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Guide to the Charles Henri Ford Papers

YCAL MSS 32



by Beinecke Staff

July 1988

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
<http://beinecke.library.yale.edu/>

CALL NUMBER: YCAL MSS 32

CREATOR: Ford, Charles Henri, 1908-2002

TITLE: Charles Henri Ford papers

DATES: 1918-2003

BULK DATES: 1928-2002

PHYSICAL DESCRIPTION: 26.95 linear feet (34 boxes)

LANGUAGE: English

SUMMARY: The Charles Henri Ford Papers contain correspondence, writings, and artwork that document Ford's activities as an author and journal editor, with the bulk of the material dating from 1928 to 2002. Much of the material acquired before 1982 relates to the journals *Blues* and *View*, while the 2004 acquisition includes documentation of broader range of Ford's activities.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.ford>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.ford>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Gift of Charles Henri Ford, 1946-1949. Papers relating to the *Garden of Disorder*, including Ford's correspondence with George Reavey, were purchased in 1982. August 2004 Acquisition purchased from George Robert Minkoff, Inc., on the Alfred Z. Baker, Jr. Fund.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The Charles Henri Ford Papers are the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Charles Henri Ford Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

Various acquisitions associated with the collection have not been merged and organized as a whole. Each acquisition is described separately in the contents list below, titled according to month and year of acquisition. The August 2004 Acquisition was incorporated into the collection in 2014, and received a basic level of processing, including rehousing and minimal organization.

Information included in the Description of Papers note and Collection Contents section is drawn from information supplied with the collection and from an initial survey of the contents. Folder titles appearing in the contents list below are often based on those provided by the creator or previous custodian. Titles have not been verified against the contents of the folders in all cases. Otherwise, folder titles are supplied by staff during initial processing.

This finding aid may be updated periodically to account for new acquisitions to the collection and/or revisions in arrangement and description.

CHARLES HENRI FORD (1913-2002)

The American surrealist, Charles Henri Ford, was an influential writer and an editor. In 1933 he published *The Young and the Evil*, a novel he wrote with Parker Tyler. He is better known, however, for his collections of surrealist poetry, including *The Garden of Disorder* (1939) and *The Overturned Lake* (1941), and for editing the surrealist magazines *Blues* and *View*. He published *Blues* from 1929 to 1930 while he was still a teenager. *View* ran from 1940 to 1947 and contained works of young artists and poets including Joseph Cornell, Randall Jarrell, and Allen Ginsberg.

Ford was born in Hazlehurst, Mississippi, on February 10, 1913 to Charles Lloyd and Gertrude Cato Ford. He attended the Christian Brothers College Grammar School in Memphis, Tennessee, where he lived with his mother and sister Ruth. In 1922 he was sent away to the Webb School in Bellbuckle, Tennessee, and later attended the Morgan School in St. Petersburg, Tennessee. In 1929, he went to St. Mary's University in San Antonio, Texas, for at least one semester.

Later in 1929, Ford lived in both Columbus, Mississippi, and New York City, while he edited *Blues*. In 1930 he moved to Paris, where he lived for four years. During this period he developed friendships with several literary figures, among whom were Gertrude Stein and Djuna Barnes. After traveling through Europe and North Africa, Ford returned to New York in October, 1934.

Following his return, Ford concentrated on writing poetry and editing *View*. *Poems for Painters* was published by View Editions in 1945, followed by *The Half-Thoughts* in 1947 and *Sleep in a Nest of Flames* in 1949, which included a foreword by Edith Sitwell. He also edited *The Mirror of Baudelaire* in 1942 and *A*

Night with Jupiter and Other Fantastic Stories in 1947. The book of stories was a *View* edition and included two pieces by Henry Miller. His later collections of verse include *Spare Parts* (1966), *Silver Flower Coo* (1968), *Om Krishna* (1978), and *Secret Haiku* (1982). His selected poems, *Flag of Ecstasy*, edited by Edward B. Germain, was published in 1972.

Scope and Contents

The Charles Henri Ford Papers contain correspondence, writings, and artwork that document Ford's activities as an author and journal editor, with the bulk of the material dating from 1928 to 2002. Much of the material acquired before 1982 relates to the journals *Blues* and *View*, while the 2004 Acquisition includes documentation of broader range of Ford's activities. Personal and professional correspondence documents Ford's relationships with family members as well as American authors and artistic figures including Parker Tyler. Notebooks and diaries contain drafts of writings and personal observations. Art Files document Ford's creative process of producing collages, and include source material containing clippings and other images. Personal papers document medical, legal, and financial aspects of Ford's life. Unsorted Papers consist of material retained by Ford for his archive, grouped roughly chronologically, but otherwise unarranged.

Arrangement

Organized into two groupings: 1946-1982 Acquisitions, and August 2004 Acquisition.

Collection Contents

1946-1982 Acquisitions, 1928-1947

5 linear feet (7 boxes)

Gift of Charles Henri Ford, 1946-1949. Papers relating to the *Garden of Disorder*, including Ford's correspondence with George Reavey, were purchased in 1982.

Organized into three series: I. Correspondence, 1928-1947. II. Writings, 1937. III. Journal Editing, 1941-1947.

Series I: Correspondence
1 linear foot (2 boxes)

1928-1947

[Series I, Correspondence](#) (Boxes 1-2), consists of letters received by Ford as editor of *Blues* (1929-30) and later as editor of *View* (1940-47), as well as both sides of his correspondence with George Reavey. Reavey published *The Garden of Disorder* in 1938, and their letters concern the technical production of the book of poems, including the cover drawing by Pavel Tchelitchew. William Carlos Williams contributed an introduction. In his twenty-five letters he often gave Ford technical advice. In one March 25, 1937 letter Williams says, "my old obsessions coming up again: compression, tautology, omission of the unnecessary word--cut, cut, cut--explain nothing."

Williams also served as a contributing editor of *Blues* with Kathleen Tankersley Young, Joseph Vogel and Eugene Jolas. In his February 5, 1929 letter, Vogel quotes Ezra Pound's praise of *Blues*: "Pound was right when he said that *Blues* is biggest thing since *Little Review*." Young's fifty letters are more personal. They describe Joe Gould's sexual advances, for example, when Young tried to get his manuscripts for *Blues*. Eugene Jolas recommended Whit Burnett's poetry for *Blues* and thanked Ford for his contributions of photography and poetry to *Transition*.

Blues helped launch many writing careers, including Ford's. In 1930, for example, H. L. Mencken solicited Ford's poetry for *The American Mercury*. Other contributors to *Blues* included Djuna Barnes and Kenneth Rexroth, who sent biographical information in his March 15, 1929 letter. Ezra Pound gave Ford advice on how to run a "young" magazine and urged him to get a "summary of the Brancusi case" (Box 2, folder 144). H.D. thought her poems in number six "were beautifully set up" (Box 1, folder 77). Erskine Caldwell wrote one of his letters in the form of a spiral and later, in April 1930, explained that he was trying "to do some work that would have more than four teats of consumptive milch." Kay Boyle thanked Ford for his favorable reviews and continued writing until 1946 about living in Nice next to Alfred Kreyborg and arranging a show for Wols with Marcel Duchamp.

Other authors were not impressed with Ford or *Blues*. Marsden Hartley wrote that "*Blues* reveals nothing in the way of new rhythms . . . and it seems to me to be as old as the hills" (Box 1, folder 80), while Laura Riding Jackson blasted Ford at the end of her correspondence: "You have treated me not as a work that caused you satisfaction or botherance but as a woman with whom you were having sexual-literary intercourse" (Box 1, folder 87).

The responses to *View* were just as varied. Lincoln Kirstein praised the magazine, but on March 15, 1946 Philip Lamantia asked to have his name taken off the masthead, saying *View* was a symbol of the "perverted sensibility of our time" and Ford was in "direct relationship with everything that accounts for the basic corruption of this generation."

The bulk of Ford's correspondents wrote fewer than five letters except for his Paris agent, Mary Reynolds, who sent him photographs of French exhibitions; Eric Bentley, who wrote American theater reviews; and Henry Miller, who contributed

short stories and complained about not getting paid for his reviews. Many of Ford's correspondents wrote from different countries. Marcel Mariën wrote about the surrealists in Belgium, Edouard Roditi about surrealism in Germany, Asger Jorn about art in Denmark, and Claude Serbanne about France. Serbanne's letters are in French, as are many others in the collection. Artists also wrote from England, Spain, Mexico, Cuba, and A. Mezei asked Ford in 1947 for back issues of *View* to help his artist friends in Budapest understand the modernist movement.

Many prominent artists wrote to Ford thanking him for promoting them in *View*, such as Jean Dubuffet and Joan Miró. Dimitri Petrov thanked him for organizing his exhibition at the View Gallery, and Marcel Duchamp telegraphed to suggest doing a special issue of the magazine devoted to French surrealism. Other artists contributed cover designs, such as Esteban Francés, Jean Hélion, John Tunnard, and Wifredo Lam. The photographer, Thomas Dyce, sent him "Gonzoprints," Marc Chagall invited him to his opening at the Museum of Modern Art, and Henri Cartier-Bresson asked him to see his film "Le Retour" at the Metropolitan Museum. René Magritte contributed drawings to *View*, including "Le Puritan" attached to his July 1, 1946 letter. Lesser known illustrators like Dudley Huppler and Neal Thomas sent him material and were often surprised when Ford used it without their permission.

Many prominent writers also contributed to *View*. Edith Sitwell sent her poetry, and Mina Loy asked Ford to attach a note about Marcel Duchamp to her poem "The Blind Boy." Baroness Blixen refused to send material in 1945 because she could get "twice the amount for a story here in Denmark or Sweden, and it is easier for me to write in Danish than in English." Vladimir Nabokov was insulted by Ford's absurd offer to pay five dollars per review, and Edouard Roditi, who translated André Breton and did book reviews, complained to Ford that "you rarely pay unless reminded" (Box 2, folder 160). Similarly, Jean Genet's lengthy correspondence with Ford concerned money. Ford wanted to bring out a *View* edition of *Notre Dame des Fleurs*, but failed to raise Genet's \$500 fee.

Ford also encouraged unknown writers. His correspondence is filled with letters from young poets like Russell Atkins from Cleveland, Ohio, Ray Edwards from England, and the black poet, Joe Massey, who wrote from his prison cell in Cleveland, Ohio. Ford also received many unsolicited manuscripts. A doctor of astro-psychiatry, for example, sent him the work of his patient, Jason Gordon, "a twenty-six year old Louisiana Negro" (Box 1, folder 56).

Other magazine editors and publishers contributed material to *View* in exchange for free ads and articles. On May 26, 1946 Wolfgang Cordan asked to reprint Zadkine's essay on Minotaur in his Dutch publication and assured Ford that in number VIII of *Centaur* "you will find an essay on your poetry." Similar agreements were made with Dennis Dobson, the English editor of *Focus*; with Christian Cotremont of the French magazine *Sélection*; and with Jean de Venke, editor of *Solstice* in Belgium. José Garcia Villa sent him Edith Sitwell's poems when a special issue of *Viva* was postponed. Luis J. Navascués, the editor of *Ambos Mundos*, requested a transcript of Jean Paul Sartre's lecture that Ford organized in 1946. Kerker Quinn of *Accent* asked for *View*'s subscription list. Ford traded advertisement space with the publisher, James Laughlin, after being reprimanded: "You take something that doesn't belong to you--the Miller story--then try to blackmail me into letting you get away with it" (Box 1, folder 101).

The rest of the correspondence is from scholars like Ann Balakian requesting information about André Breton, from writers like Robert Horan asking permission to reprint his poems, and from friends like Leonor Fini, who sent personal notes and poems on decorative French paper. Ford's responses and those of his staff are often written in the margins. "J. P." added a note to the bottom of Wallace Stevens's brief cover letter, for example, saying: "He still sounds very pretty with a maximum of provincial (uprooted cosmopolitan) chic."

Arranged alphabetically. Unidentified correspondence is filed at the end of the series.

b. 1, f. 1	Aiken, Conrad	1943
b. 1, f. 2	Alexander, Lloyd	n.d.
b. 1, f. 3	Anderson, Forrest	1934 Nov 21
b. 1, f. 4	Andrews, Wayne	1943-46
b. 1, f. 5	Anthony, George	1946 Jan 8
b. 1, f. 6	Armistead, Horace	1945 Aug 7
b. 1, f. 7	Atkins, Russell	n.d.
b. 1, f. 8	Balakian, Ann	1947 Jan 6
b. 1, f. 9	Baradinsky, Oscar	1946 Aug 12
b. 1, f. 10	Barnes, Djuna	1930-47
b. 1, f. 11	Barrett, William	1946 Jan 19
b. 1, f. 12	Bentley, Eric	1945-47, n.d.
b. 1, f. 13	Berman, Eugene	1947
b. 1, f. 14	Biederman, Charles	1946 Apr 27
b. 1, f. 15	Blackshear, Kathleen	1943 Mar 15
b. 1, f. 16	Blixen, Karen	1945 Oct 22
b. 1, f. 17	Bourcier, Claude L.	1943 Apr 21
b. 1, f. 18	Bowles, Paul	1946, n.d.
b. 1, f. 19	Boyle, Kay	1929-46
b. 1, f. 20	Brecht, Bertold	1947 Apr 29
b. 1, f. 21	Brice, Germain	1945-46
b. 1, f. 22	Brown, Carlyle S.	1943 Mar 5
b. 1, f. 23	Bryan, William	n.d.
b. 1, f. 24	Bulyn(?), Funi	1944-46
b. 1, f. 25	Burke, Kenneth	1946 Mar 30
b. 1, f. 26	Caffeen, Mary	1947 Apr 8
b. 1, f. 27	Calas, Nic	1946-47
b. 1, f. 28	Caldwell, Erskine	1929-30
b. 1, f. 29	Cantrell, Leon	1946 Oct 4

Series I: Correspondence (continued)

b. 1, f. 30	Carlson, Luella H.	1946 Aug 28
b. 1, f. 31	Carrington, Leonora	n.d.
b. 1, f. 32	Cartier-Bresson, Henri	1946, n.d.
b. 1, f. 33	Chagall, Marc	1946, n.d.
b. 1, f. 34	Chiaromonte, Nicola	1945 Jan 18
b. 1, f. 35	Childs, Paul	1945-46
b. 1, f. 36	Cocteau, Jean	1946-47
b. 1, f. 37	Colinet, Paul	1947
b. 1, f. 38	Connolly, Cyril	1945 Dec 27
b. 1, f. 39	Cordan, Wolfgang	1946
b. 1, f. 40	Cornell, Joseph	1947 Apr 9
b. 1, f. 41	Coutaud, Lucien	1946 May 10
b. 1, f. 42	Criel, Gaston	1946 Jan 23
b. 1, f. 43	Crosby, Harry	1929, n.d.
b. 1, f. 44	Davis, Halsey	1943 May 6
b. 1, f. 45	De Rougemont, Denis	1945 Dec 25
b. 1, f. 46	Decker, James	1945 Dec 29
b. 1, f. 47	Demarest, Andrew	1946-47
b. 1, f. 48	Dobson, Dennis	1946 Jan 9
b. 1, f. 49	Dotremont, Christian	1947
b. 1, f. 50	Downer, Alan S.	1946
b. 1, f. 51	Dryce, Thomas Harvey	1946, n.d.
b. 1, f. 52	Dubuffet, Jean	1946-47
b. 1, f. 53	Duchamp, Marcel	1947 Aug 4
b. 1, f. 54	Duncan, Otis Dudley	1946 Jan 14
b. 1, f. 55	Durrell, Lawrence	1946, n.d.
b. 1, f. 56	Ebennon, Trafiel	1946 Oct 2
b. 1, f. 57	Edwards, Ray	1947
b. 1, f. 58	<i>Eternelle Revue</i>	1946 Feb 11
b. 1, f. 59	Faro, R. Vale	1946 Nov 4

Series I: Correspondence (continued)

b. 1, f. 60	Farrar, Straus and Company, Inc.	1946 Apr 19
b. 1, f. 61	Ferguson, Francis	1947, n.d.
b. 1, f. 62	Ferry, Jean	1946 Jan 15
b. 1, f. 63	Fini, Leonor	1946, n.d.
b. 1, f. 64	Foley, Martha	1945 Jun 28
b. 1, f. 65	Fowlie, Wallace	1946-47
b. 1, f. 66	Foy, Gray	1946
b. 1, f. 67	Francés, Esteban	1945-46
b. 1, f. 68	<i>Freedom</i>	1947 Jul 29
b. 1, f. 69	Genet, Jean	1945-46, n.d.
b. 1, f. 70	Gheerbrant, Alain	1946 Feb-Mar
b. 1, f. 71	Giovanelli, Felix	n.d.
b. 1, f. 72	Girodias, M.	1946
b. 1, f. 73	Goldman, Elliott	1946 Aug 3
b. 1, f. 74	Goll, Yvan	1945 Sep 2
b. 1, f. 75	Graham, W. S.	1945 Jun 6
b. 1, f. 76	Gregory, Horace	1929 Mar 13
b. 1, f. 77	H.D. (Hilda Doolittle)	n.d.
b. 1, f. 78	Haller, Paula	1945 Apr 12
b. 1, f. 79	Hamilton, George Heard	1945 Feb 5
b. 1, f. 80	Hartley, Marsden	1930
b. 1, f. 81	Hays, H. R.	1946 Apr 2
b. 1, f. 82	Hélion, Jean	1946, n.d.
b. 1, f. 83	Hitchcock, Henry Russell	1945-46
b. 1, f. 84	Horan, Robert	1947 Oct 1
b. 1, f. 85	Hoyningen-Huene, George	1947 Apr 15
b. 1, f. 86	Huppler, Dudley	n.d.
b. 1, f. 87	Jackson, Laura Riding	n.d.
b. 1, f. 88	Jaguer, Edouard	1946 Mar 26
b. 1, f. 89	Jewell, Edward A.	1945 Mar 8

Series I: Correspondence (continued)

b. 1, f. 90	Jolas, Eugene	1929 Dec 30
b. 1, f. 91	Jorn, Asger	n.d.
b. 1, f. 92	Kamin, Sally	1946 Mar 8
b. 1, f. 93	Kamp, Jerry	1943 May 4
b. 1, f. 94	Kanters, Robert	1946-47
b. 1, f. 95	Kelly, Leon	1945-47
b. 1, f. 96	Kirstein, Lincoln	n.y. Mar 19
b. 1, f. 97	Krozser, Stephen J.	1946 Jun 3
b. 1, f. 98	Lam, Wifredo	1945-47
b. 1, f. 99	Lamantia, Philip	1946 Mar 15
b. 1, f. 100	Landberg, Edward	1946 Oct
b. 1, f. 101	Laughlin, James	1945, n.d.
b. 1, f. 102	Leite, George	1945 Jan 28
b. 1, f. 103	Leyda, Jay	1930 Oct 28
b. 1, f. 104	Liebenson, Gloria	1946 Dec 12
b. 1, f. 105	Lindsay, Jack	1946, n.d.
b. 1, f. 106	Lipchitz, Jacques	1945 Sep 20
b. 1, f. 107	Lisan, S.	1946 Oct 8
b. 1, f. 108	Loy, Mina	1945 Feb 1
b. 1, f. 109	Lynes, George Platt	1942 Apr 20
b. 2, f. 110	McCarthy, Mary	1946, n.d.
b. 2, f. 111	Machado, Mary	1946
b. 2, f. 112	McLuhan, Marshall	n.d.
b. 2, f. 113	McNeil, John	n.d.
b. 2, f. 114	Magriel, Paul	n.d.
b. 2, f. 115	Magritte, René	1946 Jul 1
b. 2, f. 116	Malaquais, Jean	1947 Jan 15
b. 2, f. 117	Mandiargues, Andri Pieyre de	1947 Feb 4
b. 2, f. 118	Mariën, Marcel	1946-47
b. 2, f. 119	Mascolo, Dionys	1945 Jan 28

Series I: Correspondence (continued)

b. 2, f. 120	Massey, Joe	1946-47
b. 2, f. 121	Masson, André	1945 Jul 19
b. 2, f. 122	Mellers, Wilfred	1945-46
b. 2, f. 123	Melville, Robert	1945-46
b. 2, f. 124	Mencken, H. L.	1930 Oct 31
b. 2, f. 125	Merriam, Harold A.	1947, n.d.
b. 2, f. 126	Merrild, Knud	n.d.
b. 2, f. 127	Mezei, A.	1947 Jan 27
b. 2, f. 128	Middleton, Christopher	1947 Feb 22
b. 2, f. 129	Milano, Pablo	1945 Sep 25
b. 2, f. 130	Miller, Henry	1945-46, n.d.
b. 2, f. 131	Miró, Jean	1947
b. 2, f. 132	Moore, Marianne	n.d.
b. 2, f. 133	Morse, Rose	1945 May 7
b. 2, f. 134	Nabokov, Vladimir	1946 Mar
b. 2, f. 135	Naene, Lowell	1946 Sep
b. 2, f. 136	Navascués, Luis J.	1946 Jan-Mar
b. 2, f. 137	New York Public Library	1947 Jul 25
b. 2, f. 138	Paggioli, Renato	1946 Jul 19
b. 2, f. 139	Partch, Virgil	1946 Feb
b. 2, f. 140	Paulhan, Jean	1946-47
b. 2, f. 141	Perry, Clay	1945 Sep 26
b. 2, f. 142	Petrov, Dimitri	1946, n.d.
b. 2, f. 143	Poch, Leo	1942-45
b. 2, f. 144	Pound, Ezra	1929-30, n.d.
b. 2, f. 145	Powys, John C.	n.d.
b. 2, f. 146	Quinn, Kerker	1944 Dec 14
b. 2, f. 147	Ray, Man	1945-46
b. 2, f. 148	Read, Bill	n.d.
b. 2, f. 149	Read, Herbert	1946, n.d.

Series I: Correspondence (continued)

b. 2, f. 150-52	Reavey, George	1937-39, n.d.
b. 2, f. 153	Reinhardt, Siegfried	1945-46
b. 2, f. 154	Renne, René	1945-47
b. 2, f. 155	Renzio, Tonidel	1945
b. 2, f. 156	<i>Revista de Guatemala</i>	1946 Dec 25
b. 2, f. 157	Rexroth, Kenneth	1929-31, n.d.
b. 2, f. 158	Reynolds Mary	1945-47
	Richards, V See: Box 1, folder 68	
b. 2, f. 159	Richards, William C.	1943 Apr 7
b. 2, f. 160	Roditi, Edouard	1945-46, n.d.
b. 2, f. 161	Sartre, Jean Paul	n.d.
b. 2, f. 162	Schapiro, Meyer	1944-45
b. 2, f. 163	Seligmann, Kurt	1945, n.d.
b. 2, f. 164	Sender, Ramón	1945-47, n.d.
b. 2, f. 165	Serbanne, Claude	1945-46, n.d.
b. 2, f. 166	Shattuck, Charles	1947 Apr 8
b. 2, f. 167	Sitwell, Edith	1945-46
b. 2, f. 168	Soby, James T.	n.d.
b. 2, f. 169	Specter, Herman	n.d.
b. 2, f. 170	Stevens, Wallace	1945 Aug 20
b. 2, f. 171	Tanguy, Yves	1946, n.d.
b. 2, f. 172	Tanning, Dorothea	1946
b. 2, f. 173	Tavernier, René	1945
b. 2, f. 174	Thomas, Neal	1946, n.d.
b. 2, f. 175	Tunnard, John	1945
b. 2, f. 176	Tyler, Parker	1929-31, n.d.
b. 2, f. 177	Ubac, Raoul	1945, n.d.
b. 2, f. 178	Van Vechten, Carl	1945 Oct 31
b. 2, f. 179	Ver Duft, Gent	1944 Nov 15

Series I: Correspondence (continued)

b. 2, f. 180	Vesey, Desmond	1947 Apr 14
b. 2, f. 181	Veubeke, Jean de	1946
b. 2, f. 182	Viereck, Peter	1945-46
b. 2, f. 183	Villa, José Garcia	1947 Mar-Apr
b. 2, f. 184	Vogel, Joseph	1929, n.d.
b. 2, f. 185	<i>Voices</i>	1945 Oct 20
b. 2, f. 186	Wallis, Eleanor	1945 Jan 14
b. 2, f. 187	Walter, E.	n.d.
b. 2, f. 188	Willard, Bevelyn L.	1946 Sep 13
b. 2, f. 189	Williams, William Carlos	1929-44, n.d.
b. 2, f. 190	Wilson, U. Adrian	1946 May 24
b. 2, f. 191	Wind, Edgar	1946 Mar 20
b. 2, f. 192	Windham, Donald	1945 Dec 5
b. 2, f. 193	Wolff, Kurt H.	1945 Jul 14
b. 2, f. 194-95	Young, Kathleen Tankersley	1928-31
b. 2, f. 196	Young, Stark	n.d.
b. 2, f. 197	Zadkine, Ossip	1945, n.d.
b. 2, f. 198	Zlenei, Faluzio	1946 May 4
b. 2, f. 199	Zondervan, Richard	1946 May 13
b. 2, f. 200	Unidentified	1945-46, n.d.

Series II: Writings

0.25 linear feet (1 box)

1937

[Series II, Writings](#), is housed in Box 3 and contains only two of Charles Henri Ford's literary efforts. His poetic style of combining radio jazz, iambic pentameter, surrealist imagery, and sonnet forms is displayed in his collection of verse, *The Garden of Disorder*. Advertisements, including a list of reviewers, drafts, page proofs, and dust covers from the Europa Press can be found in the collection. There is also a draft of Ford's autobiographical novel, "I Will Be What I Am," about his life from 1922-34. The first section of the unpublished novel concerns his years in boarding school and college along with the year he edited *Blues*. According to his diary entries for this period, he was a voracious reader and an avid movie buff. In the second part of the novel, he moves to Paris and communicates the events of his life through a series of letters, mainly to his mother and his friend, Parker Tyler. The letters to Tyler are very personal and even describe a treatment Ford received in Paris for a painful case of gonorrhea. Ford's letters also concern his efforts to get *The Young and Evil* published. It was rejected by many publishers because of its "scandalous" focus on homosexuality. One New York publisher wrote, "I read with infinite pleasure your brilliant novel, but I could not think of publishing it as a book--life is too short and the jails unsanitary" (Box 3, folder 209). It was finally

published, however, by the Obelisk Press in Paris. Part three of the novel includes Ford's travels in Europe and North Africa, particularly in Morocco, with "Carmita." He had very little money at this time and apparently was supported by his father and friends. The novel ends in part IV with Ford planning to return to New York in 1934.

Organized into two subseries: Books and Poetry. Each subseries is arranged alphabetically by title.

BOOKS

The Garden of Disorder

b. 3, f. 201	Early typescript of title page	n.d.
b. 3, f. 202	Typescript, corrected	1937 Oct 7
b. 3, f. 203	Page proof, corrected	1937 Nov-Dec
b. 3, f. 204	Page proof, corrected	n.d.
b. 3, f. 205	Dust jackets	n.d.
b. 3, f. 206	Paper samples	n.d.
b. 3, f. 207	Advertisements	n.d.

"I Will Be What I Am"

b. 3, f. 208-11	Typescript	n.d.
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POETRY

b. 3, f. 212	"The Desire to Be in Two Places at Once": typescript	n.d.
b. 3, f. 213	"Dime Movie": typescript	n.d.
b. 3, f. 214	"Morning, Noon and Night": typescript	n.d.

Series III: Journal Editing
0.75 linear feet (2 boxes) 1941-47

[Series III, Journal Editing](#), is housed in Boxes 4-5 and contains material about the little magazines *Blues* and *View*. The *Blues* pieces include typescripts of advertisements composed by Parker Tyler and manuscripts submitted for publication, including a poem by Forrest Anderson. According to the *New York Herald Tribune* on December 23, 1928, *Blues* planned to publish poetry and short stories of an experimental nature in an attempt to stage a "more complete revolt against the cliché, the banal, the commonplace." Many of the reviews of *Blues*, which Ford saved in an oversize scrapbook housed in Box 6, folder 327, are favorable. Gremin Zorn of the Long Island Press, for example, wrote in February 1929 that "the first issue blossoms defiantly in the wasteland of our magazines; the contents are robust, contemporary."

The *View* material consists of drawings and manuscripts submitted for publication, including a typescript of William Carlos Williams's review of André Breton's *Young Cherry Trees Secured Against Hares* (Box 5, folder 326) and Edith Sitwell's notes on poetry, geometry, light, color, time, and space (Box 5, folder 323). There is a cover design by Eugene Berman and a pen and ink illustration by Neal Thomas. There are also a large number of photographs of art work by painters, such as John Tunnard and Florine Stettheimer, and sculptors such as

David Hare. A few photographs of artists, including René Magritte, Man Ray, and Morris Hirshfield, are filed in Box 5, folder 297. *View* sponsored a concert series of "The New Jazz" in 1944, which featured Pearl Bailey, Barney Bigard, Don Byas, Erroll Garner, and Stuff Smith. Photographs of these musicians, including Coleman Hawkins, are found in Box 5, folder 298. The [oversized](#) *View* scrapbook, housed in Box 6, folder 332, also contains programs, articles, and reviews of the series. In addition, there are advertisements and reviews of *View* editions, art exhibits sponsored by *View* at the Hugo Gallery, lectures by Jean Paul Sartre arranged by *View* at Carnegie Hall, and futurist drama at the *View*-supported Theater Ubu. There are also articles about the ban of the December, 1943 issue of *View* by the U. S. Post Office because it featured nudes by Leon Kelley and reproduced Picasso's "Le Minotaure." A few odd photographs of objects such as primitive masks from The Museum of Modern Art's 1946 exhibition on "Arts of the South Seas" complete the collection. Joseph Cornell's 1944 original photo-collage "A Watch-case for Marcel Duchamp", which had been previously misidentified as a photograph, was mounted in its own box in 1998.

Organized into two subseries: Blues and View.

BLUES

Advertisements

b. 4, f. 215	Typescripts and printed material See also: Box 6, folder 327	n.d.
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Manuscripts

b. 4, f. 216	Abel, Lionel, "Seventeen-Year-Old Poets": typescript of translation	n.d.
b. 4, f. 217	Anderson, Forrest, "error versus error": typescript	n.d.
b. 4, f. 218	Crosby, Harry, "The House of Ra" and "The Trumpet of Departure": typescripts	n.d.
b. 4, f. 219	Giovanelli, Felix, "Extra Added Attraction": printed version	n.d.
b. 4, f. 220	Jackson, Laura Riding, essays: typescripts and corrected page proofs	n.d.
b. 4, f. 221	Zukovsky, Louis, "Five Poems" (1926-1927): holograph	n.d.

VIEW

Advertisements

b. 4, f. 222	Typescripts and printed material See also: Box 6, folder 332	1942-47, n.d.
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Graphics

b. 4, f. 223	Drawings by Eugene Berman	[1947]
b. 4, f. 224	Drawings by Neal Thomas	1946
b. 4, f. 225	Drawings by unidentified artists	n.d.
b. 4, f. 226	Engraving by Mary Wykeham	n.d.

Series III: Journal Editing > VIEW > Graphics (continued)

b. 4, f. 227	Newspaper illustrations	1945, n.d.
b. 4, f. 228	Photographs by Francis Lee	n.d.
b. 4, f. 229	Photographs by Raoul Hausman	n.d.
	Photographs of art	
b. 4, f. 230	Adam Henri G.	n.d.
b. 4, f. 231	Albright, Ivan Le Lorraine	1945-46
b. 4, f. 232	Bosch, Hieronymus	n.d.
b. 4, f. 233	Cézanne, Paul	n.d.
b. 4, f. 234	Chagall, Marc	n.d.
b. 4, f. 235	Coutaud, Lucien	n.d.
b. 4, f. 236	Degas, Edgar	n.d.
b. 4, f. 237	Delvaux, Paul	n.d.
b. 4, f. 238	Dominguez, Oscar	n.d.
b. 4, f. 239	Donati, Enrico	n.d.
b. 4, f. 240	Dubuffet, Jean	1944, n.d.
b. 4, f. 241	Eilshemius, Louis M.	n.d.
b. 4, f. 242	Fett, William F.	n.d.
b. 4, f. 243	Francés, Esteban	n.d.
b. 4, f. 244	Gogh, Vincent Van	n.d.
b. 4, f. 245	Greco, El	n.d.
b. 4, f. 246	Guerin, Jean	n.d.
b. 4, f. 247	Hare, David	n.d.
b. 4, f. 248	Harnett, William	n.d.
b. 4, f. 249	Herold, Jacques	n.d.
b. 4, f. 250	Hirshfield, M.	1946
b. 4, f. 251	Klee, Paul	n.d.
b. 4, f. 252	Lam, Wifredo	n.d.
b. 4, f. 253	Laurens, Henri	n.d.
b. 4, f. 254	Léger, Fernand	n.d.
b. 4, f. 255	Leonid [Berman]	n.d.

Series III: Journal Editing > VIEW > Graphics > Photographs of art (continued)

b. 4, f. 256	Lobo	n.d.
b. 4, f. 257	Louis, Seraphine	n.d.
b. 4, f. 258	MacIver, Loren	n.d.
b. 4, f. 259	Magritte, René	n.d.
b. 4, f. 260	Martinez-Pedro, Louis	n.d.
b. 4, f. 261	Massey, Joe	n.d.
b. 4, f. 262	Matisse, Henri	n.d.
b. 4, f. 263	Miró, Joan	n.d.
b. 4, f. 264	Monastery Chilander: fresco of the Trinity	n.d.
b. 4, f. 265	Mondrian, Piet	n.d.
b. 4, f. 266	Moore, Henry	1946-47, n.d.
b. 4, f. 267	Nevelson, Louise	n.d.
b. 4, f. 268	Noguchi, Isamu	n.d.
b. 4, f. 269	O'Keeffe, Georgia	n.d.
b. 4, f. 270	Orloff, Lillian	n.d.
b. 4, f. 271	Ozenfant, Amédée	n.d.
b. 4, f. 272	Paalen, Wolfgang	n.d.
b. 4, f. 273	Picasso, Pablo	n.d.
b. 4, f. 274	Pickett, Joseph	n.d.
b. 4, f. 275	Pollock, Jackson	n.d.
b. 4, f. 276	Rain, Charles	n.d.
b. 4, f. 277	Ray, Man	n.d.
b. 4, f. 278	Rothko, Mark	n.d.
b. 4, f. 279	Rouault, Georges	n.d.
b. 4, f. 280	Roysmerwal, Marinus van	n.d.
b. 4, f. 281	Ryder, Albert P.	n.d.
b. 4, f. 282	Sage, Kay	n.d.
b. 4, f. 283	Seligmann, Kurt	n.d.
b. 4, f. 284	Stettheimer, Florine	n.d.
b. 4, f. 285	Tamayo, Rufino	n.d.

Series III: Journal Editing > VIEW > Graphics > Photographs of art (continued)

b. 4, f. 286	Tanguy, Yves	n.d.
b. 4, f. 287	Tanning, Dorothea	n.d.
b. 4, f. 288	Tchelitchew, Pavel	n.d.
b. 4, f. 289	Tobey, Mark	n.d.
b. 4, f. 290	Tschacbasov, Nahum	n.d.
b. 4, f. 291	Tunnard, John	n.d.
b. 4, f. 292	Ubac, Raoul	n.d.
b. 4, f. 293	Vedovelli, A. M.	n.d.
b. 4, f. 294	Waste, Henrie	n.d.
b. 4, f. 295	Wols	n.d.
b. 4, f. 296	Unidentified	n.d.
b. 5, f. 297	Photographs of artists and others	1945, n.d.
b. 5, f. 298	Photographs of black musicians	1943-44, n.d.
b. 5, f. 299	Photographs of engravings	n.d.
b. 5, f. 300	Photographs of Gotham Book Mart	n.d.
	Photographs of objects	
b. 5, f. 301	Ant dwelling	n.d.
b. 5, f. 302	Primitive masks	n.d.
b. 5, f. 303	Terra cotta brick, Han Dynasty	n.d.
b. 5, f. 304	[Empty folder]	
b. 5, f. 305	Reproductions	n.d.
	Manuscripts	
b. 5, f. 306	Arm, Hilary, "Riches of Word of Image": typescript and galley	n.d.
b. 5, f. 307	B., C., reviews: typescripts	n.d.
b. 5, f. 308	Bentley, Eric, "The Old Vic, the Old Critics, and the New Generation": typescript	n.d.
b. 5, f. 309	Bewley, Marius, "The Virile Elizabethans": typescript	n.d.
b. 5, f. 310	Bowles, Paul, "By the Water": typescript	n.d.
b. 5, f. 311	Downer, Alan S., "The Drama Lover as Critic": typescript	n.d.
b. 5, f. 312	Goodman, Paul, "The Big Little Magazines": typescript	n.d.
b. 5, f. 313	Kochnitzky, Léon, "A Vos Ordres": typescript	n.d.

Series III: Journal Editing > VIEW > Manuscripts (continued)

b. 5, f. 314	McM., E. "Brief Notices": typescript	n.d.
b. 5, f. 315	MacManus, Everett, "Condition Critical": typescript	n.d.
b. 5, f. 316	Magritte, René, "La Ligne de Vie": typescript	n.d.
b. 5, f. 317	Mariën, Marcel, "Le Noeud Gordien": typescript	n.d.
b. 5, f. 318	Nougé, Paul, "L'Experience Souveraine": typescript	n.d.
b. 5, f. 319	Nougé, Paul, "Grand Air": typescript	1944 Jan
b. 5, f. 320	Roditi, Edouard, "Good Spade Work in Renaissance Art": printed version	1945
b. 5, f. 321	Schapiro, Meyer, "On a Painting of Van Gogh": typescript	n.d.
b. 5, f. 322	Seligmann, Kurt, "Magic and the Arts": typescript	1945
b. 5, f. 323	Sitwell, Edith, "Notes from a Poet's Notebook": typescript	n.d.
b. 5, f. 324	Tyler, Parker, "Fourteen Minus One": typescript	n.d.
b. 5, f. 325	Williams, William Carlos, "Dr. Williams to Mr. Ford": typescript	1941 Oct 23
b. 5, f. 326	Williams, William Carlos, "The Genius of France": typescript	n.d.
	Oversize 1.5 linear feet (1 box)	1928-1947
	BLUES	
	Reviews	
b. 35	Scrapbook	1928-31
	VIEW	
	Graphics	
b. 6, f. 328	Cover designs	n.d.
b. 7, f. 328a	"A Watch-case for Marcel Duchamp," photo-collage by Joseph Cornell	1944 Dec
b. 6, f. 329	Photographs by Andre de Dienes	n.d.
	Photographs of art	
b. 6, f. 330	Brancusi, Constantin	n.d.
b. 6, f. 331	Smith, Angus	n.d.
	Reviews	
b. 36	Scrapbook	1944-47

August 2004 Acquisition, 1918-2003*21.95 linear feet (27 boxes)*

Purchased from George Robert Minkoff, Inc., on the Alfred Z. Baker, Jr. Fund, 2004.

Former call numbers: Uncat MSS 700, Uncat MSS 1020.

The August 2004 Acquisition received a basic level of processing in 2014, including rehousing and minimal organization.

Organized into eight series: I. Correspondence, 1918-2002. II. Notebooks, 1950-1999. III. Writings, 1977-1997. IV. Writings of Others, 1970-2002. V. Art Files, 1956-2001. VI. Printed Material, 1942-1977. VII. Personal and Financial Papers, 1948-2003. VIII. Unsorted Papers, 1955-2003.

	Series I: Correspondence <i>4 linear feet (4 boxes)</i> Arranged alphabetically, with unsorted correspondence and postcards filed at the end.	1918-2002
b. 8	Barnes, Djuna	1932-1933
b. 8	Baum, Timothy	1976 January 15
b. 8	Beaton, Cecil	1935-1958
b. 8	Bishop, Elizabeth	1940 October 7
b. 8	Bowles, Paul	1931-1938
b. 8	Bourdon, David	1975 December 20
b. 8	Boyle, Kay	1975 December 16
b. 8	Brainard, Joe	1977
b. 8	Brooks, Romaine	undated
b. 8	Cage, Betty, secretary at View	1946
b. 8	Cadmus, Paul	1951 October
b. 8	Calder, Alexander "Sandy"	1976
b. 8	Campbell, Sandy and Donald Windham	1967
b. 8	Carrington, Leonora	1975
b. 8	Codrescu, André	1971 October 8
b. 8	Cornell, Joseph	1939-1954
b. 8	Cremonini, Leonardo	1953-1956
b. 8	Crosby, Caresse	1964 June 18
b. 8	Crowley, Mart	1975-1976

Series I: Correspondence (continued)

b. 8	DeLamar, Alice	1944
b. 8	de Noailles, Marie-Laure	1937-1938
b. 8	Dewitt, _____	1944 December 14
b. 8	DiPrima, Diane	1971, 1976
b. 8	Eggleston, Rosa and Bill	[1979]
b. 8	Ferlinghetti, Lawrence	1968
b. 8	Fini, Leonor	1931-1956
b. 8	Flanner, Janet	1940-1964
b. 8	Giorno, John	[1975]
b. 8	Gruem, John and Caroline R.	1975 December 15
b. 8	Guggenheim, Peggy	1944-1950
b. 8	Gysin, Biron	1964-1975
b. 8	Heliczer, Piero	1975
b. 8	Higgins, Dick	1975-1976
b. 8	Hoyningen-Huene, George	1956
b. 8	Hussey, Howard	1975
b. 8	James, Edward	undated
b. 8	Janis, Sidney	1946
b. 8	Joans, Ted	1985-2002
b. 8	Johnson, Ray	undated
b. 8	Kennedy, Blanchard	1940-1951
b. 8	Kirstein, Lincoln	1937
b. 8	Kostelanetz, Richard	1975
b. 8	Lam, Wilfredo	undated
b. 8	Lamantia, Philip	1944
b. 8	Laughlin, James	1951
b. 8	Lennon, John	1975
b. 8	Lil Picard	1975-1976
b. 8	Lindamood, Peter	1939

Series I: Correspondence (continued)

b. 8	Magallanes, Nick	1941-1976
b. 8	Malanga, Gerard	1976-1978
b. 8	Merrill, James	1968
b. 8	Miles, Sylvia	undated
b. 8	Morris, _____	1975
b. 8	Norse, Harold	1975, 1981
b. 8	Ono, Yoko	1975
b. 8	Pound, Ezra	1927
b. 8	Rader, Dotson	1975
b. 8	Roditi, Edouard	1975-1988
b. 8	Rorem, Ned	1975-1994
b. 8	Rosco, Jerry	1992
b. 8	Sage, Kay	undated
b. 8	Scavullo, Francesco	1971
b. 8	Schneemann, Carolee	undated
b. 8	Scott, Zachary	1959
b. 8	Stein, Gertrude	undated
b. 8	Stettheimer, Florine	1942, 1944
b. 8	Tanguy, Yves and Kay Sage	1948
b. 8	Tanning, Dorothea	1947-1998
b. 8	Tavel, Ronald	1991
b. 8	Thomson, Virgil	1975, 1986
b. 8	Tyler, Parker <i>2 Folders</i>	1928-1948
b. 8	Van Vechten, Carl	1935-1948
b. 8	Vidal, Gore	1976-1981
b. 8	Watson, Peter	1939-1949
b. 8	Williams, Jonathan	1979 December 21
b. 8	Williams, William Carlos	1955
b. 8	Windham, Donald	1997 May 10

Series I: Correspondence (continued)

b. 8	Carmita	undated
b. 8	Cato	1945
b. 8	Millicent	undated
b. 8	Postcards	1930-1975
b. 9	Tyler, Parker <i>16 Folders</i>	1929-1972
b. 9	Ford, C. H., postcards to his mother	1934
b. 9	Ford, C. H., postcards	1932-1956
b. 9	Ford, Ruth, postcards	1930-1976
b. 9	Cohen, Ira, postcards	1977-1990
b. 9	Solt, John, postcards	1994-1999
b. 9	Tillman, Lynne, postcards	1975-1988
b. 9	Postcards	1953
b. 9	Helion postcard	undated
b. 9	DeLamar postcards	1939-1948
b. 9	Bark, R., postcards	1989-2001
b. 9	Postcards	1967-2001
b. 9	Dietrick postcards	1946-1948
b. 10	Postcards	1932-1998
b. 10	Bokris, Victor, postcards	undated
b. 10	Postcards	1948-1983
b. 10	Bermon, Eugene, postcard	1954
b. 10	Gorer postcards	1940-1950
b. 10	Dania postcards	1954-1976
b. 10	Clerichi postcards	1953-1955
b. 10	Postcards (empty envelope)	undated
b. 10	Bently, Eve, postcards	1951
b. 10	Baum, Tim, postcards	1982
b. 10	Field, Andrew, postcards	1980-1982
b. 10	Codrescu postcards	1975-1981
b. 10	Edel, Leon postcards	1981

Series I: Correspondence (continued)

b. 10	Embiricos postcards	1945-1951
b. 10	Dickenson postcards	1985
b. 10	De La Grosse, H. L., postcards	1960
b. 10	Boultenhouse, Charles, postcards	1976-1977
b. 10	Vogel, Amos, postcards	undated
b. 10	Postcards <i>4 Folders</i>	1976-2002
b. 10	Delarue, Allison, postcard	undated
b. 10	Empty envelopes	1975
b. 10	Dreva, Jerry, postcards	1977-1980
b. 10	Postcards <i>2 Folders</i>	1970-2000
b. 10	Calas postcards	undated
b. 10	Postcards <i>2 Folders</i>	1931-2001
b. 10	Postcards, not to C. H. Ford	1918
b. 10	Postcards <i>4 Folders</i>	1935-2002
b. 10	Miles, Martin, postcards	1983-1999
b. 10	Postcards <i>8 Folders</i>	1954-2001
b. 10	Burke, Ronnie <i>5 Folders</i>	1988-2002
b. 10	Unsorted	1933-1940
b. 10	Mail Orders	1993-1994
b. 10	Memo and supplement re: "Water from a bucket"	1965
b. 10	Roditi, Edouard	1951-1954
b. 11	[Joans?], Ted	undated
b. 11	Lehrman, Karen	1994-1997
b. 11	Mayo	1964
b. 11	Broe, Mary Lynn	1990-1999
b. 11	Furnace, Franklin	1980
b. 11	Business correspondence	1972-1999

Series I: Correspondence (continued)

b. 11	Ford literary letters, material requests, UBU Gallery material	1988-2000
b. 11	Vail, Karole	1997-1998
b. 11	Business correspondence	1968-1999
b. 11	Postcards, announcements	1996-1999
b. 11	Unsorted <i>2 Folders</i>	1991-2001
b. 11	Cards, correspondence <i>2 Folders</i>	1969-1998
b. 11	Cards, invitations <i>4 Folders</i>	1984-2000
b. 11	Letters from friends <i>4 Folders</i>	1956-1998
b. 11	"Notes/letters 2000" <i>2 Folders</i>	1988-2000
b. 11	Unsorted <i>5 Folders</i>	1965-2002
b. 11	Names, addresses	1993
	Series II: Notebooks <i>2 linear feet (2 boxes)</i>	1950-1999
b. 12	"Lizard Behind the Curtain," vol. 2	1976
b. 12	"Bathtub Haikus"	1993-1994
b. 12	"Haiku"	1994
b. 12	"Haiku Autobiography"	1994
b. 12	"Haiku Group Title"	undated
b. 12	"24 Haikus for Gertrude Stein"	undated
b. 12	"Festive Occassions"	undated
b. 12	Notebook, "III"	undated
b. 12	Notebook, "IV"	undated
b. 12	Notebooks <i>7 Folders</i>	1995-1999, undated
b. 12	Address book	undated
b. 12	Diary	1967 April- December
b. 12	Diary	1968 December 22-1969 May 27

Series II: Notebooks (continued)

b. 12	Diary	1985
b. 13	Daily Planner	1993
b. 13	Daily Planner	1998
b. 13	Notebook, "Book II"	1950 April 2
b. 13	Notebook, "Book III"	1950
b. 13	Notebook, "Book IV"	1950
b. 13	Notebook, "Book V"	1950
b. 13	Notebook, "Dionysus/Images Italienne"	1950-1952
b. 13	Notebook	1953-1954
b. 13	Notebook, "Painting Notes and Poems and Theatre Notes and Manuscript for <i>The Irresponsibles</i> "	1958
b. 13	Notebook, "I"	1962
b. 13	Notebook, "V"	1962
b. 13	Notebook, "Someone to Eat with: A Memoir by Higdon Cato"	1963
b. 13	Notebook, "Cretan Souvenirs + SP Members"	1967
b. 13	Notebook "Gleaned, April 16 1973"	1972-1973
b. 13	Notebook, "Multiple Exposures"	1973
b. 13	Notebook	1973 April 16
b. 13	Notebook, "Paris"	1974 October 11-18
b. 13	Notebook, "Vol. I, Operation Minotaur"	1976
	Series III: Writings <i>1 linear foot (1 box)</i>	1977-1997
b. 14	"To Nexus, Dayton, Ohio"	1994-1997
b. 14	Om Krishna	1979-1991
b. 14	"Om Krishna first typed draft"	1977
b. 14	"Minotaur Sutra"	1998
b. 14	"Confessions of a Freak," manuscript	undated
b. 14	"Poet in Kathmandu: An Oriental Idyll," manuscript <i>3 Folders</i>	undated
b. 14	"Surrealism in View"	1970

Series III: Writings (continued)

b. 14	"The Silver Dracula"	undated
b. 14	"Water from a Bucket," manuscript <i>3 Folders</i>	undated
b. 14	"Public Haiku"	undated
b. 14	"Charles Henri Ford, Catalyst Among the Poets," interview by Asako Kitaori and Gerard Malanga	1997
b. 14	"Extra Pages from Public Haiku"	[1996]
b. 14	"Public Haiku" <i>2 Folders</i>	undated
b. 14	Poetry, (including "Minotaur Sutra")	undated
b. 14	Poetry rejects	undated
b. 14	"Par Hasard," xerox	undated
	Series IV: Writings of Others and Associated Material <i>1 linear foot (1 box)</i>	1970-2002
b. 15	"Charles Henri Ford: Catalyst Among Poets," interview by Asako Kitaori	undated
b. 15	Writings of others <i>6 Folders</i>	1972-1992
b. 15	Burk, Ronnie, "Sky* Boat"	2002
b. 15	Charles de [Vincennes], autobiography, manuscript	undated
b. 15	Neiman, Catrina, "Acrobat in the Dark," manuscript (biography of Parker Tyler)	1988 December
b. 15	Malanga, Gerald, "Gloss"	1973
b. 15	Kirstein, Lincoln, "Pavel Fyodorovitch Tchelitchev"	1991
b. 15	"The Silver Dracula," an interview with Charles Henri Ford	undated
b. 15	Die Aussenseite des Elementes 10	1983 July
b. 15	Die Aussenseite des Elementes 8	undated
b. 15	Signed photograph of Geraldine Smith	1996 May 13
	Series V: Art Files <i>1.58 linear feet (4 boxes)</i>	1956-2002
b. 16	Ford's prints, (copies)	1956-2001
b. 16	Photocopies, CHF	
b. 16	"Remote cutoff," (photocopies)	1999
b. 16	Photographs and photocopies	circa 2000
b. 16	Collages	1991

Series V: Art Files (continued)

b. 16	Collage, (photocopies)	circa 1983
b. 16	Invitation and collage photocopies	1982-1984
b. 16	Drawings, sketches and color photocopies	undated
b. 16	Art photocopies	undated
b. 16	Color photographs	undated
b. 16	Color photocopies and papers	circa 2000
b. 16	Color and black and white <i>3 Folders</i>	2000, undated
b. 16	Photocopies, CHF <i>3 Folders</i>	circa 1998
b. 16	Photographs <i>2 Folders</i>	1998-2002
b. 16	Photocopies of art and CHF	1996-2000
b. 16	For scrapbook	1971-1991
b. 17	Color artwork on paper Includes prints, collage, drawings and printed material.	1996-1999
b. 17	Mixed media artwork on paper	circa 1996
b. 17	Stationery graphic design, photocopies	1995, undated
b. 17	"Collage material and Xeroxes"	1984
b. 17	Drawings by William Rand	1995
b. 17	Envelopes and notes	1996-1999
b. 18	Collages Includes collages and photocopies of postcards.	undated
b. 18	Postcards, photocopies	circa 1976
b. 19	"Happy birthday to CHF!," collage box	2002
	Series VI: Printed Material <i>1.29 linear feet (3 boxes)</i>	1942-1977
b. 20	Noh, David, "Fortune and Fame: Artist and Writer Charles Henri Ford says His Life Has Been 'Like a Movie,'" <i>New York Blade News</i>	1999 May 28
b. 20	<i>File</i> vol 3 no.3, <i>The Advocate</i> and clippings	1977, 1985
b. 21	Printed matter including magazines, articles, and clippings <i>18 Folders</i>	1942-1997
b. 22	Printed matter including magazines, articles, and clippings <i>8 Folders</i>	1993-2001

	Series VII: Personal and Financial Papers <i>4 linear feet (4 boxes)</i>	1948-2003
b. 23	Residence records, Dakota and Paris <i>3 Folders</i>	1994-2003
b. 23	Financial records <i>3 Folders</i>	2000-2003
b. 23	Medical records <i>7 Folders</i>	1990-2003
b. 23	Miscellaneous papers	1969, 1996
b. 23	"Reserve pictorial," photocopies	undated
b. 24	"Finished business" <i>19 Folders</i> Includes receipts, correspondence, and bills.	1993-2002
b. 24	"Unfinished business" <i>2 Folders</i> Art photocopies, correspondence, notes.	1992-1997
b. 25	"Unfinished business" <i>25 Folders</i> Bank Statements, house rental lease, UBU Artwork, paid bills, pictures, Sotheby's.	1948-2003
b. 26	"Finished business" <i>18 Folders</i> Correspondence, photographs, bills, receipts, bank statements, notes and clippings	1979-1999
	Series VIII: Unsorted Papers <i>7.08 linear feet (8 boxes)</i>	1954-2002
b. 27	"Permanent file, 1988"	1986-1988
b. 27	"Permanent file, March 1990"	1959-1990
b. 27	"Permanent file, 1994"	1993-1995
b. 27	"Permanent file, 1995"	1987-1997
b. 27	"Permanent file, 1995" <i>2 Folders</i>	1991-1996
b. 27	"To be checked for permanent file, April 1995"	1982-1995
b. 27	"Archive III"	1983-1999
b. 27	"Archive III"	1980-1991
b. 27	"Archive III"	1989-1990
b. 27	"Archive II, 1996"	1994-1996

Series VIII: Unsorted Papers (continued)

b. 27	"Finished business, Archive II"	1990-1996
b. 27	"Archive II, for permanent file"	1988-1996
b. 27	"Archive II, 1996"	1993-1996
b. 22	"Archive II, reviewed and sealed"	1987-1996
b. 28	"Archive 1998" <i>2 Folders</i>	1995-1998
b. 28	"Permanent file 1999"	1991-1999
b. 28	"Archive" <i>3 Folders</i>	1988-2000
b. 28	"Archive II"	1969-1997
b. 28	"Archive III" <i>2 Folders</i>	1989-1996
b. 28	Envelope	2001
b. 28	"Permanent File"	1982-1994
b. 28	"Dossier, poetry project flyer"	undated
b. 28	Correspondence, bills, notes, printed material, clippings <i>2 Folders</i>	1985-2000
b. 29	"Extra prints," correspondence, notes	1988
b. 29	Correspondence, notes, printed material <i>13 Folders</i>	1963-2001
b. 29	Business correspondence <i>4 Folders</i>	1968-2002
b. 29	Correspondence <i>5 Folders</i>	1993-1999
b. 29	Publicity, art and literature announcements <i>3 Folders</i>	1998-2003
b. 29	Writings	1955, undated
b. 30	Publicity and other papers	1955-1993
b. 30	"C.H. Ford Shows"	1980-1998
b. 30	Correspondence, printed material <i>12 Folders</i>	1969-2002
b. 30	"For Archive II"	1994-1995
b. 31	"Permanent file"	1994
b. 31	"Finished business," bills	1977-1997

Series VIII: Unsorted Papers (continued)

b. 31	"Archive II" <i>2 Folders</i>	1984-1996
b. 31	"Archive permanent file"	1999
b. 31	"Archive III, finished business"	1990-1996
b. 31	"For permanent file"	1992
b. 31	Projects, plans, notes	1989
b. 31	"Inventory," by Ronnie Burk	1999
b. 31	Photographs	1989
b. 31	Akehurst Gallery	1993
b. 31	Contemporary Art, New York	2003
b. 31	"Our Orcas Island," calendar, 2 copies	2002
b. 32	Sotheby's, printed material	1990
b. 32	Printed material <i>3 Folders</i>	1993-2003
b. 32	Postcards	1998
b. 32	Correspondence, printed material <i>4 Folders</i>	1954-2000
b. 32	Contact sheets, correspondence, bills	1994-1999
b. 32	Gallery announcements	1982-1992
b. 32	Dossier: announcements, articles of shows	1984-1999
b. 32	Minotaur archives	1992-1996
b. 32	UBU Gallery, envelopes <i>2 Folders</i>	undated
b. 32	Writings, notes on 4x6 cards	undated
b. 33	Writings, notes on 4x6 cards	undated
b. 33	Checks and check stubs <i>6 Folders</i>	1989-2002
b. 34	Collage and drawing by William Rand	1995-1996

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Art, Modern -- 20th Century
Artists -- United States
Authors, American
Editors -- United States
Little magazines
Magazine illustration -- 20th Century
Modernism (Art)
Modernism (Literature)
Painting, Modern -- 20th Century
Poetry, Modern -- 20th Century
Poets, American -- 20th Century
Surrealism

Genres / Formats

Drawings (visual works) -- United States --
20th Century
Illustrations (layout features) -- United States
-- 20th Century
Photographs -- United States -- 20th Century
Scrapbooks -- United States -- 20th Century

Occupations

Artists -- United States -- 20th Century
Authors -- United States -- 20th Century
Editors -- United States -- 20th Century
Poets -- United States -- 20th Century

Names

Bentley, Eric, 1916-
Ford, Charles Henri, 1908-2002
Genet, Jean, 1910-1986
Mariën, Marcel, 1920-1993
Miller, Henry, 1891-1980
Reavey, George, 1907-1976
Reynolds, Mary
Serbanne, Claude
Tyler, Parker, 1904-1974
Williams, William Carlos, 1883-1963
Young, Kathleen Tankersley, 1903-1933