Finding aid for the Clement Greenberg papers, 1928-1995

Annette Leddy
Descriptive Summary

Title: Clement Greenberg papers
Date (inclusive): 1928-1995
Number: 950085
Creator/Collector: Greenberg, Clement, 1909-1994
Physical Description: 25 Linear Feet (50 boxes)

Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390


Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English.

Biographical/Historical Note

Clement Greenberg, born in 1909 to Lithuanian Jewish immigrants, was raised in New York City, Norfolk, Virginia, and Brooklyn. As a child, Greenberg drew from nature with unusual accuracy, and as a teenager he joined the Art Students League, but by the time he attended Syracuse University his interests had shifted to languages and literature, and upon graduation he set out to become a writer. For nearly a decade Greenberg wrote poetry, short stories, and a novel (never finished) while also reading extensively in English, German and French. To earn a living, he worked in his father's businesses, which gave him opportunity to travel and live in various parts of the U.S. During this period he published two stories, one poem, and two book-length translations. He was also briefly married, fathered a son, and divorced.

He returned to New York City in 1936 and found employment as a clerk, first for the Civil Service Comission, then for the Veteran's Administration, and finally for the Customs Service, Department of Wines and Liquors. His interest in art re-emerged as he began taking drawing classes at a WPA studio and consorting with Greenwich Village artists, including Hans Hofmann, Lee Krasner, and Jackson Pollock. At the same time, Greenberg met the circle of writers around Partisan Review, with whom he shared an interest in socialist politics on the one hand, and aesthetics on the other. In 1939 Partisan Review published Greenberg's "Avant-garde and Kitsch," to great acclaim.

Soon thereafter, Greenberg joined the editorial staff of Partisan Review, and was employed primarily as a literary reviewer. In 1941 he wrote his first art review for The Nation and, resigning from Partisan Review, served as The Nation's regular art reviewer from 1942 to 1949. He was also the associate editor of Commentary from 1944 to 1957. Greenberg wrote four books: Miró (1948), Matisse (1953), Hans Hofmann (1961), and Art and Culture (1961). The latter, a classic of American art criticism, has influenced artists and critics alike.

Greenberg is most remembered for having recognized the achievements of Pollock, Barnett Newman, Mark Rothko, and other abstract expressionists at a time when few others could perceive them, and still fewer could explain them. Greenberg offered clear, concise explanations in formalist terms, situating these painters squarely within the Western tradition. These painters' unprecedented success assured Greenberg's success; he became America's leading art expert.

In his personal life, Greenberg carried on numerous amorous relationships with women, among whom were intellectuals and painters known in New York in the 1940s and 1950s. From 1950-1955, Greenberg was romantically involved with the much younger Helen Frankenthaler, with whom he remained friends for the rest of his life. In 1955, as that relationship ended, Greenberg began his lengthy psychoanalysis. He married Jenny Van Horne, an actress, in 1956, and they had a daughter in 1963. The marriage floundered soon thereafter, and the couple eventually divorced but then remarried in the decade before Greenberg's death.

In the 1950s Greenberg abandoned regular reviewing in favor of occasional articles for major reviews and catalog essays. He also began organizing exhibitions on such painters as Pollock, Adolph Gottlieb, Newman and Hofmann. He gave lectures at museums and universities, served as a consultant for galleries and museums, and from 1958 to 1960 was employed by French and Company. Greenberg's ties to artists, critics, dealers and curators gave him unequalled influence in a booming
American art market, influence that endured through the 1960s and 1970s, even though others did not always endorse the artists he championed, such as Ken Noland and Jules Olitski.

Greenberg's reputation began to decline in the late 1970s after it was discovered that, while serving as the executor of David Smith's estate, he had had the paint stripped from six Smith sculptures. The resulting scandal fueled a kind of revolt against what some saw as Greenberg's tyranny over the New York art world. A new generation of critics emerged who questioned Greenberg's connoisseurship, his view of art history, and his character. Magazine articles referred to him as "the most hated man in the art world."

Despite this growing opposition, Greenberg continued to publish articles, though less frequently, to give talks in the US and abroad, and to advise certain artists, dealers and curators until his death in 1994. His Collected Essays, published in 1986 and 1993 was highly praised, offsetting to some degree the years of disrepute.

Access
Open for use by qualified researchers, with the following exceptions:
- Letters from Helen Frankenthaler (Box 5, f.1) are sealed until 13 September 2030;
- 2 travel diaries written with Helen Frankenthaler (1952-1954, Box 20) are sealed until 13 September 2030.

The following items were sealed for a period of time and are now open for use by qualified researchers:
- 18 Journals (1928-1991, Boxes 14-15) were opened 13 September 2005;
- 32 Diaries (1952-1993, Boxes 21-22) were opened 13 September 2010;
- 14 Journals (1943-1993, Boxes 16-17) were opened 13 September 2015;
- Letters from John and Vera Russell (1966-1968, Box 4, f. 5) were opened 13 September 2015.

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Preferred Citation
http://hdl.handle.net/10020/cifa950085

Acquisition Information
Acquired in 1995 from Clement Greenberg's widow, Janice Van Horne. 5 boxes of additions were received 2004: papers (2.5 lin. ft., unprocessed), a videotape and 2 audio cassette tapes (processed and reformatted).

Processing History
The Clement Greenberg Papers were processed and cataloged in 1996 by Annette Leddy. Audiotapes and videotapes re-processed and individually cataloged in Oct 2003 and July 2004. Audiotapes, videotapes and film (including 1 videotape and 2 audiotapes received in 2004) were reformatted 2003-2004. Four boxes of additions received in 2004 remain unprocessed.

Digitized Audio Recordings
Eight audiotapes have been digitized. Online access is available only to on-site readers and Getty staff.

Scope and Content of Collection
The Clement Greenberg Papers document the life of America's most influential art critic from the age of nineteen until his death. They reveal, in extraordinary depth and detail, his personal and intellectual development, and the intertwining of the two. Greenberg's letters to Harold Lazarus, together with his journals (sealed), tell the inner story of the critic's outward success: his artistic and literary ambitions, his family relationships, his attraction and resistance to women, his obsession with Partisan Review colleagues, his friendship with Pollock and other artists, and his fascination with aesthetics. Numerous manuscripts, often handwritten and in several drafts, reveal Greenberg's writing process and the evolution of his ideas from the late 1920s until the year before his death. The compilation of clippings spanning several decades portray the shifting public view of Greenberg, while photographs and tapes preserve a visual and audio record of him lecturing and otherwise interacting in the art world.

Missing from these papers is a collection of Greenberg correspondence with art world figures held at the Archives of American Art.

Various media comprise the Papers, including manuscripts, personal journals and diaries, clippings, photographs, slides, videotapes, audiotapes, and film.

Additions to the collection have been placed at the end.

Arrangement note

**Subjects - Names**
Greenberg, Clement, 1909-1994
Lazarus, Harold, 1909-1983
Louis, Morris, 1912-1962
Noland, Kenneth, 1924-2010
Bush, Jack, 1909-1977
Frankenthaler, Helen, 1928-2011
Pollock, Jackson, 1912-1956
Russell, John, 1919-2008
Russell, Vera
Smith, David, 1906-1965

**Subjects - Topics**
Art criticism -- History -- 20th century -- United States
Art, Abstract -- United States
New York school of art
Abstract expressionism
Art critics -- United States -- Correspondence

**Subjects - Titles**
*Nation Partisan Review*

**Genres and Forms of Material**
Photographic prints
Motion pictures (visual works)
Diaries
Videotapes
Audiotapes
Photographs, Original

**Contributors**
Lazarus, Harold, 1909-1983
Frankenthaler, Helen, 1928-2011
Russell, John, 1919-2008
Russell, Vera
Greenberg, Clement, 1909-1994
Series I. **Correspondence, 1928-1994**

**Physical Description:** 5.5 Linear Feet, 13 boxes

**Scope and Content Note**

Series I is organized in chronological order. It includes 295 letters and 20 postcards from Greenberg to his college friend Harold Lazarus. The letters to Lazarus, which begin when the two are still in college and continue for 20 years (1928-1947), offer a rich and detailed record of Greenberg's personal and intellectual development. They include descriptions of his struggles to become a writer, his difficult relationships with women, his extensive reading, and culminate with his triumphant acceptance into the *Partisan Review* circle. Other correspondence consists of letters from significant individuals in Greenberg's life, such as Marjorie Ferguson, a friend (37 items), John O'Brian, editor of Greenberg's *Collected Essays* (ca. 50 items), and Helen Frankenthaler, girlfriend and life-long friend (50 items, sealed). Greenberg's correspondence files (1984-1994), consisting of letters from artists, colleagues and friends, give a sense of the critic's last decade (ca. 2500 items).

**box 1, folder 1-7**

**Letters to college friend Harold Lazarus, 1928-1932**

**Container Summary:** 99 items

**box 1, folder 1**

**Jun-Sep 1928**

**Scope and Content Note**

12 handwritten letters. Discusses summer reading, including ancient Greek lit., Hazlitt, T.S. Eliot, Tennyson, Pope, Browning, Arnold. Complains of work as camp counselor; recounts adventures at neighboring girls' camp.

**box 1, folder 2**

**Jun-Sep. 1929**

**Scope and Content Note**

12 handwritten letters. Discusses summer reading, including Thackeray, Conan Doyle, Proust, Rimbaud, Laforgue, Herbert, Milton's *Paradise Lost*, Eliot's *The Wasteland*. Works at law firm for $12/day; has affair with stenographer; writes poems (enclosed); attends classical music concerts; dreams of a female wolf.

**box 1, folder 3**

**Apr 1930 Jun-Nov 1930**

**Scope and Content Note**

16 handwritten letters. Discusses reading, including *Jane Eyre*, *Crime and Punishment*, *Magic Mountain*, *The Education of Henry Adams*, Emily Dickinson, Conrad, Trollope, Gide, Huxley, Nietzsche, Valery, Henry James. Visits Far Rockaway; works briefly at Credit Clearing House (is fired); moves with father and stepmother to Brooklyn; visits Modern Art Gallery; sees Daumier-Corot show at "Modern Museum;" searches for job and finally gets one in ad department of "Brooklyn's Atlas;" writes poetry and critiques Lazarus' poetry.

**box 1, folder 4**

**Jan-May 1931**

**Scope and Content Note**

16 handwritten letters. Discusses reading, including Goethe, Gide, Stramm, Kleist, Faulkner. Is fired from ad job end of Jan.; gets job writing news pieces for *Brooklyn Eagle*; is fired from *Eagle* end of Feb; sees Rousseau exhibit; is writing long fiction piece ("Sweet"); writes poetry; sees Klee, Nash, Hartman, Mohr paintings; travels to Virginia with father; sees Toulouse-Lautrec show, African sculpture, the Met's Egyptian room, and "a great show" of Cezannes, Gauguins, Picassos.
box 1, folder 5  
**Jun-Dec 1931**

Scope and Content Note
20 handwritten letters. Discusses reading, including Joyce, Proust, Spengler, Faulkner, Stefan George, Empson, Melville, Montaigne, Richard Burton, Brecht, Rilke. Writes poetry and fiction; falls in love with Amy ___?; travels to Virginia; sees Marin’s watercolors at gallery and sends prices; visits Whitney Museum and doesn’t like it; learns Portuguese.

box 1, folder 6  
**Jan-Sep 1932**

Scope and Content Note
16 handwritten letters. Discusses reading, including Dante, Camões and other Portuguese poets, Doughty, Faust, Hermann Hesse. Sees Diego Rivera show at MAM; sees exhibit of 15th, 16th and 17th c. Italian painting; still writing “Sweet;” sketches African sculpture (incl.); sees movies and comments on their form; visits Virginia with father. 1 clipping regarding Hart Crane’s suicide. Note: Jan 14 1932 envelope but no letter.

box 1, folder 7  
**Sep-Dec 1932**

Scope and Content Note
7 handwritten letters. Discusses reading, including Gide, E.T.A. Hoffman stories, Joyce, a book on ancient scripts. Through Danny Fuchs meets *New Republic* writers; votes Socialist; sees paintings by Alexander Smith and Coleman; writes article on Brecht; asks why Lazarus keeps his letters and complains he’ll never be able to live them down. Note: 1st letter missing page.

box 2, folder 1-5  
**Letters to Harold Lazarus, 1933-1937**

Container Summary: 94 items

box 2, folder 1  
**Jan-Dec 1933**

Scope and Content Note
28 handwritten letters and 1 postcard. Discusses reading, including Isaac Babel, Corneille’s *Cid*, *Brothers Karamozov*, *Vita Nova*, *The Autobiography of Gertrude Stein*, Perse, J. Collier’s *His Monkey’s Wife*, the German translation of *Gilgamesh*. Sees Maillot and Pisarro exhibit; continues writing “Sweet;” finishes Brecht piece; sees Karfiol show; complains about the Whitney; moves to St. Louis to manage one of his father’s wholesale necktie stores; writes very detailed descriptions of St. Louis, including the museum and zoo; looks at pictures of Epstein’s sculpture; moves to Cleveland to manage another of his father’s stores; does very well in the tie business but feels lonely and alienated; explains sex to Lazarus; stops in Ogden, Utah on way to Calif. (includes drawing); lives in SF and describes its scenery; sees *Potemkin*; seesLangston Hughes reading. Note: envelope dated 1933 Jan 9 has no letter.

box 2, folder 2  
**Jan-Dec 1934**

Scope and Content Note
21 handwritten and typewritten letters and 1 postcard. Discusses reading, including *Beowulf*, Stephen Spender, *Martin Chuzzlewit*, Auden, Washington Irving, Svevo, Malraux, Communist pamphlets, Henry James. Is unhappy in SF; goes to concerts; goes to Chinese theater; falls in love with “Toady” Ewing and marries her; moves with wife to LA, which he describes at length; visits Huntington Library; moves with wife to Carmel, where they live with wife’s mother and he writes short stories; wife gets pregnant and he leaves for East; gets story accepted at *Esquire*; moves to St. Louis (for business).
box 2, folder 3  
**Jan-Dec 1935**  
**Scope and Content Note**  
12 handwritten and typewritten letters and 2 postcards. Discusses reading, including Céline, *Passage to India*, German translations of Greek classics. Goes to Washington D.C. to look for job; son Danny is born; edits textbook for money; gets second story accepted at *Esquire*; gets poem accepted at *New Masses*; returns to Carmel for 6 days in Aug.; seeks divorce; misses son.

box 2, folder 4  
**Jan-Dec 1936**  
**Scope and Content Note**  
22 handwritten and typewritten letters and 4 postcards. Gets civil service job; translates anti-Nazi book and Goya book; misses son Danny; sees Odets play; goes horseback riding frequently.

box 2, folder 5  
**Jan-Dec 1937**  
**Scope and Content Note**  
11 handwritten letters. Discusses reading, including Spengler, German authors. Sees Orson Welles’ *Dr. Faustus*; kills a rattlesnake in the country; writes poetry and short stories.

box 3, folder 1-6  
**Letters to Lazarus, 1938-1947**  
**Container Summary:** 102 items

box 3, folder 1  
**Feb-Nov 1938**  
**Scope and Content Note**  
13 handwritten letters and 1 postcard. Discusses reading, including Kafka’s *Amerika*, Kierkegaard, Rilke. Moves out of father’s house and into NYC apt; writes stories and poems; works for customs service; meets abstract artists; publishes Brecht piece in *Partisan Review*; corresponds with H. Rosenberg; paints his first picture; takes drawing class; ex-wife (Toady) re-marries; hears Orson Welles’ Invaders from Mars broadcast.

box 3, folder 2  
**Jan-Dec 1939**  
**Scope and Content Note**  
19 handwritten letters and 8 postcards. Discusses reading, including *Cahiers d’Arts* double issue with Picasso’s work in it, Pope and Dryden, Auden, Nietzsche, Kafka’s short stories, Kierkegaard, Lorca, Yeats. Writes poems and a play; re-writes Brecht piece; sees Paul Owen Carroll play; associates with H. Rosenberg and Lionel Abel; continues in customs job; maneuvers within *Partisan Review* circle; submits poems to *Partisan Review* (rejected); travels to Europe, where he meets Arp, Eluard, Man Ray, et al; interviews Silone for *Partisan Review*; sends *Finnegan’s Wake* to Lazarus and H. Rosenberg; publishes “Avant-garde and Kitsch” in *Partisan Review*, to great acclaim.

box 3, folder 3  
**Mar-Dec 1940**  
**Scope and Content Note**  
18 handwritten letters. Discusses reading, including Forster’s *Where Angels Fear to Tread*, Elizabeth Bowen. Listens to Bach; gets T.S. Eliot piece accepted at *Partisan Review*; seeks “a good woman;” has affair with Jeanie, wife of Cyril Connolly, through whom he meets Auden and others; develops ambition to be a great (powerful) man; meets Margaret Marshall, *Nation* editor; finishes piece on Brecht’s poetry; persistently exorts Lazarus to write a novel; publishes in *Horizon*; sees World’s Fair art show; writes piece on Klee; becomes *Partisan Review* editor; develops passion for Vlaminck’s work.
box 3, folder 4  
**Jan-Dec 1941**  
Scope and Content Note  
18 handwritten letters and 2 postcards. Reads Kenneth Burke; is denounced by H. Rosenberg to other *Partisan Review* editors; writes book review for *Nation*; writes Goethe piece; meets frequently with M. Marshall; has dinner with the Edmund Wilson and Auden; Rahv and Dupee quit *Partisan Review*; writes editorial on politics; has party with *Partisan Review* circle, Carson McCullers, Nigel Dennis, et al.; Lazarus writes lit. reviews, which Greenberg praises; has further encounters with Auden, "a petty dictator;" reviews Wheelwright’s poems for *Nation*; reviews a bio of Rosa Luxembourg for *Partisan Review*; wants to live with Jeanie; meets Isherwood; reviews Marianne Moore and other poets; asks Lazarus to review D. Schwartz for *Partisan Review*.

box 3, folder 5  
**Jan-Dec 1942**  
Scope and Content Note  
13 handwritten letters and 1 postcard. Discusses reading, including Dryden, Poe, Goncourts’ journal, *New Testament*, St. Augustine, Spender. Tries to convince Jeanie "he’s the boss;" writes Jeffers review; translates Kafka; does short art reviews for *Nation*; is disturbed that he writes only reviews; quits his customs service job (Oct).

box 3, folder 6  
**Jan 1943-Aug 1947**  
Scope and Content Note  
21 handwritten letters and 1 postcard. Reads *The American* and *Anna Karenina*; worries he’ll be drafted; his art reviews are well-received; is drafted and stationed at Miami, where he is miserable but adjusting; corresponds with Brodsky; works on George review; is assigned to Oklahoma for clerical training; is sent to Michigan, awaiting assignment; has nervous breakdown (1943 Nov 8); is discharged from Army; Margaret recommends him for managing editorship of *Contemporary Jewish Record*; returns to NYC to find Jeanie involved with Laurence Vail; Lazarus is drafted; tells Lazarus he didn’t reject him (1947 July 7).

box 4, folder 1-6  
**Correspondence, 1932-1993**  
Container Summary: 158 items

box 4, folder 1  
**1932-1936**  
Scope and Content Note  
14 letters and 1 postcard. Several letters addressed to an August Trombley (pseud. of Greenberg?) from FDR, expressing gratitude for tokens of support; several more addressed to R.H. Torres (pseud. of Greenberg), author of "Jalisco Mutiny," story published in *Esquire*, regarding story syndication and requests for more material of the same sort; 1 draft of letter to poet who submitted to *Partisan Review*.

box 4, folder 2  
**1939**  
Scope and Content Note  
5 letters and 9 postcards to family from Europe, including descriptions of England, France and Italy, and of the cruise ship. Note: 1939 Apr 23 letter has missing page.

box 4, folder 3  
**1933-1984**  
Scope and Content Note  
46 items. Includes Greenberg’s transcript from Syracuse; a letter from Greenberg to his first wife (Toady); a letter from Cyril Connolly regarding his wife Jeanie, with whom Greenberg had affair; letter from Greenberg to Clyfford Still, several letters from Frank Hamilton; letter from William Phillips and response; correspondence with Eugene Victor Thaw.
box 4, folder 4  
**1949-1983**  
Scope and Content Note  
37 items. Primarily love letters from Marjorie Ferguson, who was working in Florence and then in Israel for USIS.

box 4, folder 5  
**1966-1968**  
Scope and Content Note  
9 items. Letters from John and Vera Russell discussing the dissolution of their marriage.

box 4, folder 6  
**1982-1984**  
Scope and Content Note  
20 items. Letters and other materials from John O'Brian regarding his efforts to publish Greenberg's collected writings. Includes draft of book introduction with Greenberg's corrections.

box 4, folder 7  
**1985-1993**  
Scope and Content Note  
26 items. Letters from John O'Brian, including one expressing dismay that Greenberg agrees with Kramer's attack on the Intro to *Collected Essays*.

box 5, folder 1  
**Correspondence, 1950-1959**  
Scope and Content Note  
(Sealed)

box 5, folder 1  
**Letters from Helen Frankenthaler, 1950-1969**  
Scope and Content Note  
Sealed until 13 September 2030. 50 items. Love letters from Helen Frankenthaler to Clement Greenberg, sent from Provincetown in summer 1950, and from Europe in summer 1953. Few later letters.

box 6-13  
**Greenberg's correspondence files, 1984-1994**  
Scope and Content Note  
These files are arranged alphabetically by the correspondent's last name. They are comprised of letters from artists asking Greenberg for advice and help, or thanking him for having already given it. There are numerous requests for essays, commentary, interviews or lectures, including those from scholars writing about the 1950s *Partisan Review* or The New York School. Greeting cards or postcards from friends are included. The most prolific and/or important correspondents are noted below. Approximately 2500 items.

box 6, folder 1-9  
box 6, folder 1  
**1984**  
**ABC**  
Scope and Content Note  
Peter Blaine photographs; David Carrier letters; Tony Caro cards; items from Canadian galleries and artists.

box 6, folder 2  
**DEF**  
Scope and Content Note  
Interview with Clement Greenberg by Virginia Dorazio with Greenberg's corrections; items regarding Jack Bush exhibition.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Scope and Content Note</th>
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<tbody>
<tr>
<td>box 6, folder 3</td>
<td>Several long letters from Charles Harrison; several from Inge Hoesterey, art historian.</td>
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<tr>
<td>box 6, folder 4</td>
<td>Robert Jensen lecture with Greenberg's corrections; items from Victor Koshkin-Youritzen; invitation to memorium for Lee Krasner with interesting photo of her; letters from Mark Krupnik regarding Trilling book; letters from the Lansdales, friends; letters from John Link, Chair of Kalamazoo Art Dept.</td>
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<tr>
<td>box 6, folder 5</td>
<td>Letters from artists Barbara McKay, Yvonne Muller, Mali Morris.</td>
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<tr>
<td>box 6, folder 6</td>
<td>Correspondence and ms. from Susan Noyes Platt, art historian.</td>
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<tr>
<td>box 6, folder 7</td>
<td>Richard Shiff, Deborah Soloman, Derek Southall, Francine Tint, Anne Truitt.</td>
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<tr>
<td>box 6, folder 8</td>
<td>2 items from Cora Ward; several letters from Karen Wilkin, artist.</td>
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<td>box 6, folder 9</td>
<td>Letters regarding interviews.</td>
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<tr>
<td>box 7, folder 1-8</td>
<td>Correspondence between Greenberg and Alexander Bloom, author of <em>Prodigal Sons: The New York Intellectuals and Their World</em>; letters from David Carrier; postcards from Tony Caro.</td>
</tr>
<tr>
<td>box 7, folder 2</td>
<td>Postcard from H. Frankenthaler thanking Greenberg for his comments on her work; several letters from Piero Dorazio, artist; cards from Dominique Fourcade.</td>
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<tr>
<td>box 7, folder 3</td>
<td>Letters from Prof. Ann Gibson; letter from Marty Greenberg, brother; letters from Inge Hoesterey; Andrew Hudson.</td>
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<tr>
<td>box 7, folder 4</td>
<td>John Link essay and letters; letters from Mrs. Jacob Kainen and Phil Lansdale.</td>
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</tbody>
</table>
Scope and Content Note
Items from Maria Manning, Ken Moffett; Yvonne Muller; Jules Olitski.

Scope and Content Note

Scope and Content Note
Graham Burke interview of Tim Scott; letters from Ann and Mary Truitt.

Scope and Content Note
Cards from Cora Ward; Paul Williams book proposal.

Scope and Content Note
Walter Darby Bannard letters regarding current art critics and thanking Greenberg for criticism; Tom Barron, artist, discussing his work and thanking Greenberg for his criticism; Esmé Berman, South African art historian; Frank Bowling, artist; Tony Caro, artist, letter from Greece about his travels and his work; Ann Clarke, artist, discussing problems with her job; Frances Colpitt, art historian.

Scope and Content Note
Theirry de Duve, art historian; Jim Dinerstein, artist; Piero Dorazio; Friedl Dzubas; The Edwards; Lawrence Eisler, artist, requesting studio visit; Gabriele Ellerton, artist; Andre Emmerich; Nel Erasmus, painter; Terry Fenton, curator; H. Frankenthaler; Peter Fuller, artist, regarding derogatory remarks he heard Greenberg made about him.

Scope and Content Note
Marty Greenberg, regarding publication of his Kleist translations; Piri Halasz, scholar; Inge Hoesterey, regarding art criticism; Jay Hutchinson, artist, thanking Greenberg for criticism.

Scope and Content Note
Harold Jonas, college friend getting back in touch; Neil Jumonville, Harvard instructor writing on Partisan Review circle, writing in response to Greenberg's corrections; Tim Kelly, artist; Hilton Kramer; Mark Krupnick; John Link, regarding his paintings and writings.

Scope and Content Note
Charles Millard, curator, about changes in his life; Ken Moffett; Mali Morris, artist; Yvonne Muller, regarding her work.

Scope and Content Note
John Ogburn, regarding his work and art world; Larry Poons.
Scope and Content Note
Tim Scott, regarding his work, his father; Richard Shiff; Derreck Southall, artist and writer; Pat Sutton, artist; Anne Truitt, artist, about her family and her work.

Scope and Content Note
Von Wentzel, gallery owner; Karen Wilken; Arthur Count Yanoff, artist; Victor Youritzen.

Scope and Content Note
Walter Darby Bannard, with reviews of Greenberg's book of essays and questions about his own work; Esmé Berman, regarding efforts to relocate in LA; Thomas Barron, thanking Greenberg for critique; Tony Caro, regarding Triangle Workshop and Greenberg's impression there; David Cast, regarding his father, Giotto, Vasari.

Scope and Content Note
De Duve, Diebenkorn; Dorazio, regarding his life in Italy; Edwards, regarding Greenberg's essays and health; Erasmus, regarding Greenberg's essays; Terry Fenton, regarding Greenberg's essays, his work, Canadian art scene; Frankenthaler, regarding dinner date.

Scope and Content Note
Inge Hoesterey, her essays, etc.; Tim Hilton regarding Emma Lake.

Scope and Content Note
Mark Krupnik, regarding reviews of Greenberg's essays; Jim Link, regarding Olitski, Susan Roth; Richard Love, thanking Greenberg for his interview.

Scope and Content Note
McChesney regarding art shows, requests for crits; Charles Millard, regarding reviews of Greenberg's essays; Ken Moffett, regarding Greenberg's essays; R. Motherwell, regarding Greenberg's essays; Y. Muller, regarding recommendations, gratitude.

Scope and Content Note
Larry Poons.

Scope and Content Note
Rosalie Rossi, regarding her work; David Shapiro, artist, with photo of piece; Derreck Southall, regarding his novel, novels he's reading, Bacon, Caro, his paintings; Anne Truitt, regarding her financial issues.
Series I. Correspondence, 1928-1994

Finding aid for the Clement Greenberg papers, 1928-1995

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**box 9, folder 8**

**UVW**

Scope and Content Note
Van Wentzel, regarding Triangle, Bannard.

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**box 9, folder 9**

**XYZ**

Scope and Content Note
Arthur Yanoff, regarding his work, Greenberg's criticism; Victor Youritzin.

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**box 10-11**

**1988-1990**

**box 10, folder 1**

**ABC**

Scope and Content Note
American Academy of Arts and Sciences, letter announcing Greenberg had been elected fellow; Greenberg's angry reply to Dore Ashton's article on Guston that cites him; Walter Darby Bannard, copy of letter to editor defending Greenberg; Betsy Brown, Director of Nat'l Museum of American Art; David Carrier, inquiring how Greenberg liked his book *Artwriting*; Caro, about his work and vacation; color photographs of possible Pollock.

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**box 10, folder 2**

**DEF**

Scope and Content Note
H. Frankenthaler, affectionate postcards; Gary Fountain, regarding information for his biography of Elizabeth Bishop; Thiery de Duve, regarding Clement Greenberg talk; Darozio postcards; Jennifer Durrant, artist, regarding her work; André Emmerich, Peter Fuller regarding *Modern Painters*, his magazine.

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**box 10, folder 3**

**GHI**

Scope and Content Note
Clive Getty, Prof. at Miami Univ.; Marty Greenberg, announcing he won 2 translation awards; Paul Hart, letter and review of *Collected Essays*; Janet Heath, proposing telephone interview; Inge Hoesterey, regarding her articles, book dedication, with photo of her; Richard Howard, letter about mutual friends.

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**box 10, folder 4**

**JKL**

Scope and Content Note
Ruth Kainen regarding Adorno and Greenberg; Jacob Kainen regarding his work and Noland's show; Mark Krupnik regarding Irvin Howe with bibliography; Jim Link regarding writings and paintings, mss. enclosed.

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**box 11, folder 1**

**MNO**

Scope and Content Note
Clif McChesney regarding his work, the art scene; Barbara McKay, color slides; Charles Millard; Colette Morey de Morand, London art scene; Barrie Mowatt regarding Greenberg's contribution to Olitski catalog; Yvonne Muller, asking for recommendations; Colette Nilsen, thanking Greenberg for the critique; Jules Olitski, asking Greenberg to check catalog for his show.
Scope and Content Note
Sidney Phillips, asking Greenberg to look at slides of his paintings; Wm. Phillips, asking if Greenberg would be willing to have Elizabeth Frank interview him for Partisan Review; Joachim Pisarro, regarding his book on Pisarro; Poons, wanting response to his show; Katharina von Rohden regarding her thesis on Frankenthaler; Rubenfeld regarding interviews with Greenberg for book; Robert Storr, regarding Greenberg's conflict of interest (financial interest in artists he supported); Catherine Tatge, thanking Greenberg for PBS interview on Motherwell; Anne Truitt, regarding losing her job, family illness; Adam Stein, letter with abstract painting "score" (piece included).

Scope and Content Note
Tim Scott, regarding his new studio and work; Richard Shiff, regarding essay for Art Journal on Greenberg's "Modernist Painting" (essay included); Derreck Southall regarding his work, his life; Gail Stavitsky, interview with Greenberg regarding Gallatin.

Scope and Content Note
Nora Wainer, regarding bio about her grandfather, Dr. Cahim Zhitlowsky, Yiddish philosopher; Norman Wasserman regarding New York Times story on Pollock fraud with copy of clipping citing Greenberg; Wentzel regarding advice for Greenberg's daughter on becoming art dealer; Jeanne Wilkinson, thanking Greenberg for critique; Susan Wadsworth regarding Greenberg's work on Stella and Smith; Yanoff regarding his work; Youritzen regarding his writings.

Scope and Content Note
K. Agena, letters to Wm. Phillips (cc: Greenberg) regarding PBS documentary on NY intellectuals; D. Bentham, letter regarding teaching position with slide of recent work; Debra Balken regarding George L.K. Morris and his rivalry with Greenberg at Partisan Review; Robert Belton with question regarding William Ronald; Douglas Carnegie color photographs; Tony Caro regarding exhibition in Rome.

Scope and Content Note
Dallas Museum, invitation to speak; Arthur Danto, regarding Hume; Thierry de Duve, regarding his new art school and writings; Piero Dorazio, regarding his work; Frankenthaler postcard; Univ. of Iowa regarding Weldon Kees.

Scope and Content Note
Andrea Gabor, regarding Lee Krasner for book on gifted women and their marriages; Iqbal Geoffrey, collage and bio from Pakistani writer/artist/activist. J. P. George with ms. on Watteau and Greenberg's comments; Tom Grimsy postcards of work; Andrew Hudson.
Scope and Content Note
Barbara Jaffee, regarding Julien Benda; Arthur Jones, regarding Greenberg's talk at Pollock/Krasner house; Ruth Kainen, regarding her husband's career and retrospective; Gertrude Kasday, color photographs; invitation to Lee Krasner show with reproduction of a work; Harold Lehman, friend and collaborator with Pollock; Laurel Lyman, letters and copy of thesis on pottery.

Scope and Content Note
Charles Millard, postcards from travels; Kim Morgan, regarding interview with copy of 1963 article on Emma Lake Artist's workshop; Colette Nilsen with color photographs of her work; Ken Noland, requesting money to oppose S. Africa apartheid; Elizabeth O'Neil, regarding Marcia Nardi.

Scope and Content Note
Pollock/Krasner house and study center regarding Greenberg's visit and talk; Anne Poor's color photographs; Anee Purcell, color photographs; J. Reidel regarding Weldon Kees.

Scope and Content Note
Richard Schem; Pat Service; Will South, regarding Stanton McDonald-Wright; Pat Sutton; Anne Truitt, thanking Greenberg for all his help.

Scope and Content Note
Norman Wasserman, letters and clippings regarding the authenticity of his Pollock and Greenberg's opinions; Wentzel; Jeanne Wilkinson; Toss Woollaston, autobiographical ms; Yale Univ. Press regarding opinion on Bernard Smith's work on Modernism and Postmodernism, with ms; Arthur Yanoff.

Scope and Content Note
Doug Bentham regarding Canadian art scene; Frank Bowling regarding immigration issues and catalog of a show; Mary Busch, cards and poems; Martin Bush, ACA Galleries president; Tony Caro postcards from travels; David Cateforis regarding dissertation on De Kooning's women; many comments about Collected Essays.

Scope and Content Note
Paul Georges' daughter asking advice; Terry Fenton regarding Noland and L. Freud; Gary Fountain, announcing his book on Elizabeth Bishop will be published; David Goldstein, asking Greenberg for crit; Piri Halasz; Andrew Hudson regarding his book on Morris Louis and other projects.

Scope and Content Note
Jacob Kainen regarding Greenberg's comments on his work, his upcoming show, asking more criticism on new slides, etc; Mark Krupnik regarding Mary McCarthy.
Scope and Content Note
Colette Nilsen, regarding her visit, her work; Bill Noland, thanks; Jules Olitski regarding Robert Hughes; Sidney Phillips, returning the $12,000.00 Greenberg lent him many years before; Peter Plagens, enclosing interview.

Scope and Content Note
Nora Ransenberg slides; Derrick Southall, regarding family and work; Anne Truitt, with citation from Greenberg's encouraging letter to her many years before.

Scope and Content Note
Norman Wasserman, regarding his Pollock; Emyr Wyn Williams, with color photographs of her work; Univ. of Chicago Press regarding Collected Essays.

Scope and Content Note
Series II consists of Greenberg's journals (1928-1993), Diaries (1952-1993), Appointment Books and Address Books and occupies 4.5 linear feet. These 124 volumes, to which Greenberg devoted a great deal of attention, document his experience at various levels, from the most simple record of who he met where, to more detailed accounts of his daily habits, to extraordinarily intimate revelations about relationships, obsessions, aspirations, and convictions. Due to the intimate nature of the journals and diaries, some have been sealed for the time periods indicated.

Scope and Content Note
These boxes contain 18 journals, with varying, often overlapping date ranges. Early notebooks feature quotations, drawings, and drafts of poems and stories. Beginning around 1940, entries are often provocative reflections on art and literature, including comparisons between specific artists and writers. Increasingly, these aesthetic concerns become intertwined with personal ones, especially after Greenberg begins psychoanalysis in the mid-1950s. Greenberg's relationships with members of the Partisan Review circle occupy a great deal of his attention, even long after he has broken with them or they have died. Clippings, drawings and writings found loose in the journals have been either organized in the file folders along with journals or, where there is a generous amount of material, stored in a separate file folder.

Scope and Content Note
These boxes contain 14 journals, with varying, often overlapping date ranges. Of a much more private character than the journals in Boxes 14-15, these record many obsessive thoughts and raw emotional responses to events in Greenberg's life and psychoanalysis. Two are poetry journals, containing personal, even confessional poems. One is in part an army journal. In the later journals, entries about women and colleagues are interspersed with intellectual and political material, but the balance of entries remain highly personal. Many of these journals include critical comments about well-known people and other sensitive material.

Scope and Content Note
This box contains 6 Appointment Books (1945-1950), containing relatively few entries, 1 Address Book (1943, 1944 & 1955) and 1 Bank Deposit Book (1938-1939).
box 19  
**Clement Greenberg's Appointment Books and Address Books, 1950-1993**

**Scope and Content Note**

Arranged chronologically. This box contains 44 small leather appointment books featuring entries of varying detail. Entries in books from 1950-1957 are just a few lines long. Books from 1958-1964 contain daily entries occupying a full page and record books read, work done, people met with, openings attended, and so on. These were apparently employed as both date keeping and record keeping tools, as some entries are retrospective. After 1965 entries are more spare, with detail reserved for the diaries. While appointment books generally contain some addresses in the front section, there are separate thin, black address books for the following years: 1970-1971, 1972, 1973, 1974-1975, 1976, 1977, 1979, 1980, 1981, 1982, 1984, 1985. One black book, probably from 1964, contains a few daily entries plus addresses in South America, with calling cards inserted.

box 20, folder 1-2  
**2 Travel diaries, 1952-1954**

**Scope and Content Note**

Sealed until 13 September 2030.

box 20, folder 1  
**Nova Scotia diary, 1952**

**Scope and Content Note**

Sealed until 13 September 2030. This is a photocopy of the diary kept by Helen Frankenthaler and Greenberg during their four week vacation in Nova Scotia. They take turns describing meals and how they prepared them, landscape paintings they worked on, locals they consorted with, car troubles, their moods and other features of the vacation.

box 20, folder 2  
**Italy diary, 1954**

**Scope and Content Note**

Sealed until 13 September 2030. This is a photocopy of the diary Greenberg and Helen Frankenthaler kept during their three month trip to Italy, Paris and London. It contains daily entries detailing where they ate, how they slept, art seen, people met, car repairs and some general impressions.

box 21-22  
**Diaries, 1965-1993**

**Scope and Content Note**

These boxes contain 29 diaries which, like the Appointment Books from 1958-1964, and like the travel diaries, offer a detailed daily record of activities. Each entry includes what time Greenberg got up and went to bed, books and journals read, articles or talks worked on, galleries visited, people met with, opening or parties attended, restaurants frequented, and quantity of drink and medication consumed. These diaries do not describe responses, thoughts or reflections, though they occasionally include comments such as "sat and mused," or "brooded." Greenberg's state of mind is, nonetheless, surprisingly discernible through these simple objective records.
Series III. **Manuscripts, 1928-1993**

Physical Description: 4 Linear Feet 9 boxes

Scope and Content Note

Series III consists of essays, lectures and talk notes. The manuscripts are organized in chronological order, and demonstrate the evolution of Greenberg's ideas from left-wing avant-gardism to formalist avant-gardism, to anti-avant-gardism. They begin with Greenberg's college papers, his early poetry and fiction, and his drawings, which often decorate the pages of his creative writing. There are handwritten notes and drafts of early *Partisan Review* articles, including the letter to Dwight MacDonald that with MacDonald's encouragement evolved into "Avant-garde and Kitsch." There are also various drafts of "Towards a Newer Laocoon," and "Bertolt Brecht's Poetry." There are a number of pieces written during this period which were not published. There are notes and drafts of seminars, including the Princeton Gauss Seminars (1958-1959), and the Bennington Seminars (1971) that Greenberg revised throughout the seventies; these are also present in published form. There are notes and drafts of the many lectures and talks Greenberg gave beginning in the 1960s and continuing through the 1980s, some of which served as the basis for articles, including the prescient "Avant-garde Attitudes" (1968-1970).

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**Early writings: poetry and fiction, ca. 1928-1940s**

**late 1920s**

Scope and Content Note

69 pp. poetry in 1 notebook, 2 bluebooks, 2 loose pp.; 3 college papers on The Dionysian Cult, Neo-Platonism, and Byron's letters, 30 pp. total. Drawings.

---

**late 1920s-1930s**

Scope and Content Note

27 pp. poetry. Poems about love, death, nature, sin, etc., translations of Eluard poems. Drawings.

---

**late 1920s-1930s**

Scope and Content Note

31 pp. poetry. College poems, poems about the West and California, poems in Portuguese, translations of Stefan George. Drawings throughout.

---

**late 1920s-1930s**

Scope and Content Note

64 pp. poetry. College poems, poems about his wife (Toady) and son, 3 versions of "The Progress of Poetry." Drawings throughout.

---

**late 1920s-1930s**

Scope and Content Note

22 pp. poetry. Poems about the West and California.

---

**late 1920s-1930s**

Scope and Content Note

31 pp. poetry. Translations and poems in foreign languages, by Stefan George, Camões, Rilke, Eluard, and others.

---

**1930s**

Scope and Content Note

73 pp. poetry. Poems about love, lust, the seasons, George Washington, youth and age, etc. Drawings.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Date Range</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 23, folder 9</td>
<td>1940s</td>
<td>40 pp. poetry. Poems about Hitler, nature, bachelorhood, the gods, etc.</td>
</tr>
<tr>
<td>box 23, folder 10</td>
<td>1930s</td>
<td>80 pp. (2 sides) of unfinished novel featuring a character named &quot;Sweet.&quot;</td>
</tr>
<tr>
<td>box 23, folder 11</td>
<td>1930s?</td>
<td>66 pp. Drawings in either pencil or pen, generally of figures, with a few landscape or architectural drawings. An occasional poem on the reverse.</td>
</tr>
<tr>
<td>box 24, folder 1</td>
<td>Early writings, 1920s-1940s</td>
<td>Short stories, correspondence, early Partisan Review essays, 1920s-1940s. John O'Brian's notes on some pieces.</td>
</tr>
<tr>
<td>box 24, folder 1</td>
<td>1920s-1930s</td>
<td>ca. 50 pp. short stories and story fragments.</td>
</tr>
<tr>
<td>box 24, folder 2</td>
<td>1920s-1930s</td>
<td>ca. 60 pp. short stories and story fragments, including a travel essay/story about California and one play, 14 pp.</td>
</tr>
<tr>
<td>box 24, folder 3</td>
<td>1930s</td>
<td>ca. 55 pp. stories and story drafts about Mexico and Pancho Villa.</td>
</tr>
<tr>
<td>box 24, folder 4</td>
<td>1930s</td>
<td>ca. 55 pp. stories and story drafts about Mexico and Pancho Villa.</td>
</tr>
<tr>
<td>box 24, folder 5</td>
<td>1930s?</td>
<td>35 pp. notes and drafts of essays about fiction and poetry, with a longer, more complete essay about rhetoric; 1 clipping; drawings.</td>
</tr>
<tr>
<td>box 24, folder 6</td>
<td>1930s?</td>
<td>22 pp. typewritten corrected draft of essay on Brecht, apparently an early version of &quot;Bertolt Brecht's Poetry&quot; (pub. 1941); 2 typewritten pp., &quot;Attention to Bert Brecht,&quot; 1932?; 18 handwritten and typewritten draft pp. on Brecht, n.d.</td>
</tr>
</tbody>
</table>
Scope and Content Note
8 handwritten pp. on Breton.

1939
Scope and Content Note
8 typewritten, corrected pp., letter to Dwight MacDonald regarding MacDonald's article on Soviet Society and the Cinema. This letter, with MacDonald's encouragement, evolved into "Avant-garde and Kitsch."

1939
Scope and Content Note
17 handwritten pp., notes for "Avant-garde and Kitsch," with a few unrelated pp. on war, Ralph Burton, etc.

1940s?
Scope and Content Note
3 handwritten pp. on Kafka and the issue of time.

1940s?
Scope and Content Note
3 handwritten pp., notes on the history of easel painting.

1940-1941
Scope and Content Note
12 typewritten and handwritten pp. essay on "common sense" in world politics, with reference to Harold Laski's position.

n.d.
Scope and Content Note
14 typewritten pp. essay, "The Last of the Fathers," on Thomas Mann's *Joseph*.

n.d.
Scope and Content Note
3 typewritten pp., essay on Goethe, "Lass uns doch vielseitig sein"; 4 handwritten pp., draft of above.

1935-1950
Scope and Content Note
25 handwritten and typewritten pp. Drawings and poems. Notes on Spengler, Picasso and Joyce, Surrealism, and other topics.

Essays on art and aesthetics, 1940-1959
Scope and Content Note
Some manuscripts have identifying notes by John O'Brian.

1940
Scope and Content Note
91 corrected typewritten pp. 3 drafts of "Towards a Newer Laocoon."
box 25, folder 2 1940
Scope and Content Note
29 handwritten and typewritten pp. Notes and early drafts of "Towards a Newer Laocoon."

box 25, folder 3 July-August 1940
Scope and Content Note

box 25, folder 4 1956?
Scope and Content Note

box 25, folder 5 1958-1959?
Scope and Content Note

box 25, folder 6 1958-1959
Scope and Content Note

box 25, folder 7 1958-1959
Scope and Content Note

box 26, folder 1-18 Essays and lectures, 1949-1960s
box 26, folder 1 n.d.
Scope and Content Note

box 26, folder 2 n.d.
Scope and Content Note

box 26, folder 3 n.d.
Scope and Content Note
39 handwritten and typewritten pp. Notes and drafts of various unpublished short pieces, including "Art Criticism and American Art," "The Old Masters Revisited," pieces on nationalism, homosexuality, modernism, etc. 2 clippings.

box 26, folder 4 1949
Scope and Content Note
4 typewritten pp., responding to the Ezra Pound Award announcement, pub. in Partisan Review?
box 26, folder 5 1950
Scope and Content Note

box 26, folder 6 1953
Scope and Content Note

box 26, folder 7 1953
Scope and Content Note
150 typewritten and handwritten pp. 3+ drafts of "The Plight of Our Culture" pub. in Commentary.

box 26, folder 8 1955
Scope and Content Note
11 typewritten pp. ms. of "American-Type Painting," including 2 extra first pages, with letter and handwritten bibliography.

box 26, folder 9 1958
Scope and Content Note
12 typewritten pp., 2 copies of "Collage," 1 with Greenberg's corrections.

box 26, folder 10 1959
Scope and Content Note

box 26, folder 11 1960
Scope and Content Note
27 handwritten and typewritten pp., 3 drafts of ms. "The Abstract Movement" pub. as "Modernist Painting."

box 26, folder 12 n.d.
Scope and Content Note

box 26, folder 13 n.d.
Scope and Content Note
34 typewritten pp., 7 unpublished lectures or lecture notes on the following topics: Aesthetics in Art Criticism, The Present State of NY Painting, History of Bohemia, Crisis of Independence, Arnold Friedman, Abstract Expressionism, Aesthetic Considerations in Politics.

box 26, folder 14 n.d.
Scope and Content Note
14 corrected typewritten pp., 3 unpublished mss. on the following topics: "Manet," "Leger," "Cezanne, Seurat, Van Gogh, Gauguin."
box 26, folder 15  
n.d.  
Scope and Content Note  
3 corrected typewritten pp. Unpublished essay concerning Herbert Read's distinctions between visual artists and poets.

box 26, folder 16  
1950s-1960s  
Scope and Content Note  
12 pp. Drawings, card, clipping, watercolor.

box 26, folder 17  
May-June 1950  
Scope and Content Note  
issue of Partisan Review containing 3 pp. piece by Greenberg on Intellectuals and Religion.

box 26, folder 18  
n.d.  
Scope and Content Note  
2 small notebooks containing lists of books reviewed and to be reviewed; list of galleries.

box 27, folder 1-26  
Essays, lectures, etc., 1961-1990

box 27, folder 1  
1961  
Scope and Content Note  

box 27, folder 2  
1963  
Scope and Content Note  

box 27, folder 3  
1963  
Scope and Content Note  

box 27, folder 4  
1965  
Scope and Content Note  

box 27, folder 5  
1966  
Scope and Content Note  

box 27, folder 6  
1967  
Scope and Content Note  
20 typewritten pp., photocopied. "Recentness of Sculpture," 2 versions, one published in Art International, the other, heavily corrected, unpublished.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Date Range</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 27, folder 11</td>
<td>1976</td>
<td>4 typewritten pp. List of books about art history that Greenberg commented on briefly during a videotaped discussion of the Mid NY Library's books. Comments included.</td>
</tr>
<tr>
<td>box 27, folder 14</td>
<td>1970s</td>
<td>5 pp. sketches by Greenberg; signed menu from Buenos Aires restaurant.</td>
</tr>
<tr>
<td>box 27, folder 16</td>
<td>1970s?</td>
<td>6 typewritten and handwritten pp. Outline for television program explaining modernist painting as a logical development of Western art.</td>
</tr>
<tr>
<td>Box/ Folder</td>
<td>Date(s)</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>------------</td>
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<td>------------------------</td>
</tr>
<tr>
<td>27, 17</td>
<td>1951-1979</td>
<td>9 typewritten pp. File of Curriculum Vitae; 1 clipping, a brief biography of Greenberg from <em>20th Century Authors</em>.</td>
</tr>
<tr>
<td>27, 22</td>
<td>1983</td>
<td>6 typewritten pp., &quot;Sotatsu, His Sumiyoshi Screen,&quot; article published in <em>Vanity Fair</em>; 2 clippings of article, 1 corrected by Greenberg.</td>
</tr>
<tr>
<td>27, 24</td>
<td>1985</td>
<td>13 typewritten pp. Correspondence, essay and list of paintings for &quot;Six From Syracuse&quot; show at Skidmore, curated by Greenberg.</td>
</tr>
</tbody>
</table>
box 28, folder 1  1971
Scope and Content Note
52 pp. notes and drafts of Seminar One; 2 reference clippings; 42 pp. transcript of question/answer period.

box 28, folder 2  1971
Scope and Content Note
48 typewritten pp. 3 drafts of revised version of Seminar One; 4 pp. galley of published article version.

box 28, folder 3  1971
Scope and Content Note
75 typewritten pp. Several drafts of Seminar Two; 41 pp. transcript of question/answer period.

box 28, folder 4  1974
Scope and Content Note
54 typewritten pp. 2 drafts of Seminar Two, revised for publication.

box 28, folder 5  1971
Scope and Content Note
33 typewritten pp. 2+ drafts of Seminar Three; 35 pp. transcript of question/answer period.

box 28, folder 6  1971
Scope and Content Note
12 handwritten and typewritten pp. Notes and drafts of Seminar Four; 32 typewritten pp. 3 copies of Seminar Four, revised for publication; 3 clippings; 37 pp. transcript of question/answer period.

box 28, folder 7  1971
Scope and Content Note
18 handwritten and typewritten pp. Drafts of Seminar Five; 1 clippings; 25 pp. transcript of question/answer period.

box 28, folder 8  1971
Scope and Content Note

box 28, folder 9  1971
Scope and Content Note

box 29, folder 1-8  Bennington Seminars, 1968-1979
box 29, folder 1  1971
Scope and Content Note
38 handwritten and typewritten pp. Drafts of Seminar Seven; 3 pp. galley of Seminar Seven; 40 pp. transcript of question/answer period.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Date/Year</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>29, 2</td>
<td>1971</td>
<td>Notes and drafts of Seminar Eight; 4 pp. galley of Seminar Eight; 3 clippings; 35 pp. transcript of question/answer period.</td>
</tr>
<tr>
<td>29, 3</td>
<td>1971</td>
<td>2 drafts of Seminar Nine; 2 clippings; 27 pp. transcript of Seminar Nine.</td>
</tr>
<tr>
<td>29, 4</td>
<td>1971</td>
<td>Drafts of Seminar Ten (and Nine); 1 clipping.</td>
</tr>
<tr>
<td>29, 5</td>
<td>1973-1979</td>
<td>8 clippings and photocopies of clippings of published Seminars.</td>
</tr>
<tr>
<td>29, 6</td>
<td>1969</td>
<td>Photo and negative of drawing by Greenberg used in article made from Seminar.</td>
</tr>
<tr>
<td>29, 7</td>
<td>1968 -?</td>
<td>16 pp. handwritten pp; 6 clippings.</td>
</tr>
<tr>
<td>29, 8</td>
<td>n.d.</td>
<td>Clipping, Susan Unger, &quot;Clement Greenberg's Bennington Seminars.&quot;</td>
</tr>
<tr>
<td>30, 1</td>
<td>Lectures, 1961-1979, n.d.</td>
<td>37 handwritten and typewritten pp., 2 versions of the same talk with different titles, &quot;How Art is Acquired&quot; and &quot;Contemporary Collecting.&quot; Chicago?</td>
</tr>
<tr>
<td>30, 4</td>
<td>n.d.</td>
<td>16 typewritten pp. &quot;Contemporary American Painting.&quot;</td>
</tr>
</tbody>
</table>
box 30, folder 5  
n.d.  
Scope and Content Note  
6 typewritten pp. Commencement Talk on "the life of art," Chicago Institute of Art; 4 handwritten pp., rough draft.

box 30, folder 6  
n.d.  
Scope and Content Note  

box 30, folder 7  
n.d.  
Scope and Content Note  

box 30, folder 8  
n.d.  
Scope and Content Note  

box 30, folder 9  
n.d.  
Scope and Content Note  

box 30, folder 10  
1968 Mar 26  
Scope and Content Note  
21 typewritten and handwritten pp. "Art in the Sixties," University of Wisconsin, Madison(?)

box 30, folder 11  
n.d.  
Scope and Content Note  
7 typewritten pp. "Contemporary Art Situation."

box 30, folder 12  
n.d.  
Scope and Content Note  
4 typewritten pp. "Pop Art."

box 30, folder 13  
1961  
Scope and Content Note  
10 typewritten pp. 2 copies of "Post-Christian Technicalities," WFMT, Chicago.

box 30, folder 14  
n.d.  
Scope and Content Note  
16 typewritten pp. on experiencing art, Wilmington, Ohio; 20 typewritten and handwritten pp., another version of above talk, Penn State; 4 pp. brochure on how to invest in the art market.

box 30, folder 15  
n.d.  
Scope and Content Note  
6 handwritten and typewritten pp. on the current art scene, Brandeis.

box 30, folder 16  
1964  
Scope and Content Note  
box 30, folder 17  
**n.d.**  
Scope and Content Note  

box 30, folder 18  
**n.d.**  
Scope and Content Note  

box 30, folder 19  
**n.d.**  
Scope and Content Note  
7 typewritten and handwritten pp. on Canadian art, Saskatchewan.

box 30, folder 20  
**1965**  
Scope and Content Note  

box 30, folder 21  
**1973 Apr 12**  
Scope and Content Note  

box 30, folder 22  
**1972**  
Scope and Content Note  

box 30, folder 23  
**n.d.**  
Scope and Content Note  
6 typewritten pp. on art history, Blacksburg.

box 30, folder 24  
**1972 Apr 19**  
Scope and Content Note  

box 30, folder 25  
**1977**  
Scope and Content Note  

box 30, folder 26  
**n.d.**  
Scope and Content Note  

box 30, folder 27  
**n.d.**  
Scope and Content Note  
8 typewritten pp. and 4 pp. handwritten notes. "NY Painting in the Fifties;" offprint of Millard article.

box 30, folder 28  
**n.d.**  
Scope and Content Note  
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
</table>
| 30, Folder 29 | 1978 | Scope and Content Note  
11 typewritten pp. and 3 pp. notes on elitism and culture, given at Salzburg Seminar in American Studies. |
| 30, Folder 30 | 1979 | Scope and Content Note  
| 30, Folder 31 | n.d. | Scope and Content Note  
14 typewritten pp. 2 drafts of "The Importance of Good Faith." |
| 30, Folder 32 | n.d. | Scope and Content Note  
3 typewritten pp. "Drawing." |
| 30, Folder 33 | 1972 | Scope and Content Note  
11 typewritten pp. "The Place of Taste." |
| 31, Folder 29 | Lectures and "talk-notes," 1980-1993 | |
| 31, Folder 1 | 1980-1983 | Scope and Content Note  
| 31, Folder 2 | 1980 | Scope and Content Note  
7 handwritten and typewritten pp. "Autonomies of Art," talk notes, Virginia Polytechnic Institute; 4 copies of 9 typewritten pp. essay version of above talk; 2 pp. notes, 7 typewritten pp. transcript of lecture; spell checker analysis of the text; 2 clippings from German newspapers. |
| 31, Folder 3 | 1980 | Scope and Content Note  
| 31, Folder 4 | 1981 | Scope and Content Note  
5 typewritten and 8 handwritten pp. talk given at International Colloquium in Lausanne about relationship between American and European Art Scenes; various colloquium materials. |
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Year</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 31, folder 5</td>
<td>1981</td>
<td>3 typewritten pp. talk on Abstract Expressionism, Nassau County Museum.</td>
</tr>
<tr>
<td>box 31, folder 7</td>
<td>1982</td>
<td>52 handwritten and typewritten pp. multiple drafts and notes for &quot;Beginnings of Modernism,&quot; talk given at conference on modernism, Claremont; 17 pp. conference correspondence and materials; 1 conference brochure; 7 clippings, including 1 review of conference and Greenberg.</td>
</tr>
<tr>
<td>box 31, folder 8</td>
<td>1983</td>
<td>2 typewritten pp. talk notes on current art scene, Studio School.</td>
</tr>
<tr>
<td>box 31, folder 11</td>
<td>1984</td>
<td>8 typewritten pp. 2 drafts &quot;Life of Art,&quot; RISD commencement.</td>
</tr>
<tr>
<td>Folder Details</td>
<td>Year(s)</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>----------------</td>
<td>---------</td>
<td>------------------------</td>
</tr>
<tr>
<td>box 31, folder 17</td>
<td>1984</td>
<td>3 typewritten pp. talk notes on art criticism, Western Michigan U., on occasion of receiving honorary doctorate; program and investiture citation.</td>
</tr>
<tr>
<td>box 31, folder 21</td>
<td>1985</td>
<td>3 typewritten pp. talk notes on collecting, Utica.</td>
</tr>
<tr>
<td>box 31, folder 23</td>
<td>1985</td>
<td>2 typewritten pp. talk notes on evolution of modern art, Ohio U.</td>
</tr>
<tr>
<td>box 31, folder 24</td>
<td>1985-1986</td>
<td>5 handwritten and typewritten pp. 2 sets of talk notes on relation of new art to the old, Studio School, NY.</td>
</tr>
<tr>
<td>box 31, folder 25</td>
<td>1986</td>
<td>2 typewritten pp. talk notes about emphasis on contemporary art, Scripps College; symposium program.</td>
</tr>
<tr>
<td>Box and Folder</td>
<td>Year</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>------------------------</td>
</tr>
<tr>
<td>31, 27</td>
<td>1986</td>
<td>2 typewritten pp. talk notes on controversy in art, Canastota.</td>
</tr>
<tr>
<td>31, 32</td>
<td>1987</td>
<td>2 typewritten pp. talk notes on negative criticism, Aldrich Museum.</td>
</tr>
<tr>
<td>31, 35</td>
<td>1988</td>
<td>3 typewritten pp. talk notes on current art scene, Univ. of Ottowa and Museum of Contemporary Art, Chicago.</td>
</tr>
<tr>
<td>31, 36</td>
<td>1989</td>
<td>4 handwritten and typewritten pp. talk notes on the 1960s art scene, Chapel Hill; 1 clipping.</td>
</tr>
<tr>
<td>31, 38</td>
<td>1991</td>
<td>2 typewritten pp. talk notes on art and theory, Canastota.</td>
</tr>
</tbody>
</table>
Series III. Manuscripts, 1928-1993

box 31, folder 39

1991
Scope and Content Note
4 handwritten and typewritten pp. on the young artist, Miami Univ.

box 31, folder 40

1991
Scope and Content Note
1 typewritten p. on the young artist, Visual Arts College?

box 31, folder 41

1991-1992
Scope and Content Note
2 typewritten pp. "What is an Art Scene?" Wayne State Univ. and Roger Smith Hotel.

box 31, folder 42

1991
Scope and Content Note
5 typewritten pp. on quality in the current art scene, Old Dominion?

box 31, folder 43

1983, 1992
Scope and Content Note
8 typewritten pp. 2 talks on the state of criticism, Syracuse and Hunter College.

box 31, folder 44

1992
Scope and Content Note
3 handwritten and typewritten pp. on high and low art, Dallas Museum.

box 31, folder 45

1992
Scope and Content Note

box 31, folder 46

1992
Scope and Content Note
1 typewritten p. on esthetic criteria, Thread Waxing Gallery.

box 31, folder 47

1993
Scope and Content Note
1 typewritten p. on contemporary art, Yale.

Series IV. Work Files: clippings and manuscripts, 1939-1994

Physical Description: 3 Linear Feet 7 boxes

Scope and Content Note
Series IV consists of clippings by or about Greenberg, sometimes grouped with related manuscripts. There are clippings of virtually all reviews published in The Nation in the 1940s (ca. 150 items), but only a few of those published in Partisan Review or Commentary. There are also Greenberg clippings (ca. 100) from art magazines and New York Times in the 1950s and 1960s and 26 catalogs and programs containing Greenberg contributions. Files on Pollock, Morris Louis, David Smith, and Jack Bush contain assorted materials, including photographs and slides of art work, transcripts of interviews, and estate papers. Pollock material includes drafts of an intended introduction to a book on Pollock that Greenberg never completed. David Smith material includes clippings and correspondence (ca. 50 pp.) about the Smith paint stripping controversy. There are clippings and manuscripts of interviews with Greenberg, some never published, clippings of articles about Greenberg, and reviews of books about him.
Clippings of pieces by Greenberg, 1939-1949

Scope and Content Note
Many of these were taped or glued onto paper, making the sequence of pages somewhat idiosyncratic.

1939-1940
Scope and Content Note
Uncorrected galley of "Avant-garde and Kitsch;" offprint of "Toward a Newer Laocoon."

1941
Scope and Content Note
5 clippings: reviews of art book, exhibition, poetry, for The Nation (and other publications?)

1942
Scope and Content Note
16 clippings: reviews of poetry and an art book for New Republic; "Art Notes" and longer reviews of exhibitions (include Joseph Cornell), art books and poetry for The Nation; one clipping fragment.

1943
Scope and Content Note
17 clippings: reviews of art exhibitions, art books, poetry and fiction for The Nation; 2 clippings from The Nation and Common Sense dealing with Greenberg's army experience.

1944
Scope and Content Note
27 clippings: letter to editor of Politics; reviews of art exhibitions and books for The Nation; 1 poetry review.

1945
Scope and Content Note
20 clippings: reviews of art exhibitions and books for The Nation.

1946
Scope and Content Note
19 clippings and 1 photocopy duplicate: 1 letter to the editor regarding Greenberg's Edward Weston review; reviews of art exhibitions and books for The Nation.

1946
Scope and Content Note
22 offprints of "At the Building of the Great Wall of China," Commentary, 1946.

1947
Scope and Content Note
24 clippings: reviews of art exhibitions and books for The Nation and New York Times; piece on the American Jewish writer for Contemporary Jewish Record.

1948
Scope and Content Note
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date Range</th>
<th>Scope and Content Note</th>
</tr>
</thead>
</table>
| box 32, folder 11 | 1949 | Scope and Content Note  
19 clippings: reviews of art exhibitions and books for *The Nation*, *Partisan Review*, *Magazine of Art*. |
| box 33, folder 1-7 | Clippings of pieces by Greenberg, 1950-1989 | Scope and Content Note  
Including articles and exhibition catalog essays. |
| box 33, folder 1 | 1950 | Scope and Content Note  
| box 33, folder 2 | 1951-1954 | Scope and Content Note  
| box 33, folder 3 | 1955-1959 | Scope and Content Note  
| box 33, folder 4 | 1942-1957 | Scope and Content Note  
34 clippings: articles from *The Nation*, *Partisan Review*, *Art News*, *Art Digest*, *The New Leader*, *Art in America*, *Arts*, *Commentary*, assembled for inclusion in *Art and Culture*. |
| box 33, folder 5 | 1960-1964 | Scope and Content Note  
| box 33, folder 6 | 1965-1969 | Scope and Content Note  
| box 33, folder 7 | 1947-1989 | Scope and Content Note  
26 catalogs or programs. Many catalogs contain essays by Greenberg and/or describe exhibitions he curated. Typewritten drafts of 5 essays. |
| box 34, folder 1-7 | Jackson Pollock and Morris Louis files, 1952-1984 | Scope and Content Note  
Including book and article mss., background materials, clippings. |
box 34, folder 1  1952-1967
Scope and Content Note

box 34, folder 2  n.d.
Scope and Content Note
cia. 40 pp. mss. drafts of book introduction and articles, including an 18 pp. autobiographical essay about Greenberg's friendship with Pollock.

box 34, folder 3  1957-1984
Scope and Content Note
cia. 60 pp. clippings, interviews, and correspondence about Pollock and others, including copies of letters from Pollock to his family; transcript of Greenberg's interview of Pollock's brother; H. Rosenberg article on Pollock; and account of Pollock's last weeks by his former lover, *New York*, 1973.

box 34, folder 4  1964-?
Scope and Content Note
36 reproductions, mostly black and white photographs, with several color transparencies and 1 color print. Paintings by Pollock, with a few by Kline and others. Some related correspondence.

box 34, folder 5  1958, 1964
Scope and Content Note
Pollock catalogs from Whitechapel Gallery and Marlborough-Gerson; program from Griffin Gallery.

box 34, folder 6  1960-1964
Scope and Content Note
cia. 50 pp. Morris Louis material, including correspondence, lists of paintings, programs. Letters between Marcella Bernstein (Louis' widow) and Greenberg regarding estate matters, and between Greenberg and dealers or curators, chronologically organized.

box 34, folder 7  1964-1967
Scope and Content Note
cia. 50 pp. More of the above Morris Louis material, along with clippings of obituaries and reviews. Deteriorated photocopies.

box 35, folder 1-7  David Smith, Kenneth Noland and Freidl Dzubas files, 1965-1991
Scope and Content Note
Including correspondence, brief manuscripts, photographs, and clippings.

box 35, folder 1  1966, 1969
Scope and Content Note
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>3</td>
<td>n.d.</td>
<td>28 photographs of Smith's work at Bolton Landing; 1 postcard of Smith's work in the Spoleto Roman Theater.</td>
</tr>
<tr>
<td>35</td>
<td>5</td>
<td>1974-1978</td>
<td>ca. 50 pp. correspondence and clippings. Articles about the stripping of primer from some Smith pieces, including Krauss article from <em>Art in America</em> and Kramer piece from <em>New York Times</em>. Letters to the Editors of publications regarding the controversy. Interesting feature article ms. about Greenberg for <em>Art News</em>, never published.</td>
</tr>
<tr>
<td>35</td>
<td>6</td>
<td>1971</td>
<td>50 pp. transcript of interview with Kenneth Noland; 10 photographs of Noland's early works.</td>
</tr>
<tr>
<td>36</td>
<td>2</td>
<td>1966</td>
<td>Clipping about Bush and Greenberg in Toronto magazine.</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>1975</td>
<td>Jack Bush Trust Agreement</td>
</tr>
<tr>
<td>36</td>
<td>4</td>
<td>1977 Jan-Sep</td>
<td>ca. 100 pp. correspondence regarding Bush estate with attorneys and galleries. Includes lists of paintings, financial statements.</td>
</tr>
</tbody>
</table>
1977 Oct-Dec  
Scope and Content Note  
ca. 50 pp. correspondence regarding Bush estate with attorneys and galleries. Includes 26 color photographs and 12 pp. proposal for film about Bush.

1978  
Scope and Content Note  
ca. 100 pp. correspondence regarding Bush estate. Includes 8 color slides.

1978, n.d.  
Scope and Content Note  

1979  
Scope and Content Note  
ca. 100 pp. correspondence regarding Bush estate, including Greenberg's letter of resignation as trustee.

n.d.  
Scope and Content Note  
16 slides, some bordered with tape (in small box).

n.d.  
Scope and Content Note  
9 glass transparencies (in small box).

Clippings and mss. of interviews or panel discussions with Greenberg, 1948-1994

1956  
Scope and Content Note  
49 typewritten pp. with correspondence. Transcript of panel discussion on Plastic Arts and Film with Rudolf Arnheim, Meyer Schapiro, Maya Deren, Greenberg, et. al.

1970-1972  
Scope and Content Note  

1979  
Scope and Content Note  
6 pp. interview with Ann Stubbs for Flash Art; 1 letter.

1984  
Scope and Content Note  

1984  
Scope and Content Note  
2 copies of Art Monthly, April 1984, containing third interview.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Year(s)</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>37, 6</td>
<td>1985</td>
<td>4 printed pp. interview with Greenberg in <em>Il giornale dell'arte</em></td>
</tr>
<tr>
<td>37, 10</td>
<td>1990</td>
<td>36 pp. transcript of interview with Marc Israel, edited by Greenberg; 39 pp. corrected version (?). For TV documentary.</td>
</tr>
<tr>
<td>37, 12</td>
<td>1990</td>
<td><em>Vogue</em> magazine issue containing 8 pp. interview-based feature with photographs about Greenberg and his art collection.</td>
</tr>
<tr>
<td>37, 16</td>
<td>1992</td>
<td>3 pp. photocopy of interview published in Icelandic journal. 1 letter.</td>
</tr>
</tbody>
</table>
box 37, folder 17 1989, 1993
Scope and Content Note

box 37, folder 18 1993
Scope and Content Note
11 typewritten pp. interview with Peter Plagens for Newsweek; 2 clippings of published interview.

box 37, folder 19 1994
Scope and Content Note
6 printed pp. interview in Kunstforum International; 1 letter.

box 37, folder 20 n.d.
Scope and Content Note
Note: LIFE Magazine, 1948, "A Round Table on Modern Art." Article about discussion at Museum of Modern Art (MOMA) among art experts, including Greenberg, stored for reasons of size in Box 43.

box 38, folder 1-16 Reviews of books by or about Greenberg; other articles about Greenberg, 1961-1992
box 38, folder 1 1961-1962
Scope and Content Note
11 clippings with some duplicates. Reviews of Art and Culture.

box 38, folder 2 1962, 198?
Scope and Content Note
2 clippings. Reviews of Art and Culture from a Japanese? journal (1962) and a French one.

box 38, folder 3 n.d.
Scope and Content Note
8 typewritten pp. translation of Soviet review of Art and Culture, primarily a denunciation of "Avant-Garde and Kitsch." with photocopy of Russian original.

box 38, folder 4 1964
Scope and Content Note
10 pp. clippings and photographs glued to blue tissue paper. Greenberg's South American appearances reviewed in newspapers.

box 38, folder 5 1975, 1980
Scope and Content Note

box 38, folder 6 1976
Scope and Content Note
c. 100 pp. ms. and clippings. Charles Millard's file of material for book on Greenberg, including correspondence, book proposal, photocopies of his and Greenberg's articles.
Series IV. Work Files: clippings and manuscripts, 1939-1994

1961-1982
Scope and Content Note
6 clippings. Brief articles about Greenberg, primarily regarding his appearances around the country.

1973, n.d.
Scope and Content Note
2 posters advertising Greenberg's appearances.

1983
Scope and Content Note
3 clippings. 3 part article by Piri Halasz, "Art Criticism (and Art History) in New York," *Arts Magazine*, with letter from the author.

1984
Scope and Content Note
1 offprint essay comparing Habermas' and Greenberg's aesthetics. Ingeborg Hoesterey, "Die Moderne am ende?"

1988
Scope and Content Note
9 clippings (photocopies). Reviews of *Collected Essays and Criticism*, Vol I and II.

1990
Scope and Content Note
1 photocopied article. John O'Brian, "Greenberg's Matisse and the Problem of Avant-garde Hedonism."

1991
Scope and Content Note
*New York Woman* containing 1 p. photo and article about Greenberg.

1993
Scope and Content Note
4 clippings. Reviews of *Collected Essays and Criticism*, Vols I-IV.

1993
Scope and Content Note
24 pp. program for Colloque Clement Greenberg, including photocopied clips of interviews and articles.

1994
Scope and Content Note

Series V. Writings by Others: clippings and manuscripts, 1950-1994
Scope and Content Note
Series V consists of manuscripts by friends or colleagues, apparently given to Greenberg by the authors. They are generally on art historical topics, though one file consists of essays on Derrida. There are also ca. 100 clippings from TLS, *New York Times*, *New York Review of Books*, and various art magazines, on topics of interest to Greenberg.
Writings by others, 1950-1994

Scope and Content Note
Generally in manuscript form, arranged in alphabetical order by author's last name.

1966
Scope and Content Note

1977
Scope and Content Note
63 typewritten pp. 2 mss, Painting by Convention" and "American-Type Formalism," by David Carrier. Correspondence with Greenberg.

198?
Scope and Content Note

1977-1979
Scope and Content Note
c. 100 typewritten and printed pp. Various articles on Roger Fry and other modern critics by Jacqueline V. Falkenheim.

1981
Scope and Content Note

n.d.
Scope and Content Note

198?
Scope and Content Note
70 printed photocopied pp. "Realism, Writing and Disfiguration in Thomas Eakin's Gross Clinic, with a Postscript on Stephen Crane's Upturned Faces," by Michael Fried.

cia. 1980
Scope and Content Note
c. 50 typewritten pp. 4 articles on Modernism, Greenberg and Habermas, Broch, etc., by Ingeborg Hoesterey.

1979-1983
Scope and Content Note
c. 50 pp. of published articles and catalog essays on contemporary art by Matthew Kangar.

ca. 1975 or 1980
Scope and Content Note
1994
Scope and Content Note
12 typewritten pp. Catalog essay on Noland, Caro and Olitski by Karen Wilkins.

1970s
Scope and Content Note
6 essays on Derrida, by Paul de Man, Krupnik, Ulmer, Handelman; 1 essay by Derrida, "Title."

Writings by others, 1950-1990
Scope and Content Note
Primarily in the form of clippings.

n.d.
Scope and Content Note
cia. 125 typewritten pp. Articles on Gauguin by unidentified author.

1950-1969
Scope and Content Note
27 articles from art or humanities journals, including New Yorker profile of Sidney Janis, and pieces on David Smith, Clyfford Still, Frank Stella, and the New York School.

1970s
Scope and Content Note

1970-1975
Scope and Content Note
10 articles from Artforum, Arts Guardian, Commentary and other journals. Includes an interview with Henry Roth and Kramer review of The Painted Word.

1976-1979
Scope and Content Note
16 articles from Artforum, Partisan Review, Art in America and other journals. Includes H. Rosenberg's New Yorker review of Kenneth Noland, and Tumin interview with Rosenberg.

1980-1990
Scope and Content Note
12 articles from Flash Art, Arts, The Nation and other journals. Includes interviews with Harold Bloom, Fredric Jameson, articles by Habermas and Arthur Danto (on Greenberg's critical legacy).

1960-1986
Scope and Content Note
14 miscellaneous items, including museum press releases, catalogs, lists, etc.
**Series VI. Photographs and Art Images, 1943-1992**

**Physical Description:** 1.5 Linear Feet 3 boxes

**Scope and Content Note**

Series VI consists of portraits of Greenberg, photographs of him in studios and at openings, and snapshots of him with family and friends or on his travels. There are also ca. 150 photographs and slides of art work, generally sent to Greenberg by the artists.

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date Range</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 41, folder 1</td>
<td>1943-1989</td>
<td>Portraits of Greenberg. (9)</td>
</tr>
<tr>
<td>box 41, folder 2</td>
<td>1943-1985</td>
<td>Greenberg in studios and at openings (9).</td>
</tr>
<tr>
<td>box 41, folder 3</td>
<td>1950-1959</td>
<td>Greenberg with family and friends (7).</td>
</tr>
<tr>
<td>box 41, folder 5</td>
<td>1967</td>
<td>Greenberg in Bombay, India (18 with clippings).</td>
</tr>
<tr>
<td>box 41, folder 6</td>
<td>1962-1987</td>
<td>Greenberg teaching (6).</td>
</tr>
<tr>
<td>box 41, folder 7</td>
<td>1951-1992</td>
<td>Color photographs of travel and teaching (18); 1 with family, 1978.</td>
</tr>
<tr>
<td>box 42, folder 1-8</td>
<td>Photographs and slides of paintings and sculpture; Items sent to Greenberg, often with correspondence, 1961-1990</td>
<td></td>
</tr>
<tr>
<td>box 42, folder 1</td>
<td>n.d.</td>
<td>39 art postcards that Greenberg collected from museums around the world. 1 pamphlet.</td>
</tr>
<tr>
<td>box 42, folder 2</td>
<td>1976</td>
<td>5 color slides; paintings by Helen Frankenthaler.</td>
</tr>
<tr>
<td>box 42, folder 3</td>
<td>1961-1962</td>
<td>10 b&amp;w photographs; sculpture by Gerald Gladstone.</td>
</tr>
<tr>
<td>box 42, folder 4</td>
<td>n.d.</td>
<td>22 photographs, b&amp;w and color; sculpture by Yvonne Muller(?)</td>
</tr>
</tbody>
</table>
Series VI. Photographs and Art Images, 1943-1992

box 42, folder 5  1990
Scope and Content Note
34 color photographs; watercolors by Colette Nilsen.

box 42, folder 6  n.d.
Scope and Content Note
6 b&w photographs; 4 color slides; sculpture by Quinguereme.

box 42, folder 7  1964-1975
Scope and Content Note
16 b&w photographs; sculpture and drawings by Robert White.

Scope and Content Note
13 slides; painting and sculpture by various artists.

box 43, folder 1-3 Larger items: photographs, painting, magazine 1950s-1980s
box 43, folder 1  1950s-1980s
Scope and Content Note
3 portrait photographs; 1 view of Greenberg at opening(?)

box 43, folder 2  1948
Scope and Content Note
LIFE Magazine, "A Round Table on Modern Art." Article about discussion at MOMA among art experts, including Clement Greenberg.

box 43, folder 3  1962, 1976
Scope and Content Note
4 paintings on paper by Gerald Gladstone; 1 painted New Year's card by (unidentified), 1976.

Series VII. Printed Matter, 1966-1992
Physical Description: 0.5 Linear Feet1 box
Scope and Content Note
Series VII consists of materials regarding travels to foreign countries where Greenberg was invited to speak, including itineraries, brochures, and maps.

box 44, folder 1-10 Materials regarding travels to foreign countries where Greenberg was invited to speak, 1966-1992
Scope and Content Note
Including correspondence with host institutions, itineraries, programs, brochures, catalogs, maps. Talks and lectures are not included, although in some cases there are notes.

box 44, folder 1  1966
Scope and Content Note
Japan.

box 44, folder 2  1967
Scope and Content Note
India.
box 44, folder 3  1975
Scope and Content Note
South Africa: correspondence and itineraries.

box 44, folder 4  1975
Scope and Content Note
South Africa: brochures and maps.

box 44, folder 5  1978
Scope and Content Note
Salzburg.

box 44, folder 6  1979
Scope and Content Note
Australia.

box 44, folder 7  1987
Scope and Content Note
Spain.

box 44, folder 8  1988
Scope and Content Note
Canada.

box 44, folder 9  1992
Scope and Content Note
Japan.

box 44, folder 10  1968-1973
Scope and Content Note
Miscellaneous travel materials.

Physical Description: 0.5 Linear Feet1 box
Scope and Content Note
Series VIII contains audiovisual materials. There are 13 videotapes of Greenberg being
interviewed or participating in panel discussions; some of these are more than an hour long
while others feature Greenberg for only a few minutes. There are eight audiotapes, two of
which record interviews with Greenberg, the others of which record Greenberg lectures
followed by question and answer periods. There is one film of Greenberg with his daughter
Sarah.

Audiovisual materials have been numbered by the repository as: videotapes - V1-V13,
audiotapes - C1-C8, film - F1. Reformatted versions are described below but shelved
separately. Online access to digitized audio recordings is available to on-site readers and
Getty staff.

Reformatting notes in the repository's Research file.

box 45  Videotapes
V1: Late Show: Henri Matisse, n.d.
Scope and Content Note
BBC documentary on Matisse, with a few minutes of interview with Greenberg.
1 videocassette (VHS) (38 min., 3 sec) : sd., 3/4" tape. Original.
1 videocassette (digital betacam) (38 min., 3 sec) : sd., Copy master. (Tape also contains copy master for V2.)
1 videocassette (betacam SP) (38 min., 3 sec) : sd., Archival master. (Tape also contains archival master for V2.)

V2: Late Show: The De Kooning Affair, 1991 Jan 13
Scope and Content Note
BBC documentary on Willem De Kooning, with few minutes of interview with Greenberg.
1 videocassette (digital betacam) (46 min., 32 sec) : sd., Copy master. (Tape also contains copy master for V1.)
1 videocassette (betacam SP) (46 min., 32 sec) : sd., Archival master. (Tape also contains archival master for V1.)

V3: Moral and Art: Clement Greenberg, 1980
Scope and Content Note
Greenberg giving paper at Virginia Tech Art Department symposium.
1 videocassette (VHS) (1 hr, 35 min., 50 sec.) : sd., 3/4" tape. Original
1 videodisc (DVD) (1 hr., 35 min., 50 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (1 hr, 35 min., 50 sec.) : sd., Copy master.
1 videocassette (betacam SP) (1 hr., 35 min., 50 sec) : sd., Archival master.

V4: Moral and Art: Panel Discussion 1 & 2 1980
Scope and Content Note
Panel discussion moderated by Donald Kuspit at Virginia Tech Art Department symposium.
1 videocassette of 2 (VHS) (1 hr., 56 min.) : sd., 3/4" tape. Original
1 videodisc (DVD) (1 hr., 56 min.) : sd., Use Copy.
1 videocassette (digital betacam) (1 hr, 56 min.) : sd., Copy master. (Continues onto V5 copy master tape.)
1 videocassette (betacam SP) (1 hr., 56 min.) : sd., Archival master. (Continues onto V5 archival master tape.)

V5: Moral and Art: Panel Discussion 3, 1980
Scope and Content Note
Panel discussion moderated by Donald Kuspit at Virginia Tech Art Department symposium, continuation.
1 videodisc (DVD) (55 min., 26 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (55 min., 26 sec.) : sd., Copy master. (Tape contains last part of V4 copy master as well.)
1 videocassette (betacam SP) (55 min., 26 sec) : sd., Archival master. (Tape contains last part of V4 archival master as well.)

Scope and Content Note
Long interview on a broad range of topics.
1 videocassette (VHS) (1 hr., 19 min., 25 sec.) : sd., 3/4" tape. Original.
1 vidodisc (DVD) (1 hr., 19 min., 25 sec.) : sd., Use copy.
1 videocassette (digital betacam) (1 hr., 19 min., 25 sec.) : sd., Copy master.
1 videocassette (betacam SP) (1 hr., 19 min., 25 sec.) : sd., 3/4" tape. Archival master.


Scope and Content Note
Art Today is a subscription based monthly video magazine. V7 is one complete issue, with 2 minutes of Greenberg interview by Molly Barnes.
1 videocassette of 2 (VHS) (1 hr., 1 min., 21 sec.) : sd., 3/4" tape.
1 videodisc (DVD) (1 hr., 1 min., 21 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (1 hr., 1 min., 21 sec.) : sd., Copy Master. (Tape also contains Copy master for V8.)
1 videocassette (betacam SP) (1 hr., 1 min., 21 sec.) : sd., Archival Master. (Tape also contains archival master for V7.)

V8: Art Today, with interview by Molly Barnes, 1990

Scope and Content Note
Art Today is a subscription based monthly video magazine. V8 is a short teaser video advertisement for the magazine, with part of Molly Barnes interview with Greenberg.
1 videodisc (DVD) (15 min., 22 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (15 min., 22 sec.) : sd., Copy master. (Tape also contains copy master for V7.)
1 videocassette (betacam SP) (15 min., 22 sec.) : sd., Archival master (Tape also contains archival master for V7.)

V9: The Late Show: Monet Exhibition, 1990 Sep 13

Scope and Content Note
BBC documentary on Monet with several minutes long interview with Greenberg about Monet.
1 videodisc (DVD) (17 min., 21 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (17 min., 21 sec.) : sd., Copy Master. (Tape also contains copy master for V11.)
1 videocassette (betacam SP) (17 min., 21 sec.) : sd., Archival master. (Tape also contains archival master for V11.)

V10: Clement Greenberg at the Pollock-Krasner House, 1991

Scope and Content Note
Q&A with Greenberg about Pollock.
1 videocassette (VHS) (1 hr., 41 min., 47 sec.) : sd., 3/4" tape. Original.
1 videodisc (DVD) (1 hr., 41 min., 47 sec.) : sd., Use Copy.
2 videocassettes of 2 (digital betacam) (1 hr., 41 min., 47 sec.) : sd., Copy master (V10 pt. 1 and pt.2).
2 videocassettes of 2 (betacam SP) (1 hr., 41 min., 47 sec.) : sd., Archival master (V10 pt. 1 and pt. 2)
V11: Centre National d'Art et de Culture Georges Pompidou: Clement Greenberg 1 et 2, 1993
Scope and Content Note
2 lengthy interviews with Greenberg by Ann Hindry, in English.
1 videodisc (DVD) (58 min., 4 sec.) : sd., Use Copy.
1 videocassette (digital betacam) (58 min., 4 sec.) : sd., Copy master. (Tape also contains Copy master for V9.)
1 videocassette (betacam SP) (58 min., 4 sec.) : sd., Archival master. (Tape also contains Archival master for V9.)

V12: Clement Greenberg Memorial Service, 1995
Scope and Content Note
Memorial held at Emmerich's with speeches about Greenberg by wife and daughter, Hilton Kramer, Jules Olitski, and Karen Wilkin.
1 videocassette (VHS) (2 hr., 1 min.) : sd., 3/4" tape. Original.
1 videodisc (DVD) (2 hr., 1 min.) : sd., Use Copy.
2 videocassettes of 2 (digital betacam) (2 hr., 1 min.) : sd., Copy master (V12, pt. 1 and pt.2).
2 videocassettes of 2 (betacam SP) (2 hr., 1 min.) : sd., Archival master (V12 pt. 1 and pt.2).

V13: Documentary on the painter Susan Roth [?] [Rothenberg?], 1988
Scope and Content Note
1 videocassette (VHS) (20 min.) : sd., 3/4" tape. Original.
1 videodisc (DVD) (20 min.) : sd., Use Copy.
1 videocassette (digital betacam) (20 min.) : sd., Copy master.
1 videocassette (betacam SP) (20 min.) : sd., Archival master.

Audiotapes
C1: Clement Greenberg at Hunter College, 1982 Mar 31
Scope and Content Note
Talk about the current art scene, including the emphasis on innovation and lack of taste on the part of collectors and curators. Some sound drop-outs at beginning of side 2.
1 sound cassette (1 hr., 27 min. 46 sec.) : analog. Original.
2 sound discs of 2 (CD) (1 hr., 27 min., 46 sec.) : digital. Use copy (C1 pt. 1 and pt. 2).
2 sound discs of 2 (CD) (1 hr., 27 min., 46 sec.) : digital. Copy master (C1 pt. 1 and Pt. 2)
1 sound tape reel (1 hr., 27 min., 46 sec.) : analog. Archival master.

C2: Lecture on David Smith by Clement Greenberg at Metropolitan Museum, NYC, 1982 Apr 27
Scope and Content Note
Includes Q&A.
1 sound cassette (1 hr., 15 min., 4 sec.): analog. Original.
2 sound discs of 2 (CD) (1 hr., 15 min., 4 sec.) : digital. Use Copy (C2 pt. 1 and pt. 2).
2 sound discs of 2 (CD) (1 hr., 15 min., 4 sec.) : digital. Copy master (C2 pt. 1 and pt. 2).
1 sound tape reel (1 hr., 15 min., 4 sec.) : analog. Archival master.
C3: Robert Kehlmann interview with Clement Greenberg, 1984 May 19
Scope and Content Note
Greenberg talks with Kehlmann about art for the Glass Art Society Journal.
1 sound cassette (1 hr., 2 min., 30 sec.) : analog. Original.
1 sound disc (CD) (1 hr., 2 min., 30 sec.) : digital. Use copy.
1 sound disc (CD) (1 hr., 2 min., 30 sec.) : digital. Copy master.
1 sound tape reel (1 hr., 2 min., 30 sec.) : analog. Archival master.

Scope and Content Note
Lecture about difficulties facing the new artist today, such as avant-garde complicity and pluralism. With Q&A.
1 sound cassette (1 hr., 29 min., 8 sec.) : analog. Original.
2 sound discs of 2 (CDs) (1 hr., 29 min., 8 sec.) : digital. Use copy (C4 pt. 1 and pt.2).
2 sound discs of 2 (CDs) (1 hr., 29 min., 8 sec.) : digital. Copy master (C4 pt. 1 and pt.2).
1 sound tape reel (1 hr., 29 min., 8 sec.) : analog. Archival master.

C5: British painter John Ogburn speaks about painting on three separate occasions, , 1984 1987 May 1988
Scope and Content Note
Greenberg does not appear on the tape. Tape label contains all 3 dates (May 1988, '87, '84). Last half of side 2 contains New Orleans jazz music, which is not transcribed to reformatted copies.
1 sound cassette (1 hr., 9 min., 9 sec.) : analog. Original.
1 sound disc (CD) (1 hr., 9 min., 9 sec.) : digital. Use Copy.
1 sound disc (CD) (1 hr., 9 min., 9 sec.) : digital. Copy master.
1 sound tape reel (1 hr., 9 min., 9 sec.) : analog. Archival master.

C6: Molly Barnes interviews with Clement Greenberg and Leo Castelli for KPFK, 1990 Apr 13
Scope and Content Note
Side 1: interview with Greenberg, 1990 Apr 13; Side 2: interview with Leo Castelli, [date?].
1 sound cassette (52 min., 59 sec.): analog. Original.
1 sound disc (CD) (52 min., 59 sec.) : digital. Use Copy.
1 sound disc (CD) (52 min., 59 sec.) : digital. Copy master.
1 sound tape reel (52 min., 59 sec.) : analog. Archival master.

C7: Anita Faatz and Clement Greenberg (?), 1970 Nov 18
Scope and Content Note
Tape is a mess; interview has been taped over, first 20 min. replaced with distorted interview with Ann Petersen about the National Science Federation (dated 1995 Nov 20). Greenberg portion of tape has been dubbed from older recording and poorly mixed. Reformating unable to unscramble the tracks.
1 sound cassette (58 min., 32 sec.): analog. Original.
1 sound disc (CD) (58 min., 32 sec.) : digital. Use Copy.
1 sound disc (CD) (58 min., 32 sec.) : digital. Copy master.
1 sound tape reel (58 min., 32 sec.) : analog. Archival master.
C8: Discussion between Clement Greenberg and Hilton Kramer at Syracuse University, 1983

Scope and Content Note
1 sound cassette (1 hr., 21 min., 40 sec.): analog. Original.
1 sound disc (CD) (1 hr., 21 min., 40 sec.): digital. Use Copy.
1 sound disc (CD) (1 hr., 21 min., 40 sec.): digital. Copy master.
1 sound tape reel (1 hr., 21 min., 40 sec.): analog. Archival master.

Film
F1: Clement Greenberg and daughter, n.d.

Scope and Content Note
Silent film of Greenberg in his apartment with his daughter.
1 film reel, (13 min., 38 sec.): si., 16 mm., Original.
1 videodisc (DVD) (13 min., 38 sec.): si., Use copy.
1 videocassette (VHS) (13 min., 38 sec.): si., Use copy.
1 videocassette (digital betacam) (13 min. 38 sec.): si., Copy master.
1 videocassette (betacamSP) (13 min. 38 sec.): si., Archival master.
1 film reel (16 mm.), negative. Archival master.

Series IX. Additions to Collection, ca. 1933-1993

Container Summary: 2.5 lin. ft.
Scope and Content Note
Papers received in Oct 2004, unprocessed at this date.

box ADDS 1-4

2004 Additions, ca. 1933-1993

Scope and Content Note
Unprocessed papers. Videotape and audiotapes formerly in Adds Box 5 have been processed and reformatted, see Series VIII.