The Inventory of the Maya Deren Collection #515

Howard Gotlieb Archival Research Center
Deren, Maya

#515

I. Journals and Diaries.

Box 1

Folder 1

A. Diary of activities, possibly from MD’s time at Syracuse University, TS, n.d.

Folder 2


Folder 3

C. Journal pages, TS and holograph, January 1, 1931 - January 13, 1931 and September 14, 1936 - September 17, 1936.

Folder 4

D. Letters written to herself as “Dear A.E.” (Dear Alter Ego), September 19, 1938 - December 25, 1938.

Folder 5

E. Notebook pages, TS and holograph.

1. Haiti, n.d.

2. Gretory Bateson and “Bali” film, n.d.


Folder 6

F. Haiti journal; includes diary entries, notes, correspondence, and poetry, CTS, 1947.

Folder 7

G. Transcription of MD’s diary by Robert Steele with an introduction by R.S., TS, July 26-August 2, no year.
Box 1 cont’d.

II. Manuscripts.

Folder 8

A. Early writings and juvenilia, including school work, ca. 1930s.
B. Undergraduate work.

Folders 9-12

1. Notes on literature, including class material.
2. Notes on Russian history.
4. Notes on Gestalt Psychology.

C. Graduate work.

Folders 13-19

1. “Classicism in the Period of Nineteenth Century Romanticism, with Special Reference to Landor, Arnold and Swinburne,” TS, with holograph corrections, 60 pp., n.d.
5. Essay re: journalism, TS, 4 pp., n.d.

Folder 20

Box 1 cont’d.

E. Fiction.

Folder 21

2. Short stories and Synopses.

Folder 22-23

b. “I Had Started Off All Wrong for a New Year’s Eve,” TS, 9 pp., ca. 1941.
e. “Lullaby,” TS with holograph corrections, 4 pp., n.d.
g. “Red Roses,” TS with holograph corrections, 4 pp., n.d.
n. Untitled, “It has been snowing for many hours already . . .,” TS, 3 pp., n.d.
o. Untitled, “It was quite a while before Lillian realized that Tom . . .,” TS, 5 pp., n.d.
p. Untitled, “It would be best to be there a little early . . .,” TS with holograph corrections, 11 pp., n.d.
q. Untitled, “‘Ma’ Tessy’s full, shapeless skirt . . .,” TS, n.d.
Box 1 cont’d.

r. Misc. fragments, holograph, approx. 3 pp., n.d.

F. Poetry.

Folders 24-27

1. Undated poems, several poems including one co-authored by Teiji Ito.
2. Poetry by MD and possibly Gregory Bardacke, n.d.
3. Poetry by MD, TS and holograph, includes some printed material, 1926-1945 and undated.
4. Poetry by MD, CTS, possibly transcriptions from originals, 155 pp., 1935-1942.

Folder 28

G. Translation by MD of CONQUERED CITY by Victor Serge, TS with holograph corrections, 266 pp., September 1939.

H. Articles and short non-fiction.

Folder 29

Box 1 cont’d.

7. “Feeling of Belonging (Childhood Sketches),” TS and holograph, 4 pp., n.d.

Box 2

Folders 1-2


16. Untitled, “For Anais, her writing is an extension of her creative life . . .,” CTS, 1 p., n.d.

17. Untitled, “Geoffrey Holder is, without doubt, an outstanding theatrical talent . . .,” holograph, 2 pp., n.d.

18. Untitled, “I am sure we all agree that speeches should not be read . . .,” holograph, 6 pp., “for PM feature,” 1946.
Box 2 cont’d.


21. Untitled, “This room, housing the flesh, is home for the heart . . .,” CTS with typed corrections, 2 drafts, 2 pp., n.d.

Folder 3


Folder 4

23. “Religious Possession in Dancing” (original title: “Possessed Dancing in Haiti”), parts I and II (2 copies), part III (1 copy), CTS and TS with holograph corrections, approx. 33 pp., Educational Dance, March, April and May 1942.

I. Articles for the Village Voice.

Folders 5-6


3. Fragments and incomplete drafts of other articles, CTS and holograph, n.d.


Folder 7

J. Article fragments, various incomplete drafts of articles, CTS and holograph with corrections, n.d.
Box 2 cont’d.

Folder 8

K. Articles; notes, ideas and rough drafts; TS, CTS, and holograph with corrections, with some printed material, n.d.

Folder 9

L. Unidentified articles/chapters re: film theory, TS with holograph corrections, n.d.

Folder 10

M. Notes for AN ANAGRAM OF IDEAS ON ART, FORM AND FILM, and possibly other articles, TS and holograph with corrections, n.d.

N. AN ANAGRAM OF IDEAS ON ART, FORM AND FILM.

Folder 11-12

1. Draft with index, CTS with holograph corrections, approx. 146 pp., n.d.

2. Draft without index, CTS, approx 140 pp., n.d.

Folder 13

O. Descriptions of films/prospective films by MD; notes, TS, CTS, and holograph with corrections, n.d.

Folder 14

P. “Ritual in Transfigured Time — a Treatment,” TS, 13 pp., n.d. includes:

1. Statement by MD re: funding, 1 p.

2. Transcription of a review by Walter Terry of “Meditation on Violence,” 2 pp., December 5, 1948.

Folder 15

Q. “At Land — a Treatment.”

1. Draft with corrections, TS with holograph corrections, 6 pp., n.d.
Box 2 cont’d.

2. Draft without corrections, CTS, 6 pp., n.d.

Folder 16


Folder 17

S. “Seasons of Strangers,” “a filmic Haiku,” treatment, TS and CTS with holograph corrections, includes holograph notes and research, approx. 6 pp. total, n.d.

Folder 18


Folder 19

U. Plans for unnamed film or photography project re: genetics and health, TS with holograph drawings, 6 pp., n.d.

Folder 20


Folder 21

W. Essay in French re: MD’s films, possibly by MD, photocopy, holograph, n.d.

Folder 22

X. Script for introduction to MD films, CTS, 4 pp., n.d.

Folder 23

Y. Notes for an exhibit to accompany MD films, TS, CTS, and holograph with sketches, n.d.

Folder 24

Z. Draft of a program for a showing of “Chamber Films by Maya Deren,” with final version of program, TS with holograph corrections, 12 pp. total, n.d.
Box 2 cont’d.

Folder 25

AA. Various releases, notes, lists, etc. for publicity, TS and CTS with holograph notations, n.d.

Folder 26

BB. Biographical sketches for publicity, TS and CTS with holograph corrections, 1949, 1954 and undated.

Folder 27

CC. Lecture Notes, CTS and holograph with some printed material.

1. “Climate of Communication.”
2. “Aesthetics of Film.”

Folder 28


Folder 29

EE. Notes/research/short essays on various subjects, TS and holograph with corrections, n.d.

Folder 30

FF. Notes/research re: Lilith, TS, n.d.

Folder 31

GG. Essay for fellowship applications, TS and CTS with holograph corrections, 1953 and undated.

Folder 32

HH. Course descriptions and syllabus for laboratory class on film taught by MD, n.d.
Box 2 cont’d.

Folders 33-41

II. Re: Haiti and DIVINE HORSEMAN: THE LIVING GODS OF HAITI.

1. Notes/journal entries re: Haiti, photocopies, holograph, 8 pp., n.d.

2. DIVINE HORSEMAN: THE LIVING GODS OF HAITI.
   a. Complete draft, white paper, TS with holograph corrections, ca. 450 pp., n.d.
   b. Complete draft, with bibliography and glossary, white paper, CTS with holograph corrections, approx. 435 pp., n.d.

Box 3

Folders 1-14

   c. Complete draft with bibliography, blue paper, CTS with holograph corrections, approx. 300 pp., n.d.
   d. Complete draft, green paper, CTS with holograph corrections, approx 450 pp., n.d.
   e. Introduction, 2 drafts, CTS with holograph corrections, approx. 25 pp. total, n.d.
   f. Fragments of chapters, including chapters 2 and 3, possibly others, TS and CTS with holograph corrections, approx. 155 pp., n.d.
   g. Various fragments of chapter 3 re: Loa, CTS with holograph corrections, approx. 98 pp., n.d.
   h. Drafts of various unidentified chapters, CTS with holograph corrections, 10 pp., n.d.
   i. Notes, research material labeled as “used” by MD, TS and holograph with holograph corrections, including some printed material, n.d.
   j. Notes and research material, TS and holograph with printed material, n.d.
   k. Notes by MD for corrections for publisher, CTS, n.d.
   l. Notes by MD for corrections to galleys, TS and CTS, n.d.
Box 3 cont’d.

Folder 15

3. Notes for lectures and writing on Haiti, TS and holograph with corrections, n.d.

Folder 16-17

4. Liner notes.
   a. For “Voices of Haiti,” album of MD’s recordings in Haiti, various drafts with proof, photocopies and carbons, n.d.

Folder 18

5. Notes re: Haitian voudoun and music, CTS and holograph with corrections, n.d.

Folder 19-21

6. Notes, descriptions for unreleased Haitian recordings, ca. 1953.
   a. “5003 — Voudoun Ceremony I and II.”
   b. “5004 — Voudoun Ceremony III and IV.”
   c. “5005 — Mardigras Carnival and RaRa Festival.”
   d. “5006 — Ti-Ro-Ro.”
   e. “5007 — City Style Merengues.”
   f. “5008 — Country Style Merengues.”

Folder 22

7. “Guide to Haiti Film Catalog,” includes reel and shot breakdown, CTS and holograph, n.d.

Folder 23


Folder 24

Box 3 cont’d.

Folder 25-28

JJ. Transcripts.

1. Taped conversation between MD and Joseph Campbell, TS and holograph with correspondence, n.d.
2. Interview of Teiji Ito by MD, TS and CTS, 10 pp., n.d.

Folder 29-31

KK. Manuscripts by authors other than MD.

2. Stan Brakhage, 2 poems, holograph, 1 p., n.d.

Box 4

III. Personal Correspondence.

Folder 1

A. Letters from MD addressed to “Dear Friend,” including:

1. ALS (draft), possibly to Rudolph Arnheim, 6 pp., n.d.
2. Possibly to Gregory Bateson.
   a. 1 TL, n.d.
   b. 1 AL, 1 ALS (drafts), n.d.

Folders 2-3

B. Letters between MD and Marie Deren, 1924-1960.

1. MD to Marie Deren, 133 ALS, 7 TLS, and 6 cards.
Box 4 cont’d.

2. Marie Deren to MD, 10 TLS and 5 ALS.

Folder 4

C. MD to “Darling” and other pet names, possibly to Alexander Hammid, written while on tour with Katherine Dunham, 8 TLS, 1 ALS, March-September 1941.

Folder 5

D. MD to Shirley Cole. 4 ALS, 5 TLS, 1933-1936 and undated.


Folder 6

F. MD to various recipients with no return correspondence.

1. “Anne.” 2 TL, August 20, 1938 and July 20, 1941.

2. Arsham, M.
   b. CTL, September 11, 1946.


6. Campbell, Joseph.
   a. TL (draft), n.d.
   b. TL, n.d.
   c. AL (draft), January 22, 1950.


9. Dali, Mr. and Mrs. Salvador, TL (3 drafts), n.d.
Box 4 cont’d.

14. Jacobson, Dr. Max.
   a. TL (draft), n.d.
   b. AL (draft), n.d.

Folder 7

G. Baro, Gene. 1951, 1959 and undated.
1. MD to Gene Baro, 15 CTL.
2. Baro, Gene to MD, 14 ALS, 13 ANS, 13 TLS, and 4 TNS, including two poems.

Folders 8-9

H. General.
3. Akesson, Birgit.
   a. Akesson to MD, ALS, 1 p., n.d.
   b. MD to Akesson, CTN, 1 p., May 10, 1949.
   c. MD to Akesson, CTL, 1 p., December 7, 1949.
   d. Westerberg, Lennart to MD (re: Akesson), TLS, 1 p., February 21, 1956.
   e. Akesson to MD, ALS, 1 p., April 26, 1956.
   f. Printed material re: Akesson.
Box 4 cont’d.

4. Ambers, George.
   g. Ambers to MD, TLS, 1 p., January 8, 1960.
   h. Ambers to MD, TLS, 1 p., February 2, 1960.
   i. MD to Ambers, CTL, 4 pp., February 10, 1960.
   k. MD to Ambers, CTL, 2 pp., March 30, 1960.

5. Averoff-Tositsas, Evangelos, invitation, n.d.


8. Bergmann, Gustav to MD, ANS, 1 p., October 5, 1957.


11. Brock, Carol.
    a. ALS to MD, 3 pp., February 19, 1956.
    b. TLS to MD, 1 p., March 12, 1957.
    c. TLS to MD, 2 pp., March 18, 1957.

12. Chaliapin, Lydia to MD, ANS, Christmas card, n.d.

    a. MD to Chastel, CTL, 2 pp., April 28, 1949.
    b. MD to Chastel, CTL, 2 pp., June 8, 1949.
    c. Chastel to MD, ANS, 1 p., July 3, [1949].
    d. Dubs, Anne (MD’s secretary) to Chastel, TN, n.d.


15. Chessin, Mr. and Mrs. Samuel to MD, wedding invitation, 1958.


17. “Coyotte” (MD’s Haitian drummer) to MD, ALS, February 6, 1960.
Box 4 cont’d.

18. Collins, Janet to MD, ANS, 1 card, November 15, 1955.

19. Cransac, Robert to MD, ALS, 4 pp., March 27, 1950, with lack and white print, 3 ¼” x 4 ½”.

20. Cunliffe, Marcus and Mitzi to MD.


22. “David” to MD, ANS, Christmas card, n.d.

23. De León, Gil to MD, TNS, 1 p., n.d.


25. “Diane” to MD, TLS, 1 p., n.d.


29. Esterly, Henry B. to MD.
   b. ALS, 3 pp., May 26, 1960.

30. “Emory” to MD, TNS, 1 p., December 1, 1955.


32. Ferguson, Graeme to MD and Teiji Ito.
   b. ANS, post card, n.d.

33. “Frances” to MD.
   b. ANS, 1 p., n.d.
   c. TNS, 1 p., n.d.

34. Four Seasons Book Shop to MD, invitation, n.d.
Box 4 cont’d.

35. Goodman, Mr. and Mrs. Stanley to MD, invitation, n.d.


37. Graves, Robert.
   a. Graves to MD, ALS, 1 p., n.d.
   b. MD to Graves, CTL, 1 p., February 4, 1958.
   e. MD to Graves, CTL, 1 p., February 24, 1960.

38. Greer, Ann to MD.
   a. TLS, 1 p., February 27, 1952.
   b. TLS, 1 p., February 8, 1960.


40. “Hassoldt” to MD, TNS, 1 card, October 4, 1957.

41. “Herbert” to MD.
   b. ALS, 2 pp., July 8, 1961.

42. “H” to MD and Teiji Ito, ANS, 1 p., n.d.

43. Heyman Hammid, Hella and “Mimi” to MD, telegram, August 31, 1946.

44. “Irving” to MD, ALS, 1 p., n.d.

45. Ito, Teiji to MD.
   a. ALS, 13 cards, n.d.
   b. ALS, 9 pp., n.d.

46. Holzman, Jac (producer of Deren’s “Voices of Haiti” album) to MD, TLS, 1 p., n.d.

47. Jaeger, Charles to MD, TLS, 2 pp., n.d.

Box 4 cont’d.

49. “Jennifer” to MD and Teiji Ito.
   a. ANS, Christmas card, n.d.
   b. ANS, post card, n.d.


51. “Jim” to MD, ANS, post card, February 5, 1957.

52. “Jimmy” to MD, Telegram, March 24, 1958.

53. “John” to MD and Teiji Ito, ANS, post card, n.d.

54. “John and Carol” to MD and Teiji Ito, ALS, 2 pp., n.d.

55. d’Amboise, Jacques Joseph to MD, ALS, 2 pp., October 6, 1956 with 1 black and white print, 3.5” x 5”.

56. “Kaffe and Lyon,” to MD, ANS, 1 p., n.d.

57. Kahn, K. to MD.
   a. TL, 1 p., n.d.
   b. TLS, 1 p., n.d.
   c. TL, 1 p., n.d.


59. Kennedy, Anne to MD, ANS, 1 card, n.d.

60. Keppler, Victor to MD, TLS, 1 p., April 6, 1953.


63. Knight, Arthur to MD, ALS, 1 post card, n.d.

64. Kramer, Sam, ANS, on advertisement, 1960.

65. Krevitsky, Nik.
   a. Krevitsky to MD, ANS, 1 card, n.d.
   b. Krevitsky to MD, ALS, 1 Christmas card, n.d.
   c. Krevitsky to MD, ALS, 1 card, n.d.
   d. Krevitsky to MD, ALS, 1 p., n.d.
Box 4 cont’d.

e. MD to Krevitsky, CTL, 1 p., February 10, 1960.
g. MD to Krevitsky, CTL, 2 pp., February 16, 1960.
h. MD to Krevitsky, telegram (draft), 1 p., March 8, 1960.
i. Krevitsky to MD, ALS, 2 pp., March 10, 1960.
j. MD to Krevitsky, TL, 1 p., March 18, 1960.
k. MD to Krevitsky, TL, 1 p., April 12, 1960.

66. Kreisberg, Liz to MD.
   a. ANS, 1 p., August 27, 1956.
   b. ALS, 1 p., February 1, 1958.


68. Landshoff, Herman to MD, ANS, 1 p., December 26, 1958.

69. Lerman, Leo and “Richard” to MD and Alexander Hammid, TN, 1 card, September 22, 1945.

70. Leroy, Luce.
   a. Leroy to MD and Teiji Ito, ALS, 1 p., 1957.
   b. Leroy to MD, ALS, 1 p., October 22, 1958.
   c. Leroy to MD, ALS, 1 p., August 21, 1959.
   d. Leroy to MD, ALS, 1 p., October 18, 1960.
   e. Leroy to MD and Teiji Ito, ALS, 3 p., n.d.


72. Lutz, Herbert B.
   a. Lutz to Teiji Ito, TLS, 1 p., n.d.
   b. Lutz to MD, TLS, 2 pp., October 26, 1956.

73. “Marge” to MD, ANS, 1 card, n.d.

74. Madame Maurette (Head mistress, Ecole Internationale de Geneve) to MD, TL, 1 p., May 20, 1935.

75. “Maurice” to MD, ANS with drawing, 1 card, February 15, 1952.
Box 4 cont’d.

76. Merrill, James.
   b. Merrill to MD and Teiji Ito, ANS, 1 card, August 31, 1955.
   c. Merrill to MD, ANS, post card, March 29, 1958.
   d. Merrill to MD, TLS, 1 p., n.d.

77. Rigaud, Milo to MD, ANS, post card, n.d.

78. “Moni” to MD, ANS, post card, August 17, 1961.

79. Muller, Gretchen to MD, TLS, 1 p., March 25, 1960.

80. Nakajima, Yoshio.
   a. MD to Nakajima, TL, 2 p., October 28, 1957.
   c. Nakajima to MD, TNS, 1 p., December 23, 1957.
   d. Nakajima to MD, TLS, 1 p., March 1, 1958.
   g. Nakajima to MD, Christmas card, n.d.

81. “Nansi and Rudi” to MD and Teiji Ito, TLS, 1 p., January 8, 1961.

82. Novik, William.
   a. Novik to MD, ANS, calling card, n.d.
   b. MD to Novik, CTL, 1 p., October 18, 1946.
   c. Novik to MD, ALS, 9 pp., November 16, 1946.
   d. MD to Novik, CTL, January 20, 1947.
   e. Novik to MD, ALS, 4 pp., January 26, [1947].
   f. MD to Novik, CTL, 1 p., March 17, 1947.
   g. Novik to MD, ALS, 3 pp., August 26, 1947.
   h. Albicocco, Quinto to Novik re: MD, TLS, 1 p., October 4, 1947.
   i. Novik to MD, ALS, 2 pp., January 24, 1948.
   k. Anne Dubs (MD’s secretary) to Novik, CTN, 1 p., June 29, 1949.
   l. Novik to Anne Dubs, ANS, 1 p., July 1, 1949.
Box 4 cont’d.

83. Passin, Herbert.
   a. Passin to MD, TLS, 1 p., October 27, 1954.
   b. Passin to MD, TLS, 2 pp., October 18, 1957.
   d. Passin to MD, TNS, 1 p., April 7, 1961.
   e. Passin to MD, TLS, 1 p., August 16, 1961.
   f. MD to Passin, CTL, 2 pp., n.d.

84. “Paul.”
   a. MD to Paul, AL, 4 pp., n.d.
   b. Paul to MD, TNS, 1 card, July 23, 1951.
   c. Paul to MD, TNS, 1 card, August 6, 1951.
   d. MD to Paul, CTL, 2 pp., n.d.
   e. MD to Paul, CTL, 2 pp., n.d.

85. Pelton, Lila (assistant to MD).
   b. MD to Pelton, CTL, 1 p., n.d.
   c. Pelton to MD, ALS, 1 p., n.d.
   d. Pelton to MD, TLS, 2 pp., October 31, 1947.

86. Percival, Willa to MD.
   a. ANS, 1 p., October 29, 1957.
   b. ALS, 4 pp., n.d.
   c. ANS, 1 p., n.d.

87. “Phito” to MD, 1 p., June 8, 1954.

88. Read, Bill.
   a. Read to MD, ALS, 1 p., n.d.
   b. MD to Read, CTL, 1 p., n.d.

89. Renne, Rene.
   a. MD to Renne, CTL, 2 pp., February 15 and 20, 1945.
   b. Renne to MD, TLS, 1 p., November 14, 1945.
   c. MD to Renne, CTL, 1 p., January 9, 1946.
   d. Renne to MD, TLS, 3 pp., January 22, 1946.
Box 4 cont’d.

e. Renne to MD, ALS, 2 pp., March 10, 1946.
f. MD to Renne, CTL, 1 p., July 9, 1946.
g. Renne to MD, TLS, 2 pp., December 25, 1946.
h. MD to Renne, CTL, 1 p., January 25, 1947.
i. Renne to MD, TLS, 1 p., June 3, 1947.
k. Renne to MD, TLS, September 16, 1947.
l. MD to Renne, CTL, 1 p., October 8, 1947.
m. Renne to MD, TLS, 1 p., October 21, 1947.
n. MD to Renne, CTL, 1 p., March 22, 1948.
o. Renne to MD, ALS, 2 pp., April 1, 1949.
p. MD to Renne, CTL, 1 p., June 8, 1949, 2 copies.
q. Renne to MD, TLS, 1 p., August 24, 1949.
r. MD to Renne, CTL, 1 p., n.d.
s. Pelton, Lila (MD’s assistant) to Renne, CTN, 1 p., n.d.

90. “Rico” to MD, ANS, Christmas card, n.d.

91. Mennesson-Rigaud, Odette.

b. Rigaud to MD, ANS, post card, March 8, 1957.
c. MD to Rigaud, CTL, 2 pp., June 13, 1957.
d. Rigaud to MD, TLS, 2 pp., July 10, 1957.
e. Rigaud to MD, TLS, 1 p., July 16, 1957.
g. Rigaud to MD, TLS, 2 pp., October 14, 1957.
h. Rigaud to MD, ANS, 1 card, 1959.
i. Rigaud to MD, TLS, 2 pp., January 27, 1959.
l. Rigaud to MD, ANS, post card, November 21, 1960.
m. Rigaud to MD, TLS, 3 pp., July 8, 1961.
n. MD to Rigaud, draft of a telegram, n.d.
o. Rigaud to MD, ALS, Christmas card, n.d.


93. Rodman, Selden to MD.

a. ALS, 1 p., January 12, 1956.
b. ANS, 1 p., December 20, 1957, with 1 black and white print, 3 ½” x 3 ½”.
Box 4 cont’d.

c. ANS, 1 card, January 8, 1958.

94. “Roger” to MD.
   d. ANS, post card, n.d.
   e. ANS, note card, n.d.

95. Roy, Constance to MD, TLS, 1 p., March 20, 1946.

96. Scheyer, Galka (Emilie).
   a. Scheyer to MD and Alexander Hammid, 4 pp.,
      August 6, 1943.
   b. Scheyer to MD and Alexander Hammid, 2 pp.,
      January 26, 1944.
   c. Scheyer to MD and Alexander Hammid, 4 pp., June
      22, 1944.
   d. Scheyer to MD and Alexander Hammid, TLS, 1 p.,
      February 2, 1945.
   e. Scheyer to MD and Alexander Hammid, TNS, 1 p.,
      May 27, 1945.
   f. Scheyer to MD and Alexander Hammid, ALS, 2 pp.,
      September 1945.
   g. MD and Alexander Hammid to Scheyer, ALS, 2 pp.,
      November 15, 1945.
   h. Scheyer to MD and Alexander Hammid, ALS, 2 pp.,
      n.d.
   i. Scheyer to MD and Alexander Hammid, ALS, 2 p.,
      n.d.
   j. Scheyer to unknown (incomplete), ALS, 2 pp., n.d.


98. “Shinchi” to MD and Teiji Ito, TLS, 1 p., July 12, 1955.


100. “Sigmun” (? illegible) to MD, ALS, 2 pp., December 18,
      1948.

101. Sills, Yole Grenata to MD, ANS, 1 card, n.d.

102. Steele, Robert to MD, ANS, post card, n.d.
Box 4 cont’d.

103. Telberg, Val to MD, ALS, 1 p., n.d.
104. Thompson, Bob to MD and Teiji Ito, ALS, 1 p., January 2, 1961.
105. Vashi, Nataraj and Pra-Veena to MD, 1 card, n.d.
106. Virgil, Lila and Emory Lewis to MD, invitation, 1957.
107. Vivas, Marta-Elvia to MD, Christmas card, January 11, 1957.
    a. MD to Walton, CTL, 3 pp., May 21, 1939.
    b. Walton to MD, TNS, 1 p., June 8, 1939.
    c. MD to Walton, CTL, 6 pp., June 30, 1939.
    d. Walton to MD, TLS, 1 p., July 10, 1939.
    e. MD to Walton, CTL, 3 pp., August 19, 1939.
    f. Walton to MD, TNS, 1 p., n.d.
110. Wiener, Margaret to MD, ALS, 1 p., December 16, 1948.
111. Zukerman, Raymond, ANS, 1 card, n.d.
112. [Illegible], Janet and Archie to MD, Christmas card, n.d.

Folder 10

I. Re: MD’s apartment/living situation.
   1. 1 TL, 1 CTL (drafts) by MD, n.d.

IV. Professional Correspondence.

Folder 11

A. Re: Guggenheim Fellowship, 1944-1953, including application material.
Box 4 cont’d.

Folder 12

B. Re: Other fellowship applications and inquiries re: grants, funding, or financial support, 1946-1960. Includes:

1. MD to Pearl Buck, CTL, 2 pp., May 21, 1949.

Folder 13

C. Falk, Sawyer, MD’s professor at Syracuse University, photocopies of correspondence between Falk and MD from Syracuse University archives, 1944-1951.

1. MD to Falk, approx. 18 TLS.
2. Falk to MD, approx. 19 CTL.

D. Re: film showings, lectures, appearances, etc. by MD. Arranged alphabetically by institution.

Folder 14-22

5. Amsterdam Film Society, 1951.
10. Atlanta Film Council, 1947.
Box 4 cont’d.

32. University of California, Los Angeles, 1941.
33. Canadian Broadcasting Corporation, 1960
34. Canadian Film Institute, 1958.
Box 4 cont’d.

38. Chicago Experimental Film Unit, 1950-1951.
46. Cinemathèque Française, 1952.
47. Ciné-Samedi, Montreal, Canada, 1958.
50. Columbus Gallery of Fine Arts, Columbus, OH, 1948.
51. Columbus Public Schools, Columbus, OH, 1960.
Box 4 cont’d.

59. Cummington School of the Arts, 1951.
60. Dartmouth Summer Camp, Dartmouth, MA, 1959.
61. Depauw University, Greencastle, IN, 1949, 1955.
64. Educational Film Library Association, Inc., 1949.
66. Evanston Art Center Film Society, Evanston, IL, 1949, 1951.

67. Falcon Press, n.d.
73. Geneva’s Studio, Boston, 1948.
75. Hartford Jewish Community Center, Hartford, CT, 1960.
76. Harvard University, 1945-1950.
80. The Houston Little Theatre, Texas, 1947.
Box 4 cont’d.

83. Howard University, 1949.
85. Indiana University, 1955.
89. Jefferson High School, Daly City, CA, 1961.
100. Landers Film Reviews, Kansas City, MO, 1959.
106. Louisiana Polytechnic Institute, 1951.
Box 4 cont’d.

113. Montréal International Film Festival, 1961.
118. Nederlands Historisch Film Archief, Amsterdam, 1951, 1956.
121. New Orleans Film Club, 1960.
122. New Mexico State University, 1960.
127. North Shore Film Society, Highland Park, IL, n.d.
130. Ohio State University, 1959.
Box 4 cont’d.

134. Park Forest Public Schools, IL, 1961.
146. Pontiac Senior High School, Pontiac, MI, 1950.
149. Princeton University, 1959.
150. Purdue University, 1947, 1951, 1954.
152. Renaissance Film Society, Lowell, MA, 1960.
Box 4 cont’d.

154. Rice Institute, Houston, TX, 1960.
156. Richmond Professional Institute, Richmond, VA, 1949, 1951.
158. Roosevelt University, Chicago, IL, 1960.
161. San Francisco Dance League, 1946.
162. San Jose State College, CA, 1959.
164. Film Society of Seattle, 1951.
170. Somerset Art Film Society, Somerville, NH, 1960.
173. Southern Methodist University, Dallas, TX, 1960.
Box 4 cont’d.

175. Stanford University, 1960.
182. Tuskegee Institute, 1949-1950.
183. Ubiquitous Film Society, Boston, 1960.
184. Uitgeverij De Diehvek, Holland, 1951.
186. United States Department of State, 1950.
188. Vancouver Festival Society, 1959.
198. Western Illinois University, 1960.
Box 4 cont’d.

199. West University, Houston, TX, 1960.


201. William and Mary College, 1949.


205. Woodcrest School, Rifton, NY, n.d.


Folder 23

E. Requests for information, rentals, etc, from individuals, 1945-1961 and undated; includes:

1. Livingston, Danny.
   a. Dubs, Anne (MD’s assistant) to Livingston, CTN, 1 p., February 14, 1949.
   b. Livingston to Dubs, TNS, May 29, 1949.


Folders 24-25

F. From various periodicals and publications, arranged alphabetically by publication name.


Box 4 cont’d.

5. *Art Digest*, n.d.
<table>
<thead>
<tr>
<th></th>
<th>Publication/Source</th>
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<td>28.</td>
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<td>National Board of Review New Movies</td>
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<td>35.</td>
<td>New Directions</td>
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<td>New Republic</td>
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<td>38.</td>
<td>New York Film Bulletin</td>
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<td>44.</td>
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Box 4 cont’d.

45. Park East, 1952.
47. Playboy, 1960.
58. The Villager, 1953.
60. Vogue, 1948, 1951.

Folder 26


Box 5

Folder 1


Folder 2

Box 5 cont’d.

Folder 3


Folder 4

K. Re: DIVINE HORSEMEN: THE LIVING GODS OF HAITI—from publishers, re: contracts, royalties, etc., 1949-1953 and undated. Arranged by date. Includes:

1. Mead, Margaret to MD.
   b. TLS, 1 p., January 22, 1953.


Folder 5


Folder 6


Folder 7

N. Re: distribution with Orbit Films, including agreements, 1946, 1951-1952.

Folder 8


Folder 9


Folder 10

Q. Re: Bleeker Street Cinema, including contracts, receipts, invoices, etc., 1961.
Box 5 cont’d.

Folder 11

Folder 12
S. Fan mail and miscellaneous inquiries, 1947-1961.

Folder 13

Folder 14

Folder 15
V. Legal correspondence, including correspondence re: Solomon Deren’s estate, 1938-1961.

Folder 16
W. Miscellaneous correspondence from Olin Dow to Grant Code, unknown origin, 1935, 1941-1942.

V. Printed Material.

Folder 17
A. Early writing by MD, published in Ecole Internationale student publications, ca. 1932.

Folders 18-22
B. Tear sheets of articles by MD, arranged alphabetically by title.

Folder 23
C. Tear sheets of photographs published by MD. [An index for these photos is in Box 8, Folder 8, “bibliography of published photos.”]

Folders 24-27
D. “Releases,” publicity sent out by MD, as filed by MD with index by MD, 1945-1959 and undated.
Box 5 cont’d.

Folder 28


Folder 29

F. Brochures / announcement cards, not filed by MD, 1946-1957 and undated.

Folder 30

G. Programs, not filed by MD, 1945-1961.

Box 6

Folder 1


Folders 2-7

I. Articles / reviews re: Maya Deren, ca. 1933-1961.

Folder 8


Folder 9


Folders 10-16

L. Full issues of journals featuring articles by or about MD.
   3. Film Culture, No. 29, Summer 1963.
   4. Film Culture, No. 39, Winter 1965, featuring a reprint of An Anagram of Ideas on Art, Form, and Film.
Box 6 cont’d.

6. **Bomb**, No. 81, Fall 2002.

Folder 17

M. Clippings featuring listings for MD’s appearances or showings.

Folder 18


Folder 19

O. Photocopies of clippings re: film, unknown origin, possibly compiled by Robert Steele.

Folder 20.

P. Galleys and proofs.


Box 7

Folder 1


Folder 2

R. MD’s circulation copy of AN ANAGRAM OF IDEAS ON ART, FORM, AND FILM.

Folder 3

S. Library of Congress catalog subject cards for MD’s films.
Box 7 cont’d.

Folder 4

T. Re: Elektra Records and “Voices of Haiti” album, liner notes, catalogs, publicity, etc., ca. 1953.

Folder 5

U. Re: Teiji Ito, clippings.

Folder 6

V. Re: Creative Film Foundation — publicity.

Folder 7

W. Re: Independent Filmmakers Association, membership information.

Folder 8


Folder 9

Y. Re: Photographic Society of America Convention, 1956.

Folder 10

Z. Various programs and brochures about subjects other than MD.

Folder 11

AA. Various clippings on subjects of interest to MD, possibly for research.

Folder 12

BB. Clippings of “records (music) to buy” by MD, reviews, catalogs and advertisements.

Folder 13

CC. Clippings of advertisements for various products of interest to MD.
Box 7 cont’d.

Folder 14

DD. Photocopies of the covers of pamphlets collected by MD, original pamphlets removed to rare books section. Including:


Folder 15


Folder 16

FF. Miscellaneous clippings and brochures.

VI. Professional Material.

A. Re: Films.

Folder 17

1. “Film Ideas,” notes, clippings, letters, etc, which provided MD with ideas/inspiration. (As filed by MD.)

Folder 18

2. “Meshes in the Afternoon,” notes, shot lists, etc.

Folder 19

Box 7 cont’d.

Folder 20


Folder 21

5. “Ritual in Transfigured Time,” shooting notebook, storyboards, shot sequences, notes, etc.

Folders 22-23

6. “Meditation on Violence.”
   a. Notes, soundtrack instructions, shot diagrams, story diagrams, etc.
   b. Choreography plan/storyboard.

Folders 24-28

   a. Shooting notebook, including sequences, schedules, notes, etc.
   b. Storyboards, choreography plan/notes.
   c. Choreography notes, drafts of statements, publicity, etc.
   d. Calligraphy and graphics practice for opening titles.
   e. Note cards.

Folder 29


Folder 30

9. “Medusa,” storyboards, shooting scripts, etc.

Folder 31

Box 7 cont’d.

Folders 32-35

11. Film collaboration with Gregory Bateson re: Bali, ca. 1941-1946.
   a. Correspondence with Bateson, outlines, notes, project descriptions, etc.
   b. Notecards by MD re: Bateson’s Bali footage.
   c. Notes and contact prints re: Bali footage — removed from binder compiled by Catrina Neiman for “The Legend of Maya Deren Project.”

Folder 36

12. Storyboards for an unidentified film.

Box 8

Folder 1

B. Travel documents and arrangements.

Folder 2

C. Research file re: Haiti — clippings and notes.

Folder 3

D. Research file re: the Caribbean and the Americas — clippings and notes.

Folder 4

E. Haitian recordings — notes, index, timings, descriptions, etc.

Folder 5

F. Haitian recordings — note cards, ca. 75 cards.

Folder 6

G. Resume and letters of recommendation for MD.

Folder 7

H. Selected bibliography of MD’s work.
Box 8 cont’d.

Folder 8
I. Bibliography of photographs published by MD. [An index for the items in Box 5, Folder 23, “tearsheets of photos by MD.”]

Folder 9
J. List of film screenings by MD, ca. 1952.

Folder 10

Folder 11

Folder 12
M. Note cards, multiple subjects, including “Art” and the “Motion Picture Medium.”

Folder 13
N. Paste-ups for brochures and flyers.

Folder 14
O. Calligraphy samples and practice.

Folder 15
P. Sample form letters re: publicity and distribution.

Folder 16
Q. Sample forms for lecture and showing requirements.

Folder 17
R. Publicity for MD’s film—pasted on boards.

Folder 18
S. Notes for film showing and accompanying exhibit for San Francisco Museum of Art, 1949, photocopies.
Box 8 cont’d.

Folder 19

T. Mailing lists/addresses.

Folder 20

U. Subject file re: Teiji Ito.

Folder 21

V. Subject file re: Creative Film Foundation.

Folder 22

W. Miscellaneous material—notes, lists, etc.

VII. Financial Material.

Folder 23

A. Check registers and canceled checks.

1. General.

2. For “The Very Eye of Night.”

Folder 24


Folder 25

C. Receipts/collection attempts re: film distribution.

Folder 26

D. New York City screenings — receipts, contract.

Folder 27

E. Statement of production costs for films made from 1943-1952.

Folder 28

F. Receipt for productions of various films including the addition of sound to “Meshes in the Afternoon.”
Box 8 cont’d.

Folder 29

G. Expense ledger for “Ritual in Transfigured Time.”

Folder 30

H. Aries Productions — receipts, contracts and other financial documents re: “The Very Eye of Night.”

Folder 31


J. Haiti expenses.

Folder 32-34

1. Royalty statement, financial correspondence, contracts, re: DIVINE HORSEMEN: THE LIVING GODS OF HAITI.

2. Canceled checks for Haiti expenses.

3. Receipts for Haiti trips.

Folder 35

K. Mailing permits and exhibiting licenses.

Box 9

Folder 1

L. Medical and hospital bills for MD.

Folder 2

M. Film sales contracts.

Folder 3


Folder 4

Box 9 cont’d.

Folder 5

P. Creative Film Foundation — receipts/accounts payable.

Folder 6

Q. Miscellaneous — receipts, payments, invoices, etc.

VIII. Legal Material.

Folder 7

A. Solomon Deren’s will, 1938 and state paperwork, 1951.

Folder 8

B. Releases and contracts, including blanks/samples.

Folder 9

C. Various legal documents.

IX. Scrapbooks.

Folder 10

A. Scrapbook containing clippings and other ephemera re: MD, 1944-1947.

X. Memorabilia.

Folder 11

A. Marie Deren — certificates in memory of MD for trees purchased for the John F. Kennedy Peace Forest, Israel.

Folder 12

B. Copy of captain’s log recording MD’s marriage to Teiji Ito and a wedding announcement.

Folder 13

C. MD’s school information, schedules, etc.
Box 9 cont’d.

Folder 14

D. Copy of MD’s certificate from the Edinburgh Film Festival, 1955.

Folder 15

E. Inventory of MD’s souvenirs and possessions.

Folder 16

F. Film festivals — certificates, programs, etc.

Folder 17

G. Program — Ringling Brothers and Barnum and Bailey Circus.

Folder 18

H. Ticket stubs, matchbooks, notes, etc.

Folder 19

I. Address book, possibly belonging to Marie Deren.

XI. Photographs.

A. Photographs of Maya Deren.

Folder 20

1. Envelope 1, MD and mother Marie Deren, MD’s infancy and childhood, including one photo of Marie Deren in later life with friends, 14 black and white prints, various sizes.

2. Envelope 2, MD’s adolescence, 17 black and white prints, various sizes.

3. Envelope 3, MD as an adult, 16 black and white contact prints, 15 black and white negatives, 1” x 2”.

4. Envelope 4, MD as an adult, 6 black and white prints, 8” x 10”.

5. Envelope 5, MD as an adult, 3 black and white prints, 53 black and white contact prints, 10 black and white negatives, various sizes.
Box 9 cont’d.

6. Envelope 6, MD nude, 13 black and white prints, 16 black and white contact prints, various sizes.

7. Envelope 7, copy negatives of original prints of family photographs, 36 black and white contact prints, 27 black and white negatives, various sizes.

Folder 21

8. Envelope 8, MD and family, 23 black and white prints, various sizes.

9. Envelope 9, MD and family, 37 black and white prints, various sizes.

10. Envelope 10, MD and family, 2 black and white prints, 92 black and white negatives, 2 color negatives, various sizes.

11. Envelope 11, MD and friends, 13 black and white prints, 2 contact prints, various sizes.

B. Films stills and other photographs related to films.

Folder 22

1. Envelope 12, “At Land,” 5 black and white mounted prints, 2 black and white prints, various sizes.

2. Envelope 13, “At Land,” 20 black and white prints, various sizes.

3. Envelope 14, “At Land,” 44 black and white contact prints, 2” x 2”.

4. Envelope 15, “Choreography for the Camera,” 4 black and white prints, 7 mounted black and white prints, various sizes.

5. Envelope 16, “Choreography for the Camera,” 65 black and white contact prints, 2” x 2”.

Folder 23

6. Envelope 17, “Choreography for the Camera,” 28 black and white negatives, 2” x 4”.


Box 9 cont’d.

7. **Envelope 18**, “Cinema 16 Symposium on Poetry and Film,” 3 black and white prints, 8” x 10”.

8. **Envelope 19**, “Meditation on Violence,” 13 black and white prints, 7 ½” x 10”.

9. **Envelope 20**, “Meditation on Violence,” 12 black and white prints, 3 black and white mounted prints, various sizes.

**Folder 24**

10. **Envelope 21**, “Meditation on Violence,” 93 black and white contact prints, 2” x 2”.

11. **Envelope 22**, “Meditation on Violence,” 26 black and white negatives, 2” x 2”.

12. **Envelope 23**, “Meshes in the Afternoon,” 9 mounted black and white prints, various sizes.


**Folder 25**

14. **Envelope 25**, “Meshes in the Afternoon,” 29 black and white contact prints, 2” x 2”.

15. **Envelope 26**, “Meshes in the Afternoon,” 1 black and white negative, 2”x2”.


17. **Envelope 28**, “Private Life of a Cat,” 12 black and white contact prints, 2”x 2”.

18. **Envelope 29**, “Private Life of a Cat,” 44 black and white prints, 4”x 5”.

19. **Envelope 30**, “Private Life of a Cat,” 18 black and white prints, 8”x 10”.

20. **Envelope 31**, “Ritual in Transfigured Time,” 5 black and white prints, 7 mounted black and white prints, various sizes.
Box 9 cont’d.

Folder 26

21. Envelope 32, “Ritual in Transfigured Time,” 5 mounted black and white prints, 7”x 9”.
22. Envelope 33, “Ritual in Transfigured Time,” 19 black and white negatives, 2”x 2”.
23. Envelope 34, “Ritual in Transfigured Time,” 119 black and white contact prints, 2”x 2”.
24. Envelope 35, Various films, 54 black and white prints, 1 ½” x 2”.

C. Haiti.

Folder 27

1. Envelope 37, Architecture, 42 black and white prints, various sizes.
2. Envelope 38, Architecture, 35 black and white prints, various sizes.
3. Envelope 39, Architecture, 90 black and white prints, 2 ½”x 2 ½”.

Box 10

Folder 1

4. “Haitian architecture: modern,” 27 black and white prints, 1 mounted black and white print, various sizes.

Folder 2


Folder 3

6. Envelope 40, “Ceremonial writing,” 100 black and white prints, various sizes.
Box 10 cont’d.

7. Envelope 41, “Ceremonies, boat ceremony,” 97 black and white prints, 2 ½” x 2 ½”.

8. Envelope 42, “Ceremonies,” 57 black and white prints, 2 ½” x 2 ½”.

9. Envelope 43, “Ceremonies,” 39 black and white prints, 2 ½” x 2 ½”.


Folder 4

11. Envelope 45, “Ceremonies,” including picture of MD, 53 black and white prints, 2 ½” x 2 ½”.


13. Envelope 47, “Ceremony,” 26 contact prints, 2” x 2”.


Folder 5

15. Envelope 49, “Dance,” 16 mounted black and white prints, 3” x 5 ½”.


17. Envelope 51, “Film stills,” 116 black and white stills, various sizes.

18. Envelope 52, “Haiti,” 22 black and white negatives.

Folder 6

19. Envelope 53, “Hounoi praying,” 1 black and white print, 12 black and white negatives, various sizes.

21. **Envelope 55**, “People,” 12 black and white prints, 1 mounted black and white print, 8” x 10”.

22. **Envelope 56**, “People,” 33 black and white prints, 2 ½” x 2 ½”.

23. **Envelope 57**, “People,” 47 black and white prints, various sizes.


25. **Envelope 59**, “Pictures from the air,” 15 black and white prints, 2 ½” x 2 ½”.

**Folder 7**


**Folder 8**

27. “Haitian mardis gras,” 46 black and white prints, 8” x 10”, with TS description, 2 p. and CTS copy of description, 2 p.

**Folder 9**

28. “Haitian mardis gras: floats, Indians, kings commune, masks,” 47 black and white prints, 8” x 10”.

**Folder 10**

29. **Envelope 60**, “Various Haitian subjects,” including photograph of MD, 43 black and white prints, various sizes.

30. **Envelope 61**, “Various Haitian subjects,” including 3 photographs of MD, 99 black and white prints, 2 ½” x 2 ½”.


32. **Envelope 63**, “Various Haitian subjects,” including photograph of MD, 66 black and white prints, various sizes.

33. **Envelope 64**, “Various Haitian subjects,” 56 black and white prints, various sizes.
Box 10 cont’d.

34. **Envelope 65**, “Various Haitian subjects,” 4 black and white prints, 2 color negatives, 17 black and white negatives, various sizes.

35. **Envelope 66**, “Various Haitian subjects,” 3 black and white prints, 112 black and white negatives, various sizes.

Folder 11

36. **Envelope 67**, “Various Haitian subjects,” 78 black and white negatives, 2”x 2”.

37. **Envelope 68**, “Various Haitian subjects,” 65 black and white negatives, 1 color negative, 1 color slide, 2”x 2”.

38. **Envelope 69**, “Haiti — Voodoo,” 5 black and white prints, 59 black and white negatives, 2”x 2”.

Folder 12

39. “Haitian vevers,” 13 black and white prints, 3 mounted black and white prints, various sizes.

D. Miscellaneous / various subjects.

Folder 13

1. **Envelope 70**, Interior of MD’s apartment, 4 black and white prints, 8” x 10”.

2. **Envelope 71**, “Art and art objects, reproductions,” 57 contact prints, 2”x 2”.

3. **Envelope 72**, “Balinese ceremony,” 38 pp. of contact prints, 5”x 7”.


5. **Envelope 74**, “Balinese various subjects,” 41 black and white negatives.

6. **Envelope 75**, “Bookshop,” 30 black and white prints, various sizes.
Box 10 cont’d.

Folder 14

7. **Envelope 76**, cards from Maya Deren’s original negative filing system, 43 cards.

8. **Envelope 77**, “Cats/Dubs sisters,” 89 black and white negatives, 4 black and white prints, 2”x 2”.

9. **Envelope 78**, “FIP,” 8 black and white negatives, 4 black and white contact prints, various sizes.

10. **Envelope 79**, “Fruit pickers, California 1942,” including TS descriptions, 23 black and white prints, 8” x 10”.

11. **Envelope 80**, “Fruit pickers, California 1942,” 10 black and white prints, 8” x 10”.

Folder 15

Note: negatives for these prints are located in Box 11, Folders 1-4.

12. **Envelope 81**, “Gotham bookstore,” 8 black and white negatives, 1 black and white print, 8”x 10”.

13. **Envelope 82**, “Hersey — Terrarium, etc.,” 92 contact prints, 2”x 2”.


15. **Envelope 84**, “Photographs of art,” 5 black and white prints, 1 color print, various sizes.

16. **Envelope 85**, “Portraits,” 125 black and white negatives, 1 black and white print, 2”x 2”.

17. **Envelope 86**, “Toscanini,” 15 black and white prints, 8”x 10”.

Folder 16

18. **Envelope 87**, Various miscellaneous subjects, 8 black and white prints, various sizes.

19. **Envelope 88**, Various miscellaneous subjects, 18 contact prints, 2”x 2”.
Box 10 cont’d.

20. Envelope 89, Various miscellaneous subjects, may include film stills, approx. 33 pp. of contact prints, 1 of 3 envelopes.

21. Envelope 90, Various miscellaneous subjects, may include film stills, approx. 33 pp. of contact prints, 2 of 3 envelopes.

22. Envelope 91, Various miscellaneous subjects, may include film stills, approx. 33 pp. of contact prints, 3 of 3 envelopes.

Box 11

E. Collections of negatives. Prints of these are present in Box 10, Folder 15.

Folder 1

1. Negatives of various subject, may include: film stills, portraits, personal photographs of MD, approx. 450 black and white negatives, 4 color negatives.

Folder 2

2. Negatives of various subject, may include: film stills, portraits, personal photographs of MD, approx. 450 black and white negatives.

Folder 3

3. Negatives of various subject, may include: film stills, portraits, personal photographs of MD, approx. 450 black and white negatives.

Folder 4

4. Negatives of various subject, may include: film stills, portraits, personal photographs of MD, approx. 450 black and white negatives.
Box 12

5. Envelope 92, Haiti negatives, approx. 150 black and white negatives, 2”x 2”.

6. Envelope 93, Haiti negatives, approx. 150 black and white negatives, 2”x 2”.

7. Envelope 94, Haiti negatives, approx. 200 black and white prints, 2”x 2”.

8. Envelope 95, Haiti negatives, approx. 200 black and white prints, 2”x 2”.

F. Oversized prints.

1. Various subjects including photographs of MD, 6 black and white prints, 4 mounted black and white prints, various sizes.

Box 13

XII. Audiovisual Material.

A. Transcriptions of lectures from tapes.

Folder 1


2. “New Directions in Film Art,” Cleveland Museum of Art, April 6, 1951.


4. “MD Workshop Woodstock, tape #1, side #1 & #2,” July 10-12, 1960.

5. “MD Workshop Woodstock, tape #2, side #2, side #1,” July 10-12, 1960.


Folder 2

Box 13 cont’d.


10. “Interview with Gideon Bachman.”

Unfoldered

B. Record albums.

1. “Voices of Haiti,” recorded by MD, 33 1/3 rpm, 1953, 3 copies.

2. “Drums of Haiti,” Ethnic Folkways Library, recorded and notes by Harold Courlander, 33 1/3 rpm, n.d.

C. Cassette tapes, copies from reel-to-reels and wire recordings (titles transcribed as written on tapes — box #’s no longer applicable).

1. Tape #1.
   b. Side B, “Brown Box #2, Mike Wallace TV;” “Brown Box #7, Moma Memorial Screening.”

2. Tape #2.
   a. Side A, “DAT 123, Brown Box #4 & 5, Alexander Hammid, #3.”
   b. Side B, “DAT 124, Blue Box #19, Deren Lecture Living Theatre #1.”

3. Tape #3.
   b. Side B, “Teiji Ito, Interview #1, Cont.”

4. Tape #4.
   a. Side A, “Brown Box #4 & 5, Teiji Ito Interview #1, cont.;” “Teiji Ito Interview #2.”
   b. Side B, “Teiji Ito, Interview #2, cont.”
Box 13 cont’d.

5. Tape #5.
   a. Side A, “Brown Box #4 & 5, Teiji Ito Interview #2, Side 2, cont.” “Alexander Hammid Interview #1.”
   b. Side B, “Alexander Hammid Interview #1, cont., Interview #2.”

   a. Side A, “Blue Box #19, Deren 1 & 2, Gideon Bachman Interview.”
   b. Side B, “Blue Box #19, Deren 3, Gideon Bachman Interview.”

7. Tape #7.
   a. Side A, “Box #14, Intro to Films;” “Reel 11, Side B, Misc Merengues & Voudoun, Conversation with Julia.”

8. Tape #8.
   b. Side B, “Box #15, Reel 12, Side A, OWH Rara, cont., Poetry, OW Poetry.”

   a. Side A, “Box #19, Lecture Living Theatre, #1 Side A, Cont.; #1, Side B.”
   b. Side B, “Box #19, Lecture Living Theatre, Interview #1, Side B, cont.”

10. Tape #10.
Box 13 cont’d.

11. Tape #11.
   b. Side B, “Box #15, Reel 10, Side A.”

12. Tape #12.
   b. Side B, “Wire, Medusa I.”


D. Compact discs.

1. “Teiji Ito Interview with Richard Steele;” “Teiji Ito Interview #1 (Part 1).”

2. “Teiji Ito Interview #1 (Part 2);” “Teiji Ito Interview #2 (Part 1).”

3. “Teiji Ito Interview #2 (Part 2).”

4. “Maya Deren Lecture Living Theatre #1.”

5. “Maya Deren Lectures—Living Theater: 1. Maya and Teiji—Zither with Clarinet and Flute.”

6. “Maya Deren Lectures—Living Theater: 1. Dance and Film; 2. Mike Wallace Interview.”

7. “Maya Deren Lectures—Living Theater: 1. Tape 2 – Side A.”

8. “Maya Deren Lectures—Living Theater: 1. Tape 2 – Side B.”

Box 13 cont’d.


11. “Deren 1 & 2;” “Gideon Bachman Interview.”

12. “Deren 3;” “Gideon Bachman Interview.”

13. “Dance and Film;” “Mike Wallace TV;” “MOMA Memorial Screening.”

14. “Maya Deren, Side A.”
   a. “OW H ME 1: Merengues Party 52, 1.”
   b. “OW H ME 2: Merengues Party 52, 2.”
   c. “OW H MG 1: Mardi Gras.”

15. “Maya Deren, Side B.”
   a. “OW H MI 1: Merengues and Voudoun.”
   b. “OW H MI 2: Merengues, Albert Mangones.”
   c. “OW H MI 3: Conversation with Julia.”
   d. “OW H Rara 1.”

E. Reel-to-reel tapes.

1. 3 ¼” diameter reels, all stamped with Robert Steele’s address.
   a. “Mrs. [Marie] Deren II (only first few minutes used).”
   b. “A. Hammid #1, Interview.”
   c. “A. Hammid #2, Interview, Jan. 5, 1966.”
   d. “Alexander Hammid Interview #3.”

2. 7” diameter reels.
   b. “Teiji Ito Interview #1.”
   c. “Teiji Ito Interview #2.”
   d. “Deren 3, 1 hr.”
   e. “Talks at Museum of Modern Art, W. Van Dyke, Shirley Clarke, Pearl Primus, Amos Vogel.”
   f. “MIL D1, Deren Lecture, Living Theater.”
   g. “MIL D2, Deren Lecture, Living Theater.”
   h. “MIL D3, Maya Workshop.”
Box 13 cont’d.

i. “MIL D4, Maya Workshop.”
j. “Reel No. 1, Maya Deren Lecture.”
k. “Deren #2.”
m. “Original Wallace Interview,” in blue plastic case.
n. “Intro to Films, 2nd Mix Maya Chamber Films.”
o. “Reel No. 1,” Realistic case.

(1) OW-HVL-1A, Andre Bapteme 1
(2) OW-HVL-1B, Andre Bapteme 2


(1) OW-HVL-2A: Bapteme Maya Tambour 1.
(2) OW-HVL-2B: Bapteme Maya Tambour 2.
(3) OW-HVL-3: Bruler Zin Andre.
(4) OW-HVL-4: Bruler Zin Isnard.
(5) OW-HVL-5: Ceremonial Selections Mme. Elie.

q. “Reel No. 3,” Realistic case.

(1) OW-HVL-5: Ceremonial Selections Mme. Elle Cont.
(2) OW-HVL-6: Ceremonial Selections Isnard.
(3) OW-HVL-7A, 7B, 7C, 7D: Mme. Ile DeVer Ceremonie Caille.

r. “Reel No. 4,” Realistic case.

(1) OW-HVL-7E: Mme. Ile DeVer Ceremonie Caille.
(2) OW-HVL-8A, 8B, Maya House Ceremonie.

s. “Reel No. 5,” Realistic case.

(1) OW-HVL-S/A2: Ceremonial Solos, Little Andre 2.
(2) OW-HVL-S/M1: Ceremonial Solos, Misc.
(3) OW-HVL-S/T1: Ceremonial Solos, Titon.
(4) Drum Beats: Drum Beats Demonstrations.
(5) OW: HVD: Rerecording.
(6) OW: HVD1: Yanvalou, Maki.

t. “Reel No.6,” Realistic case.

(1) OW-HVD1: Yanvalou, Cont.
(2) OW-HVD2: Nago, Ghede.
Box 13 cont’d.

(3) OW-HVD4: Petro, Quitta.
(4) OW HVL Agwe 1: Mme. Elie.
(5) OW HVL Agwe 2, 3: House Ceremony.

u. “Reel No. 7,” Realistic case.
(1) OW HVL Agwe 3, House Ceremony, Cont.
(2) OW HVL Azacca 1: Mme. Elie.
(3) OW HVL Azacca 2: Isnard.
(4) OW HVL Azacca 3: Mme. Il DeVer.
(5) OW HVL Damballah 1 (Also Agassoll).
(6) OW HVL Erzulie 1.

v. “Reel No. 8,” Realistic case.
(1) OW HVL Erzulie 1 Cont.
(2) OW HVL Erzulie 2
(3) OW HVL Ghede 1A, 1B: MD at Isnard.
(4) OW HVL Ghede 2: Ghede Weekend, Isnard.
(5) OW HVL Ghede 3A, 3B: House Ceremony.

w. “Reel No. 9,” Realistic case.
(1) OW HVL Ghede 3B, 3C: House Ceremony, Cont.
(2) OW HVN I1: Ibo.
(3) OW HVN M1: Martinique.
(4) OW HVL P1A: Ghede 1
(5) OW HVL P1B: Ghede 2
(6) OW HVL P2: Azacca, Ogoun, Ghede.

x. “Reel No. 10,” Realistic case.
(1) OW HVL P2: Azacca, Ogoun, Ghede, Cont.
(2) OW HVL P3: Azacca, Ogoun, Erzulie, Erzulie Ge Rouge.
(3) OW H ME1: Merengues, Party 52

y. “Reel No. 11,” Realistic case.
(1) OW H ME 1: Merengues, Party 52, 1 Cont.
(2) OW H ME 2: Merengues Party 52, 2.
(3) OW H MG 1: Mardi Gras.
(4) OW H MI 1: Misc. Merengues of Voudoun.
(6) OW H MI 3: Conversation with Julia.
Box 13 cont’d.

(7) OW H Rara I.

z. “Reel No. 12,” Realistic case.

(1) OW H Rara 1, cont.
(2) OW H Poetry.
(3) OW H Poetry Roumere St. Ande.
(4) OW H Creole.
(5) OW H Charles.
(6) OW H 4 Spanish Eliot.


(1) OW H 4 Spanish Eliot, cont.


(1) OW HVN P1: Petro 1.
(2) OW HVN P2: Petro 2
(3) OW HVN C1: Congo 1.
(4) OW HVN C2: Congo 2.

c. “Reel No. 15,” Soundcraft case.

(1) OT HVD 5: Drum beats, 55.
(2) HVC 1A/E: Papa Loco houngan morn.
(3) HVC 1A/G: Yanna Loco.

dd. “Reel No. 16,” Soundcraft case.

(1) OT HV D6: Drum beats, 55.

ee. “Reel No. 17,” Irish brand case.

(1) HV-I-1: Anges Barrassse Moinb: Large;
Titon prayers—soft; Titon prayers—loud;
Guineé—echo.

ff. “Reel No. 18,” Irish brand case.

(1) HV-I-2: Prayers.

gg. “Maya and Teiji with clarinet and flute,” audiotape case.

Box 14

hh. “Reel #19,” Soundcraft case.”

(1) Trims D2.

ii. “Reel #20,” Scotch case.

(1) 15-HVC-1.


(1) CT1.
Box 14 cont’d.

kk. “Reel #22,” Irish brand case.
   (1) Batterie Wedo Bede Wedo Clarq.
   (2) Hant chant.
   (3) Ayizan Ialue Legba.
   (4) Legba Mahi.
   (5) Relo O Mankover.
   (6) Ghede.
   (7) Sacca Maude Charibe.

ll. “Reel #23,” Irish brand case.
   (1) HVL-Er-1: Erzulie.

mm. “Reel #24,” Irish brand case.
   (1) HVL ER: Erzulie trims.

   (1) 15-HVL-GH: Oracia Pele Isnard.

oo. “Reel #26,” Irish brand case.
   (1) 15-HVL-OG: Ampoun Nagu Cahud.

   (1) HVN-M: Martin Gues.

qq. “Reel #28,” Scotch case.
   (1) Merengue rejects and trims.

rr. “Reel #29,” Golden Tone case—no content info.

ss. “Reel #30,” Golden Tone case.
   (1) Trims.

tt. “Reel #31,” Scotch case.
   (1) Haitian ceremony/Begins ends conv.

uu. “Reel #32,” Scotch case.
   (1) OW-HVN-P1.

vv. “Reel #33,” Scotch case.
   (1) Pas ou la lune moins.
   (2) Ghede na houmfort moin.
   (3) Rara discards and trims.

3. Professional use reels (2500/2400 ft.).

Folder 1

a. List of Capitol studios transfers contained on reels #34-38.
Box 14 cont’d.

Unfolded

b. “Reel #34,” audiotape brand case.
   (1) OW-HVC-1A/H: Damballa O Narcisse O Yan.
   (2) OW-HVC-1A/I: Wedo, Rele, Wedo, Yan.
   (3) OW-HVC-1A/J: I Kanno (Damllah) Mahi.
   (4) OW-HVC-1B/A: Papa Sobo Qui ta de Passe, Yan.
   (5) OW-HVC-1B/B: Sobo Kersov, Les.
   (6) OW-HVC-1B/BC: Ceremonial Noises.
   (7) OW-HVC-1B/C: Bader O, Yan.
   (8) OW-HVC-1B/D: Bader Ci, Oui Nou La, Yan.
   (9) OW-HC-1B/E: Sofig Bader, Ipokan.

c. “Reel #35,” audiotape brand case.
   (1) OW-HVC-1B/F: Agassou, Due, Douert, Yan.
   (2) OW-HVC-1B/G: Agassou, Yemin, Yan.
   (3) OW-HVC-1B/H: Agassou, Yemin, Cazoule, Zes.
   (4) OW-HVC-1B/I: Cina Cina, Yan.
   (5) OW-HVC-1B/J: Crab.
   (6) OW-HVC-1B/K: Preparé Housni Prepare, Yan.
   (7) OW-HVC-1B/L: Hountor Gui, Zes.
   (8) OW-HVC-1B/M: Miton Ver o Charleroi, Zes.
   (9) OW-HVC-1B/N: Fai Vive Vever – Vivilo Agiago, Zes.
   (10) OW-HVC-1B/O: Sobo Yanguile I Man Rodger, Zes.
   (11) OW-HVC-1B/P: Damballah Wedo, Zes.

d. “Reel #36,” Scotch brand case.
   (1) OW-HVC-2B/C: Nago Vin Oue Coté Celere, Nago.
   (2) OW-HVC-4/B: Rele o Mankover, Mahi.
   (3) OW-HVC-6/A: Wedo Rele Wedo, Yan.
   (4) OW-HVC-6/B: Houtor Gui.
Box 14 cont’d.

e. “Reel #37,” Scotch brand case.
   (1) OW-HVC-5/D: Langes Barasse Moin.
   (2) OW-HVC-5/F: Erzulie Yegué, Zes.
   (3) OW-HVC-5/G: Erzulie Sans Os, Mahi.
   (4) OW-HVC-5/H: Ladoguessou.
   (5) OW-HVC-5/L: Signalé Damballah, Yan.
   (6) OW-HVC-5/M: Mandé Ca Li Ye, Yan.
   (7) OW-HVC-5/A: Mandé Ca Li Ye, Yan.

f. “Reel #38,” Scotch brand case.
   (1) OW-HV-D2: Nago Chaud.
   (2) OW-HV-L-Azi: Zaca Mande Charite, Mahi.
   (3) OW-HVL-Azi: Cousin O, Crab.
   (4) OW-HVL-GHE 1B: Ghede Apetit, Crab.

F. VHS Cassette.

1. “In the Mirror of M[aya].” Deren,” material used from Boston University Department of Special Collections, Navigator Film.

Box 15

Unfolded

G. Wire recordings.

1. “Eye of Night.”

2. “OW HVL Erzulie 1.”

3. “OW HVL Erzulie 2 (House Ceremony).”

4. “Party Cory.”

5. “Rhumba 1.”


8. “Jazz 1, 2, 3.”

Box 15 cont’d.

10. “Waltzes.”
11. “Beethoven.”
12. “Haitian Creole.”
13. “Russian.”
14. “Mozart.”
16. “Yale Lecture.”
17. “Yale Discussion.”
18. “4 Spanish Eliot.”
19. “Medusa II.”
20. “Gede’s Voice & Personal.”
21. “WGXR Interview.”
22. “Medusa Lee.”
24. “Slow Movement Mozart.”
25. “Charles.”
26. “OW HVC 1A and 1B: Andre Bapteme I & II.”
27. “Aguet III.”
28. “OW HVL Agwe: Mme. Eie”
29. “OW HVL Agwe 2: House Ceremony.”
31. “Ile De Ver Ceremoni Caili, 1, 2, 3, 4, 5.”
32. “Rouigere, Haitian Poetry, St. Ande.”
33. “OW HVC 8A & B: House Ceremony, 1 & 2.”
Box 15 cont’d.

34. “Mark.”
35. “Haiti—Poets.”
37. “OW HVN C1 & 2: Congo 1 & 2.”
38. “OW HV C3 & 4: Bruler Zin Isnard.”
39. “Ceremonial Selections, Mme. Elie.”
40. “OW-HV-C-S/T1, Ceremonial Solos – Titon 1.”
41. “OW HVL P2: Possessions: Azacca, Ogoun, Ghede.”
42. “MOV Soundtracks.”
43. “Misc.”
44. “OW HVL P3: Possessions: Azacca, Ogoun, Erzulie, Erzulie Ge Rouge.”
45. “OW-H-Ra: Ra-ra.”
46. “OW HV P1-4: Drums: Manlou, Mahi; Nago, Ghede; Congo, Mazon; Petro Quitta.”
47. “OW HVN M1: Martinique 1.”
48. “OW HVN L-1: Ibo1.”
49. “Azacca—Mme. Elie.”
50. “OW HVL Azacca 2, Isnard.”
51. “OW HVL Azacca 3, Mme. Ile DeVer.”
52. “OW HVL Damballa H1 (also Agassou).”
54. “OW H MI – 1: Miscellaneous (Merengues & Voudoun).”
55. “OW HVL Ghede 1 A & B (MD at Isnard).”
56. “OW HVC 2A & B: Bapteme Maya Tambour.”
Box 15 cont’d.

57. “OW HVL Ghede 2: Ghede Weekend, Ceremony at Isnards.”
58. “OW HVL Ghede 3A, B, C – (House Ceremony).”
59. “OW HVL P1 A & B: Possessions: Ghede 1 & 2.”
60. “OW HVC S/M 1: Ceremonial Solos Miscellaneous.”
62. “Mixed Merengues and Voudoun (Albert Mangones).”
63. “OW H MI – 3 Misc.: Conversation with Julia.”
64. “OW H ME 1 & 2: Merengues Party (52).”
65. “Mardi Gras.”
66. “Re-Recording.”

Box 16

Unfolded

XIII. Card Files.

[Note: card files consist of 3”x5” cards arranged by MD. These cards are address cards and were apparently used to track film distribution, mailings, MD’s lectures and showings at various locations, etc.]

A. “People and Addresses,” 2 boxes.
B. “Returns,” 1 box.
C. “Revising Problems,” 1 box.
D. “Haiti—Recording Catalogue; Music and Lecture Notes,” 1 box.
E. Unlabeled cards, arranged by state, 1 box.

Box 17

F. Unlabeled cards, some arranged partially alphabetically and partially by state, 3 boxes.
Box 18

XIV. Robert Steele Files.
Note: Robert Steele was a professor of film at Boston University. Dr. Steele completed preliminary work for a biography of MD and a compilation of her writings, but never was successful in completing the work or in publication. These files constitute Dr. Steele’s research and partial manuscripts.

A. Manuscripts.

Folders 1-5

1. Fragments and notes re: MD, TS and holo, n.d.

Folder 6

2. Fragment of manuscript re: MD with transcription of MD’s diary, n.d.

Folder 7


Folder 8

4. Partial manuscript of “Remembering Maya Deren,” featuring table of contents, and interviews by RS of Marie Deren, Gregory Bardacke, and Alexander Hammid, TS, n.d.

Folder 9

5. Interviews by RS of Marie Deren, Alexander Hammid, and Teiji Ito, with note regarding interviews by RS, TS, n.d.

Folder 10-11


Folder 12-13

7. Multiple drafts of interview of Alexander Hammid by RS, with holograph corrections, n.d.
Box 18 cont’d.

Folder 14

8. Multiple drafts of interview of Teiji Ito with holograph corrections, n.d.

Folder 15

9. Transcript of interview by RS of Amos and Marcia Vogel, with holograph notes, n.d.

Folder 16

10. Miscellaneous notes re: MD and RS’ work re: MD.

Folder 17

11. Student papers, several re: MD.

B. Correspondence.

Folder 18


Folder 19


Folder 20


Folder 21


Folder 22

Box 18 cont’d.

Folder 23

6. Re: MD collection at Boston University and foundation of MD Fellowship at Boston University. Includes:

Folder 24


Folder 25


Folder 26

9. General correspondence to RS, 1961-1975 and undated, arranged by date. Includes:
   b. Amberg, George, TLS, 1 p., n.d.
   c. Bardacke, Gregory J.
      (1) TLS, 1 p., December 15, 1970.
      (2) TLS, 1 p., January 7, 1971.
      (3) TLS, 2 pp., March 17, 1971.
      (4) TNS, 1 p., March 17, 1971.
   e. Campbell, Joseph.
      (1) ALS, 1 p., November 22, 1964.
      (2) ALS, 1 p., February 25, 1965.
      (3) ANS, 1 note card, April 4, 1966.
   g. Hammid, Alexander.
      (1) ALS, 1 p., August 23, 1965.
      (2) ALS, 1 p., December 27, 1965.
      (3) ALS, 2 pp., February 3, 1966.
      (4) TNS, 1 p., February 14, 1966.
   h. Ito, Teiji, ALS, 1 p., November 2, 1964.
Box 18 cont’d.

i. Maas, Willard.
   (1) TLS, 2 p., ca. 1961.
   (2) TLS, 1 p., February 5, 1969.
   (3) TLS, 1 p., March 1, 1969.

j. Mead, Margaret, TNS, 1 p., April 12, 1967.

k. Mekas, Jonas, ANS, 1 p., n.d.

l. Merrill, James, ALS, 1 p., January 23, 1966.

m. Tallmer, Jerry, TLS, 1 p., October 11, 1965.


o. Vogel, Amos.
   (1) TNS, 1 p., June 28, 1965.
   (2) TLS, 1 p., October 5, 1965.

Folder 27

10. Re: permissions to publish for MD biography, arranged by date. Includes:
   

Folder 28

11. Re: MD from various researchers. Includes:
   
   b. Nieman, Catrina, ALS, 1 p., n.d.

C. Research material.

Folder 29

1. Various articles re: MD.

Folder 30

2. Transcriptions of statements and articles re: MD.

Folder 31

3. Transcripts of memorial speeches re: MD.
Box 18 cont’d.

Folder 32

4. Photocopies/transcriptions of MD letters to/from David Budd re: the “circus film.”

Folder 33

5. Re: MD’s time in Haiti.

Folder 34

6. Photocopies of MD’s letters to Shirley Cole.

Folder 35-36

7. Transcriptions and photocopies of correspondence, articles, etc., by and about MD.

Folder 37

8. Bibliographies of MD’s works.

Folder 38

9. Transcriptions of MD’s poems.

Box 19

Folder 1

10. Compilation of articles by MD, entitled by RS “Maya Deren on Cats, Love, and Haiti.”

Folder 2

11. Re: Dr. Max Jacobson, MD’s doctor.

Folder 3

12. Re: Gregory Bardacke, notes and partial transcript of interview of Bardacke by RS.

Folder 4

13. Re: criticism of MD’s films.
Box 19 cont’d.

Folder 5


Folder 6-13

15. Re: MD’s films.

   p. General.
   q. “Meshes in the Afternoon.”
   r. “At Land.”
   s. “A Study in Choreography for the Camera.”
   t. “Ritual in Transfigured Time.”
   u. “Meditation on Violence.”
   v. “The Very Eye of Night.”
   w. “Haiku Film.”

Folder 14

16. Re: MD’s private life/youth.

Folder 15

17. Re: Marie Deren.

Folder 16

18. Re: MD’s death/memorial.

Folder 17

19. Transcriptions of MD’s correspondence with Oscar Baradinsky (Oscar Baron) and Dr. Max Jacobson.

Folder 18

20. Re: MD’s business practices.

Folder 19

21. Re: MD’s publicity.

Folder 20

22. Re: Haiti.
Box 19 cont’d.

Folder 22

23. Re: MD—miscellaneous subjects.

D. Professional material.

Folder 23-24

1. Typing instructions and style guides for MD biography manuscripts,

Folder 25

2. Applications/correspondence re: funding sources and grants.

Folder 26


Folder 27

4. Various notes, lists, information and other miscellaneous material for MD biography.

Folder 28

5. Early inventories of the MD papers.

Folder 29

6. Notes for corrections to MD biography manuscript.

Folder 30

7. Address list of contributors to MD book.

Folder 31

8. Miscellaneous professional material.
Box 19 cont’d.

E. Printed material.

Folder 32

1. Re: MD.

Folder 33

2. Full issues of journals featuring articles re: MD.

Folder 34


Folder 35

4. Anthology Film Archives.
   a. Report re: MD films held in the archives.

Folder 36

5. Collection of MD’s writings.

Folder 37

6. The Mentor.
   a. Vol. 1, No. 6, March 24, 1913.
   b. Vol. 1, No. 41, November 24, 1913.
   e. Vol. 4, No. 18, November 1, 1916.
   g. December 1921.
Box 19 cont’d.

Folder 38

12. Miscellaneous printed material.

F. Financial material.

Folder 39

1. Budgets/receipts for MD biography.

G. Photographs.

Folder 40

1. Shirley Cole with friend at L’école Internationale, 1 black and white print, 3 ¼” x 4 ¼”, n.d.

2. Photo of MD, originally attached to publicity placard for MD films, 1 black and white print, 8” x 8 ¾” with cardboard placard, n.d.
Added to Box 18

I. Film and Video.
   A. “Maya Deren, Take Zero,” DVD, 2011. [Env. 1]
Added to Box 19

I. Printed Materials.
   A. *Aperture*, magazine, Summer 2009; includes article re: MD, by Mark Alice Durant, p. 42-47. [F. 41]