

# **Lewis Mumford papers**

**Ms. Coll. 2**

**Finding aid prepared by Ellen Slack.**

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Last updated on January 30, 2019.

University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1989

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## Summary Information

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<b>Repository</b>	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
<b>Creator</b>	Mumford, Lewis, 1895-1990
<b>Title</b>	Lewis Mumford papers
<b>Call number</b>	Ms. Coll. 2
<b>Date</b>	circa 1905-1987
<b>Extent</b>	197 boxes
<b>Language</b>	English
<b>Abstract</b>	Comprising nineteen series, the Mumford papers provide extensive documentation of Mumford's professional life over a period of approximately seventy years. Predominant are correspondence and drafts of and notes for Mumford's writings, which include publications of over forty books and pamphlets and approximately one thousand articles and book reviews.

**Cite as:**

Lewis Mumford papers, Kislak Center for Special Collections, Rare Books and Manuscripts,  
University of Pennsylvania

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## Biography/History

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Lewis Mumford (b. 1895) is one of the foremost American intellectuals of the twentieth century. He has described himself as a "generalist," and in his distinguished career as a writer he has covered a vast territory with both depth and insight. Believing that knowledge had become too fragmentary in the modern age, he sought to build bridges across academic disciplines and to synthesize information from various specialties. Mumford's audience was the educated layman, and in his numerous writings, which included over two dozen books and nearly one thousand articles and book reviews, he challenged his public to think in new ways. As a critic of American literature, art, and architecture, Mumford informed his readership about new developments in Europe, while at the same time he uncovered buried riches from the nation's past. The city in all of its historical, sociological, and technological aspects occupied a special place in his vision of man's past and future potential. While he is primarily remembered for his writings in these areas, the extraordinary catholicity of Mumford's intellectual interests also included the history of religious and philosophical thought, the pre- and post-World War II political scene, and the state of American education.

Mumford was born in 1895 in Flushing, New York. He was raised by his mother Elvina on the Upper West Side of New York, and with the absence of his father, his stepgrandfather Charles Graessel played a major role in the boy's early development. Mumford and Graessel took long walks around the city together, and these excursions proved to be a major stimulus of his interest in the built environment. A model elementary school student, Mumford went on to attend New York's prestigious Stuyvesant High School, where he was graduated in the spring of 1912. He began his undergraduate studies in the evening session of the City College of New York the following autumn, but upon transferring to the day session, he became increasingly frustrated with the rigid requirements. Mumford felt that his intellectual curiosity was being stifled, and he quickly dropped out of the program. Although he would subsequently take courses at Columbia University, New York University, the New School for Social Research, and again at the City College evening session, Mumford never acquired an undergraduate degree. Mumford was disturbed by his perception that academia had become too specialized, and during his later teaching career, he sought to break down these barriers. He has taught at Dartmouth College (1929-1935), Stanford University (1942-1944), and the University of Pennsylvania (1951-1956 and 1959-1961), among other schools. Although he has been besieged with offers of honorary degrees, Mumford has accepted only two: an L.L.D. from the University of Edinburgh in 1965 and a Dr. Arch. from the University of Rome in 1967.

While studying biology at City College, Mumford first came across the writings of the Scottish biologist, sociologist, and town planner Sir Patrick Geddes (1854-1932). The two met only twice, but they corresponded for over a dozen years until the elder man's death. Mumford found an intellectual role model in Geddes, who managed to integrate his multitudinous interests into an academic and consulting career that carried him from the United Kingdom to France, Palestine, Cyprus, India, and the United States. Geddes prescribed an interdisciplinary method of study that was loosely based upon his evolutionary studies in biology. According to this method, which he called "regional survey," it is only by studying a region's history, topography, economy, and sociology that a viable plan for its future could be determined. Mumford immediately set out exploring his local environment in and around the New York region, which awakened his latent interest in architecture and city planning. In addition, he began to submit articles to various periodicals in which he expounded the Scotsman's methodology and point of view. Mumford's intellectual debt to Geddes is most apparent in his first book, *The Story of Utopias* (New York, 1922). This broad survey of utopian thought that ranged from Plato to H.G. Wells concluded with a call for the renewal of communities on a regional basis. He would expand upon many of these themes in the four-volume "Renewal of Life" series, which he began writing in the 1930s.

Mumford's persistence in trying to enter the extremely competitive New York publishing community eventually paid off in the form of his first literary post, that of associate editor at the fortnightly *Dial*. Unfortunately for the young journalist, the position was terminated upon the magazine's reorganization seven months later. He was not unemployed for long, however, since through Geddes, Mumford had been

put in touch with Victor Branford, president of the London-based Sociological Society. Hearing of the aspiring writer's predicament, Branford invited Mumford to England to become acting editor of the Society's organ, *The Sociological Review*. Although Mumford stayed in the position for only a few months, it lent credence to his already fast-growing list of publishing accomplishments. At the same time, it brought him into contact with the leading sociological thinkers and town planners of the post-war generation, including S.D. Adshhead and Raymond Unwin. Mumford returned to the United States in the fall of 1920, and the following year he married one of his former *Dial* colleagues, Sophia Wittenberg. Their first-born child, a son, was named Geddes in honor of Mumford's mentor. The Mumfords' daughter, Alison, was born in 1935.

During the 1920s, Mumford wrote for numerous journals; he contributed articles and reviewed books on a vast array of topics, including the literary and visual arts, sociology, politics, and philosophy. For a few of the same journals Mumford assumed the post of critic-at-large, reviewing plays, art exhibitions, and architecture with equal facility. Mumford's byline was associated most frequently with *The Freeman*, *The New Republic*, *The American Mercury*, and the *Journal of the American Institute of Architects*, but after 1931 he became most closely identified as a journalist with *The New Yorker*. His witty and often irreverent writing style found immediate favor with the magazine's editor Harold Ross, and he was soon assigned to regular departments. From 1931 to 1963, Mumford was *The New Yorker's* architectural critic, writing under the heading "The Sky Line." The column reached a sophisticated, general audience in addition to architects and planners, and Mumford consistently used it as a forum to promote humanistic values over the purely technological in modern design. From 1932 to 1937 he held the additional post of art critic for *The New Yorker*, for which he wrote reviews of museum exhibitions and gallery shows on an almost weekly basis. In addition, two of Mumford's earliest and most successful attempts at autobiography first appeared in the magazine under the titles of "A New York Childhood" and "A New York Adolescence."

Mumford's literary career was quickly established through an early string of publishing successes following *The Story of Utopias*. His next four books were thematically related to the rediscovery of the American past, an historical inquiry which he shared with his literary colleagues Van Wyck Brooks and Waldo Frank. Brooks had initiated this process of rediscovery, which he called the "usable past," and he exerted a particularly strong influence on Mumford at this stage of his writing career. *Sticks and Stones* (New York, 1924) was a history of American architecture presented from a cultural rather than a purely stylistic standpoint. Mumford used much the same historiographic approach in his complementary study of American literature titled *The Golden Day* (New York, 1926). He particularly praised the writers of the mid-nineteenth century—Melville, Hawthorne, Emerson, Whitman, and Thoreau—for their ability to break free from the confines of their European heritage and to create something wholly original and American. Out of this study developed his fourth book and first biography, *Herman Melville* (New York, 1929). Mumford's fascination with Melville's troubled and enigmatic personality coincided with a particularly bleak period of his own personal life, and the experience of writing the book was as cathartic to him as it was self-illuminating.

Mumford pushed the literary analysis he had begun in *The Golden Day* into the latter half of the nineteenth century and synthesized it with parallel studies of art, architecture, landscape architecture, and engineering in his book *The Brown Decades* (New York, 1931). He expanded the literary "pantheon" he had created in *The Golden Day* to include leading figures from the other arts, such as John and Washington Roebling, Frederick Law Olmsted, H.H. Richardson, and Albert Pinkham Ryder. In identifying these nineteenth-century figures, Mumford thought that he had discovered the true origins of American culture, and he hoped that his revelation would spur his contemporaries on to greater creative heights in the twentieth century.

"The Renewal of Life" series was Mumford's attempt to chronicle the history of western civilization and to chart a course for its future survival. The writing of the series occupied Mumford for almost twenty years, beginning with the first volume, *Technics and Civilization* (New York, 1934). This survey of the

history of technology was the most comprehensive analysis of the subject in English to date. In the book Mumford concluded that only man's complete mastery over the machine and a reorientation of the capitalist system that fueled it could arrest the destructive proclivities of modern technology. *The Culture of Cities* (New York, 1938), volume two of the series, applied the same analysis to urban history, from the medieval synthesis to the contemporary state of disintegration on the eve of World War II. Although Mumford's ideas on cities had been initially influenced by Geddes, he had been a member of the Regional Planning Association of America (RPAA) since the 1920s and promoted the progressive views of this group of architects in print. In the book's conclusion, he reiterated his call for regional cities first expressed in *The Story of Utopias*, but by this time it had been answered in part by such RPAA-influenced communities as Sunnyside, Queens and Radburn, New Jersey. The book catapulted Mumford into prominence as an international authority on city planning.

Crossing over from the physical world to the world of ideas, Mumford examined the parallel histories of religion, philosophy, and politics in volume three of "The Renewal of Life" series, *The Condition of Man* (New York, 1944). The intervening catastrophe of World War II increased the urgency of Mumford's appeal for a more organic way of life, in which man was in harmony with his neighbors and his environment. Mumford actively lobbied for America's involvement in the war and wrote two political tracts in this vein: *Men Must Act* (New York, 1939) and *Faith for Living* (New York, 1940). His son, however, was killed during the conflict, and this event depleted much of Mumford's optimism for the future of civilization. A memoir of his son Geddes's life, *Green Memories* (New York, 1947), is as much an autobiographical work as it is a universal story of a troubled adolescent's coming-of-age. Mumford concluded the "Renewal of Life Series" with *The Conduct of Life* (New York, 1951), a title chosen for its deliberate references to two of his favorite philosophers: Ralph Waldo Emerson and Benedetto Croce. While essentially a summary of the previous volumes, the book was Mumford's expansive, if somewhat rigid, prescription for the ills of modern society. His "renewal" involved a transformation at the individual level, and its ultimate goal was the attainment of a physically, mentally, and spiritually "balanced" personality.

The 1950s were a time of reflection and renewal for Mumford himself. With the development and deployment of the atomic bomb at the end of World War II, Mumford saw his worst fears about technology realized. One of the earliest proponents of a nuclear freeze, he came out strongly against atomic weapons in numerous articles and in his book, *In the Name of Sanity* (New York, 1954). The decline of the environment, both built and natural, was another cause for Mumford's concern. His "Sky Line" columns for *The New Yorker* during this period addressed the increasing congestion, pollution, and disintegration of the world's cities in general and New York City in particular. While he saw reason for optimism in the series of British "New Towns" built after the war, he was increasingly pessimistic about the ability of modern architecture and planning to provide workable solutions. He maintained his interest in architectural history and education as well: he edited *Roots of Contemporary American Architecture* (New York, 1952), a collection of writings that established native origins for the modern movement. The book has become a standard textbook in architectural schools. During this period Mumford taught in the city planning department at the University of Pennsylvania, where he infused the curriculum with his humanistic view of architecture and history. At the same time, he began to rethink his earlier views on urban history.

*The City in History* (New York, 1961) was Mumford's *magnum opus*, for which he was given the National Book Award (1962). While essentially an updating of *The Culture of Cities*, the book expanded his analysis of urban history to the very dawn of civilization. Mumford made extensive use of archaeological data in this study to argue that it was the female-oriented container rather than the male-oriented tool that was responsible for civilization's advancement. As in the earlier book, Mumford saw the medieval period as a time of great synthesis and harmony that had gradually been lost. Although he believed in the enduring structure of the city, the intervening decades had created vastly more complex problems for modern man to solve, including pollution, overpopulation, and the threat of nuclear

annihilation. The two-volume *Myth of the Machine (Technics and Human Development*, New York, 1967, and *The Pentagon of Power*, New York, 1970) dealt with many of the same issues from a technological viewpoint, but it was far more ominous in its conclusions. Mumford argued that the ancient, human-powered megamachine had its modern counterpart in the technologically oriented economy of the post-war United States. Furthermore, he viewed scientists and politicians as co-conspirators in this quest for power, and unless stopped in their mission, they would render life meaningless. Once again, Mumford called for inner transformation, although by this time, he was almost certain that no one was listening. Mumford's final works were largely autobiographical in nature, as he came to terms with his own place in history. *Interpretations and Forecasts* (New York, 1973), *Findings and Keepings* (New York, 1975), *Architecture as a Home for Man* (New York 1975), and *My Works and Days* (New York, 1979) excerpted Mumford's varied literary output of over a half-century. For more than twenty years he labored over the manuscript of his autobiography, which proved to be the most difficult, if not the most ambitious, of his many books. *Sketches from Life* (New York, 1982) covers only the first half of Mumford's life, but it provides a multi-faceted insight into the worlds of American letters, architecture, and politics, in addition to his tumultuous personal relationships. Retired from active writing, Mumford currently lives with his wife Sophia in Leedsville, New York, near Amenia.

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## Scope and Contents

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The Lewis Mumford papers primarily document Mumford's professional life as writer, critic, and teacher over a period of approximately seventy years, while at the same time, they offer a rare and intimate glimpse of this extremely private man. Mumford's prolific literary output and extensive correspondence predominate in the 197 boxes that comprise the Papers. As such, the collection offers not only a unique but also a remarkably comprehensive approach to scholarship on Lewis Mumford, his fields of interest, and his times.

Lewis and Sophia Mumford began to deposit their papers at the University of Pennsylvania in 1966, when Robert E. Spiller, a Penn faculty member, was editing *The Van Wyck Brooks-Lewis Mumford Letters*. The University of Pennsylvania would have seemed an appropriate repository for the collection for other reasons: Mumford had spent many of the academic semesters between 1951 and 1961 as a visiting professor at Penn, and the University's Van Pelt Library had also acquired the papers of Brooks and Waldo Frank, two of Mumford's intellectual peers.

In general, the Mumfords saved all letters that were written to them and all drafts and notes related to Lewis's writings. Throughout his adult life Lewis would even keep copies on a highly selective basis of letters that he wrote to others. Some exceptions and limitations do apply, however, regarding the extensive scope of the manuscript collection. The Mumfords did weed "seemingly unimportant" material during the twenty-two year period of transfer to the University. Lewis felt that modern scholarship depended too much upon interpretation of the flotsam and jetsam of a writer's life; there was also the practical consideration of the sheer bulk of the collection. In a conversation in June 1989, Sophia said that she has gradually come around to the view that seemingly insignificant items might have value for future research which we cannot anticipate now. Consequently, the papers sent to the University of Pennsylvania more recently reflect her changed attitude. Nonetheless, the Lewis Mumford Papers, in all their great quantity, do not contain relatively less significant research materials such as cancelled checks and receipts for household expenses: they represent an archive of philosophical and social investigation and commentary, not a record of the minutia of a family's daily life.

Some gaps in the collection, nevertheless, remain. In general, it is not possible to know whether certain materials were destroyed by the Mumfords in recent years, or if they were lost or destroyed in the past. Among the missing materials are drafts and notes for *Men Must Act*, *Faith for Living*, and *Green Memories*. Many of the gaps, however, are partially compensated for in other parts of the collection. For example, there are no working materials for the *Lewis Mumford on the City* film series in the Lewis Mumford Papers, but the extensive correspondence from the producers, the National Film Board of Canada, provides important information and background on the project. Given the size and complexity of the collection, the thorough researcher should examine the container list and the indexes to correspondents carefully.

Care was taken in processing the collection not to do violence to the Mumfords' own arrangement of the papers, while at the same time making the collection as accessible as possible. In sorting, priority was always given to Mumford's most recent use of materials. Because of the length and diversity of his writing career, he at times found it necessary to remove certain items, such as notes, partial typescripts, or articles, from their original files for use in later projects. For instance, the notes for a 1924-1925 New School lecture series are filed with materials for *Sticks and Stones*, for which they were later used. Re-use of research materials is particularly evident in items from *The Culture of Cities*, which were used later for work on *The City in History*. Many pieces of early writing were utilized in compiling *Interpretations and Forecasts* (1973); *Findings and Keepings* (1975); *My Works and Days* (1979); *Sketches from Life* (1982); and several uncompleted volumes of autobiography or miscellany begun in the 1970s. For some of these late works, no typescripts exist, only files of early writings. Fortunately, the Mumfords usually made notations, often in red ink, on items removed from their original files. Sometimes they refiled what had been moved: the notations identify such items. In some cases, Mumford mixed working materials for more than one project together in such a way that attempting to separate them would destroy some of their research value. Such cases are filed in the most logical possible fashion and are noted in the container list. Many materials are inscribed with dates, and while these are usually accurate, some inadvertent errors may have been made by the Mumfords.

The present arrangement of the papers depends heavily upon Mumford's own identification of the materials, generally in the form of notes on the items themselves or on the folders which originally housed them. At times, unfortunately, the notes are cryptic or incomplete. The segments of the collection that arrived at the Rare Book and Manuscript Library in the 1960s were processed in a way which did not always adequately document the sources of identifications. In the present container list quotation marks always indicate Mumford's own identifying words.

In the first two (and largest) series [Correspondence: Letters to Lewis Mumford](#), and [Correspondence: Letters from Lewis Mumford](#) the files are arranged alphabetically by correspondent and then chronologically within the folders. Otherwise, the guiding principle for arranging the papers has been to establish a chronological order within the respective series. Materials relating to Mumford's books and pamphlets, for example, are arranged chronologically from project to project. Within any given work, however, proofs are filed first, followed by typescripts, then notes, research materials, and finally reviews. There are a few exceptions to chronological order, consisting mainly of small, logical groups of items which would have to be broken up to be interfiled chronologically within their series.

In processing the Lewis Mumford Papers and in preparing this register, it has been assumed that researchers will make use of Elmer S. Newman's 1971 *Lewis Mumford: A Bibliography 1914-1970* and its update prepared by Jane Morley for the University of Pennsylvania Press. The additions to Newman's 1971 publication include Mumford's work after 1970; translations and reprints of articles; and a group of early articles in *The Dial* and *The Freeman*, which were apparently overlooked when Mumford made his personal files available to Newman. Morley's bibliography will provide an index by title of Mumford's books, pamphlets, and articles; the year of publication will be the guide to finding that piece within this container list. In other words, although book and pamphlet titles are clearly identified in the container list, there is no listing by title of all articles written by Mumford in the Papers: the articles were simply placed

in folders and arranged and identified by year of publication or by year of composition, if unpublished. Those who use the Mumford Papers should keep in mind the important role played by Sophia Wittenberg Mumford in her husband's career. She has been his only real assistant throughout their life together (they were married in 1921). She brought to this work her intellectual capabilities and her professional experience as an editor for *The Dial*. Sophia prepared typescripts from Lewis's drafts, proofread, and sometimes conducted correspondence on his behalf. Items in the collection may contain Sophia's notations, usually initialed "SWM." She also actively shared many of her husband's civic and political interests. The collection contains letters to and from Sophia, concerning both Lewis's work and some of her own activities. Her letters are interfiled with those of Lewis, as they had been in the Mumfords' own files. There are also several folders of material from Sophia's work with the Committee to Defend America by Aiding the Allies (1940-1941).

Mumford was a prolific and regular correspondent, for whom letters were the primary means of communicating with his friends and colleagues throughout his career. His personal letters and, to a certain extent, even his business correspondence contain many of his most candid and profound observations on current events, contemporary arts and literature, and his own works-in-progress. Mumford's correspondents, in turn, offered him a great deal of constructive criticism and moral support in his writing endeavors. They include well-known writers and publishers such as Van Wyck Brooks, Waldo Frank, and Harold Ross; modern artists and architects such as Naum Gabo, Clarence Stein, and Frank Lloyd Wright; and contemporary philosophers and intellectuals such as Sir Patrick Geddes, Erich Fromm, and Reinhold Niebuhr.

In working on various autobiographical projects, Mumford obtained some of his own letters back from a number of correspondents. He also received copies of his letters to Van Wyck Brooks and David Liebovitz when the correspondence was being prepared for publication in book form, as well as copies of his letters from Sir Patrick Geddes when he was writing his autobiography. The Rare Book and Manuscript Library has obtained some photocopies of other Mumford letters from various repositories and has received groups of original and photocopied letters as gifts from individuals. In the mid-1980s, under increasing financial strain, the Mumfords sold letters from their "Persons of Note" file through James Lowe Autographs, Ltd., of London. The Rare Book and Manuscript Library was able to photocopy these letters before they were sold. All photocopies of letters which were sold, or which were made from originals held elsewhere, are so marked. There are a very few photocopies of unknown origin in the correspondence series. When letters were found with other manuscript materials, they were replaced with photocopies and the originals filed with correspondence.

The Correspondence Series are rather strict files of letters and other items which were definitely correspondence. Other kinds of materials publishers' [Royalty Statements](#), , for example are filed elsewhere in the collection. A very high percentage of the correspondence is connected with Mumford's career. Although many of the letters are from friends, most relate in some way to Mumford's work and thought. There is very little family material, except for the [Lewis/Sophia correspondence](#).

The better part of Lewis Mumford's art work, in terms of quality and quantity, is on extended loan to Monmouth College in West Long Branch, New Jersey. The Rare Book and Manuscript Library holds some eighty small works, which arrived as part of the Mumford Papers. Monmouth College has also arranged to purchase Mumford's personal library, although at this time the books have not actually been transferred to New Jersey.

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## Administrative Information

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University of Pennsylvania, Kislak Center for Special Collections, Rare Books and Manuscripts

1989

Finding aid prepared by Ellen Slack.

### **Access Restrictions**

Material described in this finding aid is open for research use.

### **Use Restrictions**

Copyright restrictions may exist. For most library holdings, the Trustees of the University of Pennsylvania do not hold copyright. It is the responsibility of the requester to seek permission from the holder of the copyright to reproduce material from the Kislak Center for Special Collections, Rare Books and Manuscripts.

### **Source of Acquisition**

Gift of Lewis and Sophia Mumford, 1966-1988.

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## **Related Materials**

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### **Related Archival Materials note**

At the Kislak Center for Rare Books, Manuscripts and Special Collections, University of Pennsylvania:  
Sophia Wittenberg Mumford papers, Ms. Coll. 958.

Evelyn Manuel Huber collection of Mumford and Huber family material, Ms. Coll. 1072.

At Monmouth University Library Special Collections:

A Catalog of Lewis Mumford Annotations

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## **Controlled Access Headings**

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### **FORM/GENRE(S)**

- Articles

- Biographies
- Clippings (information artifacts)
- Correspondence
- Diaries
- Drawings (visual works)
- Financial records
- Manuscripts, American--20th century
- Memorabilia
- Pamphlets
- Photographs
- Plays (performed works)
- Scripts
- Writings (documents)

## SUBJECT(S)

- Architecture--Study and teaching
- Architecture--United States--History--20th century
- Authors
- Authors, American--20th century
- Literature

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## Other Finding Aids

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For a complete listing of correspondents, do the following title search in Franklin: Lewis Mumford Papers.

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## Note on the Correspondence Series

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Correspondence (94 boxes) comprises three series: [Correspondence: Letters to Lewis Mumford](#), , [Correspondence: Letters from Lewis Mumford](#), and [Correspondence: Personal](#). The container list provides only the briefest description of box contents for the first two series. For a listing of principal correspondents, do the following title search in Franklin: Lewis Mumford Papers.

## Collection Inventory

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### I. CORRESPONDENCE: LETTERS TO LEWIS MUMFORD.

#### Series Description

The first and most extensive series contains letters written to Lewis and Sophia Mumford. These items have been arranged alphabetically by correspondent, of which there are approximately 5,150.

	Box	Folder
A. W. Mellon Educational and Charitable Trust - American Committee for the Defense of Leon Trotsky.	1	1-99
American Council Against Nazi Propaganda - <i>Architecture</i> .	2	100-199
Arendt, Hannah - Baller, Mike.	3	200-299
Balling, Jan - Berkeley, Arline.	4	300-399
Berkelman, Robert G. - Boni & Liveright.	5	400-488
Book of the Month Club - British Architectural Students Association.	6	489-565
British Broadcasting Corporation - Broome, Harvey.	7	566-610
Broughton, Philip Stephens - California Department of Education.	8	611-709
California Housing and Planning Association - <i>Center Letter</i> .	9	710-799
Central Methodist Church (Detroit) - Clark, Kenneth.	10	800-899
Clark, James Bayard - Community Church of Boston.	11	900-999

Community Church of New York - Cravotto, Mauricio.	12	1000-1099
Crawford, Andrew Wright - Dartmouth College. Library.	13	1100-1165
Dartmouth College. Department of Art and Archaeology - Diamond, Sidney.	14	1166-1256
Diamond, Stanley - Ebeling, Albert.	15	1257-1350
Ebeling, James A. - Evans, Anne E.	16	1351-1474
Evans, William R. - Feuchtinger, Max Erich.	17	1475-1549
Fichter, Donn - Foley, Grover.	18	1550-1622
Folin, Laura Grant - Franck, Carlludwig.	19	1623-1669
Franck, Louis R. - <i>Frontier</i> .	20	1670-1739
Frost, Corinne - Geddes, Patrick (1923).	21	1740-1807
Geddes, Patrick (1924)- Golany, Gideon.	22	1808-1875
Gold, Michael - Greenwood, Georgianna.	23	1876-1949
Greenwood Press - Harchik, Alan.	24	1950-2040
Harcourt, Alfred - Harcourt Brace Jovanovich.	25	2041-2067
Harder, James Albert - Heathcote, Mary T.	26	2068-2149
<i>Heating, Piping and Air Conditioning</i> - Hodgson, John.	27	2150-2224
Hoffman, Calvin - Huber, Margot.	28	2225-2299
Huber, Theresa - <i>International Labour Review</i> .	29	2300-2399
<i>International Literature</i> - Jones, Emrys.	30	2400-2499

Jones, Howard Mumford - Kerr, Chester.	31	2500-2599
Kesseli, John Ernst - Kizer, Carolyn.	32	2600-2644
Klaber, Doretta - Lachenbruch, Jerome (1923).	33	2645-2725
Lachenbruch, Jerome (1924)- Lee, Gerald Stanley.	34	2726-2799
Lee, James E. - Lipkin, Mack.	35	2800-2899
Lippmann, Walter - Loomis, Battell.	36	2900-2949
Loomis, Mildred J. - MacKaye, Benton (1930).	37	2950-3032
MacKaye Benton (1931) - Mage, Lily.	38	3033-3080
Magonigle, Harold Van Buren - Martin Secker & Warburg Ltd (1954).	39	3081-3145
Martin Secker & Warburg Ltd (1955) - Mayer, Gladys (1921).	40	3146-3200
Mayer, Gladys (1922) - Melamed, Anshel.	41	3201-3238
Meland, Bernard Eugene - Miller, Donald H.	42	3239-3299
Miller, Donald L. - Morgan, George.	43	3300-3371
Morgan, Malcolm - Morse, Beryl (1912 October).	44	3372-3404
Morse, Beryl (1912 November) - Mosher, Jean H.	45	3405-3426
Mosk, Nancy E. - National Committee for a Sane Nuclear Policy (U.S.). Greater New York Committee.	46	3427-3491
National Committee on Atomic Information - New Highways Conference.	47	3492-3545
<i>New Leader</i> - Newman, Elmer (1981).	48	3546-3596

Newman, Elmer (1982) - Nye, Rowland.	49	3597-3662
Oak Ridge Associated Universities - Osborn, Sir Frederic James & Margaret (1952).	50	3663-3725
Osborn, Sir Frederic James & Margaret (1953) - Otto, M. C.	51	3726-3749
Oud, J. J. P. - Pearson, Norman Holmes.	52	3750-3820
Pearson, Ralph M. - Pikianos, J.	53	3821-3899
Pilchik, Ely Emanuel - Progressive Education Association.	54	3900-3974
Project Prometheus - Regional Plan Association (New York, N.Y.).	55	3975-4053
Regional Plan of New York and Its Environs - Robinson, Forrest.	56	4054-4142
Robinson, Geroid Tanquary - Roxin, Charles L.	57	4143-4224
Royal College of Arts - Saur, Heinz.	58	4225-4324
Save the Children (U.S.) - Seidenberg, Roderick (1968).	59	4325-4415
Seidenberg, Roderick (1969) - Simonson, Lee & Carolyn.	60	4416-4499
Simpson, C. G. - <i>Social Service: A Quarterly Survey</i> .	61	4500-4574
<i>Socialist America</i> - Stanford University.	62	4575-4649
Star, Mark - <i>Sunday Times</i> (London, England).	63	4650-4749
Sunderman, K. H. - Thomas A. Edison Inc.	64	4750-4849
Thomas Y. Crowell, Publishers - Underwood, Lucas.	65	4850-4949
Union College (Schenectady, N.Y.) - University of Pennsylvania. General Alumni Society.	66	4950-5049

University of Pennsylvania. Graduate School of Fine Arts - <i>Vital Statistics</i> .	67	5050-5149
Vitelli, James R. - Weber, Brom.	68	5150-5249
Weber, Kem - Wijdeveld, Hendricus Theodorus.	69	5250-5345
Wijdeveld, Hendricus Theodorus - Wolff, Werner Y.	70	5346-5425
Wolfson, Jean - Yoshida, Kiyoko.	71	5426-5508
Young, Art - unidentified correspondents.	72	5509-5614

## II. CORRESPONDENCE: LETTERS FROM LEWIS MUMFORD.

### Series Description

The second series refers to the letters written by Lewis and Sophia to others and contains approximately 650 names. It has also been arranged alphabetically by correspondent.

	Box	Folder
Aaron, Daniel - Breuer, Marcel.	73	5615-5679
British Museum (Natural History). Library - Diogene.	74	5680-5769
Dobereiner, David - <i>The Freeman</i> .	75	5770-5816
Friedrich, Carl Joachim - Harcourt Brace Jovanovich (1971).	76	5817-5861
Harcourt Brace Jovanovich (1972) - Kingsland, Susan.	77	5862-5927
Kizer, Benjamin H. - Liebovitz, David.	78	5928-5972
<i>Life</i> - Morse, Helen.	79	5973-6025

Morse, Stearns - Museum of Modern Art.	80	6026-6050
<i>The Nation</i> - Roosevelt, Franklin Delano.	81	6051-6119
Rosenblum, Sig - Stein, Clarence Samuel (1956).	82	6120-6179
Stein, Clarence Samuel (1957) - unidentified correspondents.	83	6180-6274

### III. CORRESPONDENCE: PERSONAL.

#### Series Description

This series includes most family correspondence, in addition to certain letters from intimate friends, and they require the Mumfords' written permission to view. It comprises the correspondence between Lewis and Sophia (1919-1976), as well as a few items either to or from their children, Geddes and Alison; the correspondence between Lewis and Catherine Bauer (1930-1963), as well as a few items between Sophia and Catherine and between the Mumfords and Catherine's relatives; letters from Alice Decker to the Mumfords; the correspondence between Lewis and Josephine Strongin (1927-1966), as well as a few items between Sophia and Josephine and miscellaneous related letters to or from Strongin's relatives or friends.

	Box	Folder
Lewis and Sophia Mumford, 1919-1925.	84	6275-6296
Lewis and Sophia Mumford, 1926-1945.	85	6297-6314
Lewis and Sophia Mumford; Lewis and Sophia Mumford and Alison Mumford; Lewis and Sophia Mumford and Geddes Mumford, 1946-1976, undated.	86	6315-6334
Lewis Mumford and Catherine Bauer, 1930-1931 July.	87	6335-6350
Lewis Mumford and Catherine Bauer, 1931 July-1932.	88	6351-6368

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Lewis Mumford and Catherine Bauer, 1933-1935.	89	6369-6388
Lewis Mumford and Catherine Bauer ; Sophia Mumford and Catherine Bauer; Lewis Mumford and Elizabeth Bauer; Lewis and Sophia Mumford and William W. Wurster; Lewis Mumford and Sarah L. Wurster; Helen Meiklejohn to Lewis and Sophia Mumford, 1936-1963.	90	6389-6410
Alice Decker to Lewis and Sophia Mumford; Lewis Mumford and Josephine Strongin, 1927-1938.	91	6411-6431
Lewis Mumford and Josephine Strongin, 1939-1940.	92	6432-6447
Lewis Mumford and Josephine Strongin, 1941-1943.	93	6448-6466
Lewis Mumford and Josephine Strongin ; Sophia Mumford and Josephine Strongin; Josephine Strongin to Alfred Leiserson; Josephine Strongin to Babette Deutsch; William Rixey to Lewis Mumford; Jill Leiserson to Lewis and Sophia Mumford, 1944-1966, undated.	94	6467-6481

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#### IV. WRITINGS: BOOKS AND PAMPHLETS.

##### Series Description

Mumford was an extra-ordinarily efficient and organized writer. He read extensively in preparation for his subject, made copious notes on small sheets of paper about his research materials and ideas, and put his ideas to paper with relatively few revisions and changes to his completed typescript.

This series contains typescripts, manuscripts, notes, proofs, complete pamphlets, review clippings, and many varieties of research materials. All titles in this series represent completed works, and all but one, *The Passage Back: Letters to Germany*, were published. Elmer Newman's *Lewis Mumford: A Bibliography* was used as a guide to which pamphlets should be classified with books and which as articles. There are copies of most of Mumford's pamphlets in the Papers.

The Lewis Mumford Papers do not contain working materials for all of his books: the Mumfords discarded some materials before sending the collection to Philadelphia; other items were probably

discarded at various times in the past. A typescript for *The Golden Day* can be found at Dartmouth College; otherwise, we must assume that book materials not in this collection no longer exist.

The quantity of material for any given work in the series ranges from a single review clipping to several boxes of proofs, typescripts, notes, research materials, etc. The book and pamphlet titles are arranged chronologically by publication date and not alphabetically by title. The filing order within a particular project, however, strictly maintains the following order: proofs, typescripts, notes, research materials, review clippings, and publicity materials.

	Box	Folder
<i>The Story of Utopias</i> : first draft.	95-101	6482-6499
<i>The Story of Utopias</i> : second and unidentified partial drafts.	95-101	6500-6506
<i>The Story of Utopias</i> : synopses and outlines.	95-101	6507
<i>The Story of Utopias</i> : notes.	95-101	6508-6510
<i>The Story of Utopias</i> : review clippings.	95-101	6511
<i>Sticks and Stones</i> : various draft chapters and fragments.	95-101	6512-6517
<i>Sticks and Stones</i> : notes.	95-101	6518
<i>Sticks and Stones</i> : visual research materials.	95-101	6519-6520
<i>Sticks and Stones</i> : New School architecture lectures, 1924-1925.	95-101	6521
<i>Sticks and Stones</i> : review clippings.	95-101	6522
<i>The Golden Day</i> (originally titled <i>The American Essence</i> ): first draft.	95-101	6523-6525
<i>The Golden Day</i> : second (?) draft chapters 1-2.	95-101	6526
<i>The Golden Day</i> : second (?) and unidentified draft chapters and fragments.	95-101	6527-6530
<i>The Golden Day</i> : proofs for magazine articles which are also chapters 1 and 2 of book.	95-101	6531

<i>The Golden Day</i> : final draft, chapters 1-5.	95-101	6532-6536
<i>The Golden Day</i> : final draft, chapters 6-71.	95-101	6537-6538
<i>The Golden Day</i> , "Envoi".	95-101	6539
<i>The Golden Day</i> : notes.	95-101	6540-6541
<i>The Golden Day</i> : review clippings.	95-101	6542
<i>The American Caravan</i> (all volumes): review clippings.	95-101	6543
<i>American Taste</i> : review clippings.	95-101	6544
<i>Herman Melville</i> : first draft, preface and chapters 1-11.	95-101	6545-6555
<i>Herman Melville</i> : second draft, prologue and chapters 1-7.	95-101	6556-6561
<i>Herman Melville</i> : second draft, chapters 8-12.	102-108	6562-6566
<i>Herman Melville</i> : second draft, epilogue.	102-108	6567
<i>Herman Melville</i> : dust jacket and review clippings.	102-108	6568
<i>Herman Melville</i> : review clippings.	102-108	6569-6570
<i>The Brown Decades</i> : draft chapter titled "Art in America Since 1900" .	102-108	651
<i>The Brown Decades</i> : notes and research materials.	102-108	6572-6573
<b><i>The Brown Decades</i>: notes.</b>	102-108	6574

### **Description**

Mixed as they came from Mumford, for: (1.) abandoned book on "Arts in America" which became *The Brown Decades*; (2.) "Form and Personality" sketch which became the "Renewal of Life" series; and (3.) outline for a 1929 Dartmouth lecture.

<i>The Brown Decades</i> : preface to 1969 reprint edition, proof.	102-108	6575
<i>The Brown Decades</i> : review clippings.	102-108	6576
<b><i>Technics and Civilization</i></b> (originally titled <i>Form and Personality</i> , then <i>Form and Civilization</i> ).	102-108	6577-6588
<b>Note</b>		
Only the photocopies (housed in Box 105) of these fragile materials should be used.		
<b><i>Technics and Civilization</i></b> .	102-108	6589-6599
<b>Description</b>		
Photocopies of the materials in Box 104.		
<i>Technics and Civilization</i> : draft chapters, with some ms. comments by James Henderson and Geroid T. Robinson.	102-108	6600-6608
<i>Technics and Civilization</i> : partial draft of another version.	102-108	6609
<i>Technics and Civilization</i> : first draft under T and C title; carbon copy through p. 306 but lacking chapter 1.	102-108	6610-6620
<i>Technics and Civilization</i> : first draft, chapter 1.	102-108	6621-6622
<i>Technics and Civilization</i> : first draft, chapters 2-8.	102-108	6623-6635
<i>Technics and Civilization</i> : draft fragment; undated lists of text and plate corrections; 1946 special preface.	109-110, 112-114	6636
<i>Technics and Civilization</i> : notes.	109-110, 112-114	6637
<i>Technics and Civilization</i> : review clippings and advertising materials.	109-110, 112-114	6638-6640

<i>America and Alfred Stieglitz</i> : draft for "The Metropolitan Milieu" and unused draft preface.	109-110, 112-114	6641
<i>The Culture of Cities</i> : unused draft of chapter 1.	109-110, 112-114	6642
<i>The Culture of Cities</i> : notes.	109-110, 112-114	6643-6644
<i>The Culture of Cities</i> : notes.	109-110, 112-114	6645-6647
<i>The Culture of Cities</i> : 1949 preface to German edition; 1959 preface to Japanese edition; circa 1970 preface to Harbinger edition.	109-110, 112-114	6448
<i>The Culture of Cities</i> : review clippings and corrected typescript.	109-110, 112-114	6649-6651
<i>Whither Honolulu?</i> .	111	6652
<i>Men Must Act</i> : review clippings.	111	6653
<i>Regional Planning in the Pacific Northwest</i> .	111	6654
<i>Faith for Living</i> : dust jacket.	111	6655
<i>Faith for Living</i> : preface to English edition.	111	6656
<i>Faith for Living</i> : review clippings.	111	6657
<i>Faith for Living</i> : review by James T. Farrell, proof.	111	6658
<i>Faith for Living</i> : review clippings.	111	6659
<i>The South in Architecture</i> : review clippings.	111	6660
<i>The City of Man</i> .	111	6661

<i>The City of Man</i> : review clipping.	111	6662
<i>The School of Humanities: A Description</i> .	109-110, 112-114	6663
<i>The Social Foundations of Post-War Building</i> : first draft.	109-110, 112-114	6664
<i>The Social Foundations of Post-War Building</i> : review clippings.	109-110, 112-114	6665
<i>The Condition of Man</i> : first draft.	109-110, 112-114	6666-6670
<i>The Condition of Man</i> : second draft, chapters 1-3 (partial).	109-110, 112-114	6671-6675
<i>The Condition of Man</i> : second draft, chapters 3(partial)-6.	109-110, 112-114	6676-6681
<i>The Condition of Man</i> : draft fragments.	109-110, 112-114	6682
<i>The Condition of Man</i> : draft fragments and notes.	109-110, 112-114	6683
<i>The Condition of Man</i> : notes.	109-110, 112-114	6684-6685
<i>The Condition of Man</i> : notes.	109-110, 112-114	6686-6690
<i>The Condition of Man</i> : notes.	115-120	6691-6695
<i>The Condition of Man</i> : bibliographical notes.	115-120	6696
<i>The Condition of Man</i> : general and bibliographical notes mixed with notes	115-120	6697

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for *The Conduct of Life*.

<i>The Condition of Man</i> : additional bibliographical notes.	115-120	6698
<i>The Condition of Man</i> : introduction to Japanese translation; preface to 1962 edition, revised proof.	115-120	6699
<i>The Condition of Man</i> : review clippings.	115-120	6700-6702
<i>The Plan of London County</i> : draft.	115-120	6703
<i>City Development</i> : preface to German edition; preface to Italian edition.	115-120	6704
<i>City Development</i> : review clippings.	115-120	6705
<i>The Passage Back: Letters to Germany</i> , 1945.	115-120	6706-6707
<i>The Passage Back</i> : notes.	115-120	6708
<b><i>Values for Survival</i> (originally titled <i>Dear Son: A Letter to Those Who Came Back</i>).</b>	115-120	6709
<b>Description</b>		
Notes "abandoned for <i>Values for Survival</i> ," but which "foreshadow later writing."		
<i>Values for Survival</i> : draft.	115-120	6710
<i>Values for Survival</i> (?): unused preface.	115-120	6711
<i>Values for Survival</i> : review clippings.	115-120	6712
<i>Green Memories</i> : review clippings.	115-120	6713
<i>Man as Interpreter</i> : galley proofs.	115-120	6713a
<i>The Conduct of Life</i> : typescript fragments (includes some material originally	115-120	6714-6715

used for *The Condition of Man*.

<i>The Conduct of Life</i> : typescript fragments.	115-120	6716
<i>The Conduct of Life</i> : typescript fragments and notes (includes some material from earlier projects).	115-120	6717-6718
<i>The Conduct of Life</i> : notes and research materials.	115-120	6719-6723
<i>The Conduct of Life</i> : notes.	115-120	6724-6728
<i>The Conduct of Life</i> : ts. title page with ms. notes; preface to Japanese edition; revised preface to paperback edition.	115-120	6729
<i>The Conduct of Life</i> : review clippings.	115-120	6730-6731
<i>Toward a Free World: Long-Range Planning Under Democratic Control</i> .	115-120	6732
<i>Toward a Free World: Long-Range Planning Under Democratic Control</i> : carbon of Dutch translation.	115-120	6732a
<i>The Roots of Contemporary American Architecture</i> : galley proofs of biographies; review clipping.	115-120	6733
<i>Art and Technics</i> : review clippings.	115-120	6734
<i>In the Name of Sanity</i> : preliminary (?) material; dust jacket.	115-120	6735
<i>In the Name of Sanity</i> : review clippings.	115-120	6736
<i>The Human Prospect</i> and <i>From the Ground Up</i> : review clippings.	115-120	6737
<i>The Transformations of Man</i> (originally titled <i>The Masks of Man</i> ): early draft, introduction through chapter 4.	115-120	6738-6741
<i>The Transformations of Man</i> : early, unused draft.	121-125	6742

<i>The Transformations of Man</i> : notes.	121-125	6743
<i>The Transformations of Man</i> : draft fragments, notes, and research materials.	121-125	6744
<i>The Transformations of Man</i> : review clippings; advertising materials; preface to Japanese edition.	121-125	6745
<i>The City in History</i> : proofs (?) for graphic section.	121-125	6746
<i>The City in History</i> : corrected ts. of text for graphic section.	121-125	6747
<i>The City in History</i> : corrected ts. for bibliography.	121-125	6748
<i>The City in History</i> : corrected ts. setting copy, chapters 1-6.	121-125	6749
<i>The City in History</i> : corrected ts. setting copy, chapters 7-12.	121-125	6750
<i>The City in History</i> : corrected ts. setting copy: chapters 13-end.	121-125	6751
<i>The City in History</i> : two early draft introductions.	126	6752
<i>The City in History</i> : draft chapters.	126	6753-6761
<i>The City in History</i> : draft fragments.	126	6762
<i>The City in History</i> : corrections.	126	6763
<i>The City in History</i> : used notes.	126	6764-6767
<i>The City in History</i> : used notes.	127	6768-6769
<i>The City in History</i> : notes and revisions.	127	6770-6773
<i>The City in History</i> : notes and revisions for bibliography.	127	6774
<i>The City in History</i> : notes on origins.	127	6775-6777

<i>The City in History</i> : notes (some originally for <i>The Culture of Cities</i> ); and research materials.	128	6778
<i>The City in History</i> : research materials.	128	6779-6686
<i>The City in History</i> : visual research materials.	128	6787-6790
<i>The City in History</i> : visual research materials.	129	6791-6802
<i>The City in History</i> : visual research materials.	130	6803-6810
<i>The City in History</i> : review clippings.	130	6811-6813
<i>Social Responsibilities of the Business Community</i> : pamphlet.	130	6814
<i>The Highway and the City</i> : review clippings.	130	6815
<i>The Urban Prospect</i> : review clippings.	130	6816
<i>Ralph Waldo Emerson: Essays and Journals</i> : page proof for title page; notes; brochure.	130	6817
<i>The Myth of the Machine</i> : complete draft.	131-132	6818
<i>The Myth of the Machine</i> : revisions and rejected fragments, all with extensive ms. notes.	131-132	6819
<i>The Myth of the Machine</i> : revisions and fragments, many with ms. notes.	133	6820
<i>The Myth of the Machine</i> : fragments.	134	6821
<i>The Myth of the Machine</i> : abandoned preface, proof with ms. revisions.	134	6822
<i>The Myth of the Machine</i> : used notes.	134	6823-6830
<i>The Myth of the Machine</i> : early notes.	134	6831

<i>The Myth of the Machine</i> : research materials.	135	6832-6834
<i>The Myth of the Machine</i> : review clippings.	135	6835-6839
<i>The Myth of the Machine</i> : review clippings (German).	135	6840
<i>The Pentagon of Power</i> : notes; research materials; typescript fragments.	135	6841
<i>The Pentagon of Power</i> : notes.	135	6842-6844
<i>The Pentagon of Power</i> : notes.	136	6845-6846
<i>The Pentagon of Power</i> : research materials, some visual.	136	6847-6849
<i>The Pentagon of Power</i> : visual research materials.	136	6850
<i>The Pentagon of Power</i> : Mumford's memo on the book; and review clippings.	136	6851
<i>The Pentagon of Power</i> : review clippings.	136	6852
<i>The Van Wyck Brooks-Lewis Mumford Letters</i> : Mumford's introduction (two tss., one with extensive ms. revisions).	137-138	6853
<i>The Van Wyck Brooks-Lewis Mumford Letters</i> : typescript with ms. notes by Mumford and others, Chapters I-IV (Gift of R. Spiller).	137-138	6854
<i>The Van Wyck Brooks-Lewis Mumford Letters</i> : typescript with ms. notes by Mumford and Gladys Brooks, Chapters V-VI (Gift of R. Spiller).	137-138	6855
<i>The Letters of Lewis Mumford and Frederic J. Osborn</i> : review clippings.	139	6856
<i>Interpretations and Forecasts</i> : dust jacket; a few proof pages; miscellaneous materials related to publication process.	139	6857
<i>Architecture as a Home for Man</i> : review clippings and advertising materials.	139	6858

<i>Findings and Keepings</i> : source materials, tss., mss., and clippings.	139	6859
<i>Findings and Keepings</i> : photocopy of corrected galleys for "The Builders of the Bridge".	139	6860
<i>Findings and Keepings</i> : unbound page proofs for "The Builders of the Bridge".	139	6861
<i>Findings and Keepings</i> : rejected ts. fragments (the reason for some post-1975 dates on this material is unknown).	139	6862-6863
<i>Findings and Keepings</i> : source materials.	139	6864-6868
<i>Findings and Keepings</i> : review clippings; list of copies sent out by Mumford.	139	6869
<i>My Works and Days</i> : preliminary fragmentary material (primarily photocopies with ms. revisions).	139	6870
<i>My Works and Days</i> : source materials and ts. fragments.	139	6871
<i>My Works and Days</i> : dust jackets; jacket text; advertising dummies.	140	6872
<i>My Works and Days</i> : review clippings.	140	6873
<i>Sketches from Life</i> : corrected page proofs, incomplete.	140	6874
<i>Sketches from Life</i> : ts. setting copy, Chapters 1-30.	141	6875-6889
<i>Sketches from Life</i> : ts. setting copy, Chapters 31-34.	142	6890-6891
<i>Sketches from Life</i> : draft chapters and fragments, including some additions and deletions.	142	6892-6903
<i>Sketches from Life</i> : rejected chapter, "Professor der allerei Wissenschaften," 2 drafts.	143	6904

<i>Sketches from Life</i> : rejected passage on Melville, proof with ms. revisions.	143	6905
<i>Sketches from Life?</i> : rejected chapter, "The Geddesian Gambit".	143	6906
<i>Sketches from Life</i> : rejected fragments.	143	6907
<i>Sketches from Life</i> : rejected scattered sheets, "Important biography".	143	6908
<i>Sketches from Life?</i> : source materials and ts. fragments.	143	6909-6910
<i>Sketches from Life</i> : research materials for deleted chapter, "The Gathering Clouds".	143	6911
<i>Sketches from Life</i> : notes and source materials.	143	6912
<i>Sketches from Life</i> : lists of recipients for bound galleys, etc.	143	6913
<i>Sketches from Life</i> : review clippings.	143	6914
<i>The Lewis Mumford/David Liebovitz Letters</i> : lists of recipients of copies; brochure.	143	6915

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## V. WRITINGS: ARTICLES, LECTURES, PREFACES, INTRODUCTIONS, AND BOOK REVIEWS.

### Series Description

In addition to producing over forty books and pamphlets in the course of his career, Mumford the journalist wrote approximately 1,000 articles and book reviews. He clipped and saved most of these pieces, and as a group, they form the most complete set of his writings for periodicals, including many from other countries not readily available here.

The arrangement of this series reflects the Mumfords' chronological filing of such materials together; it includes clippings, proofs, typescripts, manuscripts, notes, research materials, complete periodicals, and pamphlets not included in Section A of Newman's *Bibliography*. Entries from Sections B, C, D, E, F,

and part of H in Newman's *Bibliography* have been combined in this series. Not all of the pieces have been published; there are rejected articles (particularly from Mumford's early journalistic work), and short book reviews (most dating from the 1960s and 1970s) written for internal or advertising use by publishing houses. Although many of Mumford's lectures and addresses were published, this series contains a significant number which were not. Notes for classroom lectures are found in "Series XI: Higher Education Activities."

Of the roughly 1,000 published periodical pieces, many were reprinted in other periodicals, sometimes in translation or in pamphlet form. To some extent the same is true of lecture and address texts. For these reasons filing decisions had to be made on a case-by-case basis. Generally, the various forms of an article or lecture were filed together. No attempt was made to file items chronologically within each year.

	Box	Folder
undated, 1912-1918.	144	6916-6966
1918-1921.	145	6967-6998
1921-1922.	146	6999-7029
1923-1925.	147	7030-7094
1926-1929.	148	7095-7166
1930-1931.	149	7167-7220
circa 1931-1936.	150	7221-7278
undated, 1937-1939.	151	7279-7322
1939-1943.	152	7323-7380
1944-1947.	153	7381-7436
circa 1948-1950.	154	7437-7475
1950-1954.	155	7476-7545

1955-1957.	156	7546-7578
1958-1960.	157	7579-7629
1960-1963.	158	7630-7669
1963-1965.	159	7670-7704
1966-1968.	160	7705-7742
1969-1973.	161	7743-7784
1974-1983, undated.	162	7785-7818
"Sky Lines" , 1931-1954.	162a	

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## VI. WRITINGS: PLAYS, SCREENPLAYS, SHORT FICTION, AND POEMS.

### Series Description

These files of typescripts, manuscripts, notes, and clippings represent one of the least-known aspects of Mumford's multifaceted career. As a young man, Mumford had great aspirations as a playwright and writer of fiction, and his lack of success in these areas was a source of frustration to him throughout his career. A few of his poems were published in *The New Yorker* and *The Saturday Review of Literature*, but for the most part, his literary output diminished to an occasional birthday poem in his later years. Screenplays have been filed with plays written for the stage, because Mumford worked on both during the same period in his life and brought the same concerns and motivations to both. His work for documentary films belongs to later phases of his development.

While still in his teens, Mumford and his friend Beryl Morse collaborated in writing screenplays for silent films. In this collection, Morse's contributions can sometimes be detected through Mumford's notes or by her handwriting, but such clarity in identification is rare. Unfortunately, the only film script that was produced no longer exists on paper, and the film itself has not survived. *The Bells*, based on Poe's work of the same name, was produced by the Edison Studios in 1913 but undoubtedly met the same fate

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	Box	Folder
as many other silent films.		
Plays and screenplays, before 1920.	163	7819-7833
Plays and screenplays, fragments and unidentified items.	163	7834-7836
Short fiction, various early works and fragments.	163	7837-7838a
<i>Asters and Goldenrod</i> ( <i>Sumach and Goldenrod</i> ).	163	7839
<i>The Bridge</i> , 1973.	163	7840-7842
Very early poems, including some mss., and high school publications.	164	7843-7845
"The Little Testament of Bernard Martin" .	164	7846-7849
"The Little Testament of Bernard Martin" .	164	7850-7851
"The Little Testament of Bernard Martin" .	164	7852
"Fantasia on Time" .	164	7853
Poems, 1925 and after.	164	7854-7855
Poems for Sophia Mumford's birthdays.	164	7856
Poems related to death of Geddes Mumford.	164	7857-7858

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## VII. WRITINGS: FILM AND TELEVISION DOCUMENTARIES.

### Series Description

With two major exceptions, Mumford never used the media of film or television to communicate his philosophy to a larger public unfamiliar with his books and articles. In 1939, he was asked to write the narrative for *The City* (1939), a film produced under the aegis of the American Institute of Planners and shown at the 1939 World's Fair. Loosely inspired by *The Culture of Cities*, the film was directed by Willard Van Dyke and Ralph Steiner, and the score was written by Aaron Copeland. *The City* has achieved classic status among architects and planners. *Lewis Mumford on the City* (1963) was a six-part television series produced by the National Film Board of Canada and based on *The City in History*. The script for the series was primarily written by Mumford, who also appeared as the on-camera narrator. Materials in this box include typescripts, brochures, and clippings. While the collection contains substantial script material for *The City*, there is no working material for *Lewis Mumford on the City* beyond what is contained in the National Film Board of Canada correspondence file. Although Mumford was interviewed for television at various times, the collection includes only some edited interview transcripts, which were published as magazine articles and are, therefore, filed accordingly. There is one brief proposal for a television series which was never produced, but it lacks explanatory notes. The collection contains no audiovisual materials, but Mumford gave the University of Pennsylvania's Graduate School of Fine Arts a set of the *Lewis Mumford on the City* series. This can be found in the Fine Arts Library.

	Box	Folder
<i>The City</i> : detailed script outline.	165	7859
<i>The City</i> : script sections for "New England;" "Industry;" "Metropolis;" "Highway and Greenbelt." .	165	7860-7863
<i>The City</i> : various script fragments.	165	7864
<i>The City</i> : unidentified script fragment.	165	7865
<i>The City</i> : review clippings.	165	7866
<i>Lewis Mumford on the City</i> : review clippings and advertising materials.	165	7867
Television series proposal by Mumford for WQED, Pittsburgh; never produced, undated.	165	7868

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## VIII. WRITINGS: UNCOMPLETED BOOK PROJECTS.

### Series Description

Mumford worked on numerous writing projects during his career that never came to fruition. These typescripts, carbons, notes, and research materials reflect the diversity of his literary pursuits. In some of these unfinished projects, Mumford's intentions were not clear, and they have been identified as best as was possible. The series includes work from the 1920s through the last working materials left on his desk. The beginnings for revisions of a number of published works can also be found here.

Mumford attempted several times to compile a monograph of autobiographical materials and miscellany, none of which was ever completed. Some of these files contain the only copies of early writings by Mumford, and they should not be overlooked by any serious researcher. These files have been left intact, because they represent Mumford's most recent use of the items which they contain.

	Box	Folder
Writing project identified only as "Housing" , 1924.	166	7869-7871
Unwritten book entitled "Experience and Culture in England" , circa 1929.	166	7872
Unwritten revision of <i>Herman Melville</i> , 1929 and after.	166	7873-7875
Unwritten revision of <i>Herman Melville</i> : research material, 1929 and after.	166	7876-7877
Writing project titled "Memories and Anticipations" , 1930.	166	7878-7884
Collection of essays identified only as "Houses, Machines, Cities" , 1931.	166	7885
Unwritten revision of <i>Technics and Civilization</i> : notes, 1934 and after.	167	7886-7889
Unwritten revision of <i>Technics and Civilization</i> : ts. fragments and research materials, 1934 and after.	167	7890-7892
Unwritten pamphlet entitled "Reflections on Modern Architecture" , 1939.	167	7893
"Notes for a book never written" , 1939.	167	7894
Unwritten revision of <i>The Culture of Cities</i> (?), 1938 and after.	167	7895-7897

Unwritten, untitled book project which developed from <i>The Conduct of Life</i> , circa 1950.	167	7898
Uncompleted, untitled autobiographical work, 1957.	167	7899
Unwritten revision of <i>The Transformations of Man</i> , undated.	168-169	7900
Unwritten revision of <i>The City in History(?)</i> , undated.	168-169	7901
Writing project identified only as "Art, Culture, Technics" , 1970s.	170	7902-7912
<b>Research materials, most 1970s.</b>	171	7913-7919
<b>Description</b> original folders marked "re <i>Technics and Civilization</i> "		
Uncompleted second volume of <i>Interpretations and Forecasts</i> , post-1973.	172	7920-7930
Uncompleted, untitled volume of miscellany, mid-1970s.	172	7931-7932
Uncompleted second volume of <i>Findings and Keepings</i> , post-1975.	173	7933-7935
Uncompleted second volume of autobiography.	173	7936
Unidentified volume of autobiography or miscellany.	173	7937-7944
Unidentified volume of autobiography or miscellany.	174	7945-7956
Unidentified volume of autobiography or miscellany.	174	7957
Unidentified volume of autobiography or miscellany.	175	7958
Unidentified autobiographical project, 1920-1930.	175	7959-7960
Unidentified autobiographical project, 1920.	175	7961
Unidentified autobiographical project.	175	7962-7966

Unidentified autobiographical project, 1938-1946.	175	7967
Unidentified autobiographical project.	175	7968-7970
Unidentified autobiographical project.	175	7971-7975
Last materials left on Mumford's desk, mid-1980s.	176	7976-7980
Mumford's last research materials, mid-1980s.	177	7981-7987

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## IX. ROYALTY STATEMENTS.

### Series Description

Mumford began his writing career with Boni and Liveright, a small but intellectually lively publishing house. In 1929, with the publication of *Herman Melville*, he switched to Harcourt, Brace and Company, with whom he would be associated for the next fifty years. One box contains statements from Harcourt from 1922 through 1981; the second concerns other publishers. These had all been separated from correspondence by the Mumfords.

	Box	Folder
Harcourt, 1922-1981.	178	7988-8013
All non-Harcourt royalty statements, 1923-1979.	179	8014-8026

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## X. ARCHITECTURE AND PLANNING ACTIVITIES.

### Series Description

To many, Mumford is primarily remembered as America's foremost architectural critic of the twentieth

century. While most of Mumford's criticism was published in book or article form, many of his observations remained buried in his notes, particularly those made early in his career.

This series consists primarily of typescripts, notes, reports, minutes and memoranda, and research materials. It was created to house important items in the collection that are not correspondence and not directly related to specific writing projects. Included are notes from Mumford's early surveys of the New York City area, organizational materials from the Regional Planning Association of America, and various materials from Mumford's occasional work as a planning consultant. Some files of research materials could not be identified with any particular project.

	Box	Folder
Notes on New York City, 1916.	180	8027
Notes on Greater New York, 1917.	180	8028
Notes on New York City , marked "INPS", undated.	180	8029
Ts. fragments ; and unidentified early plan sketches, 1917-1919.	180	8030
Sketches for a house design, 1918.	180	8031
Mohegan Colony Survey, 1923.	180	832
Regional Planning Association of America: minutes, 1923-1933.	180	8033
Regional Planning Association of America: miscellaneous items.	180	8034-8035
American Union for Architecture: minutes, 1932 January.	180	8036
Report to Honolulu Park Commission, 1939.	180	8037
Hawaii : miscellaneous writing, 1939.	180	8038
Hawaii : clippings and memorabilia, 1939.	180	8039
Hawaii : miscellaneous research materials, 1939.	180	8040
Regional Development Council of America : organizational materials, 1949.	180	8041-8042

Pittsburgh consultancy, 1950.	180	8043
Christ Church Meadow (Oxford, England) controversy, 1965.	180	8044
Christ Church Meadow (Oxford, England) controversy, 1965.	180	8045
Christ Church Meadow (Oxford, England) controversy, 1965.	180	8046
Memorandum on the Plan for Jerusalem, 1970.	180	8047
Miscellaneous ts. fragments and clippings.	180	8048
Miscellaneous research materials, notes, and memorabilia.	181	8049-8061
Miscellaneous research materials.	182	8062-8065

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## **XI. HIGHER EDUCATION ACTIVITIES.**

### **Series Description**

Despite his distrust of the academic world, Mumford had a long and distinguished teaching career that he pursued intermittently between his book projects. The lecture notes, administrative and class materials, student papers, and clippings contained in these boxes reflect Mumford's commitment to educational theory and practice. In addition to his many appointments as a visiting professor, he was a member of the New York City Board of Higher Education in the 1930s, and head of the humanities program at Stanford in the early 1940s. The bulk of the material in this series is from Stanford and the University of Pennsylvania, with smaller amounts from other institutions and activities. For unknown reasons, Mumford's work at the North Carolina State College School of Design is represented by only a few lecture notes, although a copy of the catalog that he prepared for the school is filed with articles, and there is pertinent correspondence as well.

	Box	Folder
"Manhattan and Its Region," lecture course, 1917-1918.	182	8066

New School for Social Research, 1923-1924.	182	8067
Geneva lectures, 1925.	182	8068
Architecture lectures, circa 1920s.	182	8069
<b>Lecture notes, 1930s.</b>	182	8070
<b>Contents</b>		
* Melville, Smith College (1930?)		
* "Modern spirit," n.p.		
* architecture, n.p.		
* Van Gogh, "architecture of humanism," Dartmouth		
Stanford University: School of Humanities, 1942-1943.	182	8071-8073
Stanford University lecture notes, 1942-1943.	182	8074-8075
Stanford University: Humanities course materials, 1942-1943.	182	8076-8077
Stanford University: Humanities lecture notes, 1942-1943.	182	8078
Stanford University: Humanities lecture notes(?), 1942-1943.	183	8079-8080
Stanford University: Student papers, 1942-1943.	183	8081-8086
North Carolina State College School of Design, 1951.	183	8087
University of Pennsylvania: lecture notes, 1950s.	183	8088-8090
University of Pennsylvania: lecture notes for a religion course, 1950s.	184	8091
University of Pennsylvania: bibliography for religion course, 1950s.	184	8092
University of Pennsylvania: lecture notes for "American Forms and Values" course, 1950s.	184	8093-8097

University of Pennsylvania: miscellaneous course and administrative materials, 1950s.	184	8098
Brandeis University, 1955-1956.	184	8099
Collège d'Europe (Bruges), 1957 April.	184	8100
MIT, circa 1957-1958.	184	8101-8102
Unidentified institution, 1961 March 22.	184	8103
University of California at Berkeley, 1961-1962.	184	8104
Harvard University, 1975 and undated.	184	8104
Miscellaneous items.	184	8106
Clippings and memorabilia.	184	8107
Miscellaneous research materials.	184	8108

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## **XII. POLITICAL ACTIVITIES.**

### **Series Description**

Mumford did not shrink from political controversy and activism, and he attempted on numerous occasions to use his influence as a writer to shape public opinion on these issues. The material filed here provides a closer look at three areas of his political involvement: pro-intervention activities before World War II, including Sophia's involvement with the Committee to Defend America by Aiding the Allies; opposition to the atomic bomb in the late 1940s and early 1950s; and Mumford's stance against the Vietnamese War in the 1960s. This series contains minutes and memoranda, typescripts, notes, reprints, clippings, miscellaneous research materials, and memorabilia. The items in this series do not reflect the whole range of his interests and involvements, which can be seen better in the Correspondence Series (

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[Correspondence: Letters to Lewis Mumford](#), and [Correspondence: Letters from Lewis Mumford](#)).

	Box	Folder
Committee to Defend America by Aiding the Allies: minutes, 1940-1941.	185	8109-8110
Committee to Defend America by Aiding the Allies: organizational materials, 1940-1941.	185	8111
Committee to Defend America by Aiding the Allies: speech texts, 1940-1941.	185	8112-8113
World War II.	185	8114-8115
World War II.	185	8116
Atomic bomb petition, 1946.	185	8117
Atomic bomb and related issues.	185	8118
Atomic bomb and related issues.	185	8119-8123
Vietnamese War.	186	8124-8126
Vietnamese War, 1965.	186	8127
Miscellaneous items.	186	8128

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### **XIII. BIOGRAPHICAL AND AUTOBIOGRAPHICAL MATERIALS.**

#### **Series Description**

Mumford had an uncanny sense of what information would be useful to a biographer, and in addition to committing his most intimate thoughts to paper, he painstakingly kept track of key dates, addresses, and

other facts about his life. This series comprises typescripts, notes, and documents. It contains short autobiographical pieces of uncertain purpose; chronologies; and miscellaneous information regarding health, literary estate and will, and Mumford's relationship with the Harcourt publishing house. In addition, there is an unpublished interview transcript and an unpublished biographical sketch of Mumford by Van Wyck Brooks.

	Box	Folder
Chronologies.	186	8129
"The Growing Age: The Fiction of Time" , 1915.	186	8130
Untitled autobiographical sketch, 1935-early 1950s.	186	8131
Untitled autobiographical sketch, 1961.	186	8132
Autobiographical notes and miscellaneous materials, before 1920s.	186	8133
Miscellaneous biographical materials.	186	8134-8135
Interview with Mumford, 1978.	186	8136
Van Wyck Brooks' biographical sketch of Mumford, undated.	186	8137
Health records and notes.	186	8138
Wills and literary estate.	186	8139
Mumford and the Harcourt publishing house.	186	8140

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#### **XIV. PERSONAL MEMORABILIA.**

##### **Series Description**

Although the majority of the Mumfords' personal papers remain at their house, they have donated some items to the collection. These can be grouped in essentially two categories. One pertains to folders of items that relate to a personal interest or phase of his life, such as garden diagrams and college memorabilia. The other group contains single miscellaneous items that have been placed in folders by decade. This series is probably strongest in items from Mumford's high school career.

	Box	Folder
Various family members (early).	186	8141
Grammar school and childhood.	186	8142
High school: small items.	186	8143-8144
High school: notebooks.	187	8145
High School: miscellaneous.	187	8146-8148
College.	187	8149
U.S. Naval Radio School, 1918.	187	8150-8151
Early married life, birth of Geddes.	187	8152
LePlay House, Institute of Sociology, Civic Education League, etc.	187	8153
National Institute of Arts and Letters, 1929-1941.	187	8154
Vegetable garden diagrams, 1939-1954.	187	8155
Alison Mumford Morss and her family.	187	8156
American Academy of Arts and Letters, 1964-1965.	187	8157
Prix mondial Cino del Duca, 1976 June.	187	8158
Miscellaneous, pre-1930.	187	8159

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Miscellaneous, 1930s.	187	8160-8161
Miscellaneous, 1940s.	187	8162
Miscellaneous, 1950s.	188	8163
Miscellaneous, 1960s.	188	8164
Miscellaneous, 1970s.	188	8165
Miscellaneous, undated.	188	8166

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## XV. TRAVEL NOTES AND MEMORABILIA.

### Series Description

Lewis and Sophia Mumford have traveled extensively in Europe and the United States during their lives. Most of these trips were conducted with Lewis's research and writing as the primary purpose. The series is organized according to the Mumfords' filing of such materials. It consists of notes, itineraries, bills, receipts, passports, and miscellaneous small items. They represent *only* overseas travel; no such files for domestic travel were kept by the Mumfords. With the exception of one folder containing passports, items are grouped by trip and then filed chronologically. It appears that almost every bill and receipt from later travel abroad was saved, thus giving a detailed record of accommodations and purchases.

If Mumford took many photographs while travelling, few of them found their way into this collection. The only exceptions are a small group of snapshots from his 1938 stay in Hawaii, housed with "Series XIX. Photographs and Art Works," and small photographs of early Mediterranean architecture (probably by Mumford), which are filed as he left them in the research materials for *The City in History*. There are snapshots of European architecture: again, *probably* by Mumford, from his European travels in the early 1930s. They remain among the restricted materials, however, since they were associated with the Mumford-Bauer correspondence.

	Box	Folder
Mumford passports.	188	8167

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Europe and the British Isles, 1920-1922.	188	8168
Europe, 1925-1932.	188	8169
Europe, 1930.	188	8170
England, 1946.	188	8171
Europe and the British Isles, 1953.	188	8172
Europe and the British Isles, 1957.	188	8173
Europe and the British Isles:, 1960.	188	8174-8175
England, 1961.	188	8176
Europe and the British Isles, 1965, 1967, undated.	188	8177
Europe and the British Isles.	188	8178-8179

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## **XVI. MATERIALS ABOUT FRIENDS AND ASSOCIATES.**

### **Series Description**

Mumford was associated with some of the leading architects, planners, and writers of the twentieth century. Containing mostly typescripts, notes, clippings, and pamphlets, this series was created to house an assortment of items related to people whom Mumford knew, and it is an invaluable complement to the the correspondence series ( [Correspondence: Letters to Lewis Mumford](#), and [Correspondence: Letters from Lewis Mumford](#)). There are materials relating to Sir Patrick Geddes, Frank Lloyd Wright, Clarence Stein, and Joel Spingarn, among others. The series includes some fragmentary typescripts, as well as notes by Mumford. All of the pamphlets are works by others, and many of them are inscribed or of interest simply in their own right. Researchers seeking information about Walter Curt Behrendt should not overlook Mumford's unfinished work on Behrendt in "Series VIII. Uncompleted Book Projects."

	Box	Folder
Van Wyck Brooks.	189	8180
Patrick Geddes and related organizations.	189	8181-8183
Christiana Morgan and Henry Murray Benjamin and Carolyn Kizer.	189	8184
Frederic J. Osborn.	189	8185
Joel E. Spingarn.	189	8186
Clarence S. Stein.	189	8187
Raymond Unwin.	189	8188-8189
Charles Harris Whitaker.	189	8190
Clough Williams-Ellis.	189	8191
Frank Lloyd Wright.	189	8192
William Wurster, 1957.	189	8193
Various persons: miscellaneous materials.	189	8194-8198

## **XVII. CLIPPINGS ABOUT MUMFORD.**

### **Series Description**

Mumford's name has appeared (and continues to appear) in the press with some frequency, and in the course of his career, he clipped many of these pieces. All mention Mumford in some way, but none is a book review (reviews being filed with other book materials). They come from serials ranging from daily

newspapers to scholarly journals, and they are arranged and placed in folders by decade. Clippings about Mumford's activities in particular areas, such as politics and education, and filed with the appropriate series, should not be overlooked.

	Box	Folder
1920s.	190	8199
1930s.	190	8200-8201
1940s.	190	8202-8203
1950s.	190	8204-8207
1960s.	190	8208-8213
1970s.	190	8214-8217
1980s.	191	8218
undated.	191	8219-8220
Material by and about Mumford collected by Catherine Bauer Wurster.	191	8221-8222

## **XVIII. "RANDOM NOTES" AND "PERSONALIA".**

### **Series Description**

This series of typescripts and notes contains Mumford's most intimate and revealing writings. "Random Notes" and "Personalia" were terms used by Mumford to describe notes which he made throughout his adult life. He almost always identified such notes with "RN" or "Personalia" at the top of the page. It is not always clear how Mumford differentiated between the two categories, so in many cases they are filed together and placed in folders by decade. These notes are a valuable source of information about Mumford's off-the-record thoughts. "Random Notes" and "Personalia" concerning his marriage and

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extra-marital relationships are restricted and filed separately.

	Box	Folder
1910s.	191	8223-8226
1920s.	191	8227-8232
1920s.	192	8233-8234
1930s.	192	8235-8236
1940s.	192	8237-8241
1950s.	192	8242-8244
1960s.	192	8245-8248
1970s.	192	8249
1980s.	192	8250
Miscellaneous research materials of unknown purpose.	192	8251
Materials from the Mumford-Bauer correspondence.	193	8252-8254
Materials from the Mumford-Decker correspondence.	193	8255
Materials from the Lewis-Sophia Mumford correspondence.	193	8256
Sophia Mumford notes and personalia.	193	8257-8260

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## **XIX. PHOTOGRAPHS AND ART WORK.**

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## Series Description

The Mumfords were not avid photographers, and the two boxes of general photographs consist primarily of snapshots given to the Mumfords by friends and associates. The few small portraits (of others) are for the most part the earlier items in the collection; most of the photographs are relatively recent. There are just a few family and travel snapshots, probably taken by Mumford. Researchers seeking publishable photographs of Mumford should investigate other sources. In particular, Monmouth College has recent portrait photographs of good quality, as well as some older photographs.

All photographs which Mumford filed with book research materials have been left in place. Most of those items were obtained from archives and commercial sources. However, there are snapshots of American architecture, apparently by Mumford, filed with *Sticks and Stones* and photographs of Mediterranean structures with *The City in History*.

Lewis Mumford's output as a visual artist ran somewhat parallel to his work in creative writing. In both cases, he was most productive as a young man, and the work dwindled to almost nothing in his later years. His art work was done as part of his note-taking and/or simply for his own pleasure. He never studied formally or pursued the idea of a career as a painter, but obviously possessed a natural talent. There are eighty-three works of art by Mumford in the collection, contained in one box. Almost all are on paper, and the various media include watercolor, pastel, crayon, ink, and graphite. The content is primarily architecture, landscapes, portraits, and cartoons. None of the pieces is larger than approximately 8x10 inches, a fact that is also true for the collection of Mumford's art work held by Monmouth College. Many of the drawings at Monmouth College have been exhibited there as well as in several other locations, including the University of Pennsylvania. Some of the same drawings were published in *Sketches from Life*.

The items at the University of Pennsylvania arrived as part of Mumford's papers. In many of the series containing notes by Mumford, there are note sheets which include very small drawings. In these cases it was decided that the written notes were of primary importance. The fourth box of photographs and art work is restricted; it contains items from the Bauer, Decker, Strongin, and Lewis-Sophia correspondence.

	Box	Box
Photographs.	195-196	194
Art work.		195-196
Photographs and drawings from the Bauer, Decker, and Strongin correspondence.		197

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**Illustrations used in LM's books.**

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**Notes**

See also oversize drawer 86.