

Finding aid for the Clement Greenberg papers, 1928-1995 950085

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Description is in English.

Special Collections

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Summary Information

Repository:	Special Collections
Creator:	Greenberg, Clement, 1909-1994
Title:	Clement Greenberg papers
ID:	950085
Dates:	1928-1995
Extent:	25 Linear Feet (50 boxes)
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:	English
Abstract:	The Clement Greenberg Papers document the professional and personal life of the art critic known for championing American Abstract Expressionist painters.

Preferred Citation

Clement Greenberg Papers, 1928-1995, The Getty Research Institute, Los Angeles, Accession no. 950085.

<http://hdl.handle.net/10020/cifa950085>

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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 Commission, 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.

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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.

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Arrangement note

The Papers are arranged in 8 series: Series I: Correspondence, 1928-1994; Series II: Personal, 1928-1994; Series III: Manuscripts, 1928-1993; Series IV: Work files: clippings and manuscripts, 1939-1994; Series V: Writings by others: clippings and manuscripts, 1950-1994; Series VI: Photographs and Art Images, 1943-1992; Series VII: Printed Matter, 1966-1992; Series VIII: Videotapes, Audiotapes and Film, 1970-1995; Series IX. Additions to Collection, ca. 1933-1993.

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Administrative Information

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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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.](#)

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Controlled Access Headings

Contributor(s)

- Frankenthaler, Helen, 1928-2011
- Lazarus, Harold, 1909-1983
- Russell, John, 1919-2008
- Russell, Vera

Subjects - People

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

Subjects - Topics

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

Genres and Forms of Materials

- Audiotapes
- Diaries
- Motion pictures (visual works)
- Photographic prints
- Photographs, Original
- Videotapes

Occupation(s)

- Art critics -- Archives

Collection Inventory

Series I. Correspondence, 1928-1994 5.5 Linear Feet 13 boxes

Scope and Contents 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).

Title/Description	Containers	
Letters to college friend Harold Lazarus, 1928-1932 99 items	Box 1	Folder 1-7
Jun-Sep 1928 <i>Scope and Contents note:</i> 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 1
Jun-Sep. 1929 <i>Scope and Contents note:</i> 12 handwritten letters. Discusses summer reading, including Thackeray, Conan Doyle, Proust, Rimbaud, Laforgue, Herbert, Milton's <i>Paradise Lost</i> , Eliot's <i>The Wasteland</i> . 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 2
Apr 1930 Jun-Nov 1930 <i>Scope and Contents note:</i> 16 handwritten letters. Discusses reading, including <i>Jane Eyre</i> , <i>Crime and Punishment</i> , <i>Magic Mountain</i> , <i>The Education of Henry Adams</i> , 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 3
Jan-May 1931 <i>Scope and Contents note:</i> 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 <i>Brooklyn Eagle</i> ; is fired from <i>Eagle</i> 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 4

Jun-Dec 1931	Box 1	Folder 5
<i>Scope and Contents note:</i> 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.		
Jan-Sep 1932	Box 1	Folder 6
<i>Scope and Contents note:</i> 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.		
Sep-Dec 1932	Box 1	Folder 7
<i>Scope and Contents note:</i> 7 handwritten letters. Discusses reading, including Gide, E.T.A. Hoffman stories, Joyce, a book on ancient scripts. Through Danny Fuchs meets <i>New Republic</i> 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.		
Letters to Harold Lazarus, 1933-1937 94 items	Box 2	Folder 1-5
Jan-Dec 1933	Box 2	Folder 1
<i>Scope and Contents note:</i> 28 handwritten letters and 1 postcard. Discusses reading, including Isaac Babel, Corneille's <i>Cid</i> , <i>Brothers Karamozov</i> , <i>Vita Nuova</i> , <i>The Autobiography of Gertrude Stein</i> , Perse, J. Collier's <i>His Monkey's Wife</i> , the German translation of <i>Gilgamesh</i> . Sees Maillot and Pissarro 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 <i>Potemkin</i> ; sees Langston Hughes reading. Note: envelope dated 1933 Jan 9 has no letter.		
Jan-Dec 1934	Box 2	Folder 2
<i>Scope and Contents note:</i> 21 handwritten and typewritten letters and 1 postcard. Discusses reading, including <i>Beowulf</i> , Stephen Spender, <i>Martin Chuzzlewit</i> , 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 <i>Esquire</i> ; moves to St. Louis (for business).		
Jan-Dec 1935		

<i>Scope and Contents note:</i> 12 handwritten and typewritten letters and 2 postcards. Discusses reading, including Celine, <i>Passage to India</i>, 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 <i>Esquire</i>; gets poem accepted at <i>New Masses</i>; returns to Carmel for 6 days in Aug.; seeks divorce; misses son.	Box 2	Folder 3
Jan-Dec 1936 <i>Scope and Contents note:</i> 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 4
Jan-Dec 1937 <i>Scope and Contents note:</i> 11 handwritten letters. Discusses reading, including Spengler, German authors. Sees Orson Welles' <i>Dr. Faustus</i>; kills a rattlesnake in the country; writes poetry and short stories.	Box 2	Folder 5
Letters to Lazarus, 1938-1947 102 items	Box 3	Folder 1-6
Feb-Nov 1938 <i>Scope and Contents note:</i> 13 handwritten letters and 1 postcard. Discusses reading, including Kafka's <i>Amerika</i>, 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 <i>Partisan Review</i>; 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 1
Jan-Dec 1939 <i>Scope and Contents note:</i> 19 handwritten letters and 8 postcards. Discusses reading, including <i>Cahiers d'Arts</i> 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 <i>Partisan Review</i> circle; submits poems to <i>Partisan Review</i> (rejected); travels to Europe, where he meets Arp, Eluard, Man Ray, et al; interviews Silone for <i>Partisan Review</i>; sends <i>Finnegan's Wake</i> to Lazarus and H. Rosenberg; publishes "Avant-garde and Kitsch" in <i>Partisan Review</i>, to great acclaim.	Box 3	Folder 2
Mar-Dec 1940 <i>Scope and Contents note:</i> 18 handwritten letters. Discusses reading, including Forster's <i>Where Angels Fear to Tread</i>, Elizabeth Bowen. Listens to Bach; gets T.S. Eliot piece accepted at <i>Partisan Review</i>; 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, <i>Nation</i> editor; finishes piece on Brecht's poetry; persistently exerts Lazarus to write a novel; publishes in <i>Horizon</i>; sees World's Fair art show; writes piece on Klee; becomes <i>Partisan Review</i> editor; develops passion for Vlamnick's work.	Box 3	Folder 3
Jan-Dec 1941	Box 3	Folder 4

Scope and Contents 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*.

Jan-Dec 1942	Box 3	Folder 5
<i>Scope and Contents note:</i> 13 handwritten letters and 1 postcard. Discusses reading, including Dryden, Poe, Goncourts' journal, <i>New Testament</i> , St. Augustine, Spender. Tries to convince Jeanie "he's the boss;" writes Jeffers review; translates Kafka; does short art reviews for <i>Nation</i> ; is disturbed that he writes only reviews; quits his customs service job (Oct).		
Jan 1943-Aug 1947	Box 3	Folder 6
<i>Scope and Contents note:</i> 21 handwritten and typewritten letters. Reads <i>The American</i> and <i>Anna Karenina</i> ; 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 <i>Contemporary Jewish Record</i> ; returns to NYC to find Jeanie involved with Laurence Vail; Lazarus is drafted; tells Lazarus he didn't reject him (1947 July 7).		
Correspondence, 1932-1993 158 items	Box 4	Folder 1-6
1932-1936	Box 4	Folder 1
<i>Scope and Contents note:</i> 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 <i>Esquire</i> , regarding story syndication and requests for more material of the same sort; 1 draft of letter to poet who submitted to <i>Partisan Review</i> .		
1939	Box 4	Folder 2
<i>Scope and Contents note:</i> 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.		
1933-1984	Box 4	Folder 3
<i>Scope and Contents note:</i> 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.		

1949-1983 <i>Scope and Contents note:</i> 37 items. Primarily love letters from Marjorie Ferguson, who was working in Florence and then in Israel for USIS.	Box 4	Folder 4
1966-1968 <i>Scope and Contents note:</i> 9 items. Letters from John and Vera Russell discussing the dissolution of their marriage.	Box 4	Folder 5
1982-1984 <i>Scope and Contents note:</i> 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 6
1985-1993 <i>Scope and Contents note:</i> 26 items. Letters from John O'Brian, including one expressing dismay that Greenberg agrees with Kramer's attack on the Intro to <i>Collected Essays</i> .	Box 4	Folder 7
Correspondence, 1950-1959 <i>Scope and Contents:</i> (Sealed)	Box 5	Folder 1
Letters from Helen Frankenthaler, 1950-1969 <i>Scope and Contents note:</i> <i>Sealed</i> 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 5	Folder 1
Greenberg's correspondence files, 1984-1994 <i>Scope and Contents note:</i> 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 <i>Partisan Review</i> 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.		
1984	Box 6	Folder 1-9
ABC <i>Scope and Contents note:</i> Peter Blaine photographs; David Carrier letters; Tony Caro cards; items from Canadian galleries and artists.	Box 6	Folder 1
DEF <i>Scope and Contents note:</i> Interview with Clement Greenberg by Virginia Dorazio with Greenberg's corrections; items regarding Jack Bush exhibition.	Box 6	Folder 2

GHI	Box 6	Folder 3
<i>Scope and Contents note:</i> Several long letters from Charles Harrison; several from Inge Hoesterey, art historian.		
JKL	Box 6	Folder 4
<i>Scope and Contents note:</i> 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.		
MNO	Box 6	Folder 5
<i>Scope and Contents note:</i> Letters from artists Barbara McKay, Yvonne Muller, Mali Morris.		
PQR	Box 6	Folder 6
<i>Scope and Contents note:</i> Correspondence and ms. from Susan Noyes Platt, art historian.		
STU	Box 6	Folder 7
<i>Scope and Contents note:</i> Richard Shiff, Deborah Soloman, Derek Southall, Francine Tint, Anne Truitt.		
VW	Box 6	Folder 8
<i>Scope and Contents note:</i> 2 items from Cora Ward; several letters from Karen Wilkin, artist.		
XYZ	Box 6	Folder 9
<i>Scope and Contents note:</i> Letters regarding interviews.		
1985	Box 7	Folder 1-8
ABC	Box 7	Folder 1
<i>Scope and Contents note:</i> Correspondence between Greenberg and Alexander Bloom, author of <i>Prodigal Sons: The New York Intellectuals and Their World</i> ; letters from David Carrier; postcards from Tony Caro.		
DEF	Box 7	Folder 2
<i>Scope and Contents note:</i> Postcard from H. Frankenthaler thanking Greenberg for his comments on her work; several letters from Piero Dorazio, artist; cards from Dominique Fourcade.		
GHI	Box 7	Folder 3

Scope and Contents note: Letters from Prof. Ann Gibson; letter from Marty Greenberg, brother; letters from Inge Hoesterey; Andrew Hudson.

JKL	Box 7	Folder 4
<i>Scope and Contents note:</i> John Link essay and letters; letters from Mrs. Jacob Kainen and Phil Lansdale.		
MNO	Box 7	Folder 5
<i>Scope and Contents note:</i> Items from Maria Manning, Ken Moffett; Yvonne Muller; Jules Olitski.		
PQR	Box 7	Folder 6
<i>Scope and Contents note:</i> Letters from Sidney Phillips and William Phillips.		
STU	Box 7	Folder 7
<i>Scope and Contents note:</i> Graham Burke interview of Tim Scott; letters from Ann and Mary Truitt.		
VWXYZ	Box 7	Folder 8
<i>Scope and Contents note:</i> Cards from Cora Ward; Paul Williams book proposal.		
1986	Box 8	Folder 1-8
ABC	Box 8	Folder 1
<i>Scope and Contents note:</i> 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.		
DEF	Box 8	Folder 2
<i>Scope and Contents note:</i> Theirry de Duve, art historian; Jim Dinerstein, artist; Piero Dorazio; Friedl Dzubas; The Edwards; Lawrence Eisler, artist, requesting studio visit; Gabriele Ellertson, artist; Andre Emmerich; Nel Erasmus, painter; Terry Fenton, curator; H. Frankenthaler; Peter Fuller, artist, regarding derogatory remarks he heard Greenberg made about him.		
GHI	Box 8	Folder 3
<i>Scope and Contents note:</i> Marty Greenberg, regarding publication of his Kleist translations; Piri Halasz, scholar; Inge Hoesterey, regarding art criticism; Jay Hutchinson, artist, thanking Greenberg for criticism.		
JKL	Box 8	Folder 4

Scope and Contents 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.

MN	Box 8	Folder 5
<i>Scope and Contents note:</i> Charles Millard, curator, about changes in his life; Ken Moffett; Mali Morris, artist; Yvonne Muller, regarding her work.		
OPQ	Box 8	Folder 6
<i>Scope and Contents note:</i> John Ogburn, regarding his work and art world; Larry Poons.		
RST	Box 8	Folder 7
<i>Scope and Contents note:</i> 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.		
UVW	Box 8	Folder 8
<i>Scope and Contents note:</i> Von Wentzel, gallery owner; Karen Wilken; Arthur Count Yanoff, artist; Victor Youritzen.		
1987	Box 9	Folder 1-9
ABC	Box 9	Folder 1
<i>Scope and Contents note:</i> 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.		
DEF	Box 9	Folder 2
<i>Scope and Contents note:</i> 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.		
GHI	Box 9	Folder 3
<i>Scope and Contents note:</i> Inge Hoesterey, her essays, etc.; Tim Hilton regarding Emma Lake.		
JKL	Box 9	Folder 4
<i>Scope and Contents note:</i> Mark Krupnik, regarding reviews of Greenberg's essays; Jim Link, regarding Olitski, Susan Roth; Richard Love, thanking Greenberg for his interview.		

MN	Box 9	Folder 5
<i>Scope and Contents note:</i> 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.		
OPQ	Box 9	Folder 6
<i>Scope and Contents note:</i> Larry Poons.		
RST	Box 9	Folder 7
<i>Scope and Contents note:</i> 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.		
UVW	Box 9	Folder 8
<i>Scope and Contents note:</i> Von Wentzel, regarding Triangle, Bannard.		
XYZ	Box 9	Folder 9
<i>Scope and Contents note:</i> Arthur Yanoff, regarding his work, Greenberg's criticism; Victor Youritzin.		
1988-1990		
ABC	Box 10	Folder 1
<i>Scope and Contents note:</i> 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 <i>Artwriting</i> ; Caro, about his work and vacation; color photographs of possible Pollock.		
DEF	Box 10	Folder 2
<i>Scope and Contents note:</i> H. Frankenthaler, affectionate postcards; Gary Fountain, regarding information for his biography of Elizabeth Bishop; Thierry de Duve, regarding Clement Greenberg talk; Darozio postcards; Jennifer Durrant, artist, regarding her work; André Emmerich, Peter Fuller regarding <i>Modern Painters</i> , his magazine.		
GHI	Box 10	Folder 3
<i>Scope and Contents note:</i> Clive Getty, Prof. at Miami Univ.; Marty Greenberg, announcing he won 2 translation awards; Paul Hart, letter and review of <i>Collected Essays</i> ; Janet Heath, proposing telephone interview; Inge Hoesterey, regarding her articles, book dedication, with photo of her; Richard Howard, letter about mutual friends.		

JKL	Box 10	Folder 4
<i>Scope and Contents note:</i> 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.		
MNO	Box 11	Folder 1
<i>Scope and Contents note:</i> 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.		
PQR	Box 11	Folder 2
<i>Scope and Contents note:</i> 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 <i>Partisan Review</i> ; Joachim Pissarro, regarding his book on Pissarro; Poons, wanting response to his show; Katharina von Rohden regarding her thesis on Frankenthaler; Rubinfeld 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).		
STU	Box 11	Folder 3
<i>Scope and Contents note:</i> Tim Scott, regarding his new studio and work; Richard Schiff, regarding essay for <i>Art Journal</i> on Greenberg's "Modernist Painting" (essay included); Derreck Southall regarding his work, his life; Gail Stavitsky, interview with Greenberg regarding Gallatin.		
VWXYZ	Box 11	Folder 4
<i>Scope and Contents note:</i> Nora Wainer, regarding bio about her grandfather, Dr. Cahim Zhitlowsky, Yiddish philosopher; Norman Wasserman regarding <i>New York Times</i> 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.		
1991-1992	Box 12	Folder 1-8
ABC	Box 12	Folder 1
<i>Scope and Contents note:</i> K. Akena, 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 <i>Partisan Review</i> ; Robert Belton with		

question regarding William Ronald; Douglas Carnegie color photographs; Tony Caro regarding exhibition in Rome.

DEF	Box 12	Folder 2
<i>Scope and Contents note:</i> 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.		
GHI	Box 12	Folder 3
<i>Scope and Contents note:</i> 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 Grimsey postcards of work; Andrew Hudson.		
JKL	Box 12	Folder 4
<i>Scope and Contents note:</i> 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.		
MNO	Box 12	Folder 5
<i>Scope and Contents note:</i> 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.		
PQR	Box 12	Folder 6
<i>Scope and Contents note:</i> 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.		
STU	Box 12	Folder 7
<i>Scope and Contents note:</i> Richard Schem; Pat Service; Will South, regarding Stanton McDonald-Wright; Pat Sutton; Anne Truitt, thanking Greenberg for all his help.		
VWXYZ	Box 12	Folder 8
<i>Scope and Contents note:</i> 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.		
1993-1994	Box 13	Folder 1-6

ABCD	Box 13	Folder 1
<i>Scope and Contents note:</i> 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 <i>Collected Essays</i> .		
EFGH	Box 13	Folder 2
<i>Scope and Contents note:</i> 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.		
IJKL	Box 13	Folder 3
<i>Scope and Contents note:</i> Jacob Kainen regarding Greenberg's comments on his work, his upcoming show, asking more criticism on new slides, etc; Mark Krupnik regarding Mary McCarthy.		
MNOP	Box 13	Folder 4
<i>Scope and Contents note:</i> 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.		
QRST	Box 13	Folder 5
<i>Scope and Contents note:</i> Nora Ransenberg slides; Derrick Southall, regarding family and work; Anne Truitt, with citation from Greenberg's encouraging letter to her many years before.		
UVWXYZ	Box 13	Folder 6
<i>Scope and Contents note:</i> Norman Wasserman, regarding his Pollock; Emyr Wyn Williams, with color photographs of her work; Univ. of Chicago Press regarding <i>Collected Essays</i> .		

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Series II. Personal, 1928-1994 4 Linear Feet 9 boxes

Scope and Contents 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.

Title/Description	Containers
Journals, 1928-1991 <i>Scope and Contents note:</i> 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 <i>Partisan Review</i> 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.	Box 14 Box 15
Journals, 1943-1993 <i>Scope and Contents note:</i> 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.	Box 16 Box 17
Appointment, Address and Bank Books, 1945-1950, 1943-1955, 1938-1939 <i>Scope and Contents note:</i> 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 18
Clement Greenberg's Appointment Books and Address Books, 1950-1993 <i>Scope and Contents note:</i> 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 19
2 Travel diaries, 1952-1954 <i>Scope and Contents:</i> Sealed until 13 September 2030.	Box 20 Folder 1-2
Nova Scotia diary, 1952 <i>Scope and Contents note:</i> 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,	Box 20 Folder 1

landscape paintings they worked on, locals they consorted with, car troubles, their moods and other features of the vacation.

Italy diary, 1954	Box 20	Folder 2
<i>Scope and Contents note:</i> 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.		
Diaries, 1965-1993	Box 21	
<i>Scope and Contents note:</i> 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.	Box 22	

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Series III. Manuscripts, 1928-1993 4 Linear Feet 9 boxes

Scope and Contents 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).

Title/Description	Containers	
Early writings: poetry and fiction, ca., 1928-1940s	Box 23	Folder 1-11
late 1920s	Box 23	Folder 1
<i>Scope and Contents note:</i> 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	Box 23	Folder 2
<i>Scope and Contents note:</i> 27 pp. poetry. Poems about love, death, nature, sin, etc., translations of Eluard poems. Drawings.		
late 1920s-1930s	Box 23	Folder 3

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

late 1920s-1930s <i>Scope and Contents note:</i> 64 pp. poetry. College poems, poems about his wife (Toady) and son, 3 versions of "The Progress of Poetry." Drawings throughout.	Box 23	Folder 4
late 1920s-1930s <i>Scope and Contents note:</i> 22 pp. poetry. Poems about the West and California.	Box 23	Folder 5
late 1920s-1930s <i>Scope and Contents note:</i> 31 pp. poetry. Translations and poems in foreign languages, by Stefan George, Camões, Rilke, Eluard, and others.	Box 23	Folder 6
1930s <i>Scope and Contents note:</i> 73 pp. poetry. Poems about love, lust, the seasons, George Washington, youth and age, etc. Drawings.	Box 23	Folder 7
1930s-1940s <i>Scope and Contents note:</i> 41 pp. poetry. "Ode to Trotsky," "Homage to Picasso," poem about natives, Eluard translations.	Box 23	Folder 8
1940s <i>Scope and Contents note:</i> 40 pp. poetry. Poems about Hitler, nature, bachelorhood, the gods, etc.	Box 23	Folder 9
1930s <i>Scope and Contents note:</i> 80 pp. (2 sides) of unfinished novel featuring a character named "Sweet."	Box 23	Folder 10
1930s? <i>Scope and Contents note:</i> 66 pp. Drawings in either pencil or pen, generally of figures, with a few landscape or architectural drawings. An occasional poem on the reverse.	Box 23	Folder 11
Early writings, 1920s-1940s <i>Scope and Contents note:</i> Short stories, correspondence, early <i>Partisan Review</i> essays, 1920s-1940s. John O'Brian's notes on some pieces.	Box 24	Folder 1-15
1920s-1930s <i>Scope and Contents note:</i> ca. 50 pp. short stories and story fragments.	Box 24	Folder 1
1920s-1930s	Box 24	Folder 2

Scope and Contents note: ca. 60 pp. short stories and story fragments, including a travel essay/story about California and one play, 14 pp.

1930s <i>Scope and Contents note:</i> ca. 55 pp. stories and story drafts about Mexico and Pancho Villa.	Box 24	Folder 3
1930s <i>Scope and Contents note:</i> ca. 55 pp. stories and story drafts about Mexico and Pancho Villa.	Box 24	Folder 4
1930s? <i>Scope and Contents note:</i> 35 pp. notes and drafts of essays about fiction and poetry, with a longer, more complete essay about rhetoric; 1 clipping; drawings.	Box 24	Folder 5
1930s? <i>Scope and Contents note:</i> 22 pp. typewritten corrected draft of essay on Brecht, apparently an early version of "Bertolt Brecht's Poetry" (pub. 1941); 2 typewritten pp., "Attention to Bert Brecht," 1932?; 18 handwritten and typewritten draft pp. on Brecht, n.d.	Box 24	Folder 6
n.d. <i>Scope and Contents note:</i> 8 handwritten pp. on Breton.	Box 24	Folder 7
1939 <i>Scope and Contents note:</i> 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."	Box 24	Folder 8
1939 <i>Scope and Contents note:</i> 17 handwritten pp., notes for "Avant-garde and Kitsch," with a few unrelated pp. on war, Ralph Burton, etc.	Box 24	Folder 9
1940s? <i>Scope and Contents note:</i> 3 handwritten pp. on Kafka and the issue of time.	Box 24	Folder 10
1940s? <i>Scope and Contents note:</i> 3 handwritten pp., notes on the history of easel painting.	Box 24	Folder 11
1940-1941 <i>Scope and Contents note:</i> 12 typewritten and handwritten pp. essay on "common sense" in world politics, with reference to Harold Laski's position.	Box 24	Folder 12

n.d. <i>Scope and Contents note:</i> 14 typewritten pp. essay, "The Last of the Fathers," on Thomas Mann's <i>Joseph</i> .	Box 24	Folder 13
n.d. <i>Scope and Contents note:</i> 3 typewritten pp., essay on Goethe, "Lass uns doch vielseitig sein"; 4 handwritten pp., draft of above.	Box 24	Folder 14
1935-1950 <i>Scope and Contents note:</i> 25 handwritten and typewritten pp. Drawings and poems. Notes on Spengler, Picasso and Joyce, Surrealism, and other topics.	Box 24	Folder 15
Essays on art and aesthetics, 1940-1959 <i>Scope and Contents note:</i> Some manuscripts have identifying notes by John O'Brian.	Box 25	Folder 1-7
1940 <i>Scope and Contents note:</i> 91 corrected typewritten pp. 3 drafts of "Towards a Newer Laocoon."	Box 25	Folder 1
1940 <i>Scope and Contents note:</i> 29 handwritten and typewritten pp. Notes and early drafts of "Towards a Newer Laocoon."	Box 25	Folder 2
July-August 1940 <i>Scope and Contents note:</i> <i>Partisan Review</i> , Vol. III, No. 4., with "Towards a Newer Laocoon."	Box 25	Folder 3
1956? <i>Scope and Contents note:</i> 96 handwritten and typewritten pp. Several drafts of an unpublished essay, "Why the Old Masters Have So Little To Say Directly To The Practice of Ambitious Contemporary Painting," parts of which appear in various published pieces, 1950s-1960s.	Box 25	Folder 4
1958-1959? <i>Scope and Contents note:</i> 30 handwritten and typewritten pp. Two drafts of an unpublished essay, "The Newness of Color."	Box 25	Folder 5
1958-1959 <i>Scope and Contents note:</i> ca. 60 handwritten and typewritten pp. First three Gauss seminars given at Princeton on The Origins of Modernism, unpublished. Seminar One: "Beginnings of Modernism;" Seminar Two: "Impressionism;" Seminar Three: "The Sculptural Norm."	Box 25	Folder 6

1958-1959	Box 25	Folder 7
<i>Scope and Contents note:</i> ca. 80 handwritten and typewritten pp. Second three Gauss seminars given at Princeton on The Origins of Modernism, unpublished. Seminar Four: "Color;" Seminar Five: "Fauvism;" Seminar Six: "Cubism and Beyond."		
Essays and lectures, 1949-1960s	Box 26	Folder 1-18
n.d.	Box 26	Folder 1
<i>Scope and Contents note:</i> 12 typewritten pp. "The Decline of Art," unpublished essay.		
n.d.	Box 26	Folder 2
<i>Scope and Contents note:</i> 27 typewritten pp. "The Agony of Painting," unpublished essay.		
n.d.	Box 26	Folder 3
<i>Scope and Contents note:</i> 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.		
1949	Box 26	Folder 4
<i>Scope and Contents note:</i> 4 typewritten pp., responding to the Ezra Pound Award announcement, pub. in <i>Partisan Review</i> ?		
1950	Box 26	Folder 5
<i>Scope and Contents note:</i> 11 corrected typewritten pp. "Paul Klee," final draft, published in <i>Five Essays on Klee</i> (Merle Armitage).		
1953	Box 26	Folder 6
<i>Scope and Contents note:</i> 5 typewritten pp. "American Art," essay about abstract expressionism for <i>People's Encyclopedia</i> .		
1953	Box 26	Folder 7
<i>Scope and Contents note:</i> 150 typewritten and handwritten pp. 3+ drafts of "The Plight of Our Culture" pub. in <i>Commentary</i> .		
1955	Box 26	Folder 8
<i>Scope and Contents note:</i> 11 typewritten pp. ms. of "American-Type Painting," including 2 extra first pages, with letter and handwritten bibliography.		
1958	Box 26	Folder 9

Scope and Contents note: 12 typewritten pp., 2 copies of "Collage," 1 with Greenberg's corrections.

1959	Box 26	Folder 10
<i>Scope and Contents note:</i> 8 corrected typewritten pp. "Hans Hofmann," draft of 1959 essay for <i>Art News</i> ; 2 typewritten pp. "Hofmann's Early Abstract Paintings," 1959 essay for Kootz show catalog; 8 handwritten pp. Lists of Hofmann paintings compiled by Greenberg, Jenny Greenberg, and Ms. Hofmann in preparation for Hofmann book and exhibitions curated by Greenberg; 53 typewritten pp. transcript of six lectures given by Hans Hofmann, 1938-1939; 1 p. clipping. Biography of Hans Hofmann from <i>Current Biography</i> .		
1960	Box 26	Folder 11
<i>Scope and Contents note:</i> 27 handwritten and typewritten pp., 3 drafts of ms. "The Abstract Movement" pub. as "Modernist Painting."		
n.d.	Box 26	Folder 12
<i>Scope and Contents note:</i> 14 typewritten pp. "American Art in the Twentieth Century," unpublished essay.		
n.d.	Box 26	Folder 13
<i>Scope and Contents note:</i> 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.		
n.d.	Box 26	Folder 14
<i>Scope and Contents note:</i> 14 corrected typewritten pp., 3 unpublished mss. on the following topics: "Manet," "Leger," "Cezanne, Seurat, Van Gogh, Gauguin."		
n.d.	Box 26	Folder 15
<i>Scope and Contents note:</i> 3 corrected typewritten pp. Unpublished essay concerning Herbert Read's distinctions between visual artists and poets.		
1950s-1960s	Box 26	Folder 16
<i>Scope and Contents note:</i> 12 pp. Drawings, card, clipping, watercolor.		
May-June 1950	Box 26	Folder 17
<i>Scope and Contents note:</i> issue of <i>Partisan Review</i> containing 3 pp. piece by Greenberg on Intellectuals and Religion.		
n.d.	Box 26	Folder 18
<i>Scope and Contents note:</i> 2 small notebooks containing lists of books reviewed and to be reviewed; list of galleries.		

Essays, lectures, etc., 1961-1990	Box 27	Folder 1-26
1961 <i>Scope and Contents note:</i> 14 typewritten pp. and 1 clipping. Correspondence between Greenberg, Lloyd Goodrich and Robert Goldwater concerning the International Association of Art Critics' censure of John Canaday of <i>The New York Times</i> .	Box 27	Folder 1
1963 <i>Scope and Contents note:</i> 4 typewritten pp. Correspondence with editor of <i>Country Beautiful</i> , who requested description of Greenberg's favorite scenic view, which Greenberg supplied. Unpublished.	Box 27	Folder 2
1963 <i>Scope and Contents note:</i> 6 typewritten pp. Ford Foundation Fellowship Application for series of essays on the Old Masters; 1 p. fellowship announcement.	Box 27	Folder 3
1965 <i>Scope and Contents note:</i> 7 corrected typewritten and handwritten pp. "Anthony Caro's Sculpture in Steel," pub. in <i>Arts Yearbook and Studio International</i> .	Box 27	Folder 4
1966 <i>Scope and Contents note:</i> 5 typewritten pp. "Matisse in 1966," essay published in <i>Boston Museum Bulletin</i> ; 9 typewritten and handwritten pp. early draft.	Box 27	Folder 5
1967 <i>Scope and Contents note:</i> 20 typewritten pp., photocopied. "Recentness of Sculpture," 2 versions, one published in <i>Art International</i> , the other, heavily corrected, unpublished.	Box 27	Folder 6
1968-1970 <i>Scope and Contents note:</i> 32 typewritten pp. "Avant-garde Attitudes: New Art in the Sixties," 2 drafts of lecture delivered at University of Sydney, later published in <i>Art International</i> .	Box 27	Folder 7
1962-1979 <i>Scope and Contents note:</i> 35 typewritten pp. 2 essays, French translations of "After Abstract Expressionism" and "Post-Painterly Abstraction;" correspondence with Robert Lapoussière (3 letters); photocopy of "La réflexion sur l'art," by Bernard Teyssède; letter in French from unidentified correspondent, n.d.	Box 27	Folder 8
1960s-1990s <i>Scope and Contents note:</i> 16 typewritten pp. and clippings. File of various short statements and memorials published in periodicals, including one for <i>Partisan Review</i> 's 50th anniversary, 1984.	Box 27	Folder 9

1974	Box 27	Folder 10
<i>Scope and Contents note:</i> 2 typewritten pp. List of artists that Greenberg would include in proposed 1974 Paris exhibition of American artists.		
1976	Box 27	Folder 11
<i>Scope and Contents note:</i> 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.		
1977	Box 27	Folder 12
<i>Scope and Contents note:</i> 6 typewritten pp. "Peinture Surrealiste," French translation of Greenberg article from <i>The Nation</i> (1944); 6 pp. correspondence regarding above article.		
1973-1990	Box 27	Folder 13
<i>Scope and Contents note:</i> 28 typewritten pp. and clippings. File of Greenberg's letters to the editors of various periodicals, generally defending himself. Includes exchange with Robert Hughes.		
1970s	Box 27	Folder 14
<i>Scope and Contents note:</i> 5 pp. sketches by Greenberg; signed menu from Buenos Aires restaurant.		
1970s-1990s	Box 27	Folder 15
<i>Scope and Contents note:</i> 8 corrected typewritten pp., "Photography as Art," talk given at Metropolitan Museum, 1972; 16 corrected typewritten pp., "Photo Realism," essay, n.d; 21 typewritten pp., fragmentary drafts; 2 handwritten pp., notes on photography; 11 pp. MOMA press releases regarding photography; 10 clippings, articles about photography by Sontag, Gombrich, et al.		
1970s?	Box 27	Folder 16
<i>Scope and Contents note:</i> 6 typewritten and handwritten pp. Outline for television program explaining modernist painting as a logical development of Western art.		
1951-1979	Box 27	Folder 17
<i>Scope and Contents note:</i> 9 typewritten pp. File of Curriculum Vitae; 1 clipping, a brief biography of Greenberg from <i>20th Century Authors</i> .		
1980?	Box 27	Folder 18
<i>Scope and Contents note:</i> 33 typewritten pp. 3 drafts of "Art Criticism as Criticism of Art," with corrections and revisions.		
1980-1981	Box 27	Folder 19

Scope and Contents note: 6 typewritten pp., photocopied, "Intermedia," essay based on talk given in Buenos Aires, 1980.

1982	Box 27	Folder 20
<i>Scope and Contents note:</i> 3 printed pp. "Decadence," essay in galleys for <i>Arts</i> , corrections by Greenberg.		
1982	Box 27	Folder 21
<i>Scope and Contents note:</i> 3 handwritten and 2 typewritten pp. "Hasegawa Tohaku," 2 drafts of essay; 15 pp. clippings and notes on the subject.		
1983	Box 27	Folder 22
<i>Scope and Contents note:</i> 6 typewritten pp., "Sotatsu, His Sumiyoshi Screen," article published in <i>Vanity Fair</i> ; 2 clippings of article, 1 corrected by Greenberg.		
1984	Box 27	Folder 23
<i>Scope and Contents note:</i> 5 typewritten and 8 handwritten pp. "Taste, Demoralization of," essay published in <i>New York Times</i> , with 2 photocopies of typewritten version.		
1985	Box 27	Folder 24
<i>Scope and Contents note:</i> 13 typewritten pp. Correspondence, essay and list of paintings for "Six From Syracuse" show at Skidmore, curated by Greenberg.		
1986	Box 27	Folder 25
<i>Scope and Contents note:</i> 2 typewritten pp. Essay for the Symposium on New York, published in <i>New Criterion</i> ; clipping of article; letter to editor.		
n.d.	Box 27	Folder 26
<i>Scope and Contents note:</i> 19 typewritten pp. "Detached Observations," article published in <i>Arts</i> ; 5 pp. corrected galleys.		
The Bennington Seminars, 1971-1974	Box 28	Folder 1-9
<i>Scope and Contents note:</i> The Seminars, given by Greenberg in 1971, and revised for publication throughout 1970s, constitute his most elaborate statement about taste and connoisseurship. He intended to publish them in book form with an additional two chapters, never written.		
1971	Box 28	Folder 1
<i>Scope and Contents note:</i> 52 pp. notes and drafts of Seminar One; 2 reference clippings; 42 pp. transcript of question/answer period.		
1971?	Box 28	Folder 2
<i>Scope and Contents note:</i> 48 typewritten pp. 3 drafts of revised version of Seminar One; 4 pp. galley of published article version.		

1971 <i>Scope and Contents note:</i> 75 typewritten pp. Several drafts of Seminar Two; 41 pp. transcript of question/answer period.	Box 28	Folder 3
1974 <i>Scope and Contents note:</i> 54 typewritten pp. 2 drafts of Seminar Two, revised for publication.	Box 28	Folder 4
1971 <i>Scope and Contents note:</i> 33 typewritten pp. 2+ drafts of Seminar Three; 35 pp. transcript of question/answer period.	Box 28	Folder 5
1971 <i>Scope and Contents note:</i> 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 6
1971 <i>Scope and Contents note:</i> 18 handwritten and typewritten pp. Drafts of Seminar Five; 1 clippings; 25 pp. transcript of question/answer period.	Box 28	Folder 7
1971 <i>Scope and Contents note:</i> 56 handwritten and typewritten pp. Drafts of Seminar Six; 38 pp. transcript of question/answer period.	Box 28	Folder 8
1971 <i>Scope and Contents note:</i> 19 typewritten pp. Seminar Six; 5 pp. galley of Seminar Six.	Box 28	Folder 9
Bennington Seminars, 1968-1979	Box 29	Folder 1-8
1971 <i>Scope and Contents note:</i> 38 handwritten and typewritten pp. Drafts of Seminar Seven; 3 pp. galley of Seminar Seven; 40 pp. transcript of question/answer period.	Box 29	Folder 1
1971 <i>Scope and Contents note:</i> 14 typewritten pp. Notes and drafts of Seminar Eight; 4 pp. galley of Seminar Eight; 3 clippings; 35 pp. transcript of question/answer period.	Box 29	Folder 2
1971 <i>Scope and Contents note:</i> 9 typewritten pp. 2 drafts of Seminar Nine; 2 clippings; 27 pp. transcript of Seminar Nine.	Box 29	Folder 3

1971 <i>Scope and Contents note:</i> ca. 50 handwritten and typewritten pp. Drafts of Seminar Ten (and Nine); 1 clipping.	Box 29	Folder 4
1973-1979 <i>Scope and Contents note:</i> 8 clippings and photocopies of clippings of published Seminars.	Box 29	Folder 5
1969 <i>Scope and Contents note:</i> Photo and negative of drawing by Greenberg used in article made from Seminar.	Box 29	Folder 6
1968 -? <i>Scope and Contents note:</i> 16 pp. handwritten pp; 6 clippings.	Box 29	Folder 7
n.d. <i>Scope and Contents note:</i> clipping, Susan Unger, "Clement Greenberg's Bennington Seminars."	Box 29	Folder 8
Lectures, 1961-1979, n.d. <i>Scope and Contents note:</i> Heavily corrected, unpublished.	Box 30	Folder 1-33
n.d. <i>Scope and Contents note:</i> 37 handwritten and typewritten pp., 2 versions of the same talk with different titles, "How Art is Acquired" and "Contemporary Collecting." Chicago?	Box 30	Folder 1
n.d. <i>Scope and Contents note:</i> 24 typewritten pp. "Painting in a One-City Culture," Washington. 20 typewritten pp. "Art Outside Metropolises," Grinnell version of above lecture. 32 typewritten pp., preliminary drafts of above lecture.	Box 30	Folder 2
n.d. <i>Scope and Contents note:</i> 12 typewritten pp. "State of Art Right Now."	Box 30	Folder 3
n.d. <i>Scope and Contents note:</i> 16 typewritten pp. "Contemporary American Painting."	Box 30	Folder 4
n.d. <i>Scope and Contents note:</i> 6 typewritten pp. Commencement Talk on "the life of art," Chicago Institute of Art; 4 handwritten pp., rough draft.	Box 30	Folder 5

n.d. <i>Scope and Contents note:</i> 17 typewritten pp. "Beginnings of Painterly Abstraction," Dayton Art Institute.	Box 30	Folder 6
n.d. <i>Scope and Contents note:</i> 11 typewritten and handwritten pp. "Matisse," Boston Museum of Fine Arts.	Box 30	Folder 7
n.d. <i>Scope and Contents note:</i> 10 typewritten pp. "After Pop Art," Guggenheim.	Box 30	Folder 8
n.d. <i>Scope and Contents note:</i> 18 typewritten pp. "Banners," YMHA, Philadelphia.	Box 30	Folder 9
1968 Mar 26 <i>Scope and Contents note:</i> 21 typewritten and handwritten pp. "Art in the Sixties," University of Wisconsin, Madison(?)	Box 30	Folder 10
n.d. <i>Scope and Contents note:</i> 7 typewritten pp. "Contemporary Art Situation."	Box 30	Folder 11
n.d. <i>Scope and Contents note:</i> 4 typewritten pp. "Pop Art."	Box 30	Folder 12
1961 <i>Scope and Contents note:</i> 10 typewritten pp. 2 copies of "Post-Christian Technicalities," WFMT, Chicago.	Box 30	Folder 13
n.d. <i>Scope and Contents note:</i> 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 14
n.d. <i>Scope and Contents note:</i> 6 handwritten and typewritten pp. on the current art scene, Brandeis.	Box 30	Folder 15
1964 <i>Scope and Contents note:</i> 3 typewritten pp. on "formless" art, <i>Preuves</i> symposium; 7 typewritten pp. "The Crisis of Abstract Art," about <i>Preuves</i> symposium, published in <i>Arts Yearbook</i> , 1964.	Box 30	Folder 16

n.d. <i>Scope and Contents note:</i> 27 typewritten pp. "Revolution in Sculpture," New School.	Box 30	Folder 17
n.d. <i>Scope and Contents note:</i> 24 typewritten and handwritten pp. "How Contemporary Art Gets Evaluated."	Box 30	Folder 18
n.d. <i>Scope and Contents note:</i> 7 typewritten and handwritten pp. on Canadian art, Saskatchewan.	Box 30	Folder 19
1965 <i>Scope and Contents note:</i> 5 typewritten pp. "Anthony Caro," in Spanish, Barcelona.	Box 30	Folder 20
1973 Apr 12 <i>Scope and Contents note:</i> 5 typewritten pp. and 1 handwritten draft p. "Matisse and the Fauves," National Gallery.	Box 30	Folder 21
1972 <i>Scope and Contents note:</i> 14 typewritten pp. and 9 handwritten draft pp., "Artistic Freedom: Uses and Abuses," Chicago; 17 typewritten pp. revised version of above talk, University of Washington.	Box 30	Folder 22
n.d. <i>Scope and Contents note:</i> 6 typewritten pp. on art history, Blacksburg.	Box 30	Folder 23
1972 Apr 19 <i>Scope and Contents note:</i> 2 typewritten pp. "Criticism," notes for talk at Western Washington University.	Box 30	Folder 24
1977 <i>Scope and Contents note:</i> 6 typewritten pp. and 9 handwritten draft pp. "Cezanne and Twentieth Century Art," Museum of Modern Art.	Box 30	Folder 25
n.d. <i>Scope and Contents note:</i> 4 handwritten pp. "Symposium Statement," London; 4 pp. and outline, "Art Today," London?	Box 30	Folder 26
n.d. <i>Scope and Contents note:</i> 8 typewritten pp. and 4 pp. handwritten notes. "NY Painting in the Fifties;" offprint of Millard article.	Box 30	Folder 27

n.d. <i>Scope and Contents note:</i> 8 typewritten pp. "NY School," Ft. Lauderdale.	Box 30	Folder 28
1978 <i>Scope and Contents note:</i> 11 typewritten pp. and 3 pp. notes on elitism and culture, given at Salzburg Seminar in American Studies.	Box 30	Folder 29
1979 <i>Scope and Contents note:</i> 15 printed bound pp. "The Notion of Post-Modern," Sir William Dobell Memorial Lecture, Sydney, Australia. Limited Edition no. 8, signed; 43 typewritten pp. 3 drafts of above lecture; 11 typewritten and handwritten pp. notes and drafts; 1 reference clipping.	Box 30	Folder 30
n.d. <i>Scope and Contents note:</i> 14 typewritten pp. 2 drafts of "The Importance of Good Faith."	Box 30	Folder 31
n.d. <i>Scope and Contents note:</i> 3 typewritten pp. "Drawing."	Box 30	Folder 32
1972 <i>Scope and Contents note:</i> 11 typewritten pp. "The Place of Taste."	Box 30	Folder 33
Lectures and "talk-notes", 1980-1993	Box 31	Folder 1-47
1980-1983 <i>Scope and Contents note:</i> 5 typewritten pp. "Decline of Taste," talk notes, School of Visual Arts, NYC, and West Michigan; 9 typewritten and handwritten pp. "Contemporary Taste," talk notes, West Michigan; 4 typewritten and handwritten pp. talk notes on the centralization of visual arts, Kalamazoo.	Box 31	Folder 1
1980 <i>Scope and Contents note:</i> 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.	Box 31	Folder 2
1980 <i>Scope and Contents note:</i> 9 typewritten and handwritten pp. "International vs. Regional," with 2 pp. transcript of talk, Dublin; 7 typewritten pp., "Modern Art Exhausted?" and 6 pp. German translation, Vienna; 14 typewritten pp., 2 versions of "To Cope With Decadence," Vancouver.	Box 31	Folder 3
1981		

<i>Scope and Contents note:</i> 5 typewritten and 8 handwritten pp. talk given at International Colloquium in Lausanne about relationship between American and European Art Scenes; various colloquim materials.	Box 31	Folder 4
1981 <i>Scope and Contents note:</i> 3 typewritten pp. talk on Abstract Expressionism, Nassau County Museum.	Box 31	Folder 5
1982 <i>Scope and Contents note:</i> 26 typewritten pp. 3 drafts of "David Smith," Metropolitan Museum; 7 typewritten pp. "David Smith," published <i>Connaissance des Arts</i>; 6 typewritten pp. 2 drafts of "David Smith," Hirshhorn Museum; 4 typewritten pp. "David Smith Tradition," Oklahoma City; 1 p. notes.	Box 31	Folder 6
1982 <i>Scope and Contents note:</i> 52 handwritten and typewritten pp. multiple drafts and notes for "Beginnings of Modernism," 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.	Box 31	Folder 7
1983 <i>Scope and Contents note:</i> 2 typewritten pp. talk notes on current art scene, Studio School.	Box 31	Folder 8
1983 <i>Scope and Contents note:</i> 5 typewritten pp. "Fallacies regarding Abstract Expressionism," talk notes, Duke University; 15 typewritten pp. transcript of talk.	Box 31	Folder 9
1983 <i>Scope and Contents note:</i> 11 typewritten pp. on taste, Western Michigan U.; 19 pp. question/answer period transcript and introduction.	Box 31	Folder 10
1984 <i>Scope and Contents note:</i> 8 typewritten pp. 2 drafts "Life of Art," RISD commencement.	Box 31	Folder 11
1979-1984 <i>Scope and Contents note:</i> 9 typewritten pp. 3 drafts of "Glass Art," Corning Glass Art Conference; 15 typewritten pp. 2 drafts of "Status of Clay," Syracuse; 18 typewritten pp. 2 copies of transcript of above talk.	Box 31	Folder 12
1984 <i>Scope and Contents note:</i> 4 handwritten pp. "Collecting," talk notes, Edmonton.	Box 31	Folder 13

1984	Box 31	Folder 14
<i>Scope and Contents note:</i> 8 handwritten and typewritten pp. 2 drafts "Figurative Expressionism," San Francisco and Seattle.		
1984	Box 31	Folder 15
<i>Scope and Contents note:</i> 3 typewritten pp. "Trendiness," Wadsworth Atheneum.		
1984	Box 31	Folder 16
<i>Scope and Contents note:</i> 7 handwritten and typewritten pp. 2 drafts of "State of Contemporary Art," Carnegie Mellon.		
1984	Box 31	Folder 17
<i>Scope and Contents note:</i> 3 typewritten pp. talk notes on art criticism, Western Michigan U., on occasion of receiving honorary doctorate; program and investiture citation.		
1984	Box 31	Folder 18
<i>Scope and Contents note:</i> 2 typewritten pp. "Taste in Contemporary Art," talk notes, NYU.		
1984	Box 31	Folder 19
<i>Scope and Contents note:</i> 7 typewritten pp. "Abstract painting and Sculpture 1927-1944," Whitney Museum; 19 handwritten pp. transcript; note on Vasari, clipping.		
1984	Box 31	Folder 20
<i>Scope and Contents note:</i> 5 typewritten pp. talk notes on quality in the current art scene, Butler Institute of American Art.		
1985	Box 31	Folder 21
<i>Scope and Contents note:</i> 3 typewritten pp. talk notes on collecting, Utica.		
1985	Box 31	Folder 22
<i>Scope and Contents note:</i> 10 typewritten pp. talk notes on the function of the art critic, YMHA New York.		
1985	Box 31	Folder 23
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on evolution of modern art, Ohio U.		
1985-1986	Box 31	Folder 24

Scope and Contents note: 5 handwritten and typewritten pp. 2 sets of talk notes on relation of new art to the old, Studio School, NY.

1986	Box 31	Folder 25
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes about emphasis on contemporary art, Scripps College; symposium program.		
1986	Box 31	Folder 26
<i>Scope and Contents note:</i> 5 handwritten and typewritten pp. "Hans Hofmann," Berkeley.		
1986	Box 31	Folder 27
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on controversy in art, Canastota.		
1986	Box 31	Folder 28
<i>Scope and Contents note:</i> 13 handwritten and typewritten pp. notes and drafts of "Morris Louis," MOMA; 8 clippings on Louis and Greenberg.		
1987	Box 31	Folder 29
<i>Scope and Contents note:</i> 3 handwritten and typewritten pp. "Critic as Educator," Florida State U.		
1987	Box 31	Folder 30
<i>Scope and Contents note:</i> 4 handwritten and typewritten pp. "Friedl Dzubas," Nassau County Museum.		
1987	Box 31	Folder 31
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on museum collecting of contemporary art, Israel Museum for Contemporary Art.		
1987	Box 31	Folder 32
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on negative criticism, Aldrich Museum.		
1987	Box 31	Folder 33
<i>Scope and Contents note:</i> 4 typewritten and handwritten pp. "Grand Style in 20th Century British Art," for London Weekend TV; 5 typewritten pp. "The English Art," 36 handwritten and typewritten pp. on related material, unpublished.		
1987	Box 31	Folder 34
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on the current art scene, Lowe Museum, Florida.		

1988	Box 31	Folder 35
<i>Scope and Contents note:</i> 3 typewritten pp. talk notes on current art scene, Univ. of Ottawa and Museum of Contemporary Art, Chicago.		
1989	Box 31	Folder 36
<i>Scope and Contents note:</i> 4 handwritten and typewritten pp. talk notes on the 1960s art scene, Chapel Hill; 1 clipping.		
1990	Box 31	Folder 37
<i>Scope and Contents note:</i> 2 typewritten pp. "Hans Hofmann," Whitney Museum.		
1991	Box 31	Folder 38
<i>Scope and Contents note:</i> 2 typewritten pp. talk notes on art and theory, Canastota.		
1991	Box 31	Folder 39
<i>Scope and Contents note:</i> 4 handwritten and typewritten pp. on the young artist, Miami Univ.		
1991	Box 31	Folder 40
<i>Scope and Contents note:</i> 1 typewritten p. on the young artist, Visual Arts College?		
1991-1992	Box 31	Folder 41
<i>Scope and Contents note:</i> 2 typewritten pp. "What is an Art Scene?" Wayne State Univ. and Roger Smith Hotel.		
1991	Box 31	Folder 42
<i>Scope and Contents note:</i> 5 typewritten pp. on quality in the current art scene, Old Dominion?		
1983, 1992	Box 31	Folder 43
<i>Scope and Contents note:</i> 8 typewritten pp. 2 talks on the state of criticism, Syracuse and Hunter College.		
1992	Box 31	Folder 44
<i>Scope and Contents note:</i> 3 handwritten and typewritten pp. on high and low art, Dallas Museum.		
1992	Box 31	Folder 45
<i>Scope and Contents note:</i> 2 typewritten pp. "Craft Art and Criticism," New York Univ.		

1992	Box 31	Folder 46
<i>Scope and Contents note:</i> 1 typewritten p. on esthetic criteria, Thread Waxing Gallery.		
1993	Box 31	Folder 47
<i>Scope and Contents note:</i> 1 typewritten p. on contemporary art, Yale.		

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Series IV. Work Files: clippings and manuscripts, 1939-1994 3 Linear Feet 7 boxes

Scope and Contents 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.

Title/Description	Containers	
Clippings of pieces by Greenberg, 1939-1949	Box 32	Folder 1-11
<i>Scope and Contents note:</i> Many of these were taped or glued onto paper, making the sequence of pages somewhat idiosyncratic.		
1939-1940	Box 32	Folder 1
<i>Scope and Contents note:</i> Uncorrected galley of "Avant-garde and Kitsch;" offprint of "Toward a Newer Laocoon."		
1941	Box 32	Folder 2
<i>Scope and Contents note:</i> 5 clippings: reviews of art book, exhibition, poetry, for <i>The Nation</i> (and other publications?)		
1942	Box 32	Folder 3
<i>Scope and Contents note:</i> 16 clippings: reviews of poetry and an art book for <i>New Republic</i> ; "Art Notes" and longer reviews of exhibitions (include Joseph Cornell), art books and poetry for <i>The Nation</i> ; one clipping fragment.		
1943	Box 32	Folder 4

Scope and Contents 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	Box 32	Folder 5
<i>Scope and Contents note:</i> 27 clippings: letter to editor of <i>Politics</i> ; reviews of art exhibitions and books for <i>The Nation</i> ; 1 poetry review.		
1945	Box 32	Folder 6
<i>Scope and Contents note:</i> 20 clippings: reviews of art exhibitions and books for <i>The Nation</i> .		
1946	Box 32	Folder 7
<i>Scope and Contents note:</i> 19 clippings and 1 photocopy duplicate: 1 letter to the editor regarding Greenberg's Edward Weston review; reviews of art exhibitions and books for <i>The Nation</i> .		
1946	Box 32	Folder 8
<i>Scope and Contents note:</i> 22 offprints of "At the Building of the Great Wall of China," <i>Commentary</i> , 1946.		
1947	Box 32	Folder 9
<i>Scope and Contents note:</i> 24 clippings: reviews of art exhibitions and books for <i>The Nation</i> and <i>New York Times</i> ; piece on the American Jewish writer for <i>Contemporary Jewish Record</i> .		
1948	Box 32	Folder 10
<i>Scope and Contents note:</i> 30 clippings: 1 photocopy of French translation of Pollock review for <i>The Nation</i> ; 1 review of Valery translation for <i>New York Times</i> ; 1 article from <i>Combat</i> , Paris, not by Greenberg; reviews of art exhibitions and books for <i>The Nation</i> and <i>New York Times</i> .		
1949	Box 32	Folder 11
<i>Scope and Contents note:</i> 19 clippings: reviews of art exhibitions and books for <i>The Nation</i> , <i>Partisan Review</i> , <i>Magazine of Art</i> .		
Clippings of pieces by Greenberg, 1950-1989	Box 33	Folder 1-7
<i>Scope and Contents note:</i> Including articles and exhibition catalog essays.		
1950	Box 33	Folder 1
<i>Scope and Contents note:</i> 12 clippings: reviews of art exhibitions and books for <i>Partisan Review</i> , <i>The Nation</i> , <i>New York Times</i> ; 2 letter exchanges with reader's critical of Greenberg's views.		

1951-1954	Box 33	Folder 2
<i>Scope and Contents note:</i> 8 clippings, 2 photocopies, 1 galley: articles about art and reviews of art books published in <i>Harper's Bazaar</i> , <i>American Mercury</i> , <i>Art News</i> , <i>Arts Digest</i> , <i>New York Times</i> , <i>Arts Magazine</i> . French translation of <i>Partisan Review</i> article, in ms.		
1955-1959	Box 33	Folder 3
<i>Scope and Contents note:</i> 10 clippings, 4 offprints, 2 photocopies: articles on art published in <i>Art News</i> , <i>New York Times</i> , <i>Arts</i> , <i>Perspective</i> , <i>New Leader</i> , <i>Saturday Evening Post</i> . Photocopy of "American-type Painting" and French translation of it in ms.		
1942-1957	Box 33	Folder 4
<i>Scope and Contents note:</i> 34 clippings: articles from <i>The Nation</i> , <i>Partisan Review</i> , <i>Art News</i> , <i>Art Digest</i> , <i>The New Leader</i> , <i>Art in America</i> , <i>Arts</i> , <i>Commentary</i> , assembled for inclusion in <i>Art and Culture</i> .		
1960-1964	Box 33	Folder 5
<i>Scope and Contents note:</i> 15 clippings, 3 photocopies: articles on art published in <i>Art International</i> , <i>Arts</i> , <i>Voice of America Forum Lectures</i> , <i>New York Times</i> , <i>Country Beautiful</i> , <i>Encounter</i> , <i>Second Coming</i> , <i>Art and Literature</i> , <i>New York Review of Books</i> , <i>Preuves</i> .		
1965-1969	Box 33	Folder 6
<i>Scope and Contents note:</i> 16 clippings, 1 photocopy: articles published in <i>Vogue</i> , <i>Artforum</i> , <i>Arts Yearbook</i> , <i>Art International</i> , <i>Art in America</i> , <i>BookWeek</i> , <i>New York Times</i> . Monograph of <i>Avant-garde attitudes</i> , 1968; photocopy of French translation of Pollock article from <i>Vogue</i> .		
1947-1989	Box 33	Folder 7
<i>Scope and Contents note:</i> 26 catalogs or programs. Many catalogs contain essays by Greenberg and/or describe exhibitions he curated. Typewritten drafts of 5 essays.		
Jackson Pollock and Morris Louis files, 1952-1984	Box 34	Folder 1-7
<i>Scope and Contents note:</i> Including book and article mss., background materials, clippings.		
1952-1967	Box 34	Folder 1
<i>Scope and Contents note:</i> ca. 50 pp. clippings, mss. and notes by Greenberg on Pollock. Catalog note for first Pollock retrospective; "Jackson Pollock's New Style," <i>Harper's Bazaar</i> ; "Jackson Pollock," <i>Evergreen Review</i> ; "Jackson Pollock Market Soar," <i>New York Times Magazine</i> ; Pollock memories dictated to Francine and Cleve Gray; bio. notes; de Kooning interview.		
n.d.		

<i>Scope and Contents note:</i> ca. 40 pp. mss. drafts of book introduction and articles, including an 18 pp. autobiographical essay about Greenberg's friendship with Pollock.	Box 34	Folder 2
1957-1984 <i>Scope and Contents note:</i> ca. 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, <i>New York</i>, 1973.	Box 34	Folder 3
1964-? <i>Scope and Contents note:</i> 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 4
1958, 1964 <i>Scope and Contents note:</i> Pollock catalogs from Whitechapel Gallery and Marlborough-Gerson; program from Griffin Gallery.	Box 34	Folder 5
1960-1964 <i>Scope and Contents note:</i> ca. 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 6
1964-1967 <i>Scope and Contents note:</i> ca. 50 pp. More of the above Morris Louis material, along with clippings of obituaries and reviews. Deteriorated photocopies.	Box 34	Folder 7
David Smith, Kenneth Noland and Freidl Dzubas files, 1965-1991 <i>Scope and Contents note:</i> Including correspondence, brief manuscripts, photographs, and clippings.	Box 35	Folder 1-7
1966, 1969 <i>Scope and Contents note:</i> 36 pp. photographs and photocopied photographs of David Smith's work with accompanying 1 p. comments by Greenberg, published as "David Smith: Comments on His Latest Works," in <i>Art in America</i>, 1966. 8 clippings about Smith, not by Greenberg, 1969.	Box 35	Folder 1
1965-1972 <i>Scope and Contents note:</i> ca. 100 pp. Estate papers and correspondence between Greenberg (an executor) and others, i.e., Archives of American Art, Marlborough Gallery, Museum of Modern Art. Lists of Smith's work. Marlborough catalogue, 1968.	Box 35	Folder 2

n.d. <i>Scope and Contents note:</i> 28 photographs of Smith's work at Bolton Landing; 1 postcard of Smith's work in the Spoleto Roman Theater.	Box 35	Folder 3
1970 <i>Scope and Contents note:</i> 100+ pp. transcript of estate appeal before tax court, bound. pp. 63a-71a Greenberg's testimony.	Box 35	Folder 4
1974-1978 <i>Scope and Contents note:</i> ca. 50 pp. correspondence and clippings. Articles about the stripping of primer from some Smith pieces, including Krauss article from <i>Art in America</i> and Kramer piece from <i>New York Times</i> . Letters to the Editors of publications regarding the controversy. Interesting feature article ms. about Greenberg for <i>Art News</i> , never published.	Box 35	Folder 5
1971 <i>Scope and Contents note:</i> 50 pp. transcript of interview with Kenneth Noland; 10 photographs of Noland's early works.	Box 35	Folder 6
1982, 1991 <i>Scope and Contents note:</i> 30 pp. transcript of interview with Friedl Dzubas; 18 pp. ms. of article on Dzubas in German.	Box 35	Folder 7
Jack Bush estate related papers; Slides and photographs, 1963-1979	Box 36	Folder 1-10
1963, n.d. <i>Scope and Contents note:</i> 18 small photographs of Jack Bush paintings; 14 8 1/2 x 11 photographs of 1963 Bush exhibition.	Box 36	Folder 1
1966 <i>Scope and Contents note:</i> Clipping about Bush and Greenberg in Toronto magazine.	Box 36	Folder 2
1975 <i>Scope and Contents note:</i> Jack Bush Trust Agreement	Box 36	Folder 3
1977 Jan-Sep <i>Scope and Contents note:</i> ca. 100 pp. correspondence regarding Bush estate with attorneys and galleries. Includes lists of paintings, financial statements.	Box 36	Folder 4
1977 Oct-Dec <i>Scope and Contents note:</i> ca. 50 pp. correspondence regarding Bush estate with attorneys and galleries. Includes 26 color photographs and 12 pp. proposal for film about Bush.	Box 36	Folder 5

1978 <i>Scope and Contents note:</i> ca. 100 pp. correspondence regarding Bush estate. Includes 8 color slides.	Box 36	Folder 6
1978, n.d. <i>Scope and Contents note:</i> 1 announcement for film about Bush with color photo; 1 poster; 16 color slides of Bush paintings, 1975-1977; catalog of Bush exhibition, 1978.	Box 36	Folder 7
1979 <i>Scope and Contents note:</i> ca. 100 pp. correspondence regarding Bush estate, including Greenberg's letter of resignation as trustee.	Box 36	Folder 8
n.d. <i>Scope and Contents note:</i> 16 slides, some bordered with tape (in small box).	Box 36	Folder 9
n.d. <i>Scope and Contents note:</i> 9 glass transparencies (in small box).	Box 36	Folder 10
Clippings and mss. of interviews or panel discussions with Greenberg, 1948-1994	Box 37	Folder 1-20
1956 <i>Scope and Contents note:</i> 49 typewritten pp. with correspondence. Transcript of panel discussion on Plastic Arts and Film with Rudolf Arnheim, Meyer Schapiro, Maya Deren, Greenberg, et. al.	Box 37	Folder 1
1970-1972 <i>Scope and Contents note:</i> 8 pp. transcript of interview with John Gruen for book on The Fifties; 2 pp. statement by Greenberg; 2 pp. correspondence, including angry letter by Greenberg.	Box 37	Folder 2
1979 <i>Scope and Contents note:</i> 6 pp. interview with Ann Stubbs for <i>Flash Art</i> ; 1 letter.	Box 37	Folder 3
1984 <i>Scope and Contents note:</i> 9 printed pp. with copies. "A conversation with Greenberg," a three part interview published in <i>Art Monthly</i> .	Box 37	Folder 4
1984 <i>Scope and Contents note:</i> 2 copies of <i>Art Monthly</i> , April 1984, containing third interview.	Box 37	Folder 5
1985		

<i>Scope and Contents note:</i> 4 printed pp. interview with Greenberg in <i>Il giornale dell'arte</i>	Box 37	Folder 6
1984-1985 <i>Scope and Contents note:</i> <i>Glass Art Society Journal</i>, containing 6 pp. interview with Greenberg and brief essay by him.	Box 37	Folder 7
1988 <i>Scope and Contents note:</i> 3 printed pp. "L'Ecole de New York," reprint of interview with Greenberg published in catalog <i>Les Annees 50</i>.	Box 37	Folder 8
1984, 1988 <i>Scope and Contents note:</i> 5 typewritten pp. interview with Ann Hindry for de Kooning catalog; 2 pp. interview with Ann Hindry, edited by Greenberg, published in <i>Art Studio</i>. Clipping included.	Box 37	Folder 9
1990 <i>Scope and Contents note:</i> 36 pp. transcript of interview with Marc Israel, edited by Greenberg; 39 pp. corrected version (?). For TV documentary.	Box 37	Folder 10
1990 <i>Scope and Contents note:</i> 25 typewritten pp. Transcript of interview with Florence Rubenfeld regarding <i>Partisan Review</i> circle, Jackson Pollock, Greenberg's family, etc. With Greenberg's corrections. Personal material.	Box 37	Folder 11
1990 <i>Scope and Contents note:</i> <i>Vogue</i> magazine issue containing 8 pp. interview-based feature with photographs about Greenberg and his art collection.	Box 37	Folder 12
1981-1991 <i>Scope and Contents note:</i> 5 clippings. Interview-based articles about Greenberg in <i>New York Times</i>, <i>Village Voice</i> and other newspapers.	Box 37	Folder 13
1991 <i>Scope and Contents note:</i> 6 pp. clipping with correspondence. Interview with Peter Fuller for <i>Modern Painters</i>, with Greenberg's corrections.	Box 37	Folder 14
1992 <i>Scope and Contents note:</i> 5 typewritten pp. "Memories of Jackson Pollock," an interview with Teruo Fujieda. 3 Japanese journals.	Box 37	Folder 15
1992	Box 37	Folder 16

Scope and Contents note: 3 pp. photocopy of interview published in Icelandic journal. 1 letter.

1989, 1993	Box 37	Folder 17
<i>Scope and Contents note:</i> 17 typewritten pp. "The Last interview with Clement Greenberg," with Saul Ostrow, 1993; 3 printed pp., "Avant-Garde and Kitsch, Fifty Years Later," interview with Saul Ostrow, pub. <i>Arts</i> magazine.		
1993	Box 37	Folder 18
<i>Scope and Contents note:</i> 11 typewritten pp. interview with Peter Plagens for <i>Newsweek</i> ; 2 clippings of published interview.		
1994	Box 37	Folder 19
<i>Scope and Contents note:</i> 6 printed pp. interview in <i>Kunstforum International</i> ; 1 letter.		
n.d.	Box 37	Folder 20
<i>Scope and Contents note:</i> 8 typewritten pp. "Wohin Geht Die Avantgarde?" seminar in Germany, Christian Gneuss moderator.		
Note: <i>LIFE</i> 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.		
Reviews of books by or about Greenberg; other articles about Greenberg, 1961-1992	Box 38	Folder 1-16
1961-1962	Box 38	Folder 1
<i>Scope and Contents note:</i> 11 clippings with some duplicates. Reviews of <i>Art and Culture</i> .		
1962, 198?	Box 38	Folder 2
<i>Scope and Contents note:</i> 2 clippings. Reviews of <i>Art and Culture</i> from a Japanese? journal (1962) and a French one.		
n.d.	Box 38	Folder 3
<i>Scope and Contents note:</i> 8 typewritten pp. translation of Soviet review of <i>Art and Culture</i> , primarily a denunciation of "Avant-Garde and Kitsch." with photocopy of Russian original.		
1964	Box 38	Folder 4
<i>Scope and Contents note:</i> 10 pp. clippings and photographs glued to blue tissue paper. Greenberg's South American appearances reviewed in newspapers.		
1975, 1980	Box 38	Folder 5

Scope and Contents note: 2 clippings. Reviews of books about Greenberg: *New York Review of Books* review of Wolfe's *The Painted Word*; *Village Voice* review of Kuspit's *Clement Greenberg*, *Art Critic*.

1976	Box 38	Folder 6
<i>Scope and Contents note:</i> ca. 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.		
1961-1982	Box 38	Folder 7
<i>Scope and Contents note:</i> 6 clippings. brief articles about Greenberg, primarily regarding his appearances around the country.		
1973, n.d.	Box 38	Folder 8
<i>Scope and Contents note:</i> 2 posters advertising Greenberg's appearances.		
1983	Box 38	Folder 9
<i>Scope and Contents note:</i> 3 clippings. 3 part article by Piri Halasz, "Art Criticism (and Art History) in New York," <i>Arts Magazine</i> , with letter from the author.		
1984	Box 38	Folder 10
<i>Scope and Contents note:</i> 1 offprint essay comparing Habermas' and Greenberg's aesthetics. Ingeborg Hoesterey, "Die Moderne am ende?"		
1988	Box 38	Folder 11
<i>Scope and Contents note:</i> 9 clippings (photocopies). Reviews of <i>Collected Essays and Criticism</i> , Vol I and II.		
1990	Box 38	Folder 12
<i>Scope and Contents note:</i> 1 photocopied article. John O'Brian, "Greenberg's Matisse and the Problem of Avant-garde Hedonism."		
1991	Box 38	Folder 13
<i>Scope and Contents note:</i> <i>New York Woman</i> containing 1 p. photo and article about Greenberg.		
1993	Box 38	Folder 14
<i>Scope and Contents note:</i> 4 clippings. Reviews of <i>Collected Essays and Criticism</i> , Vols I-IV.		
1993	Box 38	Folder 15
<i>Scope and Contents note:</i> 24 pp. program for Colloque Clement Greenberg, including photocopied clips of interviews and articles.		

1994

Box 38

Folder 16

Scope and Contents note: 2 clippings. *New York Times* obituaries.

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Series V. Writings by Others: clippings and manuscripts, 1950-1994 1

Linear Feet 2 boxes

Scope and Contents 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.

Title/Description	Containers	
Writings by others, 1950-1994 <i>Scope and Contents note:</i> Generally in manuscript form, arranged in alphabetical order by author's last name.	Box 39	Folder 1-12
1966 <i>Scope and Contents note:</i> 13 typewritten pp. "Color, Paint and Present-Day Painting," by Darby Bannard.	Box 39	Folder 1
1977 <i>Scope and Contents note:</i> 63 typewritten pp. 2 mss, "Painting by Convention" and "American-Type Formalism," by David Carrier. Correspondence with Greenberg.	Box 39	Folder 2
circa 1980-1989 <i>Scope and Contents note:</i> 36 typewritten pp. "Kant After Duchamp," by Thierry de Duve.	Box 39	Folder 3
1977-1979 <i>Scope and Contents note:</i> ca. 100 typewritten and printed pp. Various articles on Roger Fry and other modern critics by Jacqueline V. Falkenheim.	Box 39	Folder 4
1981 <i>Scope and Contents note:</i> 7 typewritten pp. "Darryl Hughto: Shape and Expression," and 6 typewritten pp. "Larry Poons," both by Terry Fenton.	Box 39	Folder 5
n.d. <i>Scope and Contents note:</i> 18 typewritten pp. "Seven Fang-Yi Poems and After," version in French and English, by Dominique Fourcade.	Box 39	Folder 6

circa 1980-1989	Box 39	Folder 7
<i>Scope and Contents note:</i> 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.		
ca. 1980	Box 39	Folder 8
<i>Scope and Contents note:</i> ca. 50 typewritten pp. 4 articles on Modernism, Greenberg and Habermas, Broch, etc., by Ingeborg Hoesterey.		
1979-1983	Box 39	Folder 9
<i>Scope and Contents note:</i> ca. 50 pp. of published articles and catalog essays on contemporary art by Matthew Kangar.		
ca. 1975 or 1980	Box 39	Folder 10
<i>Scope and Contents note:</i> 130 typewritten pp. "Seeing Cezanne" and "Performing an Appearance: On the Surface of Abstract Expressionism," both by Richard Schiff.		
1994	Box 39	Folder 11
<i>Scope and Contents note:</i> 12 typewritten pp. Catalog essay on Noland, Caro and Olitski by Karen Wilkins.		
1970s	Box 39	Folder 12
<i>Scope and Contents note:</i> 6 essays on Derrida, by Paul de Man, Krupnik, Ulmer, Handelman; 1 essay by Derrida, "Title."		
Writings by others, 1950-1990	Box 40	Folder 1-7
<i>Scope and Contents note:</i> Primarily in the form of clippings.		
n.d.	Box 40	Folder 1
<i>Scope and Contents note:</i> ca. 125 typewritten pp. Articles on Gauguin by unidentified author.		
1950-1969	Box 40	Folder 2
<i>Scope and Contents note:</i> 27 articles from art or humanities journals, including <i>New Yorker</i> profile of Sidney Janis, and pieces on David Smith, Clyfford Still, Frank Stella, and the New York School.		
1970s	Box 40	Folder 3
<i>Scope and Contents note:</i> 30 articles from <i>TLS</i> , <i>New York Times</i> , <i>New York Review of Books</i> on art, literature, music, and history, reflecting Greenberg's range of interests.		
1970-1975	Box 40	Folder 4

Scope and Contents 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	Box 40	Folder 5
<i>Scope and Contents note:</i> 16 articles from <i>Artforum</i> , <i>Partisan Review</i> , <i>Art in America</i> and other journals. Includes H. Rosenberg's <i>New Yorker</i> review of Kenneth Noland, and Tumin interview with Rosenberg.		
1980-1990	Box 40	Folder 6
<i>Scope and Contents note:</i> 12 articles from <i>Flash Art</i> , <i>Arts</i> , <i>The Nation</i> and other journals. Includes interviews with Harold Bloom, Fredric Jameson, articles by Habermas and Arthur Danto (on Greenberg's critical legacy).		
1960-1986	Box 40	Folder 7
<i>Scope and Contents note:</i> 14 miscellaneous items, including museum press releases, catalogs, lists, etc.		

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Series VI. Photographs and Art Images, 1943-1992 1.5 Linear Feet 3 boxes

Scope and Contents 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.

Title/Description	Containers	
1943-1989	Box 41	Folder 1
<i>Scope and Contents note:</i> Portraits of Greenberg. (9)		
1943-1985	Box 41	Folder 2
<i>Scope and Contents note:</i> Greenberg in studios and at openings (9).		
1950-1959	Box 41	Folder 3
<i>Scope and Contents note:</i> Greenberg with family and friends (7).		
1965-1988	Box 41	Folder 4
<i>Scope and Contents note:</i> Greenberg's travels (7).		
1967	Box 41	Folder 5
<i>Scope and Contents note:</i> Greenberg in Bombay, India (18 with clippings).		

1962-1987 <i>Scope and Contents note:</i> Greenberg teaching (6).	Box 41	Folder 6
1951-1992 <i>Scope and Contents note:</i> Color photographs of travel and teaching (18); 1 with family, 1978.	Box 41	Folder 7
Photographs and slides of paintings and sculpture; Items sent to Greenberg, often with correspondence, 1961-1990	Box 42	Folder 1-8
n.d. <i>Scope and Contents note:</i> 39 art postcards that Greenberg collected from museums around the world. 1 pamphlet.	Box 42	Folder 1
1976 <i>Scope and Contents note:</i> 5 color slides; paintings by Helen Frankenthaler.	Box 42	Folder 2
1961-1962 <i>Scope and Contents note:</i> 10 b&w photographs; sculpture by Gerald Gladstone.	Box 42	Folder 3
n.d. <i>Scope and Contents note:</i> 22 photographs, b&w and color; sculpture by Yvonne Muller(?)	Box 42	Folder 4
1990 <i>Scope and Contents note:</i> 34 color photographs; watercolors by Colette Nilsen.	Box 42	Folder 5
n.d. <i>Scope and Contents note:</i> 6 b&w photographs; 4 color slides; sculpture by Quinguereme.	Box 42	Folder 6
1964-1975 <i>Scope and Contents note:</i> 16 b&w photographs; sculpture and drawings by Robert White.	Box 42	Folder 7
1961-1978, n.d. <i>Scope and Contents note:</i> 13 slides; painting and sculpture by various artists.	Box 42	Folder 8
Larger items: photographs, painting, magazine	Box 43	Folder 1-3
1950s-1980s <i>Scope and Contents note:</i> 3 portrait photographs; 1 view of Greenberg at opening(?)	Box 43	Folder 1

1948	Box 43	Folder 2
<i>Scope and Contents note:</i> LIFE Magazine, "A Round Table on Modern Art." Article about discussion at MOMA among art experts, including Clement Greenberg.		
1962, 1976	Box 43	Folder 3
<i>Scope and Contents note:</i> 4 paintings on paper by Gerald Gladstone; 1 painted New Year's card by (unidentified), 1976.		

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Series VII. Printed Matter, 1966-1992 0.5 Linear Feet 1 box

Scope and Contents note: Series VII consists of materials regarding travels to foreign countries where Greenberg was invited to speak, including itineraries, brochures, and maps.

Title/Description	Containers	
Materials regarding travels to foreign countries where Greenberg was invited to speak, 1966-1992	Box 44	Folder 1-10
<i>Scope and Contents note:</i> Including correspondence with host institutions, itineraries, programs, brochures, catalogs, maps. Talks and lectures are not included, although in some cases there are notes.		
1966	Box 44	Folder 1
<i>Scope and Contents note:</i> Japan.		
1967	Box 44	Folder 2
<i>Scope and Contents note:</i> India.		
1975	Box 44	Folder 3
<i>Scope and Contents note:</i> South Africa: correspondence and itineraries.		
1975	Box 44	Folder 4
<i>Scope and Contents note:</i> South Africa: brochures and maps.		
1978	Box 44	Folder 5
<i>Scope and Contents note:</i> Salzburg.		
1979	Box 44	Folder 6
<i>Scope and Contents note:</i> Australia.		

1987 <i>Scope and Contents note:</i> Spain.	Box 44	Folder 7
1988 <i>Scope and Contents note:</i> Canada.	Box 44	Folder 8
1992 <i>Scope and Contents note:</i> Japan.	Box 44	Folder 9
1968-1973 <i>Scope and Contents note:</i> Miscellaneous travel materials.	Box 44	Folder 10

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Series VIII. Videotapes, audiotapes, and film, 1970-1995 0.5 Linear Feet 1 box

Scope and Contents 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.

Title/Description	Containers
Videotapes	Box 45
V1: Late Show: Henri Matisse, n.d. <u>Digital Object:</u> V1: Late Show: Henri Matisse, n.d. (digitized version available on-site only) <i>Scope and Contents note:</i> 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 Contents note: BBC documentary on Willem De Kooning, with few minutes of interview with Greenberg.

1 videocassette (VHS) (46 min., 32 sec.) : sd., 3/4" tape. Original.

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 Contents 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 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 Contents 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 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 Contents note: Panel discussion moderated by Donald Kuspit at Virginia Tech Art Department symposium, continuation.

2nd videocassette of 2 (VHS) (55 min., 26 sec.) : sd., 3/4" tape. Original.

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.)

V6: A Conversation with Clement Greenberg, taped by William Warmus in Norwich, NY, Nov 1988

Scope and Contents note: Long interview on a broad range of topics.

1 videocassette (VHS) (1 hr., 19 min., 25 sec.) : sd., 3/4" tape. Original.

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.

V7: *Art Today*: the New Sculpture, 1965-1975, 1990

Scope and Contents 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. Original.

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 V8.)

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

Scope and Contents 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.

2nd videocassette of 2 (VHS) (15 min., 22 sec.) : sd., 3/4" tape. Original.

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 Contents note: BBC documentary on Monet with several minutes long interview with Greenberg about Monet.

1 videocassette (VHS) (17 min., 21 sec.) : sd., 3/4" tape. Original.

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 Contents note: Q&A with Greenberg about Pollock.

1 videocassette (VHS) (1 hr., 41 min., 47 sec.) : sd., 3/4" tape. Original.

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 Contents note: Two lengthy interviews with Greenberg by Ann Hindry, in English.

1 videocassette (VHS) (58 min., 4 sec.) : sd., 3/4" tape. Original.

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 Contents 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.

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 Contents note: 1 videocassette (VHS) (20 min.) : sd., 3/4" tape. Original.

1 videocassette (digital betacam) (20 min.) : sd., Copy master.

1 videocassette (betacam SP) (20 min.) : sd., Archival master.

Audiotapes

Digital Object: [Audiotapes](#)

C1: Clement Greenberg at Hunter College, 1982 Mar 31

Scope and Contents 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.

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 Contents note: Includes Q&A.

1 sound cassette (1 hr., 15 min., 4 sec.): analog. Original.

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 Contents 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 tape reel (1 hr., 2 min., 30 sec.) : analog. Archival master.

C4: Clement Greenberg Studio School talk, 1986 Oct.

Scope and Contents 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.

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 Contents 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 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 Contents 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 tape reel (52 min., 59 sec.) : analog. Archival master.

C7: Anita Faatz and Clement Greenberg (?), 1970 Nov 18

Scope and Contents 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. Reformatting unable to unscramble the tracks.

1 sound cassette (58 min., 32 sec.): analog. Original.

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 Contents note: 1 sound cassette (1 hr., 21 min., 40 sec.): analog. Original.

1 sound tape reel (1 hr., 21 min., 40 sec.) : analog. Archival master.

Film

F1: Clement Greenberg and daughter, n.d.

Scope and Contents note: Silent film of Greenberg in his apartment with his daughter.

1 film reel, (13 min., 38 sec.) : si., 16 mm., Original.

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.

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Series IX. Additions to Collection, ca. 1933-1993 2.5 lin. ft.

Scope and Contents note: Papers received in Oct 2004, unprocessed at this date.

Title/Description	Containers
2004 Additions, ca. 1933-1993	Box ADD 1
<i>Scope and Contents note:</i> Unprocessed papers. Videotape and audiotapes formerly in Adds Box 5 have been processed and reformatted, see Series VIII.	Box ADD 2
	Box ADD 3
	Box ADD 4

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