

Carl Zigrosser papers

Ms. Coll. 6

Finding aid prepared by Felicia McMahon.

Last updated on June 14, 2019.

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

1991

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Summary Information

Repository	University of Pennsylvania: Kislak Center for Special Collections, Rare Books and Manuscripts
Creator	Zigrosser, Carl, 1891-1975
Title	Carl Zigrosser papers
Call number	Ms. Coll. 6
Date	circa 1891-1971
Extent	116 boxes
Language	English
Abstract	The Carl Zigrosser Papers comprise personal and professional records including correspondence, writings, notes, printed material, subject files, photograph album, and diaries relating to Zigrosser's work as an authority on print s and printmaking and his personal relationships with artists. The Papers are particularly rich in correspondence with the major artistic and cultural figures in America during the first half of the twentieth century.

Cite as:

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

Biography/History

Carl Zigrosser (1891-1975) was one of the few influential museum curators in the United States: he actively promoted the art of print-making. From 1941 through 1963 the Print Department of the Philadelphia Museum of Art increased under his direction from approximately 15,000 objects to more than 100,000 works of art. Notable acquisitions during his tenure include Watteau engravings from the Rosenwald collection; the Osborn collection of folk prints; the Scholz collection of seventeenth-century etchings; the Stieglitz collection of photographs; and Japanese prints from the Rockefeller and the Archibold and Vera White collections. At the time of his death in 1975, Evan Turner, Director of the Museum, described Zigrosser as "a driving force" in the development of the Philadelphia Museum of Art. In Zigrosser's personal memoir, *My Own Shall Come To Me*, he described himself simply as "an appraiser or appreciator of the arts and of life." Although he dedicated twenty-three years of his curatorship to building the museum's art collection until it reached internationally-recognized stature, Zigrosser was also a noted scholar and art historian. He did not view his contributions as exceptional: "my career has meaning only as an example of what has been achieved or extracted from existence on this planet—the notion of a life span conceived as a construction or work of art."

Zigrosser was born in Indianapolis; he was the son of Hugo and Emma Zigrosser. His father had emigrated from Austria and became a naturalized citizen in 1890. Hugo Zigrosser married Emma Haller of Newark, New Jersey and established a partnership with Leopold von Bohlen in an architectural firm in Indianapolis. After an early retirement for serious health reasons, Hugo moved his family to Newark but did not resume his profession. Soon after the family's arrival in Newark, Carl was enrolled in Newark Academy, from which he graduated in 1908. On the basis of his scores on the College Entrance Examination, he was awarded a scholarship at Columbia College, as well as a prize given by the Columbia College Alumni of New Jersey to the student with the highest examination marks.

In 1908 Zigrosser entered Columbia and majored in chemistry and mathematics. His interests, however, turned to literature, and he completed his course-work in this field in three years. He was then elected to Phi Beta Kappa and received his B.A. in 1911. During his undergraduate studies he contributed to the campus literary magazine, *The Columbia Monthly*. Through his readings of John Dewey, Francisco Ferrer, Bertrand Russell, and Jean-Jacques Rousseau, Zigrosser became interested in the theory of modern or progressive education. In 1915 he began writing book reviews for *The Modern School Magazine*, which at the time was published at the Ferrer Colony in Stelton, New Jersey. His first influential essay on his conception of the ideal of the Modern School was reprinted as a pamphlet with a title page designed by Rockwell Kent. In 1917 Zigrosser took over the editorship of *The Modern School Magazine*, a publication which continued to discuss key issues in libertarian education.

During this early period Zigrosser met and married Florence King, whom Zigrosser described as "a modern emancipated woman-athletic, efficient, priding herself on economic independence" and to whom he referred in his extensive personal correspondence as "Kinglet." On 10 September 1917 their only child, Carola (nickname, "Dux"), was born in New York City, where the couple resided.

Zigrosser's professional career and his study of art began with the New York print dealer, Frederick Keppel & Co., for whom he worked until 1917. Two years later he founded and directed the Weyhe Gallery, an outgrowth of the Weyhe bookstore in Manhattan. In 1939 and 1940 he was awarded a Fellowship from the John Simon Guggenheim Foundation for research in art; in 1962 he was elected a trustee of the Simon R. Guggenheim Museum.

In 1940 Fiske Kimball approached Zigrosser with the prospect of becoming the curator of prints at the Philadelphia Museum of Art. In the same year Zigrosser was awarded a Testimonial Gold Medal by the Philadelphia Watercolor Club. After accepting the curatorial position at the Philadelphia Museum of Art, Zigrosser moved to Philadelphia, a city that he described as possessing an "individuality rare among American cities." Comparing New York City, his former residence for many years, with Philadelphia was, for Zigrosser, like comparing Berlin with Vienna: the former was the "dominant, gogetter" city whereas the latter, with its old traditions, had "mellowness and charm." Zigrosser attributed the difference between the two cities to a change in climate: Philadelphia's tempo was "easygoing and

gemütlich " because it had a southerly atmosphere.

The move to Philadelphia signaled a major shift in the development of Zigrosser's career, for he now concentrated on scholarly aspects of the graphic arts rather than commercial ventures. On the eve of his departure from New York, fifty artists— all of whom felt indebted to Zigrosser for either the publication or sale of their prints—gave a party during which they presented him with a medal designed by Rockwell Kent "in behalf of the many artists who appreciate his sympathetic, unselfish service to them and to art in America."

After the death of his first wife, Zigrosser married Laura Canadè in 1946, whom he credited as having an important influence on his art career. Laura was the daughter of the artist Vincent Canadè and an artist in her own right. Zigrosser and his second wife resided in Philadelphia for the duration of his twenty-three-year curatorship at the Philadelphia Museum of Art. During this period he also served as consultant for the Graphic Art Carnegie Study in the United States, which was an exhibition held in 1964. In 1961 Zigrosser was awarded an honorary doctorate from Temple University; he also served as Vice-Director of the Print Council of America and Vice-President of the Print Club of Philadelphia. He first appeared in *Who's Who in America* in 1966-1967.

Zigrosser's contributions to the world of art were not solely defined by his position as Curator of Prints and Drawings. As early as 1919 he edited and provided the introduction for *Twelve Prints by Contemporary Artists*. In 1946 he edited the publication, *Lithographs by Lautrec*, as well as *Prints: Thirteen Essays* (1962), to which he also contributed an essay. In addition, he authored sixteen scholarly books, including *Fine Prints, Old and New* (1937); *The Artist in America* (1942); *Käthe Kollwitz* (1946); *Book of Fine Prints* (1948); *Caroline Durieux* (1940); *The Masterpieces of Drawing* (1950); *Ars Medica* (1955); *The Expressionists: A Survey of Their Graphic Art* (1955); *Maurico Lasansky* (1960); *Misch Kohn* (1961); *Guide to the Collecting and Care of Original Prints* (1965); *Mulum in Paryo* (1965); *The Complete Etchings of John Martin* (1969); *Prints and Drawings of Käthe Kollwitz* (1969); and *Medicine and the Artist* (1969).

After his retirement as curator in 1963, Zigrosser continued as Curator Emeritus at the Philadelphia Museum of Art. On 4 September 1964, the Museum arranged an exhibition in his honor: it was entitled "Carl Zigrosser: Curatorial Retrospective." The display of one hundred twenty outstanding prints and drawings acquired by Zigrosser during his curatorship was a tribute to his enormous influence in the world of art. On exhibit were prints by Old Masters and printmakers from the sixteenth to twentieth centuries in France, Spain, Mexico, the United States, and Japan; drawings included Old Masters and artists from the United States. The earliest work displayed was Augustin's text, *City of God*, illuminated by a follower of Jacquement de Hesdin (ca. 1410). Also included were: "Minotauromachi," the most celebrated and sought-after print by Picasso; Benjamin West's "He Is Not Here for He Is Risen," considered by authorities to be West's first lithograph of merit; "Snake-Gourd Vine," from the 1633 Chinese color woodcut book, *The Ten Bamboo Studio*; "Calvary," a fifteenth-century woodcut scene attached inside the lid of a box of which only forty are known to exist; "Battle of Ten Naked Men," a print by Antonio Pollaiuolo and the first print that can be pictorially regarded as a major work of art. Other prints on exhibit included works by Albrecht Dürer, Rembrandt, Canaletto, Jacques Callot, Jacques Bellange, William Hogarth, Giambattista Piranesi, J.A.D. Ingres, Jean Duvet, Abraham Bosse, Gabriel de St. Aubin, Paul Gauguin, Honoré Daumier, Paul Cézanne, Georges Rouault, Toulouse-Lautrec, Henri Matisse, Francisco Goya, Käthe Kollwitz, Paul Klee, Edvard Munch, Vincent Van Gogh, Wassily Kandinsky, Emil Nolde, E.L. Kirchner, Leonard Baskin, Misch Kohn, Maurico Lasansky, Gabor Peterdi, and Jerome Kaplan. Among the drawings acquired by Zigrosser were works by Pieter Brueghel the Younger, Alessandro Magnasco, G.B. Castiglione, G.B. Tiepolo, Samuel Palmer, Jean François Millet, Odilon Redon, Alexander Calder, Stuart Davis, William Glackens, and Robert Henri.

Zigrosser was succeeded by Kneeland McNulty as Curator of the Department of Prints and Drawings. At the time of Zigrosser's retirement, McNulty expressed the following sentiments: "Carl Zigrosser's retirement from his position of Curator of Prints and Drawings culminates only one, but nevertheless a

very important, period in his life. The catalogue of the exhibition held in his honor documents the incredible achievement of an internationally respected scholar and curator who dedicated himself for twenty-three years to enriching the art collection of a great metropolis."

Throughout his life Carl Zigrosser did his utmost to aid and advance the careers of artists such as Rockwell Kent, Misch Kohn, J.J. Lankes, and Diego Rivera. He provided support for the professional careers of these and numerous other artists. After his retirement Zigrosser remained active as a critic, historian, and lecturer, serving as associate of the Whitney Museum of Art and exhibition organizer for the Museum of Modern Art. On 26 November 1975, Zigrosser died in Montagnola, Switzerland, where he had lived for the last three years of his life. Four years prior to his death, Zigrosser published his personal memoir, *My Own Shall Come To Me*, in which he quoted from his own personal diaries and prolific correspondence with associates and close friends, many of whom were artists later recognized because of Zigrosser's efforts.

Scope and Contents

Carl Zigrosser's personal papers comprise 116 boxes, which contain correspondence, manuscripts, proofs, newspaper clippings, diaries, and photographs. Some files include original drawings or prints by artists such as Mabel Dwight, Wanda Gág, Rockwell Kent, and J.J. Lankes. Consisting of 72 boxes, correspondence predominates the collection and includes files from many contemporary artists such as Merle Armitage, Alexander Calder, Mabel Dwight, Wharton Esherick, Wanda Gág, Rockwell Kent, J. J. Lankes, Henri Matisse, Georgia O'Keefe, Walter Pach, Roderick Seidenberg, John Marin, and Alfred Stieglitz, as well as letters from writers such as Hart Crane, Max Eastman, Lewis Mumford, Eugene O'Neill, Wallace Stevens, and Max Weber. One important box contains Zigrosser's copy of the catalogue for the 1913 [Armory Show](#) in New York, during which he made notes and sketches of some of the famous paintings on exhibit for the first time in the United States.

Within the 116 boxes of the collection are 2464 folders, arranged by correspondent, institution, or title of manuscript. The collection documents not only Zigrosser's professional development as an authority on printmaking but his personal relationships with many artists. Zigrosser saved most of his papers throughout his adult life, including copies of many letters that he wrote, newspaper clippings, memos to himself, and numerous diaries and receipts. Little seems to have been discarded by Zigrosser, and care was taken during the processing not to disrupt Zigrosser's own organization of the material.

Zigrosser's guiding principle for arranging his general correspondence appears to have been the establishment of a file for each correspondent by name; the material within each file was later arranged chronologically by the collection processor. Undated items were placed at the end of each folder or in subsequent folders labeled undated. The year of correspondence within the file or the first and last years of the items within a file is listed, together with the number items, the number of leaves of paper, number of pamphlets or photographs, and the folder number.

In sorting, priority was given to maintaining Zigrosser's alphabetical system, but papers were processed chronologically within the file. Many materials were inscribed by Zigrosser with dates, which proved very accurate and facilitated later processing. Corporate files were not integrated with the [General Correspondence](#), series; rather, these folders were arranged by Zigrosser in separate boxes under the headings: "[Simon R. Guggenheim Museum.](#)", "[The Modern School.](#)", "[Philadelphia Museum of Art.](#)", "[Print Council of America.](#)", and "[Tamarind Workshop.](#)". In addition, separate boxes contain [family correspondence](#). Although many letters originally kept together as "unidentified" were identified and

properly filed, three folders remain of unidentified correspondence.

Administrative Information

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

1991

Finding aid prepared by Felicia McMahon.

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Source of Acquisition

Gift of Carl Zigrosser, June 1972.

Controlled Access Headings

CORPORATE NAME(S)

- John Simon Guggenheim Memorial Foundation.
- Modern School.
- Philadelphia Museum of Art.
- Print Council of America.
- Solomon R. Guggenheim Foundation.
- Solomon R. Guggenheim Museum.
- Weyhe Gallery.

FORM/GENRE(S)

- Correspondence
- Diaries
- Manuscripts, American--20th century
- Memorabilia
- Speeches

SUBJECT(S)

- Art
- Artists

Other Finding Aids note

For a complete listing of correspondents, do the following ns2:title search in Franklin: Carl Zigrosser Papers.

Collection Inventory

I. GENERAL CORRESPONDENCE. 51 BOXES.

Series Description

Correspondence with artists, acquaintances, friends, and professional associates to and from Carl Zigrosser.

	Box	Folder
Abbott, Jere - American Artists' Group.	1	1-40
American Artists' Group - Armitage, Merle.	2	41-76
Armory Show, - Baker, John.	3	77-107
Baker, Lamar - Bibliothèque Nationale.	4	108-155
Biddle, George - Bryn Mawr College.	5	156-222
Buchholz, Karl - Castellon, Federico.	6	223-268
Castellon, Federico - Cohn, Erich.	7	269-306
Coke, Van Deren - Cook, Howard Norton.	8	307-323
Cook, Howard Norton - Davied, Camille.	9	324-371
Davies, Arthur B. - Dewey, John.	10	372-403
Dey, Mukul - Durieux, Caroline.	11	404-443
Durieux, Caroline - Dwight, H.G.	12	444-454

Dwight, Mabel - Flannagan, Grace Briggs.	13	455-521
Flannagan, John B.	14	522-532
Flannagan, John B. - Ganso, Fanny.	15	533-578
Ganymed - Goodrich, Lloyd.	16	579-613
Goodspeed's Book Shop - Gurdjieff, Georges.	17	614-648
Gwinn, David - Hochschild, Kathrin.	18	649-718
Hofer, Philip - Hyperion Press.	19	719-756
Imandt, Robert - Ivins, William.	20	757-774
Jackson, Gardener - Kent, Norman.	21	775-836
Kent, Rockwell, 1911-1934.	22	837-846
Kent, Rockwell, 1934-1949.	23	847-857
Kent, Rockwell, 1950-1971.	24	858-864
Kent, Rockwell - Killam, Walt (includes inscribed original artwork of "breaching whale upturning a boat full of men," circa 1930 [inscription: "To Carl who first suggested doing <i>Moby Dick</i> , Rockwell Kent"] from Lakeside Press edition of <i>Moby Dick, or the Whale</i> , 1930).	25	865-882
Kimball, Fiske - Kowaloff, Meyer.	26	883-911
Kreisler, Fritz - Lankes, J.J.	27	912-942
Lankes, J.J. - Laver, James.	28	943-957
Lawrence, Frieda von Richthofen - McCausland, E.	29	958-1036

McClellan, John - Marin, John C.	30	1037-1081
Marin, John - Mellon, Paul.	31	1082-1115
Meltzer, Doris - Morse, Samuel French.	32	1116-1165
Moschzisker, Bertha von - Nash, Ray.	33	1166-1199
Nason, Thomas - Norfolk Society of Arts.	34	1200-1250
Norman, Dorothy - Paris, Harold.	35	1251-1292
Paris, Harold - Pratt Institute.	36	1293-1368
Prescott, Kenneth - Rich, Daniel Catton.	37	1369-1416
Richards, Joseph - Rose, Ruth Starr.	38	1417-1453
Rose, Ruth Starr - Rutgers University.	39	1454-1481
Rutland, Emily - Seidenberg, Roderick.	40	1482-1543
Seidenberg, Roderick - Siegel, Helen.	41	1544-1570
Simkhovitch, Vladimir - Spruance, Benton.	42	1571-1610
Spruance, Benton - Sternberg, Harry.	43	1611-1642
Sternberg, Harold - Stieglitz, Alfred.	44	1643-1655
Stieglitz, Alfred - Temple University.	45	1656-1697
T'eng, Kuei - Time.	46	1698-1714
Ting, Walasse - University of California.	47	1715-1757
University of Chicago - Ward, Lynd.	48	1758-1816

Warneke, Heinz & Jessie - Weyhe Gallery.	49	1817-1858
Weyhe Gallery - Wood, R. Carey.	50	1859-1913
Woodcut Society - Zvegintzov, Nancy.	51	1914-1947

II. FAMILY CORRESPONDENCE. 3 BOXES.

Series Description

Letters and cards from family members, including first wife Florence King, daughter Carola, and second wife Laura Canadè.

	Box	Folder
Aunt Jennie - Canadè, Vincent.	52	1948-1969
Kavanaugh, Steven & Andrea & Carla - King, Florence.	53	1970-1981
King, Florence - Zigrosser, Hugo & Emma.	54	1982-1988

III. THE MODERN SCHOOL. 2 BOXES.

Series Description

General correspondence, notes, clippings, and manuscripts pertaining to *The Modern School Magazine*.

	Box	Folder
Letters.	55	1989-2075
Notes, manuscripts, clippings, etc.	56	2076-2079

IV. PHILADELPHIA MUSEUM OF ART. 1 BOX.

Series Description

General correspondence related to internal matters, gifts, and exhibitions held.

	Box	Folder
General, 1932-1971.	57	2080-2090
José Guadalupe Posada Exhibition, 1944.	57	2091

V. JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION. 1 BOX.

Series Description

General correspondence related to fellowships, juries, and other internal matters, including correspondence with Frank Lloyd Wright concerning the Guggenheim Memorial Museum.

	Box	Folder
John Simon Guggenheim Memorial Foundation.	58	2092-2094
John Simon Guggenheim Fellowship.	58	2095-2097

VI. SOLOMON R. GUGGENHEIM FOUNDATION & MUSEUM. 9 BOXES.

Series Description

General correspondence relating to the Foundation and Museum, including correspondence with Frank Lloyd Wright concerning the Guggenheim Memorial Museum.

	Box	Folder
General, 1946-1952 October.	58	2098-2106
General, 1952 November-1956 May.	59	2107-2117
General, 1956 June-1959 August.	60	2118-2128
General, 1959 September-1961 July.	61	2129-2142
General, 1961 August-1963 April.	62	2143-2155
General, 1963 May-1966 May.	63	2156-2171
General, 1966 June-1971 December.	64	2172-2190
General, undated Museum of Non-Objective Painting, 1953-1959 December.	65	2191-2202
Museum of Non-Objective Painting, 1959 December-1963 March.	66	2203-2215
Museum of Non-Objective Painting, 1963 February-1970.	67	2216-2231

VII. PRINT COUNCIL OF AMERICA. 4 BOXES.

Series Description

General correspondence about exhibitions, council meetings, and other internal matters.

	Box	Folder
1954-1957.	68	2232-2241
1958-1964.	69	2242-2257

1965-1971.	70	2258-2266
Clippings, 1956-1967.	71	2267-2281

VIII. TAMARIND WORKSHOP CORRESPONDENCE.

	Box	Folder
1960-1971.	72	2282-2287

IX. RESEARCH FILES. 1 BOX.

Series Description

Notes and manuscripts for *Display of Prints—Past and Present*; *Augustin Dupré*; *Book of Fine Prints*; and miscellaneous materials relating to American prints.

	Box	Folder
Notes for <i>Display of Prints—Past and Present</i> , 1960.	73	2288
Requests for information re Augustin Dupré Notes and photographs pertaining to Dupré, 1958-1960.	73	2289
Booklet on Falaise (Guggenheim estate), undated.	73	2290
Clippings, articles, requests dealing with materials on American prints, 1946-1971.	73	2291
Notes, clippings, and miscellaneous materials pertaining to <i>Book of Fine Prints</i> (New Edition).	73	2292

X. ARMORY SHOW, 1913. 1 BOX.

Series Description

Zigrosser's notes and sketches accompanying as well as made in the catalogue to the 1913 exhibition.

	Box	Folder
Catalogue, notes, and sketches related to the 1913 exhibition; Independent Artists Catalogue, 1910.	74	2293

XI. SPEECHES/NOTES. 1 BOX.

Series Description

Notes on the following WHY Y radio broadcasts: "The Appeal of the Print;" "The Relief Process;" "The Old and the New;" and "The Intaglio Tone Processes and Other Techniques."

	Box	Folder
WHYY Broadcasts: notes and revisions.	75	2294
Announcements and notes on miscellaneous lectures; Posada seminar; 1944 "Art of Collecting Art" , 1961.	75	2295
Announcements, speeches, and notes by Zigrosser.	75	2296
Announcements, notes for speeches by Zigrosser on such subjects as American prints, Stuart Davis, and photography.	75	2297
SAE luncheon: notes, 1943 November .	75	2298

XII. LECTURES. 1 BOX.**Series Description**

Notes on lectures found in preceding box, as well as additional lectures made by Zigrosser.

	Box	Folder
Notes on "American Prints in the 20th Century" .	76	2299
Notes on "The Appeal of Prints" , 1964-1968.	76	2300-2303
Notes on "The Art of Displaying Prints" , 1956.	76	2304
Notes on "A Bit of Advice to Beginners" .	76	2305
Lecture notes: College Art Association.	76	2306
Rosenbach lecture introducing Hyatt Major.	76	2307
Notes on "The Intaglio Linear Processes" , 1961.	76	2308-2309
Notes on "The Interpretation of Prints" , 1957.	76	2310
Notes on "Lithography" .	76	2311
Notes on "The Old and the New" .	76	2312
Notes on Pratt Institute lecture.	76	2313
Notes on "The Relief Process" .	76	2314
Notes on "16th Century Graphic Art" .	76	2315
Notes on "Twentieth Century Color Prints" .	76	2316
Course notes for University of Pennsylvania, 1958-1959.	76	2317
Notes for "What Is an Original Print?" , 1967.	76	2318

Miscellaneous lecture notes, untitled.	76	2319
Leonard Baskin lecture notes.	76	2320
Notes on "Modern American Prints" , 1930.	76	2321
Notes on "Modern American Artists" .	76	2322
Notes on "Men Apart" , 1941.	76	2323
Notes on KYW lecture.	76	2324
Notes for WDAS interview, 1942.	76	2325
Notes on lecture at University of Iowa, 1941.	76	2326
Notes on "Racial Origins of Inter-American Culture" , 1944.	76	2327
Notes for Art Teachers' Association lecture, 1948.	76	2328
Notes for untitled lectures.	76	2329-2330
Notes "On the Graphic Arts" .	76	2331

XIII. MANUSCRIPT MATERIALS. 19 BOXES.

Series Description

Zigrosser's manuscripts, revisions, notes, and reviews on the following: *Art in America*; *American Prints in the 20th Century*; *Artist at Work*; *Six Centuries of Prints*; *The Expressionists*; *Arts in the U.S.*; *Prints and Their Creators*; *Prints of Rockwell Kent*; *A World of Art and Their Museums*; *Käthe Kollwitz*; *My Own Shall Come To Me*; and several "untitled" and "unpublished" manuscripts, poems, reviews, and clippings.

	Box	Folder
Proofs for <i>Artist in America</i> .	77	2232-2233
Notes for <i>Artist in America</i> .	77	2334
Miscellaneous announcements related to <i>Artist in America</i> .	77	2335
Lecture notes for <i>American Prints in the Twentieth Century</i> .	78	2336
Manuscript for <i>The Appeal of Prints</i> .	78	2337
Photographs related to <i>The Appeal of Prints</i> .	78	2338
Manuscript for "Art in the U.S." .	78	2339
Lecture notes for Pennsylvania Academy of Fine Arts Commencement Address, 1964 May.	78	2340
Notes, clippings on "Flower Prints from the Ages" .	78	2341
Manuscript and notes pertaining to "Goethe as a Print Lover" .	78	2342
Notes and clippings related to to the "Guide to Collecting and Care of Original Prints" .	78	2343
Copy of published manuscript for a travelling show of American prints in Sweden.	78	2344
Photographs and notes related to an exhibition of "Humorous Prints and Drawings" at the Philadelphia Museum of Art.	78	2345
Manuscript for <i>Original Prints by American Artists</i> .	78	2346
Copy of published manuscript, "The Seriograph, A New Medium" , 1941 December.	78	2347
Manuscript for a magazine of Misch Kohn.	78	2348

Copy of forward for <i>Six Centuries of Fine Prints</i> ; 4th edition titled <i>Prints and Their Creators</i> , 1937, 1974.	78	2349
Manuscript for <i>Twenty-Five Years of Printmaking</i> .	78	2350
Manuscripts, notes, and photographs for <i>Mediaeval Illuminated Manuscripts</i> , 1962 July .	78	2351-2352
Manuscripts and notes for "The Microcosm of London" .	78	2353
Manuscripts and notes for lecture on Edvard Munch.	78	2354
Notes on "My Philosophy" .	78	2355
Manuscript for "The Artist at Work" .	79	2356
Notes and photographs for "The Artist at Work" .	79	2357
Review of Bertram Wolfe's <i>Diego Rivera</i> .	79	2358
Manuscript and photographs for "Display of Prints Past and Present" .	79	2359
Manuscript for <i>The Graphic Arts</i> .	79	2360
Review of <i>Humor, Drama, and Poetry in Pictures</i> , 1936.	79	2361
Drafts of introduction to the book on <i>Dehn Drawings</i> ; copy of forward to a book of Maurico Lasansky's prints ; introduction to a portfolio of musical prints issued by WFLN Radio; various exhibition pamphlets, 1970-1971.	79	2362
Published review of <i>Ingres</i> by Walter Pach.	79	2363
Copy of published manuscript on <i>Mexican Graphic Art</i> .	79	2364
Copy of published manuscript on <i>Modern American Graphic Art</i> .	79	2365

Copy of published manuscript on <i>The Modern School</i> .	79	2366
Review of <i>Engraving in the Sixteenth and Seventeenth Centuries</i> , Part II by Arthur M. Hind, 1955.	79	2367
Review of <i>The Diary and Letters of Käthe Kollwitz</i> by Richard and Clara Winston.	79	2368
Manuscript on Rockwell Kent.	79	2369
Announcement of Carl Zigrosser's book, <i>Six Centuries of Fine Prints</i> , 1937.	79	2370
Manuscript for "Ten Years of Serigraphy" .	79	2371
Review of <i>Contemporary American Art Exhibition</i> sponsored by Artists for Victory, Inc.	79	2372
Manuscript for <i>Arts News</i> on "Prints of the Year" .	79	2373
Manuscript on Thomas W. Nelson.	79	2374
Manuscript on lithography.	79	2375
Manuscript on graphic arts.	79	2376
Review of an exhibition on American graphic arts.	79	2377
Review of <i>Woodcuts and Wood Engravings: How I Make Them</i> by Hans Alexander Mueller.	79	2378
Manuscript on silk-screen.	79	2379
Review of an exhibition of graphic art.	79	2380
Review of <i>Growing Pains</i> by Wanda Gág.	79	2381

Obituary for H. R. Orage.	79	2382
Manuscripts for the American Yearbook on <i>Engraving, Photography, and Other (Kindred) Arts</i> , 1926.	79	2383
Review of <i>Leonardo the Florentine</i> by Rachel Taylor and <i>The Mind of Leonardo da Vinci</i> by Edward McCurdy, 1928.	79	2384
Review of <i>Illustrations of the Book of Job</i> by William Blake ; obituary for Alexandre Salzman; untitled manuscript on etching in America, 1935.	79	2385
Review of exhibition of works by Charles Nicolas Cochin the Younger, 1958.	79	2386
Commentary on an exhibition, "Between Two Wars, Prints by American Artists, 1914-1941" held at the Whitney Museum of American Art, 1942.	79	2387
Lecture notes, clippings, program for speeches for Museum Directors Conferences in Germany, 1958.	80	2388
Lecture notes for "Nature of the Graphic Media" .	80	2389
Notes on Petrology.	80	2390
Poems by Zigrosser, 1918-1972.	80	2391
Manuscripts on prints for Voice of America broadcast.	80	2392
Review by Zigrosser of <i>Prints and Visual Communication</i> by William M. Ivins, Jr.	80	2393
Revisions for <i>What Is an Original Print?</i> (Cahn Project).	80	2394
Notes, layouts, and prints for <i>Six Centuries of Fine Prints</i> .	81	2395-2401
Manuscripts and notes for <i>Twentieth Century Color Prints</i> .	81	2402

General notes on prints.	81	2403
Notes on fifteenth-century art.	81	2404
Notes on Renaissance art.	81	2405
Notes for an introduction on prints.	81	2406
Notes on seventeenth-century art.	81	2407
Notes on the end of the Gothic and the beginning of the print.	81	2408
A notebook designed by Zigrosser as "a commonplace book to be kept with my manuscript" .	82	2409
Manuscript on Mexican graphic art.	82	2410
Notes on The Modern School.	82	2411
Revised manuscripts on Graphic Arts in the South.	82	2412
Manuscript "For Young Artists" .	82	2413-2414
Research notes by Zigrosser at the request of Fiske Kimball for information on the background of studies on Rubens' painting of Prometheus.	82	2415
Cleveland lecture on modern American prints.	82	2416
Notes on William Butler Yeats.	82	2417
Notes on the significance of evolution and the rhythm of sex.	82	2418
Notes on "Lambs' Thursday Evenings" .	82	2419
Notes and manuscript on Hercules Seghers.	82	2420

Rejected manuscript for <i>The Dial Magazine</i> .	82	2421
Revisions for <i>The Literary Work of Albrecht Dürer</i> .	82	2422
Manuscript of "Wild Life Near Mamaroneck" .	82	2423
Rejected manuscript submitted to <i>The New Yorker</i> , "Mail Order à la Mode" , 1955.	82	2424
Essay concerning an exhibition held at the Whitney Museum of American Art, 1942.	82	2425
Unpublished manuscript on "The Artist and Society" of "The Functions of Art" .	82	2426
Personal memoir: "Causerie on Carola as an Infant" .	82	2427
Manuscripts and notes on American graphic arts.	82	2428
Untitled manuscript on "walking" .	82	2429
Untitled manuscript on the "commercialization of art" .	82	2430
Manuscript on "The Southwest," which appeared in <i>Southwest Review</i> .	82	2431
Manuscript entitled "Philadelphia" .	82	2432
Notes on "Ralph's Scrapbook" .	82	2433
Rejection notice from <i>The New Republic</i> .	82	2434
Manuscript entitled "The Rocky Mountain Region" .	82	2435
Manuscript on "Self-Appraisal" .	82	2436
Notes on Manet.	82	2437

Untitled notes.	82	2438
Notes related to "my first charcoal drawing" .	82	2439
Essay on "Oklahoma" .	82	2440
Description of the Philadelphia Museum of Art, Department of Prints and Drawings; an exhibition at the Museum of Modern Art on engravings.	82	2441
Essay on war.	82	2442
Essay on traveling.	82	2443
Essay on the philosophy of ideas.	82	2444
Incomplete essay on artists.	82	2445
Notes on foreign prints.	83	2446
Notes on prints of prints.	83	2447
Notes on women artists.	83	2448
Notes on the conduct of museums.	83	2449
Notes on commerce in prints.	83	2450
General notes.	83	2451
Notes on "Criticism & Juries" .	83	2452
Notes and corrections for <i>Close-Ups: 24 Portraits of Contemporary American Printmakers</i> .	83	2453
Programs for concerts in which Zigrosser sang in the chorus.	83	2454
Musical autographs by Joseph Stransky, Harold Bauer, Fritz Kreisler, and	83	2455

Pablo Casals, 1914.		
Miscellaneous notes on topics such as American prints and drawings; <i>The Appeal of Prints</i> ; Philobiblon, 1958.	83	2456
Miscellaneous notes designated by Zigrosser as "special notes and clippings" .	83	2457
Clippings, 1892-1972.	83	2458-2464
Materials for <i>The Expressionists</i> , including notes, revisions, reactions to the book, 1957.	84-89	
Materials for the exhibition, "Arts in the U.S." (Carnegie Survey).	84-89	
Layout and manuscript for <i>Prints and Their Creators</i> , second revised edition, 1974.	84-89	
Manuscript by Dan Burbe Jones, <i>Rockwell Kent</i> with forward by Zigrosser, 1973.	84-89	
Manuscript for <i>A World of Art and Museums</i> , 1975.	84-89	
Manuscript, revisions, clippings, notes for <i>Käthe Kollwitz</i> .	84-89	
Manuscripts, notes, proofs, printer's dummy for personal memoir, <i>My Own Shall Come To Me</i> .	90-92, 93, 94-96	
Notes, proofs, and manuscript for <i>Ars Medica</i> .	94-96	

XIV. MEMORABILIA. 2 BOXES.

Series Description

Draft cards, medals, pamphlets, and announcements for art exhibitions.

Box

Draft cards and registration information (1917); travel maps, Rockwell Kent medal (1940); Art Alliance Medal (1959); Philadelphia Watercolor Club Medal.

96-97

XV. ART WORK. 3 ALBUMS.

Series Description

One album contains photographic prints of the sculpture of John B. Flannagan; another contains original prints and drawings by Karig Nalbandian; and the last contains original lithographs by Rockwell Kent.

Box

Photographic prints of the sculpture of John B. Flannagan.

97

Original prints and drawings by Karig Nalbandian.

98

Original lithographs by Rockwell Kent.

99-100

XVI. DOCUMENTS AND RECORDS. 2 BOXES.

Series Description

Family records, school records, passports, general receipts, and address books.

Box

Family records, school records, passports, etc.

99-100

General receipts, notebooks, address books, invitations, etc.

101-102

XVII. MATERIALS RELATED TO BOOK ON ROCKWELL KENT. 1 BOX.

Series Description

Proofs of book by Kent, which includes articles reprinted from catalogues, periodicals, and manuscripts.

Box

Proofs for *Rockwellkentiana*.

101-102

XVIII. FAMILY ALBUM.

Series Description

Photographs and original drawings of Carl Zigrosser, family, and friends.

Box

Photographs and drawings.

103

XIX. DIARIES. 4 BOXES.

Series Description

Zigrosser's personal diaries from 1916-1972.

Box

Diaries, 1916-1972.

104-107

XX. MISCELLANEOUS OVERSIZE. 1 BOX.

Series Description

Includes scrapbook of "Harvest Festival," a party given in 1954 by Zigrosser and his wife; "Windy Night," sheet music copied by Randolph S. Bourne; various oversize original drawings or prints by Caroline Durieux, Mabel Dwight, Wanda Gág, Rockwell Kent, and others.

Box

Miscellaneous oversize items.

108

XXI. JOURNALS AND PAMPHLETS, 1912-1975. 7 BOXES.

Series Description

Exhibition catalogues, pamphlets, and magazines arranged chronologically. A majority contain articles written by Zigrosser.

Box

Exhibition catalogues, pamphlets and magazines, 1912-1975.

109-116
