



Smithsonian
Archives of American Art

A Finding Aid to the Elizabeth McCausland
Papers, 1838-1995, bulk 1920-1960,
in the Archives of American Art

Jennifer Meehan and Judy Ng

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was provided by the Terra Foundation for American Art

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

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Collection Overview

Repository:	Archives of American Art
Title:	Elizabeth McCausland papers
Identifier:	AAA.mccaeliz
Date:	1838-1995 (bulk 1920-1960)
Extent:	45 Linear feet
Creator:	McCausland, Elizabeth, 1899-1965
Language:	English
Summary:	<p>The papers of art critic, writer, and historian Elizabeth McCausland measure 45 linear feet and date from 1838 to 1995, with the bulk of the material dating from 1920 to 1960. The collection provides a vast accumulation of research data on various artists and aspects of American art, especially the early American modernists and the Federal Arts Projects. Papers include McCausland's extensive research and writing files, particularly on Marsden Hartley, E. L. Henry, Lewis Hine, George Inness, and Alfred H. Maurer. McCausland's correspondence with artists includes a substantial amount with Arthur Dove and Alfred Stieglitz. Her collaborative work with Berenice Abbott on the <i>Changing New York</i> book and series of photographs is well-documented within the collection. Also found are general writings, subject files, files relating to exhibitions, teaching, and committees, photographs, art work, personal papers, and printed material. Additional McCausland material donated later from the estate of Berenice Abbott include biographical materials, project files, writings, and printed materials.</p>

Administrative Information

Provenance

Elizabeth McCausland donated the bulk of her papers in several installments from 1956 to 1961. An unknown donor, perhaps her literary executor, donated additional papers sometime after her death in 1965. It appears that McCausland originally donated her research files on Marsden Hartley, measuring 10 linear feet, to the Whitney Museum, who then lent them to the Archives for microfilming in 1966, and donated them sometime thereafter. McCausland originally donated files of newspaper clippings and offprints of her articles to the The New York Public Library, who gave them to the Archives in 1968. Additional McCausland material from the estate of Berenice Abbott was donated to the Archives in 2009.

Separated Material

Material separated from the collection includes some issues of *Camera Work* (Vol. 30, 47, 49/50), which were combined with other issues in an artificial collection created by the Archives at some earlier point.

Related Material

Related material found in the Archives includes a sound recording from a symposium on Marsden Hartley, of which McCausland was a participant, held at the Portland Museum of Art in 1961. The Frank Kleinholz papers contain a recorded interview of McCausland done in 1944-1945 for radio station WNYC. Some of McCausland's correspondence is found in the G. Alan Chidsey papers; Chidsey served as a trustee of the Marsden Hartley estate.

Alternative Forms Available

The bulk of this collection was digitized in 2008 and 2015 and is available on the Archives of American Art's website.

Materials generally not scanned include some newspaper clippings and publications that were either too fragile or not relevant, although some publications that appeared to be of interest to her were scanned. Other items that typically were not scanned include McCausland's student records, auction catalogs, proofs and multiple drafts of published articles, copy prints and negatives of photographs made by the Archives, photographs of works of art (except for those in the catalogue raisonné files of the Marsden Hartley series), duplicate material, and any published material that is widely available elsewhere. In some cases, only the cover and title pages for publications were scanned.

Processing Information

Portions of the collection received a preliminary level of processing at some point after donation. Most of the material was initially microfilmed in the order it was accessioned on reels D368-D384H, 1256, D24, 3134, and D319, and some material was never microfilmed at all. The microfilm reels have been superseded by the digitized collections. Photographs by Berenice Abbott, Barbara Morgan, and Edward Weston received conservation treatment at the Conservation Center for Art and Historic Artifacts between 1985-1991. Previously microfilmed and unmicrofilmed portions were merged, arranged, and described in accordance with archival standards; and the collection was fully processed by Jennifer Meehan in 2006 and digitized in 2008 as part of the Terra Foundation for American Art Digitization Grant. Additional material received in 2009 was processed and described by Judy Ng in 2014 and scanned in 2015 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Elizabeth McCausland papers, 1838-1995, bulk 1920-1960. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

Ownership and Literary Rights

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

Biographical Note

Elizabeth McCausland, the art critic and writer, was born in Wichita, Kansas in 1899. She attended Smith College, receiving her Bachelor's degree in 1920 and her Master's in 1922. Beginning in 1923, she worked as a general reporter for *The Springfield Republican* (Springfield, Massachusetts). After several years, she began to review art exhibitions and soon became an established art critic. In the course of her work, she began to develop friendships with artists, such as Alfred Stieglitz and Arthur Dove. During these early years, she also wrote poetry and designed and printed limited edition publications on her private press.

McCausland moved to New York in 1935, but continued to contribute a weekly art column to *The Springfield Republican* until it suspended publication in 1946. From the mid-1930s on, she worked primarily as a freelance writer and art critic, contributing articles to publications such as *Parnassus*, *The New Republic*, and *Magazine of Art*. In the latter part of her career, her writings focused more on art history and special studies on artists.

In the late-1930s, McCausland collaborated with the photographer Berenice Abbott on the Federal Art Project book, *Changing New York*, for which she provided the text to Abbott's now-famous photographs of New York City neighborhoods, architecture, and street scenes. She studied and wrote about photography, including numerous articles on the photographer Lewis Hine (of whose work she organized a retrospective exhibition at the Riverside Museum in 1939), and was appointed to the Advisory Committee of the Museum of Modern Art's Department of Photography in 1944.

McCausland went on to organize other exhibitions, including a show of contemporary work, "The World of Today" (Berkshire Museum, 1939), shows of silk screen prints (Springfield Museum of Fine Arts, March 1940 and New York State Museum, Summer 1940), and a photography show, "Photography Today" (A.C.A. Gallery, 1944). In the late 1930s, she embarked upon a study of "the status of the artist in America from colonial times to the present, with especial attention to the relation between art and patronage," which continued over twenty years (and was never completed) and for which she received a Guggenheim fellowship in 1943.

In addition to her other writing, during the 1940s, McCausland carried out studies on the artists, E. L. Henry and George Inness, which resulted in exhibitions at the New York State Museum in 1942 and the George Walter Vincent Smith Art Museum in 1946, respectively and publications (a report on Henry and a book on Inness). From 1948 to 1949, she carried out an extensive study of the painter, Alfred H. Maurer, organizing an exhibition, "A. H. Maurer: 1868-1932," which showed at the Walker Art Center and the Whitney Museum of American Art in 1949, and publishing the biography, *A. H. Maurer*, in 1951. In 1950, she worked as a special consultant on the American Processional exhibition at the Corcoran Gallery and as editor of the accompanying book. Shortly thereafter, she began a study of Marsden Hartley for a monograph, which was published in 1952, and she helped organize the Hartley exhibition at the University of Minnesota that same year. She continued the Hartley study on larger scale for a planned biography and catalogue raisonné; although she continued to work on it off and on for the next decade, the project was never completed.

McCausland published other books, including *Careers in the Arts* (1951), and undertook other research and consulting projects, such as photo-editing Carl Sandburg's *Poems of the Midwest* (1946), conducting surveys of art and advertising for an article in *Magazine of Art* and of art education for Cooper Union Art School, and contributing yearly articles on art to various encyclopedias. At different times throughout her

career, she supplemented her income by taking teaching positions. She taught courses on art history at Sarah Lawrence College from 1942 to 1944 and at Barnard College in 1956, as well as courses at the Design Laboratory (1939) and the New School for Social Research (1946). She also gave numerous lectures and speeches on various art topics, and regularly participated in conferences and symposiums. Towards the end of her career, she was publishing less, but was still involved in many projects, most notably the Hartley study.

McCausland was a tireless promoter of the arts, and often an advocate for artists. Even though her work was well-known among certain art circles, she never received the recognition as a writer that she deserved. Nor was she ever able to free herself from the pressure of writing for a living. Continually suffering from poor health, she died on May 14, 1965.

Scope and Content Note

The papers of art critic, writer, and historian Elizabeth McCausland measure approximately 45 linear feet and date from 1838 to 1995, with the bulk of the material dating from 1920 to 1995. The collection provides a vast accumulation of data on various artists and aspects of American art, especially the early American modernists and the Federal Arts Projects. Papers include McCausland's extensive research and writing files, particularly on Marsden Hartley, E. L. Henry, Lewis Hine, George Inness, and Alfred H. Maurer. McCausland's correspondence with artists includes a substantial amount with Arthur Dove and Alfred Stieglitz. Her collaborative work with Berenice Abbott on the *Changing New York* book and series of photographs is well-documented within the collection. Also found are general writings, subject files, files relating to exhibitions, teaching, and committees, photographs, art work, personal papers, and printed material. Additional McCausland material from the estate of Berenice Abbott include biographical materials, project files, writings, and printed materials.

McCausland's personal papers consist of appointment books and engagement calendars, scrapbooks, student papers, works printed on her private press, financial records, biographical material, and scattered memorabilia, which together document other aspects of her life apart from her work. Correspondence includes incoming and outgoing letters along with enclosures, dating from McCausland's time as a journalist for *The Springfield Republican* in the 1920s and 1930s to her time as a freelance writer, art critic, and historian (1940s-1960s) and mostly concerning professional matters. Also included is a substantial amount of correspondence with artists, particularly Arthur Dove and Alfred Stieglitz, and some personal correspondence with her mother. General writings consists primarily of copies of McCausland's speeches and lectures on various art topics in addition to her early poems (dating from the 1930s) and scattered essays and articles.

The most extensive part of the collection is comprised of McCausland's research and writing files pertaining to large research and curatorial projects, such as ones on the artists Alfred H. Maurer and Marsden Hartley (which was begun by the American Art Research Council and subsequently taken over by McCausland), and one for the American Processional exhibition at the Corcoran Gallery in 1950. A wide variety of smaller projects are also well-documented in the series Other Research and Writing Files, including ones on E. L. Henry, Lewis Hine, George Inness, her collaborative work with Berenice Abbott on the *Changing New York* book and series of photographs. Numerous other artists and art topics are covered as well, such as Arthur Dove, Robert Henri, Jacob Lawrence, Charles Hawthorne, film, and photography. Files for her book *Careers in Art* (1950), her many speaking and lecture engagements, and editing work are also found in this series. Files consist primarily of correspondence, notes, research material, manuscripts, bibliographies, photographs of works of art, completed research forms for works of art, card index files, and printed material.

Also found are subject files containing printed material, scattered notes and correspondence, and photographs, which may have been used for reference and/or collected in the course of McCausland's

research activities; files relating to various exhibitions organized by McCausland from 1939 to 1944, including ones of silk screen prints and modern photography; files relating to courses on art history taught by McCausland, especially the one she taught at Barnard College in 1956; and files stemming from her participation in various art organizations and committees, especially during the time period just before and during the Second World War.

Printed material consists primarily of clippings and tear sheets of McCausland's newspaper articles and columns, which document her contributions to *The Springfield Republican* from 1923 to 1946, in addition to scattered exhibition catalogs, announcements, books, and miscellaneous publications. Photographs include ones of various artists and works of art, ones from the Farm Security Administration, and ones by photographers, such as Berenice Abbott (including ones from the Federal Art Project book, *Changing New York*), Barbara Morgan, Weegee, and Edward Weston, among others. Photographs, sometimes annotated or including notes, are scattered throughout her research files. Also included are photographs of McCausland, dating from her childhood. Art work found in the collection includes drawings, prints, and watercolors that were either given to McCausland by the artist or collected by her in the course of her work as an art critic and historian.

Additional material belonging to Elizabeth McCausland and donated by the estate of Berenice Abbott includes biographical material; business and personal correspondence; professional project files and writings, including drafts and research materials related to the book projects *Art in America*, *Conversations with March*, and *Frank Kleinholz*; and printed materials, including reprints of critical essays and articles by McCausland.

Arrangement

The collection is arranged as 15 series:

- Series 1: Personal Papers, 1838, 1920-1951 (Boxes 1-2, 34; 1.5 linear feet)
- Series 2: Correspondence, 1923-1960 (Boxes 2-5; 2.9 linear feet)
- Series 3: General Writings, circa 1930-1954 (Boxes 5-6; 0.9 linear feet)
- Series 4: Alfred H. Maurer, 1851-1951, bulk 1948-1950 (Boxes 6-9; 3.7 linear feet)
- Series 5: American Processional, 1949-1951 (Boxes 10-11; 1.8 linear feet)
- Series 6: Marsden Hartley, 1900-1964, bulk 1944-1964 (Boxes 11-21, OV 37; 10 linear feet)
- Series 7: Other Research and Writing Files, 1896, 1926-1958 (Boxes 21-25, 31; 4.6 linear feet)
- Series 8: Subject Files, 1927-1954 (Boxes 25-26; 1.0 linear feet)
- Series 9: Other Exhibition Files, 1939-1941, 1944 (Box 26; 0.1 linear feet)
- Series 10: Teaching Files, 1939-1965 (Box 27; 0.5 linear feet)
- Series 11: Committee Files, 1936-1960 (Box 27; 0.5 linear feet)
- Series 12: Printed Material, 1923-1953 (Boxes 28-32, 34, OV 38, BV 44-47; 4.6 linear feet)
- Series 13: Photographs, circa 1905-1950 (Boxes 32-36, OV 37; 1.4 linear feet)
- Series 14: Art Work, 1887-1942 (Boxes 33-34, OV 39-43; 0.7 linear feet)
- Series 15: Elizabeth McCausland Material from the Estate of Berenice Abbott, 1920-1995 (Boxes 48-53; 5.4 linear feet)

Names and Subject Terms

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

Subjects:

Art -- Exhibitions -- United States
Art -- History -- Study and teaching
Art -- Societies, etc. -- United States
Art criticism -- United States
Art critics -- New York (State) -- New York
Art historians -- New York (State) -- New York
Art, American
Art, Modern -- 20th century -- United States
Authors -- New York (State) -- New York
Documentary photography -- United States
Federal aid to the arts
Modernism (Art) -- United States

Types of Materials:

Drawings
Photographs
Prints
Scrapbooks
Watercolors

Names:

Abbott, Berenice, 1898-1991
American Art Research Council
Barnard College -- Faculty
Dove, Arthur Garfield, 1880-1946
Federal Art Project (U.S.)
Hartley, Marsden, 1877-1943
Hawthorne, Charles Webster, 1872-1930
Henri, Robert, 1865-1929
Henry, Edward Lamson, 1841-1919
Hine, Lewis Wickes, 1874-1940
Inness, George, 1825-1894
Kleinholz, Frank, 1901-
Lawrence, Jacob, 1917-2000
Maurer, Alfred Henry, 1868-1932
Morgan, Barbara Brooks, 1900-
Stieglitz, Alfred, 1864-1946
United States. Farm Security Administration
Weegee, 1899-1968
Weston, Edward, 1886-1958

Geographic Names:

New York N.Y. -- Pictorial works -- photographs

Preferred Titles:

Springfield Republican

Container Listing

Series 1: Personal Papers, 1838, 1920-1951

1.5 Linear feet (Boxes 1-2, 34)

Series consists of material relating to the more personal aspects of McCausland's life, including appointment books and engagement calendars, scrapbooks, student papers, works printed on her private press in Springfield, Massachusetts, financial records, biographical material, and scattered memorabilia. Scrapbooks include one kept by McCausland, dating from 1937 to 1940, comprised of correspondence from Waldo Leland Cook, Art Young, Max Weber, and Edward Sternberg, clippings, and other printed material (which was disassembled at some previous point in time and exists now as loose items); and one kept by her mother, Belle Noble McCausland, dating from 1920 to 1943, comprised mostly of clippings and empty envelopes from letters received by McCausland (letters were removed at some previous point in time and can now be found amongst correspondence). Student papers include an honors paper written while an undergraduate at Smith College and a copy of her M.A. thesis published in *Smith College Studies in Modern Languages* (1922). Amongst the memorabilia is a sign from Lake George that, according to a note on it, was given to McCausland by Alfred Stieglitz, presumably some time during the 1930s.

Also found is material relating to the scrip McCausland received as payment for work at *The Springfield Republican* in 1933; a car trip McCausland made with Berenice Abbott in 1935; and a testimonial dinner for McCausland "in recognition of her work in the field of art criticism and of her efforts on behalf of all artists" which was held on May 28, 1945 at the Hotel Breevort in New York.

Personal papers are arranged in alphabetical order according to format.

This series is partially scanned; early academic records, tax records, duplicates, and poems written by others have not been scanned.

Box 1, Folder 1	Academic Records, 1942-1943
Box 1	Appointment Books (See also Engagement Calendars)
Box 1, Folder 2	Appointment Books, 1937 Image(s)
Box 1, Folder 3	Appointment Books, 1938 Image(s)
Box 1, Folder 4	Appointment Books, 1939 Image(s)
Box 1, Folder 5	Appointment Books, 1940 Image(s)
Box 1, Folder 6	Appointment Books, 1941 Image(s)
Box 1, Folder 7	Appointment Books, 1942 Image(s)
Box 1, Folder 8	Appointment Books, 1943

	Image(s)
Box 1, Folder 9	Appointment Books, 1945 Image(s)
Box 1, Folder 10	Appointment Books, 1946 Image(s)
Box 1, Folder 11	Appointment Books, 1948 Image(s)
Box 1, Folder 12	Appointment Books, 1949 Image(s)
Box 1, Folder 13	Biographical Material, 1942-1950 Image(s)
Box 1, Folder 14	Book of Poems by Genevieve Taggard, undated
Box 1, Folder 15	Curriculum Vitae Material, circa 1920-1951 Image(s)
Box 1	Engagement Calendars (See also Appointment Books)
Box 1, Folder 16	Engagement Calendars, 1947 Image(s)
Box 1, Folder 17	Engagement Calendars, 1950 Image(s)
Box 2, Folder 1	Financial Records, 1944-1946, 1950-1952 Image(s)
Box 2, Folder 2	Income Taxes, 1943-1946, 1950
Box 2	Memorabilia
Box 2, Folder 3	Cover of <i>The New York Mirror</i> , 1838 Image(s) Oversized item in Box 34
Box 2, Folder 4	Sign Given to McCausland by Alfred Stieglitz, 1930s Image(s) Oversized item in Box 34
Box 2, Folder 5	Miscellaneous (includes childhood photographs), 1934-1935 Image(s)
Box 2, Folder 6-8	Private Press, 1928-1935 Image(s) Image(s)

- [Image\(s\)](#)
- Box 2, Folder 9-11 Private Press, Duplicates, 1928-1935
- Box 2, Folder 12 Recommendations, 1935-1936, 1951
[Image\(s\)](#)
- Box 2, Folder 13 Scrapbook Kept by Belle Noble McCausland, 1920-1943
[Image\(s\)](#)
- Box 2, Folder 14-18 Scrapbook, 1937-1940
[Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 2, Folder 19 *The Springfield Republican*, Scrip, circa 1933
- Box 2 Student Papers
- Box 2, Folder 20 Special Honors in English (B.A.), [1920]
[Image\(s\)](#)
- Box 2, Folder 21 American-Scandinavian Foundation Fellowship, 1922
[Image\(s\)](#)
- Box 2, Folder 22 M. A. Thesis, 1922
[Image\(s\)](#)
- Box 2, Folder 23 Testimonial Dinner for Elizabeth McCausland, 1945
[Image\(s\)](#)
- Box 2 Trip Made by Elizabeth McCausland and Berenice Abbott
- Box 2, Folder 24 "Log", 1935
[Image\(s\)](#)
- Box 2, Folder 25 Maps, 1935
[Image\(s\)](#)
- Box 34 Oversize, Memorabilia
- Box 34 Cover of *The New York Mirror*, 1838
Scanned with Box 2, Folder 3
- Box 34 Sign Given to McCausland by Alfred Stieglitz, 1930s
Scanned with Box 2, Folder 4

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Series 2: Correspondence, 1923-1960

2.9 Linear feet (Boxes 2-5)

Series consists primarily of McCausland's professional and, to a lesser extent, personal correspondence, which includes general, artist, and some family correspondence. Correspondence typically consists of letters to and copies of letters from McCausland, along with enclosures (such as clippings and other printed material; contracts, agreements, and other business and financial papers; and proposals and manuscripts) and related material (such as notes, illustrations, and writings). Correspondents include artists, art organizations, museums, curators, editors, publishers, scholars, research institutions, her agent (Mary Squire Abbot), friends, and her mother, Belle Noble McCausland. Correspondence largely documents McCausland's various professional activities as an art critic, art historian, and freelance writer, and her relationships with various figures of the art and publishing worlds before, during, and immediately after the Second World War.

General correspondence relates to articles and reviews that McCausland wrote for the Springfield Republican; to freelance articles she wrote over the years for various publications, including ones for *Parnassus*, *The New Republic*, and *Magazine of Art*, as well as yearly articles for various encyclopedias (such as *Encyclopedia Britannica*, *Encyclopedia Americana*, and *Collier Encyclopedia*); and to various book projects, including *Changing New York* (1939), *Careers in the Arts* (1950), and ones on the artists E. L. Henry, George Inness, and Alfred H. Maurer. General correspondence also relates to her teaching job at Sarah Lawrence College and other courses taught; to various editing projects, including photo-editing Carl Sandburg's *Poems of the Midwest* and the planned book *Art and Advertising*; her work as a research consultant on the American Processional exhibition and book, and on other exhibitions; and her involvement in various art and social organization, as well as her participation in various conferences. General correspondence largely documents McCausland's tireless efforts to drum up work, and to fund (through various grants and fellowships) and carry out her many research and writing projects.

Correspondence from particular artists, including Arthur Dove, Louis Eilshemius, Marsden Hartley, Georgia O'Keeffe, and Alfred Stieglitz, was maintained by McCausland in files separate from general correspondence. Artist correspondence documents her relationships with these artists - particularly well-documented are her relationships with Dove and Stieglitz - and the artists' reactions to her reviews of their shows. Files of artist correspondence also include some of McCausland's own notes on her feelings about or relationship with particular artists.

Family correspondence consists almost entirely of letters and copies of letters from McCausland to her mother, Belle Noble McCausland. These seem to have originated from the scrapbook kept by McCausland's mother which can be found amongst personal papers.

See Appendix for a list of notable correspondents from Series 2

General correspondence is arranged in rough chronological order. Within individual yearly files, McCausland often grouped together letters to and from a particular correspondent; this existing organization has for the most part been maintained. Selected artist correspondence and family correspondence are arranged in files at the end of the series. Correspondence can also be found amongst research and writing files.

This series has been scanned in its entirety.

Appendix: Notable Correspondents from Series 2

List represents only a selection of correspondents from general correspondence.

- A. A. Wynn Inc.: 1951
- ACA Gallery: 1941, 1943, 1945, 1946, 1947

- Abbot, Mary Squire (McIntosh and Otis Company): 1941, 1945, 1947, 1948, 1949, 1950, 1952, 1953, 1954, 1955, 1958
- Abbott, Berenice: 1934
- Adams, Charles: 1938, 1939, 1940, 1943, 1944, 1946, 1947, 1948, 1949, 1950, 1951, 1952
- Adams, Harriet Dyer: 1946
- Adelphi College: 1953
- Adlow, Dorothy (*Christian Science Monitor*): 1950, 1951, 1952, 1953, 1954
- Albany Institute of History and Art: 1946, 1947
- Aldrich, Adolf: 1945
- American Academy of Arts and Sciences: 1946, 1947
- *American Artist Magazine*: 1952
- American Artists Congress: 1938, 1939, 1942
- American Artists Group: 1939, 1945, 1946, 1947, 1950
- American Association of University Women: 1951
- American Federation of Arts: 1946, 1947, 1948, 1949, 1951, 1952, 1954, 1956
- American Museum of Natural History: 1944
- American Newspaper Guild: 1942
- American Philosophical Society: 1947
- Anderson, Mrs. Sherwood (Eleanor): 1949
- *Antiques*: 1955
- Arden, Elizabeth: 1937
- Arnason, H. Harvard (Walker Art Center): 1951, 1952, 1953, 1954
- *Art Digest*: 1951
- *Art in America* (see also Jean Lipman): 1957
- Art Institute of Chicago: 1945, 1947
- Art of this Century: 1944
- Artists for Victory: 1944
- Artists Equity Association: 1956
- Artists League of America: 1942, 1943, 1944, 1945
- Artists Society for National Defense: 1941
- Associated American Artists: 1940
- Baltimore Museum of Art: 1953
- Bard College: 1953
- Barnes, Djuna: 1951
- Barr, Alfred H.: 1939, 1944, 1947, 1951
- Barr, Norman: 1941, 1942, 1943, 1945
- Baumann, Gustave: 1946
- Baur, John I. H.: 1939, 1942, 1946
- Beam, Lura: 1945, 1958
- Beard, Mary: 1938, 1939, 1944
- Benn, Ben: 1951
- Bennington School of the Arts: 1940
- Berkshire Museum: 1939, 1940
- Biddle, George: 1947
- The Bobbs-Merrill Company: 1944
- Bourke-White, Margaret (letter to Berenice Abbott): 1940
- Brewster, William F.: 1954, 1955
- The Brooklyn Museum: 1943, 1945, 1948, 1954
- Brown, Milton: 1945
- Buchholz Gallery: 1941, 1943
- Butler, Joseph (Butler Institute of Art): 1954, 1955
- Cahill, Holger: 1937, 1942, 1944, 1946, 1950
- Carter, Clarence H.: 1945, 1946
- *Cinema*: 1947

- Clarke, Bert: 1950
- Constantine, Mildred: 1939, 1941, 1942
- Cook, Waldo Leland: 1949
- Cooper Union: 1949, 1952
- Cooper Union Art School: 1947, 1948
- Corcoran Gallery of Art: 1948, 1949, 1950, 1951
- Cowdrey, Mary Bartlett (Smith College Museum of Art): 1943, 1949, 1951, 1952, 1953, 1954
- Crawley, Lawrence: 1950
- Crehan, Hubert (*Art Digest*): 1953
- Crichlow, Ernest: 1941
- Curran, Charles: 1942
- D'Hamoncourt, Rene: 1947
- Daura, Pierre: 1949, 1951, 1954
- Detroit Institute of Arts: 1945
- Devree, Howard: 1949
- Diamond (Rotkin), Adele: 1941
- Donato, Louis: 1939
- Dows, Olin: 1942
- Eames, Charles: 1950, 1951
- Estler, William C.: 1944
- Federation of Modern Painters and Sculptors: 1946
- Fitch, George: 1955
- Fitch, James: 1940
- *Fortune Magazine*: 1946
- Francis, Robert: 1940, 1942, 1943
- Frick Art Reference Library: 1944, 1948, 1950, 1951, 1953, 1958
- Friedman, William: 1939
- Fuerstenberg, Eugenia Maurer: 1950, 1951
- Fulton, W. Joseph (University of Chicago): 1951, 1952, 1954, 1955, 1956, 1958, 1959
- G. P. Putnam's Sons: 1937
- Genauer, Emily: 1947
- George Walter Vincent Art Museum (Cordelia Sargent Pond): 1945, 1946, 1947, 1948
- Gibran, Khalil: 1928
- Gilbert, Dorothy: 1950
- Godsoe, Robert Ulrich: 1951
- Golden, Samuel (see also American Artists Group): 1946
- Goodrich, Lloyd: 1942, 1947, 1950, 1951, 1952
- Goodwin, Phillip L.: 1943
- Gottlieb, Harry: 1944
- Griffin, Maude: 1953
- Graham, Martha: 1934, 1942
- Grossman, Sid: 1938
- Gwathmey, Robert: 1945
- Harcourt, Brace and Company: 1947, 1949
- Harper and Brothers: 1951
- Hayes, Bartlett (Addison Gallery of Art): 1942, 1945, 1947
- Hess, Thomas (*Art News*): 1950
- Hope, Henry (University of Indiana): 1949, 1950
- International Fine Arts Council: 1950
- Irvine, Rosalind: 1952
- J. B. Lippincott Company: 1951, 1952
- Jacques Seligmann and Company: 1938
- James, Rebecca Salisbury: 1951
- Javitz, Romana: 1946, 1950, 1951, 1952, 1954, 1955

- Jewell, Edward Alden: 1946, 1947
- John Day Company: 1950, 1951, 1955
- John Simon Guggenheim Memorial Foundation: 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1952, 1953
- Jones, Howard Mumford (Harvard University): 1947
- Kauffer, E. McKnight: 1946
- Kent, Rockwell: 1945, 1946
- Kirstein, Lincoln: 1941, 1943, 1944, 1946, 1947
- Kish, Maurice: 1945
- Kistler, Aline: 1941
- Knight Publishers Inc.: 1938
- Kuniyoshi, Yasuo: 1945
- Landon, Edward: 1939
- Lange, Dorothea: 1945
- Larkin, Oliver: 1943, 1944, 1949
- Leeper, John and Blanche (see also Corcoran Gallery of Art): 1950, 1951, 1954
- Leighton, George: 1945
- Lerner, Abe (see also World Publishing Company): 1950, 1951
- Lipman, Jean: 1945, 1946, 1947, 1952
- Lipton, Norman C. (*Good Photography*): 1941, 1942, 1943
- Longman, Lester: 1940
- MacMahon, Audrey (see also *Parnassus*): 1936, 1938, 1939, 1940, 1942
- The MacMillan Company: 1943, 1947, 1949, 1950
- *Magazine of Art*: 1944, 1945, 1946, 1947
- Magriel, Paul: 1954
- Maurer, Alfred L.: 1951
- Metropolitan Museum of Art: 1943, 1947, 1955
- Miller, Dorothy: 1950, 1951
- Milwaukee Art Institute: 1948
- *Minicam Photography*: 1941, 1943, 1944
- Modernage Furniture Corp.: 1945
- More, Herman (Whitney Museum of American Art): 1954
- Morton, Phillip: 1951, 1952
- Mount Holyoke College: 1943
- Munson-Williams-Proctor Institute: 1956
- Museum of Modern Art: 1934, 1942, 1943, 1944, 1945
- Museum of the City of New York: 1958
- N.W. Ayer and Son: 1945, 1946, 1950
- *The Nation*: 1940, 1955
- National Gallery of Art: 1944, 1945
- National Maritime Union: 1945
- Navas, Elizabeth: 1952, 1953, 1954
- Neuberger, Roy: 1952
- *The New American Library*: 1955, 1956
- *The New Republic*: 1944, 1947
- The New School for Social Research: 1945
- *The New York Herald Tribune*: 1945, 1947
- New York Historical Society: 1943
- New York Public Library: 1943, 1955, 1956
- New York State Museum: 1949
- *The New York Times*: 1940
- Newark Museum: 1944
- Newhall, Beaumont: 1944
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- Norman, Dorothy: 1934, 1937, 1938, 1940
- Old Print Shop: 1945
- Olmsted, Anna Wetherill (Syracuse Museum of Art): 1950
- *Opportunity*: 1943, 1944, 1945
- Ossorio, Alfonso: 1953
- P. F. Collier and Son Corp.: 1947, 1948, 1949, 1951, 1952, 1953, 1954, 1955, 1957, 1958
- Pach, Walter: 1955
- *Parnassus*: 1939
- Pennsylvania Academy of Fine Art: 1951
- Pepsi-Cola Company: 1944, 1945
- Philadelphia Art Alliance: 1946
- Pierre Matisse Gallery: 1938, 1939
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- Portland Art Museum: 1940
- Porter, Eliot: 1954
- Printer's Ink (Carl Weiss): 1951
- Railway Express Agency: 1949
- Rivera, Diego: 1949
- Rogers, John C.: 1941
- Roosevelt, Eleanor: 1944
- Rosenblum, Walter: 1944
- Rothschild, Lincoln: 1937, 1942, 1945, 1946, 1949
- Royce, William: 1933, 1934, 1935, 1942, 1958
- Rukeyser, Muriel: 1941, 1950
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- *San Francisco Chronicle*: 1951, 1953
- Sarah Lawrence College: 1942, 1943, 1944
- *Saturday Evening Post*: 1946
- Schlesinger, Arthur: 1943
- School Art League of New York City: 1953, 1954
- Schwimmer, Rosika: 1933, 1935, 1943
- Sculpture's Guild: 1938, 1940, 1941
- Segy, Ladislav: 1943
- *Shelter*: 1939
- Sloan, John: 1951
- Smith College Museum of Art: 1939, 1954
- Soby, James Thrall: 1935, 1946, 1951
- Social Science Research Council: 1948
- Springfield Museum of Fine Art: 1938, 1940, 1941
- Standard Oil: 1946
- Stein, Gertrude: 1934
- Sterling, Charles (Department of Painting, The Louvre): 1951
- Strand, Paul: 1942
- *Survey Associates*: 1938, 1939
- Sweeney, James John: 1954, 1955, 1956
- Thornton, Russell (see also Corcoran Gallery of Art): 1951, 1952, 1953
- *Time Magazine*: 1945
- Toklas, Alice B.: 1949
- Traphagen School of Fashion: 1957
- *U.S. Camera*: 1940
- University of Chicago Library: 1951
- University of Minnesota: 1951
- University of Nebraska: 1953, 1954, 1956, 1957
- Vanderbilt, Paul (Library of Congress): 1950

- *Vogue Magazine*: 1953
- Vose, Robert C.: 1945
- Wade, Henry: 1954
- Walker Art Center: 1946, 1947, 1949, 1950, 1951
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- *Western Photography*: 1946
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- Wheaton College: 1955
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- Whitney Museum of American Art: 1946, 1947, 1951
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- Williams, Hermann Warner (see also Corcoran Gallery of Art): 1950, 1951, 1952, 1954
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- Yale University Art Gallery: 1949
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Series 3: General Writings, circa 1930-1954

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This series comprises some of McCausland's general writings apart from those related to specific research projects, including speeches and lectures, poems, and scattered essays and articles. Speeches and lectures include ones on art criticism and patronage, on the artist Marsden Hartley, and on various art topics given at various universities, conferences, meetings, and other events from 1940 to the mid-1950s. Poems most likely date from the 1930s and include manuscripts of individual poems and titled collections, which McCausland may have published on her own private press. Also found are some unpublished manuscripts, including two "dummy" articles written for a proposed magazine at the request of Bob Rogers and some material relating to a proposed book on silk screen, and a manuscript of an article on scientific photography by Willard D. Morgan, which may have been ghostwritten by McCausland.

General writings are arranged alphabetically. Related material can be found amongst research and writing files and correspondence.

This series has been scanned in its entirety.

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Series 4: Alfred H. Maurer, 1851-1951 (bulk 1948-1950)

3.7 Linear feet (Boxes 6-9)

Series consists of files relating to McCausland's research for the exhibition, "A. H. Maurer: 1868-1932" (Walker Art Center, September 11-October 16, 1949 and Whitney Museum of American Art, November 6-December 11, 1949), which she helped organize and for which she did the catalog, and her book, *A. H. Maurer*, which was published for the Walker Art Center by A. A. Wyn in 1951. Files consist of correspondence, drafts and manuscripts of the exhibition catalog and book, and extensive research material, including photographs of Maurer's paintings (organized according either to the year they were executed and to their subject matter), photographs of the artist, notes on his life and work (typically organized according to time period or period of execution), notes on his correspondence, and other material. Also found is some Maurer art work.

Correspondence consists of incoming and copies of outgoing letters. Correspondents include Walker Art Center staff, friends and family of Maurer contacted as part of McCausland's research (his sister Eugenia Maurer Fuerstenberg and his nephew Alfred S. Maurer, and former friends Fra Dana, Pierre Daura, Georgia O'Keeffe, and Grace Phillips, among others), publishers, museums, research institutions, and other instrumental figures, such as Hudson Walker and Lloyd Goodrich. The contents of many correspondence files are arranged in reverse chronological order.

The largest portion of the Maurer files are devoted to photographs of his paintings (not scanned). These seem to have been collected as part of an effort to record "about a thousand Maurers," which were photographed in small batches of four or six at a time. These photographs were then used, in conjunction with available documentation, to date Maurer's works based on style, and have not been scanned. Other photographs used in the research seem to have been copied from Maurer's friends and family members.

Files are arranged alphabetically.

The series has been partially scanned. Photographs of works of art have not been scanned.

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Series 5: American Processional, 1949-1951

1.8 Linear feet (Boxes 10-11)

This series consists of files relating to McCausland's work as a research consultant on the exhibition, "American Processional, 1492-1900" at the Corcoran Gallery of Art, Washington, D.C., July 8-December 17, 1950, and as editor of the accompanying book. The exhibit was described as "a large exhibition of American life and history in pictures" and was planned in cooperation with the National Capital Sesquicentennial Commission "to commemorate the establishment of the permanent seat of the Federal Government in Washington in 1850." The book included two hundred illustrations of work from the exhibition with text comprised of "quotations from contemporaries of the events shown" and writing by McCausland. (These descriptions are drawn from a letter from McCausland to Norman Corwin dated June 20, 1950.)

Files include research notes organized according to time period of the work of art, manuscripts and proofs of the book, catalog material, notes on sources and permissions, correspondence, and other research and publicity material.

A large amount of correspondence relating to the American Processional can also be found in the General Correspondence series. A watercolor by Frank Buffmire documenting McCausland's contributions to the American Processional in a humorous fashion can be found amongst art work.

Files are arranged in alphabetical order.

This series is scanned in its entirety, except for galley and page proofs of the book.

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Box 10, Folder 12-14	End of the Book, 1950 Image(s) Image(s) Image(s)
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Box 10, Folder 39-46	Laurel Printing Company, Proofs, 1950
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Series 6: Marsden Hartley, 1900-1964 (bulk 1944-1964)

10 Linear feet (Boxes 11-21, OV 37)

Series consists of extensive files relating to a major research project on the artist Marsden Hartley begun by the American Art Research Council around 1944 and turned over to McCausland by Hudson Walker in the early 1950s. The project involved a planned critical biography, envisaged as a companion volume to McCausland's biography of Maurer, and a projected catalogue raisonne of Hartley's paintings, neither of which was ever completed. Related projects included an introductory monograph on Hartley written by McCausland, focusing on the Hudson D. Walker collection of more than 150 Hartleys on long-term loan to the University of Minnesota, which was published in 1952; and a traveling exhibition, organized by the Stedelijk Museum Amsterdam and American Federation of Arts, which took place from 1960 to 1962 and for which McCausland did the catalog.

Some material may have been created and collected by the American Art Research Council, particularly portions of the catalogue raisonne files and other research files. McCausland seems to have incorporated this material into her own files and/or used and reorganized it as necessary in conjunction with creating and collecting material in her own files.

The series is arranged as 6 subseries:

- 6.1: Critical Biography Files, 1911-1964, bulk 1953-1964
- 6.2: Catalogue Raisonne Files, circa 1946-1964
- 6.3: Card Files, circa 1944-1964
- 6.4: Correspondence and General Files, 1900-1964, bulk 1950-1964
- 6.5: Other Research Files, 1921-1962, bulk 1944-1962
- 6.6: Interviews, 1959-1960
- 6.7: Auction Catalogs, 1905-1963, bulk 1905-1929

The bulk of this series has been scanned, including photographs of works of art, except when obviously duplicate. Many of the photographs of works of art in this series include annotations and research notes on the reverse or relate so closely to the research notes that the decision was made to scan them. Identifying the duplicate photographs was difficult, thus many have been scanned. The card files of McCausland's indexes have not been scanned, nor were auction catalogs. In many cases, only the covers and title pages of publications were scanned.

6.1: Critical Biography Files, 1911-1964 (bulk 1953-1964)

Subseries consists of files relating to McCausland's work researching and writing a planned critical biography of the artist Marsden Hartley. McCausland began work on the biography sometime after her monograph on Hartley was published in 1952. She worked on the Hartley biography for several years off and on up until her death in 1965, though it was never completed. Files are primarily comprised of notes on Hartley's life and work (organized according to time period), as well as some research material, including typescripts and some originals of Hartley's letters, exhibition catalogs and other printed material, and scattered papers belonging to Hudson Walker and relating to Hartley. Also found are an outline and a manuscript of Chapters 1-3 of the planned biography, and some notes and research material on exhibitions, memorabilia, and portraits.

Most of the material is undated, yet it can be reasonably assumed that it was collected and created during the time period from 1953 to 1964, roughly when McCausland was working on the biography.

Files are arranged in alphabetical order. Related material can be found in correspondence and general files and other research files within this series. This material was most likely originally kept in notebooks, but was removed from them at some previous point in time, perhaps during preliminary processing.

This subseries has been scanned in its entirety.

Box 11, Folder 31	Exhibitions, circa 1953-1964 Image(s)
Box 11, Folder 32-34	Manuscript, [circa 1953-1964] Image(s) Image(s) Image(s)
Box 11, Folder 35	Memorabilia, circa 1953-1964 Image(s)
Box 11	Notes
Box 11, Folder 36-37	Period of 1877-1892, [circa 1953-1964] Image(s) Image(s)
Box 11, Folder 38-41	Period of 1893-1908, [circa 1953-1964] Image(s) Image(s) Image(s) Image(s)
Box 12, Folder 1	Period of 1908, [circa 1953-1964] Image(s)
Box 12, Folder 2-4	Period of 1909, [circa 1953-1964] Image(s) Image(s) Image(s)
Box 12, Folder 5	Period of 1910, [circa 1953-1964] Image(s)
Box 12, Folder 6	Period of 1911, [circa 1953-1964] Image(s)
Box 12, Folder 7-10	Period of 1912, [circa 1953-1964] Image(s) Image(s) Image(s) Image(s)
Box 12, Folder 11-12	Period of 1913, [circa 1953-1964] Image(s) Image(s)
Box 12, Folder 13-14	Period of 1914, [circa 1953-1964] Image(s)

	Image(s)
Box 12, Folder 15	Period of 1915, [circa 1953-1964] Image(s)
Box 12, Folder 16	Period of 1916, [circa 1953-1964] Image(s)
Box 12, Folder 17	Period of 1917, [circa 1953-1964] Image(s)
Box 12, Folder 18-20	Period of 1918, [circa 1953-1964] Image(s) Image(s) Image(s)
Box 12, Folder 21-22	Period of 1919, [circa 1953-1964] Image(s) Image(s)
Box 12, Folder 23-24	Period of 1920, [circa 1953-1964] Image(s) Image(s)
Box 12, Folder 25	Period of 1921, [circa 1953-1964] Image(s)
Box 12, Folder 26	Period of 1922, [circa 1953-1964] Image(s)
Box 12, Folder 27-28	Period of 1923, [circa 1953-1964] Image(s) Image(s)
Box 12, Folder 29	Period of 1924, [circa 1953-1964] Image(s)
Box 12, Folder 30	Period of 1925, [circa 1953-1964] Image(s)
Box 12, Folder 31	Period of 1926, [circa 1953-1964] Image(s)
Box 12, Folder 32	Period of 1927, [circa 1953-1964] Image(s)
Box 12, Folder 33	Period of 1928, [circa 1953-1964] Image(s)
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	Image(s)
Box 12, Folder 35	Period of 1930, [circa 1953-1964] Image(s)
Box 12, Folder 36-38	Period of 1931, [circa 1953-1964] Image(s) Image(s) Image(s)
Box 12, Folder 39	Period of 1932, [circa 1953-1964] Image(s)
Box 12, Folder 40-42	Period of 1933, [circa 1953-1964] Image(s) Image(s) Image(s)
Box 12, Folder 43	Period of 1934, [circa 1953-1964] Image(s)
Box 12, Folder 44	Period of 1935, [circa 1953-1964] Image(s)
Box 13, Folder 1-2	Period of 1936, [circa 1953-1964] Image(s) Image(s)
Box 13, Folder 3-4	Period of 1937, [circa 1953-1964] Image(s) Image(s)
Box 13, Folder 5	Period of 1938, [circa 1953-1964] Image(s)
Box 13, Folder 6-7	Period of 1939-1940, [circa 1953-1964] Image(s) Image(s)
Box 13, Folder 8	Period of 1940, 1940, [circa 1953-1964] Image(s)
Box 13, Folder 9	Period of 1941, 1941, [circa 1953-1964] Image(s)
Box 13, Folder 10	Period of 1942, 1942, [circa 1953-1964] Image(s)
Box 13, Folder 11-13	Period of 1943-1946, [circa 1953-1964] Image(s) Image(s)

	Image(s)
Box 13, Folder 14	Outline, [circa 1953-1964] Image(s)
Box 13, Folder 15-18	Portraits, 1927, 1944-1959 Image(s) Image(s) Image(s) Image(s) Oversized item in OV 37
Box OV 37	Oversize, Portrait, 1927 Scanned with Box 13, Folder 16

6.2: Catalogue Raisonne Files, circa 1944-1964

Subseries consists of extensive files relating to the planned published catalogue raisonne of Hartley paintings. Files were probably started circa 1944 by the American Art Research Council and were eventually taken over, used, and added to by McCausland up until the time before her death. Files consist of photographs of and research forms for individual Hartley paintings, as well as some scattered notes and printed material.

Files are arranged chronologically according to the year of execution of the artwork, and then according to subject type and/or technique of painting. The dates specified in the brackets represent the probable creation or collation date of the file.

Almost all of the photographs of works of art have been scanned in this subseries due to the many annotations and similar versions of paintings. It is impossible to determine with certainty which photographs may be duplicates, so all were scanned.

Box 13	Research Files, 1900
Box 13, Folder 19	Nudes and Figures, [circa 1944-1964] Image(s)
Box 13	Research Files, before 1908
Box 13, Folder 20	Landscapes, [circa 1944-1964] Image(s)
Box 13, Folder 21	"Walt Whitman's House," [circa 1944-1964] Image(s)
Box 13	Research Files, 1908
Box 13, Folder 22	Drawings, [circa 1944-1964] Image(s)
Box 13	Landscapes
Box 13, Folder 23	Drawings, [circa 1944-1964]

	Image(s)
Box 13, Folder 24-27	Oils, [circa 1944-1964] Image(s) Image(s) Image(s) Image(s)
Box 13, Folder 28	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 13, Folder 29-31	Nudes and Figures - Drawings, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 13, Folder 32	Watercolors, Pastels, and Prints, [circa 1944-1964] Image(s)
Box 13	Research Files, 1909
Box 13, Folder 33	Drawings, [circa 1944-1964] Image(s)
Box 13	Landscapes
Box 13, Folder 34	Drawings, [circa 1944-1964] Image(s)
Box 13, Folder 35-37	Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 13	Research Files, 1910
Box 13	Still Life
Box 13, Folder 38	Oils, [circa 1944-1964] Image(s)
Box 13, Folder 39	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 13	Research Files, 1911
Box 13	Still Life
Box 13, Folder 40-41	Oils, [circa 1944-1964] Image(s)

	Image(s)
Box 13, Folder 42	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 13, Folder 43	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 13	Research Files, 1912
Box 13	Still Life
Box 13, Folder 44	Drawings, [circa 1944-1964] Image(s)
Box 13, Folder 45-46	Oils, [circa 1944-1964] Image(s) Image(s)
Box 13, Folder 47	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 13	Research Files, 1912/1913
Box 13, Folder 48-49	Still Life - Oils, [circa 1944-1964] Image(s) Image(s)
Box 14	Research Files, 1913
Box 14, Folder 1-2	Still Life - Oils, [circa 1944-1964] Image(s) Image(s)
Box 14	Research Files, 1914
Box 14, Folder 3	Still Life - Oils, [circa 1944-1964] Image(s)
Box 14	Research Files, 1914-1915
Box 14, Folder 4	Still Life - Oils, [circa 1944-1964] Image(s)
Box 14, Folder 5	"Indian Fantasy", 1960 Image(s)
Box 14	Research Files, 1915
Box 14, Folder 6	Still Life - Oils, [circa 1944-1964]

	Image(s)
Box 14	Research Files, 1916
Box 14, Folder 7-9	Still Life - Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 14	Research Files, 1917
Box 14, Folder 10-11	Still Life - Oils, [circa 1944-1964] Image(s) Image(s)
Box 14	Research Files, 1918
Box 14, Folder 12-13	Landscapes - Watercolors, Pastels, Prints, [circa 1944-1964] Image(s) Image(s)
Box 14	Still Life
Box 14, Folder 14	Oils, 1960 Image(s)
Box 14, Folder 15	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 14	Research Files, 1919
Box 14, Folder 16	Landscapes - Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 14	Still Life
Box 14, Folder 17	Oils, [circa 1944-1964] Image(s)
Box 14, Folder 18	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 14	Research Files, 1920
Box 14, Folder 19-20	Landscapes - Oils, [circa 1944-1964] Image(s) Image(s)
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Box 14	Nudes and Figures
Box 14, Folder 24	Drawings, [circa 1944-1964] Image(s)
Box 14, Folder 25	Oils, [circa 1944-1964] Image(s)
Box 14, Folder 26	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 14, Folder 27	Still Life - Drawings, [circa 1944-1964] Image(s)
Box 14	Research Files, 1922-1923
Box 14, Folder 28-30	Landscapes - Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 14	Still Life
Box 14, Folder 31	Oils, [circa 1944-1964] Image(s)
Box 14, Folder 32	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 14	Research Files, 1923
Box 14	Still Life
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Box 14, Folder 34	Oils, [circa 1944-1964] Image(s)
Box 14, Folder 35-36	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s) Image(s)
Box 14	Research Files, 1924
Box 14, Folder 37	Still Life - Oils, [circa 1944-1964]

	Image(s)
Box 14	Research Files, 1924-1925
Box 14, Folder 38	Still Life - Oils, [circa 1944-1964] Image(s)
Box 14	Research Files, 1925
Box 14, Folder 39	Landscape - Oils, [circa 1944-1964] Image(s)
Box 14, Folder 40	Still Life - Oils, [circa 1944-1964] Image(s)
Box 14	Research Files, 1925-1926
Box 14, Folder 41	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 14	Research Files, 1926
Box 14, Folder 42	Landscape - Drawings, [circa 1944-1964] Image(s)
Box 14	Still Life
Box 14, Folder 43	Drawings, 1953 Image(s)
Box 14, Folder 44	Oils, [circa 1944-1964] Image(s)
Box 14	Research Files, 1927
Box 14	Landscapes
Box 14, Folder 45-46	Drawings, [circa 1944-1964] Image(s) Image(s)
Box 14, Folder 47	Oils, [circa 1944-1964] Image(s)
Box 14	Still Life
Box 14, Folder 48	Drawings, [circa 1944-1964] Image(s)
Box 14, Folder 49	Watercolors, Pastels, Prints, [1944-1965]

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- Box 14, Folder 50 Still Life - Oils, [circa 1944-1964]
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- Box 14 Research Files, 1929
- Box 14 Still Life
- Box 14, Folder 51 Drawings, [circa 1944-1964]
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- Box 14, Folder 52-54 Oils, [circa 1944-1964]
[Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 15 Research Files, 1930
- Box 15, Folder 1-2 Landscapes - Oils, [circa 1944-1964]
[Image\(s\)](#)
[Image\(s\)](#)
- Box 15 Research Files, 1931
- Box 15 Landscapes
- Box 15, Folder 3 Drawings, [circa 1944-1964]
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- Box 15, Folder 4 Oils, [circa 1944-1964]
[Image\(s\)](#)
- Box 15, Folder 5 Watercolors, Pastels, Prints, [circa 1944-1964]
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- Box 15, Folder 6 Still Life - Oils, [1944-1965]
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- Box 15 Research Files, 1932
- Box 15, Folder 7 Landscapes - Oils, [circa 1944-1964]
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- Box 15, Folder 8 Still Life - Oils, [circa 1944-1964]
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- Box 15 Research Files, 1932/1933

Box 15, Folder 9	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 15, Folder 10	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1933
Box 15	Landscapes
Box 15, Folder 11	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 12	Oils, [circa 1944-1964] Image(s)
Box 15, Folder 13	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 15, Folder 14	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1933/1934
Box 15, Folder 15	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1934
Box 15	Landscapes
Box 15, Folder 16	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 17-18	Oils, [circa 1944-1964] Image(s) Image(s)
Box 15, Folder 19	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 15, Folder 20	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1935
Box 15, Folder 21	Still Life - Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 15, Folder 22	Landscapes - Drawings, [circa 1944-1964]

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Box 15	Research Files, 1935/1936
Box 15, Folder 23	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1936
Box 15	Landscape
Box 15, Folder 24	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 25-26	Oils, [1944-1965] Image(s) Image(s)
Box 15, Folder 27	Nudes and Figures - Drawings, [circa 1944-1964] Image(s)
Box 15	Still Life
Box 15, Folder 28	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 29-30	Oils, [circa 1944-1964] Image(s) Image(s)
Box 15, Folder 31	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 15	Research Files, 1937
Box 15	Landscapes
Box 15, Folder 32	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 33-35	Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 15, Folder 36	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1938
Box 15	Landscapes

Box 15, Folder 37	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 38-40	Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 15	Nudes and Figures
Box 15, Folder 41	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 42-44	Oils, [circa 1944-1964] Image(s) Image(s) Image(s)
Box 15, Folder 45	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1939
Box 15	Landscapes
Box 15, Folder 46-47	Drawings, [circa 1944-1964] Image(s) Image(s)
Box 15, Folder 48	Oils, [circa 1944-1964] Image(s)
Box 15	Nudes and Figures
Box 15, Folder 49	Drawings, 1953 Image(s)
Box 15, Folder 50	Oils, [circa 1944-1964] Image(s)
Box 15, Folder 51	Still Life - Oils, [circa 1944-1964] Image(s)
Box 15	Research Files, 1939/1940
Box 15, Folder 52-53	Landscapes - Oils, [circa 1944-1964] Image(s) Image(s)
Box 15, Folder 54	Nudes and Figures - Oils, [circa 1944-1964]

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Box 15	Research Files, 1940
Box 15	Landscapes
Box 15, Folder 55-56	Drawings, [circa 1944-1964] Image(s) Image(s)
Box 15, Folder 57	Oils, [circa 1944-1964] Image(s)
Box 15	Nudes and Figures
Box 15, Folder 58	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 59	Oils, [circa 1944-1964] Image(s)
Box 15, Folder 60	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 15	Still Life
Box 15, Folder 61	Drawings, [circa 1944-1964] Image(s)
Box 15, Folder 62	Oils, 1951 Image(s)
Box 15, Folder 63	Watercolors, Pastels, Prints, [circa 1944-1964] Image(s)
Box 16	Research Files, 1940/1941
Box 16, Folder 1	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 16, Folder 2	Nudes and Figures - Oils, [circa 1944-1964] Image(s)
Box 16, Folder 3	Still Life - Oils, [circa 1944-1964] Image(s)
Box 16	Research Files, 1941
Box 16, Folder 4	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 16, Folder 5	Nudes and Figures - Oils, [circa 1944-1964]

	Image(s)
Box 16, Folder 6-7	Still Life - Oils, [circa 1944-1964] Image(s) Image(s)
Box 16	Research Files, 1942
Box 16, Folder 8	Landscapes - Oils, [circa 1944-1964] Image(s)
Box 16	Nudes and Figures
Box 16, Folder 9	Drawings, [circa 1944-1964] Image(s)
Box 16, Folder 10	Oils, [circa 1944-1964] Image(s)
Box 16, Folder 11-12	Still Life - Oils, [circa 1944-1964] Image(s) Image(s)
Box 16	Research Files, 1943
Box 16	Nudes and Figures
Box 16, Folder 13	Drawings, [circa 1944-1964] Image(s)
Box 16, Folder 14	Oils, 1951 Image(s)
Box 16, Folder 15	Still Life - Oils, [circa 1944-1964] Image(s)

6.3: Card Files, circa 1944-1964

Subseries consists of McCausland's card files for her Hartley study. Card files include indexes to titles and owners of Hartley works, as well as to the artist's correspondence, exhibitions, and events in his life. The card files have not been scanned.

This subseries has not been scanned.

Box 16, Folder 16	Index to Titles of Marsden Hartley Works, circa 1944-1964
Box 16, Folder 17	Index to Marsden Hartley Correspondence, circa 1944-1964
Box 16, Folder 18	Index to Marsden Hartley Exhibitions, circa 1944-1964
Box 16, Folder 19	Index to Owners of Marsden Hartley Works, circa 1944-1964

Box 16, Folder 20 Index to Events in Life of Marsden Hartley, circa 1944-1964

6.4: Correspondence and General Files, 1900-1964 (bulk 1950-1964)

Subseries consists of correspondence and other files concerning more technical or business-related aspects of McCausland's research, including requests for information, business arrangements with University of Minnesota, permissions, etc. Correspondence also concerns research on Hartley's time in Garmisch-Partenkirchen and aspects of his life and work (including his relationship and correspondence with Rebecca S. James); the Hartley exhibition organized by the Stedelijk Museum Amsterdam and American Federation of Arts (1960-1962); the Life Magazine article on Hartley, as well as several articles by McCausland (including a reprint of a speech on Hartley published in Art in America and a piece entitled, "A Field Trip in Hartley Country," for which she sought a publisher); and McCausland's consulting on Hartley forgeries. Files also include original letters from Hartley to Richard Tweedy, 1900-1901 (which were given to the American Art Research Council at the Whitney Museum of American Art in 1945, and subsequently turned over to Elizabeth McCausland), Hudson Walker, 1937-1943, and Johann Langaard, 1939; typescripts of Hartley's letters to Mathilde Rice, Hudson Walker, and Lone Walker; and typescript excerpts of Hartley's letters to unidentified recipients.

Related correspondence can also be found amongst general correspondence. Files are arranged in alphabetical order.

Almost all of the material in this subseries has been scanned, except for duplicate materials and the photographs of works of art. Only the cover and title pages for a few of the publications have been scanned.

Box 16, Folder 21	A, 1953-1961 Image(s)
Box 16, Folder 22	B, 1950-1952, 1959-1962 Image(s)
Box 16, Folder 23-24	Bibliography, 1937-1954 Image(s) Image(s)
Box 16, Folder 25	D, 1961-1962 Image(s)
Box 16, Folder 26	E, 1951, 1960 Image(s)
Box 16, Folder 27	Typescript Excerpts from Marsden Hartley Letters, circa 1917-1938 Image(s)
Box 16, Folder 28	F, 1951, 1960 Image(s)
Box 16, Folder 29	"A Field Trip in the Hartley Country" (1960), 1962 Image(s)
Box 16, Folder 30	Forgeries, 1961-1963

	Image(s)
Box 16, Folder 31	G, 1950, 1960 Image(s)
Box 16, Folder 32	Gallup, Donald (Yale University Library), 1952, 1959-1960 Image(s)
Box 16, Folder 33	H, 1951-1960 Image(s)
Box 16, Folder 34-35	Haering, Ilene (re: Garmisch-Partenkirchen), 1958-1959 Image(s) Image(s)
Box 16	Hartley, Marsden
Box 16, Folder 36	Typescripts of Letters to Mathilde Rice , circa 1925-1928 Image(s)
Box 16, Folder 37-38	Letters to Richard Tweedy, 1900-1901 Image(s) Image(s)
Box 16, Folder 39-43	Typescripts of Letters and Letters to Hudson Walker, circa 1935-1942 Image(s) Image(s) Image(s) Image(s) Image(s) Also includes a letter from Hartley to Johann Langaard, 1939.
Box 17, Folder 1-2	Typescripts of Letters to Hudson Walker, circa 1939-1941 Image(s) Image(s) Also included is a typescript of a letter to lone Walker, 1940.
Box 17, Folder 3	Hartley and Stieglitz, 1951 Image(s)
Box 17, Folder 4	Isaacson, Philip, 1960-1962 Image(s)
Box 17, Folder 5	I-J, 1960 Image(s)
Box 17, Folder 6-7	James, Rebecca S., 1951-1954 Image(s)

	Image(s)
Box 17, Folder 8	K, 1959 Image(s)
Box 17, Folder 9	Kuntz, Adelaide, 1951-1953 Image(s)
Box 17, Folder 10	L, 1951, 1960-1961 Image(s)
Box 17, Folder 11	<i>Life Magazine</i> , 1952 Image(s)
Box 17, Folder 12-13	Lipman, Jean (<i>Art in America</i>), 1947, 1952-1953, 1957 Image(s) Image(s)
Box 17, Folder 14	Lowenthal, Mr. and Mrs. Milton, 1952-1953 Image(s)
Box 17, Folder 15	M, 1951-1960 Image(s)
Box 17, Folder 16	Marsden Hartley Estate, 1952, 1959 Image(s)
Box 17, Folder 17	N, 1961 Image(s)
Box 17, Folder 18-19	New York Public Library, circa 1950-1964 Image(s) Image(s)
Box 17, Folder 20	O, 1958, 1960 Image(s)
Box 17, Folder 21	P, 1951-1953, 1960-1961 Image(s)
Box 17, Folder 22	Permission, 1959-1960 Image(s)
Box 17, Folder 23-26	Photographs of Works of Art, 1962-1963
Box 17, Folder 27	Photographs of Works of Art, Correspondence, 1951 Image(s)
Box 17, Folder 28	Portraits of Marsden Hartley, circa 1950-1964 Image(s)
Box 17, Folder 29-30	Printed Material, 1961-1964

	Image(s)
	Image(s)
Box 17, Folder 31	Progress Report, 1953 Image(s)
Box 17, Folder 32	R, 1951-1960 Image(s)
Box 17, Folder 33	Research Notes, 1960-1962 Image(s)
Box 17, Folder 34	S, 1951-1952 Image(s)
Box 17, Folder 35	Sprinchorn, Carl, 1951-1962 Image(s)
Box 17, Folder 36-37	Stedelijk Museum Amsterdam, 1960-1962 Image(s) Image(s)
Box 17, Folder 38	T, 1953-1962 Image(s)
Box 17, Folder 39	U, 1961 Image(s)
Box 17	University of Minnesota
Box 17, Folder 40	Arnason, H. Harvard, 1953 Image(s)
Box 17, Folder 41	Contracts, 1951-1963 Image(s)
Box 17, Folder 42	Miscellaneous, 1945, 1951-1952, 1959 Image(s) Partially scanned
Box 17, Folder 43	Slides, 1952 Image(s)
Box 17, Folder 44-45	University Gallery, 1951-1953, 1957 Image(s) Image(s)
Box 17, Folder 46-49	University Press, 1951-1953 Image(s) Image(s) Image(s)

	Image(s)
Box 17, Folder 50-51	Wiley, Malcolm, 1950-1964 Image(s) Image(s)
Box 17, Folder 52	University of Nebraska, 1960, 1964 Image(s)
Box 17, Folder 53	University of Texas, 1961-1963 Image(s)
Box 17, Folder 54	V, 1960-1961 Image(s)
Box 17, Folder 55	W, 1950-1961 Image(s)
Box 17	Walker, Hudson
Box 17, Folder 56	Correspondence, 1950-1961 Image(s)
Box 17, Folder 57	"Marsden Hartley, The Painter", circa 1950-1964 Image(s)
Box 17, Folder 58-60	"Borrowed from HDW (Hudson D. Walker) personal file Hartley" , 1943-1951 Image(s) Image(s) Image(s)
Box 17, Folder 61	Whitney Museum of American Art, 1947, 1952 Image(s)
Box 17, Folder 62	Worcester Art Museum, 1954, 1959-1960 Image(s)
Box 17, Folder 63	Yale University Art Gallery, 1950, 1953, 1960 Image(s)

6.5: Other Research Files, 1921-1962 (bulk 1944-1962)

Files found here substantively relate to McCausland's research on Hartley. Included are files on a Hartley bibliography that include writings by others about Hartley and copies of Hartley's correspondence from other research repositories. There are also files on various research topics, such as chronology and exhibitions, Hartley correspondence, dating and style of Hartley works, and iconography of Hartley's "Military Series"; research forms for the Hartley paintings in the Hudson Walker Collection on long-term loan to the University of Minnesota; and various "working" files of unsorted material meant to be entered on forms, filed, or returned. Files also include photographs of works of art (many not scanned); writings, including a piece on Georgia O'Keeffe and possibly other scattered writings by Hartley and a piece "Hartley Fragments" by McCausland; and some notes on the manuscript of the biography.

Files are arranged alphabetically.

This subseries has been scanned in its entirety, except for photostat copies of material from other repositories, duplicates, photographs of works of art, entire issues of magazines, and slides. In addition, only the covers, title pages, and relevant pages from many of the publications have been scanned.

Box 17, Folder 64	Alfred Stieglitz Correspondence (copied from Yale University Library), 1950s
Box 17, Folder 65-67	Armory Show, 1937-1938, 1946, 1950s Image(s) Image(s) Image(s)
Box 17, Folder 68	Bibliography, 1952 Image(s)
Box 17	Bibliography Research
Box 17, Folder 69	Period of 1877-1922, [1950s] Image(s)
Box 17, Folder 70	Period of 1923-1929, [1950s] Image(s)
Box 17, Folder 71	Period of 1930-1934, [1950s] Image(s)
Box 18, Folder 1	Period of 1937, [1950s] Image(s)
Box 18, Folder 2	Period of 1938, [1950s] Image(s)
Box 18, Folder 3	Period of 1939, [1950s] Image(s)
Box 18, Folder 4	Period of 1940, [1950s] Image(s)
Box 18, Folder 5	Period of 1941, [1950s] Image(s)
Box 18, Folder 6	Period of 1942, [1950s] Image(s)
Box 18, Folder 7	Period of 1943, [1950s] Image(s)
Box 18, Folder 8	Period of 1944, [1950s] Image(s)
Box 18, Folder 9	Period of 1945, [1950s]

	Image(s)
Box 18, Folder 10	Period of 1946, [1950s] Image(s)
Box 18, Folder 11	Period of 1947, [1950s] Image(s)
Box 18, Folder 12	Period of 1948, [1950s] Image(s)
Box 18, Folder 13	Period of 1949-1951, [1950s] Image(s)
Box 18, Folder 14	Period of 1952, 1950s Image(s)
Box 18, Folder 15	Period of 1953, 1950s Image(s)
Box 18, Folder 16-18	Miscellaneous, 1952-1960 Image(s) Image(s) Image(s)
Box 18, Folder 19-20	Miscellaneous Notes, 1960 Image(s) Image(s)
Box 18, Folder 21	New York Public Library, circa 1944-1962 Image(s)
Box 18, Folder 22	On Microfilm, circa 1944-1962 Image(s)
Box 18, Folder 23	Chronology and Exhibitions (Notebook for Card Index Files), circa 1944-1962 Image(s)
Box 18, Folder 24-25	Exhibitions, 1921, 1944-1962 Image(s) Image(s)
Box 18, Folder 26-27	Hartley Catalog, 1951-1954 Image(s) Image(s)
Box 18, Folder 28	Jacques Lipchitz Correspondence, 1948 Image(s)
Box 18, Folder 29	Microfilm, Marsden Hartley Correspondence (1928-1942), circa 1945

Box 18, Folder 30	Miscellaneous, 1951-1954 Image(s) Partially scanned
Box 18, Folder 31	Miscellaneous, undated Image(s) Partially scanned
Box 18, Folder 32	Notes, circa 1944-1962 Image(s)
Box 18, Folder 33	Notes, W. Joseph Fulton, circa 1944-1962 Image(s)
Box 18, Folder 34	Notes, "Study for People", 1953 Image(s)
Box 18, Folder 35	Notes, Things to Do (?), 1951-1953 Image(s)
Box 18, Folder 36	Notes on Dating and Style, 1950-1953 Image(s)
Box 18, Folder 37	Notes on Iconography of Hartley's "Military Series", [1950s] Image(s)
Box 18, Folder 38	Notes on Manuscript of Biography, Chapters 2-3, 1959 Image(s)
Box 18, Folder 39	Photographs of Hartley Works Held by Metropolitan Museum of Art, 1958
Box 18, Folder 40	Photographs of Works of Art, 1953-1959
Box 18, Folder 41	Photographs of Works of Art, Various Artists, circa 1944-1962
Box 18, Folder 42	Prices of Hartley Paintings, 1940-1944 Image(s)
Box 18, Folder 43	Printed Material, Magazines, 1953
Box 18, Folder 44	Printed Material, Magazines, 1962
Box 19, Folder 1	Problems, circa 1944-1962 Image(s)
Box 19, Folder 2	"Problems and Methods of Study," Notes on Lecture, 1953 Image(s)
Box 19, Folder 3	Research Forms, circa 1944-1962 Image(s)
Box 19, Folder 4-5	Rosenberg, 1944-1952

	Image(s)
	Image(s)
Box 19, Folder 6	Slides, undated
Box 19, Folder 7	Tabulation of Art Work, 1953 Image(s)
Box 19, Folder 8-10	To Be Entered on Forms, 1951-1952 Image(s) Image(s) Image(s)
Box 19	To Be Filed
Box 19, Folder 11	Correspondence, 1951-1952 Image(s)
Box 19, Folder 12	Notes on Marsden Hartley Correspondence, 1945 Image(s)
Box 19, Folder 13-15	Research Material, 1951-1958 Image(s) Image(s) Image(s)
Box 19, Folder 16	To Be Returned, 1945 Image(s)
Box 19, Folder 17-18	Unfinished Business (American Art Research Council), 1945-1950, 1958 Image(s) Image(s)
Box 19, Folder 19	"The University Set of Research Forms of the Hartleys in the Collection of Mr. and Mrs. Hudson Walker", 1951, 1953 Image(s)
Box 19, Folder 20	Writing by Hartley, "Georgia O'Keeffe", circa 1944-1962 Image(s)
Box 19, Folder 21	Writings by Hartley (?), circa 1944-1962 Image(s)
Box 19, Folder 22	Writing by McCausland, "Hartley Fragments", circa 1944-1962 Image(s)

6.6: Interviews, 1959-1960

Subseries consists of tapes and transcripts of two interviews about Marsden Hartley. One is a discussion of the artist by Hudson Walker, McCausland, and Mary Bartlett Cowdrey conducted on February 2, 1959.

The other is an interview of the artist Jacques Lipchitz by McCausland and Cowdrey about his friendship with Hartley, conducted on February 20, 1960.

Transcripts in this subseries have been scanned.

Box 19	Marsden Hartley Discussed by Hudson Walker, Elizabeth McCausland, and Mary Bartlett Cowdrey
Box 19, Folder 23-27	Reel-to-Reel Tapes, 1959
Box 19, Folder 28	Transcripts, 1959
Box 19, Folder 29	Transcripts, 1959
Box 19, Folder 30	Transcripts, 1959 Image(s)
Box 19	Jacques Lipchitz Interviewed by Elizabeth McCausland and Mary Bartlett Cowdrey
Box 19, Folder 31	Reel-to-Reel Tape , 1960 See Box 19, Folder 27
Box 19, Folder 32	Transcripts, 1960 Image(s)

6.7: Auction Catalogs, 1905-1963 (bulk 1905-1929)

Subseries consists of numerous auction catalogs dating from 1905 to 1929, with some scattered auction catalogs from 1937 to 1939 and from 1961 and 1963. It is unclear how these relate to Marsden Hartley or McCausland's Hartley study.

Auction catalogs are arranged in chronological order.

This subseries has not been scanned.

Box 19, Folder 33	Auction Catalogs, 1905
Box 19, Folder 34	Auction Catalogs, 1906
Box 19, Folder 35	Auction Catalogs, 1907
Box 19, Folder 36	Auction Catalogs, 1908
Box 19, Folder 37	Auction Catalogs, 1909
Box 20, Folder 1-2	Auction Catalogs, 1910
Box 20, Folder 3	Auction Catalogs, 1911
Box 20, Folder 4-5	Auction Catalogs, 1912

Box 20, Folder 6	Auction Catalogs, 1913
Box 20, Folder 7-8	Auction Catalogs, 1914
Box 20, Folder 9	Auction Catalogs, 1915
Box 20, Folder 10-12	Auction Catalogs, 1916
Box 20, Folder 13-16	Auction Catalogs, 1917
Box 20, Folder 17-18	Auction Catalogs, 1918
Box 21, Folder 1-2	Auction Catalogs, 1919
Box 21, Folder 3	Auction Catalogs, 1921
Box 21, Folder 4	Auction Catalogs, 1923
Box 21, Folder 5-8	Auction Catalogs, 1924
Box 21, Folder 9-11	Auction Catalogs, 1928
Box 21, Folder 12	Auction Catalogs, 1929
Box 21, Folder 13	Auction Catalogs, 1937
Box 21, Folder 14	Auction Catalogs, 1938
Box 21, Folder 15	Auction Catalogs, 1939
Box 21, Folder 16	Auction Catalogs, 1961, 1963
Box 21, Folder 17	Auction Catalogs, circa 1905-1963

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Series 7: Other Research and Writing Files, 1896, 1926-1958

4.6 Linear feet (Boxes 21-25, 31)

Series consists of files relating to McCausland's other research projects, which produced a more limited amount of documentation, including projects on the painters E. L. Henry and George Inness, and the photographer Lewis Hine, as well as various smaller and perhaps less well-defined projects on different art topics.

The series is arranged as 4 subseries:

- 7.1: E. L. Henry, 1940-1946
- 7.2: Lewis Hine, 1938-1942
- 7.3: George Inness, 1935-1936, 1944-1946
- 7.4: Various Projects, 1896, 1926-1958

This series has been scanned in its entirety, except for duplicates. In many cases, only the cover, title page, and relevant pages of publications have been scanned.

7.1: E. L. Henry, 1940-1946

Subseries consists of files relating to McCausland's research for the exhibition, "E. L. Henry Collection" (New York State Museum, 1942), which she organized, and her book, *The Life and Work of Edward Lamson Henry, N. A., 1841-1919*, which was first published in 1945 as New York State Museum Bulletin number 339. Files include correspondence (primarily with Charles Adams, Director of the New York State Museum), notes on the chronology of Henry's life and his sketchbooks, material related to expenses for work carried out, and some installation photographs of the exhibition.

Files are arranged alphabetically.

Box 21, Folder 18	Chronology, [1941-1942] Image(s)
Box 21, Folder 19	Clippings, 1941 Image(s)
Box 21, Folder 20	Correspondence, 1940 Image(s)
Box 21, Folder 21-25	Correspondence, 1941 Image(s) Image(s) Image(s) Image(s) Image(s)
Box 21, Folder 26-28	Correspondence, 1942 Image(s) Image(s) Image(s)
Box 22, Folder 1-2	Correspondence, 1942 Image(s)

	Image(s)
Box 22, Folder 3	Correspondence, 1943 Image(s)
Box 22, Folder 4	Correspondence, 1944 Image(s)
Box 22, Folder 5	Correspondence, 1945 Image(s)
Box 22, Folder 6	Correspondence, 1946 Image(s)
Box 22, Folder 7	Exhibition Catalog, 1942 Image(s)
Box 22, Folder 8-9	Expenses, 1941 Image(s) Image(s)
Box 22, Folder 10	Expenses, 1942 Image(s)
Box 22, Folder 11	Expenses, 1943 Image(s)
Box 22, Folder 12	Installation Photographs of E. L. Henry Exhibition (1942), 1946 Image(s)
Box 22, Folder 13	Notes on Sketchbooks, [1941-1942] Image(s)
Box 22, Folder 14	Photographs in Album Listed Serially, [1941-1942] Image(s)

7.2: Lewis Hine, 1938-1942

Subseries consists of files relating to McCausland's "rediscovery" of the pioneer documentary photographer Lewis Hine, and her research for the retrospective exhibition of his work that she organized for the Riverside Museum in 1939 and for various articles on the artist, including one published in *U.S. Camera* (1939). Files include correspondence (including correspondence with Hine), notes, manuscripts, prints of Hine photographs, and some photographs of Hine taken by Berenice Abbott.

Files are arranged alphabetically.

Box 22, Folder 15-16	Correspondence, 1938-1940 Image(s) Image(s)
Box 22, Folder 17	Exhibition at Riverside Museum, 1938-1939

	Image(s)
Box 22, Folder 18	Manuscripts and Published Articles, 1938 Image(s)
Box 22, Folder 19-22	Notes and Research Material, 1938-1942 Image(s) Image(s) Image(s) Image(s)
Box 22	Photographs as Art Files are arranged alphabetically.
Box 22, Folder 23	Ellis Island, circa 1938-1942 Image(s)
Box 22, Folder 24	Child Labor, circa 1938-1942 Image(s)
Box 22, Folder 25	Men at Work, circa 1938-1942 Image(s)
Box 22, Folder 26	New York City Scenes, circa 1938-1942 Image(s)
Box 22, Folder 27	Steel Workers, circa 1938-1942 Image(s)
Box 22, Folder 28	Chicago and Other Places, circa 1938-1942 Image(s)
Box 22, Folder 29	Untitled, circa 1938-1942 Image(s)
Box 22, Folder 30	Photographs of Lewis Hine (photographer: Berenice Abbott), 1939 Image(s)

7.3: George Inness, 1935-1936, 1944-1946

Subseries consists of files relating to McCausland's research for the exhibition, "George Inness: An American Landscape Painter, 1825-1894," organized for the George Walter Vincent Smith Art Museum in 1946 (also shown at the Brooklyn Museum and Montclair Art Museum), and for her book of the same title, published by American Artist Group the same year. Files include correspondence, catalog material, notes, and reference material. Some correspondence concerns inquiries fielded by McCausland seeking her expertise on Inness paintings.

Files are arranged alphabetically.

Box 22, Folder 31-32	Bibliography, 1935-1936, 1944-1945 Image(s)
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	Image(s)
Box 22, Folder 33	Book Cover, [1946] Image(s)
Box 22, Folder 34	Catalog Data, 1945 Image(s)
Box 22, Folder 35-38	Correspondence, Pond, Cordelia Sargent Pond (George Walter Vincent Smith Art Museum), 1945-1946 Image(s) Image(s) Image(s) Image(s)
Box 22, Folder 39-41	Correspondence, Others, 1945-1946 Image(s) Image(s) Image(s)
Box 22, Folder 42-44	Definitive Catalog, [1945-1946] Image(s) Image(s) Image(s)
Box 22, Folder 45-46	Lacunae - Frick Collection, New York Public Library, [1945] Image(s) Image(s)
Box 23, Folder 1-2	"New Leads", 1945-1946 Image(s) Image(s)
Box 23, Folder 3	Photostats, [1945] Image(s)
Box 23, Folder 4	Transcription of Letter from George Inness, circa 1944-1946 Image(s)

7.4: Various Projects, 1896, 1926-1958

Subseries consists of files stemming from various research projects, some of which resulted in a finished product (such as articles, books, other published works) and some of which were only planned and never completed, and other research activities, such as speaking engagements and consulting jobs. Files include correspondence, notes, manuscripts, proofs, project proposals, contracts and agreements, call slips, questionnaires, reports, and printed material.

Found are files relating to articles and writings on artists, Arthur Dove, Martin Johnson Heade, Robert Henri, and Jacob Lawrence, among others; on film and photography, including numerous articles for *The Complete Photographer*, *Minicam Photography*, *Modern Photography*, and *Photography*; her work with

Berenice Abbott; and on more general topics, such as "Art and Advertising" and "Why Can't Americans Afford Art?".

There are also files relating to McCausland's published book, *Careers in Art* (1950); to her work on a selected bibliography on American art, which appeared in *Magazine of Art* (1946); to her catalog for the Charles Hawthorne exhibition at the Grand Central Art Galleries in 1947; to speaking engagements at the American Artists Congress Symposium in 1940 and the National Convention of the American Association of University Women in 1947; to her applications for Guggenheim fellowships; and to various planned projects, including her long-term study on the artist in America from 1641 to 1941 and her study of the nude in American art.

Also found are files relating to various freelance consulting and editing jobs, including photo-editing Carl Sandburg's book of poems, *Poems of the Midwest*, assisting as special publications editor for the opening of the Everyday Art Gallery at the Walker Art Center, and conducting a survey of art education for Cooper Union Art School.

Files are arranged alphabetically.

Box 23, Folder 5	Abbott, Berenice, "Metropolis: Old and New" and Other Projects, 1954 Image(s)
Box 23	American Art History
Box 23, Folder 6	Clippings, 1948 Image(s)
Box 23, Folder 7-8	Notes, 1953 Image(s) Image(s)
Box 23, Folder 9	American Artists Congress Symposium, 1939-1940 Image(s)
Box 23, Folder 10-12	American Association of University Women, National Convention, 1947 Image(s) Image(s) Image(s) Partially scanned
Box 23, Folder 13	American Dance Association, 1939 Image(s)
Box 23, Folder 14	Article on Elizabeth McCausland, circa 1951 Image(s)
Box 23, Folder 15	<u>The Artist in America, 1641-1941</u> , circa 1944 Image(s)
Box 23, Folder 16-21	Bibliography, 1946-1947 Image(s) Image(s)

	Image(s)
	Image(s)
	Image(s)
	Image(s)
Box 23, Folder 22-28	Bibliography, Sources, 1946 Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 23	Card Index Files
Box 23, Folder 29	Alphabetical, circa 1926-1958 See Box 31
Box 23, Folder 30	Index to Clippings, circa 1926-1958 See Box 31
Box 23, Folder 31	"Social Matrix", circa 1926-1958 See Box 31
Box 23, Folder 32	Subject I, circa 1926-1958 See Box 31
Box 23, Folder 33	Subject II, circa 1926-1958 See Box 31
Box 23	<i>Careers in the Arts</i>
Box 23, Folder 34-35	Bibliography, 1946-1950 Image(s) Image(s)
Box 23, Folder 36	Miscellaneous, 1950-1953 Image(s)
Box 23, Folder 37	Notes, 1948-1950 Image(s)
Box 23, Folder 38-39	<i>The Complete Photographer</i> (Willard D. Morgan), 1940-1942 Image(s) Image(s)
Box 24, Folder 1	Cooper Union Art School Survey, 1948-1949

	Image(s)
Box 24, Folder 2-3	Dickinson, Emily, 1929-1933 Image(s) Image(s)
Box 24, Folder 4	"The Dilemma of Culture", circa 1926-1958 Image(s)
Box 24, Folder 5	"Documenting <i>Changing New York</i> ", 1939 Image(s)
Box 24	Dove, Arthur G.
Box 24, Folder 6	Article, "Dove: Man and Painter", 1896, 1930-1937, 1941 Image(s)
Box 24, Folder 7	Critical Study, circa 1926-1958 Image(s)
Box 24, Folder 8-9	Proposed Critical Biography, 1955 Image(s) Image(s)
Box 24, Folder 10	Encyclopedia Britannica, Patronage, circa 1926-1958 Image(s)
Box 24, Folder 11	Film, "Art and <u>Pinocchio</u> ", circa 1926-1958 Image(s)
Box 24, Folder	Guggenheim Fellowship
Box 24, Folder 12	Applications, 1935-1942 Image(s)
Box 24, Folder 13	Correspondence (See also General Correspondence), 1951, 1953 Image(s)
Box 24, Folder 14-16	Hawthorne, Charles W., 1947-1948 Image(s) Image(s) Image(s)
Box 24, Folder 17-18	Heade, Martin Johnson, 1945 Image(s) Image(s)
Box 24	Henri, Robert
Box 24, Folder 19	Bibliography, 1957

	Image(s)
Box 24, Folder 20	Correspondence and Contract, 1956-1958 Image(s)
Box 24, Folder 21	Notes, [1957] Image(s)
Box 24, Folder 22	Notes on Sketchbooks, [1957] Image(s)
Box 24, Folder 23-25	"History of Photography", 1926, 1941, 1947 Image(s) Image(s) Image(s)
Box 24, Folder 26	"How Artists Work"(?), Graphic Art, 1935 Image(s)
Box 24, Folder 27	"How Artists Work," Manuscript, circa 1935 Image(s)
Box 24, Folder 28	Index of American Design, 1938, 1945 Image(s)
Box 24, Folder 29	Kiesler, Frederick J., circa 1926-1958 Image(s)
Box 24, Folder 30-31	Kollwitz, Kaethe, 1937-1938 Image(s) Image(s)
Box 24, Folder 32	Kollwitz Portfolio, 1941-1942 Image(s)
Box 24, Folder 33	Lawrence, Jacob, 1945 Image(s)
Box 24, Folder 34	<i>Minicam Photography</i> (Will Lane), 1941-1942 Image(s)
Box 24, Folder 35	Miscellaneous, 1953 Image(s)
Box 24, Folder 36-43	<i>Modern Photography</i> , 1954 Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)

	Image(s)
	Image(s)
Box 24, Folder 44-45	Morse, Samuel F. B., undated Image(s) Image(s)
Box 24, Folder 46	National Art Week, 1941 Image(s)
Box 24, Folder 47	Notes, Miscellaneous, 1935 Image(s)
Box 24, Folder 48-55	"The Nude in American Art," 1953-1954 Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 25, Folder 1-5	"The Nude in American Art," 1953-1954 Image(s) Image(s) Image(s) Image(s) Image(s)
Box 25, Folder 6	"The Nude in American Art," Mary S. Abbot, 1954 Image(s)
Box 25, Folder 7	The Photo League, Symposium on Functions of Photography, 1939 Image(s)
Box 25, Folder 8-10	<i>Photography</i> (Norman C. Lipton), 1947-1948 Image(s) Image(s) Image(s)
Box 25, Folder 11	"Picasso", 1944 Image(s)
Box 25, Folder 12	<i>Poems of the Midwest</i> , [1946] Image(s)
Box 25, Folder	Questionnaires

Box 25	"Art and Advertising"
Box 25, Folder 13-14	Art Directors, 1945 Image(s) Image(s)
Box 25, Folder 15-17	Painters, 1945 Image(s) Image(s) Image(s)
Box 25, Folder 18	Sculptors, 1945 Image(s)
Box 25	"Why Can't America Afford Art?"
Box 25, Folder 19	Correspondence, 1945 Image(s)
Box 25, Folder 20	Excerpts, [1945] Image(s)
Box 25, Folder 21	Findings, [1945] Image(s)
Box 25, Folder 22	Lists, [1945] Image(s)
Box 25, Folder 23	Miscellaneous, 1941, [1945] Image(s)
Box 25, Folder 24-25	Painters A-L, 1945 Image(s) Image(s)
Box 25, Folder 26	Painters M-Z, 1945 Image(s)
Box 25, Folder 27	Sculptors, 1945 Image(s)
Box 25, Folder 28	Tabulations, 1945 Image(s)
Box 25, Folder 29	Quintanilla, Luis, 1938 Image(s)
Box 25, Folder 30	Radio Broadcast on Picasso, 1945 Image(s)
Box 25, Folder 31	Russian War Relief, 1944

	Image(s)
Box 25, Folder 32	Sculpture, circa 1926-1958 Image(s)
Box 25, Folder 33	Selective Bibliography on American Painting by A. G. Weimer, 1937
Box 25, Folder 34	Social Science Research Council, 1948 Image(s)
Box 25, Folder 35	Springfield Museum of Fine Arts, 1934 Image(s)
Box 25, Folder 36	<i>The Springfield Republican</i> , Notes on Articles, 1920s Image(s)
Box 25, Folder 37	Stock, Joseph, 1932 Image(s)
Box 25, Folder 38	Ulmann, Doris, circa 1926-1958 Image(s)
Box 25, Folder 39-42	Walker Art Center, Everyday Art Gallery, 1945-1947 Image(s) Image(s) Image(s) Image(s)
Box 25, Folder 43	War Department, "Contemporary American Painting" Exhibition, [1946] Image(s)
Box 25, Folder 44	Wichita Art Museum, circa 1926-1958 Image(s)
Box 31	Oversize, Three Card Index Files to Newspapers, circa 1926-1958

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Series 8: Subject Files, 1927-1954

1 Linear foot (Boxes 25-26)

Series consists of files of clippings (including some clippings of McCausland's articles for The Springfield Republican), scattered notes and correspondence, photographs, and other printed material organized according to subject. Some files may have been collected as reference files. Others may relate to further research activities and interests of McCausland or possibly even to some unidentified research projects. Some files (mostly clippings of McCausland's articles on different artists and art topics) were loosely grouped together under the heading "Art and Social History" although it is unclear why or what this means.

Subject files are arranged in alphabetical order.

The bulk of this series has been scanned.

Box 25, Folder 45	American Artists Group, 1935-1937 Image(s)
Box 25, Folder 46	The Architects, Painters, and Sculptors Collaborative, 1937 Image(s)
Box 25, Folder 47	Architecture, 1940-1950 Image(s)
Box 25, Folder 48	Art and Government, circa 1927-1954 Image(s)
Box 25	"Art and Social History"
Box 25, Folder 49	American Roots, 1930-1937, 1950-1952 Image(s)
Box 25, Folder 50	Art in Wartime, 1941 Image(s)
Box 25, Folder 51-52	Art in Wartime/Art Under F.D.R., 1945 Image(s) Image(s)
Box 25, Folder 53-55	Clippings, 1937-1946 Image(s) Image(s) Image(s)
Box 26, Folder 1	Miscellaneous Printed Material, 1950-1951 Image(s)
Box 26, Folder 2	Negro Art, 1935 Image(s)
Box 26, Folder 3	Noguchi, Isamu, 1936

	Image(s)
Box 26, Folder 4	O'Keeffe, Georgia, 1934-1937 Image(s)
Box 26, Folder 5	Siqueiros, David Alfara, 1936 Image(s)
Box 26, Folder 6	Social Content, 1933, 1936 Image(s)
Box 26, Folder 7	Soutine, 1936 Image(s)
Box 26, Folder 8	Steichen, Edward, 1936 Image(s)
Box 26, Folder 9	Stein, Gertrude, re: Modern Art, 1933-1935 Image(s)
Box 26, Folder 10	World War II and Art, [1942] Image(s)
Box 26	Art in Architecture
Box 26, Folder 11	Murals, circa 1927-1954 Image(s)
Box 26, Folder 12	Sculpture, circa 1927-1954 Image(s)
Box 26, Folder 13	"Art in War", 1941 Image(s)
Box 26, Folder 14	Art as Propaganda, 1940-1941 Image(s)
Box 26, Folder 15	Associated American Artists, 1936 Image(s)
Box 26, Folder 16	Brainard, George, 1937 Image(s)
Box 26, Folder 17	Censorship, 1934-1937 Image(s)
Box 26, Folder 18	Collections, 1937 Image(s)
Box 26, Folder 19	Conference on Cultural Freedom and Civil Liberties, 1947

	Image(s)
Box 26, Folder 20	Contemporary American Art, World's Fair, 1940 Image(s)
Box 26, Folder 21-22	Dance, 1933-1938 Image(s) Image(s) Partially scanned
Box 26, Folder 23	Degas, Edgar, circa 1927-1954 Image(s)
Box 26, Folder 24	Design Laboratory, 1936 Image(s)
Box 26	Federal Art Project
Box 26, Folder 25	History, 1935-1937 Image(s)
Box 26, Folder 26	Reports, 1936-1939 Image(s)
Box 26, Folder 27	Federal Art Project, 1939-1940 Image(s)
Box 26, Folder 28	Federal Arts Bill, 1938 Image(s)
Box 26, Folder 29	Film, 1938 Image(s)
Box 26, Folder 30-32	Film, Documentary, 1938-1940 Image(s) Image(s) Image(s)
Box 26, Folder 33	Homer, Winslow, 1937 Image(s)
Box 26, Folder 34	Industrial Design, circa 1927-1954 Image(s)
Box 26, Folder 35	MacLeish, Archibald, 1943-1944 Image(s)
Box 26, Folder 36	Metropolitan Museum of Art, 1946 Image(s)
Box 26, Folder 37	Miscellaneous, 1935-1942

	Image(s) Partially scanned
Box 26, Folder 38	Mount, William Sidney, 1945 Image(s)
Box 26, Folder 39	Museum of Modern Art, 1938-1939 Image(s)
Box 26, Folder 40	National War Poster Competition, circa 1927-1954 Image(s)
Box 26, Folder 41-42	National Wartime Conference, 1943 Image(s) Image(s)
Box 26, Folder 43	New Bedford Strike, 1928 Image(s)
Box 26, Folder 44	New York World's Fair (1939), 1936-1938 Image(s)
Box 26, Folder 45	Notes, 1936-1937, 1944 Image(s)
Box 26, Folder 46	The Nude in Art, 1922 Image(s)
Box 26, Folder 47	"Outdoor Billboard Posters from South and Central America" Exhibition, 1941 Image(s)
Box 26, Folder 48	Photography, 1936-1952 Image(s) Partially scanned
Box 26, Folder 49	Picasso, Pablo, 1934-1937 Image(s)
Box 26, Folder 50	Post-War Planning, 1944 Image(s)
Box 26, Folder 51	Sacco and Vanzetti, 1927-1930 Image(s) Partially scanned
Box 26, Folder 52	Sacco and Vanzetti, 1927-1930 Image(s) Partially scanned
Box 26, Folder 53	Sacco and Vanzetti, 1927-1930

- | | |
|-------------------|--|
| Box 26, Folder 54 | Slides, 1954
Image(s) |
| Box 26, Folder 55 | Soviet Union, 1939, 1944-1945
Image(s)
Partially scanned |
| Box 26, Folder 56 | Spain, 1934, [1937]
Image(s) |
| Box 26, Folder 57 | <i>The Springfield Republican</i> Lockout, 1935 |
| Box 26, Folder 58 | Stieglitz, Alfred, undated |
| Box 26, Folder 59 | Treasury Department, Section of Fine Arts, 1938
Image(s) |
| Box 26, Folder 60 | Works Progress Administration, 1936-1938
Image(s) |

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Series 9: Other Exhibition Files, 1939-1941, 1944

0.1 Linear feet (Box 26)

Series consists of files relating to McCausland's work organizing various exhibitions, including "The World of Tomorrow" exhibition at The Berkshire Museum in the summer of 1939, the first comprehensive group exhibition of silk screen color prints at the Springfield Museum of Fine Arts in March 1940, another (perhaps related) group exhibition of silk screen color prints at the New York State Museum in the summer of 1940, and an exhibition of contemporary photography at the A.C.A. Gallery in August 1944. Files include correspondence, lists of works, text for wall labels and catalogs, and photographs. Files document McCausland's activities of selecting works, planning, and making arrangements for the exhibitions, and her interactions with others involved, such as Laura Bragg at The Berkshire Museum, Charles Adams at the New York State Museum, Audrey MacMahon at the Works Progress Administration, Edward Landon, and various artists.

Files are arranged in alphabetical order. Items within files are arranged in rough chronological order, according to the existing organization. Related material can be found amongst research and writing files, and general correspondence.

This series has been scanned in its entirety.

Box 26, Folder 61	A.C.A. Gallery, "Photography Today" Exhibition, 1944 Image(s)
Box 26, Folder 62-64	The Berkshire Museum, "The World of Tomorrow" Exhibition, 1939 Image(s) Image(s) Image(s)
Box 26, Folder 65-66	New York State Museum, Silk Screen Exhibition, 1940 Image(s) Image(s)
Box 26, Folder 67-69	Springfield Museum of Fine Arts, Silk Screen Exhibition, 1940-1941 Image(s) Image(s) Image(s)

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Series 10: Teaching Files, 1939-1965

0.5 Linear feet (Box 27)

Series consists primarily of files relating to a course on American art history taught by McCausland at Barnard College during the spring and fall semesters of 1956. Files include course material, lectures, notes, correspondence, and printed material. Also found are scattered files relating to a course on culture morphology or the morphology of design at the Laboratory School of Industrial Design in 1939; a course, or series of lectures, on American art and American life given at Cooper Union in 1952; her teaching stint at Sarah Lawrence College in the early 1940s; and a planned course on American art at the University of Southern California during the summer session of 1965, which McCausland ultimately had to back out of due to illness.

Files are arranged alphabetically.

This series has been scanned in its entirety, except for one folder of publications.

Box 27	Barnard College
Box 27, Folder 1-2	Chronology of American Art, [1956] Image(s) Image(s)
Box 27, Folder 3-4	Correspondence and Miscellaneous, 1955-1957 Image(s) Image(s)
Box 27, Folder 5-6	Course Information, 1956-1957 Image(s) Image(s)
Box 27, Folder 7-10	Lectures, [1956] Image(s) Image(s) Image(s) Image(s)
Box 27, Folder 11-14	Notes, 1956 Image(s) Image(s) Image(s) Image(s)
Box 27, Folder 15	Publications, 1956
Box 27, Folder 16	Reading Lists, 1956 Image(s)
Box 27, Folder 17	Student Appraisals and Other Material, 1956-1957 Image(s)
Box 27, Folder 18-19	Cooper Union, "American Art and American Life" Lectures 1-6, 1952

[Image\(s\)](#)

[Image\(s\)](#)

Box 27, Folder 20-26

Laboratory School of Industrial Design, "Culture Morphology", 1939

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

Box 27, Folder 27

Sarah Lawrence College, circa 1942

[Image\(s\)](#)

Box 27, Folder 28

University of Southern California, 1964-1965

[Image\(s\)](#)

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Series 11: Committee Files, 1936-1960

0.5 Linear feet (Box 27)

Series consists of files relating to McCausland's involvement in various artist committees and associations, and art organizations. Included are files stemming from her work on the Promotion Committee of the New York City Council for Art Week, which was involved in planning National Art Week 1940 and sought to promote the purchase of art by the general public; and on the Advisory Committee on Photography at the Museum of Modern Art, on which she served with Ansel Adams and Paul Strand, among others. Also found are files stemming from her participation in the Artists League of America, organizing the Critics Group and planning a national conference on artists in the war; in the Artists Societies for National Defense, which was a collective of art organizations dedicated to developing a program for the use of art in national defense; and on the Writers War Board of the Author's League, which held a meeting on "The American Arts Work for the War" in May 1942. There are also some general files on art organizations and on McCausland's community interests and political activities. Files typically include minutes, reports, correspondence, notes, writings, and printed material.

Files are arranged in alphabetical order.

This series has been scanned in its entirety.

Box 27, Folder 29-31	American Artists Congress, 1936-1941 Image(s) Image(s) Image(s)
Box 27, Folder 32	American Labor Party, 1942 Image(s)
Box 27, Folder 33	Art Organizations, 1939-1940 Image(s)
Box 27, Folder 34	Artists League of America, 1942 Image(s)
Box 27, Folder 35-38	Artists Societies for National Defense, 1941-1942 Image(s) Image(s) Image(s) Image(s)
Box 27, Folder 39	Community Interests, 1941 Image(s)
Box 27	International Association of Art Critics
Box 27, Folder 40	American Section, 1960 Image(s)
Box 27, Folder 41	A Report on Artists in the United States, 1951 Image(s)
Box 27, Folder 42	League of American Writers, 1942

- [Image\(s\)](#)
- Box 27, Folder 43 Museum of Modern Art, Advisory Committee on Photography, 1944-1945
[Image\(s\)](#)
- Box 27, Folder 44-45 New York City Council for Art Week, Promotion Committee, 1940
[Image\(s\)](#)
[Image\(s\)](#)
- Box 27, Folder 46-47 Political Activities, 1940-1941
[Image\(s\)](#)
[Image\(s\)](#)
- Box 27, Folder 48 United American Artists, 1936-1940
[Image\(s\)](#)
- Box 27, Folder 49 Writers War Board of the Authors League, 1942
[Image\(s\)](#)

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Series 12: Printed Material, 1923-1953

4.6 Linear feet (Boxes 28-32, 34, OV 38, BV 44-47)

Series consists of extensive clipping files, scrapbooks, and volumes of McCausland's articles and columns that appeared in *The Springfield Republican* from 1923 to 1946, along with some other printed material including reprints of some of McCausland's magazine articles, books, clippings on McCausland, exhibition announcements and catalogs, and publications.

The series is arranged as 2 subseries:

- 12.1: Articles and Columns for *The Springfield Republican*, 1923-1946
- 12.2: Other Printed Material, 1929-1953

The clippings of articles and columns for *The Springfield Republican* in sub-series 12.1 have not been scanned, except for five scrapbooks of clippings and 2 folders of clippings about "The Blue Menace" and Picasso. The Bound Volumes of clippings are too large to be scanned. Many of these same clippings are scattered throughout the Subject Files in Series 8. Much of sub-series 12.2, Other Printed Material, has been scanned, except for books, a few publications, and exhibition wall labels, as noted in the folder titles.

12.1: Articles and Columns for *The Springfield Republican*, 1923-1946

Box 28	Scrapbooks of Clippings
Box 28, Folder 1	Scrapbook, December 1923-January 1925 Image(s)
Box 28, Folder 2	Scrapbook, January 1925-April 1926 Image(s)
Box 28, Folder 3	Scrapbook, April 1926-April 1927 Image(s)
Box 28, Folder 4	Scrapbook, April 1927-November 1928 Image(s)
Box 28, Folder 5	Scrapbook, November 1928-March 1929 Image(s)
Box 29	Clippings
Box 29, Folder 1	Vacation Issues, 1927-1929
Box 29, Folder 2	"The Blue Menace", 1928 Image(s)
Box 29, Folder 3	Clippings, 1928?
Box 29, Folder 4	Clippings, 1928
Box 29, Folder 5-6	Feature Articles, 1929-1934
Box 29, Folder 7	Clippings, 1929

Box 29, Folder 8-9	Clippings, 1930
Box 29, Folder 10-11	Clippings, 1931
Box 29, Folder 12-13	Clippings, 1932
Box 29, Folder 14-15	Clippings, 1933
Box 29, Folder 16-17	Picasso, 1934 Image(s) Image(s)
Box 29, Folder 18-19	Clippings, 1934
Box 29, Folder 20-21	Clippings, 1935
Box 30, Folder 1	Film Criticism, 1936-1939
Box 30, Folder 2	Clippings, 1936
Box 30, Folder 3-4	Clippings, 1937
Box 30, Folder 5-6	Clippings, 1938
Box 30, Folder 7	Latin-American Art, 1939-1943
Box 30, Folder 8-9	Clippings, 1939
Box 30, Folder 10-11	Clippings, 1940
Box 30, Folder 12-13	Clippings, 1941
Box 30, Folder 14-15	Clippings, 1942
Box 30, Folder 16-17	Clippings, 1943
Box 30, Folder 18-19	Clippings, 1944
Box 30, Folder 20-21	Clippings, 1945
Box 30, Folder 22-23	Clippings, 1946
Box 30, Folder 24	Clippings, circa 1928-1946
Box BV 44	Tear Sheets of Art Column, 1935-1936
Box BV 45	Tear Sheets of Art Column, 1937-1938
Box BV 46	Tear Sheets of Art Column, 1939-1940
Box BV 47	Tear Sheets of Art Column, 1941-1942

12.2: Other Printed Material, 1929-1953

Box 32, Folder 1	Announcements and Press Releases, 1940-1947 Image(s)
Box 32, Folder 2	Art Reproductions, circa 1929-1953 Image(s)
Box 32, Folder 3	Articles by McCausland, 1937-1947 Image(s)
Box 32, Folder 4	Books, 1929, 1943, 1946, 1950 Oversized items in Box 31
Box 32, Folder 5	Clippings on McCausland, 1935-1953 Image(s)
Box 32, Folder 6	Clippings, Miscellaneous, circa 1929-1953 Image(s)
Box 32, Folder 7	Clippings (originally from a scrapbook?), 1933-1940 Image(s)
Box 32, Folder 8	"Eight Studies by Mexican Masters of Graphic Arts", 1952 Image(s) Oversized items in OV 38
Box 32, Folder 9	Exhibition Announcements and Catalogs, 1936-1946 Image(s) Oversized items in Box 34
Box 32, Folder 10	Invitations, 1946 Image(s)
Box 32, Folder 11	Miscellaneous, 1931-1951 Image(s)
Box 32, Folder 12	New School Bulletin and Course Information, 1951 Image(s)
Box 32, Folder 13	Programs, 1934-1951 Image(s)
Box 32, Folder 14-16	Publications, 1936-1953 Image(s) Image(s) Image(s) Partially scanned
Box 32, Folder 17	Wall Labels, undated

	Oversized items in Box 34
Box 31	Oversize, Books, 1929, 1943, 1946, 1950
Box 34	Oversize, Exhibition Announcement, 1946 Scanned with Box 32, Folder 9
Box 34	Oversize, Wall Labels, undated
Box OV 38	Oversize, "Eight Studies by Mexican Masters of Graphic Arts", 1952 Scanned with Box 32, Folder 8

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Series 13: Photographs, circa 1905-1950

1.4 Linear feet (Boxes 32-36, OV 37)

Series consists of photographs of artists and works of art, photographs as art, and prints from photography exhibitions at The Museum of Modern Art collected by McCausland in the course of her wide-ranging research and writing activities. Of particular note amongst the photographs as art are those taken by Berenice Abbott from 1935 to 1938 as part of a WPA project to document the city and published as a book, *Changing New York* (1939), with commentary by McCausland. Of particular note amongst the photographs of artist are ones of Isamu Noguchi working on his "News" plaque for the Associated Press Building at Rockefeller Center circa 1938-1940. Also found are some photographs of McCausland, including one with Gertrude Stein taken in 1934 (the original of which is missing).

Included in many of the photograph files are copy prints and negatives made by the Archives.

Files are arranged in alphabetical order. Photographs can also be found amongst research and writing files.

This series has been scanned in its entirety, except for duplicates and negatives.

Box 32, Folder 18-19	Farm Security Administration Photographs, circa 1930-1950 Image(s) Image(s)
Box 32, Folder 20	Miscellaneous, circa 1930-1950 Image(s) Oversized items in Box 34
Box 32	Photographs as Art
Box 32, Folder 21	Abbott, Berenice, "Changing New York", 1935-1937 Image(s) Oversized items in Box 35
Box 32, Folder 22	Brainard, George B., circa 1930-1950 Image(s)
Box 32, Folder 23	Gardner, Alex, circa 1930-1950 Image(s)
Box 32, Folder 24	Libsohn, Sol, circa 1939 Image(s)
Box 32, Folder 25	Miscellaneous, circa 1930-1950 Image(s)
Box 32, Folder 26	Morgan, Barbara, "Celebration, 1940" Image(s) Oversized items in Box 36
Box 32, Folder 27	Warren, DeWitt, 1938

	Image(s)
Box 32, Folder 28	Weegee, circa 1918, 1944 Image(s) Oversized items in Box 36 and OV 37
Box 32, Folder 29	Weston, Edward, "Dunes at Oceano, CA", circa 1937 Image(s) Oversized items in Box 36
Box 33 (hol)	Photographs of Artists
Box 33, Folder 1	Edmondson, William (Photographer: Louise Dahl Wolfe), [1937] Image(s) Oversized items in Box 36
Box 33, Folder 2	Kroll, Leon, circa 1930-1950 Image(s)
Box 33, Folder 3	Noguchi, Isamu, [1938-1940] Image(s)
Box 33, Folder 4	Picasso, Pablo (Photographer: Man Ray), circa 1930-1950 Image(s) Oversized items in Box 34
Box 33, Folder 5	Photograph of Elizabeth McCausland and Gertrude Stein (original missing), 1934 Image(s)
Box 33	Photographs of Elizabeth McCausland
Box 33, Folder 6	Childhood, circa 1905-1908 Image(s)
Box 33, Folder 7	Portraits, circa 1916-1945 Image(s)
Box 33, Folder 8	New Mexico, 1941 Image(s)
Box 33, Folder 9	At Her Printing Press (Photographer: Berenice Abbott), circa 1935 Image(s)
Box 33, Folder 10	At Various Openings and Gatherings, circa 1937-1950 Image(s)
Box 33, Folder 11	Silk Screen Demonstrations, World's Fair, 1940 Image(s)
Box 33, Folder 12	At Home in New York, circa 1945

[Image\(s\)](#)

Box 33	Photographs of Works of Art
Box 33, Folder 13	European, circa 1930-1950
Box 33, Folder 14	Federal Art Project, 1938-1939
Box 33, Folder 15	Government Buildings, circa 1930-1950
Box 33, Folder 16	Gregory, Waylande, circa 1930-1950
Box 33, Folder 17	Miscellaneous, circa 1930-1950
Box 33, Folder 18	Mount, William Sidney, circa 1930-1950
Box 33, Folder 19-20	National Defense Posters, 1941, 1943
Box 33, Folder 21	New York World's Fair, [1939]
Box 33, Folder 22-24	Prints from Photography Exhibitions at The Museum of Modern Art, 1937-1945 Image(s) Image(s) Image(s)
Box 34	Oversize, Miscellaneous, circa 1930-1950 Scanned with Box 32, Folder 20
Box 34	Oversize, Picasso Pablo (Photographer: Man Ray), circa 1930-1950 Scanned with Box 33, Folder 4
Box 35	Oversize, Abbott, Berenice, "Changing New York", 1935-1937 Scanned with Box 32, Folder 21
Box 36	Oversize, Morgan, Barbara, "Celebration", 1940 Scanned with Box 32, Folder 26
Box 36	Oversize, Weegee, 1944 Scanned with Box 32, Folder 28
Box 36	Oversize, Weston, Edward, "Dunes at Oceano, CA", circa 1937 Scanned with Box 32, Folder 29
Box 36	Oversize, Edmundson, William (Photographer: Louise Dahl Wolfe), [1937] Scanned with Box 33, Folder 1
Box OV 37	Oversize, Weegee, circa 1918 Scanned with Box 32, Folder 28

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Series 14: Art Work, 1887-1942

0.7 Linear feet (Boxes 33-34, OV 39-43)

Series consists of art work (many are signed) either given to McCausland by the artist or collected by her in the course of her work as an art critic and art historian. Art work includes drawings and watercolors by Max Bohm, Adolf Aldrich, Frank Buffmire (documenting McCausland's contributions to the American Processional exhibition, on which she worked in 1950), Edward Landon, Art Young, and others. Also found are prints by Asa Cheffetz, Elizabeth Olds, and David Rose, as well as silk screen calendars, another calendar of prints (signed by some of the artists), and a folio of prints by the Artists' Union of Western Massachusetts. There is also an acrylic painting attributed to L. Jean Liberte.

Art work is also found among the research files on Alfred Maurer.

This series has been scanned in its entirety.

Box 33, Folder 25	Drawings by Max Bohm, 1887-1888 Image(s) Oversized items in OV 39
Box 33, Folder 26	Drawings, Figure Studies (Artist Unknown), circa 1920-1942 Image(s) Oversized items in OV 40
Box 33, Folder 27	Drawings by Various Artists, circa 1920-1942 Image(s) Oversized items in OV 41
Box 33, Folder 28	Painting (attributed to L. Jean Liberte), circa 1920-1942 Image(s) Oversized items in OV 41
Box 33	Prints
Box 33, Folder 29	By Various Artists, 1940 Image(s) Oversized items in OV 42
Box 33, Folder 30	Silk Screen Calendars, 1941-1942 Image(s) Oversized items in Box 34
Box 33, Folder 31	"A Folio of Prints by the Artists' Union of Western Massachusetts", circa 1920-1942 Image(s)
Box 33, Folder 32	"Victory 1942, A Calendar and Sixteen Prints for Democracy", 1942 Image(s) With prints signed by artists Joe Leboit, Elizabeth Olds, Hugo Gellert, Jim Egleson, Hilda Robbins, Art Young, and Harry Gottlieb.
Box 33, Folder 33	Watercolors by Various Artists, 1933

[Image\(s\)](#)

Oversized items in OV 43

Box 34	Oversize, Silk Screen Calendars, 1941-1942 Scanned with Box 33, Folder 30
Box OV 39	Oversize, Drawings by Max Bohm, 1887-1888 Scanned with Box 33, Folder 25
Box OV 40	Oversize, Drawings, Figure Studies (Artist Unknown), circa 1920-1942 Scanned with Box 33, Folder 26
Box OV 41	Oversize, Drawings by Various Artists, circa 1920-1942 Scanned with Box 33, Folder 27
Box OV 41	Oversize, Painting (attributed to L. Jean Liberte), circa 1920-1942 Scanned with Box 33, Folder 28
Box OV 42	Oversize, Prints by Various Artists, 1940 Scanned with Box 33, Folder 29
Box OV 43	Oversize, Watercolors by Various Artists, 1933 Scanned with Box 33, Folder 33

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Series 15: Elizabeth McCausland Material from the Estate of Berenice Abbott, 1920-1995

5.4 Linear feet (Boxes 48-53)

Additional material belonging to Elizabeth McCausland and donated by the estate of Berenice Abbott include biographical material, business and personal correspondence, professional project files and writings, and printed materials, including reprints of critical essays and articles by McCausland. Biographical materials include additional curriculum vitae and a typescript address book of contacts. Correspondence includes invoices and letters from artists, including David Smith, Dorothy Leibes, and Jacob Lawrence; memos and invoices from her publishing agent, McIntosh and Otis Inc.; and correspondence from her brother and sister, Ross McCausland and Helen McCausland Kentor, regarding their personal lives and the family's estate. The subseries also contains 3 letters from Marsden Hartley addressed to Isgua Sanchez (Mrs. Patterson) McCan from Mexico dated from 1932.

Project files consist of several book projects based on McCausland's research as an art critic, including *Dilemma of Culture*; *Conversations with March*, a fictional work illustrated by Charles Edward Buckley; a survey of artists and federal grant projects titled *Artist in America*; and drafts of a biography on Frank Kleinholz, which was commissioned by the artist. The general project files consist of research and miscellaneous material gathered on artists, subjects, and other potential writing projects. The teaching project files include teaching notes and outlines for art history classes McCausland taught in the 1940s, including a series of 14 lectures at the New School in 1946.

Writings consist of drafts of articles, monographs, speeches, and reports authored by McCausland for publication in professional art history journals or for use in other professional contexts. Some drafts of creative works are also included in the subseries.

Printed materials consist of articles, books, book reviews, monographs, exhibition catalog introductions, and pamphlets authored by McCausland, along with other miscellaneous clippings, clippings from the *Springfield Republican*, and a handful of other miscellaneous material. Intact copies of periodicals containing articles by McCausland, including *Magazine of Art* and *Parnassus*, have been retained in the collection.

Additional materials related to this series can be found in Series 1-2, 7-8, and 10.

This series is arranged as 10 subseries.

- 15.1: Biographical Materials, 1942-1965
- 15.2: Correspondence, 1920-1995
- 15.3: Project Files, *Artists in America*, circa 1940-1961
- 15.4: Project Files, *Conversations with March*, circa 1945-1963
- 15.5: Project Files, *Dilemma of Culture*, circa 1935-1947
- 15.6: Project Files, *Frank Kleinholz*, circa 1950-1964
- 15.7: Project Files, General, circa 1917-1963
- 15.8: Project Files, Teaching, 1942-1946
- 15.9: Writings, circa 1939-1964
- 15.10: Printed Material, circa 1931-1963

The bulk of this series has been scanned. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

15.1: Biographical Materials, 1942-1965

Box 48, Folder 1

Address Book, circa 1955-1965

[Image\(s\): Address Book: circa 1955-1965](#)

Box 48, Folder 2

Certificates, 1942-1964

[Image\(s\): Certificates: 1942-1964](#)

Box 48, Folder 3

Curriculum Vitae, 1947-1957

[Image\(s\): Curriculum Vitae: 1947-1957](#)

Box 48, Folder 4

Memorabilia, 1948

[Image\(s\): Memorabilia: 1948](#)

Box 48, Folder 5

Photograph of Artwork, circa 1950-1960

[Image\(s\): Photograph of Artwork: circa 1950-1960](#)

15.2: Correspondence, 1920-1995

Box 48, Folder 6

A Miscellaneous, 1957-1963

[Image\(s\): A Miscellaneous: 1957-1963](#)

Box 48, Folder 7

ACA Gallery, 1945-1963

[Image\(s\): ACA Gallery: 1945-1963](#)

Box 48, Folder 8

Adams, Helen, 1962-1963

[Image\(s\): Adams, Helen: 1962-1963](#)

Box 48, Folder 9

Adlow, Dorothy, 1960-1964

[Image\(s\): Adlow, Dorothy: 1960-1964](#)

Box 48, Folder 10

Artist's Proof, 1961-1962

[Image\(s\): Artist's Proof: 1961-1962](#)

Box 48, Folder 11

B Miscellaneous, 1958-1964

[Image\(s\): B Miscellaneous: 1958-1964](#)

Box 48, Folder 12

Babcock Galleries, 1958-1964

[Image\(s\): Babcock Galleries: 1958-1964](#)

Box 48, Folder 13

Beam, Lura, 1957-1964

[Image\(s\): Beam, Lura: 1957-1964](#)

Box 48, Folder 14

Buckley, Charles Edward, 1952-1964

[Image\(s\): Buckley, Charles Edward: 1952-1964](#)

Box 48, Folder 15

Buffmire, Dorothy, 1958-1964

[Image\(s\): Buffmire, Dorothy: 1958-1964](#)

Box 48, Folder 16

C Miscellaneous , 1959-1963

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- Box 48, Folder 23 Cowdrey, Mary Bartlett, 1953-1956
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- Box 48, Folder 24 D Miscellaneous, 1958-1959
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- Box 48, Folder 26 Doctors, Regarding Hand Injury, 1962-1963
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- Box 48, Folder 28 Ford Foundation, 1960-1964
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- [Image\(s\): Hoopes, Donelson F. \(Corcoran Gallery of Art\): 1961-1964](#)
- Box 48, Folder 35 Housing, Regarding Apartments, 1937-1944
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- Box 48, Folder 36 International Association of Art Critics, 1956-1964
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- Box 48, Folder 38 John Simon Guggenheim Memorial Foundation, 1959-1962
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- Box 48, Folder 39 K Miscellaneous, 1947-1960
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- Box 48, Folder 40 Kehaya, Dorian, 1950
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- Box 48, Folder 41 Kentnor, Helen McCausland, 1956-1995
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- Box 48, Folder 42 L Miscellaneous, 1953-1964
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- Box 48, Folder 43 Lerner, Abe, 1947-1961
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- Box 48, Folder 44 Liebes, Dorothy, 1946-1947
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- Box 48, Folder 45 Long Beach Art Association, 1953-1954
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- Box 48, Folder 46 Lund, Gay and Harold, 1961-1964
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- Box 48, Folder 48 Massachusetts Review, 1959-1961
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- Box 48, Folder 49-52 McCausland, Ross, 1941-1975
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- Box 48, Folder 53 McIntosh and Otis Inc. (Abbot, Mary), 1950-1965

- [Image\(s\): McIntosh and Otis Inc. \(Abbot, Mary\): 1950-1965](#)
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- Box 48, Folder 59 Powell, Leslie, 1960-1961
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- Box 48, Folder 65 U Miscellaneous, 1961
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- Box 48, Folder 66-67 University of Minnesota, University Press, 1957-1961
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- Box 48, Folder 68 W Miscellaneous, 1943-1963
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- Box 48, Folder 69 Whitney Museum, 1954-1961
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- Box 49, Folder 1 Cards, Birthday, circa 1960-1965

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Box 49, Folder 2-3 Cards, Holiday (by surname), circa 1960-1970
[Image\(s\): Cards, Holiday \(by surname\): circa 1960-1970](#)
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Box 49, Folder 4 Cards, Holiday (no surname), circa 1960-1970
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Box 49, Folder 11 Chapter Outlines, 1947
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Box 49, Folder 12 Introduction, circa 1944
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Box 49, Folder 14 Chapter 1, circa 1944-1947
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Box 49, Folder 16 Chapter 2 (research), circa 1945-1960
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Box 49, Folder 17 Chapter 3, circa 1945-1960
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Box 50, Folder 9 Correspondence, Parties, circa 1950-1953

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Box 50, Folder 10 Book Formatting, circa 1952-1955

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Box 50, Folder 11 Book Illustrations, circa 1952-1963

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Box 50, Folder 12 Book Notes, circa 1952-1963

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Box 50, Folder 13 Book Resources, circa 1951-1963

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Box 50, Folder 14 Draft, Chapter 1-3, circa 1952-1963

[Image\(s\): Draft, Chapter 1-3: circa 1952-1963](#)

Box 50, Folder 15 Draft, Chapter 1-22, circa 1952-1963

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Box 50, Folder 16 Draft, Chapter 1 - Spring Equinox, circa 1952-1963

[Image\(s\): Draft, Chapter 1 - Spring Equinox: circa 1952-1963](#)

Box 50, Folder 17 Draft, Chapter 2 - On Liberty, circa 1952-1963

[Image\(s\): Draft, Chapter 2 - On Liberty: circa 1952-1963](#)

Box 50, Folder 18 Draft, Chapter 3 - World Is Wide, circa 1952-1963

[Image\(s\): Draft, Chapter 3 - World Is Wide: circa 1952-1963](#)

Box 50, Folder 19 Draft, Chapter 4 - On Learning, circa 1952-1963

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Box 50, Folder 20 Draft, Chapter 5 - Spring Comes, circa 1952-1963

[Image\(s\): Draft, Chapter 5 - Spring Comes: circa 1952-1963](#)

Box 50, Folder 21 Draft, Chapter 6 - On Science, circa 1952-1963

[Image\(s\): Draft, Chapter 6 - On Science: circa 1952-1963](#)

Box 50, Folder 22 Draft, Chapter 7 - Good Life, circa 1952-1963

- [Image\(s\): Draft, Chapter 7 - Good Life: circa 1952-1963](#)
- Box 50, Folder 23 Draft, Chapter 8 - Looking at Pictures, circa 1952-1963
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- Box 50, Folder 24 Draft, Chapter 9 - Marches for March, circa 1952-1963
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- Box 50, Folder 25 Draft, Chapter 10 - Rudolph on the Roof, circa 1952-1963
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- Box 50, Folder 26 Draft, Chapter 11 - Birthday Cake, Birthday Cake, circa 1952-1963
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- Box 50, Folder 27 Draft, Chapter 12 - March on the Machine, circa 1952-1963
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- Box 50, Folder 29 Draft, Chapter 14 - Chapter 17, circa 1952-1963
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- Box 50, Folder 30 Draft, Chapter 18 - Thanksgiving, circa 1952-1963
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- Box 50, Folder 31 Draft, Chapter 19 - March to Moon, circa 1952-1963
[Image\(s\): Draft, Chapter 19 - March to Moon: circa 1952-1963](#)
- Box 50, Folder 32 Draft, Chapter 21 - Rights of Cats, circa 1952-1963
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- Box 50, Folder 33 Draft, Chapter 22 - Adoption Day, circa 1952-1963
[Image\(s\): Draft, Chapter 22 - Adoption Day: circa 1952-1963](#)
- Box 50, Folder 34 Photographs, circa 1952-1963
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- Box 50, Folder 37 Correspondence, 1947
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- Box 50, Folder 38 Chapter Outline, 1940
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- Box 50, Folder 39 Draft, "Frustration of Culture", circa 1939

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- Box 50, Folder 40 Research, Artists, circa 1935-1945
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- Box 50, Folder 41 Research, History, circa 1935-1945
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- Box 50, Folder 50 Research, Autobiography (handwritten), circa 1962
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- Box 50, Folder 52 Research, Biography/Chronology, circa 1962
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- Box 50, Folder 56 *Art 1942*, Statement of Aims, 1942
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- Box 51, Folder 3 Book Proposal, *Evolution of American Art, 1913-1935*, circa 1937
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- Box 51, Folder 4 Book Proposal, *Giants in the Arts*, circa 1950
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- Box 51, Folder 6 Dove, Arthur, 1954-1961
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- Box 51, Folder 7 Hahn, William, 1942
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- Box 51, Folder 9 Hartley, Marsden, 1949-1957
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- Box 51, Folder 10 Inness, George, 1957-1960
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- Box 51, Folder 12 Levine, Jack, 1947
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- Box 51, Folder 15 Museum of Modern Art, Exhibitions, 1938-1944
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- Box 51, Folder 16 Noble, John, 1949-1953
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- Box 51, Folder 17 Photography, circa 1933-1950

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Box 51, Folder 18 Picture Research, circa 1940-1955
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Box 51, Folder 19 Springfield Museum of Fine Arts, 1931-1935
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Box 51, Folder 20 Whitney Museum, 1961
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Box 51, Folder 22 Class Notes, Art in the Modern World, 1943
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Box 51, Folder 23 Class Notes, History of Art (syllabus), 1942-1944
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Box 51, Folder 24 Class Notes, History of Art (additional materials), 1942-1944
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Box 51, Folder 26 Lecture Dates, 1944
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- Box 51, Folder 35 Essay, "American Standard of Photography" (notes), circa 1939
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- Box 51, Folder 36 Essay, "Bringing Art and the Public Together", circa 1940-1955
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- Box 51, Folder 37 Essay, "Documentary Photography", circa 1945-1960
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- Box 51, Folder 39 Essay, "Horizon for Photography", circa 1940
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- Box 51, Folder 41 Essay, "State of the Artist", 1951
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- Box 51, Folder 42 Essay, "Story of Oil", circa 1957
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- Box 51, Folder 43 Essay, "Why Can't America Afford Art?", circa 1946
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- Box 51, Folder 44 Essays, On Photography, circa 1940-1955
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- Box 51, Folder 45 Monograph, *Marsden Hartley* (catalog), circa 1951
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- Box 52, Folder 8 Article, "Cooper Union", 1947
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- Box 52, Folder 9 Article, "George Inness and Thomas Eakins", 1940
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- Box 52, Folder 11 Article, "Portrait of a Photographer", 1938
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- Box 52, Folder 12 Article, "Research and Background Material for the Photographer", circa 1943
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- Box 52, Folder 13 Article, "Save the Arts Projects", 1937
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- Box 52, Folder 14 Article, "Social Art", 1938
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- Box 52, Folder 15 Article, "Trade Union Rears Its Artistic Head in Springfield", 1938
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- Box 52, Folder 16 Article, "Tradition and Marsden Hartley", 1962
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- Box 52, Folder 20 Book Reviews on McCausland Publications, 1946-1952
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