

# **Wanda Gág papers**

**Ms. Coll. 310**

**Finding aid prepared by Maggie Kruesi, Christa Stefanski, and Jessica Dodson.**

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

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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>	Gág, Wanda , 1893-1946
<b>Title</b>	Wanda Gág papers
<b>Call number</b>	Ms. Coll. 310
<b>Date [inclusive]</b>	1892-1968
<b>Extent</b>	40 boxes
<b>Language</b>	English
<b>Abstract</b>	Personal papers of Wanda Gág, including correspondence to and from Wanda, as well as letters to and from Alma Schmidt Scott, a biographer of Gág, and letters among Gág family members; writings, such as diaries, children's books, autobiographical works, and juvenilia; notes for talks and for writings; artwork; exhibition catalogs and related publicity material; writings about Gág, including obituaries, biographical pieces, and book reviews; financial records; materials regarding the Estate of Wanda Gág; newspaper clippings; memorabilia; photographs; and examples of Happiwork, a product for children created by Gág.

**Cite as:**

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

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## Biography/History

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Artist, illustrator, and writer Wanda Gág was born Wanda Hazel Gag on 11 March 1893 in the town of New Ulm, Minnesota, a German-speaking community of freethinking artisans and farmers. She was the oldest of seven children born to Anton Gag, a painter, photographer, and decorator, and his wife Elisabeth Biebl, also from an artistic family who made their living through cabinet making, photography, and farming. Gág described her parents, Anton and Lissi, as "iconoclasts" who did not practice the Catholicism of their Bohemian ancestors and raised their children in a home where drawing, painting, music, gardening, and sewing were the chief occupations of parents and children. Lissi designed and made her children's stylish clothes, a skill her daughters learned. As an older child Wanda Gág was amazed to discover that there were people who did not know how to draw--she and her brother and sisters were drawing before they entered school.

Wanda Gág's earliest teacher was her father Anton. He painted church interiors and decorated houses as partner in the firm Heller & Gag. On Sundays he painted in his attic studio in their home. One of his paintings of the 1862 Indian Massacre in New Ulm (now referred to as the Dakota conflict of 1862) was exhibited at the World's Columbian Exposition in Chicago in 1893; others are in private collections, museums, and historical societies in Minnesota and elsewhere. Anton Gag was an immigrant, born near Neustadtbei Heide, Bohemia. Lissi Biebl was born in Pennsylvania of Bohemian parents, both families moved to New Ulm around the same time. After moving to New York, Wanda Gág altered the family name by adding an accent to it, because people so often mispronounced her name. Some of Wanda's siblings adopted this change in their name after Gág became well known. (See Gág's note in *Growing Pains*, hereafter *GP*, 471.)

When her father was on his deathbed in May 1908 at the age of 48, he called Wanda to his side and told her "Was der Papa nicht thun konnt' muss die Wanda halt fertig machen" (What Papa couldn't do, Wanda will have to finish). Wanda was fifteen years old, her youngest sister Flavia was one year old, her mother was ill and often unable to do housework and they were left very little beyond their home at 226 Washington Street, New Ulm, and life insurance of \$1200 which was made to last over the next six years. In October of that year, 1908, Wanda began keeping a record of her earnings, expenses, and events of her life in a ledger book that had belonged to her father. This was the start of her habit of keeping diaries, which she continued until her death. With her mother's approval, Wanda decided not to take work as a clerk or housekeeper. Instead she was determined to earn as much as she could by her art work--drawing bookmarks, place cards, and postcards (at 5 cents each) which she sold locally. She illustrated her own stories and poems for submission to the *Minneapolis Junior Journal*, which paid a dollar for each published work. A year later, she was holding drawing classes in her home to earn money for the family. Wanda also decided that she and her sisters and brother would each finish high school. Her attendance at school was often interrupted by having to tend the baby at home when her mother was sick, and by doing the washing, cleaning, cooking, chopping firewood, and other chores. The story of these years and her earliest studies at art schools in St. Paul and Minneapolis is told in Wanda Gág's book *Growing Pains*, comprising excerpts from her diaries and letters from 1908 to 1917 and published in 1940.

Wanda balanced her sense of obligation to her siblings, who remained close to her throughout her life, and her desire to pursue art. The Wanda Gág Papers at the University of Pennsylvania include a significant amount of family correspondence plus Gág's writings about her family. Her siblings were her sisters Stella Gag Harm (1894-1962); Thusnelda Gag Stewart ( "Tussy," "Nelda" ) (1897-1973); Asta

Gag Treat ( "Drift" ) (1899-1987); Dehli Gag Janssen ( "Dale," "Deli" ) (1900-1958); her brother, Howard Gag (1902-1961); and baby sister Flavia Gág ( "Flops" ) (1907-1978) who also became an author and illustrator of children's books (see Winnan, 78). Her mother's family, the Biebls, whom Wanda called "Grandma folks," were especially close to her. They included her grandmother; her uncle Joe ( "Josie" ) Biebl; her Aunts Mary and Magdalena ( "Lena" ) Biebl; and her uncle Frank Biebl, a woodcarver, cabinet maker, photographer, and musician.

Wanda had a keen appreciation for music, learned from her family. She played the piano, sang in the Glee Club, arranged the school song in four parts, and was happy when her uncle Frank, who also made musical instruments, came to their house and played his guitar. She played duets at the piano with her friend Alma Schmidt ( "Schmidty," later Alma Schmidt Scott), who maintained a lifelong friendship with the Gág family and wrote a biography of Wanda, published in 1949. They graduated together from high school in New Ulm in 1912.

During the summer she returned to New Ulm and was visited by Charles Weschcke of St. Paul, who had known her father and was interested in Gág's talent. He offered to send her to the St. Paul Institute of Arts and Sciences and to pay her board at the Y.W.C.A. Her sister Stella was able to teach school that year to support the family and in the fall of 1913 Wanda began classes, preparing for a career in illustration and commercial art.

Wanda received early support from a number of individuals in St. Paul and Minneapolis. Among them was Arthur J. Russell, journalist and editor at the *Minneapolis Journal* and *Minneapolis Junior Journal*, where Wanda had submitted her stories and drawings since she was in her early teens. She wrote to him about her compulsion to draw, which she referred to as "fierce drawing moods" or "drawing fits" and her "myself and many me's" which occupied her thoughts in her diaries:

Myself is the part of me that sees its way out of my "self-to-me" arguments, as for instance the one above about cleverness; and Me is that part that writes things in diaries in angular words, angular phrases and angular thoughts. Like this :-Myself is inside, and *Me* is trying to sort of fit around the outside only it can't very well because it's so angular, you see, and can do no more than touch *myself* and feel that myself is there.

-- *GP*, 212-213

Russell gave her books to read and wrote to her for over thirty years encouraging her to pay attention to her unique view of her world and her work:

I am sure your me's will not worry you for you know now they are deciduous, if that is the word, or in other words they are crops of leaves that you are shedding as the seasons go. The real tree of you stands and will stand.

--Russell to Gág, 24 November 1914

Wanda first met Arthur Russell on 28 November 1914. He introduced her to his editor, Herschel V. Jones, who was so excited by her work that Jones offered to pay Wanda's tuition, room, and board at the Minneapolis School of Art on the spot. Wanda considered this and then accepted and moved to Minneapolis in December 1914. She returned home to New Ulm for the Christmas holidays, where Dehli was recovering from a serious illness. Christmas was an important part of Gág's life. In New Ulm the holiday began with St. Nicholas's Day, December 6, but the tree trimming did not take place until December 24, and in the intervening weeks much effort went into making presents for every member of the family. The family practice of writing verses and riddles attached to Christmas gifts persisted throughout their lives and a large number of these have been preserved in Gág's Papers.

After Wanda's return to Minneapolis in January 1915, she frequently mentions one of her classmates, artist Adolf Dehn (spelled Adolphe or Adolph in his letters to Gág). They became close friends, discussing immortality, art, books, and religion, and after a few years, the pros and cons of marriage. Although she greatly enjoyed the company of men, Wanda had always said that art came first in her life, and from her teenage years she thought seriously about remaining single. Dehn's declaration of his love for her in 1916 drove her to think about the question almost constantly.

In January 1917, after she had returned to Minneapolis following the Christmas holidays in New Ulm, she received a message from Stella that she should return home immediately. Her mother had been ill over the holidays. The weather was bitterly cold and Wanda kept the fires and furnace going and tried to keep a normal routine for the youngest children. Two neighbors and the doctor were with Gág at her mother's bedside when she died early in the morning of January 31. Her mother was 48, the same age her father had been when he died almost ten years earlier. After a few months Wanda decided that the best chance of keeping the family together (some local families wanted to adopt the youngest children) and of giving them opportunities for education would be to sell their home in New Ulm and move to Minneapolis. In April of the same year Wanda Gág and Adolf Dehn both received notice that they were among twelve students nationwide who had won scholarships to the Art Students League in New York. Agai n, Herschel V. Jones offered to pay Gág's room and board, this time in New York.

During the summer of 1917, Wanda, her sisters, and Adolf Dehn painted the house in New Ulm to ready it for sale and they sold most of their household goods. By the end of September the house had not sold and through that winter Asta stayed with the youngest children in New Ulm, while Stella and Nelda worked to support them in Minneapolis. Wanda borrowed \$150 for the children from Jean Sherwood Rankin for whom she illustrated *A Child's Book of Folk-lore: Mechanics of Written English* (1917) a guide to assist immigrants in learning the English language. Wanda Gág, Adolf Dehn, and their classmate Arnold Blanch went to New York together at the end of September 1917.

At the Art Students League Gág studied with Frank Vincent DuMond, Kenneth Hayes Miller, and Robert Henri. She took a class in etching from Mahonri Young, while attending lectures and classes with a number of other instructors including John Sloan. She roomed at the Studio Club of the Y.W.C.A. but moved to a room at 859 Lexington Avenue to save money to send home to New Ulm where the children were having a difficult winter. Gág began looking for commercial art jobs to earn extra money. Gág returned to New Ulm for the summer of 1918, sold their house and moved her family to Minneapolis. Wanda returned to New York with an art school classmate, Lucile Lundquist, who had roomed with Stella in Minneapolis. Although her scholarship had been renewed, Gág was not able to study full time, and spent much effort trying to interest publishers in her work; trying to obtain work making covers for sheet music; and becoming involved in fashion advertising, which she hated. In her diary she describes the celebration at the end of World War I in New York City when the news came of Germany's surrender, with bits of paper falling everywhere from the sky. That November she took a job decorating lampshades for 25 cents an hour for a Danish woman named Mrs. Lund.

Adolf Dehn had been drafted into the Army in June 1918, and served as a conscientious objector in a guard house in Spartanburg, South Carolina. While still in the Army, Adolf was able to visit Wanda in New York in January 1919. She described their meeting in detail and wrote in her diary, "Adolphe, of course, is not greatly in favor of marriage, neither am I, but being a woman, & being also very fond of children, free love has as many disadvantages as marriage for me" [Diary 35, 1 February 1919]. She often wrote of the disadvantages of being a woman. When Dehn and sculptor and fellow Minnesotan John B. Flannagan wanted to hire on as deck hands on a merchant ship to China, Gág was very upset that Dehn didn't ever consider that it would be impossible for her to take the trip with him because she was a woman [Diary 36, 16 December 1919]. They did plan to travel to Europe together and began saving money for this.

During the period 1920 to 1922 Gág was becoming more successful earning money through commercial art. In her diaries she was preoccupied with her relationship with Adolf, worried about the effects of her unsatisfied desires on her health and about his self-described "promiscuity." She investigated methods of birth control and exchanged information about sex with her roommate Lucile Lundquist, who was involved in a relationship with Arnold Blanch. Dehn and Gág became lovers but continued to "torture" (her word) each other and when he persisted with his wish to travel to Europe in October 1921 she did not go with him. At this time Gág was undertaking a business venture called "Happiwork," a series of activity kits for children. Gág designed and wrote stories for these; her partners were Janet and Ralph

Aiken who lived in Connecticut.

Gág still thought about joining Dehn in Europe once Happiwork was established. She wanted to travel to her ancestors' homelands in Austria and Czechoslovakia, in addition to spending time in Paris. But she became involved with Earle Marshall Humphreys, a friend of Adolf Dehn, who had been interred with him as a conscientious objector in South Carolina during the war. Earle Humphreys, a bookseller and writer, was born in Philadelphia and had graduated magna cum laude from the University of Pennsylvania. Meanwhile Dehn wrote to Gág on 24 February 1922 that he had fallen in love with Mura Ziperovitch, a young dancer, but that he wanted Gág to join him soon in Vienna. Gág obtained her passport on 11 March 1922, but never departed for Europe.

Wanda Gág had her first art exhibition at the New York Public Library's East 96th Street Branch from 15 February to 1 April 1923. Her work was well received by fellow artists and she received notices in the press. Among her admirers was Carl Zigrosser, a founder of the Weyhe Gallery in New York, which specialized in prints. Throughout the 1920s Zigrosser encouraged her, wrote to her, sent books to her, and bought all her completed prints for Weyhe so that she would have some money to live on. Zigrosser organized her first exhibition at Weyhe, 1-20 November 1926, which was a critical success.

In 1923 the Happiwork venture failed. Gág did not like the pace of living in New York City year round and prized the times she had been able to spend in the country--at Mohegan Lake, New York in the summer of 1919 and in Connecticut with the Aiken family. Although she had a steady income from commercial art, her real desire was to make art for herself. She made the decision in 1923 to "go native" as she called it, to give up fashion drawing and go to the country to pursue art. She spent the summer and autumn of 1923 and 1924 in the country near Ridgefield, Connecticut and long summers from 1925 through 1930 at a rented farmhouse near Glen Gardner, New Jersey which she called "Tumble Timbers." Here she was able to plant a garden, to study the growth of nature and forms of the landscape, and to draw and paint every day. Gág sometimes expressed her experiences of the fundamental forces of nature by using musical analogies. In one diary entry she describes the forms of trees and masses of foliage as a symphony, the sound comprised not just of wavelengths, but volume [6 July 1923, Diary 40]. She wrote to Carl Zigrosser about her work and her determination.

...once and for all to get at the bottom of the principle which governs all this [the forms of hills, planes, conflicting fragments, big forms].... My aesthetic existence teems with forms which project themselves tauntingly toward me, recede elusively from me, bulge, flow - and, worst of all, turn triumphantly over the edge of things, leaving me to wonder what's going on beyond. But of course that's exactly the place where I can't afford to give up...

--Gág to Zigrosser, 10 May 1926

Her companions in the country and during the winter at their apartments in New York City were Earle Humphreys and her sisters and brother. Thus Nelda moved to New York in 1922, Asta in 1924, Dehli and Flavia (who had been living with Stella, now married in Minneapolis) in 1926, and Howard in 1927.

Nelda, Asta, and Dehli married, but Flavia remained unmarried and spent a number of years living with Gág, as did her brother Howard, who supported himself as a musician at clubs in New York.

Gág was involved in a number of collaborative efforts with artists in New York, including William Gropper, with whom she founded a magazine without an editor entitled *Folio* in 1924. Carl Zigrosser invited her to parties and exhibition openings, some of which she accepted, but many she turned down, preferring to spend her time working uninterrupted. She did accompany Zigrosser to Lake George, New York for a weekend in August 1928--an invitation from Alfred Stieglitz and Georgia O'Keeffe. Stieglitz admired her work and an autobiographical article she had written for *The Nation* titled "These Modern Women: A Hotbed of Feminists" (22 June, 1927) and Gág enjoyed Georgia O'Keeffe's company.

In 1928 Gág became nationally known with the publication of her first illustrated children's book, *Millions of Cats*. She followed this the next year with another book, *The Funny Thing*. Gág had been writing stories for children since her teens and had attempted to publish some of them during the early 1920s in New York. Her meeting with Coward-McCann editor Ernestine Evans at the time of Gág's

exhibition at Weyhe Gallery in 1926 led to the publication of *Millions of Cats*. The period from 1924 to 1928 had been especially productive for her as an artist. Her innovative lithographs from sandpaper plates and her ink drawings and watercolors on sandpaper were widely acclaimed. Her drawings appeared in *New Masses*; her lithograph *Elevated Station* was selected as one of the Fifty Prints of the Year (1926) by the American Institute of Graphic Arts, an honor she received during each of the next five years. She exhibited in a number of group exhibitions around the country, and had a second exhibition at the Weyhe Gallery, 19-31 March 1928. The royalties from her children's books gave her a substantial income for the first time in her life and when "Tumble Timbers," became unavailable for rent in 1931, Gág and Humphreys began looking for a rural property to buy. She wrote to Jean Sherwood Rankin, who was trying to get Gág to collaborate on another book:

I am planning to get myself a little country place somewhere-one where I can stay all the year round. I have quite "gone native" and I like to go *in hiding* for the purpose of greater freedom and concentration in my work.

--Gág to Rankin, 16 November 1930

They bought a farm of 193 acres in the Musconetcong mountains near Milford, New Jersey in June 1931, and set to work renovating the old farmhouse and planting the garden. The following year, they built a studio on the property for Gág which she named "All Creation," the name later applied to the whole property. This work occupied nearly all of Gág's time (and Humphreys' and Howard Gag's) for the second half of 1931. Gág highly prized her personal freedom and privacy for her own work. She had once written to Zigrosser that:

These are the times-this winter being one of them-when I am so intensely absorbed in my work that a love-affair just cannot hold out against it. Maybe that's cruel, but that's me! Way back in my art school days I used to say, "Art comes first-and men, much as I like them and need them, must come second." I think no one believed me then, but I meant it, and I have practiced it, I think, pretty consistently throughout my life.

--Gág to Zigrosser, 28 January 1929

Humphreys moved to Virginia in 1932 to make time for himself to work on a manuscript for a book, an endeavor in which Gág supported him. He returned in the summer and traveled with Gág to Walden and Concord, Massachusetts. Gág worked on her wood engravings and lithographs during the 1930s, but the number of prints she produced was fewer than in the 1920s. In March of 1932 her friends the artists Howard Norton Cook and his wife Barbara Latham stayed with her at "All Creation" while Howard Cook taught her the techniques of aquatint. Barbara was reading Gág's diaries (and evidently upset by Gág's views on sex and creativity) and Gág wrote of this to Earle:

I think it is this part of it that Barbara [Latham Cook] failed to see. I tried to explain to her that sex to me was not a neurotic desire for many experiences, but that it was like the earth to me-growth, breadth, creation.... I am inclined to think that a great personal pleasure is more potent for the purposes of aesthetic re-birth than a trip to another country.

--Gág to Humphreys, 4 April 1932

Gág's circle of friends in the 1930s and 1940s included Hugh Darby and his wife Eleanor Muriel Kapp, Louis and Stella Adamic, Carl Van Doren, Mark and Dorothy Van Doren, Joe Freeman, Mike Gold, and Max Jacobs. Gág also had a close friendship with the writer Lewis Gannett and his wife Ruth Chrisman Gannett. In July 1934 she was invited by the Gannetts to a party for a Russian consul.

As soon as we got there, Ruth introduced me to a man who talked with me off & on for a great part of the evening. When I was about to go home I found out that it had been Morris Ernst. He was very different from what I expected him to be like. Theodore Dreiser was there too. I was introduced to him in passing. If I had known what to say I could easily have gotten into a conversation with him, I think, for he's not aloof.

--Gág to Humphreys, 16 April 1934

Gág was in demand as a lecturer. Her publisher, Coward-McCann, wanted her to produce more children's



books and to give some time to promoting them. She was also asked to illustrate books for other authors. She refused most of these requests, but during the Depression, there was little demand for fine art; many of her artist friends were struggling (see, for example, letters from her friend J. J. Lankes) and her ability to earn a living and help support her siblings through the market for children's literature was important. Between 1930 and 1940 she published seven more books, six for children plus her early diaries, *Growing Pains*, all for Coward-McCann. These included original stories by Gág and her illustrations and translations of the *Kinder- und Hausmärchen* of the Brothers Grimm. Gág had grown up hearing traditional stories and spoke only German until she entered school. She continued to work on her German language skills while she was in Minneapolis-St. Paul. She enjoyed the project of working on the Grimms' Fairy Tales, and not coincidentally, published her illustrated *Snow White and the Seven Dwarfs* during the same year, 1938, that the Walt Disney movie was released.

Gág served on art juries for the New York World's Fair in 1939 and she applied for a Guggenheim Fellowship that year, obtaining letters of reference from Lewis Gannett, Rockwell Kent, Lewis Mumford, and Carl Zigrosser. Zigrosser applied for and received a fellowship in the same year, but in a different category from Gág's application, which was not funded.

In 1940 the Weyhe Gallery mounted a major retrospective of Gág's work, "Wanda Gág: 35 Years of Picture-Making," 21-31 October 1940. On this occasion the gallery published a special "Gág Number" of *The Checkerboard*, which includes a catalog of her works to date. She was also working in oils at this time. In her early career she had little experience with oils because she could afford neither paints nor canvas. The success of the autobiographical *Growing Pains* (1940) prompted her to start work on a sequel.

Since 1939 Gág had been suffering from severe dizziness, poor eyesight, ringing in her ears, weight loss, and low energy which kept her from drawing and painting much of the time. She was still able to write, however, and continued her work on various writing projects. She was not able to get a clear diagnosis of her medical problems from the doctors she visited; they blamed her symptoms on menopause, dysentery, thyroid problems, and eventually on allergies. She had expressed concern about her health as early as 1928 in a letter she wrote to Carl Zigrosser:

I'm not feeling at all well, and a certain trouble which I had hoped would decrease, has apparently increased instead. I did not tell you about this, because I do not like to talk about my ailments, and the worse they are, the harder it is to get me to tell about them. It was chiefly about this that I went to the naturopath. He told me it was an enlarged gland in my left breast-resulting probably from a strain. But I was not at all reassured, and now-after having been careful to use my left arm very little-it seems to bother me more than formerly.

--Gág to Zigrosser, 28 May 1928

Zigrosser was alarmed and recommended a doctor, Dr. Burton J. Lee, whom Gág continued to see over the next several years. Stieglitz and Georgia O'Keeffe also recommended O'Keeffe's doctor. Evidently nothing substantive was done for Gág, and she continued to complain of pain in her side in her letters to Zigrosser in 1931 and 1934.

Gág was depressed by her health and by the state of the world at the approach of the second World War. She contributed a drawing to the American League for Peace and Democracy for its 1939 calendar. She was committed to anti-Fascism and to the liberal causes that many of her artist friends espoused. Her contributions consisted of donating her prints for auctions and other fundraisers plus some small cash contributions. She held memberships in the American Artists Congress, the League of American Writers, and the Authors' Guild of the Authors' League of America through which she contributed to the National War Fund during World War II.

Wanda Gág and Earle Humphreys were married at the end of August 1943, affirming their bond of more than twenty years. The church ceremony took place at the Central Baptist Church in New York City, on a rainy August 27, with Gág's brother-in-law Bob Janssen as witness. Robert Janssen, married to Wanda's sister Dehli, was very close to both Earle and Wanda. They married to quell criticism received by Earle at

his defense job that he was living with an unmarried woman--criticism motivated by his tilt and distrust of Earle's union organizing activities in the plant. Although she felt all along that theirs had been a true and moral relationship, Wanda was positive about the marriage; she was glad to be able to be open about their relationship, particularly with Earle's family.

Gág's work continued to be exhibited in group shows and traveling exhibitions. In 1944 she was represented in the First Annual Exhibition of Contemporary American Drawings at the National Academy of Design and was awarded the Joseph and Elizabeth R. Pennell Purchase Prize by the Library of Congress for her lithograph *Barns at Glen Gardner*.

By 1945 Wanda Gág was seriously ill, she wrote that she could not walk a block without panting and she frequently ran a fever. When she was hospitalized in February, several pints of fluid were removed from her left lung. X-rays and exploratory surgery revealed that she was suffering from terminal lung cancer. Her doctors and husband, Earle Humphreys, decided not to inform her of this, the only people who were told were her brother Howard, Robert Janssen, and Carl Zigrosser. Wanda probably suspected the malignancy, she received radiation treatments and Earle determined that he would take care of her and make her as comfortable as possible, taking over all the maintenance of the household and garden so that she could continue to work.

Late in December of 1945, Earle and Wanda left New York City and drove to Florida where they hoped the warmer climate would make Wanda more comfortable. She continued to work on this trip, producing drawings and working on translations for her next collection of Grimms' tales. Returning to "All Creation," on May 17, Earle and Howard Gág planted the garden. Wanda became critically ill in June and died at Doctor's Hospital in New York City, 27 June 1946 after a few days hospitalization. She was cremated and her ashes scattered at "All Creation."

Gág's will was dated 13 December 1945. In it she named Humphreys and Zigrosser as co-executors. Earle Humphreys died 16 May 1950 of a heart attack before final settlement of the estate. His co-executor, Robert Janssen then represented the family in the final settlement. In accordance with Earle's instructions, Robert Janssen burned Humphreys' papers, including the manuscripts for his unpublished books. Her family's wish was that Wanda Gág's work be distributed widely and a number of memorial exhibitions of her work were held in New York, Philadelphia, and Minnesota. Few of Wanda's friends or colleagues had known how ill she was and her death at the age of 53 was a shock to the art world.

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## Scope and Contents

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The Wanda Gág papers at the University of Pennsylvania are the primary repository for information on her personal and family life including, as they do, the nearly complete set of her diaries from 1908-1946. Gág's diaries were important to her. She had a compulsion to write that was as strong as her compulsion to draw. She read from her diaries to her close friends, she recopied long sections of them to use in later writings. In them she wrote about art, her family, her friendships, her lovers, her emotions, her ideals, women's roles in society, her health, marriage, money, education, and her passion for the natural world. Gág's diaries are the primary source for understanding her creative process, her views on art and the work of her contemporaries. She had developed the habit of analyzing her thoughts, motives, morals, moods, and creativity early in childhood and her writings provide an unusually rich inner portrait of a talented and driven artist who was a perfectionist in her work.

The diaries incidently contain much of interest in regard to women's health, particularly women's reproductive health and treatment from the 1920s to the 1940s. Gág was frank in writing about her use of

birth control, her sexual activity, and her suffering during menstruation (she suffered so severely from dysmenorrhea that she had to reschedule all her activities each month). In April and May of 1921, Gág feared that she was pregnant and went to see Margaret H. Sanger, whom she describes in her diary (she wasn't pregnant, but was given a regime to follow to induce her menstruation). There is also material related to the health of her sisters. Dehli suffered from depression and turned to Christian Science when she was eighteen, in part to gain control over her thoughts. She saw a number of psychiatrists and other specialists after she moved to New York in 1926, with financial assistance from Wanda. Flavia, who became a successful author and illustrator of children's books by following Wanda's lead, also suffered from a number of health problems. The poor nutrition of the Gág family members in their childhood may have been responsible for at least some of their health problems later in life.

Correspondence in the Wanda Gág Papers is focused predominantly on personal and family relationships. Her extensive correspondence with Adolf Dehn, 1915-1943, documents his life in a guardhouse as a conscientious objector in World War I, but is primarily an extension of their conversations on art, love, and marriage. He continued to write to her from Europe in the 1920s and his letters contain information about artists they both knew. Gág's letters to Dehn are preserved in the Adolf and Virginia Dehn Papers and Dehn Family Papers, Archives of American Art, Smithsonian Institution. Her correspondence with Earle M. Humphreys spans the years 1931-1943 (from about the time he and Wanda purchased their farm in Milford, New Jersey) and does not date from the earliest years of their relationship. Correspondence with Carl Zigrosser is extensive, dating from 1924 until weeks before Gág's death in 1946. Zigrosser's letters in the Wanda Gág Papers and his own papers, also held by the University of Pennsylvania (Ms. Coll. 6) contain a wealth of information about artists and the art world in the United States and Europe for the first half of the century. The Wanda Gág Papers were donated to the University of Pennsylvania by Zigrosser in 1972 with the donation of his papers, and include items, in addition to their correspondence, which were gifts from Gág to Zigrosser.

There are significant letters from each of Gág's siblings, and ongoing correspondence in particular with Dehli and with Flavia. Some of the earliest letters from her sisters Thusnelda and Stella to Wanda in New York show their struggles to feed the family and keep them warm in the harsh Minnesota winters after their mother died.

Letters from Alfred Stieglitz and Georgia O'Keeffe reflect the high regard they both felt for Gág. Other artists, authors, and activists whose work and/or lives are represented or discussed in the papers include Egmont Arens, George Biddle, Roger N. Baldwin, Arnold Blanch, Lucile Lundquist Blanch, Louise Bogan, Howard Cook, Adolf Dehn, Max Eastman, John B. Flannagan, Lewis Gannett, Ruth Chrisman Gannett, Mike Gold, Harry Gottlieb, Emil Ganso, Horace Gregory, William Gropper, Max Jacobs, Frida Kahlo, Spencer Kellogg, Jr., Rockwell Kent, Julius J. Lankes, Harold Atkins Larrabee, Barbara Latham, Thomas Gaetano Lo Médico, John Marin, Edith Whittlesey Newton, Anton Refregier, Diego Rivera, Arnold Ronnebeck, Grace Cogswell Root, Hyman J. Warsager, Anthony Velonis, and Art Young, among others.

The Papers include approximately 30 original drawings and watercolors, including a number of erotic drawings and paintings. The primary collection of Gág's prints is at the Philadelphia Museum of Art; representative prints were distributed by Zigrosser and Gág's family to a large number of museums around the world after her death. Exhibition catalogs and lists of Gág's works are not complete in these Papers, although lists of her work were compiled as part of the settlement of Gág's estate (Box 32).

Financial records for Wanda Gág are incomplete, comprising only four items. There are notes recording her earnings from commercial art in 1921-1922; one item is an account book in which she kept a strict record of shared household expenses; one is her bank book for a savings account, which shows a balance of \$3000-\$6000 during the Depression years; and the last item is a book in which she kept handwritten accounts of royalties from book sales.

These Papers include correspondence and partial records for the Estate of Wanda Gág, 1946-1968.

Zigrosser and Earle Humphreys were co-executors of the Estate. Upon Humphreys's death in 1950, his

co-executor (Wanda's brother-in-law) Robert Janssen became the family representative for Wanda Gág's estate.

Production materials for Gág's children's books were sold after her death. The primary repository for these is the Children's Literature Research Collection, University of Minnesota, Minneapolis. Some Gág family correspondence, Wanda Gág photo albums, and papers of Alma Schmidt Scott are also part of that collection. The papers of Alma Scott, including her correspondence and research materials for her biography of Wanda Gág, are located at the Minnesota Historical Society. The Gág and Biebl families donated family papers and artwork to the New Ulm Library in New Ulm, Minnesota.

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## **Administrative Information**

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

1999

Finding aid prepared by Maggie Kruesi, Christa Stefanski, and Jessica Dodson.

### **Sponsor**

The processing of the Wanda Gág Papers and the preparation of this register were made possible by a grant from the National Historical Publications and Records Commission.

### **Access Restrictions**

This collection is open for research use.

### **Use Restrictions**

The Wanda Gág Papers are available for consultation by researchers in the Reading Room, Rare Book and Manuscript Library at the University of Pennsylvania. Permission to reproduce or publish materials from this collection must be obtained from a curator at the Kislak Center for Special Collections, Rare Books and Manuscripts, from the estate of Wanda Gág and/or from other holders of copyright for these materials.

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## **Controlled Access Headings**

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**FORM/GENRE(S)**

- Correspondence
- Diaries
- Drawings (visual works)
- Financial records
- Photographs
- Prints
- Watercolors (paintings)
- Writings (documents)

## SUBJECT(S)

- Art
- Artists
- Authors
- Authors, American--20th century
- Children's literature
- Children's literature, American
- Women
- Women artists--United States
- Women authors

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## Other Finding Aids

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

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## Bibliography

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Gág, Wanda. *Growing Pains: Diaries and Drawings for the Years 1908-1917*. New York: Coward McCann, 1940; reprint edition, St. Paul: Minnesota Historical Society Press, 1984.

Hoyle, Karen Nelson. *Wanda Gág*. New York: Twayne Publishers, 1994. Focuses on Gág's work as a writer and illustrator of children's books.

Scott, Alma. *Wanda Gág, the Story of an Artist*. Minneapolis, Minn.: University of Minnesota Press, 1949. Alma Schmidt Scott was a lifelong friend of Gág and her family. She based this biography on her own correspondence and Wanda's diaries. Scott worked on this project with Gág in 1944 and 1945, but did not complete the biography until after Gág's death.

Winnan, Ardur H. *Wanda Gág: A Catalogue Raisonné of the Prints*. Washington, D. C.: Smithsonian Institution Press, 1992. This includes the most complete listing of Gág's exhibitions and publications; disc

ussion of her printmaking techniques; a useful chronology of her life (which does, however, contain a few inaccuracies); excerpts from Gág's later diaries; a biographical sketch and information about her family members.

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## **Books written / translated and illustrated by Wanda Gág**

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*Batiking at Home*. 1926. New York: Crowell Publishing.

*Millions of Cats*. 1928. New York: Coward-McCann.

*The Funny Thing*. 1929. New York: Coward-McCann.

*Snippy and Snappy*. 1931. New York: Coward-McCann.

*Wanda Gág's Story Book* [ *Millions of Cats*, *The Funny Thing*, and *Snippy and Snappy* in one volume]. 1932. New York: Coward-McCann.

*The ABC Bunny*. 1933. New York: Coward-McCann.

*Gone is Gone*. 1935. New York: Coward-McCann.

*Tales from Grimm*. 1936. New York: Coward-McCann.

*Snow White and the Seven Dwarfs*. 1938. New York: Coward-McCann.

*Growing Pains*. 1940. New York: Coward-McCann.

*Nothing at All*. 1941. New York: Coward-McCann.

*Three Gay Tales from Grimm*. 1943. New York: Coward-McCann.

*More Tales from Grimm*. 1947. New York: Coward-McCann.

## Collection Inventory

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### I. CORRESPONDENCE, 1905-1961. 12 BOXES.

#### Series Description

Arranged alphabetically and then chronologically within folders, outgoing and incoming correspondence is interfiled. Undated correspondence was sometimes dated retrospectively by Wanda Gág or by Earle Humphreys whose notes and dates are found throughout the Papers. Readers should be aware that Gág was not careful about dates and attempts by later individuals to date materials in this collection are tentative.

Correspondence between Wanda Gág and her siblings is found in Boxes 3-5; family correspondence among her siblings is in the final correspondence subseries in Box 14. Carl Zigrosser's correspondence in reference to the estate of Wanda Gág is in Box 30.

#### A. LETTERS TO AND FROM WANDA GÁG, 1905-1946.

##### Description

The bulk of this correspondence is from Adolf Dehn, Earle M. Humphreys, Alma Scott, Carl Zigrosser, and members of Gág's family, including her siblings and aunt Lena Biebl. There is a small selection of letters from important artists and correspondence with a number of organizations which Gág supported with small donations during the 1930s and early 1940s.

	Box	Folder
Adamic, Stella -- Dehn, Adolf, 1915-1916.	1	1-46
Dehn, Adolf, 1917-1943, undated.	2	47-67
Deml, Clara -- Gág, Dehli, 1915-1942.	3	68-97
Gág, Dehli -- Gág, Howard, 1916-1945.	4	98-120

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Gág, Howard -- Howland, Garth, 1943-1945.	5	121-153
Humphreys, Earle Marshall, 1930-1940.	6	154-173
Humphreys, Earle Marshall -- Janssen, Robert, 1931-1943.	7	174-193
Janssen, Robert -- Moore, Anne Carroll, 1937-1945.	8	194-228
National Bureau for Blind Artists -- Scott, Alma, 1911-1935.	9	229-268
Scott, Alma, Stieglitz, Alfred, 1936-1945.	10	269-296
Tiala, Viola -- Zigrosser, Carl, 1924-1933.	11	297-326
Zigrosser, Carl, 1934-1944.	12	327-344
Zigrosser, Carl -- Unidentified, 1945-1946, undated.	13	345-348

**B. LETTERS TO AND FROM ALMA SCHMIDT SCOTT, 1912-1961.**

**Description**

Comprises Alma Scott's correspondence with individuals other than Wanda Gág. Most of this correspondence was generated while Scott was working on her biography of Gág, ca. 1942-1949; but it also includes Scott's early correspondence with Gág's sisters, especially from Flavia and Stella, dating from 1912. Correspondence with Gág's family members continues after Wanda's death in 1946. Scott filed typewritten notes and attached photographs to this correspondence for her biography.

	Box	Folder
Coward-McCann, Inc. -- Gág, Stella, 1912-1945.	13	349-365
Gág, Stella -- Weschcke, Charles, 1946-1961, undated.	14	366-374

**C. FAMILY CORRESPONDENCE, CIRCA 1927-1946.**



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## Description

Correspondence among family members, not including Wanda Gág. Includes some items of correspondence between Gág's family, Earle M. Humphreys and Carl Zigrosser. Also included is correspondence between Humphreys and Zigrosser from 1932-1946. The continuation of their correspondence to 1950, which refers to the estate of Wanda Gág, is in Box 30.

At various times Wanda Gág shared her country homes with her sisters Flavia and Dehli, with her brother Howard, and with Earle M. Humphreys. Her other sisters and brothers-in-law visited and vacationed at her home, as did Carl Zigrosser. This network of close relationships is reflected in correspondence among various family members and friends.

	Box	Folder
Biebl, Magdalena to Dehli Gág and Alma Scott.	14	375
Biehn, Marcus to Earle M. Humphreys.	14	376
Gág, Asta to Dehli Gág.	14	377
Gág Asta to Flavia Gág.	14	378
Gág, Asta to Howard Gág.	14	379
Gág, Dehli to Flavia Gág.	14	380
Gág, Dehli to Jack Grass.	14	381
Gág, Dehli to Earle M. Humphreys.	14	382
Gág, Dehli from Robert Janssen.	14	383
Gág, Dehli to Carl Zigrosser.	14	384
Gág, Flavia to Howard Gág with appended note from Humphreys to Howard Gág.	14	385
Gág, Flavia and Stella Gág.	14	386

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Gág, Flavia and Thusnelda Gág.	14	387
Gág, Flavia and Earle M. Humphreys.	14	388
Gág, Flavia and Robert Janssen.	14	389
Gág, Flavia and Carl Zigrosser includes typescript story by Flavia Gág "The Self-Maid Man" .	14	390
Gág, Howard and Stella Gág, includes drawings made by Stella's child Gary Harm.	14	391
Gág, Howard and Thusnelda Gág.	14	392
Gág, Howard to Earle M. Humphreys.	14	393
Gág, Howard and Robert Janssen.	14	394
Gág, Stella to Thusnelda Gág.	14	395
Humphreys, Earle M. and Robert Janssen.	14	396
<b>Humphreys, Earle M. and Carl Zigrosser.</b>	14	397
<b>Description</b>		
Includes 2 photographs of Humphreys taken by Robert Janssen.		
Humphreys, Earle Marshall. Condolences sent to Humphreys at Wanda Gág's death, 1946.	14	398-399
Janssen, Robert to Zigrosser, Carl.	14	400

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## II. WRITINGS AND IDEAS FOR PUBLICATION, 1905-1945. 3 BOXES.

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## Series Description

Includes nearly all of Gág's writings found in her papers at the University of Pennsylvania, with the exception of her diaries and a few notes she prepared for lectures and radio talks. From the time of her childhood, Gág wrote with the idea of publishing her writings; after her father died in 1908, publishing became a necessity. Although these writings have been organized in a series separate from her artwork, readers should be aware that there was no clear division between ideas for art and ideas for writing in Gág's work. These notes, notebooks, and sketch books include drawings, sketches, and stories throughout. The series **V. Artwork** comprises completed drawings and prints, but also includes some notes and text for stories.

### A. PUBLISHED WRITINGS AND ARTWORK, 1923-1940.

#### Description & Arrangement

Includes Gág's pamphlet, "Batiking at Home" and her article for *The Nation*, "A Hotbed of Feminists," plus copies of serials where her prints were published, which are arranged chronologically. In addition, a few of these published prints are in Oversize, box 40.

	Box	Folder
<i>The Guild Pioneer</i> , vol. 1 no.5 (May 1923). Prints by Wanda Gág.	14	401
<i>Batiking at Home: A handbook for beginners</i> , published by <i>Woman's Home Companion</i> , 1926.	14	402
"These Modern Women: A Hotbed of Feminists," <i>The Nation</i> , 22 June 1927 .	14	403
<i>Book Dial</i> , vol. 5, no. 5 (Late Fall, 1928). Prints by Wanda Gág.	14	404
"A Scene From the Scandals," <i>Theatre Guild Magazine</i> . December 1928. Print by Wanda Gág.	14	405
"There is a Green Hill Far Away." <i>The American Sketch</i> . January 1929. Print by Wanda Gág.	14	406

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<i>Wings: The Literary Guild Magazine</i> , vol. 12, no. 7 (July 1938). Illustrations by Wanda Gág.	14	407
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<i>Growing Pains</i> . Illustrated order form, 1940.	14	408
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## **B. EARLY WRITINGS, CIRCA 1905-1920.**

### **Description & Arrangement**

Comprises notebooks in which Gág copied and recopied stories she had written for submission to periodicals, primarily the Minneapolis Junior Journal. Also includes two sketch books, containing more writing than sketches, which she kept during her student days in art school in Minneapolis and New York, and which were not included in her series of diaries. Arranged chronologically, titles of stories and poems are listed when possible. Edythe Vernon Younge was a pen name of Wanda Gág.

	Box	Folder
<b>Early Writings, circa 1905-1906. 1 item (notebook).</b>	15	409

#### **Contents**

- \* "Jocko"
- \* "Goldenrod and Sylvia"
- \* "To the Rescue"
- \* "Violet! Our May Queen"
- \* "Arizona and Co."

<b>Early Writings, circa 1905-1906. 1 item (notebook, ill. with watercolor).</b>	15	410
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#### **Contents**

- \* "An Afternoon Trip"
- \* "Doll Reggy and I"
- \* "Ronnie's Trouble"
- \* "Emerald Woods"

<b>Early Writings, circa 1905-1906. 2 items (8 leaves).</b>	15	411
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#### **Contents**

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- \* "Sally's Thoughts About Gardening"
- \* "The Story of a Trip"
- \* Ideas for stories

**Early Writings, circa 1906-1907. 1 item (pocket notebook, ill).** 15 412

**Contents**

- \* "A Little Mother's Cares"
- \* "The Return"
- \* "Lady Tulip Bulbs Visit"
- \* "A Spring Sketch"
- \* "Jocko, the Paper Parcel" [fragment]
- \* "Vela's Glen"
- \* "Sally's Thoughts About Gardening"
- \* "Sally Has the Earache"
- \* "Bobby's Black-and-Tan" [play]
- \* "A Noise You Dislike. Why?"
- \* "Hyacinthe's Garden"
- \* "Two Little Innocent Thieves"
- \* "Jane's Revenge"
- \* "The Spring Garden"

Early Writings, "Jane's Revenge" and an early attempt at dialog, circa 1906-1907. 2 items (12 leaves). 15 413

**Early Writings, circa 1906-1907. 1 item (notebook).** 15 414

**Contents**

Notebook with "I Am It" printed on front cover, ill. with pencil drawings, watercolor and illustrations cut out from magazines (fragile):

- \* "Ruth and her Dress"
- \* "Thanksgiving Day"
- \* "The Jolly Four"
- \* "Mr. Bluebird's Misfortune"
- \* "Child's Alphabet"
- \* "The Great Resolve"

- \* "Hyacinthe Abroad"
- \* "The Prize Garden"
- \* "How the Easter Rabbit Was Hatched"
- \* "Easter Bonnets"
- \* Lists of names for girls, boys, twins, last names and names of palaces

Early Writings, 1908. 2 leaves.	15	415
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<b>Early Writings, poems, 1910-1913. 5 items (9 leaves).</b>	15	416
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**Contents**

- \* "Her Twisted Way"
- \* "Would You?"
- \* "A Little-Girl Adventure"
- \* "Indian Summer"
- \* "The Walra"
- \* "To L-"

<b>Early Writings, poems and songs, 1910-1913. 1 item (pocket notebook).</b>	15	417
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**Contents**

- \* "Just Dreams"
- \* "Wanderer's Abschied" (in German)
- \* "The Tables Turned"
- \* "Who Is He? Can You Guess?"
- \* "A Difference"
- \* "The Snowstorm"
- \* "Mother Goose's Party"
- \* "The Coming of Spring"
- \* "Easter Verse"
- \* "Nonsense Verse"
- \* "Great Grandmama's Chest"
- \* "The Wind"
- \* "Dedication to Mr. R. Graves"
- \* "The Day is Done"

- \* "Dedication to Miss Gould"
- \* "Grandmother's Farm"
- \* "Letter Limerick"
- \* "The Garden of Dreams"
- \* "Thanksgiving at Grandma's"
- \* "Out of the Harbor, into the Sea"
- \* "Indian Summer"
- \* "Tragedy"
- \* "Parody"
- \* "A Thought"
- \* "The Christmas Spirit"
- \* "A Dream"
- \* "The Walra"
- \* "To L-"
- \* "A Message"

**Early Writings, 1914-1915. 12 leaves.**

15

418

**Contents**

- \* "A Rainy-Day Thought"
- \* "An Artist's Thought"
- \* "The First of May"
- \* "The Garden of the Great Unknown"
- \* "A Twentieth Century Wail"
- \* Poems
- \* "Personal Discoveries," writings about problems in drawing

**Sketch book and commonplace book, circa 1914-1915. 1 item (notebook).**

15

419

**Description**

Poetry, ideas for stories, sketches, meditations, reflections on books read while in art school; pencil sketches of people, self-portraits, watercolor ideas for Christmas cards, and fashion sketches.

**Notes and reflections, 1914-1917. 30 leaves.**

15

420

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**Description**

Reflections on art, pencil sketches, diary entries, poems. Leaves are from notebooks, some fragments.

**Commonplace book and reflections, 1915-1918. 1 item (notebook).**

15

421

**Description**

Reflections on art theory, readings. Lists of art lectures, plays, music, excursions experienced in New York City, Lists of books in her library, a few diary entries, very few sketches, printed poems tipped in. 1 notebook, cloth binding, a number of pages torn out.

**Early Writings, circa 1919-1920, undated. 4 items (12 leaves).**

15

422

**Contents**

- \* "Growing Pains"
- \* "Interlude"
- \* Poems
- \* "The Middle West Far East Colony," typescript story
- \* Untitled story "One winter day two little children..."

**Early Writings, undated. 13 leaves.**

15

423

**Contents**

- \* "My Schoolhouse"
- \* "Not a Poem"
- \* "I Was Made For You"
- \* "A Midsummer Night's Dream"
- \* "The Love of an Adolescent"

**C. CHILDREN'S LITERATURE, CIRCA 1920-1945, UNDATED.****Description**

Notes on ideas for children's stories, some published, but most unpublished. The production materials for Gág's published children's books were sold after her death and are located in other repositories, primarily

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the University of Minnesota.

## 1. ORIGINAL STORIES.

### Description

Includes some children's stories Gág worked on with Ruth Chrisman Gannett, which Gág attributes to Gannett, and stories by Gág.

	Box	Folder
<b>Stories, 1930-1931.</b>	15	424
<b>Contents</b>		
Stories by Ruth Gannett:		
* "The Kitten Story"		
* "The Fuzzy Dog Story"		
* "Sleeping Away"		
* "Snowing"		
* "The Bird Story"		
"Millions of Cats" puppet play, typescript, "Millienen von Katzen," translation by Gág into German, and notes about cats, undated.	15	425
<b>Stories, 1935 and undated.</b>	15	426
<b>Contents</b>		
* "Ivory Soap Stories"		
* "The Cry-Away Bird" [published in <i>Delineator</i> , May 1935		
* "Round-Eyes and Roley-Eyes"		
* "The Lonely Mountains"		
* "The Pink Puppy and His Trees" (typescript, manuscript, and 5 colored pencil drawings by Gág) * Typescripts with ms. corrections		
<b>Stories.</b>	15	427
<b>Contents</b>		

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- \* "Shoes"
- \* "Invention"
- \* "Bobo"
- \* "Ooza"

"Stories, ideas & notes, expressions" , circa 1930-1941. 1 item (notebook, ill).	15	428
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**2. TRANSLATIONS FROM FAIRY TALES BY THE BROTHERS GRIMM.**

**Description**

Gág made her own translations from German of the *Kinder- und Hausmärchen* of the Brothers Grimm. Includes notes Gág took on other writers' translations of Grimms' Fairy Tales, and her research materials on the stories.

	Box	Folder
"The Griffon," "Poor and the Rich," "Cobbler and Elves," "Golden Goose," "Die Rübe," "Three Men in the Woods," "The Juniper Tree" and more. 2 items (notebooks).	15	429
"The Old One in the Wood" notebook; "Red Riding Hood" and manuscript notes for Grimms' tales.	15	430
"Reynard the Fox" research notes. 1 item (notebook).	15	431

**3. PROPOSED "BABY'S BOOKSHELF," COLLECTION OF STORIES AND VERSE FOR YOUNG CHILDREN, CIRCA 1942-1944.**

**Description**

Ideas, including original verse, for an illustrated series for young children.

	Box	Folder
<b>Stories and poetry for proposed "Baby's Bookshelf" . 2 items (notebooks).</b>	16	432

## **Contents**

- \* "My Gardens"
- \* "Birds in the Branches"
- \* "The Bumble Bee"
- \* "The Kitten Story"
- \* "The Bird Story"
- \* "Birds and Bunnies"
- \* "The Garden"
- \* "Shoes"
- \* "Roosterkin and Henniken and Home Sweet Home"
- \* "Three Little Duckies"
- \* "Hide and Seek"
- \* "Two Little Fingers"
- \* "A Very Little Flea"
- \* "Barbara"
- \* Other fragments and ideas

### **Stories and poetry for proposed "Baby's Bookshelf" .**

16

433

## **Contents**

- \* "Hide and Seek"
- \* "Two Little Fingers"
- \* "A Very Little Flea"
- \* "Birds in the Branches"
- \* "The Moon"
- \* "Three Little Children" \* "Of Olden Days and Fairy Ways"
- \* Notes and drafts for unidentified children's stories

## **D. AUTOBIOGRAPHICAL WRITINGS, 1918-1945, UNDATED.**

### **1. PROPOSED "CHILDHOOD REMINISCENCES" .**

#### **Description**

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Stories told from the point of view of a young child, based on Gág's experiences growing up in New Ulm, Minnesota. Includes Gág's research on her family history, and a number of Gág's recollections copied in multiple versions. One notebook from this series and three typed stories were gifts to Zigrosser and are located with correspondence in Folders 342 (notebook) and 344 (typescript).

	Box	Folder
<b>Reminiscences, 1942. 1 item (notebook).</b>	16	434
<b>Contents</b>		
* "The Dentist Story"		
* "Wanda and God"		
* "Pre-school"		
* "Papa's Schulzeugnis"		
<b>Reminiscences, 1942. 1 item (notebook).</b>	16	435
<b>Contents</b>		
* "Meditation"		
* "Books"		
* "Etiquette books"		
* "School" (2nd - 8th grades)		
* "Worries"		
* "Odds and Ends"		
* "Abstract Experiences" ( "Rhythm," "Fairies," "Abstract Forms," "Accordion Pleats," "Art," "Sex" )		
<b>Reminiscences, 1942. 1 item (notebook).</b>	16	436
<b>Contents</b>		
* "Outline"		
* "Grown-ups"		
* "The Park Concert"		
* "Primavera"		
* "Story Behind the Picture"		
<b>Reminiscences, 1944. 1 item (notebook + 18 leaves).</b>	16	437

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## Contents

\* "I'm Two"

\* Notes on children including her niece Barbara Jean Treat

**Reminiscences, 1945, undated. 2 items (notebooks).**

16

438

## Contents

\* "All Christmas"

\* "Christmas Story"

**Reminiscences, undated. 1 item (notebook).**

16

439

## Contents

\* "Grandma's - general" (descriptions of family members, neighbors and friends, "Klaus Contingent," "Papa," "Mama" )

\* Family Origins

\* "School"

\* "Going down the Rellrote Tracks"

\* "Paper Dolls at Grandma's"

\* Biographical information on family and more

**Reminiscences, undated. 2 items (notebooks).**

16

440

## Contents

\* "Meditation"

**Reminiscences, undated. 1 item (notebook).**

16

441

## Contents

\* Layout of New Ulm \* Family origins

\* "Fate?"

\* "Early Ideas, Superstitions, etc."

\* "Technique or Plan"

\* "Papa's Schulzeugnis"

\* "My First Home..."

\* "Prememory Items"

- \* "Kindergarten"
- \* "Primary School"
- \* "Pre-school Memories"
- \* "Our Home"
- \* "First Grade"
- \* "Early Drawing"
- \* "What Home Meant to Me"
- \* "Grown-up World and I"
- \* "Wanda and God"

**Reminiscences, undated. 1 item (notebook).**

16

442

**Contents**

- \* "Wanda and God"
- \* "Meditation"
- \* "Primavera"
- \* "The Park Concert"

**Reminiscences, undated. 1 item (notebook).**

16

443

**Contents**

- \* Playing Dentist
- \* "Grab Bag"
- \* "Christmas"
- \* "Dolls"
- \* "Puppet Show"
- \* "Playing"
- \* "Clothing"
- \* "Food"
- \* "The First Show I Went to Alone"
- \* "Weseparately" (descriptions of siblings Stella, Thusnelda, Asta, Dehli, Howard and Flavia)
- \* "Vacation Days"
- \* "Sand Stones"
- \* "Playmates"
- \* "Wash Day"

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**Reminiscences, undated. 1 item (notebook).**

16

444

**Contents**

- \* Scenes from the House of Gág
- \* The Gág Saga
- \* "Art"
- \* "Technique"
- \* "Books"
- \* "Clothing"
- \* "Christmas"
- \* "Eating"
- \* "Feminism"
- \* "Friends"
- \* "The Grown-up World and I"
- \* "Our Home"
- \* "Infantile Doings and Sayings"
- \* "Klaus Contingent"
- \* Descriptions of Biebl relatives
- \* "Grandma's"
- \* "Neighbors"
- \* "Obsessions, Superstitions and Queer Ideas"
- \* "Odds and Ends"
- \* "Playing"
- \* "Papa"
- \* "School"
- \* "This and That"
- \* "We-separately"
- \* "General Plan for book"

**Reminiscences, undated. 2 items (notebooks).**

16

445

**Contents**

- \* "Of Pennies and Pencils" (description of family and New Ulm)
- \* "First Memories, My Place in My Young World" (house in New Ulm)

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**Reminiscences, undated. 1 item (notebook).**

16

446

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**Contents**

- \* "About Fairies"
- \* "The Dentist Story"
- \* "About Teachers"
- \* "Going down the Rellrote Tracks"
- \* "Paper Dolls at Grandma's"

**Reminiscences, undated. 1 item (notebook).** 16 447

**Contents**

- \* "The Dentist Story"
- \* "Going to the Barbershop"

**Reminiscences, undated. 1 item (notebook).** 16 448

**Contents**

- \* "Her First Show"
- \* "Down at Grandma's"
- \* "Her First Show Alone"
- \* "A Summer's Day"

**Reminiscences, undated. 2 items (notebooks).** 16 449

**Contents**

- \* "General Play"
- \* "Dolls"
- \* "The Sand Stone"

**Reminiscences, undated. 1 item (notebook).** 17 450

**Contents**

- \* "Kindergarten"
  - \* "Papa's Death"
  - \* "Our Block"
  - \* "Hermanje"
  - \* "The Rhythm Beat"
-



- \* "Primary School"
- \* "Accordion Pleats"
- \* "Burying Children"
- \* "Visit for Aunt Mary"
- \* "Aunt Lena"
- \* "Del-Floofy"
- \* "Rhythm"
- \* "Ruby"
- \* "Mirror"
- \* "Pins"
- \* "Holzegens"
- \* "Accordion Pleats"
- \* "Papa and Mama"
- \* "Decoration Day"

Early history of New Ulm and family origins, undated. 1 item (notebook). 17 451

**Reminiscences, undated. 1 item (notebook).** 17 452

**Contents**

- \* "Rell Rote Tracks"
- \* "Paper Dolls"
- \* "Going to the Butcher Shop"
- \* "Wanda and God"
- \* "Meditation"

**Notes, undated. 1 item (notebook + 31 leaves).** 17 453

**Contents**

- \* Home
- \* Pre-school memories
- \* "Primavera"
- \* "In the one-roomed school house"
- \* "Books"
- \* "House and Yard"
- \* "Meditation"

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\* "Duplicates of Childhood Reminiscences"

**Reminiscences, undated. 42 leaves.** 17 454

**Contents**

- \* "Tussy Sick"
- \* "Measles"
- \* "1901-1902" "-Grandma's"
- \* "Down at Grandma's"
- \* "A day at Grandma's"
- \* "Paper Dolls"
- \* "The Barbershop"
- \* "Show Alone"
- \* "Wash Day"
- \* "Snow"

**Notes for proposed "Childhood Reminiscences" , undated. 38 leaves.** 17 455

**3. PROPOSED SEQUEL TO *GROWING PAINS* .**

**Description and Arrangement**

Gág planned to publish additional excerpts from her diaries and letters from 1918 on, and for this she recopied portions of her diaries and correspondence with Adolf Dehn. This sequel was never completed. Arranged chronologically, the letters were later numbered by Wanda in reference to this project.

	Box	Folder
<b>Notes re: proposed sequel to <i>Growing Pains</i>, undated. 58 leaves.</b>	17	459

**Description**

Lists of letters between Wanda Gág and Adolf Dehn, recopied letters and diary excerpts re: Adolf Dehn, 1920-1922 and more.

<p><b>Recopied letters, book 3, 5½, undated. 1 item.</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn and two poems dated 21 July 1918-27 April 1919.</p>	17	460
<p><b>Recopied letters, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn dated 14 October 1918 - 21 July 1919.</p>	17	461
<p><b>Recopied letters and diary entries, book 6, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn dated 20 December 1918 - 29 April 1919.</p>	17	462
<p><b>Recopied letters and diary entries, book 6 ½, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn dated 16 May 1919 - 8 June 1919.</p>	17	463
<p><b>Recopied letters and diary entries, book 7, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn dated 25 June 1919 - 7 September 1919.</p>	17	464
<p><b>Recopied diary entries, book 8, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Diary entries dated 25 July 1919 - 22 May 1920.</p>	17	465

<p><b>Recopied diary entries, book 9, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Diary entries dated 22 May 1920 - 23 March 1921.</p>	17	466
<p><b>Recopied diary entries, book 10, undated. 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Diary entries dated 30 March 1921 - 5 October 1921.</p>	17	467
<p><b>Recopied letters, undated . 1 item (notebook).</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and Adolf Dehn dated 16 October 1921 - 28 December 1921.</p>	17	468
<p><b>Recopied letters, undated. 56 leaves.</b></p> <p><b>Description</b></p> <p>Letters between Wanda Gág and her siblings Asta, Dehli, Flavia, Howard and Thusnelda, and her friends Alma Schmidt Scott and Boris dated 16 January 1920 - 29 September 1921.</p>	17	469
<p>Notes for proposed "Childhood Reminiscences" , undated. 64 leaves.</p>	17	456

## 2. *GROWING PAINS* .

### **Description**

Materials from Gág's diaries and letters from 1908-1917 used or recopied for inclusion in Gág's book, published in 1940. Typed transcripts of these diaries were prepared for the book and have been filed with the original diaries. Gág's handwriting is sometimes difficult to read, and the transcripts, typed by Flavia Gág, make the diaries more accessible.

	Box	Folder
Notes on <i>Growing Pains</i> , "My Early Letters to Alma Schmidt" , undated. 2 items (notebooks).	17	457
Miscellaneous notes on <i>Growing Pains</i> .	17	458

### III. DIARIES, 1908-1946. 9 BOXES.

#### A. DIARIES, 1908-1945.

##### Description & Arrangement

Gág referred to these as her "Diaries Proper," and distinguished them from Day Diaries and other notebooks in which she wrote. The diaries were transcribed for Wanda Gág's book *Growing Pains*, published in 1940. The diaries were typed, for the most part, by Flavia Gág; typed transcripts are filed with the originals, and are arranged chronologically, numbered by Gág. Diaries numbered 1, 6, 12, 21, and 29 are missing and were not part of the papers when they were transferred to the University of Pennsylvania.

	Box	Folder
Diary 2, 12 October 1908 - February 1909.	18	470
Transcript of Diary 2, undated.	18	471
Diary 3, 8 April 1909 - 26 September 1909.	18	472
Transcript of Diary 3, undated.	18	473
Diary 4, 25 September 1909 - 16 January 1910.	18	474
Transcript of Diary 4, undated.	18	475

Diary 5, 27 December 1909 - 28 February 1910.	18	476
Transcript of Diary 5, undated.	18	477
Diary 7, 1 March 1910 - 11 July 1910.	18	478
Diary 7B, 19 March 1910 - 15 June 1910.	18	479
Transcript of Diary 7B, undated.	18	480
Diary 8, 12 July 1910 - 21 August 1910.	18	481
Transcript of Diary 8, undated.	18	482
Diary 9, 29 August 1910 - 28 October 1910.	18	483
Transcript of Diary 9, Diary entries, undated.	18	484
Diary 10, 28 October 1910 - 21 January 1911.	18	485
Transcript of Diary 10, undated.	18	486
Diary 11, 23 January 1911 - 14 May 1911.	18	487
Transcript of Diary 11, undated.	18	488
Diary 13, 1 July 1911 - October 1911.	19	489
Transcript of Diary 13, undated.	19	490
Diary 14, 25 December 1911 - 28 April 1913.	19	491
Transcript of Diary 14, undated.	19	492
Diary 15, 5 May 1913 - 8 August 1913.	19	493
Transcript of Diary 15, undated.	19	494

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Diary 16, 13 August 1913 - 22 September 1913.	19	495
Transcript of Diary 16, undated.	19	496
Diary 17, 27 September 1913 - 17 January 1914.	19	497
Transcript of Diary 17, undated.	19	498
Diary 18, 8 January 1914 - 20 February 1914.	19	499
Transcript of Diary 18, undated.	19	500
Diary 19, 1 March 1914 - 5 April 1914.	19	501
Transcript of Diary 19, undated.	19	502
Diary 20, April 1914 - 6 May 1914.	19	503
Transcript of Diary 20, undated.	19	504
Diary 22, 25 May 1914 - 15 August 1914.	20	505
Transcript of Diary 22, undated.	20	506-508
Diary 23, 17 August 1914 - 2 October 1914.	20	509
Transcript of Diary 23, undated.	20	510-511
Diary 23A, 6 October 1914 - 26 November 1914.	20	512
Transcript of Diary 23A, undated.	20	513-514
Diary 24, 27 November 1914 - 15 December 1914.	20	515
Diary 25, 18 December 1914 - 9 February 1915.	21	516
Diary 26, 15 February 1915 - 14 April 1915.	21	517

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Diary 27, 14 April 1915 - 25 May 1915.	21	518
Diary 28, 25 May 1915 - 7 September 1915.	21	519
Diary 30, 18 February 1916 - 4 October 1916.	21	520
Diary 31, 14 October 1916 - 31 July 1917.	21	521
Diary 32, August 1917 - 30 November 1917.	22	522
Diary 33, 30 November 1917 - 10 June 1918.	22	523
Diary 34, 28 June 1918 - 29 October 1918.	22	524
Diary 35, 1 November 1918 - 25 June 1919.	22	525
Diary 36, February 1919 - February 1920.	22	526
Diary 36B, February 1920 - 23 March 1921.	22	527
Diary 37, 30 March 1921 - 7 November 1921.	22	528
Diary 38, 9 November 1921 - 2 May 1922.	22	529
Diary 39, 3 May 1922 - 22 January 1923.	23	530
Diary 40, 22 March 1922 - 2 December 1922.	23	531
Diary 41, 29 January 1924 - 13 April 1925.	23	532
Diary 42, 25 April 1925 - 18 January 1928.	23	533
Diary 43, 18 January 1928 - 13 February 1928.	23	534
Diary 44, 14 February 1928 - 16 March 1929.	23	535
Diary 45, 17 March 1929 - 23 April 1929.	23	536

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Diary 46, 2 May 1929 - 10 July 1929.	24	537
Diary 47, 10 July 1929 - 4 March 1930.	24	538
Diary 48, 6 March 1930 - 12 June 1930.	24	539
Diary 49, 20 June 1930 - 30 January 1931.	24	540
Diary 50, 30 January 1931 - 23 June 1931.	24	541
Diary 51, 10 March 1932 - 28 December 1932.	24	542
Diary 52, 28 December 1932 - 25 May 1933.	24	543
Diary 53, 3 June 1933 - 10 June 1933.	24	544
Diary 54, 10 June 1933 - 17 July 1933.	24	545
Diary 55, 17 July 1933 - 17 September 1933.	25	546
Diary 56, 17 September 1933 - 10 December 1933.	25	547
Diary 57, 10 December 1933 - 13 May 1935.	25	548
Diary 58, 14 March 1938 - 17 February 1942.	25	549
Diary 59, 17 March 1942 - 14 February 1945.	25	550

## **B. DAY DIARIES, 1929-1946.**

### **Description**

Gág referred to these as her "Diary Annex" as differentiated from the "Diaries Proper." For the most part they contain brief annotations about activities, although in some cases they include full diary entries. Included here are notebooks and day diaries kept by Wanda during her final illness.

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	Box	Folder
1929-1932. 4 items (notebooks).	25	551
Day Diaries, 1933-1935. 3 items (notebooks).	25	552
Recopied Day Diaries for 1929-1935, undated. 1 item (notebook).	25	553
Day Diaries, 1936-1937. 2 items (notebooks).	25	554
Recopied Day Diaries for 1936-1937, undated. 1 item (notebook).	25	555
Day Diaries, 1940-1941. 2 items (notebooks + 10 leaves).	26	556
Day Diaries, 1942-1943. 2 items (notebooks).	26	557
Day Diaries, 1944-1945. 2 items (notebooks).	26	558
Recopied Day Diaries for 1944 - April 1945. 1 item (notebook).	26	559
Hospital Diary, 18 February 1945 - 5 April 1945. 1 item (notebook + 12 leaves).	26	560
Recopied Hospital Diary for 11 March 1945 - 19 June 1945. 1 item (notebook).	26	561
Trip to Florida Travelog, 1946. 2 items (notebooks).	26	562

**IV. LECTURE NOTES; NOTES ON WRITING; RADIO TALKS AND READINGS; MISCELLANEOUS AND UNIDENTIFIED NOTES. 6 FOLDERS.**

	Box	Folder
Lecture notes, "The artist and the child," for the Child Study Association,	27	563

typescript with ms. corrections, undated. 3 leaves.		
Lecture notes on art and life with reference to Gág's print <i>Grandma's Parlor</i> , undated. 1 item (notebook).	27	563
Notes for "Author! Author!" notes and partial story for appearance on "Author! Author!" canceled due to illness, circa 1945, undated. 13 leaves.	27	564
<b>Notes on writing, including grammar, word choice, etc. 2 items (notebooks).</b>	27	565
<b>Contents</b>		
* "My first radio effort June 1941" * Radio notes and ideas		
<b>Notes on art, marriage, undated. 12 leaves.</b>	27	566
<b>Contents</b>		
* "After our secret marriage..."		
* Lecture notes on art by Robert Henri, with explanation of "Diary Annex" on cubism, god, grownups		
* "Spaziergang" [three artists taking a stroll]		
Chronological life history/autobiography by Gág from with related notes, 1912-1944. 9 leaves.	27	567
Unidentified notes.	27	568

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## V. ARTWORK, 1915-1948, UNDATED. 1.5 BOXES (+ OVERSIZE).

### Series Description

Includes published and unpublished drawings, prints, and Christmas cards. There are a number of erotic

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and humorous drawings, watercolors, and booklets; presumably most of these were gifts from Wanda Gág to Carl Zigrosser.

**A. DRAWINGS, WATERCOLORS AND PRINTS, 1915-1944, UNDATED.**

**Description & Arrangement**

Includes published and unpublished drawings and prints; Christmas cards; sexually humorous booklets, drawings, and paintings; and rough sketches. A number of these were gifts to Carl Zigrosser. Arranged chronologically, titles in quotation marks are taken from the item if titled, and from Winnan, if untitled. See also 5 items in Oversize, Box 40.

	Box	Folder
Self-portrait, pastel, 1915. 1 item.	27	569
Untitled pencil sketches, 1921-1922. 3 items.	27	570
<b>Drawings, watercolors and prints, 1924-1927. 3 items.</b>	27	571
<b>Contents</b>		
* Untitled pen, brush and ink related to Chidlow Tree, [Connecticut], 1924		
* Untitled nude, pencil, 1926-1927, gift to Carl Zigrosser, 1940		
* Tumble Timbers, linoleum cut, 1927		
<b><i>Christmas Eve II</i>, 1927. 10 items.</b>	27	572
<b>Description</b>		
Lithograph, with message "Greetings from the House of Weyhe 1927."		
<b>Drawings, watercolors and prints, 1928. 2 items.</b>	27	573
<b>Contents</b>		
* <i>Siesta</i> , soft ground etching, gift to Carl Zigrosser		
* <i>A Morning in January</i> , pen and ink, gift to Carl Zigrosser		

<i>The Cobbler's Shop</i> , first print, not successful, 1931.	27	574
<i>Adam and Eve</i> , ink and pencil. Gift to Carl Zigrosser, 1923-1932. 1 item (booklet + 2 leaves).	27	575
<b><i>Urformen der Natur</i>, 1934. 1 item (booklet + 8 leaves).</b>	27	576
<b>Description</b>		
Watercolors, miniatures, some are detached from pages.		
<b>Christmas Cards, 1935.</b>	27	577
<b>Description</b>		
<i>Christmas Tumble Timbers, Christmas Eve, Fireplace, Franklin Stove, Lantern and Fireplace.</i> 5 cards with prints by Gág, published by the American Artists Group.		
<b><i>Self-Caricature (Self Portrait)</i> , 1940.</b>	27	578
<b>Description</b>		
Print from 1937 drawing, used for announcement for Wanda Gág retrospective exhibition at the Wehye Gallery.		
<b>Landscapes, 1944, undated. 2 items.</b>	27	579
<b>Contents</b>		
* Untitled landscape, pencil		
* Color reproduction of <i>The Red Barn</i> , watercolor		
<i>A Synthesis of the More Exotic Vices</i> , watercolor, undated. 1 item (8 leaves).	27	580
<b><i>Six Little Gems of Modern Art with appreciations by Professor Ernest De Fender</i>, undated. 26 leaves.</b>	27	581
<b>Contents</b>		
* <i>Crescendo</i>		

- \* *Love's Young Dream*
- \* *Nude with Egg-Beater*
- \* *Interlewd*
- \* *Ob Scene in Central Park*
- \* *The Fountain of Youth*
- \* Preliminary drawings for each

**Drawings, watercolors and prints, undated. 3 items.** 27 582

**Contents**

- \* *The Tree of Knowledge*, pen and ink
- \* Untitled [man and tree], pencil
- \* Untitled [man and tree], pencil

*Love Among the Acrobats* , sketches, pen and ink and pencil, circa 1934. 3 leaves. 27 583

Untitled female nude, pen, brush and ink, undated. 1 item. 27 584

Untitled (2 reclining figures), drawing on sandpaper, undated. 1 item. 27 585

Untitled, watercolor on sandpaper, undated. 2 items. 27 586

Untitled sketches, notes, poems, captions for drawings, undated. 16 leaves. 27 587

**B. DRAWINGS AND PRINTS FOR CHILDREN'S BOOKS, PROJECTS FOR CHILDREN, CIRCA 1921-1942, UNDATED.**

**Description**

Artwork for children's books and a booklet created for Gág's niece, Barbara Jean Treat. Some of these items were gifts to Carl Zigrosser, laid into copies of Gág's books.

	Box	Folder
Early drawings, pencil, undated. 3 items.	28	588

<b>Text for Happiwork Story Boxes, typescript, circa 1921-1923, undated.</b>	28	589
<b>Note</b>		
See Boxes 36-39.		
<b>Cats, 1928-1929. 4 items.</b>	28	590
<b>Contents</b>		
* <i>Cat on Chair (Cat in Kitchen)</i> , wood engraving, sixth state, 1928. 1 item		
* <i>Cats at the Window</i> , wood engraving, 1929 2 copies		
* From <i>Millions of Cats</i> , two cards with prints from the book, promotion by Coward-McCann. 2 items		
<b>Tales From Grimm, 1936-1938. 3 items.</b>	28	591
<b>Contents</b>		
* <i>Spindle, Shuttle, and Needle</i> , preliminary pen and ink drawing for <i>Tales From Grimm</i> . Gift to Carl Zigrosser, 1936. 1 item		
* <i>Six Servants</i> , preliminary pen and ink drawing for <i>Tales From Grimm</i> . Gift to Carl Zigrosser, 1936. 1 item		
* <i>Snow White and the Seven Dwarfs</i> , preliminary pen and ink drawing, 1938. 1 item		
<i>Nothing at All</i> , 2 original drawings, signed. Gift to Carl Zigrosser, 1941.	28	592
<b>Drawings and ideas for children's books. 4 items.</b>	28	593
<b>Contents</b>		
* <i>Fanny and Bobo</i> , pencil sketch, undated		
* <i>The Wimble Wamble of Jimble Jamble</i> , colored pencil, undated		
* <i>Tin-canary</i> , pen and ink, undated		
* Untitled watercolor (Girl sleeping, stockings on bed posts), undated		
<i>A Bedtime Story for Barbara Jean</i> , circa 1941-1942. 1 item (booklet +	28	594

2 leaves).

**Miscellaneous sketches for children, undated. 14 leaves.** 28 595

**Contents**

\* *Kangarooster*

\* *Hippopotamustard*

\* Sketches of cats, dogs, tiger, penguin, squirrel, elves, pencil

**C. FAMILY DRAWING AND WORD GAMES, CIRCA 1944-1945.**

**Description**

These drawings, made during family get togethers, include some completed and signed sketches by Wanda and Flavia Gág, Howard Cook, and Barbara Latham Cook, plus four-part people drawn by these and other family members who were Wanda's guests at "All Creation."

Box Folder

**Drawing and word games, 1932. 16 items.** 28 596

**Description**

By Howard Cook, Barbara Latham Cook, Flavia Gág, and Wanda Gág, pencil, most signed and dated by the artists.

**Drawing and word games, circa 1944-1945.** 28 597

**Description**

Includes sisters Stella, Dehli, Flavia, Bob Janssen, Earle Humphreys, Howard, Alma Scott and her daughters, Jane and Patsy.

**Drawing and word games, undated.** 28 598

**Description**

Includes Carl Zigrosser drawings, Gág notes on games and family rhymes. See also folder 689 for Christmas rhymes exchanged among family members.



Drawing games, four-part people, undated. 35 leaves.	28	599
Drawing games, four-part people, undated. 40 leaves.	28	600

**D. EXHIBITION CATALOGS, ANNOUNCEMENTS, AND REVIEWS, 1926-1948.**

**Description & Arrangement**

Arranged chronologically, it contains catalogs for Gág's exhibitions and press reviews of her exhibitions. Not complete. Information on posthumous exhibitions is in Carl Zigrosser's correspondence, Box 30.

	Box	Folder
<p><b>"Watercolors, Drawings and Lithographs by Wanda Gág." The Weyhe Gallery, 3-20 November 1926. 3 items.</b></p> <p><b>Contents</b></p> <ul style="list-style-type: none"> <li>* Catalog, introduction by Rockwell Kent. catalog. 1 item</li> <li>* Exhibition announcement. typescript. 1 leaf</li> <li>* Review, <i>New York Evening Post</i>, 13 November 1926. 1 leaf</li> </ul>	28	601
<p><b>"Watercolors, Drawings and Prints by Wanda Gág." The Weyhe Gallery, 19-31 March 1928. 3 items.</b></p> <p><b>Contents</b></p> <ul style="list-style-type: none"> <li>* Exhibition announcement</li> <li>* <i>The Spinning Wheel</i>, wood engraving, 3 copies</li> <li>* Exhibition announcement, typescript, 2 leaves</li> </ul>	28	602
<p><b>"Watercolors, Drawings and Prints by Wanda Gág." The Weyhe Gallery, 13 January - 1 February 1930.</b></p> <p><b>Contents</b></p> <ul style="list-style-type: none"> <li>* Exhibition announcement. 2 copies</li> <li>* "Gág Number." <i>The Checkerboard</i>, published on occasion by the Weyhe Gallery, January 1930, includes chronological list of prints. 3 copies, signed by the artist, one with notations by Carl Zigrosser</li> </ul>	28	603

R#gas Grafi#u Biedr#bas. Joint exhibition. Exhibition catalog, 3-24 April 1932. 1 item.	28	604
"Wanda Gág: 35 Years of Picture-Making," retrospective show at the Weyhe Gallery, Exhibition announcement, proof, 21-31 October 1940. 1 item.	28	604
"Art Sale and Auction to Aid the Defense in the Oklahoma Book Trials," Puma Gallery [New York City], Announcement for joint exhibition and sale, 3-7 December 1941. 1 item.	28	604
<b>Wanda Gág Memorial Exhibition. Philadelphia Museum of Art, 16 October - 24 November 1946. 3 items.</b>	28	605
<b>Contents</b>		
* Wanda Gág Memorial Exhibition. Philadelphia Museum of Art. 16 October - 24 November 1946. Press releases. 2 items, 3 leaves		
* Review, <i>Philadelphia Inquirer</i> , Oct. 27, 1946 1 item, 2 leaves		
Wanda Gág Memorial Exhibition. New York Public Library. Announcement; introduction by Anne Carroll Moore, 23 June-1 November 1947. 1 item (1 leaf).	28	605
Wanda Gág Memorial Exhibition. Alfalfa Hill Barn, Milford, New Jersey. 4-6 September 1948. Newspaper announcement, 20 August 1948. 1 item (2 leaves).	28	605

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**VI. WRITINGS ABOUT WANDA GÁG: BIOGRAPHICAL ARTICLES, OBITUARIES, AND BOOK REVIEWS  
ARRANGED CHRONOLOGICALLY, 1927-1996. 1 1/2 BOX.**

**A. BIOGRAPHICAL ARTICLES AND OBITUARIES, 1927-1996.**

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## Description & Arrangement

Arranged chronologically and includes a few items added to the collection since it was acquired by the University of Pennsylvania.

	Box	Folder
Mannes, Marya. "Wanda Gág: Individualist." <i>Creative Art</i> . Published article and typescript, December 1927.	28	606
Herendeen, Anne. "Wanda Gág: The True Story of a Dynamic Young Artist Who Won't Be Organized." <i>The Century Magazine</i> . offprint, with Carl Zigrosser's notes on cover, August 1928.	28	607
Foster, Helen Herbert. "Seven Little Gágs Grown Up." <i>Eagle</i> (Brooklyn, N.Y.), 11 November 1928. 1 item (1 leaf).	28	608
"New Ulm's Cinderella finds Art's Golden Slipper in New York." <i>Minneapolis Journal Magazine</i> , circa 1928.	28	609
"Wanda Gág - Graver and Illustrator." <i>The Index of Twentieth Century Artists</i> , vol. 3, no. 7, and Supplement, April 1936. 10 leaves.	28	610
Obituaries, <i>Delaware Valley News</i> , <i>New York Herald Tribune</i> , <i>New York Sun</i> , <i>New York Times</i> , <i>Publisher's Weekly</i> , <i>Hunterdon County Democrat</i> , June-July 1946. 8 items.	28	611
<b>Obituaries, 1946. 2 items.</b>	28	612
<b>Contents</b>		
* "Wanda Gág." <i>Four Star Final</i>		
* Evans, Ernestine. "Wanda Gág." <i>Four Star Journal - Juvenile supplement</i> .		
<b>"In Tribute to Wanda Gág." <i>Horn Book Magazine</i>, May-June 1947. 1 volume (21 leaves).</b>	28	613

## Description

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Includes articles by Alma Schmidt Scott, Carl Zigrosser, Ernestine Evans, Rose Dobbs, Lynd Ward, and Earle Marshall Humphreys. Typescript for Zigrosser's essay, "Wanda Gág: Artist." 2 copies. List of captions for Gág prints were written by Carl Zigrosser, with additional notes.

Bixler, Bernice. "A Memorial to Wanda Gág, an Artist-Author." <i>Delaware Valley News</i> , 20 February 1948.	28	614
Beavin, Helen. Biographical information compiled from published sources, University of Wisconsin Library School, Copy of typescript, June 1960.	28	615
Hoyle, Karen Nelson. "A Children's Classic: Millions of Cats," in <i>Manuscripts</i> , 31, no. 4, offprint, Fall 1979.	28	616
Hanson, Doug. "Wanda Gág" and "An Interview with Ardur Winnan," in <i>The Window</i> , vol. 2, no. pp. 4-13, 6 January 1995.	28	617
"Wanda Gág House." <i>New Ulm Visitor's Guide</i> , published by <i>The Journal</i> , New Ulm, Minn., 1996. 1 volume.	28	618
"Wanda Gág," for <i>National Cyclopaedia of American Biography</i> , typescript, circa 1947.	28	619
Zigrosser, Carl. "Wanda Gág," Biographical essay and bibliography, typescript and ms., circa 1955. 26 leaves.	28	620

**B. BOOK REVIEWS, INCLUDING UNPUBLISHED REVIEWS OF *GROWING PAINS*, 1928-1947.**

**Arrangement**

Arranged chronologically.

	Box	Folder
Reviews and promotion for <i>Millions of Cats</i> and <i>The Funny Thing</i> ,	29	621

1928-1929.		
Unidentified reader's response to typescripts of the diaries for <i>Growing Pains</i> , 1935.	29	622
Kenton, Edna. "Report on Anonymous Diary." Re: <i>Growing Pains</i> , circa 1940.	29	623
Zigrosser, Carl. Foreword to <i>Growing Pains</i> , circa 1940.	29	624
Berryman, Florence S. "New Books on Art." <i>The Magazine of Art</i> . Review of <i>Growing Pains</i> , 1940.	29	625
Zigrosser, Carl. Foreword and notes for <i>More Tales From Grimm</i> , circa 1947.	29	626
Becker, May Lamberton. Review of <i>More Tales From Grimm</i> . <i>New York Herald Tribune</i> , 16 November 1947.	29	627
E.L.B. Review of <i>More Tales From Grimm</i> . <i>New York Times</i> , 16 November 1947.	29	628

**VII. WANDA GÁG FINANCIAL RECORDS. ACCOUNT BOOKS, ROYALTIES, LISTS, 1920-1942, UNDATED.**

**Series Description**

Bank book, notes, and notebooks in which Gág kept financial records.

	Box	Folder
Accounts regarding employment, 1920-1921. .	29	629
<b>Account books, 1924-1942.</b>	29	630

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**Description**

Household expense accounts, Bowery Savings Bank account, Royalty statements and Christmas lists.

Address lists, mostly for publishers, undated.	29	631
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**VIII. WANDA GÁG ESTATE, 1945-1968. 2 BOXES.****Series Description**

In her will, Wanda Gág named her husband, Earle M. Humphreys and her friend Carl Zigrosser as co-executors of her estate. Humphreys took responsibility for financial matters and inventory and organization of her personal papers. Zigrosser took responsibility for her prints, overseeing the donation of Gág prints to major museums and locating prints which were in the stock of art dealers around the country. The estate was not completely settled at the time of Humphreys' death in May 1950. He appointed his brother, Warren Humphreys and brother-in-law Robert Janssen to be his co-executors. By agreement with Gág's siblings, Janssen became their representative in regard to the estate.

**A. ZIGROSSER CORRESPONDENCE, 1946-1968.****Description**

Includes Zigrosser's correspondence with Earle M. Humphreys from 1947-1950 and Zigrosser's correspondence with Robert Janssen. Also included is correspondence regarding shows in which Gág's work was shown and correspondence concerning the distribution of her prints to museum collections.

	Box	Folder
Correspondence: A-W, 1946-1968.	30	632-676
Museums, Responses to Zigrosser's query re museum holdings of Gág prints and paintings, 1950.	30	677

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**B. LEGAL DOCUMENTS, LISTS OF ASSETS, EXECUTORS' ACCOUNTS, NOTES, 1945-1958.**

	Box	Folder
<b>Wanda Gág will, draft, carbon copy, 1945-1958.</b>	31	678
<b>Contents</b>		
* Note of explanation to family		
* Agreement re estate between Robert Janssen, Warren Humphreys and heirs, 23 December 1950, carbon copy		
* Agreement re Wanda Gág diaries, 5 February 1958		
Note of explanation to family.	31	678
Agreement <i>re</i> estate between Robert Janssen, Warren Humphreys and heirs, carbon copy, 23 December 1950.	31	678
Agreement <i>re</i> Wanda Gág diaries, 5 February 1958. .	31	678
Lists of prints and catalogues, Written by Earle Marshall Humphreys, Robert Janssen, and Carl Zigrosser, 1949-1951, undated.	31	679
Lists of prints and catalogues, Written by Earle Marshall Humphreys, Robert Janssen, and Carl Zigrosser, undated.	31	680
Carl Zigrosser notes, accounts.	31	681
Earle Humphreys' accounts for expenditures, 1946-1949.	31	682
Earle M. Humphreys' notes and envelopes.	31	683

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**IX. NEWSPAPER CLIPPINGS. 2 FOLDERS.**

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### Series Description

These appear to be clippings Gág collected. Most refer to the process of writing autobiography.

	Box	Folder
Clippings, 1908-1949.	32	684
Clippings, undated.	32	685

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### X. MEMORABILIA, 1857-1948, UNDATED. 5 FOLDERS.

#### Series Description

A few family items from New Ulm, Wanda Gág's membership cards, Christmas gift tags and verses, miscellaneous.

	Box	Folder
Strong Vocational Interest Blank (Stanford University Press) completed by Gág, 1948.	32	686
Wanda Gág membership cards, bookplate Anton Gag business card, circa 1938-1946.	32	687
<b>Map to "All Creation" , 1857, undated.</b>	32	688

#### Contents

- \* Sketch of house plan and exterior
  - \* *New York Times*
  - \* Classified ad
  - \* Mura Dehn concert announcement
  - \* Items related to family history: "Schulzeugnis," date of settlement at New Ulm
  - \* Inventory for Biebl family paintings and items donated to New Ulm
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Library and Museum

See also blueprints for New Jersey house by Herbert Treat in Oversize,  
Box 40

Christmas gift notes, rhymes and riddles, by Gág family members and  
friends. 32 689

**Earle Marshall Humphreys and Gág.** 32 690

**Contents**

\* 8 keys

\* Cover to Wanda Gág's photo album. Dismantled. Photos are in archival  
album, Vol. 33

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**XI. HAPPIWORK, CIRCA 1921-1923. 4 BOXES.**

**Series Descripton**

From 1921-1923 Gág was engaged in a commercial venture to design and produce these play and  
activity sets for children. Several of the sets have been used and the boxes (with a color design by Gág  
on the cover) are generally in poor condition.

Box

**Happiwork Story Boxes "Four Little Happy Workers;" Happiday Valentine  
Package; Crinoline Girl Place Cards, P.F. Volland, Co., Chicago.** 36

**Description**

Original packaging damaged.

**Happivillage.** 37

**Description**

2 sets, 1 has been used and is missing the village plan. Original packaging damaged.

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<b>Happiwork Packages.</b>	38
<b>Contents</b>	
* Krinkle Chains	
* Foldabout Papers	
* Threadabout Papers	
Happiwork Home Play Assortment (Cut-Ups, Weavings and Foldabout Papers); Happiwork Story Boxes "Little Black Sambo;" and Coloring / Clay Modeling Cards. 3 items.	39

**XII. PHOTOGRAPHS, 1892-1946. 3 VOLUMES.**

**Series Description**

Comprises a disassembled photograph album that belonged to Gág which includes photographs of her parents and some childhood photos. The second volume contains photographs of Gág, her family and friends, most taken by Robert Janssen and by Carl Zigrosser, arranged chronologically. The third volume comprises photographs of Gág's prints, drawings, and watercolors.

	Volume
Wanda Gág photograph album, in original order, 1892-1933.	33
<b>Photographs of Wanda Gág, family and friends, 1926-1946.</b>	34
<b>Description</b>	
Most photographs were taken by Robert Janssen and by Carl Zigrosser. Some of Janssen's photographs are described in his letters to Alma Scott (Folder 371). The first two numbers (in pencil, on reverse) on Janssen's prints indicate the year in which the photograph was taken. The album contains 204 black-and-white prints plus 128 negatives.	
<b>Photographs of Gág artwork, 1923-1945.</b>	35

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**Note**

See also 1 photograph in Oversize, Box 40.

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**XIII. OVERSIZE ARTWORK, PHOTOGRAPHS, CLIPPINGS, BLUEPRINTS, 1924-1937, UNDATED. 1 BOX.****Series Description**

Original artwork, clippings, a photograph, and blueprints for Milford, N.J. house.

	Box
Pencil sketch on tracing paper, undated.	40
Male nude, pencil on paper, undated.	40
Reclining figures, pencil on paper, undated.	40
<i>Ephesian Diana</i> , watercolor, undated.	40
<i>Lantern and Fireplace</i> , wood engraving, 1931-1932.	40
Photograph of <i>Chidlow Tree</i> , 1924.	40
<i>Waves</i> , illustrating poem by Thomas Hickey, printed in <i>The Fight</i> , p. 44, 1936.	40
<i>Nativity</i> , drawing printed in <i>New York Herald Tribune - Books</i> , 1936.	40
<i>After a Visit from Franco</i> , lithograph printed in <i>The Fight</i> . p. 44, 1937.	40
Blueprints for house in Milford, N.J., by Herbert R. Treat, 1933.	40

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