



Smithsonian

Archives of American Art

A Finding Aid to the Hugo Gellert Papers, 1916-1986, in the Archives of American Art

Megan McShea

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art

December 21, 2006

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
Business Number: Phone: 202-633-7950
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

Table of Contents

Collection Overview	1
Administrative Information	1
Biographical Note.....	2
Scope and Content Note.....	4
Arrangement.....	4
Names and Subjects	4
Container Listing	6
Series 1: Biographical Material, 1917-1982.....	6
Series 2: Correspondence, circa 1920-1986.....	8
Series 3: Writings, 1916-1970.....	14
Series 4: Organizational Records, circa 1920-1977.....	17
Series 5: Printed Materials, circa 1920-1986.....	21
Series 6: Photographs, circa 1920-1959.....	26
Series 7: Artwork, 1927-1981.....	29

Collection Overview

Repository:	Archives of American Art
Title:	Hugo Gellert papers
Date:	1916-1986
Identifier:	AAA.gellhugo
Creator:	Gellert, Hugo, 1892-1985
Extent:	6.9 Linear feet
Language:	The collection is in English and Hungarian.
Summary:	The papers of graphic artist, muralist, and activist Hugo Gellert measure 6.9 linear feet and date from 1916 to 1986. They document his career as an artist and organizer for the radical political left through an interview, legal papers, financial records, family papers, artifacts, correspondence, writings, organizational records, extensive printed materials (many of them illustrated by Gellert), photographs, and artwork.

Administrative Information

Provenance

A portion of the papers were donated in 1970 by Hugo Gellert. Additional papers were donated by Gellert and his wife, Livia Cinquegrana, in 1983 and 1986.

Related Material

Among the holdings of the Archives of American Art are an oral history with Hugo Gellert from 1984, a recording of a lecture Gellert gave at the Whitney Museum of American Art in 1985, and additional records of Artists for Victory, Inc., 1942-1946.

The Tamiment Library and Robert F. Wagner Labor Archives at New York University holds additional papers of Hugo Gellert.

Alternative Forms Available

The papers of **Hugo Gellert** in the Archives of American Art were digitized in 2007 and 2008 and total 7,769 images.

A portion of the printed materials and personal bills and receipts have not been scanned.

Processing Information

The papers were processed to a preliminary level upon accession in 1970, 1983, and 1986. The first accession in 1970 was also microfilmed reel 2812. The papers were merged, re-processed and described in this finding aid by Megan McShea in 2006, and were digitized in 2007 as part of the Terra Foundation for American Art Digitization Project.

Preferred Citation

Hugo Gellert papers, 1916-1986. Archives of American Art, Smithsonian Institution.

Restrictions on Access

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

Terms of Use

The Archives of American Art makes its archival collections available for non-commercial, educational and personal use unless restricted by copyright and/or donor restrictions, including but not limited to access and publication restrictions. AAA makes no representations concerning such rights and restrictions and it is the user's responsibility to determine whether rights or restrictions exist and to obtain any necessary permission to access, use, reproduce and publish the collections. Please refer to the [Smithsonian's Terms of Use](#) for additional information.

Biographical Note

Graphic artist, muralist, and activist Hugo Gellert was born Hugo Grünbaum in Budapest, Hungary in 1892, the oldest of six children. His family immigrated to New York City in 1906, eventually changing their family name to Gellert.

Gellert attended art school at Cooper Union and the National Academy of Design. As a student, he designed posters for movies and theater, and also worked for Tiffany Studios. A number of student art prizes with cash awards enabled him to travel to Europe in the summer of 1914, where he witnessed the outbreak of World War I, an experience which helped shape his political beliefs. Aesthetically, he was also influenced by a folk revival among Hungarian artists at the time of his trip, and was more impressed, he later said, with the street advertising in Paris than he was with the cubism he saw in the Louvre.

Returning to the United States, Gellert became involved in the Hungarian-American workers' movement, and contributed drawings to its newspaper, *Előre* (Forward). He remained involved in Hungarian-American art and activism throughout his life, including membership in the anti-fascist group, the Anti-Horthy League. When members of the fascist Horthy government unveiled a statue of a Hungarian hero in New York in 1928, Gellert hired a pilot and dropped leaflets on the group, a stunt for which he was arrested. In the 1950s, Gellert served as director of Hungarian Word, Inc., a Hungarian-language publisher in New York.

Gellert's political commitment and art remained deeply intertwined throughout his life, as he continually sought to integrate his commitment to Communism, his hatred of fascism, and his dedication to civil liberties. Throughout the 1910s and 1920s, he contributed artwork to several magazines of the radical left, including *Masses* and its successors *Liberator* and *New Masses*, both of which featured Gellert's artwork on their inaugural issue. Through *Masses*, he came to know other radicals such as Mike Gold, John Reed, Louise Bryant, Max Eastman, Floyd Dell, Anton Refregier, William Gropper, Harry Gottlieb, Bob Minor, and Art Young, and with them he followed the events of the Bolshevik revolution in Russia with sympathy and growing political fervor.

His brother, Ernest Gellert, also a socialist and activist, was drafted into the military but refused to serve. He died of a gunshot wound under suspicious circumstances while imprisoned at Fort Hancock, New Jersey, as a conscientious objector. Traumatized by this event, Gellert fled to Mexico to avoid conscription. In 1920 to 1922, he taught art at the Stelton School in New Jersey, a radical, utopian community school. He participated in the cultural scene of Greenwich Village, working on set designs, publications, and graphic art for political productions. He founded the first John Reed Club in 1929 with a group of Communist artists and writers including Anton Refregier, Louis Lozowick, and William Gropper. Initially, the group held classes and exhibitions, and provided services for strikes and other working-class activism. Later, John Reed Clubs formed around the country and became a formal arm of the United States Communist Party (CPUSA).

In the late 1920s, Gellert became a member of the National Society of Mural Painters (which, partly due to Gellert's activism in the group, became the Mural Artists' Guild local 829 of the United Scenic Artists Union of the AFL-CIO in 1937. Other members included Rockwell Kent, Anton Refregier, Arshile Gorky, and Marion Greenwood). In 1928, he created a mural for the Worker's Cafeteria in Union Square, NY. Later murals include the Center Theater in Rockefeller Center, the National Maritime Union Headquarters, the Hotel and

Restaurant Workers' Union Building, NYC, the interior of the Communications Building at the 1939 World's Fair, and the Seward Park Housing Project in 1961.

In 1932, Gellert was invited to participate in a mural exhibition at the Museum of Modern Art, and submitted a political mural about the robber barons of contemporary American politics and industry called *Us Fellas Gotta Stick Together - Al Capone*. The museum attempted to censor the mural, along with the murals of William Gropper and Ben Shahn. Other artists threatened to boycott the exhibition over the censorship and were successful in restoring them to the show.

The cooperation of artists in this controversy foreshadowed a larger protest in 1934, organized by Gellert, Saul Belman, Stuart Davis, and Zoltan Hecht, when Diego Rivera's pro-labor mural was destroyed at Rockefeller Center. After the incident, the group formed the Artists' Committee of Action and continued to fight censorship and advocate for artists' interests and welfare. They also co-published the magazine *Art Front* with the Artists' Union, a labor organization. Gellert served for a time as editor of *Art Front*, and chairman of the Artists' Committee of Action.

Gellert was active in producing both art and strategic policy for the cultural arm of the CPUSA, and he worked to mobilize the non-communist left, often referred to as the Popular Front. In 1933 he illustrated *Karl Marx's Capital in Lithographs*, and in 1935, he wrote a Marxist, illustrated satire called *Comrade Gulliver, An Illustrated Account of Travel into that Strange Country the United States of America*. Other published graphic works include *Aesop Said So* (1936) and a portfolio of silkscreen prints entitled *Century of the Common Man* (1943).

Other artist groups he helped to found and/or run include the American Artist's Congress, a Communist organization founded with Max Weber, Margaret Bourke-White, Stuart Davis, Yasuo Kuniyoshi, Harry Sternberg, and others, which held symposia and exhibitions between 1936 and 1942; the Artists' Coordination Committee, an umbrella group of national organizations which sought protections for federally-employed and unionized artists; Artists for Victory, Inc., which formed in 1942 to mobilize artists in support of the war effort; and the Artists' Council, formed after the war to advocate for artists' welfare and employment.

Gellert maintained his loyalty to the Communist party throughout the post-war period despite growing disillusionment in the Popular Front over the actions of Josef Stalin, and despite the intense anti-communist crusades in the late 1940s and 1950s. He was investigated by the House of Un-American Activities Committee (HUAC) and was nearly deported. He spent a number of years during this period in his wife's native Australia. Returning to the United States in the early 1950s, he threw his efforts into the defense of others who faced prison, deportation, and the blacklist following the HUAC hearings. He established The Committee to Defend V.J. Jerome in 1951 when Jerome, the cultural commissioner of CPUSA, was convicted under the Smith Act. The writer Dorothy Parker was the group's treasurer.

In 1954, Gellert established the Art of Today Gallery in New York City with Rockwell Kent and Charles White to provide an exhibition venue for blacklisted artists. Exhibitions included Maurice Becker, Henry Glintenkamp, Harry Gottlieb, Kay Harris, and Rockwell Kent. Gellert served as the gallery's secretary until it closed in 1957.

In the 1960s until his death in 1985, Gellert continued his activism through involvement in grassroots political organizations. Unlike many of his radical contemporaries, Gellert lived to see the revival of some of the ideas of the progressive era of the thirties in the countercultural years of the late 1960s and early 1970s. There were retrospectives of his work in Moscow in 1967 and in his native Budapest in 1968, and he appeared in Warren Beatty's film *Reds* in 1981.

Sources used for this essay include James Wechsler's 2003 dissertation "The Art and Activism of Hugo Gellert: Embracing the Spectre of Communism," his essay "From World War I to the Popular Front: The Art and Activism of Hugo Gellert," (*Journal of Decorative and Propaganda Arts* number 24, Spring 2002), and Jeff Kisseloff's biographical essay for the 1986 Hugo Gellert exhibition at the Mary Ryan Gallery.

Scope and Content Note

The papers of graphic artist, muralist, and activist Hugo Gellert measure 6.9 linear feet and date from 1916 to 1986. They document his career as an artist and organizer for the radical left through an oral interview conducted by Sofia Sequenzia, legal papers, financial records, family papers, artifacts, correspondence, writings, organizational records, clippings, exhibition catalogs, various printed materials illustrated by Gellert, pamphlets, periodicals, mass mailings, photographs, and artwork.

Biographical Material includes an audio interview with Gellert; official documents related to memberships, property, and legal matters; financial documents that include bills, receipts, and contracts related to professional activities; papers of Gellert's brothers, Lawrence and Ernest; and artifacts. Correspondence is with other artists, writers, publishers, activists, friends, and family, including Ernest Fiene, Rockwell Kent, Harry Gottlieb, William Gropper, Philip Evergood, Howard Fast, and Jonas Lie. Writings include essays, book projects, notes, and notebooks written by Gellert; and stories and articles by other authors, including typescripts of early twentieth-century Hungarian short stories collected by Gellert.

Organizational Records are related to political and art organizations in which Gellert was an active organizer, officer, and in some cases, a founder. Because of his central role in many of these organizations, records often contain unique documentation of their activities. Records are found for the American Artists Congress, the Art of Today Gallery, the Artists Committee of Action, the Artists Coordination Committee, the Artists Council, Artists for Victory, Inc., the Committee to Defend V.J. Jerome, Hungarian Word, Inc., the National Society of Mural Painters, and other organizations.

Printed materials include a variety of political publications and periodicals with illustrations by Gellert, including *New Masses*, *Art Front*, *Magyar Szo*, and *American Dialog*; clippings related to his career, exhibition catalogs, political pamphlets, Hungarian literature, and mass mailings received from political organizations. Photographs contain a few personal photographs but are mostly news and publicity photographs, many of which depict prominent Communists and other newsmakers. Artwork includes sketches, drawings, designs, prints, and production elements for Gellert's artwork, as well as prints and drawings by Philip Reisman, Gyula Derkovits, and Anton Refregier.

Arrangement

The collection is arranged into 7 series:

Missing Title:

- Series 1: Biographical Material, 1917-1982 (Box 1 and OV 9; 0.5 linear feet)
- Series 2: Correspondence, circa 1920-1986 (Boxes 1-2, 8; 0.8 linear feet)
- Series 3: Writings, circa 1916-1970 (Boxes 2 and 8; 0.7 linear feet)
- Series 4: Organizational Records, circa 1920-1977 (Boxes 3, 8, and OV 9; 1 linear foot)
- Series 5: Printed Materials, circa 1920-1986 (Boxes 4-6, 8, and OV 9; 3 linear feet)
- Series 6: Photographs, circa 1920-1959 (Boxes 6-7; 0.5 linear feet)
- Series 7: Artwork, 1927-1981 (Box 7, OV 10; 0.4 linear feet)

Names and Subject Terms

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

Subjects:

Artists' writings
Graphic artists -- New York (State) -- New York
Illustrators -- New York (State) -- New York

Muralists -- New York (State) -- New York
Politics in art
Works of art

Types of Materials:

Interviews
Photographs

Names:

American Artists' Congress
Art of Today Gallery (New York, N.Y.)
Artist's Committee of Action (New York, N.Y.)
Artists Coordination Committee (New York, N.Y.)
Artists Council
Artists for Victory, Inc.
Committee to Defend V.J. Jerome
Derkovits, Gyula, 1894-1934
Evergood, Philip, 1901-1973
Fast, Howard, 1914-2003
Fiene, Ernest, 1894-
Gellert, Ernest
Gellert, Lawrence, 1898-1979
Gottlieb, Harry, 1895-
Gropper, William, 1897-1977
Hungarian Word, Inc.
Kent, Rockwell, 1882-1971
Lie, Jonas, 1880-1940
National Society of Mural Painters (New York, N.Y.)
Refregier, Anton, 1905-
Reisman, Philip, 1904-
Sequenzia, Sofia

Container Listing

Series 1: Biographical Material, 1917-1982

0.5 Linear feet (Box 1 and OV 9)

Scope and Contents: Items in this series contain biographical information about Hugo Gellert. Family papers related to his brothers, Ernest and Lawrence Gellert, are also found.

An audio recording of an interview with Hugo Gellert, conducted by Sofia Sequenzia, is found on three hour-long audio cassettes, along with a written questionnaire.

Family papers include the drawings and prison testimony of Ernest Gellert, Hugo's brother who died in a military prison in the United States while imprisoned for insubordination as a conscientious objector in 1917. Also found are lyrics, notes, and a photocopied article related to the work of Lawrence Gellert, who traveled throughout the Southeast United States transcribing and recording folk songs and stories.

Other documents related to Hugo Gellert include Communist Party and International Worker's Order (IWO) membership cards and other licences and ID's. Financial records in this series include professional bills, receipts, and contracts related to Gellert's work as an artist, organizer, and publisher; personal bills and receipts; and various official documents related to property, loans, insurance, and legal issues. The legal issues documented in these records primarily relate to personal debts.

Personal bills and receipts have not been scanned.

Box 1, Folder 1	Audio Interview of Gellert by Sofia Sequenzia and Questionnaire, 1981-1982 (Contains 3 hour-long audio cassettes)
Box 1, Folder 2	Blueprints of Gellert Property, 1928 Notes: Oversized material housed in OV 9
Box 1	Family Papers
Box 1, Folder 3	Ernest Gellert WWI Drawings and Prison Testimonial, 1917
Box 1, Folder 4	Lawrence Gellert Collected Folksong Lyrics and Notes, circa 1930-1939
Box 1, Folder 5	Identification, Membership Cards, and Licences, circa 1923-1958
Box 1, Folder 6	Professional Bills, Receipts, and Contracts, circa 1930-1949
Box 1, Folder 7	Professional Bills, Receipts, and Contracts, circa 1930-1949
Box 1, Folder 8	Professional Bills, Receipts, and Contracts, circa 1930-1949
Box 1, Folder 9	Professional Bills, Receipts, and Contracts, circa 1930-1949
Box 1, Folder 10-17	Personal Bills and Receipts, 1928-1962

Box 1, Folder 18	Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Box 1, Folder 19	Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Box 1, Folder 20	Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Box 1	Artifacts
Box 1, Folder 21	Artists' Spatula and Ceramic Tile Samples, undated
Box 1, Folder 22	Buttons, Rubber Stamps, and Typography Calculator, undated
Box 1, Folder 23	Eyeglasses and X-Ray, 1953, undated (X-ray not scanned)
Oversize 9	Oversized Blueprints of Gellert Property Notes: Oversized material digitized with Box 1, Folder 2

[Return to Table of Contents](#)

Series 2: Correspondence, circa 1920-1986

0.8 Linear feet (Boxes 1-2, 8)

Scope and Contents: This series contains the correspondence of Hugo Gellert. Most of the correspondence is of a professional nature, related to Gellert's activities as an artist, political organizer, and activist. Correspondents include artists, friends, family members, Communist Party and Popular Front leaders, labor union leaders, federal art programs personnel, writers, historians, publishers, Hungarian cultural and political figures, and fellow activists. Significant correspondents in this series include Maurice Becker, William Patterson, Floyd Dell, Philip Evergood, Howard Fast, Mike Gold, Robert Gwathmey, and Rockwell Kent.

Letters from individuals involved in leftist political organizations and activities are common throughout the series. In addition to Gellert's fellow Communists and Socialists, a wide variety of political groups are represented, including those concerned with artists' employment and welfare issues, anti-fascist organizations, organized labor, watchdog groups and defense committees for civil liberties during the McCarthy era, advocates for jailed Mexican artist David Siqueiros, and American civil rights groups. Also found is correspondence with editors of publications for which Gellert supplied illustrations, and letters concerning exhibitions and murals.

Noteworthy items found in correspondence include a lengthy letter written by John Dos Passos enclosed with a circa 1930s letter from Carlo Tresca, a draft of an essay by Carl Sandburg with a 1942 letter, and an original New Year's card by Gellert for 1951. Drafts of outgoing letters from 1946 contain a number of sketches of Australian landscapes by Gellert.

[See Appendix for names of selected individuals, organizations, and publications found in Series 2.](#)

Arrangement: Letters received are interfiled with drafts of outgoing letters in chronological order. Undated correspondence that can be estimated within a decade is filed at the end of each decade with "circa" dates. Additional undated correspondence is filed at the end of the series. Outgoing drafts are common in correspondence and often have estimated dates.

Additional correspondence is found in the Organizational Records series. Additional cards made by Gellert are filed with Artwork. See series description for further details.

Appendix: Selected Individuals, Organizations, and Publications in Series 2: The following is an index to selected individuals, publications, and organizations represented in the Correspondence in Series 2. This index is not comprehensive.

Additional correspondence is found with Series 4, Organizational Records, and is described in the container listing for that series. Letters which were mass mailings from dozens of political organizations can also be found in Series 5, Printed Materials.

- American Civil Liberties Union (ACLU): 1935 (Lucille Milner)
- American Committee Against Fascist Oppression in Germany: 1934 (Louis Gibarti)
- American Committee for the Protection of the Foreign Born: 1962 (Annette Provinzano)
- American League against War and Fascism: 1937 (Albert Prentis)
- *American Magazine*: 1935
- American Russian Institute: 1952 (Irene Miller, Holland Roberts)
- Americans for Democratic Action: 1956 (Edward D. Hollander)
- An American Group: 1940 (to Clifton Woodrum)
- Aptheker, Herbert: 1959
- Arms, John Taylor: 1952 (see also Series 4)
- Artists Conference of the Americas: 1939
- Artists League of America: 1942 (Dan Koerner)
- Artists' Cooperative Group: 1943 (B. Nuno)
- Association des Ecrivains et Artistes Revolutionnaires: 1933 (R. Ginsburger)

- Balch, Earle: 1932
- Bauch, Solomon "Stan": 1941
- Becker, Maurice: 1951-1953, 1961, undated
- Berkowitz, Harry: 1954
- Bonnett, Clarence E.: 1937
- Bramer, Nan: 1952
- Breines, Simon: 1947, 1971
- Bromsen, Archibald: 1940 (labor lawyer)
- Brook, Alex: 1939
- Buck, Pearl: 1953
- Caswell, Edward: 1960
- Chiostergi, Alessandro L.: 1937
- Citizen's Committee for Constitutional Liberties: 1962 (Miriam Friedlander)
- Citizens Emergency Defence Committee: 1953 (Sam Kanter)
- Civil Rights Congress: 1953 (William L. Patterson)
- Committee for Social Re-Education: 1934 (Jose Vallon)
- Committee to End Sedition Laws: 1955 (Allan D. McNeil)
- d'Harnoncourt, Rene: 1946
- Davidson, Jo: 1944, 1945 (Independent Voters Committee of Artists, Writers, and Scientists)
- Davis, Ben Jr.: 1942, undated
- Decker, W.J.: 1956
- Dell, Floyd: 1930
- Dinnerstein, Harvey: 1960 (catalog)
- *Direction*: 1942 (Marguerite Tjader Harris)
- Dorner, Hannah: 1943
- Dos Passos, John: circa 1930s
- Dow, Hume: 1947
- Durus, Alfred (a.k.a. Alfred Kemeny): 1935-1936
- Einhorn, Nat: 1955
- Ellis, Ethel: 1959 (re: Fred Ellis)
- Emergency Civil Liberties Committee: 1957-1958
- Engel, Michael: 1962 (Audobon Artists)
- Evergood, Philip: 1955, 1961 (See also Series 4)
- Fast, Howard: 1951, 1954, 1955
- Fiene, Ernest: 1939
- Fine Arts Federation, NY: 1935
- Fitelson, H. William: 1934 (entertainment lawyer, artists guilds)
- Foreman, Clark: 1958
- Fossum, Sydney: 1943
- Friedlander, Miriam: 1962
- Gainer, Morris: 1955
- Garabedian, John: 1962 (Hudson Guild Theater Workshop)
- Garcia, J. Uriel: 1943
- Garst, Robert: 1951
- Gibarti, Louis: 1934
- Ginsburger, R.: 1933
- Gold, Mike: see Granich, Mike
- Granich, Grace: 1954
- Granich, Mike (a.k.a. Mike Gold, born Irving Granich): 1956
- Greenbaum, Dorothea: 1940 (Sculptor's Guild)
- Gropper, William: 1951
- Gwathmey, Robert: 1959, undated
- Hall, Rob: 1952

- Hardy, Lewis: 1955
- Harris, Marguerite Tjader: 1942
- Hars, Laszlo: 1953, 1955
- Hartley, Paul: 1944 (National Art Foundation)
- Hecht, Rosa: 1955
- Henri Barbusse Memorial Committee: 1937
- Hollander, Edward D.: 1956
- International Bureau of Revolutionary Artists: 1935-1936 (Alfred Durus, a.k.a. Alfred Kemeny)
- Joint Committee to Defend WPA Workers: 1941, 1942 (Ronald Shilen)
- Jones, Alec: 1955, 1958
- Kantor, Sam: 1953
- Karolyi, Michael, Count: 1941, 1946
- Kauffer, Edward McKnight: 1945
- Kent, Rockwell: 1937, 1944, 1952-1953 (See also Series 4)
- Klonsky, Bob: 1955
- Koerner, Dan: 1942
- Kohn, Robert D.: 1935 (architect)
- Kovalski, Stanislaw: 1955 (Polish embassy)
- Ksnyik, Andras: 1978
- Laffitte, Jean: 1955
- Lie, Jonas: 1939
- Lorber, Dr. Herman "Harry": circa 1930s
- Mabry, Thomas D.: 1942 (Graphics Div, Office of War Information)
- Macagy, Jermayne: 1955
- *Magyar Jövo* (Hungarian Daily Journal): 1952 (Alex Rosner), 1953
- *Mainstream*: 1962
- Maldonado, R.: 1978 (Smithsonian Labor History Project)
- Manship, Paul: 1939, undated
- Marceau, Henri: 1946
- Marquardt, Virginia: 1978
- Maruki, Toshiko and Iri: 1960
- *Masses and Mainstream*: 1952 (Samuel Sillen), 1954 (Joe)
- McNeil, Alan D: 1955
- Michelson, Herman: 1934
- Milner, Lucile: 1935
- Moore, Sam: 1953
- Nagy, Janos: 1956
- National Association of Women Painters and Sculptors: 1940 (Bianca Todd)
- National Council of American Soviet Friendship: 1943 (Hannah Dörner)
- National Council of the Arts, Sciences, and Professions: 1952 (Nan Bramer)
- National Maritime Union: 1944 (Louis Oguss, M. Hedley Stone)
- *New Masses*: 1934 (Sean, Herman Michelson)
- *New World Review*: 1952 (Jessica Smith)
- New York Committee for the Protection of the Foreign Born: 1955 (Alec Jones)
- Nuno, B.: 1943
- Oguss, Louis: 1944
- Oldham, John and Ray: circa 1930s
- Ottley, Roi: 1943 (National CIO Committee)
- Patrás, Pal: 1955
- Patterson, William L.: 1953-1954
- *People's World*: 1956 (W.J. Decker)
- Perlo, Ellen: 1984
- Perrot, Paul: 1960 (Corning Museum)

- Philadelphia Forum of Social Sciences: 1955 (Bob Klonsky)
- Popper, Lilly: 1953-1954
- Prentis, Albert: 1937
- Provisional Workers and People's Committee for May Day: 1955 (Morris Gainer), 1960 (Max Rosen)
- Putnam and Sons: 1935 (Quintin Rossi)
- Reed, Alman: 1955
- Reisman, Philip: 1962, circa 1960s
- Rickey, George: 1937
- Rosen, Max: 1955
- Rosner, A.: 1952, 1959
- Rosner, Deak: 1955
- Rossen, John: 1955
- Rossi, Quintin: 1935
- Royce, Edward: 1955
- Sandburg, Carl: 1942
- Sapiro, Aaron: 1932
- Schappes Defense Committee: 1941 (Morris U. Shappes)
- Schoen, Eugene: 1932, 1934
- Schwartz, Morris: 1951
- Selsam: 1951
- Sequenzia, Sofia: 1983
- Shields, T.A. "Art": 1959
- Shillen, Ronald: 1942
- Siegelbaum, Portia: 1978
- Sillen, Samuel: 1952
- Smith, Jessica: 1952
- Soglow, Otto: 1942
- Solomon: Dave: 1954 (New Talents Gallery), 1956
- Starobin, Joseph: 1955
- Steffens, Lincoln: 1934 (journalist)
- Stone, M. Hedley: 1944
- Street, Julian Jr.: 1940
- Tandy, W. Lou: 1953
- *Time*: 192-
- Todd, Bianca: 1940 (See also Series 4)
- Tresca, Carlo: circa 1930s (anarchist)
- Turner, Jeannette S.: 1957-1960
- Tyler, Hugh: 1939 (WPA)
- Vallon, Jose: 1934
- Van Rensselaer, Sylvia: 1944 ("Portrait of America Competition" report)
- Weber, Max: 1953 (See also Series 4)
- Weyhe Gallery: 1947
- Wilson, Steve: 1959 (Progressive Lithographers)
- *The Worker*: 1952 (Rob Hall)
- World Council of Peace: 1955 (Jean Laffitte)
- *World*: 1925
- Zigrosser, Carl: 1937
- Zorach, Bill: 1942
- Zundel, Eugenia: 1957, 1959
- Zurier, Rebecca: 1984, circa 1980s

Box 1, Folder 25	Correspondence, 1930-1931 Notes: Oversized material housed in Box 8
Box 1, Folder 26	Correspondence, 1932-1933
Box 1, Folder 27	Correspondence, 1934
Box 1, Folder 28	Correspondence, 1935
Box 1, Folder 29	Correspondence, 1936-1937
Box 1, Folder 30	Correspondence, 1939
Box 1, Folder 31	Correspondence, circa 1930-1939
Box 1, Folder 32	Correspondence, 1940-1941
Box 1, Folder 33	Correspondence, 1942
Box 1, Folder 34	Correspondence, 1943
Box 1, Folder 35	Correspondence, 1944
Box 1, Folder 36	Correspondence, 1945
Box 1, Folder 37	Correspondence, 1946
Box 1, Folder 38	Correspondence, 1947-1948
Box 1, Folder 39	Correspondence, 1949
Box 1, Folder 40	Correspondence, circa 1940-1949
Box 1, Folder 41	Correspondence, 1950 January-August
Box 1, Folder 42	Correspondence, 1950 September-December
Box 1, Folder 43	Correspondence, 1951
Box 1, Folder 44	Correspondence, 1952 January-September
Box 1, Folder 45	Correspondence, 1952 September-December
Box 1, Folder 46	Correspondence, 1953 February-July
Box 1, Folder 47	Correspondence, 1953 July-December
Box 1, Folder 48	Correspondence, 1954 January-August

Box 1, Folder 49	Correspondence, 1954 August-November
Box 1, Folder 50	Correspondence, 1955 January-March
Box 1, Folder 51	Correspondence, 1955 April-September
Box 1, Folder 52	Correspondence, 1955 September-December
Box 2, Folder 1	Correspondence, 1956
Box 2, Folder 2	Correspondence, 1957 January-February
Box 2, Folder 3	Correspondence, 1957 March-December
Box 2, Folder 4	Correspondence, 1958
Box 2, Folder 5	Correspondence, 1959 January-July
Box 2, Folder 6	Correspondence, 1959 July-December
Box 2, Folder 7	Correspondence, circa 1950-1959
Box 2, Folder 8	Correspondence, 1960 January-May
Box 2, Folder 9	Correspondence, 1960 May-December
Box 2, Folder 10	Correspondence, 1961
Box 2, Folder 11	Correspondence, 1962, 1968
Box 2, Folder 12	Correspondence, circa 1960-1969
Box 2, Folder 13	Correspondence, 1971-1979
Box 2, Folder 14	Correspondence, 1980-1983
Box 2, Folder 15	Correspondence, 1984-1986
Box 2, Folder 16	Correspondence, circa 1980-1989
Box 2, Folder 17	Correspondence, undated
Box 2, Folder 18	Correspondence, undated
Box 8	Oversized Item from Correspondence Notes: Oversized material digitized with Box 1, Folder 25

[Return to Table of Contents](#)

Series 3: Writings, 1916-1970

0.7 Linear feet (Box 2)

Scope and Contents: This series includes essays, short stories, notes, lists, notebooks, and a play. Most writings are by Hugo Gellert. Articles and stories by other authors, particularly Hungarian are also found.

Gellert's writings include two full-length typescripts, for *Baron Munchausen, His Famous 'Mein Kampf'*, and *Comrade Gulliver, An Illustrated Account of Travel into that Strange Country the United States of America*. Other prose writings by Gellert include brief essays on a wide array of historical, political, and biographical topics, as well as writings related to exhibitions. Most of these writings are untitled, but examples of titles that are present include "Siqueiros in Jail," "War," "The Role of the Communist Artist," and "Charles White, His Portfolio." Prose writings in the Hungarian language are filed separately.

Proposals and applications consist mainly of biographical information about Gellert and one page of an application for Robert Gwathmey. Notes include lists of names, agendas, supplies, recipes for art media, and expenses. Some of the notes are in Hungarian, and scattered notes in handwriting other than Gellert's are also found. Sketches are common throughout the notes. Notebooks contain contacts, appointments, writings, sketches, and other records.

Writings by other authors include articles in English and stories in Hungarian by various authors, filed alphabetically by author. These writings are typically typescripts, and include seven stories by the Hungarian realist writer Zsigmond Móricz. The unsigned typescripts filed at the end of the series may or may not be by Hugo Gellert.

Additional writings are found in the Organizational Records and Artwork series, including an autobiographical essay in a 1950 sketchbook.

Box 2	Writings by Hugo Gellert
Box 2, Folder 19	Baron Munchausen: His Famous Tale 'Mein Kampf', circa 1930-1939
Box 2, Folder 20	Comrade Gulliver: An Illustrated Account of Travel into that Strange Country, the USA, 1935
Box 2, Folder 21	Comrade Gulliver: An Illustrated Account of Travel into that Strange Country, the USA, 1935
Box 2, Folder 22	Prose Writings in English, circa 1930-1970
Box 2, Folder 23	Prose Writings in English, circa 1930-1970
Box 2, Folder 24	Prose Writings in English, circa 1930-1970
Box 2, Folder 25	Prose Writings in English, circa 1930-1970
Box 2, Folder 26	Prose Writings in English, circa 1930-1970
Box 2, Folder 27	Prose Writings in Hungarian, undated Notes: Oversized material housed in Box 8

Box 2, Folder 28	Prose Writings in Hungarian, undated
Box 2, Folder 29	Prose Writings in Hungarian, undated
Box 2, Folder 30	Prose Writings in Hungarian, undated
Box 2, Folder 31	Proposals and Applications, circa 1936-1953
Box 2, Folder 32	Lists of Artwork, circa 1930-1960
Box 2, Folder 33	Notes, circa 1930-1969
Box 2, Folder 34	Notes, circa 1930-1969
Box 2, Folder 35	Notes, circa 1930-1969
Box 2, Folder 36	Notes, circa 1930-1969
Box 2, Folder 37	Notes, circa 1930-1969
Box 2, Folder 38	Notes, circa 1930-1969
Box 2, Folder 39	Notes, circa 1930-1969 Notes: Oversized material housed in Box 8
Box 2, Folder 40	Notes, circa 1930-1969
Box 2, Folder 41	Notes, circa 1930-1969
Box 2, Folder 42	Notes, circa 1930-1969
Box 2, Folder 43	Notebook, circa 1941 Notes: Contains sketches
Box 2, Folder 44	Notebook, circa 1949
Box 2, Folder 45	Notebook, circa 1955 Notes: Contains sketches
Box 2	Writings by Others
Box 2, Folder 46	Articles, circa 1962, 1970, undated Notes: Box 2, folders 46-47 include "Jo Davidson" by Van Wyck Brooks, "China Report" by John Chen, an article on the sentence of David Alfaro Siqueiros and Filomeno Mata by Victor Rico Galan, "Second Culture" by Gaylord C. LeRoy, "The Ballad of Gheorghe Doja" by Constantin Palade, and "Facts on New York Labor" by Victor Perlo

Box 2, Folder 47	Articles, circa 1962, 1970, undated
Box 2, Folder 48	Stories in Hungarian, 1916, undated Notes: Authors include Jenő Heltai, Zsigmond Móricz, and István Tömörkény (Box 2, Folders 48-50)
Box 2, Folder 49	Stories in Hungarian, 1916, undated
Box 2, Folder 50	Stories in Hungarian, 1916, undated
Box 2	Unsigned Typescripts
Box 2, Folder 51	Prose Writings in English, undated Notes: Includes "Chalcography in Hungary," "Political Indifference - Political Death," and untitled essays on the federal art program, artist Robert Minor, and fragments of an essay on the John Reed Club
Box 2, Folder 52	Prose Writings in Hungarian, undated
Box 2, Folder 53	Untitled Three-Act Play in English, circa 1930-1939
Box 8	Oversized Writings Notes: Oversized material digitized with Box 2, Folders 27 and 39

[Return to Table of Contents](#)

Series 4: Organizational Records, circa 1920-1977

1 Linear foot (Boxes 3, 8, and OV 9)

Scope and Contents: This series contains documents related to political and art organizations for which Gellert was an active organizer, officer, and in some cases, a founder. Because of his central role in many of these organizations, records often contain unique documentation of their activities.

Typical records found include incoming and outgoing correspondence, membership records, petitions, reports, open letters to public figures in multiple drafts, accounting records, records related to exhibitions, publicity in various forms, meeting agendas and minutes, and Gellert's original notes and writings. Documents are arranged by organization, with records for each organization filed roughly in chronological order. Names of significant correspondents found in this series are listed in a note under the folder heading in which it appears.

Printed material related to organizations for which no original records are found are filed in the Printed Material series.

Box 3, Folder 1	American Artists Congress, circa 1936-1937, 1942 Notes: Box 3, folders 1-2 include letters of Grace Clements, G. Merangel, Stuart Davis, Thomas Parker
Box 3, Folder 2	American Artists Congress, circa 1936-1937, 1942
Box 3, Folder 3	American Artists Congress, circa 1937-1937, 1942 Notes: Includes a 1936 pamphlet of cartoons defending the Works Progress Administration
Box 3, Folder 4	American Artists Congress, Conference Proceedings, First American Artists Congress against War and Fascism, 1936
Box 3, Folder 5	Art of Today Gallery, 1954-1958 Notes: Box 3, folders 5-14 include letters of Rockwell Kent, Sally Kent, Hilda Simpson, John Kingsbury, Robert Shinn, Clark Foreman, Emil Zinn, and Eleanor Brown
Box 3, Folder 6	Art of Today Gallery, 1955 January-April
Box 3, Folder 7	Art of Today Gallery, 1955 April-July
Box 3, Folder 8	Art of Today Gallery, circa 1954-1958
Box 3, Folder 9	Art of Today Gallery, 1955 August-December
Box 3, Folder 10	Art of Today Gallery, 1956 January-September
Box 3, Folder 11	Art of Today Gallery, 1956 October-December
Box 3, Folder 12	Art of Today Gallery, 1957-1958
Box 3, Folder 13	Art of Today Gallery, circa 1954-1958

Box 3, Folder 14	Art of Today Gallery, circa 1954-1958
Box 3, Folder 15	Art of Today Gallery, Log Books, 1955-1956
Box 3, Folder 16	Art of Today Gallery, Log Books, 1955-1956
Box 3, Folder 17	Art of Today Gallery, Amalgamated Bank Book and Receipt Book, 1955-1957
Box 3, Folder 18	Artists Committee of Action, circa 1934-1935 Notes: Box 3, folders 18-23 include letters of A. Alfred DeVito, Zoltan Hecht, Josephine Droege, Frederick Detwiller, Samuel Henning, Theo. H. Kleffel, Nathaniel Pousette-Dart, Carla Zimmerman, Madeleine Gray, Leo Mansoni, Victor Frisch, Archie Abraham, Constance Clarke, Lionel S. Reiss, Else Mevis, R.A. Griffith, Edith Bryan, S.A. Sliflein, Basil Marros, Lewis Rubin, Rose Hecht, Irving Bulback, Maurice Rawson, Adam A. Sanders, J.J. Lankes, Ralph Pearson, Max Weber, Joseph Lemarzi, Mrs. Henry Breckinridge, Lillian Cohen, Harry Hoffman, Marion Walton, Frannie Engle, R. Pringle, and Olivia Agee
Box 3, Folder 19	Artists Committee of Action, circa 1934-1935
Box 3, Folder 20	Artists Committee of Action, circa 1934-1935
Box 3, Folder 21	Artists Committee of Action, circa 1934-1935
Box 3, Folder 22	Artists Committee of Action, circa 1934-1935
Box 3, Folder 23	Artists Committee of Action, circa 1934-1935
Box 3, Folder 24	Artists Coordination Committee, 1935-1936 Notes: Box 3, Folders 24-35 include letters of Harold Friedman, George Biddle, George Picken, Marion Bauer, Audrey McMahon, Michael Loew, Henry Lead, E. Nye, Frances M. Pollak, Stuart Davis, Harry Gottlieb, Ruth St. Denis, Ed B. Rowan, Michael Kiss, William C. Palmer, George Horowitz, Maurice Heaton, Paul Bird, Ethel Katz, Fred Knight, J. Scott Williams, Rockwell King, Alfred Barr, Elmer Rice, Nan Golden, Ellen Woodward, Joy Pride, Elizabeth Litchfield, Josephine Droege, Bianca Todd, A. Conger Goodyear, Philip Stein, Algot Stenbery, Arthur Emptage, Letteris Calapari, Ralph Mayer, Ernest Marbury, Corrington Gill, Daniel Cotton Rich, Joseph A. Danysh, Florence Kerr, Howard Lee Irwin, Adrian Dornbush, Hardinge Scholle, and F. Ballard Williams
Box 3, Folder 25	Artists Coordination Committee, 1937
Box 3, Folder 26	Artists Coordination Committee, 1937

Box 3, Folder 27	Artists Coordination Committee, 1938
Box 3, Folder 28	Artists Coordination Committee, 1938
Box 3, Folder 29	Artists Coordination Committee, 1939
Box 3, Folder 30	Artists Coordination Committee, 1940
Box 3, Folder 31	Artists Coordination Committee, 1940 Notes: Oversized material housed in OV 9
Box 3, Folder 32	Artists Coordination Committee, 1940
Box 3, Folder 33	Artists Coordination Committee, 1941
Box 3, Folder 34	Artists Coordination Committee, circa 1935-1941
Box 3, Folder 35	Artists Coordination Committee, circa 1935-1941
Box 3, Folder 36	Artists' Council, U.S.A., circa 1945-1946 Notes: Includes letters of Max Weber, José de Creeft, Thomas Hart Benton, and Carol Janeway
Box 3, Folder 37	Artists for Victory, Inc., 1941-1942 Notes: Box 3, folders 37-41 include letters of Rockwell Kent, Chester Price, John Taylor Arms, Marie Kirkwood, Jim Eglern, Thomas C. Parker, and Erwin Barrie
Box 3, Folder 38	Artists for Victory, Inc., 1943-1944
Box 3, Folder 39	Artists for Victory, Inc., 1945-1946
Box 3, Folder 40	Artists for Victory, Inc., circa 1941-1946
Box 3, Folder 41	Artists for Victory, Inc., circa 1941-1946 Notes: Oversized material housed in Box 8
Box 3, Folder 42	Committee to Defend V. J. Jerome, circa 1951-1956 Notes: Box 3, folders 42-44 include letters of Joseph North, Philip Evergood, Sara Gottlieb, and Rockwell Kent
Box 3, Folder 43	Committee to Defend V. J. Jerome, circa 1951-1956
Box 3, Folder 44	Committee to Defend V. J. Jerome, circa 1951-1956
Box 3, Folder 45	Committee to Defend V. J. Jerome, Bank Records, 1951-1954
Box 3, Folder 46	Committee to Defend V. J. Jerome, Published Writings by Jerome, 1947, 1951-1953

	Notes:	Includes article "Let Us Grasp the Weapon of Culture," and booklet "Culture in a Changing World, a Marxist Approach"
Box 3, Folder 47	Communist Party, circa 1931-1977	
Box 3, Folder 48	Hungarian Word, Inc., 1953-1962	
Box 3, Folder 49	Hungarian Word, Inc., 1953-1962, 1977	
Box 3, Folder 50	Independent Voters Committee of the Arts, Sciences, and Professions (ASP), circa 1944-1954 Notes: Oversized material housed in Box 8	
Box 3, Folder 51	John Reed Clubs, circa 1929-1934 Notes: "Proposals for Activities of John Reed Clubs"	
Box 3, Folder 52	National Society of Mural Painters (Mural Artists Guild), circa 1936-1941	
Box 3, Folder 53	National Society of Mural Painters (Mural Artists Guild), 1937-1938	
Box 3, Folder 54	National Society of Mural Painters (Mural Artists Guild), 1939-1941	
Box 3, Folder 55	National Society of Mural Painters (Mural Artists Guild), circa 1936-1941	
Box 3, Folder 56	New York City Art Commission, 1939	
Box 3, Folder 57	New York City Council for Art Week, 1940	
Box 3, Folder 58	United American Artists (formerly the Artists' Union), circa 1930-1940	
Box 3, Folder 59	Other Organizations' Records, circa 1934-1962	
Box 8	Oversized Organizational Records Notes: Oversized material digitized with Box 3, Folders 41 and 50	
Overseize 9	Oversized Organizational Records Notes: Oversized material digitized with Box 3, 31	

[Return to Table of Contents](#)

Series 5: Printed Materials, circa 1920-1986

3 Linear feet (Boxes 4-6, 8, and OV 9)

Scope and Contents: This series contains newspaper clippings, exhibition catalogs, magazines, maps, pamphlets, greeting cards, brochures, mailings, flyers, posters, and books. Printed materials with artwork or writings by Hugo Gellert are filed under his name, as are documents promoting his public appearances and other activities. The remainder of the series is filed by type of material. Although the bulk of the printed materials series has been scanned, some clippings, announcements, invitations, maps, pamphlets, printed short stories, and publicity and mailings were not. Not scanned or partially scanned material is noted at the folder title.

Gellert's illustrations are found in a wide variety of publications such as books, magazines, pamphlets, flyers, and publicity for various organizations. These materials are arranged by title, type of document, or organization. Serial publications that Gellert helped to produce are filed under the heading "Gellert periodicals." Photocopied clippings contain additional published Gellert illustrations and cartoons.

Exhibition catalogs, announcements, and invitations are primarily for exhibitions in which Gellert was not a participant. Pamphlets are mostly political tracts. Multiple pamphlets are filed by publisher, and single instances are filed chronologically under a miscellaneous heading. Multiple periodicals are filed by title, with single instances filed chronologically as well.

Publicity and mailings received by Gellert are arranged chronologically and include mass mailings such as form letters, flyers, newsletters, bulletins, announcements, circulars, press releases, reports, and other printed materials related to various labor, political, and art organizations. Some of the issues addressed in this material include the Spanish Civil War, advocacy for victims of McCarthyism, May Day demonstrations, civil rights, Soviet-American friendship, Cuba, organized labor, and education. Also found here are scattered programs for cultural events.

Printed materials related to organizations in which Gellert was a principal organizer are found in the Organizational Records series. Exhibition catalogs for the Art of Today Gallery are also found with Organizational Records.

Box 4, Folder 1	Clippings, circa 1934-1955
Box 4, Folder 2	Clippings (Photocopies of originals dated 1923-1982), circa 1986
Box 4, Folder 3	Exhibition Catalogs, Announcements, and Invitations, 1929-1939 Notes: Oversized material housed in Box 8.
Box 4, Folder 4	Exhibition Catalogs, Announcements, and Invitations, 1940-1948
Box 4, Folder 5	Exhibition Catalogs, Announcements, and Invitations, 1950-1953
Box 4, Folder 6	Exhibition Catalogs, Announcements, and Invitations, 1954
Box 4, Folder 7	Exhibition Catalogs, Announcements, and Invitations, 1955
Box 4, Folder 8	Exhibition Catalogs, Announcements, and Invitations, 1956-1963, 1985
Box 4, Folder 9	Exhibition Catalogs, Announcements, and Invitations, circa 1929-1985

Box 4, Folder 10	Gellert Appearances and Publicity, circa 1930-1955
Box 4, Folder 11	Gellert Article on Art Young in ALA News, 1944
Box 4	Gellert Illustrations
Box 4	Miscellaneous Gellert Illustrations
Box 4, Folder 12	Illustrations, circa 1927-1959
Box 4, Folder 13	Halftone Printing Block, undated
Box 4, Folder 14	Proofs, circa 1920-1959
Box 4, Folder 15	Aesop Said So and Comrade Gulliver, circa 1935-1936 Notes: Proofs of illustrations for books by Gellert Oversized material housed in Box 8
Box 4, Folder 16	Elore, 1921 Notes: Hungarian-language Newspaper Oversized material housed in Box 8
Box 4, Folder 17	Fasizmus, undated Notes: Anti-Horthy League Pamphlet
Box 4, Folder 18	The Fraternal Outlook, 1939 Notes: (magazine cover)
Box 4, Folder 19	Greeting Cards, circa 1937-1960
Box 4, Folder 20	"Lionel Atwill in The Outsider", circa 1929 Notes: (theater handbill)
Box 4, Folder 21	Jefferson School of Social Science Catalogs, 1952-1956
Box 4, Folder 22	Magyarok Amerikában, 1951
Box 4, Folder 23	May Day Committee, 1951-1959
Box 4, Folder 24	Mindentudó Kalendárium, 1955
Box 4, Folder 25	New World Review, 1951
Box 4, Folder 26	New York World, circa 1926-1927 Notes: Oversized material housed in OV 9
Box 4, Folder 27	Pearson's, 1922-1923 Notes: (magazine covers)

Box 4, Folder 28	The President's Speech Illustrated by 19 Artists, 1944
Box 4, Folder 29	Tavaszi a Dunán, 1956
Box 4, Folder 30	The Worker, 36 Years, Drawings, 1960
Box 4	Gellert Periodicals
Box 4, Folder 31	American Dialog, 1964-1969
Box 4, Folder 32	American Dialog, 1971-1972
Box 4, Folder 33	Art Front, 1934-1936 Notes: Oversized material housed in Box 8
Box 4, Folder 34	Magyar Szó (Hungarian Word), 1953-1959, 1963 Notes: Oversized material housed in Box 8
Box 4, Folder 35	New Masses, 1926, 1933-1945 Notes: Oversized material housed in Box 8
Box 4, Folder 36	Greeting Card Series, circa 1933
Box 4, Folder 37	Hungarian Short Stories, 1953, undated
Box 4, Folder 38	List of Artist Contributors to The Masses, Liberator, or New Masses, undated
Box 4, Folder 39	Maps, circa 1950
Box 4	Pamphlets (Covers only scanned)
Box 4, Folder 40	Pamphlets General File, 1935-1979
Box 4, Folder 41	Pamphlets General File, 1935-1979
Box 4, Folder 42	Pamphlets General File, 1935-1979
Box 4, Folder 43	Pamphlets General File, 1935-1979
Box 5, Folder 1	American Committee for Protection of Foreign Born, circa 1953-1959
Box 5, Folder 2	Artists' Equity Association, 1961
Box 5, Folder 3	Communist Party, circa 1948-1950
Box 5, Folder 4	Foreign Languages Publishing House (Moscow), 1956-1957

Box 5, Folder 5	Hungarian Bulletin, 1949-1954
Box 5, Folder 6	National Council of American-Soviet Friendship, circa 1943-1962
Box 5, Folder 7	New Century Publishers, 1945-1954
Box 5, Folder 8	New Century Publishers, 1954-1961
Box 5, Folder 9	United Committee of South Slavic Americans, circa 1943-1946
Box 5, Folder 10	Workers' Library Publishers, 1935-1943
Box 5, Folder 11	Union-related Pamphlets, 1937-1985
Box 5, Folder 12	United States Government, 1935-1941
Box 5, Folder 13	United States Government, 1945
Box 5	Periodicals (Covers only scanned)
Box 5, Folder 14	Periodicals General File, 1918-1921
Box 5, Folder 15	Periodicals General File, 1922-1925
Box 5, Folder 16	Periodicals General File, 1931-1934
Box 5, Folder 17	Periodicals General File, 1935-1941
Box 5, Folder 18	Periodicals General File, 1950-1951
Box 5, Folder 19	Periodicals General File, 1953-1956
Box 5, Folder 20	Periodicals General File, 1962
Box 5, Folder 21	American Contemporary Art, 1944
Box 5, Folder 22	Amnesty Trumpet, 1954
Box 5, Folder 23	Bulletin of the World Council of Peace, 1956-1963
Box 5, Folder 24	The Lamp, 1952-1959
Box 5, Folder 25	Latin American Facts, 1951
Box 5, Folder 26	The Masses, 1916 Notes: Oversized material housed in Box 8

Box 5, Folder 27	Masses and Mainstream, 1950-1951
Box 5, Folder 28	Masses and Mainstream, 1952
Box 5, Folder 29	Masses and Mainstream, 1953-1956
Box 5, Folder 30	Mainstream, 1958-1961
Box 5, Folder 31	New Hungary, 1953-1955
Box 5, Folder 32-36	Publicity and Mailings, circa 1930-1940
Box 6, Folder 1-26	Publicity and Mailings, 1941-1986, undated
Box 6, Folder 27	Song books and Song sheets, circa 1932-1958
Box 8	Oversized Printed Materials Notes: Oversized material digitized with Box 4, Folders 9, 15-16, and 33-35, and Box 5, Folder 26
Oversize 9	Oversized Printed Materials Notes: Oversized material digitized with Box 4, Folder 26

[Return to Table of Contents](#)

Series 6: Photographs, circa 1920-1959

0.5 Linear feet (Boxes 6-7)

Scope and Contents: This series consists of personal photographs, news and publicity photographs, and photographs of works of art. Most of the personal photographs are snapshots, and most are unidentified. There are also two sets of group portraits with Gellert pictured, but other individuals are unidentified.

The bulk of the photographs are publicity and news photographs, including photos from news agencies and file photos of public figures. Public figures include well-known American communists such as Earl Browder, Tom Mooney, Eugene Debs, Upton Sinclair, and Paul Robeson, as well as famous industrialists and mainstream politicians such as J.P. Morgan, Dwight Eisenhower, Herbert Hoover, and Robert Moses. Some of the photographs appear reproduced in the various publications Gellert helped to produce. Several news photographs are marked "D.W." or "Daily Worker." A few of those pictured were also subjects of Gellert's murals and illustrations. Others remain unidentified. Subjects with multiple photographs are listed in the folder headings, and single instances are filed in miscellaneous files.

Photographs of works of art include murals by Gellert at Seward Park, a mural by Pablo O'Higgins in Mexico, and Philip Guston's mural for the 1939 World's Fair. Set pieces with illustrations by Gellert are shown during a performance, which may have taken place at the 1945 San Francisco conference of the United Nations.

Box 6 Personal Photographs

Box 6, Folder 28 [Group Portraits with Gellert Pictured, circa 1930-circa 1950](#)

Box 6, Folder 29 [Family, circa 1938](#)

Box 6, Folder 30 [Friends, circa 1930-1959](#)

Notes: Included are photographs of Carl Schwartz, Julia Schwartz, Irving Fierson, Nancy Fierson, Dolores Gold, Max Bachner, Jenny Bachner, and other unidentified people

Box 6, Folder 31 [Unidentified Buildings, circa 1957-1958](#)

Box 6 Publicity and News Photographs

Box 6, Folder 32 [Earl Browder, circa 1930-1940](#)

Box 6, Folder 33 [Ben Davis, 1943-1948](#)

Box 6, Folder 34 [John Gates, circa 1940-1950](#)

Box 6, Folder 35 [Tom Mooney, circa 1934-1942](#)

Box 6, Folder 36 [Paul Robeson, circa 1928-1950](#)

Box 6, Folder 37 [Upton Sinclair, circa 1930-1939](#)

Box 6, Folder 38	Harry Winston, circa 1940-1950
Box 6, Folder 39	Miscellaneous Public Figures, circa 1920-1959 Notes: Pictured in box 6, folders 39-41 are Bernhard Stern, Walter Lowenfels, George Morris, Robert Moses, Al Smith, Eugene Debs, Julius Rosenberg, William Z. Foster, Irving Kaufman, Karl Marx, Maxim Gorky, B.W. Atwood, Jan Bratiano, Herbert Hoover, Walter S. Gifford, Eleanor Roosevelt, Edward R. Murrow, Dwight Eisenhower, Fred Seaton, Maud Barger-Wallach, Gertrude Vanderbilt Whitney, Otto Kahn, J.P. Morgan, Pierre duPont, George Baker, Jr., J.D. Rockefeller, Jr., and Eugene Meyer
Box 6, Folder 40	Miscellaneous Public Figures, circa 1920-1959
Box 6, Folder 41	Miscellaneous Public Figures, circa 1920-1959
Box 6, Folder 42	Miscellaneous Public Figures, Unidentified, circa 1920-1959
Box 6, Folder 43	Miscellaneous Public Figures, Unidentified, circa 1920-1959
Box 6, Folder 44	Unidentified People, undated
Box 6, Folder 45	Australian Livestock, circa 1950-1959
Box 6, Folder 46	Eastern European Culture, circa 1950-1959
Box 6, Folder 47	Eastern European Culture, circa 1950-1959
Box 6, Folder 48	Eastern European Culture, circa 1950-1959
Box 6, Folder 49	Eastern European Culture, circa 1950-1959
Box 7, Folder 1	Seward Park Slum Clearance Project, circa 1957
Box 7, Folder 2	Theater Production of E. Chodorov's Decision, 1944
Box 7	Photographs of Works of Art
Box 7, Folder 3	Gellert's Seward Park Murals, circa 1961
Box 7, Folder 4	Theater Performance with Gellert Set Pieces, circa 1945
Box 7	Works of Art by Others
Box 7, Folder 5	Murals, 1933, 1939

Box 7, Folder 6

Sculpture and Paintings, circa 1920-1959

[Return to Table of Contents](#)

Series 7: Artwork, 1927-1981

0.4 Linear feet (Box 7, OV 10)

Scope and Contents: Artwork includes silkscreen prints, lithographs, woodcuts, sketches, drawings, doodles, designs, sketchbooks, layouts for printed materials, and other print production elements. Artwork is by Hugo Gellert and others, including Philip Reisman, Gyula Derkovits, Anton Refregier.

Artwork that is part of identifiable, titled projects is filed first, including sketches for Gellert's 1934 book *Karl Marx's Capital in Lithographs*, and a set of silkscreen prints that he issued as a portfolio entitled *Century of the Common Man* in 1943. General files for sketches, sketchbooks, layouts, and prints filed after them. Sketches, drawings, and designs include a wide variety of material, from loose sketches and doodles to finished drawings, as well as text design, technical drawings, and floor plans. Notes and writings are common among the sketches and sketchbooks, and the sketchbook dated 1950 also contains a handwritten, autobiographical essay.

Layouts and prints production elements include sketches, prints, typography, brownprints, photostats, and prints in various states.

Box 7, Folder 7	"American Student Delegation to Russia," Silkscreen Poster, 1927 Notes: Oversized material housed in OV 10
Box 7, Folder 8	Karl Marx's Capital in Lithographs, Sketches, circa 1933-1934
Box 7, Folder 9	Karl Marx's Capital in Lithographs, Sketches, circa 1933-1934
Box 7, Folder 10	Unidentified Portrait, 1937 Notes: Oversized material housed in OV 10
Box 7, Folder 11	Century of the Common Man, Silkscreen Prints, circa 1943 Notes: Oversized material housed in OV 10
Box 7, Folder 12	Monoprints, undated
Box 7, Folder 13	Sketches, Drawings, and Designs, circa 1939-1981
Box 7, Folder 14	Sketches, Drawings, and Designs, circa 1939-1981
Box 7, Folder 15	Sketches, Drawings, and Designs, circa 1939-1981
Box 7, Folder 16	Sketches, Drawings, and Designs, circa 1939-1981 Notes: Oversized material housed in OV 10
Box 7, Folder 17	Sketchbooks, 1950, undated Notes: Two volumes
Box 7, Folder 18	Sketchbooks, undated
Box 7, Folder 19	Layouts and Print Production Elements, circa 1940-1954 Notes: Oversized material housed in OV 10

Box 7, Folder 20	Layouts and Print Production Elements, circa 1953-1954
Box 7	Artwork by Others
Box 7, Folder 21	"Stones" by Philip Reisman, circa 1933
Box 7, Folder 22	"1514," Woodcuts by Gyula Derkovits, circa 1928-1929
Box 7, Folder 23	"Sword into Plowshare," Woodcut by Anton Refregier, circa 1933
Box 7, Folder 24	Unsigned Prints, 1937, undated Notes: The first print is by Charles White, the last print is by Alexander Stavenitz
Oversize 10	Oversized Artwork Notes: Oversized material digitized with Box 7, Folders 7, 10-11, 16, and 19

[Return to Table of Contents](#)