928 |
| b. 45, f. 1362-81 | Correspondence | 1929 |
| b. 46, f. 1382-97 | Correspondence | 1930 |
| b. 46, f. 1398-1412 | Correspondence | 1931 |
| b. 47, f. 1413-25 | Correspondence | 1932 |
| b. 47, f. 1426-42 | Correspondence | 1933 |
| b. 48, f. 1443-56 | Correspondence | 1934 |
| b. 48, f. 1457-65 | Correspondence | 1935 Jan-Jul |
| b. 49, f. 1466-71 | Correspondence | 1935 Aug-Dec |
| b. 49, f. 1472-88 | Correspondence | 1936 |
| b. 49, f. 1489-97 | Correspondence | 1937 |

Series V: *Personal Papers*, Dates 1910–37*1.25 linear feet (3 boxes)*Series V, *Personal Papers*, is divided alphabetically into subject files.

| | | |
|-------------------|--|---------------|
| | Account books and notes | |
| b. 50, f. 1498 | <i>The Age of Innocence</i> (Mary Cadwalader Jones) | 1929 |
| b. 50, f. 1499 | Equitable Trust Company | 1915 |
| b. 50, f. 1500 | Addresses | n.d. |
| b. 50, f. 1501 | Biographical sketches | 1937, n.d. |
| b. 50, f. 1502 | Books: inventory (at "Jean-Marie") | n.d. |
| b. 50, f. 1503-04 | Clippings (collected by Edith Wharton) | 1914-29, n.d. |
| b. 50, f. 1505 | Composition exercise in Italian (holograph) | n.d. |
| | Contracts | |
| b. 50, f. 1506-08 | D. Appleton-Century | 1912-34 |
| b. 50, f. 1509 | Macmillan and Co. | 1906, 1912 |
| b. 50, f. 1510-11 | Scribner's | 1900-25 |
| b. 50, f. 1512-13 | Dramatizations | 1924-36 |
| b. 50, f. 1514 | Foreign publishers | 1906-19 |
| b. 50, f. 1515 | Copyrights | 1922-28 |
| b. 50, f. 1516 | Currency, French | 1915, n.d. |
| | Decorations and honors: announcements and documentations | |
| b. 50, f. 1517 | French Legion of Honor See also: Oversize, Box 67, folder 1836 | 1916, n.d. |
| b. 50, f. 1518 | Miscellaneous French and Belgian Awards See also: Oversize, Box 67, folder 1837 | |
| b. 50, f. 1519-20 | Honorary Yale degree | 1923 |
| | Pulitzer Prize certificate See: Oversize, Box 67, folder 1838 | |
| b. 51, f. 1521-23 | Diaries | 1905-34 |
| b. 51, f. 1524 | "Edith Wharton Tells of German Trail of Ruin" (newspaper article) | n.d. |
| b. 51, f. 1525 | "Education Through the Eyes" (newspaper article) | n.d. |
| | Gardens | |

Gardens (continued)

| | | |
|--|---|-------------|
| b. 68 (Broadside)-69 (Broadside) | Plans (Saint-Brice-sous-Forêt, Pavillion Colombe) | n.d. |
| b. 51, f. 1527-28 | Plant lists | n.d. |
| b. 51, f. 1529 | Identification papers, permits (World War I) | 1914-18 |
| b. 51, f. 1530 | "More Money Needed" (letter to the Daily News) | n.d. |
| b. 51, f. 1531 | Empty Folder | |
| | "My Work Among the Workers of Paris" (newspaper article) Stored in: Oversize, Box 67, Folder 1852 | 1915 Nov 28 |
| b. 51, f. 1532 | Notes: "Jibares of Ecuador" | n.d. |
| b. 51, f. 1533-34 | Obituaries | 1937 |
| b. 51, f. 1535-37 | "Osprey" notes and accounts (Yacht) | [1926] |
| b. 51, f. 1538 | Permits, automobile (World War I) | 1915-18 |
| b. 51, f. 1539 | Publications lists | n.d. |
| b. 51, f. 1540 | <i>The Reader</i> , vol. III, no. 1 | 1928 Apr |
| b. 51, f. 1541 | Recipe for "Christmas Pudding" | n.d. |
| | Royalty Statements | |
| b. 52, f. 1542 | General account book | 1904-14 |
| b. 52, f. 1543 | The Century Company | 1910-33 |
| b. 52, f. 1544 | D. Appleton | 1913-30 |
| b. 52, f. 1545-46 | Macmillan and Co. | 1906-18 |
| b. 52, f. 1547 | Scribner's See also: Charles Frohman, Inc. Box 32, folder 997 | 1906-29 |
| | Ste. Claire Chateau (Hyères) | |
| b. 52, f. 1548 | House plans | 1909 |
| b. 52, f. 1549 | Title | 1927 |
| b. 52, f. 1550 | Settembrini, <i>History of Italian Literature</i> (copy of "The Reformation" section in Edith Wharton's hand) | n.d. |
| b. 52, f. 1551 | "The Theaters" (Wharton's review of Tess of the D'Urbervilles) | n.d. |
| b. 52, f. 1552-66 | War charities See also: Box 38, folder 1156 | |
| b. 52, f. 1567 | Wharton, Edward (letters concerning his health) | 1909-11 |
| b. 52, f. 1568-70 | Miscellaneous | 1917, n.d. |

Series VI: Photographs, Dates 1868–1930*7.5 linear feet (5 boxes)*

Series VI, *Photographs*, is subdivided into nine subseries: (1) Edith Wharton, (2) Group Pictures: Edith Wharton with relatives and friends, (3) Other People, (4) Homes, (5) War Charities, (6) Related Photos, (7) Postcards, (8) Unidentified, and (9) Duplicates. The subseries *Edith Wharton* is arranged chronologically; the subseries *Homes* is arranged chronologically by date of residence; the subseries *Other People* is arranged alphabetically.

| | | |
|---------------------|--|--------------|
| b. 53, f. 1571-88 | Edith Wharton See also: Oversize, Box 67, folders 1839-41 | c. 1868-1930 |
| b. 53, f. 1589-1601 | Group Pictures: Edith Wharton with friends and relatives | 1901, n.d. |
| | Other People | |
| | Austin, Mary [Great great grandmother] See: Oversize, Box 67, folder 1842 | n.d. |
| b. 54, f. 1602-03 | Berry, Walter | c. 1905 |
| b. 54, f. 1604 | Bourget, Paul | [1923] |
| b. 54, f. 1605 | Cornell, Katharine | 1928 |
| b. 54, f. 1606 | Doyle, Hannah | n.d. |
| b. 54, f. 1607 | Farrand, Beatrix (and unidentified others) | n.d. |
| b. 54, f. 1608 | Gross, Catherine (Edith Wharton's housekeeper) | n.d. |
| | James, Henry: Charcoal sketch by John Singer Sargent See: Oversize, Box 67, folder 1843 | |
| b. 54, f. 1614 | Jones, Edward Renshaw (copy of photograph) <i>The verso description misidentifies the image as Frederick Rhineland, maternal grandfather of Edith Wharton. Original portrait is held at the New York Historical Society where provenance is discussed in their NYHS journal v48 no.5 Annual Report 1964, page 31. Portrait was donated by Frederick Rhineland King naming Edward Renshaw Jones as the grandfather (paternal) of Edith Jones Wharton.</i> Rhineland, Frederick (copy of photograph) | n.d. |
| b. 54, f. 1609 | Jones, George Frederic (and Lucretia Jones) | 1881, n.d. |
| b. 54, f. 1610 | Jones, Henry (and Lucretia Stevens) | n.d. |
| b. 54, f. 1611 | Lodge, George Cabot | n.d. |
| b. 54, f. 1612 | Lyauty, Herbert | 1917 |
| b. 54, f. 1613 | Norton, Robert (and Howard Sturgis) | 1936 |
| | Stevens, Ebenezer [Great grandfather] See: Oversize, Box 67, folder 1844 | n.d. |

Other People (continued)

| | | |
|---------------------|--|---------|
| | Stevens, Mrs. [Great grandmother] See: Oversize, Box 67, folder 1845 | n.d. |
| b. 54, f. 1615 | Tyler, Elisina Royall | c. 1910 |
| b. 54, f. 1616-17 | Wharton, Edward See also: Oversize, Box 67, folder 1846 | 1896 |
| b. 54a, f. 1618 | [Edith Wharton's great great grandmother] | n.d. |
| b. 54a, f. 1619-22 | Unidentified | n.d. |
| Homes | | |
| b. 54a, f. 1623 | West 25th St., New York, N. Y. | n.d. |
| b. 54a, f. 1624-25 | Pencraig Cottage, Newport, R. I. | n.d. |
| b. 54a, f. 1626 | Park Avenue, New York, N. Y. | n.d. |
| "The Mount" | | |
| b. 54b, f. 1626a-c | Grounds and gardens | n.d. |
| b. 54b, f. 1626d-e | Interiors | n.d. |
| b. 54b, f. 1627-29 | "Land's End," Newport, R. I. (also Lamb House and Queen's Acre) | n.d. |
| b. 55, f. 1630 | "Reef Point," Bar Harbor, Maine | n.d. |
| b. 55, f. 1631 | "Hopewell Green," West Dover, Vt. | n.d. |
| b. 55, f. 1632-41 | "Pavillion Colombe," St. Brice sous Forêt, France | n.d. |
| b. 55, f. 1642-51 | "Ste. Claire" (Hyères) | n.d. |
| b. 55, f. 1652-53 | Unidentified | n.d. |
| War Charities | | |
| b. 56, f. 1654 | American Hostels for Refugees (Arromanches, Normandy) | n.d. |
| b. 56, f. 1655 | American Hostels for Refugees (Grosly) | n.d. |
| b. 56, f. 1656-57 | Children of Flanders | n.d. |
| b. 56, f. 1658-59 | Miscellaneous | n.d. |
| Related Photographs | | |
| b. 56, f. 1660 | Edith Wharton exhibition | [1962] |
| b. 56, f. 1661-62 | Edith Wharton's dogs | n.d. |
| b. 56, f. 1663 | Gravesite of Mary Cadwalader Jones | 1935 |
| b. 56, f. 1664-65 | Leoube Picnic | 1936 |
| b. 56, f. 1666 | "Osprey" | 1926 |

| | | |
|-------------------|--|-------------|
| b. 56, f. 1667-68 | Postcards (Oberammergau and miscellaneous travel) | n.d. |
| b. 56, f. 1669-70 | Miscellaneous | n.d. |
| b. 56, f. 1671-72 | Duplicates | n.d. |
| | Nitrate negatives | [1907-1930] |
| | Includes images of Wharton's gardens at Pavilon Colombe and chateau Ste Claire; Wharton with other people and with her dogs; buildings damaged in World War I; unidentified people. Some images correspond with prints found elsewhere in this series. | |
| | Original nitrate negatives were discarded in 2023 in accordance with Yale University policy. Digital surrogates are available. | |

Series VII: Gaillard Lapsley Material, 1895-1939*1.75 linear feet (4 boxes)*Series VII, *Gaillard Lapsley Material*, is arranged alphabetically by surname.

| | | |
|------------------------|--------------------------------|---------------|
| b. 57, f. 1673-79 | Benson, Arthur Christopher | 1907-25 |
| b. 57, f. 1680-83 | Gardner, Isabella (Stewart) | 1895-1900 |
| b. 57, f. 1684-85 | Lubbock, Percy | 1908-11 |
| b. 58, f. 1686-1700 | Lubbock, Percy | 1912-33 |
| b. 59, f. 1701-02 | Lubbock, Percy | 1934-39, n.d. |
| b. 59, f. 1703 | Poole, Reginald Lane | 1918 Jan 9 |
| b. 59, f. 1704 | Sturgis, Howard O. | 1912 Sep 8 |
| b. 59, f. 1705-15 | Wharton, Edith | 1895-1925 |
| b. 60, f. 1716-31 | Wharton, Edith | 1926-37 |

Series VIII: Oscar Lichtenberg Material, 1900-27*0.25 linear feet (1 box)*

Series VIII, *Oscar Lichtenberg Material*, consists primarily of alphabetically arranged correspondence. Page proofs for "Autre Temps" are located in the last folder.

| | | |
|-------------------|---|---------------|
| b. 61, f. 1732 | Gale, Zona | 1902 |
| b. 61, f. 1733 | Gilder, Richard Watson | 1902-09, n.d. |
| b. 61, f. 1734 | Harris, Gordon L. (to Mary Cadwalader Jones) | 1927 May 26 |
| b. 61, f. 1735 | Holman, Miss | 1916 |
| b. 61, f. 1736 | Howells, William D. | 1902 May 26 |
| b. 61, f. 1737-38 | Johnson, Robert Underwood | 1911, n.d. |
| b. 61, f. 1739 | Lichtenberg, Oscar H. | 1918, 1927 |
| b. 61, f. 1740 | Mitchell, S. Weir | [1902] |
| b. 61, f. 1741 | Munro, D. A. | 1902 May 24 |
| b. 61, f. 1742 | Parrish, Maxfield (to Robert V. Johnson) | n.d. |
| b. 61, f. 1743 | Unidentified | 1927 May 5 |
| b. 61, f. 1744 | "Autres Temps" page proofs, typed, corrected (by Mary C. Jones) | n.d. |

Series IX: Percy Lubbock Material, Date: 1939

0.25 linear feet (1 box)

| | | |
|-------------------|---|------------|
| b. 62, f. 1745-49 | Reminiscences of Edith Wharton (original letters and manuscripts, holographs and typescripts) | 1939, n.d. |
| b. 62, f. 1750-56 | Reminiscences of Edith Wharton, with list of contributors. Typescript draft by Percy Lubbock, corrected | n.d. |

Series X: Georges Markow-Totevy Material, 1915-52*0.25 linear feet (1 box)*

Series X, *Georges Markow-Totevy Material*, is divided into four subseries: (1) *Correspondence* (2) *Notes* (3) *Copies of Wharton's Works* and (4) *Other Papers*. Within each subseries, arrangement is alphabetical by surname or title.

Annotations in pen were made by Mr. Markow-Totevy on April 24 and 25, 2017 without the Library's permission.

CORRESPONDENCE

Letters to Edith Wharton

| | | |
|----------------|-----------------------------------|-------------|
| b. 63, f. 1757 | Berenson, Bernard | 1936 May 27 |
| b. 63, f. 1758 | Bourget, Paul (to Edith Wharton?) | 1932 Feb 16 |
| b. 63, f. 1759 | James, Henry (copy, typescript) | 1912 Dec 4 |
| b. 63, f. 1760 | Paget, Violet ("Vernon Lee") | 1932 May 7 |
| b. 63, f. 1761 | Miscellaneous (copies: extracts) | 1901-37 |

Letters to Georges Markow-Totevy

| | | |
|----------------|--|-------------|
| b. 63, f. 1762 | Bibesco, Princesse (photocopy) | 1952 |
| b. 63, f. 1763 | Casteja, Garrison | n.d. |
| b. 63, f. 1764 | Chanler, Margaret | 1952 |
| b. 63, f. 1765 | Cocteau, Jean (photocopy) | 1952 Feb 10 |
| b. 63, f. 1766 | D'Asenberg, E. | 1951 Nov 8 |
| b. 63, f. 1767 | De Reginer, Marie | 1951 |
| b. 63, f. 1768 | La Forest-Divonne, Levis-Mirepoir | 1951 |
| b. 63, f. 1769 | Noufflard, B. A. | 1951 Oct 9 |
| b. 63, f. 1770 | Romains, Jules (photocopy) | 1952 Feb 4 |
| b. 63, f. 1771 | Tyler, Elisina Royall | 1952 Mar 30 |

NOTES

| | | |
|----------------|---|------------|
| b. 63, f. 1772 | <i>The Book of the Homeless, etc.</i> | n.d. |
| b. 63, f. 1773 | "Guerre" | n.d. |
| b. 63, f. 1774 | Horoscope of Edith Wharton | n.d. |
| b. 63, f. 1775 | Interviews | 1951, n.d. |
| b. 63, f. 1776 | Last Journal of Edith Wharton, 1936-37 (extracts) | n.d. |
| b. 63, f. 1777 | Last Words of Edith Wharton (by Elisina Royall Tyler) | n.d. |

NOTES (continued)

| | | |
|---------------------------------|--|------------------|
| b. 63, f. 1778 | "Livres de Notes d'E.W." | n.d. |
| b. 63, f. 1779-80 | Miscellaneous | n.d. |
| COPIES OF EDITH WHARTON'S WORKS | | |
| b. 63, f. 1781 | <i>Fast and Loose</i> (with review) | n.d. |
| b. 63, f. 1782 | "Ogrin the Hermit" | n.d. |
| b. 63, f. 1783 | "Penelope" | n.d. |
| b. 63, f. 1784 | "Treasure" | n.d. |
| b. 63, f. 1785 | Untitled poem | n.d. |
| OTHER PAPERS | | |
| b. 63, f. 1786 | Obituaries | 1937 |
| b. 63, f. 1787 | Photographs and negatives | n.d. |
| b. 63, f. 1788 | Tyler, Elisina Royall. "Introduction à la Connaissance de la Méthode de Radio Photographie." (Fondation Edith Wharton) | n.d. |
| b. 63, f. 1789 | Valmyre, Alexandre. "Médecine Officielle, Médecine Radiesthésiste" | n.d. |
| b. 63, f. 1789a | Notes and transcriptions made by Georges Markow-Totevy | 2017 April 24-25 |

Series XI: Louis Auchincloss Material, 1881-1938

3 linear feet (2 boxes)

Series XI, *Louis Auchincloss Material*, is divided into six spiral bound books, with letters and other material generally chronologically arranged.

| | | |
|-------------------|-------------------------|-----------|
| b. 64, f. 1790-92 | Letters | 1881-1924 |
| b. 65, f. 1793-95 | Letters | 1925-38 |

Series XII: Other Papers, 1873-1981*0.5 linear feet (1 box)*Series XII, *Other Papers*, is arranged alphabetically by author, title, or subject.

| | | |
|-----------------|--|-------------|
| b. 66, f. 1796 | Berry, Walter. Obituaries | 1927 |
| b. 66, f. 1797 | Biographies of Edith Wharton: Reviews | n.d. |
| b. 66, f. 1798 | Bourget, Minnie, Untitled sonnet. Holograph manuscript | n.d. |
| b. 66, f. 1799 | Boynton, H. W. "The Novels of Edith Wharton." <i>The New York Evening Post</i> | 1913 Oct 24 |
| b. 66, f. 1800 | "Bulletin of the National League of American Pen Women" | 1923 Mar |
| b. 66, f. 1801 | Canby, Henry Seidel, "Edith Wharton" | 1937 Aug |
| b. 66, f. 1802 | Crowninshield, Frank. "Newport... Those Days, This War" | n.d. |
| b. 66, f. 1803 | Sturgis, Howard Overing. "Dialects," with drawings | [1873?] |
| b. 66, f. 1804 | "The Early Edith Wharton." <i>The Times Literary Supplement</i> | 1953 Mar 20 |
| b. 66, f. 1805 | "The Edith Wharton Collection." (Yale University) | n.d. |
| | Edith Wharton Commemorative Stamp | |
| b. 66, f. 1806 | Stamps | 1980 |
| | Plate blocks See: Oversize, Box 67, folder 1848 | |
| b. 66, f. 1807 | Reproductions | 1980 |
| | Poster See: Oversize, folder 1849 | 1980 |
| b. 66, f. 1808 | Press kit | 1980 |
| b. 66, f. 1809 | Commemorative stamp ceremony (letters and related material) | 1980 |
| b. 66, f. 1810 | First day covers | 1980 |
| b. 66, f. 1810a | First day cover (gift of Bradbury Thompson, with program and clipping) | 1980 |
| b. 66, f. 1811 | [Edwards, Harry Stillwell]. Untitled newspaper article on Edwards | n.d. |
| b. 66, f. 1812 | "The Essence of Life" <i>Humanities</i> , Vol. VII, no. 4 | 1977 May |
| b. 66, f. 1813 | Follett, Wilson. "What Edith Wharton Did - and Might Have Done." <i>The New York Times Book Review</i> | 1937 May |
| b. 66, f. 1814 | Friends' Intelligencer | 1913 Jul 5 |
| b. 66, f. 1815 | Gay, Walter. Obituaries | 1937 |
| b. 66, f. 1816 | Goldberger, Paul. "Edith Wharton Home: An Unusual Rescue." <i>The New York Times</i> | 1980 Aug 7 |

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|-------------------|--|---------------|
| b. 66, f. 1817 | Goldberger, Paul. "To Be Lived In." <i>The New York Times Magazine</i> | 1979 Sep 30 |
| b. 66, f. 1818 | Gillet, Louis. "Walter Gay." | n.d. |
| b. 66, f. 1819 | Greenwood, Joan Voss. "Importance of Milieu in Edith Wharton's Short Stories and Novellas." <i>Studies</i> (Kobe College) Vol. 5, no. 2 | 1958 Oct |
| b. 66, f. 1820 | Herrick, Robert. "Mrs. Wharton's World" <i>The New Republic</i> | 1915 Feb 15 |
| b. 66, f. 1821 | James, Henry: Last Will and Testament | 1916 |
| | La Farge, John. "Sifa Dancing the Sitting Siva" (Illustration for La Farge's <i>Reminiscences of the South Seas</i> , photographic reproduction of drawing) Gift of Gaillard Lapsley See: Oversize, folder 1850 | n.d. |
| b. 66, f. 1821a | Letter opener given by Edith Wharton to Walter Berry | n.d. |
| b. 66, f. 1822 | Lewis, R. W. B. "Edith Wharton: The Beckoning Quarry." <i>American Heritage</i> , Vol. XXXVI, no. 6 | 1975 Oct |
| b. 66, f. 1823 | Lewis, R. W. B. <i>Edith Wharton: A Biography</i> . Reviews | 1975 |
| b. 66, f. 1824 | Lewis, R. W. B. "Powers of Darkness." <i>Times Literary Supplement</i> | 1975 Jan 13 |
| | Maarek, ---. Portrait of Walter van Rensselaer Berry (oil on canvas, 22.25" x 22") See: Oversize, folder 1851 | n.d. |
| b. 66, f. 1825 | <i>Le Petit Parisien</i> (Armistice Proposal) | 1918 Oct 6 |
| b. 66, f. 1826 | Pamphlets, miscellaneous | 1923, n.d. |
| b. 66, f. 1827 | Reed, Henry Hope, Jr. "Edith Wharton's Brownstone World." <i>New York Herald Tribune Sunday Magazine</i> | 1962 Nov 4 |
| b. 66, f. 1828 | Sasaki, Miyoko. "Between Appearance and Substance: Study of Edith Wharton." <i>Studies in American Literature</i> , No. 11 | 1974 |
| b. 66, f. 1829 | Sencourt, Robert. "Edith Wharton." <i>The Cornhill Magazine</i> , vol. 157, no. 942 | 1938 Jun |
| b. 66, f. 1830 | "Situation in Edith Wharton" | n.d. |
| b. 66, f. 1831 | "A Television Portrait of Edith Wharton." <i>Humanities</i> , vol. 2, no. 5 | 1981 Oct |
| b. 66, f. 1832 | "Turn of the Century Society: R. W. B. Lewis to Lead Seminar." <i>The Leading Dock</i> , vol. 4, no. 3 | 1976 Mar |
| b. 66, f. 1833 | Writings About Edith Wharton (miscellaneous) | 1964, n.d. |
| b. 66, f. 1834-35 | Miscellaneous papers | 1968-75, n.d. |

Oversize, 1900-80*2 linear feet (1 box)*

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|---|--|-------------|
| b. 67, f. 1836 | French Legion of Honor (Ordre National de la Légion D'Honneur) | 1923 |
| f. 1837 (broadside) | Diploma from Societe Nationale d'Horticulture de France | 1923 |
| f. 1838 (broadside) | Pulitzer Prize certificate | 1921 |
| f. 1839 (broadside)- 1841 (broadside) | Photographs: Wharton, Edith [three prints, one by Zaida Ben Yusuf] | ca. 1900 |
| f. 1842 (broadside) | Photograph: Austin, Mary [Great great grandmother] | n.d. |
| f. 1843 (broadside) | Photograph: Sargent, John Singer, charcoal sketch of Henry James | 1912 |
| f. 1844 (broadside) | Photograph: Stevens, Ebenezer [Great grandfather] | n.d. |
| f. 1845 (broadside) | Photograph: Stevens, Mrs. [Great grandmother] | n.d. |
| f. 1846 (broadside) | Photograph: Wharton, Edward | ca. 1900 |
| f. 1847 (broadside) | Photograph: Homes, "The Mount," Grounds and Gardens [East Garden] | n.d. |
| f. 1848 (broadside) | Commemorative stamp plate blocks | 1980 |
| f. 1849 (Art) | Commemorative stamp poster | 1980 |
| f. 1850 (Art) | La Farge, John. "Sifa Dancing the Sitting Siva" (Illustration for La Farge's <i>Reminiscences of the South Seas</i> , photographic reproduction of drawing) Gift of Gaillard Lapsley | n.d. |
| f. 1851 (Art) | Maarek, ---. Portrait of Walter van Rensselaer Berry (oil on canvas, 22.25" x 22") | n.d. |
| f. 1852 (Art) | "My Work Among the Women Workers of Paris" (newspaper article) (Series V) | 1915 Nov 28 |

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

American literature -- 20th Century
Charities -- France
Drama -- 20th Century
Fiction -- 20th Century
Novelists
Poetry, Modern -- 20th Century
Short stories, American -- 20th Century
Women authors
World War, 1914-1918 -- France

Geographic Names

France -- Description and travel
Newport (R.I.) -- Social life and customs
Paris (France) -- Intellectual life

Genres / Formats

Photographs

Occupations

Authors

Names

Auchincloss, Louis (1917-2010)
Beerbohm, Max, Sir, 1872-1956
Benson, Arthur Christopher, 1862-1925
Berenson, Bernard, 1865-1959
Berry, Walter, 1859-1927
Bourget, Paul, 1852-1935
Brownell, W. C. (William Crary), 1851-1928
Chanler, Margaret
Clark, Kenneth, 1903-1983
Cobden-Sanderson, Richard
Conrad, Joseph, 1857-1924
Edel, Leon, 1907-1997
Farrand, Beatrix, 1872-1959
Gardner, Isabella Stewart, 1840-1924
Gide, André, 1869-1951
Gilder, Richard Watson, 1844-1909
Gillet, Louis, 1876-1943
Gosse, Edmund, 1849-1928
James, Henry, 1843-1916

Johnson, Robert Underwood, 1853-1937
Jones, Mary Cadwalader
Lubbock, Percy, 1879-1965
Mitchell, S. Weir (Silas Weir), 1829-1914
Norton, Sara, 1864-
Roosevelt, Theodore, 1858-1919
Sargent, John Singer, 1856-1925
Wharton, Edith, 1862-1937

Corporate Bodies

Charles Scribner's Sons
Curtis Brown Ltd
D. Appleton and Company
Dodd, Mead & Company
E. Plon, Nourrit and Co
Macmillan & Co
National Institute of Arts and Letters (U.S.)