

# E. E. (Edward Estlin) Cummings:

## An Inventory of His Art Collection at the Harry Ransom Center

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### Descriptive Summary

- Creator:** Cummings, E. E. (Edward Estlin),
- Title:** E. E. (Edward Estlin) Cummings Art Collection
- Dates:** 1888-1962, undated (bulk 1905-1962)
- Extent:** 4 boxes, 1 oversize folder, 9 framed paintings, 2 sculptures (137 items)
- Abstract:** The collection consists of one hundred and thirty-three original works by E. E. Cummings, including oil paintings, watercolor paintings, drawings, and sketchbooks. Among the original works are self-portraits, as well as portraits of Marion Morehouse, Anne Barton, and his sister, Elizabeth Cummings. Also present are original paintings of New Hampshire and Parisian landscapes, and many anatomical studies of humans and animals.
- Call Number:** Art Collection AR-00054
- Language:** English
- Access:** Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. Please note that a minimum of 24 hours notice is required to pull art materials to the Ransom Center's Reading and Viewing Room. Some materials may be restricted from viewing. To make an appointment or to reserve art materials, please contact the Center's staff at [art@hrc.utexas.edu](mailto:art@hrc.utexas.edu).
- Use Policies:** Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.

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## **Administrative Information**

**Acquisition:** Purchases (R264, R3819, R4114, R4188, R4289, R4488, R4497, R4720, R4731, R4815, R7995, R14887)

**Processed by:** Alice Egan, 1997, Helen Young, 2001, and Jill Morena, 2017

**Repository:** [Harry Ransom Center, The University of Texas at Austin](#)

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## Biographical Sketch

Edward Estlin Cummings (1894-1962), son of Edward Cummings and Rebecca Haswell Clarke, was brought up in a conservative Cambridge, Massachusetts home. His father, with degrees in both philosophy and divinity, taught at Harvard University until 1900 when he received ordination by the Unitarian Church and became a pastor at the South Congregational Church of Boston.

According to family diaries, Cummings wanted to be a poet from an early age. He was supported in this ambition by his mother who made up word games and other activities to encourage his creativity. Cummings also drew prolifically, and his childhood drawings were often inspired by literature; his drawings included storyboards. Cummings attended public schools, including the Cambridge High and Latin School, prior to entering Harvard in 1911. While there, he concentrated in the classics, including Latin and Greek literature, and he mastered the various forms of poetry, gaining the foundation he needed in order to begin the experimentation with poetic form and shape that became his trademark.

While at Harvard, Cummings published poetry in the *Harvard Monthly* and the *Harvard Advocate*. Through these organizations he became acquainted with S. Foster Damon, Stewart Mitchell, John Dos Passos, Scofield Thayer, and J. Sibley Watson. These friends would encourage and support Cummings through much of his artistic career; many of them also shared his interest in the visual arts as well as poetry and literature. Damon, a music student, introduced Cummings to the works of El Greco, William Blake, Paul Cézanne, James McNeill Whistler, the French Impressionists, and the Fauves. Through Thayer, Cummings became acquainted with the works of Pablo Picasso, Henri de Toulouse-Lautrec, Aubrey Beardsley, the Post Impressionists, and the Cubists. While still in school, Thayer gave Cummings a copy of Willard Huntington Wright's *Modern Painting*, which Cummings annotated extensively. John Dos Passos also painted and drew. Cummings never had formal art lessons, but he learned new oil painting techniques from his Harvard group of friends.

Cummings earned his B.A. from Harvard in 1915, magna cum laude, like his father before him, and was invited to speak at the commencement ceremony. He presented a term paper on "The New Art". This paper demonstrated Cummings' affinity with the modern artistic sensibility, especially his interest in the overlap between the visual arts and literature, a keystone in his distinctive typographical style.

After finishing his Master's degree in 1916, also from Harvard, Cummings moved to New York City in January of 1917. He worked for the publishing house P. F. Collier & Son for a few weeks, but became bored and quit, deciding instead to pursue the freedom of life as a full-time artist and poet. In April, he volunteered for the Norton-Hajes Ambulance Service and shipped out for France. On the trip he met William Slater Brown and their friendship was cemented by an unexpected five weeks of free time in Paris awaiting the rest of their ambulance unit.

Several months later, events took a defining turn for Cummings when he and Brown were detained by the French military on suspicion of espionage and undesirable activities. As a result of censor-provoking letters home by Brown and a preference for the company of French soldiers over their fellow American ambulance drivers, the two young men were held for three months in a concentration camp at La Ferté Mace. They were kept, along with their fellow detainees, in a large room which was represented in the title of Cummings' book about this experience, *The Enormous Room* (1922). Cummings' father worked through diplomatic channels and finally wrote a letter to President Wilson to obtain Cummings' release in December 1917. Brown was released two months later. Cummings returned to the United States, first to his parents' home in Massachusetts and then to New York, where he was joined by Brown.

For the next several years, Cummings painted and wrote. His paintings were now inspired by what he had seen in Paris, and a futurist influence started to appear. In 1919, he entered two paintings in the spring show of the New York Society of Independent Artists, and Gaston Lachaise (whom Cummings had met through Lachaise's stepson, Edward Pierce Nagle) reported to Cummings that Albert Gleizes had expressed enthusiasm about Cummings' paintings. In 1920, he again entered two large paintings in the society of Independent Artists exhibition, which were mentioned favorably by S. Jay Kaufman in the *The New York Globe and Advertiser*. In 1921, he entered his painting *Noise Number 10* in the Independent exhibition, but this painting was attacked in a New York newspaper review of the show.

In 1924, he married Elaine Orr Thayer, the mother of his daughter Nancy. They divorced after two months and in 1929, Cummings married Anne Minnerly Barton. They spent much of the next two years living and traveling in Europe.

In May 1931, Cummings left Barton and traveled to the Soviet Union. Pre-disposed to enjoy the trip, Cummings found his personal sense of individualism disturbed by the lack of intellectual and artistic freedom that he found. He published his diary from the trip under the Greek title *Eimi* (1933), which translates to "I am".

In August 1931, Cummings exhibited 162 works at a show arranged by Philip Kaplan at the Kokoon Arts Club in Cleveland, Ohio. His book *CIOPW*, a collection of works in charcoal, ink, oil, pastel, and watercolors, was published in 1931.

In 1932, while his divorce from Barton was being settled, Cummings met Marion Morehouse, who was to be his companion and common-law wife for the rest of his life. In 1933, Cummings received the Guggenheim Fellowship for the purpose of writing a book of poems. In 1935, unable to find a publisher for his book, he published *No Thanks* (1935) with the help of his mother. It was dedicated to the fourteen publishing houses that had turned him down.

E. E. Cummings continued to produce a steady stream of poems and publications throughout the forties and fifties. In 1952, Harvard offered him the Charles Eliot Norton Professorship for the 1952-53 school year. Also during the fifties, Cummings began to tour, reading his poetry across America. In 1958, he won the Bollingen Prize for Poetry from Yale University and published his final volume of new poems, *95 Poems*.

He died at his family farm on September 3, 1962.

Critics have generally divided Cummings' career as a painter into two stylistic phases. The first phase, about 1915-1928, was represented by his experimental large-scale abstracts and his drawings and caricatures published in *The Dial*. During the 1920s, Cummings started to drop out of the gallery scene, and he came to view the art establishment as anti-intellectual. The second phase of his art was from about 1928 until his death; this phase was characterized by representational works: still lifes, landscapes, nudes, and portraits.

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## Sources:

*Dictionary of Literary Biography, Volume 48: American Poets, 1880-1945*, Second Series, edited by Peter Quartermain. Detroit: Gale Research, 1986.

Kennedy, Richard S. *Dreams in the Mirror: A Biography of E. E. Cummings*. New York: Liveright Publishers, 1980.

*The Paintings of E. E. Cummings*, <http://www.eecummingsart.com/cummings.html> (accessed online 18 April 2002).

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## Scope and Contents

The E. E. Cummings Art Collection is comprised of one hundred and thirty-seven original works by E. E. Cummings, as well as a few other works and items that belonged to the artist. It is organized into two Series: I. Works by E. E. Cummings, and II. Works by Others. Titles are transcribed from the items; titles of published works are from the publications. Cataloger's titles appear in brackets.

Series I. Works by E. E. Cummings, is subdivided into four subseries: A. Oil Paintings, B. Watercolor Paintings, C. Drawings, and D. Sketchbooks and Miscellaneous. Within each subseries, works are organized by accession number. Subseries C. Drawings, is further divided into Portraits and Self-Portraits, Landscapes, Nature Studies, Drawings of People, Animal Drawings, Anatomical Studies of Humans, and Illustrations. Thirty-six anatomical drawings and studies of male and female models was acquired in 2014. Among the original works are: eleven self-portraits, as well as portraits of Marion Morehouse, Anne Barton, and his sister, Elizabeth Cummings; paintings of New Hampshire landscapes, and numerous anatomical studies of humans and various animals; five of the illustrations for *By E. E. Cummings*. (1930); three works that were published in Cummings' *CIOPW* (1931); and designs for illustrations for a children's story (apparently unpublished) by Elizabeth Nagle. There are also three sheets with labeled color swatches in oil and watercolor, as well as two small cement and brick sculptures by Cummings.

## Related Material

The Ransom Center's Art Collection also has a portrait drawing of E. E. Cummings by Robert Sheriffs in its Robert Sheriffs Collection. The Ransom Center also has extensive E. E. Cummings manuscripts and letters in the E.E. Cummings Collection (MS-01009), Cummings's personal library, and photographs in the E.E. Cummings Literary File in the Photography Collection. Among Cummings' manuscripts is *Edward E. Cummings Grand Zoological Congress and Trained Wild Animal Arena*, produced in 1902 when he was seven, which contains some of Cummings' earliest drawings.

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## Separated Material

Art supplies, carved wood boxes, and other personal items can be found in the E.E. Cummings Personal Effects Collection.

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## Index Terms

### People

Cummings, E. E. (Edward Estlin), 1894-1962.

Morehouse, Marion, 1906-1969.

### Document Types

Drawings.

Oil paintings.

Pencil works.

Watercolors.

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**Series I. Works by E. E. Cummings, 1905-1962, circa 1920s-1960s****Subseries A. Oil Paintings**

**Accession Number: 65.168** Self-portrait: Cummings wearing hat, holding notebook and pencil, with pipe in mouth, 1938. Paintings: oil on canvas, visible 82.1 x 54.1 cm. **Location**  
Screen storage

**Accession Number: 68.32** Self-portrait with palette and beret, 1945. Paintings: oil on canvas board, visible 39 x 28.8 cm.

**Accession Number: 70.5** Marion Morehouse in blue blouse. Inscribed on verso: "Merry Christmas to George, M.M.C. 1963", circa 1920s-1960s. Paintings: oil on board, 44.4 x 22.2 cm. **Box**  
1.1

**Accession Number: 73.266** Marion in blue kerchief, 1933. Paintings: oil on canvas board, visible 40.1 x 29.6 cm. **Location**  
Screen Storage

**Accession Number: 73.267** Self-portrait, circa 1920s-1960s. Paintings: oil on canvas board, visible 39.3 x 31.7 cm.

**Accession Number: 78.46.1** Girl in Grey (Anne Barton Cummings), 1931. Paintings: oil on board, visible 45 x 37.3 cm.

**Accession Number: 78.46.2** Marion Morehouse, 3/4 nude figure, 1941. Paintings: oil on board, 44.8 x 21.5 cm. **Box**  
1.2

**Accession Number: 78.46.3** Landscape, New Hampshire (farm of Mrs. James Sibley Watson), 1939. Paintings: oil on canvas board, 30.2 x 40.5 cm. **Location**  
Screen Storage

**Accession Number: 2001.6.1** Seine (landscape with bridge, river, boat), 1920s. Paintings: oil on board, 23.8 x 34.9 cm.

**Accession Number: 2001.6.2** Street Winter (landscape), circa 1920s. Paintings: oil on canvas board, 44.5 x 35.4 cm. **Location**  
Screen Storage

**Subseries B. Watercolor Paintings**

**Accession Number: 68.36.2** Porte Saint Denis (man wearing bowler hat, with arm around woman wearing green), circa 1920s. Paintings: watercolor, 34.7 x 28 cm. **Box**  
3

**Accession Number: 68.36.3** Landscape with mountains, sky and clouds, circa 1920s-1960s. Paintings: watercolor, 30.4 x 45.6 cm. **Box**  
1.4

<b>Accession Number: 68.84</b> Danseuse Egyptienne, circa 1920s. Paintings: watercolor, 34.7 x 28 cm.	<b>Box</b> 1.5
<b>Accession Number: 69.6</b> Paris landscape with church and Eiffel Tower, circa 1920s-1960s. Paintings: watercolor, 22.5 x 30 cm.	<b>Box</b> 1.6
<b>Accession Number: 69.21</b> Landscape with sun over mountains, circa 1920s-1960s. Paintings: watercolor, 30.4 x 45.8 cm.	<b>Box</b> 1.7
<b>Accession Number: 73.144.4</b> Tree, torn off portion of painting, circa 1920s-1960s. Paintings: watercolor, 21.5 x 7.5 cm.	<b>Box</b> 1.8
<b>Accession Number: 73.151.27A</b> Landscape with building; verso: cube studies, circa 1920s-1960s. Paintings: watercolor, 48.9 x 28.5 cm.	<b>Box</b> 1.9
<b>Accession Number: 73.151.27B</b> Studies of cubes, circa 1920s-1960s. Paintings: watercolor, 48.9 x 28.5 cm.	
<b>Accession Number: 78.46.4</b> Landscape with blue mountains, large clouds, circa 1920s-1960s. Paintings: watercolor, 30.2 x 45.5 cm.	<b>Box</b> 1.10

### Subseries C. Drawings

#### Portraits and Self-Portraits

<b>Accession Number: 65.533.1</b> Self-portrait, head and shoulders, 1917. Drawings: pencil, 27.9 x 21.6 cm.	<b>Box</b> 1.11
<b>Accession Number: 65.533.2</b> Elizabeth F. Cummings, 1905. Drawings: pencil, 27.5 x 21.5 cm.	<b>Box</b> 1.12
<b>Accession Number: 65.533.3</b> Elizabeth Cummings (portrait of child on chair), 1905. Drawings: pencil, 27.5 x 21.5 cm.	<b>Box</b> 1.13
<b>Accession Number: 65.533.4</b> Self-portrait, study of head proportions, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.	<b>Box</b> 1.14
<b>Accession Number: 67.27.1</b> Self-portrait, head, 1962. Drawings: charcoal, 45.6 x 35.5 cm.	<b>Location</b> Screen Storage
<b>Accession Number: 67.27.2</b> Self-portrait, head, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.5 cm.	<b>Box</b> 1.15
<b>Accession Number: 67.75.8</b> Woman's face (Elaine Thayer Cummings?), on verso of envelope, circa 1924. Drawings: pencil, 16.5 x 9.2 cm.	<b>Box</b> 1.16



**Accession Number: 68.36.1** Self portrait with pipe, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm. **Box** 1.17

**Accession Number: 73.268** Self portrait, circa 1920s-1960s. Drawings: pencil, 27.8 x 21.7 cm. **Box** 1.18

**Accession Number: 2012.7.1** Red-Haired Girl, circa 1920s-1960s. Drawings: pastel on paper, 17.9 x 12.1 cm. **Box** 3

#### Landscapes

**Accession Number: 65.533.9** Stream with trees, circa 1920s-1960s. Drawings: pencil, 21.6 x 27.8 cm. **Box** 1.19

**Accession Number: 73.151.10** Landscape with mountains, on grid, circa 1920s-1960s. Drawings: pencil, 30.1 x 40.5 cm. **Box** 1.20

**Accession Number: 73.151.11** Landscape with mountains, on grid, circa 1920s-1960s. Drawings: pencil, 30.5 x 40.6 cm. **Box** 1.21

#### Nature Studies

**Accession Number: 73.151.9** Yellow Daisy, 21 July 1953. Drawings: pencil, 40.6 x 30.5 cm. **Box** 1.22

**Accession Number: 73.151.26** Pine trees, circa 1920s-1960s. Drawings: watercolor, 37.8 x 27.5 cm. **Box** 1.23

**Accession Number: 80.13** Flowers on Stalk, circa 1920s-1960s. Drawings: ink, 29.5 x 19.5 cm. **Box** 1.24

#### Drawings of People

**Accession Number: 68.36.4** Woman, cubist line drawing, circa 1920s-1960s. Drawings: pencil, 72.5 x 47 cm. **Location** Flat file

**Accession Number: 68.73** Circus performers, circa 1920s-1960s. Drawings: pencil, 20.4 x 12.7 cm. **Box** 1.25

**Accession Number: 68.86** Couple dancing, circa 1920s-1960s. Drawings: pencil, 57 x 36.2 cm. **Box** 1.26

**Accession Number: 73.151.5** Cubist head studies on both sides of sheet, circa 1920s-1960s. Drawings: pencil, 28 x 21.5 cm. **Box** 1.27

**Accession Number: 73.151.8** Female nude kneeling on one knee, circa 1920s-1960s. Drawings: pencil, 45.6 x 30.3 cm. **Box** 1.28

**Accession Number: 2007.6** Abstract figures; overlapping sketches on both sides of sheet, circa 1920s-1960s. Drawings: pencil, 27.8 x 21.6 cm. **Box** 1.29

#### Animal Drawings

**Accession Number: 67.75.6** Four beetles, and abstract sketch, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.5 cm. **Box** 1.30

**Accession Number: 73.151.1** Anatomical studies of various animal skeletons, circa 1920s-1960s. Drawings: pencil, 35.6 x 25.3 cm. **Box** 1.31

**Accession Number: 73.151.2** Anatomical studies of lemur, flamingo, and other animals, circa 1920s-1960s. Drawings: pencil, 35.6 x 25.3 cm. **Box** 1.32

**Accession Number: 73.151.3** Anatomical studies of bat, hare, hornbill, and other animals, circa 1920s-1960s. Drawings: pencil, 35.6 x 25.3 cm. **Box** 1.33

**Accession Number: 73.151.4** Studies of gorilla, giant toad, and other animals, circa 1920s-1960s. Drawings: pencil, 35.6 x 25.3 cm. **Box** 1.34

**Accession Number: 73.151.14** Studies of various animal heads, circa 1920s-1960s. Drawings: pencil, 35.5 x 25.3 cm. **Box** 1.35

**Accession Number: 73.151.15** Studies of totem poles and various animals, circa 1920s-1960s. Drawings: pencil, 35.5 x 25.3 cm. **Box** 1.36

**Accession Number: 73.151.18** Penguin, circa 1920s-1960s. Drawings: pencil, 15.1 x 9.9 cm. **Box** 1.37

**Accession Number: 78.46.5** "To my valentine", elephant with banner, circa 1920s-1960s. Drawings: crayon, 21.6 x 27.9 cm. **Box** 1.38

#### Anatomical Studies of Humans

**Accession Number: 65.533.5** Anatomical studies of facial features, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm. **Box** 1.39

**Accession Number: 65.533.6** Anatomical studies of head and facial features, circa 1920s-1960s. Drawings: pencil, 28 x 21.5 cm. **Box** 1.40

**Accession Number: 65.533.7** Anatomical studies of eyes, circa 1920s-1960s. Drawings: pencil, 27.8 x 21.7 cm. **Box** 1.41

**Accession Number: 65.533.8** Anatomical studies of eyes, circa 1920s-1960s. Drawings: pencil, 27.7 x 21.5 cm. **Box** 1.42

**Accession Number: 73.151.7** Anatomical studies of arm muscles and bones, circa 1920s-1960s. Drawings: pencil, crayon, and ink, 21.8 x 27.9 cm. **Box** 1.43

- Accession Number: 73.151.13** Anatomical studies of bones of forearm, elbow, and hip, circa 1920s-1960s. Drawings: pencil, 35.5 x 25.3 cm. **Box** 1.44
- Accession Number: 73.151.16** Anatomical studies of arm muscles, circa 1920s-1960s. Drawings: pencil, crayon, and ink, 21.8 x 27.9 cm. **Box** 1.45
- Accession Number: 73.151.17** Anatomical studies of arms, male torso, circa 1920s-1960s. Drawings: pencil and crayon, 21.8 x 27.9 cm. **Box** 1.46
- Accession Number: 73.151.19** Anatomical studies of male neck, shoulder, and thorax, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm. **Box** 1.47
- Accession Number: 73.151.20** Anatomical study of pelvis, circa 1920s-1960s. Drawings: pencil, 28 x 21.5 cm. **Box** 1.48
- Accession Number: 73.151.21** Anatomical studies of arms, circa 1920s-1960s. Drawings: pencil, ink, and crayon, 27.9 x 21.7 cm. **Box** 1.49
- Accession Number: 73.151.23** Anatomical studies of human muscles and skeleton, circa 1920s-1960s. Drawings: ink, pencil, and crayon, 42.6 x 21.7 cm. **Box** 1.50
- Accession Number: 73.151.24** Anatomical studies of male torso muscles, circa 1920s-1960s. Drawings: crayon and pencil, 27.9 x 21.6 cm. **Box** 1.51
- Accession Number: 73.151.25** Anatomical studies of human skull, circa 1920s-1960s. Drawings: crayon and pencil, 27.9 x 21.6 cm. **Box** 1.52
- Accession Number: 2014.3.1** Studies of full body in profile, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm. **Box** 4
- Accession Number: 2014.3.2** Studies of anatomical proportion, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.
- Accession Number: 2014.3.3** Studies of nude male torso with left arm extended, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.
- Accession Number: 2014.3.4** Studies of muscles and bones of forearm, pelvis, and thigh, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.
- Accession Number: 2014.3.5** Study of human skeleton, circa 1920s-1960s. Drawings: pencil, 20.3 x 12.7 cm.
- Accession Number: 2014.3.6A** Study of seven figures in motion, with study of lungs and side view of pelvis bones, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.
- Accession Number: 2014.3.6B** Study of eleven figures in motion, and side view of pelvis bones, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.7A** Studies of male nude, with focus on upper torso and arms, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.7B** Studies of male upper torso and biceps, triceps, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.8** Studies of male tricep, bicep muscles and elbow, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.9** Study of side view of male upper torso, reaching forward, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.10** Studies of male head and upper torso, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.11A** Studies of male torso and arms, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.11B** Study of bifurcated male torso, arms, and pelvis, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.12** Study of three males in different poses, one sketch of woman in profile, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.13** Study of three males in different poses, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.14A** Study of human skulls, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.14B** Study of human skulls, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.15** Studies of facial expressions, female model, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.16** Proportional study of head, chest, and arms, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.17A** Proportional studies of female head, neck, and chest, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.17B** Proportional study of chest, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.18** Four studies of female model with arms raised, one with arms down, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.19** Five studies of female model with one shoulder forward, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.20** Four studies of female models looking over shoulder, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.21** Three studies of female models in different poses, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.21** Three studies of female models leaning forward with arms outstretched, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.22** Three studies of female models leaning forward with arms outstretched, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.23** Six studies of male and female models with shoulders and arms forward or back, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.24** Five studies of female models with shoulders forward and back, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.25** Two studies of female models with shoulders back, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.26** Four studies of female models lying down with arms at sides or extended back, in profile or 3/4 view, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.27** Three studies of female models lying down in profile view, with arms in various poses, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.28** Study of female model lying down with arms behind head, upper torso view, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.29** Proportional studies of female model with hand on hip, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.30** Proportional study of female models with hand on hip, one arm extended, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.31A** Proportional study of female models with hand on hip, looking over opposite shoulder, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.31B** Proportional study of female models with hand on hip, looking over opposite shoulder, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.32** Study of female model reclining, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.33A** Study of female model with one arm raised, the other lowered, looking over lowered shoulder, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.33B** Study of female model with one arm raised, the other lowered, looking over lowered shoulder, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.34** Study of female model looking to one side with one arm raised and one knee bent, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.35** Study of female model with head slightly tilted, both arms raised and one knee bent, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

**Accession Number: 2014.3.36** Study of three female models in various poses, two wearing swimwear, circa 1920s-1960s. Drawings: pencil, 27.9 x 21.6 cm.

#### Illustrations

**Accession Number: 65.533.10** Two figures holding shield reading, "Cambridge Review", circa 1910s. Drawings: pencil, 26.6 x 20.3 cm. **Box** 2.3

**Accession Number: 65.533.11** Design for cover, reading, "Cambridge Review, Vol, No, January," circa 1910s. Drawings: ink and pencil, 35.5 x 25.3 cm. **Box** 2.4

#### Illustrations for stories by Elizabeth Nagle

**Accession Number: 67.75.1** Mouse wearing glasses, holding powder puff to face, standing on chair, 1923. Drawings: pencil, 45.8 x 28.8 cm. **Box** 2.5

**Accession Number: 67.75.2** Jack-in-the-box and leaping mouse, inscribed: "Episode 16, p. 45, Nibbly & J-I-B", 1923. Drawings: pencil, 45.7 x 28.8 cm. **Box** 2.6

**Accession Number: 67.75.3** Mouse standing on cat, inscribed: "Episode 36, p. 95", 1923. Drawings: pencil, 45.7 x 28.8 cm. **Box** 2.7

**Accession Number: 67.75.4** Group of five mice, one wearing glasses, 1923. Drawings: pencil, 28.8 x 23.1 cm. **Box** 2.8

**Accession Number: 67.75.5** Group of six mice inside wall, and cat outside wall, 1923. Drawings: pencil, 45.7 x 28.8 cm. **Box**  
2.9

Illustrations for *By E. E. Cummings*, 1930

**Accession Number: 67.75.7** The Garden of Eden (elephant, snake, lizard, and other animals, with nude male and female figures); p. 10, circa 1920s. Drawings: pencil, 27.9 x 21.5 cm. **Box**  
2.10

**Accession Number: 67.75.9** The Helping Hand (bearded man wearing cap, with small figure sitting on his lap, in flying row boat); p. 46, circa 1920s. Drawings: pencil, 27.9 x 21.5 cm. **Box**  
2.11

**Accession Number: 67.75.10** The Helping Hand (bearded man wearing cap, with small figure sitting on his lap, in flying row boat); p. 46, circa 1920s. Prints: reproduction, 26.7 x 18.9 cm. **Box**  
2.12

**Accession Number: 67.75.11** The Death of Abraham Lincoln (bearded man in bed, with arms stretched out forward, other figures); p. 18, circa 1920s. Drawings: pencil, 26.7 x 18.9 cm. **Box**  
2.13

**Accession Number: 67.75.12** The Swan and Leda (swan chasing girl); p. 26, circa 1920s. Drawings: pencil, 26.7 x 18.9 cm. **Box**  
2.14

**Accession Number: 67.75.13** The Swan and Leda (swan chasing girl); p. 26, circa 1920s. Prints: reproduction, 26.5 x 16.9 cm. **Box**  
2.15

**Accession Number: 67.75.14** The Friend in Need (dog with collar reading, "Rover"; caricature of man in foreshortened perspective); p. 32, circa 1920s. Drawings: pencil, 27.9 x 21.5 cm. **Box**  
2.16

**Accession Number: 67.75.15** The Friend in Need (dog with collar reading, "Rover"; caricature of man in foreshortened perspective); p. 32, circa 1920s. Prints: reproduction, 32 x 17 cm. **Box**  
2.17

**Accession Number: 67.75.16** The Spinster's Dilemma (woman standing with hands over ears, squawking parrot in cage); p. 38, circa 1920s. Drawings: pencil, 27.9 x 21.5 cm. **Box**  
2.18

**Accession Number: 67.75.17** The Spinster's Dilemma (woman standing with hands over ears, squawking parrot in cage); p. 38, circa 1920s. Prints: reproduction, 32 x 18 cm. **Box**  
2.19

**Accession Number: 67.75.18** The Dog in the Manger (dog and horse, figure behind); p. 58, circa 1920s. Prints: reproduction, 32 x 16.7 cm. **Box**  
2.20

**Accession Number: 67.75.19** The First Robin (man in prison next to window with bars, bird on tree limb outside); p. 58, circa 1920s. Prints: reproduction, 32 x 15 cm. **Box** 2.21

**Accession Number: 73.151.6** Prisoner lying on cot in jail cell, bird on tree limb outside (preliminary drawing for The First Robin in By E. E. Cummings?); on verso: anatomical muscle study of human back, caricature of man, circa 1920s. Drawings: pencil, 28 x 21.5 cm. **Box** 2.22

#### Subseries D. Sketchbooks and Miscellaneous

**Accession Number: 65.533.12** Various figures on trapezes, figures on horses, figures with lassoes, circa 1920s-1960s. Sketchbooks (32 leaves), 10.4 x 6.7 cm. **Box** 2.1

**Accession Number: 73.144.1** Angel, Madonna, and Star, circa 1920s-1960s. Collages, 30.5 x 22.7 cm. **Box** 2.24

**Accession Number: 73.144.6** Three landscapes, two leaves of color swatches, sketch of two heads, circa 1920s-1960s. Sketchbooks: watercolor and pencil on paper, 24 x 31.5 cm. **Box** 3

**Accession Number: 73.151.12** Grumbacher palette with tear-off sheets, with circles drawn on top sheet, circa 1920s-1960s. Palette, 29.4 x 39.1 cm.

**Accession Number: 73.151.22** Cinema outline of Chaplin-like figure with lettering, circa 1920s-1960s. Drawings: pencil, 33.1 x 45.4 cm. **Box** 2.26

**Accession Number: 73.151.28** Twenty-eight color swatches, circa 1920s-1960s. Paintings: oil on board, 35.5 x 21.6 cm. **Box** 2.27

**Accession Number: 73.151.29** Thirty-six color swatches, circa 1920s-1960s. Paintings: oil on board, 32.9 x 21.9 cm. **Box** 2.28

**Accession Number: 73.151.30** Twenty-three color swatches, circa 1920s-1960s. Paintings: watercolor, 23.6 x 30.9 cm. **Box** 2.29

**Accession Number: 77.41.1** Bird's nest with eggs, on brick, circa 1920s-1960s. Sculptures: cement and brick, 6.1 x 14.7 x 10.7 cm. **Location** Box 5

**Accession Number: 77.41.2** Human figure next to mound with depression, on brick, circa 1920s-1960s. Sculptures: cement and brick, 6 x 13.5 x 9.2 cm. **Location** Box 5

**Accession Number: 2001.7** Figure on elephant; laid in *E. E. Cummings: Sketches & Watercolors of the Twenties & Thirties*, NYC NY: Gotham Book Mart, 1968, circa 1920s-1960s. Drawings: pencil, 12.5 x 20.2 cm. **Box** 2.2



**Series II. Works by Others, 1888, circa 1920s-1960s**

**Accession Number: 73.151.31** J. S. L.[?]. Possibly Edward Cummings, the artist's father, head portrait, 1888. Drawings: pencil, 34.4 x 26.3 cm. **Box 2.30**

**Accession Number: 73.144.2** Unidentified. Portion of gold and black gift wrap with design of bird and tree ornaments, circa 1920s-1960s. Prints: silkscreen, 34 x 15 cm. **Box 2.31**

**Accession Number: 73.144.3** Unidentified. Portion of gold and black gift wrap with angel design, circa 1920s-1960s. Prints: silkscreen, 12.6 x 13.3 cm. **Box 2.32**

**Accession Number: 73.144.5** Unidentified. Portion of gold and black gift wrap with duck design, circa 1920s-1960s. Prints: silkscreen, 11 x 13.3 cm. **Box 2.33**