

# **Finding aid for the Yves Poupard-Lieussou correspondence and collected papers on Dada and Surrealism, 1905-1984 (bulk, 1956-1979) 930004**

---

This finding aid was produced using ArchivesSpace on May 14, 2026.  
Description is in English.

## Special Collections

1200 Getty Center Drive, Suite 1100  
Los Angeles 90049-1688  
Business Number: (310) 440-7390  
Fax Number: (310) 440-7780  
[reference@getty.edu](mailto:reference@getty.edu)  
URL: <http://hdl.handle.net/10020/askref>

---

## Table of Contents

---

Summary Information .....	3
Biographical/Historical Note .....	3
Scope and Content of Collection .....	4
Arrangement note .....	5
Administrative Information .....	5
Related Materials .....	6
Controlled Access Headings .....	7
Bibliography .....	8
Collection Inventory .....	8
Letters from artists and writers,1912-1984 .....	8
Christian (Georges Herbiet) letters and papers,1917-1971 .....	31
Raoul Hausmann letters, drawings and manuscripts,1915-1971 .....	38
Pierre de Massot letters and manuscripts,1905-1968 .....	48

---

## Summary Information

---

- Repository:** Special Collections
- Collector:** Poupard-Lieussou, Y. (Yves)
- Title:** Yves Poupard-Lieussou correspondence and collected papers on Dada and Surrealism
- ID:** 930004
- Dates:** 1905-1984 (bulk 1956-1979)
- Extent:** 6 Linear Feet (11 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:** Collection material is in French, German and English.
- Abstract:** French scholar of Dada and surrealism, and vice president of the Association pour l'Étude de Dada et du Surréalisme. Collection consists of correspondence received by Poupard-Lieussou from artists, writers, publishers, critics, and scholars, mainly 1956-1979. Includes bio-bibliographic notes, drawings, photographs, printed materials, and manuscripts (some unpublished or rare texts) given to Poupard by his correspondents or sometimes hand-copied by himself.

### Preferred Citation

Yves Poupard-Lieussou correspondence and collected papers on Dada and Surrealism, 1905-1984 (bulk 1956-1979), Getty Research Institute, Research Library, Accession no. 930004.

<http://hdl.handle.net/10020/cifa930004>

[^ Return to Table of Contents](#)

---

## Biographical/Historical Note

---

Yves Poupard-Lieussou was one of the first scholars of Dada and surrealism. He began collecting materials related to the avant-garde in the 1940s, and continued into the late 1970s. As well as assembling an extensive personal archive, Poupard wrote articles on avant-garde artists, collaborated in the production of catalogs, and compiled and published bibliographies. He was also the vice-president

of the Association pour l'étude de dada et du surréalisme that in 1965 published one issue of *Revue de l'Association pour l'étude du mouvement dada* and four issues of the journal *Cahiers Dada de l'Association Internationale pour l'étude de Dada et du Surréalisme*, 1967-1971. (For a bibliography of Poupard's published work see the Bibliography, p. 45.) He also played an important role in planning and organizing the Dada 50th anniversary exhibition which opened in Paris, then moved to Zurich in 1966-1967.

[^ Return to Table of Contents](#)

---

## Scope and Content of Collection

---

As one of the first scholars of Dada and surrealism, Yves Poupard-Lieussou began in the 1940s to assemble books, ephemera and bio-bibliographic information relating to the avant-garde. He befriended and corresponded with artists, writers, publishers, critics and academic scholars with the intent of publishing a global descriptive bio-bibliography on Dada. The Yves Poupard-Lieussou correspondence and collected papers represents a selected portion of his original archive that was dispersed after his death.

The collection contains correspondence with artists, writers and critics, manuscripts, including diary-like reminiscences, drawings, photographs and printed matter: journals, small books and exhibition materials. In the letters, most of them written to Poupard between 1956-1979, correspondents recount their experiences and memories of the early 20th-century avant-garde art movements, particularly Dada, and Surrealism. The bulk of the correspondence is from Christian (pseudonym for Georges Herbiet, 1895-1969), Raoul Hausmann (1886-1971) and Pierre de Massot (1900-1969). Manuscripts of essays and diaries from Christian, Hausmann and Massot provide intimate and detailed glimpses of their work and associations. The letters from Michel Sanouillet, the president of the Association Internationale pour l'étude de Dada et du Surréalisme, to Poupard, who was its dedicated vice-president, provide important documentation of the activities, goals and achievements of that organization in Europe and America over a span of twelve years, which includes the dramatic period of political and social unrest of the late 1960s.

There are few letters from Poupard among these papers, but numerous copies of rare texts (a few ineditis too) and bibliographical lists of rare publications in his print-like handwriting. The papers comprise ca. 4 lin. ft. of correspondence with artists, writers and critics, most of it written to Poupard, ca. 1 lin. ft. of printed material such as exhibition catalogs and journals and ca. 1 lin. ft. of manuscripts and typescripts from Christian, Raoul Hausmann and Pierre de Massot. Also included within the correspondence are ca. 100 photographs of artwork and artists taken as early as 1914 but mainly from the 1960s and 1970s, in addition to the over 500 contact prints from the Dada 50th anniversary exhibition of 1966-1967. While most of the correspondence dates from the years 1956 to 1979, there are some original documents given to Poupard (including correspondence) that date from as early as 1905. Taken as a whole, this material provides insight into the history of Dada and its expansion in Europe and beyond, and testifies to the subjective and personal nature inherent in attempts to record the past.

[^ Return to Table of Contents](#)

---

## Arrangement note

---

The collection is organized in four series: Series I. Letters from artists and writers, 1912-1984; Series II. Christian (Georges Herbiet) letters and 1917-1971; Series III. Raoul Hausmann letters and manuscripts, 1915-1971; Series IV. Pierre de Massot letters and papers, 1905-1968.

[^ Return to Table of Contents](#)

---

## Administrative Information

---

### Access

Open for use by qualified researchers.

### Publication Rights

Contact [Library Rights and Reproductions](#).

### Acquisition Information

The archive was acquired in 6 separate acquisitions between 1993 and 1996: accession nos. 930004, 930022, 930040, 930065, 950070 and 960086.

### Processing History

Scott Wolf arranged and described the Raoul Hausmann materials in early 1995. Lesley Heins Walker cataloged the remaining portion of the collection acquired before 1996, and joined it with the Hausmann papers in December 1995 when all the accessions were merged to form one collection under Accn. no. 930004. The finding aid was compiled by Lesley Heins Walker. In November 1996, a new acquisition (accn. no. 960086) added ca. 1.3 linear ft. of correspondence, manuscripts, publications and photographs to this collection. The material was organized and cataloged by Onica Busuioceanu, who also inserted the corresponding descriptions into the finding aid in February 1998.

[^ Return to Table of Contents](#)

---

## Related Materials

---

### Separated Material

The following items were removed from the Poupard papers and placed in the Getty Research Institute Library. These items include books, catalogues, posters and audio recordings.

"Christian." *The Little Review*, Winter 1922, eds. Margaret Anderson, Ezra Pound, Francis Picabia. Christian's article appears on pages 29-34. Includes a collage by Christian.Raoul Hausmann. *Traité de questions sans solutions importantes*, Bale, 1957. Exemplar No. 22 of 350 printed copies, with autograph signature by the author and dedication from Hausmann to Jasia Reichardt dated 11/4/65. (90-B29558-3).Raoul Hausmann. *Courrier Dada suivi d'une Bio-Bibliographie de l'Auteur par Poupard-Lieussou*, Paris, 1958. Exemplar No. 2 of 50 printed copies with a poetic dedication to Poupard-Lieussou signed 11/7/1959. Included: a recording of Hausmann's *Sound Poetry*; one audio cassette of the same; one autographed water color sketch. (88-B24319-4).Raoul Hausmann. *Poèmes et Bois. Cinq poèmes précédés d'un hommage par Iliazd*, Paris, 1961. Exemplar No. 4 of 50 printed copies, signed by Hausmann and Iliazd. (Special Oversized 93-B10345, N 7433.4 H376 A1 1961)Raoul Hausmann. *Siebensachen*, Stuttgart, 1961. Exemplar No. 33 of 90 signed copies with dedication to Poupard-Lieussou dated 2/18/62. (Special 93-B11187)Affiche für Raoul Hausmann in Limoges anlässlich seines 75. Geburtstages, Stuttgart, 1961. One folded poster (1 of 250 exemplars), with printed poems by Hausmann and dedication to Poupard-Lieussou dated 5/25/61. (Special 93-B11484).Raoul Hausmann. *Spreschpäne*, Flensburg, 1962. Exemplar No. 376 of 700 printed copies with dedication to Poupard-Lieussou dated. (Special 89-B14587-2).Raoul Hausmann. *Mélanographie*, Paris, 1968. Exemplar No. 23 of 61 signed copies, with 6 original photographs (initialed and numbered "R H 31"), original photomontaged cover, and dedication to Poupard-Lieussou dated 3/12/69. (Special 93-B10331).Raoul Hausmann. *La sensorialité excentrique 1968/69 précédé de: optophonétique 1922*, French and English texts, Cambridge, 1970. Exemplar No. 197 of 440 printed copies with dedication to Poupard-Lieussou dated 1/20/71. Included: 2 photocopies of advertisements for the book. (Special 90-B5161-2).Raoul Hausmann. *Sagemorcim*, Bruxelles, 1971. Exemplar No. XXVI of 340 printed copies. (Special 90-B11214-2)Raoul Hausmann. *Am Anfang war Dada*, Steinbach/Giessen, 1972. (Special 89-B7888-2).Mostra personale di Raoul Hausmann, Milano, Galleria Pagani, 1963. (Special 93-B10265).Raoul Hausmann, Moderna Museet, Stockholm, 1967. With autograph dedication to Poupard-Lieussou dated 11/15/67. (Special 85-B15350-4).Raoul Hausmann *disegni e collages 1960-1970*, text by Jean-François Bory and Claude Viallat. Brescia, 1972. (Special 90-B29779).Raoul Hausmann *autour de L'Espirt de notre temps. Assemblages, collages, photomontages*, Paris, Musée National d'Art Moderne, 1974/75. (Special 89-B7738).Hans Arp. *Muscheln und Schirme*, Meudon-Val-Fleury, 1939. Signed "Hausmann Paris 1939", it contains an autograph dedication to Poupard dated (7/18/56). (Special 89-B 23430-2).

Journals include articles by or about Raoul Hausmann separated from the Poupard-Lieussou collection and now located in the Getty Center Library.

*Revue F*, No. 4 (Paris, n.d.).*De Tafelronde*, 11/4 (Antwerp, n.d.).*Revue Arts et Lettres*, 1/6 (Paris, 1946).*Revue Psychè*, 2/8 (Paris, 1947).*Akzente. Zeitschrift für Dichtung*, (3/1957).*Hortulus*, 9/2 (April, 1959).*Manuscripte. Zeitschrift für Literatur, Kunst, Kritik*, (4/16/66) with dedication from

Hausmann to Poupard-Lieussou. *Cimézem. Svetové literatura* (Prague, 1967). *OU. Cinquième saison, troisième numéro franco-Britannique* (n.l., n.d.) with dedication from Hausmann to Poupard-Lieussou. Mendelson, Marcel, Marcel Janco. Tel-Aviv, Massadah Co., 1962.

[^ Return to Table of Contents](#)

---

## Controlled Access Headings

---

### Contributor(s)

- Béhar, Henri
- Christian, 1895-1969
- Hausmann, Raoul, 1886-1971
- Janco, Marcel, 1895-1984
- Massot, Pierre de
- Picabia, Francis, 1879-1953
- Richter, Hans, 1888-1976
- Sanouillet, Michel
- Schad, Christian, 1894-1982
- Tanguy, Yves, 1900-1955
- Tzara, Tristan, 1896-1963

### Subjects - People

- Christian, 1895-1969
- Hausmann, Raoul, 1886-1971
- Massot, Pierre de

### Subjects - Topics

- Art critics -- France
- Arts, Modern -- 20th century
- Dadaism
- Dadaism -- Europe -- Exhibitions
- Dadaism -- History -- Sources
- Surrealism

### Genres and Forms of Materials

- Ephemera
- Periodicals

## Bibliography

Published works to which Yves Poupard-Lieussou contributed. Hausmann, Raoul. *Courrier Dada*, Paris, Le Terrain vague, 1958. With bio-bibliography by Poupard-Lieussou. Hugues, Jean and Yves Poupard-Lieussou. *Max Ernst: écrits et oeuvre grave*, Tours, Bibliothèque municipale, 1963. Poupard-Lieussou, Yves. *Documents dada*, Paris, Weber, 1974. Poupard-Lieussou, Yves. *Dada en verve*, Paris, P. Horay, 1972. Tanguy, Yves. *Un recueil de ses oeuvres. A summary of his works.*, New York, P. Matisse, 1963. With a bibliographie illustrée by B. Karpel and Y. Poupard-Lieussou.

[^ Return to Table of Contents](#)

## Collection Inventory

### Series I. Letters from artists and writers, 1912-1984 6 boxes 2.5 lin. ft.

*Scope and Contents note:*

The letters from artists and writers read as a veritable who's who of the artistic and literary avant-garde of early and mid-twentieth century Europe. Poupard receives letters from Hans Richter, Philippe Soupault, Walter Mehring, Georges Hugnet, Marcel Janco and Michel Sanouillet, to name only a few. The letters frequently include bio-bibliographical information about their authors as well as their opinions on topics concerning Dada and Surrealism. Viewing the avant-garde as an international movement, Poupard documents European Dada from Portugal to Russia, and from Sweden to Eastern Europe, including members of the Romanian group of Tristan Tzara, a founder of the dadaist movement. The correspondence also covers the expansion of Dada and Surrealism to the American continents, from Canada and New York, to Chile.

Title/Description	Containers	
Albert-Birot, Pierre, 1956 Oct 3 <i>Scope and Contents note:</i> 1 letter.	Box 1	Folder 1
Alexander, Maxime, 1971 May <i>Scope and Contents note:</i> 1 letter.	Box 1	Folder 1
Altmann, Roberto, 1971 Dec 26 <i>Scope and Contents note:</i> 1 letter.	Box 1	Folder 1
Anselmino, Luciano, Galleria il Fauno, Torino, 1971 <i>Scope and Contents note:</i> 2 letters of May 28 and June 11, asking Poupard for materials about Picabia, to be published in his magazine.	Box 1	Folder 1

Arnaud, Noël, 1978 Apr 27 <i>Scope and Contents note:</i> condolence card for the death of Annick Lieussou.	Box 1	Folder 1
Arnel, Thomas, 1956 Jun 13 <i>Scope and Contents note:</i> letter in Danish with autobiographical note and its French translation.	Box 1	Folder 1
Arp-Hagenbach, Marguerite, 1966, 1970 <i>Scope and Contents note:</i> one card of June 1966 acknowledging Poupard's condolences for the death of her husband. Another card of 1970 Jan 8 sent along with recent publications about Jean Arp (not included).	Box 1	Folder 1
<i>Association pour l'étude de dada et du surréalisme</i> , 1972 Jun 19 <i>Scope and Contents note:</i> two roneotyped sheets regarding the association's projects.	Box 1	Folder 1
Augustin, Ronald, 1968 <i>Scope and Contents note:</i> 3 letters and a card .	Box 1	Folder 1
Auric, Georges, 1962 Apr 10 <i>Scope and Contents note:</i> 1 letter.	Box 1	Folder 1
Baj, Enrico, 1956 May 29 - 1970 Apr 24 <i>Scope and Contents note:</i> 8 letters and one card. As a promotor of the Italian group <i>Arte Nucleare</i> , Baj writes about his projects and asks for Poupard's advice. Joined: handwritten notes by Poupard on Baj's and Dangelo's activities in the Nuclear Art Movement.	Box 1	Folder 1
Baron, Jacques, 1972 Mar 7 <i>Scope and Contents note:</i> 1 card.	Box 1	Folder 1
Bédouin, Jean-Louis, 1962 Nov 26 <i>Scope and Contents note:</i> 1 letter with bio-bibliographical notice.	Box 1	Folder 1
Béhar, Henri, 1974 <i>Scope and Contents note:</i>	Box 1	Folder 2

8 typescript pages of a "Chronology of Tristan Tzara," along with letter dated 1974 Sep 28 in which Béhar asks Poupard to correct it. An offprint of *Annales de l'université d'Abidjan*. 90 typescript pages of an "Annotated bibliography of Tristan Tzara writings" with handwritten annotations, to be published in 1975. In the introduction, Béhar explains the ideological misadventures of Tzara that led to his being labeled a "nihilist" and to his ostracism.

---

Benayoun, Robert, 1962 Nov 15	Box 1	Folder 3
<i>Scope and Contents note:</i> 1 letter with bio-bibliographical information.		
<hr/>		
Benoît, Pierre-André (PAB), writer and publisher, 1940s, 1956, 1958, n.d.	Box 1	Folder 3
<i>Scope and Contents note:</i> 39 letters undated, except one card postmarked 1956 Jun 28, and the next to last letter dated by Poupard 1958 Jul 1, but possibly dating from the end of the 1940s. Comprise an exchange of literary opinions, and information about efforts to retrieve and identify dadaist unpublished manuscripts and rare texts printed in small editions.		
<hr/>		
Berlewi, Henryk, 1958 Feb - 1964 Jul	Box 1	Folder 3
<i>Scope and Contents note:</i> 3 letters and 2 pneumatique letters from 2/1958 to 7/1964. A three-page roneotyped circular on letterhead of the <i>Archives de l'art abstrait et de l'avant-garde internationale (the AAAA)</i> , describes the organization's goals and solicits collaboration from other like-minded artists.		
<hr/>		
Biasi, Guido, 1969 Nov 19, 1969 Dec 19	Box 1	Folder 3
<i>Scope and Contents note:</i> 2 letters.		
<hr/>		
Blavier, André, 1966 Jul 25	Box 1	Folder 3
<i>Scope and Contents note:</i> 1 letter.		
<hr/>		
Blumenfeld, Erwin (known in the Dutch Dada movement as Jan Blomfield) 1957 Dec 8	Box 1	Folder 3
<i>Scope and Contents note:</i> one letter in two original copies. Discussion of Dutch Dada - according to Blumenfeld it was a joke - and who actually invented photomontage.		
<hr/>		
Bonnefooy, Yves, 1946 Dec 26 - 1951 Jun 15	Box 1	Folder 3
<i>Scope and Contents note:</i> 4 letters and one announcement of Surrealist publications listing his name, to be published January 1948.		
<hr/>		
Bounouré, Vincent, 1962 Dec 24, 1963 Jan 8	Box 1	Folder 4
<i>Scope and Contents note:</i> 2 letters with bio-bibliographical information.		

Breton, André, 1929?	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  "Declaration du 27 Janvier 1925" with 9 points. Copy of his introduction to an exhibition catalogue of 1929 in Poupard's hand.</p>		
Brunius, Jacques, 1957 Jun 16	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  letter with bio-bibliographical information.</p>		
Budik, Arnost, 1971 Feb 19 - 1973 Apr 24	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  7 letters and 3 cards. Joined: a roneotyped announcement of the first issue of the quarterly <i>Gradiva</i>, and a registration form for the international exhibition organized by <i>Gradiva</i> in 1972 in Brussels. <i>Gradiva</i> wants to publish facsimile editions of all dadaists and Budik, the editor, turns to Poupard, asking him to play an intermediary role with certain artists, writers and scholars.</p>		
Cabanel, Guy, 1962 Dec 18	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  1 letter with autobiographical information.</p>		
Cellier, Jean, 1942 May 18, 1945	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  1 letter and one card announcing a mass in memory of Cellier after his death on August 27, 1945.</p>		
Centre culturel allemand/Goethe Institut (Paris), 1967 Mar 20 - 1970 Sep 3	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  3 letters from 3/20/67 to 9/3/70 and 2 invitation cards. The center solicits Poupard's help in compiling a bibliography on Arp, and organizing an exhibition on Hans Richter. Two invitation cards, and a printed program of the Dada international exhibition and related cultural events organized by the Goethe Institut of Paris in February 1978.</p>		
Il Centro Galleria in Naples, 1970 Jan 27	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  1 letter signed Dina Carola.</p>		
Chagor, François, 1968	Box 1	Folder 4
<p><i>Scope and Contents note:</i>                  2 letters about a portrait by Picabia to be lent by Poupard to Musée Bourdelle for an exhibition. One invitation card for an exhibition opening at the museum on 1968 Oct 30.</p>		
Chavée, Achille, 1956 Feb 14 - 1959 Mar 17	Box 1	Folder 4
<p><i>Scope and Contents note:</i></p>		

3 letters and one card . Joined: Chavée's bio-bibliographical notice and that of Fernand Dumont (Fernand Demoustier), co-founder with Chavée of *Rupture*.

Citroen, Paul, 1957 Dec, 1958 Jan 26	Box 1	Folder 4
<p><i>Scope and Contents note:</i> letter in German of Dec 1957 (French translation included), and a postcard. Citroen offers autobiographical information and claims to have invented the photomontage technique as a "véritable composition." Grosz and Herzfeld inspired his work.</p>		
Cravan, Arthur, 1912-1915	Box 1	Folder 5
<p><i>Scope and Contents note:</i> 4 issues of <i>Maintenant, revue littéraire</i>, handwritten copies (by Poupard?) in capital letters - no. 1, Apr. 1912; no. 2, July 1913; no. 4, supplement, March-Apr.; 1914, no. 5, March-Apr. 1915.</p>		
Dada ephemera, 1920s	Box 1	Folder 6
<p><i>Scope and Contents note:</i> card catalog of Dada manifestos, programs, posters, etc. from the 1920s in various countries (147 cards). Included: a list of Dada letterhead from the same year.</p>		
Dada 50th anniversary exhibition, 1966/1967	Box 1	Folder 7
<p><i>Scope and Contents note:</i> 508 contact prints (4 x 5 cm) mounted on cardboard, showing artifacts displayed at the 1966-1967 Paris-Zurich exhibition organized with Poupard's contribution; the photographs were probably taken by his son. The numbers refer to the entries in the exhibition catalogue.</p>		
Dada 50th anniversary exhibition and celebration, 1966, Dec 1970	Box 1	Folder 8
<p><i>Scope and Contents note:</i> clippings and a few pages from a December 1970 magazine (unidentified).</p>		
Dada miscellaneous papers, 1920-1962	Box 1	Folder 9
<p><i>Scope and Contents note:</i> copies of correspondence mostly from 1920-1936, sent to Guillermo de Torre by Tristan Tzara, Paul Eluard, André Breton, and Marcel Duchamp. Joined: papers related to the exhibition Paul Eluard at Ville Saint-Denis in 1962. A handwritten chronology of Dada and Surrealist movements from 1910 to 1936.</p>		
Dada shows, 1960s	Box 1	Folder 10
<p><i>Scope and Contents note:</i> a ten-page script in its original hand-binding (with a 25 cent coin attached) for a "Spectacle Dada." Flier advertising a "Spectacle Dada" organized by the Association pour l'étude du mouvement Dada.</p>		
Dada photographs and negatives, undated, ca. 1920s-1930s?	Box 1	Folder 11
<p><i>Scope and Contents note:</i></p>		

photograph of the initial group, Contimporanul, of Romanian dadaists (Tristan Tzara, Maxy, Ion Vinea, Jacques Costine) taken in Bucharest. One photograph and 8 negatives representing Christian Schad, Archipenko, Serner and other Dada artists. 47 photographs of fliers and posters announcing dadaist activities in France, Germany, and Russia.

Colding, Steen, 1956	Box 2	Folder 1
<p><i>Scope and Contents note:</i> letter of 1956 Dec 12 with biographical information about the painter Erik Ortvad, 5 b/w photographs of his works, and a clipping about his first exhibition in a Copenhagen restaurant in Dec 1956.</p>		
Copley, Mrs., [Claire Copley?], 1964 Apr 7	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 1 letter sent in her name along with a catalogue (not included).</p>		
Costes, Philippe, 1977-1978	Box 2	Folder 1
<p><i>Scope and Contents note:</i> two b/w photographs signed by their author, with best wishes for 1977 and 1978.</p>		
Crotti, Jean, 1959	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 3 letters signed from March to September.</p>		
Crowet, Pierre-E., 1956 Mar 29	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 1 letter with information about the periodical <i>Le Soupirail</i> published in 1928-1929.</p>		
Dax, Adrien, 1962 Dec 28	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 1 letter including a list of his graphic and written works published in Surrealist publications from 1949 to 1961.</p>		
De Ridder, André, 1956 May 11	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 1 letter with information about the periodical <i>Sélection</i>, published 1920 to 1933.</p>		
Dhainaut, Pierre, 1963 Apr 3 - 1973 Jan 8	Box 2	Folder 1
<p><i>Scope and Contents note:</i> 15 letters and 18 cards including a bio-bibliographical notice. Dhainaut and Poupard exchange articles, catalogs and books concerning Surrealism and Dada. Since Poupard lives in Paris, he willingly locates and sends books and documentation to his provincial friend. By way of compensation, Dhainaut writes poems for Poupard that are included with the letters.</p>		
Domela, Cesar, 1966 Dec 1, 1970 Mar 6	Box 2	Folder 1

*Scope and Contents note:*

2 letters.

Duhamel, Marcel, 1957 Apr 12	Box 2	Folder 2
<i>Scope and Contents note:</i> 1 letter.		
Dumas, Marie-Claire, 1972 Nov 24	Box 2	Folder 2
<i>Scope and Contents note:</i> 1 letter.		
Evola, Julius, 1964 Dec 7, 1965 Feb 3	Box 2	Folder 2
<i>Scope and Contents note:</i> 2 letters.		
Fata Morgana Editions, 1966	Box 2	Folder 2
<i>Scope and Contents note:</i> one letter from 1966, a note and a card signed Geraud. Apologies to Poupard for having mistakenly claimed that their edition of Monsieur Morphée by Leconte was "original" [it appeared originally in 1929 in Bifur].		
Ferry, Jean, 1957 Feb 20, 1957 Mar 5	Box 2	Folder 2
<i>Scope and Contents note:</i> 2 letters. Ferry provides bio-bibliographical information, and explains his break with Surrealism is because of its religious turn.		
Flamand, Elie-Charles, 1963 Jan 6	Box 2	Folder 2
<i>Scope and Contents note:</i> 1 letter with autobiographical information.		
Flammarion Editions, 1975 Jun 13	Box 2	Folder 2
<i>Scope and Contents note:</i> 1 letter about an edition of Marcel Duchamp writings.		
França, J.-Augusto, 1957	Box 2	Folder 2
<i>Scope and Contents note:</i> 3 letters from 1957, and a typescript four page article in Portuguese on surrealism in Portugal.		
Freddie, Wilhelm, Exhibition catalogs:	Box 2	Folder 3
<i>Freddie 1931</i> . Copenhagen: Folmer Bonnen Studio: 1931	Box 2	Folder 3
<i>Surrealistik Intervention</i> , Freddie and Harry Carlsson. Copenhagen: 1939	Box 2	Folder 3
<i>Scope and Contents note:</i>		

with two b/w photographs.

<p><i>Surrealism</i>, Freddie. Copenhagen: 1940</p> <p><i>Scope and Contents note:</i> with b/w illustration.</p>	Box 2	Folder 3
<p><i>Surrealisme</i>. Copenhagen: Galerie Salby, 1940</p>	Box 2	Folder 3
<p><i>Odense</i>. Copenhagen: 1941</p> <p><i>Scope and Contents note:</i> 14 pages with 7 b/w illustrations, text by Freddie and Bjerke-Peterson.</p>	Box 2	Folder 3
<p><i>Wilhelm Freddie</i>. Stockholm: Galerie St. Lucas, 1945</p> <p><i>Scope and Contents note:</i> 16 pages with three b/w illustrations, text by Per Olof Palme and Göta Andian-Nilsson.</p>	Box 2	Folder 3
<p><i>Wilhelm Freddie</i>, Malmö: Nessimhallen, 1951</p> <p><i>Scope and Contents note:</i> 8 pages with three b/w illustrations, text by Steen Colding.</p>	Box 2	Folder 3
<p><i>Wilhelm Freddie: malerier og skulpturer</i>. Copenhagen: Duckerts Kunsthandel, 1951</p> <p><i>Scope and Contents note:</i> Three pages with text by Steen Colding.</p>	Box 2	Folder 3
<p><i>Freddie</i>. Copenhagen: Galerie Brich, 1959</p> <p><i>Scope and Contents note:</i> 12 pages with four b/w illustrations, text by Edouard Jaguer.</p>	Box 2	Folder 3
<p><i>Wilhelm Freddie: Peintures et Objets</i>. Paris: Galérie de l'Université, 1965</p> <p><i>Scope and Contents note:</i> 16 pages with two b/w illustrations and one in color, text by Edouard Jaguer.</p>	Box 2	Folder 3
<p>Poster for the <i>Surrealistik Demonstrationer</i> held in Copenhagen at Gallerie Salby, 1940</p>	Box 2	Folder 3
<p>10 original b/w photographs of works by Freddie, 1937-1947</p> <p><i>Scope and Contents note:</i> Each bears the stamp of the Danish Surrealist, critic and editor, Steen Colding. All are annotated with titles and dates from 1937 to 1947.</p>	Box 2	Folder 3
<p>Gaffé, René, 1956</p> <p><i>Scope and Contents note:</i> letter from Jun 19 and a card from Jul 29.</p>	Box 2	Folder 4
<p>Gagnaire Aline, 1965 May 14</p>	Box 2	Folder 4

*Scope and Contents note:*

1 letter.

Gérard (Rosenthal), Francis, 1963 Oct 19 <i>Scope and Contents note:</i> 1 letter with biographical note.	Box 2	Folder 4
Gignoux, A., 1971 Jan 13 <i>Scope and Contents note:</i> 1 letter.	Box 2	Folder 4
Giguère, Roland, 1956 <i>Scope and Contents note:</i> 2 letters from May and September include lists of Canadian Surrealist publications, and an autobiographical note.	Box 2	Folder 4
Goldfayn, Georges, 1962 Dec 4 <i>Scope and Contents note:</i> 1 letter with autobiographical notice.	Box 2	Folder 4
Goriély, Benjamin, 1965-1967 <i>Scope and Contents note:</i> letter of 1965 May 7, and two calling cards from 1966-1967.	Box 2	Folder 4
Goujon, J.-P., 1981 May 5 - 1984 Feb 12 <i>Scope and Contents note:</i> 15 letters sent from Seville, Spain. Working on his thesis about the French poet Renée Viven, Goujon seeks additional information from Poupard who proves to be extremely helpful.	Box 2	Folder 4
Götz, K. O., 1956 Jun 18 <i>Scope and Contents note:</i> 1 long and intense letter in which Götz discusses various writers and artists from the first period of Surrealism in Germany, including, Hausmann, Schwitters, and Klee, and considers the time is ripe to publish an important book on Dada.	Box 2	Folder 5
Gourdet, Michel, 1973, 1977 <i>Scope and Contents note:</i> 1 letter and a card. He asks Poupard's help for the thesis he is writing about Claude Sernet. Joined: two page list of Sernet's publications handwritten by Poupard, and two clippings from <i>Europe</i> with texts by Sernet.	Box 2	Folder 5
Graverol, Jane, 1965 Nov 10 <i>Scope and Contents note:</i> 1 letter.	Box 2	Folder 5

Gronier, Georges, 1971 Sep 29 <i>Scope and Contents note:</i> 1 letter.	Box 2	Folder 5
G...(signature indecipherable), Mar 1956 <i>Scope and Contents note:</i> 1 letter from Cairo with bio-bibliographical information.	Box 2	Folder 5
Hamilton, Richard, 1960 Oct 30 <i>Scope and Contents note:</i> 1 letter.	Box 2	Folder 5
Havrenne, Marcel / Henein, Georges, 1956 <i>Scope and Contents note:</i> 1 letter of 1956 Feb 28 from Havrenne. Joined: a bio-bibliographical note by Poupard.  Henein, Georges letter of 1956 Mar 6.	Box 2	Folder 5
Héroid, Jacques, 1981 <i>Scope and Contents note:</i> typed bio-bibliographical information (no date), with handwritten additions including the date 1981 Jan 11 (?).	Box 2	Folder 5
Hubert, Etienne-Alain, 1975 May 3 - 1978 Feb 7 <i>Scope and Contents note:</i> 8 letters. Another scholar turning to Poupard for information - in this case about Pierre Reverdy.	Box 2	Folder 5
Huelsenbeck, Richard (aka Hulbeck Charles, R. after settling in New York), 1955 Jan - Nov 1959 <i>Scope and Contents note:</i> 13 letters in English and German. Include a two-page autobiographical notice, and a two page list of his publications.	Box 2	Folder 5
Höch, Hannah, 1920 <i>Scope and Contents note:</i> portrait dated on the back "Berlin 1920." On the photograph's borders, the words: "firenze/ verona/ mille saluti d'italia/ 1920 roma/"	Box 2	Folder 6
Hugnet, Georges, 1955 Jul 9 - 1966 Jul 18 <i>Scope and Contents note:</i> 10 letters and 9 cards; 15 pages of notes and bio-bibliographical and chronological lists written by Poupard. He and Hugnet spent Sundays together discussing Surrealism and	Box 2	Folder 7

Dada while Hugnet assembled materials for his dictionary on Dada. Hugnet fondly recalls these meetings and insists that they make time to continue them.

Hunt, Ronald, librarian at the University of Newcastle, England, 1967 Jan 23	Box 2	Folder 7
<p><i>Scope and Contents note:</i> 1 letter asking for Dada publications.</p>		
Investart, May 1973	Box 2	Folder 7
<p><i>Scope and Contents note:</i> letter of May 23 from Poupard returning 80,000 Fr. to the company because he could not buy for them the painting they wanted, followed by a thank you letter of May 25 from Investart.</p>		
Jaguer, Edouard, 1958 Dec 9 - 1966 Oct 10	Box 2	Folder 7
<p><i>Scope and Contents note:</i> 7 letters, one card, and one original collage. Asks for Poupard's help in locating materials such as an article by Breton and photographs of Tanguy and Ernst. One original collage dated 1958, sent as a greeting card.</p>		
Janco, Marcel, 1965-1971	Box 2	Folder 8
<p><i>Scope and Contents note:</i> 23 letters, 14 postcards, and 3 pneumatiques from Tel-Aviv. Included: a biographical text on Janco in Poupard's hand-writing, a printed poem by Michel Seuphor dedicated to Janco, and a poster for the exhibition "Janco, 1918-1968" in Milan, 1969, with two invitations. Ensuring that "la vraie histoire de Dada" be written and remembered is Janco's principal concern in his letters to Poupard. As an indefatigable promoter of Dada, he recounts the early days of the movement, organizes exhibitions, is concerned with the preservation of its legacy, and repudiates its "destructive" elements. Janco insists on the significance of Zurich in the Dada movement, asserting that when Dada moved to Paris, it was eclipsed by Surrealism. He also discusses Jean Arp and Hans Richter.</p>		
<i>Marcel Janco Créait en 1916</i> , 1916, 1967	Box 2	Folder 9
<p><i>Scope and Contents note:</i> 9 b/w photographs of artwork exhibited in 1967 in Tel Aviv, laid into an original folder with painted additions by Janco and an appreciative dedication to Poupard.</p>		
Jean, Marcel, 1955-1979	Box 3	Folder 1
<p><i>Scope and Contents note:</i> 9 letters and 5 cards. Jean supplies Poupard with bio-bibliographical information, and gives a detailed list of Hungarian avant-garde journals. He also asks Poupard for assistance with his book <i>Histoire de la peinture surréaliste</i>.</p>		
Joosten, Paul, 1935, 1953-1958	Box 3	Folder 2
<p><i>Scope and Contents note:</i> 13 letters and 32 postcards, one embellished with an original collage. All items are in Flemish, addressed to Raoul Thyriad in Antwerp from 1953 to 1958. Joosten shares with his friend Thyriad his health problems, artistic aspirations and many of the mundane details of everyday life. He mentions his paintings "Endoxie" and "Der Tod." Joined: a</p>		

card with picture of Greta Garbo; on verso a short note addressed to an unknown woman, dated 1935 Feb 4. One b/w photograph of the staircase in Joosten's house taken by Jan Kockx (no date).

Joosten, Paul publications, 1969 1923, 1964,	Box 3	Folder 3
<p><i>Scope and Contents note:</i>                  Three publications: 1. <i>Histoire de Mérinof et Mérédoc ou les Hérodes salon le genre humain. Avec Deux Dessins de l'auteur</i>, by Joosten. Bruxelles, Les Lèvres nues, 1969, first edition. One of 26 copies on verge. An eight page erotic fairy tale in which the story of Herod, set in Riedijk, Anvers, is salaciously parodied.</p> <p>2. <i>Le Retour...Des Choses</i>, poster; Bruxelles, Galerie Saint-Laurent, 1964, Concertina, 6 pages with b/w illustrations.</p> <p>3. <i>L'Oeuvre Plastique de Paul Joostens</i>, by Georges Marlier, Anvers, Ça-ira, 1923, first edition, 28 pages with 24 b/w plates.</p>		
Joosten, Paul. <i>Les Mollusques 1925</i> Antwerp: Ronny Van de Velde, 1981	Oversize box 12	Folder 1
<p><i>Scope and Contents note:</i>                  Portfolio with 6 screenprints of an erotic and satirical nature. Two of these images also appear in the <i>Histoire de Mérinof et Mérédoc</i>. One of 100. Each stamped.</p>		
Karpel, Bernard, 1974 Oct 15 - 1975 Apr 7	Box 3	Folder 4
<p><i>Scope and Contents note:</i>                  3 letters. He asks Poupard's permission for the publication of the Tanguy bibliography by De Rache in Brussels, and to act as intermediary between him and Pierre Matisse for establishing satisfactory conditions.</p>		
Kapidzic-Osmanagic, Hanifa, 1964, 1968	Box 3	Folder 4
<p><i>Scope and Contents note:</i>                  2 letters from 1968 Oct 6 and 1968 Oct 16 about her visit to Paris. A letter from the University library of Dijon from 1964 Apr 27 informing Poupard that he may use their copy of Kapidzic's thesis [<i>Le Surréalisme serbe et ses rapports avec le surréalisme français</i>] only through interlibrary loan at the Sorbonne library's request.</p>		
Kaye, Eldon, 1971 Oct 10	Box 3	Folder 4
<p><i>Scope and Contents note:</i>                  letter about a book she published at Librarie Droz in Genova.</p>		
Koenig, Théodore, 1968 May 5	Box 3	Folder 4
<p><i>Scope and Contents note:</i>                  card.</p>		
Kundera, Ludvik, 1971-1975	Box 3	Folder 4
<p><i>Scope and Contents note:</i>                  3 letters in German, and 2 cards.</p>		

Lacomblez, Jacques, 1963 Mar 23 <i>Scope and Contents note:</i> letter with bio-bibliographical information.	Box 3	Folder 4
Le Boulanger, Jean-Yves, 1968-1972 <i>Scope and Contents note:</i> 3 letters. Joined: b/w photograph of a drawing by Le Boulanger, and a poster for his retrospective at Nantes in 1969.	Box 3	Folder 4
Lebel, Jean-Jacques, 1958 <i>Scope and Contents note:</i> 2 letters from 1958 on letterhead "Qui est Medium?" accompanying issues of the periodical <i>Front Unique</i> (not included).	Box 3	Folder 5
Lecomte, Marcel, 1956 Apr 4 <i>Scope and Contents note:</i> letter with information about his writings.	Box 3	Folder 5
Legrand, Gérard, 1955-1956 <i>Scope and Contents note:</i> 2 letters containing bio- biographical information.	Box 3	Folder 5
Leiris, Michel, 1954 Oct 23 <i>Scope and Contents note:</i> letter with information about a book: <i>The prints of Joan Miró</i> , New York, 1947.	Box 3	Folder 5
Lély, Gilbert, 1955 <i>Scope and Contents note:</i> calling card and a bio-bibliographical notice compiled by Poupard 1955 May 8 then corrected and annotated by Lély.	Box 3	Folder 5
Lemaître, Maurice, 1962-1964 <i>Scope and Contents note:</i> 2 letters from 1962 Mar 13, and 1964 Feb 8 about his plans of future publications in the lettriste spirit. A copy of his letter of 1962 Apr 4 to Michel Conil Lacoste comments on an article about Picabia's retrospective in Marseille.	Box 3	Folder 5
Llinas, Julio, 1958 Sep 13 <i>Scope and Contents note:</i> letter with information about the short-lived Argentinian publications, <i>A Partir de Cero</i> (1952-1956) and <i>Boa</i> (1958).	Box 3	Folder 5
Losfeld, Eric, 1952, 1955-1971	Box 3	Folder 6

*Scope and Contents note:*

letter of 1952 Aug 24 informing Poupard about recent *Arcanes* publications in 1952. Included: 27 ephemeral pieces, such as *Arcanes*, *Le Terrain Vague*, and other bulletins and leaflets advertising avant-garde and erotic literature published by Losfeld between 1955 and 1971.

Lyle, John, editor and bookseller, 1969-1971	Box 3	Folder 7
<i>Scope and Contents note:</i> 2 letters and one card about future issues of his journal <i>TRANSFORMAcTION</i> . Joined: an open letter (1971), and two photocopies of articles by Lyle from <i>Arts &amp; Artists</i> (1969).		
Malkine, Fern, 1976	Box 3	Folder 7
<i>Scope and Contents note:</i> 3 letters and one card from 1976 Nov 15 to 1976 Dec 7. She is looking for information on her father's work, and is grateful for Poupard's help. Included: a list of biographical information about the painter Georges Malkine, his exhibitions, and published works in Poupard's handwriting.		
Mandiargues, Pierre de, 1956 Feb 18	Box 3	Folder 7
<i>Scope and Contents note:</i> letter containing a list of his published works.		
Marembert, Jean, undated	Box 3	Folder 7
<i>Scope and Contents note:</i> note on calling card with editorial information about <i>Aventure Celeste</i> .		
Mariën, Marcel, Feb 1956-Apr 1970	Box 3	Folder 8
<i>Scope and Contents note:</i> 12 letters and 18 cards sent from February 1956 to April 1970. Included: photocopies of two pages from a manuscript ( <i>Pélleas et Mélisande</i> ), attributed by Mariën to Picabia. The correspondence is mainly an exchange of information, publications and photocopies of rare items, meant to help Poupard prepare his avant-garde encyclopedia, and help Mariën edit Paul Nougé's writings, and publish the quarterly <i>Les lèvres nues</i> .		
Mariën, Marcel, undated	Box 3	Folder 9
<i>Scope and Contents note:</i> 51 typed cards with detailed bibliographical information on periodicals, ephemera, and brochures of Belgian Surrealism.		
Matarasso, H., 1956-1957	Box 3	Folder 10
<i>Scope and Contents note:</i> 16 letters and one card from 1956 Feb 8 to 1957 Dec 12. Included: copies of two letters sent by Matarasso to Louis Aragon and Raymond Queneau. Most of the letters concern the project to produce an illustrated dictionary on Dada and Surrealism. However, due to ill health, Matarasso is forced to renounce his participation in the project.		
Mayoux, Jehan, 1954-1963		

<p><i>Scope and Contents note:</i> 3 letters. Mayoux corrects a list of his publications sent to him by Poupard and provides biographical information.</p>	Box 3	Folder 11
<p>Mehring, Walter, 1956</p> <p><i>Scope and Contents note:</i> 2 letters from May 15 and June 1, 1956 and a holograph draft of a speech (<i>Mais où sont les neiges DADA...</i>) given in 1966 Oct 25 at the Goethe Institut in Paris. Mehring writes in detail of his Dada activities, his publications and the aftermath of Dada, giving precise biographical information. He also mentions a drawing of himself made by Robert Delaunay.</p>	Box 3	Folder 11
<p>Mueller-Kraus, 1956-1957</p> <p><i>Scope and Contents note:</i> 3 letters in German (with handwritten translation in French), each embellished with a colored graphic work. Joined: 3 typed sheets with bibliographical information about Heinrich Hoerle, and Dada books and publications.</p>	Box 3	Folder 11
<p>Naumann, Francis M, 1979</p> <p><i>Scope and Contents note:</i> 3 letters. At work on his dissertation at the University in New York, Naumann solicits information from Poupard concerning Walter Conrad Arensberg.</p>	Box 3	Folder 11
<p>Neuhuys, Paul, 1956, 1969</p> <p><i>Scope and Contents note:</i> 4 letters, two from 1956, and two from 1969. He provides information on the journals <i>Ça Ira</i>, <i>Sélection</i>, <i>Correspondence</i>, <i>Le Centaure</i> and <i>Cahiers Dada-Surréalisme</i> as well as the people who collaborated in their production.</p>	Box 3	Folder 11
<p>Oppenheim, Meret, 1957</p> <p><i>Scope and Contents note:</i> 2 letters and a postcard containing detailed autobiographical information.</p>	Box 3	Folder 11
<p>Pana, Sasa, 1965-1979</p> <p><i>Scope and Contents note:</i> 4 letters and 11 cards - four of them photographs of Pana's collages. Pana, a driving force of Romanian Surrealism, is very willing to help Poupard with his research on Dada and Surrealism. Joined: a diagram of Romanian journals on or about the avant-garde between the two wars. Typescript entitled <i>A Propos de "Entracte."</i> B/w photograph of a Pana collage: inscribed on verso best wishes 1971. B/w photographic reproductions of two letters sent to Pana by Tristan Tzara. A homemade booklet comprised of small photographic reproductions of the title pages of the Romanian journal <i>UNU</i> from 1928-1932. A few clippings from Romanian newspapers with contributions by Pana.</p>	Box 4	Folder 1
<p>Parmée (Clarke), Margaret, 1971-1981</p> <p><i>Scope and Contents note:</i></p>	Box 4	Folder 2

3 letters and 13 cards. At work on her dissertation, Parmée solicits Poupard's help in gathering information about Yvan Goll. In most of the cards, she thanks Poupard for his assistance.

Paschal-Lejeune, Didier, 1971 Dec 30	Box 4	Folder 2
<p><i>Scope and Contents note:</i> letter sent to Poupard with the first issues of his publication <i>Cheval d'Attaque</i> (not included).</p>		
Perilli, Achille, ca. 1958-1961	Box 4	Folder 2
<p><i>Scope and Contents note:</i> 2 pneumatique letters and a New Year's card with signed drawing.</p>		
Pierre, José, 1964-1967	Box 4	Folder 2
<p><i>Scope and Contents note:</i> 3 letters with detailed information about his activity as a Surrealist writer and scholar of avant-garde.</p>		
Piqueray, Marcel, 1956-1959	Box 4	Folder 2
<p><i>Scope and Contents note:</i> 3 letters. Joined: bio-bibliographical notices about the brothers, Gabriel and Marcel Piqueray.</p>		
Péret, Benjamin (documents assembled by Poupard) 1935, 1959, 1963, undated	Box 4	Folder 3
<p><i>Scope and Contents note:</i> a copy of the Procès Verbal of the general meeting for founding the <i>Association des Amis de Benjamin Péret</i> in May 1963; a copy of René Char's defamatory "open letter to Péret" of December 1935; five photocopies of Péret's letters to André Breton (undated), and press clippings following Péret's death in September 1959.</p>		
Picabia, Francis, 1921-1947	Box 4	Folder 4
<p><i>Scope and Contents note:</i> original texts copied by Poupard (40 pages in his handwriting, 10 pages typescript) include poems, short essays and other pieces in prose from. Among these, an autobiographical presentation <i>Francis Picabia et Dada</i> (1921), <i>Profession de foi</i> (1927), and <i>Manifeste Dada</i>. Several texts are marked "inedit," such as the group of poems <i>Ennanzus Cerf-Volant</i>, which was to be published in the periodical <i>Les quatre vents</i>, no. X of 1947, but never appeared.</p>		
Picabia, Francis, undated	Box 4	Folder 5
<p><i>Scope and Contents note:</i> 40 pages of documentation gathered or copied by Poupard for his essay about the artist, including: biographical notes, genealogical tree of Picabia family, chronology of Picabia's writings, paintings, and exhibitions; lists of paintings in his collection, lists of photographs of, or including Picabia, and materials published about him.</p>		
Picabia, Francis, undated	Box 4	Folder 6

*Scope and Contents note:*

30 pages copied by Poupard from short notes, presentations, introductions published by contemporary writers and artists about Picabia.

---

Picabia, Francis, undated	Box 4	Folder 7
<i>Scope and Contents note:</i> 7 photographs and 2 negatives after manuscript pages of Picabia. Newspapers clippings about the artists and his art. 8 letters and forms from museums organizing Picabia exhibitions, soliciting paintings in Poupard's possession to be lent for the occasion.		
Picabia-Everling, Germaine, 1958-1974	Box 4	Folder 8
<i>Scope and Contents note:</i> 56 letters and 6 cards. Picabia's companion from 1917 to 1927, Germaine is a friend of Poupard, sending him news about her work for a gallery in Cannes, about some common acquaintances, and her health. She gives information about Picabia's life. She asks Poupard's help in finding a publisher for her memoirs, and for advice about selling the Picabia paintings in her possession.		
Poupard-Lieussou, Yves, about Picabia, undated	Box 4	Folder 9
<i>Scope and Contents note:</i> <i>Essai de bibliographie générale</i> , manuscript (48 p.), typescript (39 p.), and notes (6 p.), listing Picabia's works as a writer, a publisher, a poet, a critic, and an artist, including lists of his exhibitions, of books with his illustrations, and books and texts published in praise of Picabia.		
Poupard-Lieussou, Yves, petites revues, undated	Box 4	Folder 10
<i>Scope and Contents note:</i> a 96-page manuscript of bibliographical lists of petites revues (small avant-garde publications) from 1900 to the present, arranged alphabetically, including foreign publications.		
Protest movements, 1967-1968	Box 4	Folder 11
<i>Scope and Contents note:</i> manifestos, open letters, etc. from <i>Front des Artistes Revolutionnaires</i> and other groups and persons.		
Publications, 1924, 1971-1972	Box 4	Folder 12
<i>Scope and Contents note:</i> <i>Presence Poétique</i> , from Centre d' Information et de Coordination des revues de poésie, Nice, two issues (1971 and 1972); photocopy of <i>Belles-Lettres</i> , Paris, no. 622-66, Dec. 1924.		
<i>Quinta Parete documenti del surrealismo</i> , 1971-1973	Box 5	Folder 1
<i>Scope and Contents note:</i> 3 letters signed Janus. He is grateful for the information sent by Poupard, and speaks about his plans for the future of the Turin journal and his own research.		

Richter, Hans (1888-1976), 1956-1971	Box 5	Folder 2
<p><i>Scope and Contents note:</i>                  20 letters and 2 cards. This correspondence gives a glimpse of Richter as both a practicing artist and an interpreter of Dada. In the first few letters, he answers Poupard's questions about Dada and its surviving members, particularly Schwitters. Richter discusses the film, <i>8 x 8</i>, that he is currently making. In later letters, he discusses the Dada exhibition that traveled to Zurich and Paris. He feels that, as a member of the original group, he, and not some scholar, should be in control of it. Richter also collaborates on the portfolio in homage to Duchamp, organized by Poupard in 1968.</p>		
Texts	Box 5	Folder 2
<p><i>Scope and Contents note:</i>                  typescript, 4 pages in German, entitled <i>Kurt Schwitters</i>, "from a book in progress, <i>The Time of G</i> by Hans Richter," with corrections and annotations by the author. Typescript, 2 pages, partial French translation of the above-described text by Richter on Schwitters, entitled "La Colonne Schwitters," and a manuscript copy by Poupard of the remaining text translated into French. Two typescripts, one page each, entitled <i>Hannah Hoehch/Hannah l'Habile</i> [i.e. Höch]. Roneotyped bio-filmography describes Richter's scroll paintings and films from 1919 to 1946. Manuscript copy, 6 pages by Poupard of the chapter on Dada from George Grosz's autobiography.</p>		
Letters from Schwitters to Richter, 1946	Box 5	Folder 2
<p><i>Scope and Contents note:</i>                  Photographs of two letters sent by Schwitters to Richter in March and November 1946. He tells Richter that he no longer speaks or writes in German except for his poetry. Photograph of an article by Richter entitled "Gegen Ohne Für Dada," accompanied by a typed French translation.</p>		
Richter article about "Dreams that money can buy"	Box 5	Folder 2
<p><i>Scope and Contents note:</i>                  Photocopy of an article by Richter in which he describes making his new film "Dreams that Money Can Buy," in collaboration with Calder, Duchamp, Ernst, Léger, and Man Ray.</p>		
Ribemont-Dessaignes, G., 1957	Box 5	Folder 3
<p><i>Scope and Contents note:</i>                  3 letters regarding his possible contribution to the illustrated dictionary on Dada and Surrealism under the direction of H. Matarasso.</p>		
Riegen, Nancy, (reference librarian at the New York Museum of Modern Art) 1955 Jan 11	Box 5	Folder 3
<p><i>Scope and Contents note:</i>                  letter giving Poupard the requested information about the publication of <i>Camera Work</i>, <i>New York dada</i>, and <i>TNT</i>.</p>		
Rumney, Pegeen, 1963 Sep 27	Box 5	Folder 3
<p><i>Scope and Contents note:</i>                  note asking for the return of a catalogue.</p>		

Rigot, Leonce, undated, 1972	Box 5	Folder 4
<p><i>Scope and Contents note:</i> documentation partly handwritten, partly typed, completed with clippings about twelve Belgian avant-garde poets: Chavée, Dotremont, Dumont, Eemans, Goemans, Havrenne, Hooreman, Joostens, Pansaers, Souris, Van Ostaijen, and Lecomte. Included: a letter to Poupard from Miette Rigot, dated 1972 Oct 21, about the death of her husband, and a thank-you card to the same, for condolences.</p>		
Ristic, Marko, 1963-1965	Box 5	Folder 5
<p><i>Scope and Contents note:</i> 2 letters and 2 cards, including nine pages of bio-bibliographical information on the Yugoslavian Dada and Surrealist artists, writers, and publications.</p>		
Rosey, Guy, ca. 1960-1976	Box 5	Folder 6
<p><i>Scope and Contents note:</i> letter from 1971 Dec 24, 3 calling cards with notes, and 2 other cards from 1960 into the 1970s. Included: a list of Rosey's publications, and copies of his poems "Les moyens d'existence," "Violette Nozières," and "Cinq bonnets de fantaisie."</p>		
Sanouillet, Michel, 1956-1968	Box 5	Folder 7
<p><i>Scope and Contents note:</i> 42 letters to Poupard from 1956 to 1968. Important correspondence documenting twelve years of activity of the Association pour l'étude de Dada et du Surréalisme, and the creation of its American section during a period of intense interest for Dada, both in Europe and in Northern America. Sanouillet discusses various events, negotiations and decisions of the Paris Bureau (mainly of its president, Henri Béhar, and its vice president Poupard), such as the future of the archive Tzara, the retrospective Dada, the collaboration with the Musée d'art moderne, the Fonds Doucet, the Bulletin of the Association, various exhibitions and publications, etc. Sanouillet also sends 18 letters received from various people, mostly indignant protests against the addition of Surrealism to the initial name of the Association for the studies on Dada. Included: 8 pages of documents related to the Festival International du Livre at Nice [Sanouillet was the organizer and the lecturer for a public course at Nice in 1971-72]. Joined: clippings from <i>Toronto Daily Star</i> of 1959 Nov 2 showing Sanouillet and his wife Anna running the French monthly newspaper in Toronto, and the <i>Librairie Française</i> in Toronto.</p>		
Schad, Christian, 1965-1971	Box 5	Folder 8
<p><i>Scope and Contents note:</i> 17 letters and 2 cards. Included: photocopies of 3 letters from Picabia to Schad. This correspondence is an exchange of information, publications and photographs of artworks with Poupard. The letters of 1965 express Schad's interest in the retrospective Dada exhibit, and the choice of his works to be included in the exhibition. He accepts Poupard's choices, but insists that some "Schadographies" should be shown too. Included: bio-bibliographical notes of Schad and Walter Serner, both signed by Christian Schad, along with a "Definition of Schadographies" 1965 May 28, photocopies of 5 press clippings from 1920, and of a "Movement Dada" manifesto signed by Picabia, Tzara, Serner and Ribemont-Dessaignes from 1920. A group photograph represents Schad, Archipenko, Serner and others in Geneva. Also included: an offprint of Zurich/Genf: DADA by</p>		

Christian Schad published in *Imprimatur*, III, 1962/63, 11 photographs of paintings and colored relief by Schad with titles and dates penciled on the versos.

---

Sacco-Ruest, H, 1919, 1961	Box 5	Folder 9
<i>Scope and Contents note:</i> 2 letters. Joined: partial table of contents to the periodical <i>Der Einzige</i> , nos. 1 to 27/28 from 1919, and detailed summaries of nos. 14 to 20, in Poupard's hand.		
Sauwen, Rik, 1967-1969	Box 5	Folder 9
<i>Scope and Contents note:</i> 10 letters. Sauwen is writing a dissertation on Belgian Dada and solicits information and assistance from Poupard, while keeping him updated with his findings about that lesser known area of dadaist manifestations.		
Schuster, Jean, 1962 Nov 17	Box 5	Folder 9
<i>Scope and Contents note:</i> letter with autobiographical note.		
Schwarz, Arturo, 1977 Jan 14	Box 5	Folder 9
<i>Scope and Contents note:</i> letter about his new book <i>Almanacco Dada</i> , thanking Poupard for his collaboration. A second volume, <i>L'Afilosofia Dada</i> should follow soon, containing an essay on Dada, a biographical dictionary of more than 300 names, and a bibliography of more than 3000 titles.		
Segal, Marianne, 1966 Jul 22	Box 5	Folder 9
<i>Scope and Contents note:</i> letter with information about Dada publications requested by Poupard.		
Seligmann, Kurt, 1957 Mar 25	Box 5	Folder 9
<i>Scope and Contents note:</i> letter with information about Surrealist publications.		
Sernet, Claude, 1964-1968	Box 5	Folder 9
<i>Scope and Contents note:</i> 10 letters, 2 calling cards, and one card from 1964 Nov 25 to 1967 Dec 1; an invitation card to a commemorative evening for Sernet, held in Paris on 1968 Mar 15. The Franco-Romanian poet tells Poupard that he would like to publish some of Tzara's early poems, fondly recalls his dadaist past and discusses his ill health. Three pages of bio-bibliographical information about Sernet in Poupard's handwriting.		
Seuphor, Michel, 1955 Nov 11	Box 5	Folder 9
<i>Scope and Contents note:</i> letter signed by his wife and dated, includes a four page typed bio-bibliography of her husband.		

---

Sheppard, Richard, 1974-1975 <i>Scope and Contents note:</i> 4 letters from 1974 Oct 1 - 1975 Jan 2, asking for information about some Dada publications, and sending Poupard bibliographical data on unknown articles and letters of Hugo Ball and Raoul Hausmann.	Box 5	Folder 9
Soupault, Philippe, 1955, 1957 <i>Scope and Contents note:</i> 2 short letters from 1955 Apr 27 and 1957 Mar 27 with a bio-bibliographical notice that includes his meetings with Breton and Apollinaire in 1917, his activity within the group <i>L'Aventure Dada</i> and his decision to leave it, his acquaintance with Rimbaud, and his travels.	Box 5	Folder 9
Stern, Anatol, 1966-1967 <i>Scope and Contents note:</i> 2 letters, one page of bio-bibliographical data, and 2 cards from 1966 Sep 26 - 1967 Nov 6.	Box 5	Folder 9
Sullerot, François, 1979 <i>Scope and Contents note:</i> one letter of 1979 Jan 23 and six pages of bio-bibliographical data about various writers (Hausmann, Rey-Dussuel, etc.)	Box 5	Folder 9
Survage, Leopold (Cubist painter) <i>Scope and Contents note:</i> biographical note.	Box 5	Folder 9
Surrealism, biobibliographic notes <i>Scope and Contents note:</i> notes on Surrealist writers and artists from various countries: the Chileans: Braulio Arenas, Jorge Cáceres, Enrique Gómez-Correa, and a list of Chilean periodicals and ephemera. Also the Russian Velimir Khlebnikov, and the Yugoslav, Radovan Ivšić.	Box 6	Folder 1
Surrealism, clippings about, 1925-1968 <i>Scope and Contents note:</i> clippings about writers, artists, ideas and attitudes from newspapers and journals, such as: <i>Gazette des Lettres</i> , <i>Paris-Express</i> , <i>Les Nouvelles littéraires</i> , <i>Arts</i> , <i>Le Monde</i> . Included: a roneotyped copy of <i>Déclaration du 27 Janvier 1925</i> , signed by all the members of the Bureau de Recherches Surréalistes (Aragon, Breton, Desnos, Eluard, Péret, etc.)	Box 6	Folder 2
Surrealism, photographs <i>Scope and Contents note:</i> contact prints and negatives of three issues of the serial <i>Der Mistral</i> (Zhrich, 1915). Four negatives of the portrait of a man, and the same man with a boy. Photographs of three medals: one with the commemorative portrait of Benjamin Péret, 1899-1959; one with the names Joan Miró, Yves Tanguy, Max Morise, Man Ray inscribed within the contour	Box 6	Folder 3

of a profile on the obverse, and the inscription "Hommage au Surréalisme" under the same profile on the reverse; one with a seated nude female and the inscription: "Dormir, dormir dans les pierres." A strip of six negatives of a painted portrait. An envelope for photographs from Studio Mac-Mahon in Paris.

Tanguy, Kay Sage, 1956-1972	Box 6	Folder 4
<p><i>Scope and Contents note:</i> 54 letters, two cards, one telegram and four envelopes with little games for the New Year sent to Poupard from Woodbury, Conn. 1956 Jun 6 - 1962 Dec 23. She describes her efforts to locate and gather information about her husband's works, and to obtain photographic reproductions for the complete catalogue to be published with Poupard's help. A small clipping pasted on her last and very happy letter of Dec. 23, 1962 announces that the <i>Catalogue of the Paintings of Yves Tanguy</i>, with over 350 illustrations and bibliography by B. Karpel and Yves Poupard, will be published in spring 1963. [Kay dies two weeks later, in January 1963; see telegram from Pierre Matisse in folder 5].</p>		
Tanguy, Yves, ca. 1956-1973	Box 6	Folder 5
<p><i>Scope and Contents note:</i> assembled correspondence from 1956 to 1958. 29 letters and 5 bills for photographic reproductions from persons owning paintings by Yves Tanguy, sent to Poupard in answer to an announcement published by him in the magazine <i>Arts</i> on Feb. 27, 1957, in which he asked for descriptions and photographs of Tanguy's works for the monograph in preparation. Included also 8 letters from Jacques Cordonnier, who tries to track down some art collectors known to possess such paintings. Letters and telegrams from the art dealer Pierre Matisse regarding the acquisition of a painting by Tanguy. His last telegram to Poupard from Zurich, postdated January 10, 1963, announces the death of the artist's widow, Kay Sage Tanguy.</p>		
Maurice Rapin and Mirabelle Dors papers, 1956-1972	Box 6	Folder 6
<p><i>Scope and Contents note:</i> 8 letters and 3 cards to Poupard, signed together or only by Maurice Rapin, from May 1962 to December 1972. The letters are rich in information about various kinds of activities of the couple, including 3 photographs of their works, and detailed biographical notes about the painter Pierre Roy and Maurice Rapin himself. Included: 11 ephemera published by Rapin between 1956 and 1964; 3 posters and 4 catalogues of exhibitions in which both Rapin and Mirabelle Dors participated with their works in 1964, 1970, and 1972. A three-page bibliographical note in Poupard's hand listing the <i>Tendance populaire surréaliste</i> issues published from 1955 to 1968.</p>		
<i>La Tendance Populaire Surréaliste</i> , 1957-1973	Box 6	Folder 7
<p><i>Scope and Contents note:</i> weekly bulletin published by Maurice Rapin and Mirabelle Dors - 118 issues, Nov 1957 to May 1973.</p>		
<i>La Tendance Populaire Surréaliste</i> , 1965-1970	Box 6	Folder 8
<p><i>Scope and Contents note:</i> supplement published by Maurice Rapin and Mirabelle Dors (ca. 15 issues from 1965 to 1970); also mimeographed pamphlets and other texts from the same period.</p>		
Thiercelin, Jean, 1967 Nov 29		

<p><i>Scope and Contents note:</i> letter to Poupard, announcing the shipment of the text <i>Sept lettres pour les amis</i>.</p>	Box 6	Folder 9
<p>Toyen, 1971 Apr 18</p> <p><i>Scope and Contents note:</i> letter to Mme Poupard excusing himself for not being able to illustrate the poems of her friend, Guy Rosey, because he is busy preparing an exhibition.</p>	Box 6	Folder 9
<p>Tschinkel, Augustin, 1952-1956</p> <p><i>Scope and Contents note:</i> 3 b/w photographs of his paintings dated 1952, 1955, and 1956 sent to Poupard in 1957; one is titled <i>Metamorphose</i>, another represents Laocoon.</p>	Box 6	Folder 9
<p>Tzara, Christian, 1965 Feb 21</p> <p><i>Scope and Contents note:</i> letter to the Association pour l'étude de Dada, complaining that materials from his father's archive are being published without his approval.</p>	Box 6	Folder 9
<p>Valançay, Robert, 1958, 1968-1969</p> <p><i>Scope and Contents note:</i> letter of 1958 Jan 10 advising Poupard about choosing the right publishing house for his work. Two postcards from 1968-1969. Joined: a list of his own publications, and three bibliographical lists with summaries and notes on the journal <i>Maintenant</i>.</p>	Box 6	Folder 9
<p>Valentin, Albert, 1962 May 27</p> <p><i>Scope and Contents note:</i> letter with bio-bibliographical information.</p>	Box 6	Folder 9
<p>Valorbe, François (Francois Hurault de Vibraye) 1949-1955</p> <p><i>Scope and Contents note:</i> 3 letters with bio-bibliographical information provided.</p>	Box 6	Folder 9
<p>Vancravel, Laurens, 1968 Oct 25</p> <p><i>Scope and Contents note:</i> card announcing the shipment of the publications of <i>Surrealistich Kabinet</i>.</p>	Box 6	Folder 9
<p>Vandercammen, Edmond, 1971 Apr 7</p> <p><i>Scope and Contents note:</i> card dated. Joined: a copy of a small anthology of his poems with dedication to Poupard.</p>	Box 6	Folder 9
<p>Van Heeckeren, Jean, 1955, 1960</p> <p><i>Scope and Contents note:</i></p>	Box 6	Folder 9

3 letters from May and June 1955 and 1960 Apr 3. He is compiling a bibliography on Picabia, and sends new information about the artist. Notation in Poupard's hand on the 1960 envelope: "last letter of J. Van Heeckeren, died on 7 April 1960."

Vasseur, André, 1975-1976	Box 6	Folder 9
<p><i>Scope and Contents note:</i> one card and one letter with bibliographical notice about Léon Deubel's contributions to <i>Le Beffroi</i> (1901-1913), dated from April - May 1975. Joined: announcement of Vasseur's death on Nov. 10, 1976, and a thank-you card for condolences sent by Poupard.</p>		
Voronca, Colomba, 1969, 1972	Box 6	Folder 9
<p><i>Scope and Contents note:</i> card of 1969 Nov 18 asking to be accepted in the Association pour l'étude de Dada et du Surréalisme, and a letter of resignation of her function in that association, signed 1972 Jul 15.</p>		
Vries, Her de, director of the Bureau de recherches surréalistes, 1965-1972	Box 6	Folder 9
<p><i>Scope and Contents note:</i> 14 letters from 1965 Mar 3 to 1972 Jan 13. Correspondence between specialists on the activities of the Dutch Surrealist group, centered around exhibitions and the publication of the magazine, <i>Brumes Blondes</i>. Vries is annoyed with the "regular" Dutch writers and their "orthodox" interpretation of Surrealism.</p>		
Tzara, Tristan, ca. 1913-1965	Box 6	Folder 10
<p><i>Scope and Contents note:</i> a file labeled by Poupard: "HAMLET / Tristan Tzara / Photocopie du manuscrit," contains 21 pages of a manuscript in Romanian, mostly verses with corrections, and small drawings. The latter may be by Tristan Ruia, a name inscribed on the first page, which seems to be a sketch for the title page. Written in the middle, under three verses, are the date 1913 and Tzara's signature; in the lower section, the title <i>HAMLET de Tristan Tzara</i>. 7 other half-page photocopies are mounted on orange paper: one reproduces the upper third of the title page, while the others contain poems and small drawings. Included: 3 clippings about Tzara by Sasa Pana (1947) from a Romanian magazine, clipping from <i>Lettres Françaises</i>, by Lacôte (1965), and from <i>La Tribune de Genève</i> (1968). Also included a rare b/w group photograph of the founders of Romanian Dadaism: Tristan Tzara, Ion Vinea, Marcel Janco and friends, taken in Bucharest in 1914.</p>		

[^ Return to Table of Contents](#)

## Series II. Christian (Georges Herbiet) letters and papers, 1917-1971 ca. 75 items

*Scope and Contents note:*

The second series includes correspondence, manuscripts, photographs, books and journals related to Christian, a pseudonym for Georges Herbiet, (1895-1969). Christian was an active writer, publisher and painter during World War I and into the late 1920s. He knew many of the artists and writers of the Parisian avant-garde and was particularly close to Francis Picabia and Ezra Pound. The 48 letters addressed to Poupard from 1966 through 1968 recount Christian's version of the history of Dada - its successes and failures. Along with the letters, this section also includes two books by Christian, *Le Pérégrin dans l'ombre* (poems, 1917)

and *Donnés sur André Gide et l'homme moderne* (essay, 1918), several journals to which he contributed and two unpublished manuscripts *Souvenirs* (76 typed pages) and *Soliloques d'un mécréant* (206 manuscript pages).

Title/Description	Containers	
<p><i>Soliloques d'un mécréant</i>, 1968-1969</p> <p><i>Scope and Contents note:</i> Autograph manuscript, 206 pages, dated by Poupard on the folder. A series of short essays or reflections, in which Christian reminisces about his past and current events.</p>	Box 7	Folder 1
<p><i>Souvenirs</i>, 1967</p> <p><i>Scope and Contents note:</i> 76 pages, typescript (densely typed), numbered and dated in pencil by Poupard (Jan 22 to Jun 15 1967), including a pencil sketch by Christian of Picabia's Chateau de Mai in Mougins.</p>	Box 7	Folder 2
<p>In these memoirs, Christian discusses many of the topics and personalities that made up the French avant-garde of the teens and twenties. He appears to be responding to specific questions posed by Poupard. The memoirs are written as discrete essays following no particular order; each is titled and treats a particular theme or anecdote. Christian captures the exuberance of a generation that came of age with the invention of the automobile and electricity. Recalling the French tradition of literary portraiture, he paints verbal portraits of many of his friends: Picabia, Crotti, Pound, Man Ray, Suzanne Duchamp, Raymond Roussel and Breton. He discusses, and defends many of the subjects that preoccupied the avant-garde, such as drugs, Freud, Sacher-Masoch, sexuality, Bolshevism, and politics. Acknowledging his predecessors, he lists the books and journals written before World War I that influenced him and his generation. He devotes considerable space to the time spent with Picabia in St. Raphael, describing his studio, trips to the cinema as well as Picabia's work habits and a few of his paintings. He speaks of Jean Crotti and Suzanne Duchamp who lived nearby.</p>		
<p>Letters from Christian to Poupard, 1966-1968</p> <p><i>Scope and Contents note:</i> 20 autograph letters and 28 typed letters. The correspondence begins 1966 Apr 20 and ends 1968 Dec 18, a few weeks before his death. In his seventies, Christian embraces Poupard's efforts to reconstruct the history of Dada. Sharing personal anecdotes, venting frustrations and explaining his position on various issues, Christian's letters offer an eye-witness account of some of the events and personalities that shaped the avant-garde movement in France. An intimate of Picabia, he recounts how they met in Paris in 1919; he notes that their friendship ended abruptly in 1928. He met Ezra Pound in 1919, introduced him to Picabia and Cocteau, and did the first French translations of Pound's <i>Cantos</i>. He discusses the significance of Dada, its origins and its adherents. He feels that Man Ray, whom he also knew, understood the significance of the movement. Death haunts these letters - the death of his wife and of many friends and acquaintances. Christian movingly narrates his last visit with Marcel Duchamp that took place hours before the latter's death. He also recounts the impact of Breton's death which upset him. Copy of Christian's typed letter from Paris, 1965 Oct 20, to J. Pauvert, who published Sanouillet's book <i>Dada à Paris</i>. He writes three pages of comments about the errors made by the author, setting the record straight about his own biographical data and his involvement in the dadaist movement. This letter, obviously communicated to Poupard, initiated the contact between them that would result in Christian's contribution to the written history of this period. [See folder 4 for original of this letter].</p>	Box 7	Folder 3

Letters addressed to Christian	Box 7	Folder 4
Barrière, Marcel, 1919 <i>Scope and Contents note:</i> 3 autograph letters from Paris, dated from 1919 Nov 19 to 1919 Dec 16. Joined: press-clippings. Barrière thanks Christian for his suggestions concerning Belgian, American and German publishers. He also responds to Christian's inquiry about his pacifist beliefs.	Box 7	Folder 4
Contel, Jean-Charles, 1920 Mar 3 <i>Scope and Contents note:</i> 1 letter.	Box 7	Folder 4
Daragnès, undated <i>Scope and Contents note:</i> 1 letter.	Box 7	Folder 4
Delen, Ary J. J., 1920 Jul 25 <i>Scope and Contents note:</i> 1 letter from Antwerp. Joined: invitation card.	Box 7	Folder 4
Demeure, Fernand, 1918 Sep 2 <i>Scope and Contents note:</i> 1 letter on letterhead: Casino Municipal Cannes.	Box 7	Folder 4
Doucet, Jacques (1853-1929, clothes designer, famous collector and patron of the arts) 1917 <i>Scope and Contents note:</i> 2 pneumatiques of 1917 Aug 27 and 1917 Oct 8.	Box 7	Folder 4
Dujardin, Edouard, 1922 Aug 15 <i>Scope and Contents note:</i> 1 letter.	Box 7	Folder 4
Fabre, Emile, 1928 Mar 21 <i>Scope and Contents note:</i> 1 letter. He published a letter from Christian in <i>Cannes L'Hiver</i> without the latter's consent.	Box 7	Folder 4
Gabory, Georges, undated <i>Scope and Contents note:</i> 1 letter of 7/19.	Box 7	Folder 4
Kopf, E.C. Mrs., 1969-1971		

<p><i>Scope and Contents note:</i> 3 letters from addressed to Poupard announcing the death of Christian and the fate of his personal papers.</p>	Box 7	Folder 4
<p>Pauvert, Jean-Jacques, 1965 Oct 20</p> <p><i>Scope and Contents note:</i> typed three-page letter. Pauvert published Sanouillet's <i>Dada à Paris</i>. Christian wants to rectify many of Sanouillet's errors concerning himself and his involvement in the dadaist movement. [See folder 3 for copy of this letter, apparently sent to Poupard].</p>	Box 7	Folder 4
<p>Prins, Sonja (Dutch writer, editor of the literary magazine <i>Front</i>) 1930-1931</p> <p><i>Scope and Contents note:</i> 13 letters from Amsterdam. The letters concern the journal's commitment to left-wing politics, modern art and literature. Christian contributed three articles to <i>Front</i> which are included in this collection.</p>	Box 7	Folder 4
<p>Raynaud, Ernest, 1919 Sep 14</p> <p><i>Scope and Contents note:</i> 1 letter.</p>	Box 7	Folder 4
<p>Réval, Gabriëlle, undated</p> <p><i>Scope and Contents note:</i> letter of 1/9, no year. Mme Réval introduces Christian to Raoul Dufy, giving him Dufy's address.</p>	Box 7	Folder 4
<p>Ribère-Carcy, Gaston, 1918-1919</p> <p><i>Scope and Contents note:</i> 2 letters and a card.</p>	Box 7	Folder 4
<p>Vérane, Léon, undated</p> <p><i>Scope and Contents note:</i> 1 letter. He agrees to publish Christian's sonnets.</p>	Box 7	Folder 4
<p>Walter, Jeanne, 1930 Jul 6</p> <p><i>Scope and Contents note:</i> copy of letter sent to Christian, copied by Poupard.</p>	Box 7	Folder 4
<p>Photographs (b/w) and photocopies, ca. 1920-1940</p> <p><i>Scope and Contents note:</i> Two photographs (1921) of Christian and one (1920) of his bookstore "Au Bel Exemplaire." Two photographed copies (1921) of a poster-pamphlet written and drawn by Christian with an annotation on verso. Three photographs (1947) of a portrait of Jacques Villon by Christian, annotated on verso. Photograph (1933) of Jacques Villon taken by Christian. Two photographs (1940) of Jacques Villon, his wife Gaby and Christian's wife Geneviève. Photograph of a Villon landscape, annotated by Christian</p>	Box 7	Folder 5

on verso. Two photographed copies of a letter (1922, two pages) from Cocteau to Christian. Photograph of letter (two pages) from Germaine Everling to Christian, illustrated presumably by Picabia. Photographed copy of a page of *The Little Review* with reproductions of three of Christian's paintings. Photographed letter (1921) from Gilbert Seldes, managing editor of *The Dial*. Photographed copy of a short poem by Picabia. Photograph of sketch of a woman's head - possibly from Picabia. Negative of the Villon portrait.

Poster-Pamphlets	Box 7	Folder 6
"De la calomnie" <i>Scope and Contents note:</i> 2 handwritten copies (one in Poupard's hand) of the text of a poster-pamphlet by Christian (not included in this collection), entitled "De la calomnie", and addressed "aux auteurs des lettres anonymes". On the top of each copy is inscribed: "Affiche en vitrine du Bel Exemplaire en 1922" (which was Christian's bookstore).	Box 7	Folder 6
<i>Plus de Cubisme</i> . Saint-Raphaël, 1922 <i>Scope and Contents note:</i> Published by Christian and Picabia on thin red stock.	Box 7	Folder 6
<i>Précisions</i> , 1922 <i>Scope and Contents note:</i> Text for a poster-pamphlet by Christian against slander (copy in Poupard's hand). Notation at the end of the two-page text: "Affiche à la vitrine du Bel Exemplaire à St. Raphaël en Février 1922."	Box 7	Folder 6
"Traité d'harmonie," 1918-1960 <i>Scope and Contents note:</i> A file on a treatise of harmony on which Christian worked from 1918 to 1940. Typescript, 2 pages, "Notes sur la Pyramide de Chéops"; 12 drawings; 1 page of calculations. Includes a two page typescript about the fundamentally anti-natural character of art, dated 1958/1960.	Box 7	Folder 6
"Précisions," 1922 <i>Scope and Contents note:</i> Large poster-pamphlet penciled by Christian, entitled "Précisions," 2/1922, and a one page autograph manuscript of the text on the poster. The poster was hung in the window of his bookstore as a reaction to anonymous letters he had received.	Flatfile 1	
Books	Box 7	Folder 7
Christian. <i>Données sur André Gide et l'Homme Moderne</i> (St. Raphaël, Librairie Les Tablettes, 1918), exemplar No. 173	Box 7	Folder 7
Christian. <i>Le Pérégrin dans l'ombre</i> (Saint Raphaël, Edition des Tablettes, 1917) <i>Scope and Contents note:</i> Joined: publicity leaflet of <i>Les Tablettes</i> , 4 pages, and a review of these poems by A.M. Gossez (copied by Poupard) from <i>Les Pionniers de la Normandie</i> , first year, no. 4-5, September-December 1918.	Box 7	Folder 7

Christian. <i>Livret d'heures. Douze sonnets précieux.</i> (Christian, 1960) <i>Scope and Contents note:</i> One of two typed copies of an original version in 25 exemplars that Christian prepared in 1918 and distributed personally.	Box 7	Folder 7
Frick, Louis de Gonzague. <i>Girandes</i> (Paris, Edition du "Carnet Critique," 1919) <i>Scope and Contents note:</i> Inscribed by Frick to Christian. Joined: three review articles of the poems and 7 autograph letters from Frick to Christian.	Box 7	Folder 7
Essays	Box 7	Folder 8
"Le Mortel Ennui" <i>Scope and Contents note:</i> Copy in Poupard's handwriting, 8 pages. Christian discusses the role of Surrealism in cultural history.	Box 7	Folder 8
"Une visite à André Suarès, rue Cassette, le 23 Octobre 1919" <i>Scope and Contents note:</i> A five page typescript.	Box 7	Folder 8
"De l'immoralisme" <i>Scope and Contents note:</i> 15 pages manuscript, signed, about Oscar Wilde and his play "Salomé," including a discussion of the 'historical necessity of immorality.'	Box 7	Folder 8
Notes regarding <i>Dada à Paris</i> , 1967? <i>Scope and Contents note:</i> Notes (typescript, 3 pages), correcting Sanouillet's text about Christian in his book <i>Dada à Paris</i> . They were included in the letter to Sanouillet from 1967 Jan 8.	Box 7	Folder 8
Article excerpts	Box 8	Folder 1
Excerpts from <i>Les Tablettes</i> , 1917 <i>Scope and Contents note:</i> Nine articles by Christian and a letter from Jean de Gourmont to Christian, annotated by Poupard and assembled into pamphlet form.	Box 8	Folder 1
<i>Etudes Critiques</i> , 1919-1920 <i>Scope and Contents note:</i> articles by Christian from <i>La Revue de l'Epoque</i> and <i>La Mêlée-Un</i> and a letter from Marcel Sauvage to Christian, 1920 Sep 11. Assembled into pamphlet form and entitled <i>Etudes Critiques</i> .	Box 8	Folder 1
Articles by Christian and letter from Mm. Tailhade, 1919-1920, 1961	Box 8	Folder 1

*Scope and Contents note:*

from *L'Horizon*, 1919, *L'Ordre Naturel*, 1920, *Etudes Critiques* and *Mercure de France*, 1961, assembled into pamphlet form and annotated by Poupard. Articles discuss Laurent Tailhade. The pamphlet includes a letter from Mme Tailhade.

Photocopies of articles by Christian, 1917-1919	Box 8	Folder 1
<i>Scope and Contents note:</i> from <i>Les Tablettes</i> , 1917, <i>La Nouvelle Revue Wallone</i> , 1919 and <i>Les Pionniers de Normandie</i> , 1918 given to Poupard by J. Marchand in 1983. Marchand also includes photocopied tables of content from two journals.		
Bibliographical and biographical notices on Christian by Poupard	Box 8	Folder 1
<i>Scope and Contents note:</i> 6 pages manuscript.		
<i>Catalogue des ouvrages en vente chez De Porter</i>	Box 8	Folder 1
<i>Scope and Contents note:</i> Including several notes by Christian on Dadaist style.		
Inventory of Christian's "books in poor condition of conservation"	Box 8	Folder 1
<i>Scope and Contents note:</i> handwritten.		
Journals	Box 8	Folder 2-4
<i>Les Pionniers de Normandie: Revue de Littérature et d'Art</i> , Nos. 1-8, 1918-1919	Box 8	Folder 2
<i>Scope and Contents note:</i> 8 issues: Jan/Feb 1918 - May/June 1919		
<i>Front: Anthologie du groupe moderne d'art de Liège</i> , 4. 1930-1931	Box 8	Folder 3
<i>Scope and Contents note:</i> 3 issues: Dec 1930 (vol. 1), Feb 1931 (vol. 2), July 1931 (vol. 4).		
<i>Les Tablettes littéraires et artistiques</i> , Saint-Raphael, 1917, 1919	Box 8	Folder 4
<i>Scope and Contents note:</i> 3 issues: 1917 Nov 15, 1919 Feb 15 and 1919 Sep 15. Joined: copy in Poupard's hand of two poems by Benjamin Péret published in <i>Les Tablettes</i> .		
<i>La nouvelle revue Wallonne</i> , Paris, 1918 April-May	Box 8	Folder 4
<i>Scope and Contents note:</i> Includes an article by Christian.		

[^ Return to Table of Contents](#)

## Series III. Raoul Hausmann letters, drawings and manuscripts, 1915-1971 ca. 500 items

### *Scope and Contents note:*

The third series includes 338 letters written in French by Raoul Hausmann (1886-1971) to Poupard between 1955 and 1970. Many of the letters contain illustrated sketches. Materials also comprise Hausmann's letters to Losfeld, Hugnet, and Henri Chopin, carbon copies of his articles, French translations of Hausmann's Dada publications from the 1920's, and a small collection of books, drawings, photographs and exhibition catalogues. Some of these items date as early as 1915. Hausmann's correspondence was largely solicited by Poupard while he was preparing a biography on Hausmann and a monograph on the history of the Berlin Dada movement. Indeed, much of this material re-appears in Hausmann's and Poupard's book *Courrier Dada* (Paris, 1958). Hausmann furnishes biographical information and criticisms, using this opportunity to discuss his personal contribution to avant-garde artistic techniques. His writing style is personal, highly resentful of his Dada colleagues, and tends toward exaggeration.

Title/Description	Containers	
Hausmann artworks	Box 9	Folder 1-2
1 sketchbook, 1959 Nov  <i>Scope and Contents note:</i> with 7 crayon sketches by Hausmann, signed and dedicated to Poupard.	Box 9	Folder 1
1 crayon sketch by Hausmann, 1957 Mar 18  <i>Scope and Contents note:</i> signed and dedicated to Poupard.	Box 9	Folder 1
1 photograph of Hans Richter's ink sketch of Raoul Hausmann, 1915	Box 9	Folder 1
3 photographs of artworks by Raoul Hausmann, 1915-1917  <i>Scope and Contents note:</i> Including "Portrait," 1915; L'heure verte" 1916 and "Le Chevauchée," 1917.	Box 9	Folder 1
1 original woodcut print by Hausmann, 1959  <i>Scope and Contents note:</i> signed and dedicated to Poupard.	Box 9	Folder 1
Sketch and letter to Poupard, 1959 Mar 27  <i>Scope and Contents note:</i> 1 crayon sketch with a fragmentary letter to Poupard incorporated into the sketch.	Box 9	Folder 1
Color-marker sketches by Hausmann, 1969-1970  <i>Scope and Contents note:</i> 10 sketches signed and dated.	Box 9	Folder 1
Photographs of Dada collage pieces, undated  <i>Scope and Contents note:</i>	Box 9	Folder 1

5 b/w photographs, some signed by Hausmann and dedicated to Poupard. In an autograph note to Poupard, Hausmann claims to have designed the page, the wood cuts, and to have written the phonetic poems, "Alitterel," " " by A. M. Gossez Delitterel," and "Sublitterel," while Baader completed everything else.

<p>Sketches, 1957, 1959</p> <p><i>Scope and Contents note:</i> One pastel or chalk sketch dated Mar 18 and a charcoal sketch dated 1959 Mar 27.</p>	Box 9	Folder 2
<p>Hausmann's manuscripts and translations</p>	Box 9	Folder 3
<p><i>Pour un art élémentaire</i>, 1956 Jun 16</p> <p><i>Scope and Contents note:</i> 4 typewritten pages.</p>	Box 9	Folder 3
<p><i>Courrier Dada. Lettre sur le poème phonétique</i> undated</p> <p><i>Scope and Contents note:</i> 10 typewritten pages.</p>	Box 9	Folder 3
<p><i>Manifeste: Dada est plus que Dada</i> undated</p> <p><i>Scope and Contents note:</i> 4 typewritten pages.</p>	Box 9	Folder 3
<p><i>Matériel de la peinture plastique, architecture 1918</i></p> <p><i>Scope and Contents note:</i> signed by Hausmann, one typewritten page.</p>	Box 9	Folder 3
<p><i>Retour à l'objectivité dans l'art</i> Summer 1920</p> <p><i>Scope and Contents note:</i> Manifeste, 3 typewritten pages.</p>	Box 9	Folder 3
<p><i>Retour de l'art à l'objet</i> Summer 1920</p> <p><i>Scope and Contents note:</i> 3 typewritten pages.</p>	Box 9	Folder 3
<p><i>De Dada au néodadaïsme</i> 1962 Jan</p> <p><i>Scope and Contents note:</i> 2 typewritten pages.</p>	Box 9	Folder 3
<p><i>Note sur le Café des Westens</i> undated</p> <p><i>Scope and Contents note:</i> 1 typewritten page.</p>	Box 9	Folder 3
<p><i>Le Meurtre prodigieux. Pantomime</i> 1947</p>	Box 9	Folder 3

*Scope and Contents note:*

2 typewritten pages.

<i>Der Dada</i> , fragmentary translations from German	Box 9	Folder 3
<i>Scope and Contents note:</i> including "Alittéraire," "Delittéraire," "Sublittéraire," "Erklärung Dada," and "Der Geist im Handumdrehen oder eine Dadalogie," 4 typewritten pages.		
Kurt Schwitters, "Letter from Kurt Schwitters to Raoul Hausmann" 1947 Mar 29	Box 9	Folder 3
<i>Scope and Contents note:</i> A French translation of Schwitters's letter to Hausmann concerning the publication of their book <i>PIN</i> . 4 typewritten pages.		
2 Hausmann typescripts, 1946-1947, 1955	Box 9	Folder 3
<i>Scope and Contents note:</i> <i>Sol-chant</i> (1946 Aug 9), 2 typewritten pages. "Farfala" (1947) signed by Hausmann and dedicated to Poupard on 1955 Aug 11, 1 typewritten page.		
"Dada Blanc" undated	Box 9	Folder 3
<i>Scope and Contents note:</i> signed by Hausmann (2 versions of 1 typewritten page each).		
"Au mastroquet du bistro du carrefour" 1960 Oct 23	Box 9	Folder 3
"La nature" 1963 Jan 23	Box 9	Folder 3
"La pouparadiade" 1963 Jul 11	Box 9	Folder 3
<i>Scope and Contents note:</i> playful, poetic honorary dedicated to Poupard.		
"Dada jusqu'à aujourd'hui" ("Dada up to Today") 1965	Box 9	Folder 3
"Cheval chat chien" n.d., 1966	Box 9	Folder 3
<i>Scope and Contents note:</i> a poem sent to Poupard and initialed and dated by Hausmann 1966, 2 typewritten pages.		
Notices biographiques	Box 9	Folder 3
<i>Scope and Contents note:</i> "Liste des Matinées et soirées du club Dada" (1918-1921), 9 typewritten pages. "Autres manifestations Dada," 1 typewritten page.		
Letter from Hausmann (to Poupard?), 1960 Jul 4	Box 9	Folder 3
<i>Scope and Contents note:</i> introducing an accompanying text concerning biographical details of Dada members, 3 typewritten pages.		

<p>Translations from German into French, 1963</p> <p><i>Scope and Contents note:</i> "Sprung aus der Welt", in memory of Franz Jung, written for the journal <i>Konkret</i> No. 3, Hamburg, 1963 (two pages); also an one page excerpt from Jung's work "Der Weg nach Unten," 1963 Jan 21.</p>	Box 9	Folder 3
<p>"Club Dada, Berlin 1918-1921" 1966 Jul 24</p> <p><i>Scope and Contents note:</i> 2 typewritten pages.</p>	Box 9	Folder 3
<p>"Les 13 points du Dadaïsme" undated</p> <p><i>Scope and Contents note:</i> 3 typewritten pages.</p>	Box 9	Folder 3
<p>"Les abus de la Foire Dada" 1921 Apr 21</p> <p><i>Scope and Contents note:</i> 2 typewritten pages.</p>	Box 9	Folder 3
<p>Typewritten texts by diverse authors with Hausmann's French translations, undated, 1921</p> <p><i>Scope and Contents note:</i> Hans Richter, "Raoul Hausmann - Mr. Moi," 2 typewritten pages; Hugo Ball, "Journal Dada," 5 typewritten pages; Walter Serner, "Dernier relâchement manifeste," 3 typewritten pages; Johannes Baader, "Le cadavre vert--Dadistes contre Weimar," 3 typewritten pages with a pencil note; Walter Mehring, "Indiscretions," 1 typewritten page; Raoul Hausmann, "Prenez garde à la peinture," 2 typewritten pages; Hausmann, "Rectification," one typewritten page. Hausmann, "Hannah Höch," (Biography), 1 typewritten page; Hausmann, "A la mémoire de Johannes Baader," 4 typewritten pages of a biographical account of the artist, his private life and publications. Hausmann, "Schwitters en voyage," 2 typewritten pages of a biographical account of Schwitter's relationship with Hausmann and Hannah Höch and their trip together to Prague (1921 Sep 4).</p>	Box 9	Folder 3
<p>"Dada à Berlin. Informations pour Monsieur Poupard," with letter, undated, 1956</p> <p><i>Scope and Contents note:</i> 3 typewritten pages. Letter from Hausmann to Poupard, 1956 Jan 8, 3 typewritten pages concerning Dada in Berlin.</p>	Box 9	Folder 3
<p>"Publications Dada de Raoul Hausmann," undated</p> <p><i>Scope and Contents note:</i> 2 page typewritten list with Hausmann's signature.</p>	Box 9	Folder 3
<p>"Biographie de Raoul Hausmann par lui même," undated</p> <p><i>Scope and Contents note:</i> 1 typewritten page.</p>	Box 9	Folder 3

Other translations into French, 1918-1919	Box 9	Folder 3
<p><i>Scope and Contents note:</i>                  "Première allocution Dada en Allemagne by Richard Huelsenbeck 1918 Feb," 3 typewritten pages. "Les Six Soirées et Matinées du Club Dada de Berlin, 1918-1919", 3 typewritten pages. Hausmann, "A propos de la théorie du Dadaïsme" (n.d.) 2 typewritten pages.</p>		
Correspondence de R. Hausmann (in French), 1958, 1960-1961	Box 9	Folder 3
<p><i>Scope and Contents note:</i>                  copies of letters from Hausmann to Losfeld (1958 Jan 10 and 1961 Apr 20) concerning Hausmann's watercolors for his book <i>Courrier Dada</i>; 2 letters to Hugnet (1960 Oct 3 and 1961 Jan 8); one letter to Perilli (1960 Apr 25).</p>		
Manuscripts, photographs	Box 9	Folder 4-5
<i>L'immortellemorte</i> , 1947, 1956	Box 9	Folder 4
<p><i>Scope and Contents note:</i>                  preliminary copy (1947), with a cover design and watercolor sketch by Hausmann and 5 watercolor/ink drawings by Poupard. This material is accompanied by a six page typewritten text signed by Hausmann and dedicated to Poupard on 1956 Jan 11. The text is largely composed of invented words, alliteration and phonetic inventions.</p>		
Brief biography of Raoul Hausmann by Poupard-Lieussou, undated	Box 9	Folder 5
<p><i>Scope and Contents note:</i>                  with 5 pages in Poupard's hand and 8 typewritten pages. [For the complete published version see: Raoul Hausmann, <i>Courrier Dada</i>, Paris, 1958, p.146-157.]</p>		
1 contact sheet, 1959	Box 9	Folder 5
<p><i>Scope and Contents note:</i>                  Contact sheet has 12 b/w photographs of Hausmann, Poupard and guests, 1959. The mount is inscribed by Poupard: "Soiré. Raoul Hausmann au "Soleil dans la Tête," dated 1959 May 19, and "Emission Hausmann. Avant première" dated 1959 May 24.</p>		
Correspondence	Box 9	Folder 6-13
Letters from Hausmann to Poupard, 1955 May 10 - 1956 Jan 25	Box 9	Folder 6
<p><i>Scope and Contents note:</i>                  19 typewritten letters. Hausmann provides Poupard with detailed information and editorial agendas of various Dada publications including: <i>Der Gegener</i>, <i>Die Freiestrasse</i>, <i>MA</i>, <i>Die Neue Jugend</i>, <i>Der blutige Ernst</i>, and <i>Fourierist</i>. He supplies Poupard with examples of automatic writing, discusses collaborative publications and expresses a distinct interest in meeting André Breton since "much of his work is also Surrealist." Hausmann calls himself the "intellectual foundation" of Berlin Dada, a group which "far exceeded the Zurich movement." He outlines his relationship with Schwitters, the pamphlet <i>MERZ</i>, and Schwitters' invention of "presentism." Hausmann also claims to have invented "automatic writing" in 1918, three years before it appeared in France, and to have invented photomontage.</p>		

Individuals mentioned: Hannah Höch, Kurt Schwitters, Kassak, Moholy-Nagy, Johannes Baader, Dr. Staub, Carl Einstein, Eggeling, George Grosz, Seuphor and Wescher.

---

Letters from Hausmann to Poupard, 1956 Jan 31 - 1956 Aug 29

Box 9

Folder 7

*Scope and Contents note:*

27 typewritten letters. Hausmann answers Poupard's questions concerning the history of Dada, its members, splinter groups ("faux-Dadaists") and publications. He provides a broad summary of Dada publications including the journals: *Das Borbell*, the Belgium literary review *Quadrum*, Franz Jung's *Die Neue Jugend*, Huelsenbeck's *Lost Library*, Moholy-Nagy and Kassak's journal *MA*, the Zagreb journal *Zenith*, and *Dadaka*. Hausmann discusses the origin of phonetic poetry, its impact on literature, and his documentary recording of Schwitters' "Ursonate." He describes his transcriptions of Kurt Schwitters's correspondence and interprets the publication of these letters as vital to the history of 20th-century literature.

Individuals mentioned: Hans Richter, Eric Satie, Schwitters, Baader, Mehring, Baj, Colombo, Dangelo, Muller, Schulze, Kraus, Max Ernst, Seuphor, Bloc, Mesens, Hagenbach, Huelsenbeck, Dr. Goldschmidt, Isou, Grohmann, Rudolf Schlichter; Stuckenschmidt.

---

Letters from Hausmann to Poupard, 1956 Sep 7 - 1957 Feb 16

Box 9

Folder 8

*Scope and Contents note:*

19 typewritten letters. At this point the correspondence assumes a more familiar tone and recounts Hausmann's contributions to publishers and gallery owners as well as detailed biographical information on individual members of the Dada circle. He recounts the precise historical events surrounding the original "Dada Evenings" where he recited his first phonetic poem in the Café Austria (June, 1918). The majority of these letters inform Poupard of Hausmann's current projects, such as the publication of *PIN* and the recording of Kurt Schwitters' "Ursonate." Hausmann insists that it was he and not Huelsenbeck who wrote the first Dada manifestoes.

Individuals mentioned: Citroen, Jaguer, Massacrasso, Laszlo, Paul Havilland, Sanouillet, Goetz-Kreutz, Hugnet, Flaker, Schmalhausen, Stuckenschmidt, Schlichter, George Grosz, Hans Arp and Otto Dix.

---

Letters from Hausmann to Poupard, 1957 Feb 25 - 1957 Jul 4

Box 9

Folder 9

*Scope and Contents note:*

18 typewritten letters and 1 attached newspaper clipping. Hausmann recounts Huelsenbeck's early contributions to Dada. While confirming the historical accounts in Huelsenbeck's book (*Mit Witz, Licht und Grütze* (Wiesbaden, 1957), Hausmann maintains that Huelsenbeck employed the techniques of a "Nazi Gauleiter." He provides historical details on Surrealist painting in Germany and claims that "he and others" employed psychoanalytical theory in art and sociology between 1916-1920. Hausmann also sketches a portrait of the Expressionist painter Arthur Segal, asserting that Segal invented "the eye catcher" in painting. Attached to this letter is a newspaper article with a positive review of Hausmann's film "The man who is afraid of bombs."

Individuals mentioned include: Tzara, Hugnet, Iliazd, Laszlo, Arp, Huelsenbeck, Ball, Szittyta, Jaguer, Hans Richter, Emmy Hennings, Seuphor, Kurt Schwitters, Janco, Verkauf, Max Ernst, Bellmer, Brauner, Oelze, Hannah Höch, Franz Roh.

---

Letters from Hausmann to Poupard and to Losfeld, 1957 Jul 9 - 1957 Dec 22

Box 9

Folder 10

*Scope and Contents note:*

16 typewritten letters from Hausmann to Poupard, and 2 letters to Losfeld. Familiar letters concerning Hausmann's publications, his criticisms and Poupard's inquiries about Dada figures, particularly those mentioned in Huelsenbeck's book *Dada Almanach*. Poupard and Hausmann discuss the Hausmann bibliography, Hausmann's criticisms of Freiland Dada, Meyer's denunciation of Baader, and Hausmann's "existentialist" manifestoes including: "Dada is more than Dada," "Victoire, Triomphe, Tabac et Harricots," and "Hanneton vole."

Individuals mentioned include: Losfeld, Huelsenbeck, Bolliger, Bernotte, Sanouillet, Valençay, K. O. Goetz, Albertus Magnus, Hamann, Tschinkel, Marcel Jean, Koenig, Iliazd, Losfeld, Tzara, Janco-Verkauf, Hannah Höch, Heidkamp, Baader, Bolliger, A. R. Meyer, Perilli, Seuphor, Hans Richter.

---

Letters from Hausmann to Poupard, 1957 Dec 27 - 1958 Apr 27

Box 9

Folder 11

*Scope and Contents note:*

15 typewritten letters. Hausmann provides detailed information on several figures associated with the Dada movement including: Otto Dix and how he was invited by Grosz to participate in the Dada Fair 1920; Arthur Segal, who exhibited at the Dada Gallery in Zurich (1919-1920) but was denied the title "Dadaist," as was Hannah Höch. Hausmann also evaluates Arp's later work in which Arp presents himself as "ascetic," "saint," and "aesthete." Hausmann considers the book on Dada by Hugnet, Huelsenbeck, and Verkauf to be totally false. He describes editing the final galleys of his book *Hyle*, and an 8 minute LP recording he made of his poems "fmsbw" and "The Nightmare."

Individuals mentioned: Otto Dix, Arthur Segal, Hannah Höch, Berlewi, Carl Laszlo, Heta Hausmann, Malik-Verlag, Losfeld, Koenig, Naudaud, Huelsenbeck, Bolliger, Bernotte, Sanouillet, Valençay, K. O. Goetz, Albertus Magnus, Hamann, Tschinkel, Marcel Jean, Koenig, Iliazd, Tzara, Janco-Verkauf, Heidkamp, Baader, Bolliger, A. R. Meyer, Gerhard Preiss, Karl Doehmann, Seuphor, Hans Richter, Nadaud, Matarasso, Domela, André Breton, Antoine Artaud, Martin Henri.

---

Letters from Hausmann to Poupard, radio broadcast transcript, ink sketch, 1958-1959

Box 9

Folder 12

*Scope and Contents note:*

A typewritten transcription of a radio broadcast by A. Weber reviewing Hausmann's *Courrier Dada* (Radio-Limoges, Monday, 1958 Sep 8); 27 typewritten letters from Hausmann to Poupard dated 1958 May 5 - 1959 Aug 10, one with ink sketch.

Hausmann reflects on the significance of his book, on the conservative political climate in France and how it might prejudice the reception of *Courrier Dada*. He expresses his continued desire to contact Marcel Duchamp and is surprised to hear of the publication of the Arp-Huelsenbeck-Tzara book, *Die Dada Triumvirate*.

Individuals mentioned: Franz Jung, Richard Oehring, Hannah Höch, Scheebert, Ball, Schwitters, Losfeld, Iliazd, Dr. Schonauer, Löffelholz, Benjamin Péret, Perilli, Jaguer, Goetz, Duchamp, Man Ray, Huelsenbeck, Arp, Tzara, Sanouillet, Mehring, Arnauld, Richter, Heartfield, Bolliger, Valençay; Ribemont-Dessaignes, Baader, Rathke, Laszlo and Jean Jacques Lévêque.

Letters from Hausmann to Poupard and to Huget, 1959-1960	Box 9	Folder 13
<p><i>Scope and Contents note:</i>                  2 typewritten letters to Hugnet (1960 Apr 4 and 1960 Apr 13); 23 letters from Hausmann to Poupard dated 1959 Sep 3 - 1960 Jul 21. Hausmann makes light of Jean Tinguely's "machine for making abstract painting" and its use by Duchamp, Arp, Man Ray and Hartung. He outlines his recent comedy "Palissander et Melasse." Hausmann responds to Hugnet's criticisms that he was a "social revolutionary" and his works were "disorganized" and "without style." In response, Hausmann claims to have invented automatic writing, phonetic poetry, photomontage, the ready-made and, with Van Doesburg, "pre-existentialism" in his "Manifesto Against the Weimar Spirit" (1918) and "Dada is more than Dada" (1920).</p> <p>Individuals mentioned: Tinguely, Burri, Schumacher, Franz Roh, Hugnet, Löffelholz, Marcel Jean, Huelsenbeck, Mehring, Carl Friedrich Clause, Ernst Ruhmer, Ehrenburg, Arnauld, J.J. Lévêque, Marcel Jean, Mehring, Richter, Mme. Clara Malraux; Baader, Rubiner, Ball, Verkauf, Seibart, Ludwig Rubiner.</p>		
Correspondence	Box 10	Folder 1-9
Letters from Hausmann to Poupard, 1960 Jul 8 - 1962 Apr 3	Box 10	Folder 1
<p><i>Scope and Contents note:</i>                  36 typewritten letters. Hausmann summarizes Hannah Höch's reflections on the Dadaists and himself in <i>Der Monat</i>. He also appears ready to end his on-going dispute with Huelsenbeck and revels in his personal contributions to "Neodadaism," the publication of his comedy "Palissandre and Melasse," and his books, <i>Siebensachen</i> (Stuttgart, 1961) and <i>Sprechspäne</i> (Flensburg-Gluecksburg, 1962).</p> <p>Individuals mentioned include: Franz Roh, Hugnet, Hannah Höch, Huelsenbeck, Jaguer, Breton, Henri Michaux, Perilli, Franz Jung, Schwitters, E. F. Haag, Schmalenbach, Anselm Ruest ("Max"); Raabe, Zeller, Pinthus, Hans Richter, Scheerbart, Baader, Josephson, Karpel, Lemaître, Isidore Isou, Hugo Ball and Arnaud.</p>		
Letters from Hausmann to Poupard, 1962 Apr 2 - 1963 May 30	Box 10	Folder 2
<p><i>Scope and Contents note:</i>                  26 typewritten letters. Hausmann discusses the criticism of his recent works, his contributions to phonetic poetry and to the anthology on "Neo-Dada." He discusses the significance of several artists, writers and Neo-Dada art movements. He describes the literary culture of the time as torpid and anti-polemical, and recent art groups as totally derivative or ignorant of his contribution.</p> <p>Individuals mentioned: Karl Liebknecht, Rosa Luxemburg, Freiestrasse, Franz Pfemfert, Flake, Glauser, Doehmann, Stuckenschmidt, Carl Einstein, Günter Grass, Ljubomir Micic, Polianski, François Bayle, Noël Arnaud, Koenig, Franz Jung, Pierre Restany, Hains, Villeglé, DuFrène, Rotella, Vostell, Perilli, Byren.</p>		
Letters from Hausmann to Poupard, 1963-1964	Box 10	Folder 3
<p><i>Scope and Contents note:</i>                  30 typewritten letters dated 1963 Jul 11 - 1964 Nov 2, and a copy of his letter to Henri Chopin dated 1964 May 30. Hausmann discusses the exhibition and sale of his</p>		

work in Italy and Austria, his research interests in Russian avant-garde art, recordings of his poetry, and his recent collages. Themes include Hausmann's publication of "Mutation des Langues" in the journals *Les Lettres* and *Nesyo*, and "Dadaism and Today's Avant-Garde" (TLS). Hausmann complains about his editors, Hannah Höch's article in the journal *Arts*, the "imitators of Dada," and Huelsenbeck's most recent book.

Individuals mentioned include: Henri Chopin, Tzara's death, Losfeld, Pierre Garnier, Leon Trotsky, Hannah Höch, Carl Friedrich Clause, Pierre Albert-Birot, Ljubomir Micic, Polianski, Sanouillet, Allmenand, Huelsenbeck, Ferdinand Kriwet, Mme Boullier and Richter.

---

Letters from Hausmann to Poupard, 1964 Nov 8 - 1966 Mar 15

Box 10

Folder 4

*Scope and Contents note:*

23 typewritten letters. Hausmann recounts the disastrous consequences of the "Oxford exhibition" at Christ Church organized by Charles Cameron. Hausmann sent 11 works to this exhibit of "concrete and phonetic poetry" which was burglarized and destroyed by students on the night of June 10, 1965. He writes of other exhibits in which he participated, including the 50th anniversary exhibition of Dada in Zurich, the Dada exhibition in Milan (Spring, 1966), the Austrian exhibition on Dada, Surrealism and Pop Art "Dada up to Today" (Linz, 1965), an exhibit at the Modern Museum in Stockholm (2/1966). He makes recommendations for Poupard's proposed exhibit on Dada art. Hausmann remains contemptuous of plans to found a neo-dadaist society, despite Tzara's and Beher's intention to remain faithful to the Dada movement's spirit. He continues to criticize Huelsenbeck's claims concerning the invention of avant-garde techniques.

Individuals mentioned include: Sanouillet, Beher, Marthe Prévot, Serner, Ball, Arp, Huelsenbeck, Baader, Schmalenbach, Dr. Raabe, Marc Le Bot, Perilli, Ferdinand Kriwet, Vence, Aragon, Hans Richter, Henri Chopin, Roland Penrose, Jasia Reichardt, Bloch, Mike Weaver, Ribemont-Dessaigues, Franz Jung, Benjamin Goriély, Iliazd, Berlewi, Kandinsky, Stenvert, Charles Cameron, Belloli, Péret, Arrigo Lora Totino, Jef Golyscheff, Mrs. Vetter, Dörtner, Franz Jung, Schwarz, Losfeld, Steinert, Roh, Eisenwerth, Ernst Jandl, Marcel Janco, Schwitters, Forster, Hans Bott, Koenig, Jaguer, Mrs. Vordenberg, George Grosz, Luthy, Baumann, Oppenheimer, Pierre Albert-Birot, Crotti and Emmy Hennings.

---

Letters from Hausmann to Poupard, 1966-1968

Box 10

Folder 5

*Scope and Contents note:*

28 typewritten letters dated 3/20/1966 Mar 20 - 1968 Oct 25, and a copy of his letter to Bernard Dorival from 1966 Dec 6. Hausmann discusses the organization of Poupard's intended exhibition on Dada art. He defines Dada as a "spiritual and moral attitude" and not a matter of chance participation. Hausmann describes his association with Piscator until 1920 and Piscator's theatrical innovations, communist sympathies and disrespect for his actors. Hausmann also describes his 30 minute LP recording of phonetic poetry.

Individuals mentioned: Emmy Hennings, Ernst Toller, Erwin Piscator, Franz Jung, Pascal Colard, Mehring, Felix Andreas Baumann, Bernard Doribal, Dom Sylvester Houédard, Dick Higgins, Sibyl Moholy-Nagy, Franz Mehring, Hannah Höch, Golycheff, Maurice Lemaître, Isadore Isou, Henri Chopin, Hoog, Paul de Vree, Schwitters, Werner Schmalenbach.

<p>Letters from Hausmann to Poupard, 1968-1969</p> <p><i>Scope and Contents note:</i>                      18 typewritten letters dated 1968 Nov 8 - 1969 Jun 1; a six page typewritten copy of interview questions prepared by the office of French Radio and Television (ORTF), and a typewritten letter to Mr. Malina dated 1969 Feb 10. Hausmann discusses recent articles and his current montage "Gurk" in the exhibit "The Machine" in New York. J. J. Marchand of ORTF contacted him concerning a television broadcast on Dada in Zurich, Berlin and Köln (5/1969). In this interview Hausmann reiterates his understanding of the historical development of Dada and expresses his antipathy for Huelsenbeck.</p> <p>Individuals mentioned include: J. L. Brau, Walter Lewine, Villeglé, Malina, Petithory, J. J. Marchand, George Hugnet, Hannah Höch, Hans Richter, Mlle. Bujot and Mme. Marguerite Arp.</p>	Box 10	Folder 6
<p>Letters from Hausmann to Poupard, 1969 Jul 27 - 1970 Dec 6</p> <p><i>Scope and Contents note:</i>                      14 typewritten letters and a copy of a typewritten letter from Hausmann to the editors of <i>Cahiers</i>. Topics include: the publication of his books <i>La Sensorialité excentrique</i> (Cambridge, 1970) and <i>Am Anfang war Dada</i> (University of Stockholm, and later in Steinbach/Giessen, 1972), <i>Hara, Hara, Hara</i> (Anabas, Berlin, reprint of his 1921 book). His private affairs are becoming more difficult due to illness. He comments on Poupard's television broadcasts on Dada.</p> <p>Individuals mentioned include: Mme. Boullier, Grobety, Jef Golyscheff, Visat, Vogel, Arturo Schwarz, Seibart, Morgenstern, Klebnikov, Kroutchenyck, Hugo Ball, Kurt Schwitters, Iliazd, Henri Chopin, Walter Serner, Richter.</p>	Box 10	Folder 7
<p>Pneumatique cards (Paris) from Hausmann to Poupard</p> <p><i>Scope and Contents note:</i>                      with greetings and personal appointments.</p>	Box 10	Folder 8
<p>New year's greetings to Poupard, 1956</p> <p><i>Scope and Contents note:</i>                      1 color print.</p>	Box 10	Folder 8
<p>Cards to Poupard</p> <p><i>Scope and Contents note:</i>                      13 cards (with drawings or photo reproductions) with personal greetings and instructions.</p>	Box 10	Folder 8
<p>Poem by Hausmann, 1957 Aug 20</p> <p><i>Scope and Contents note:</i>                      typewritten poem entitled "Terrepiedsnuages" (earth, feet, clouds), dated.</p>	Box 10	Folder 8
<p>Letters and card from Hausmann to Mme Lieussou, 1957 Jul 25, 1963 Jul 4</p> <p><i>Scope and Contents note:</i></p>	Box 10	Folder 8

4 typewritten letters and one card from Hausmann to Mme Lieussou ("Iseult with the white hands"). He describes his troubles with the editors of his book *Courier Dada* who are trying to change his French text beyond any reasonable limits. He complains of being too busy to write a funny melodrama about Palissandre and Melasse. He reminisces about his little house in Ibiza, and asks Mme Lieussou to convey greetings to Poupard ("pup-art").

Individuals mentioned include: Sanouillet, Huelsenbeck and Richter.

Letters to Hausmann, 1962, 1958, 1959	Box 10	Folder 9
<i>Scope and Contents note:</i> Copies of 3 typewritten letters to Hausmann from Roland Penrose (1962 Apr 6), Sanouillet (1958 Jan 1) and H. Leveque (1959 Mar 5). The former apologizes for his part in the revision of Hausmann's book <i>Courier Dada</i> . Leveque sends the contract regarding Hausmann's exhibition at the gallery Le Soleil dans la Tête.		
One pencil drawing by Poupard-Lieussou, undated	Box 10	Folder 9
16 letters from Marthe Prévot to Poupard, 1971 Feb 7 - 1971 Oct 15	Box 10	Folder 9
<i>Scope and Contents note:</i> Her typed letters describe Hausmann's death and funeral ceremonies, the distribution of news of his death, the care and protection of Hausmann's publications and works. Numerous editors contacted her to publish Hausmann's works without offers of royalties. She is distressed and appeals to Poupard for advice on questions of sale, copyright, royalties, further publications and exhibitions.  Individuals mentioned include: Budik, Hugnet, Mehring, Richter, Huelsenbeck, Gabrielle Mazzotta, John Elderfield, Arturo Schwarz, Jo Verbughen, Françoise Nora, Blaise Gautier and Henri Chopin.		
Woodblock print by Hausmann, 1951	Oversize box 12	Folder 2
<i>Scope and Contents note:</i> (5 of 25) dedicated to Poupard.		
sound recording : 33 rpm, 1958	Oversize box 12	Folder 3
<i>Scope and Contents note:</i> Vinyl. Made by Poupard of a few of Hausmann's poèmes phonétiques. Poupard made five records in April 1958 presumably from another recording.		

[^ Return to Table of Contents](#)

## Series IV. Pierre de Massot letters and manuscripts, 1905-1968 ca. 150 items

### *Scope and Contents note:*

The fourth series includes correspondence, manuscripts, photographs and drawings from the writer and poet Pierre de Massot (1900-1969). The correspondence comprises 79 letters written by Massot to Poupard from 1956 to 1968. In the letters Massot gives detailed information about his life and participation in the Dada movement. This section also contains a few of Massot's

published manuscripts such as *André Breton le septembriseur* and *De père inconnu* as well as unpublished manuscripts, notably his *Cahier noir*, a kind of pseudo-diary. There are also some 20 black and white photographs of Massot, his family, various actresses and dancers.

Title/Description	Containers	
Correspondence	Box 11	Folder 1-2
<p>79 letters from Massot to Poupard, 1956 Feb 2 - 1968 Apr 11</p> <p><i>Scope and Contents note:</i> 23 holograph letters, 53 typed letters and 3 cards signed. The correspondence begins rather hesitantly. Massot feels that he has little to contribute to Poupard's project. But after a few canceled appointments, Massot discovers interesting documents such as photos and articles in his personal collection. He suggests other people, such as Jean Crotti and Suzanne Duchamp whom Poupard might contact. Massot greatly admires Picabia, Duchamp and Breton, and was crushed by the latter's premature death. The letters not only offer a good amount of historical information concerning the Dada movement, they also provide a glimpse of the personality and temperament of one of its lesser known participants. As in his journal and unpublished prose, Massot is much concerned with death: the deaths of friends punctuate several of the letters.</p>	Box 11	Folder 1
<p>Letters to Massot, 1947, 1961</p> <p><i>Scope and Contents note:</i> letters from Jacques-Henri L�vesque (1947 Mar 4) and Michel Perrin (1961 Mar 15), with praise for his poetry. A postcard from Olga Picabia (n.d.), looking forward to seeing him again as soon as she is back to Paris.</p>	Box 11	Folder 2
<p><i>Le Cahier Noir</i>, 1917-1968</p> <p><i>Scope and Contents note:</i> <i>Le Cahier Noir</i> is an intimate journal that Massot kept over many years. He seems to have left Poupard two selected excerpts: a 43 page typescript covering the years 1961 to 1967, and a manuscript copied by Poupard of excerpts from the years 1917 to 1920. In his will, Massot directed his son to burn the <i>Cahiers</i>.</p>	Box 11	Folder 3
<p>Extrait d'un Cahier Noir (I), 1968 Jul 6, 1960 Nov 15</p> <p><i>Scope and Contents note:</i> Typescript, 43 pages and a title page with an inscription from Massot to Poupard, dated 1968 Jul 6. Tipped onto the title page is a colored ink and pencil drawing, inscribed and dated 1960 Nov 15. Several pages are illustrated with erotic clippings from magazines and three drawings (two of penises) by Massot. Joined: a magazine clipping of Jane Fonda as Barbarella is tipped on a sheet of yellow construction paper.</p> <p>In these relatively short and often daily entries, Massot notes his readings (Etiemble, L�autaud, Cendrars, Faulkner), mentions who he visits (Olga Picabia, Montherlant, Pegeen, Duchamp), remembers the anniversary of his wife's death, retells erotic dreams and mourns the passing of many friends (Breton, Villon and Pegeen). Seemingly random, Massot has in fact artfully chosen his excerpts, forming them into a kind of extended poem en prose about himself, the people he knew and the world they inhabited.</p>	Box 11	Folder 3
Extrait d'un cahier noir (II) 1917-1921		

<p><i>Scope and Contents note:</i> 11 pages copied by Poupard, dated from 1917 to 1921. A series of vignettes that recapture the excitement of a young provincial who finds himself in the middle of the Parisian avant-garde. For instance, Massot writes of his first trip to Paris to see <i>Parade</i>, of his friendship with Gonzague-Frick, of a sexy and frightening encounter with Isadora Duncan. Massot seems to have met most of the prominent writers and artists of the period; he mentions Picabia, Pound, Duchamp, Cocteau, Breton, Tzara, Satie and many others. He describes an intellectual, fast-paced and, indeed, decadent world that he enjoys immensely.</p>	Box 11	Folder 3
<p>Essays and drawings</p>	Box 11	Folder 4
<p>"Permis d'inhumer," 1905-1952</p> <p><i>Scope and Contents note:</i> 4 pages typescript, dated. Nineteen paragraphs depicting scenes of death, often violent, end tersely with the contemplation of his own mortality.</p>	Box 11	Folder 4
<p><i>André Breton, le septembriseur</i>, 1967 Mar 4</p> <p><i>Scope and Contents note:</i> 2 pages of the autograph manuscript of his book.</p>	Box 11	Folder 4
<p>"Jane au concile par Jane Rouch," undated</p> <p><i>Scope and Contents note:</i> Typescript, one page, no date. Book review.</p>	Box 11	Folder 4
<p>"Au vrai Fontainebleau (Inedit)" 1933-1938</p> <p><i>Scope and Contents note:</i> Typescript, 4 pages. Dedicated to his son, presumably an autobiographical story of the time that Massot spent working in a cream factory.</p>	Box 11	Folder 4
<p><i>Mots clés de mensonges</i>, , 1950-1953</p> <p><i>Scope and Contents note:</i> Typescript, 9 pages. Poems and fragments of poems, dated like entries in a diary, resembles an account book.</p>	Box 11	Folder 4
<p><i>Aragon: Les yeux de la mémoire</i></p> <p><i>Scope and Contents note:</i> An essay on Aragon. Typescript, six pages, with autograph additions on the last two pages.</p>	Box 11	Folder 4
<p>"Divers poèmes de P. de Massot," 1941-1964</p> <p><i>Scope and Contents note:</i> dossier compiled by Poupard of nine poems by Massot dated from 1941 to 1964. <i>Hommage à Picasso</i> has handwritten notes all over the page.</p>	Box 11	Folder 4

Four drawings <i>Scope and Contents note:</i> one pen and colored pencil on paper of a woman seated in an armchair, and three drawings depicting the same woman dancing in a kind of Folies Bergères show.	Box 11	Folder 4
<i>De père inconnu</i> <i>Scope and Contents note:</i> Typescript of Massot's novel, <i>De Père Inconnu: Récit paysan</i> , 169 pages. In the socialist realism tradition of Sand and Zola, Massot tells the sad tale of Lucienne Clermontel and her son Jean-Louis. [See also Box 12, folder 1].	Box 11	Folder 5
Personal documents	Box 11	Folder 6
Autograph will, 1951 Oct 1 <i>Scope and Contents note:</i> Signed, with typed sheet of instructions how to write a last will.	Box 11	Folder 6
Membership card for the Association française des Amis de l'Union Sovetique, 1937	Box 11	Folder 6
Membership card for the Centre d'études supérieures d'assurances, 1941 <i>Scope and Contents note:</i> with identification photograph.	Box 11	Folder 6
Membership card for Ceux de la libération-Vengeance, stamped 2/27/45, with identification photograph.	Box 11	Folder 6
Membership card for the Comité National des Ecrivains (CNE), 1951 <i>Scope and Contents note:</i> with identification photograph.	Box 11	Folder 6
Bio-bibliography by Poupard on Massot's life and publications	Box 11	Folder 7
Handwritten copies by Poupard of 22 poems and a review of <i>Relâche</i> , 1924	Box 11	Folder 7
Newspaper clippings with articles published by Massot, 1932-1968 <i>Scope and Contents note:</i> "Qu'est-ce qu'un Ecrivain prolétarien?", "L'Université républicaine," 2/15/32. Essay on André Breton in <i>Les Nouvelles Littéraires</i> , 9/20/62. Sixteen articles entitled "Cultivons notre jardin, cultivons nos pensées," published in <i>La Vie du rail</i> under the pseudonym Pangloss.	Box 11	Folder 7
Photographs (b/w)	Box 11	Folder 8
Group portrait of a class at the Externat St. Joseph, includes Massot seated last on left, 1910 Nov	Box 11	Folder 8
Seven portraits of Massot, family and friends 1910-1968	Box 11	Folder 8
Group portrait of employees of RKO, includes Massot, 1948	Box 11	Folder 8

Portrait of Robbie de Massot with a poem by Massot on verso, dated 1950 Apr	Box 11	Folder 8
Portrait of Massot and Poupard, dated by Poupard Jan 1968	Box 11	Folder 8
Portrait of an unknown couple ascending stairs at an opera or theater premiere, undated	Box 11	Folder 8
Marthe Chenal, undated <i>Scope and Contents note:</i> Two photographs of the installation of a commemorative plaque for the singer Marthe Chenal. With autograph letter [signed by unidentified] thanking Massot for his participation, and a typescript copy of Massot's speech.	Box 11	Folder 8
Portrait of Massot, 1926 <i>Scope and Contents note:</i> with autograph inscription to his parents.	Box 11	Folder 8
Portrait of a man in Oriental costume, 1892, 1955 <i>Scope and Contents note:</i> photograph entitled "Radhamiste" and dated 1892. The poem "Tercets à la mémoire d'Edouard de Max" by Massot is tipped onto verso and dated March 1955.	Box 11	Folder 8
Ten publicity portraits of actresses and dancers <i>Scope and Contents note:</i> most are dated, and a few are inscribed to Massot. [He worked for a magazine called <i>Paris Music-Hall</i> for three years].	Box 11	Folder 8
<i>De père inconnu; récit paysan</i> , in the serial <i>Humanité</i> , 1929 Jun-Jul	Oversize box 12	Folder 1

[^ Return to Table of Contents](#)