Abstract: British-born poet and collagist John Digby’s productive and multi-faceted career spans nearly five decades, beginning in the 1960s. Best known as a collage artist whose Surrealism-influenced collages have been widely exhibited in England, France, Korea, and the United States, Digby is also a prolific poet whose works have been translated into several languages.
Descriptive Summary

Identification: MSS 569
Creator: Digby, John, 1938-
Title: John Digby papers
Inclusive Dates: 1963–2004
Extent: 24 linear feet and 51 oversized boxes (75 boxes)
Language: Materials entirely in English.

Administrative Information

Citation: MSS 569, John Digby papers, Special Collections, University of Delaware Library, Newark, Delaware.

Shelving Summary: Boxes 1-24: Shelved in SPEC MSS record center cartons; Boxes 25-27: Shelved in SPEC MSS oversize boxes (17 inches); Boxes 28-56: Shelved in SPEC MSS oversize boxes (18 inches); Boxes 57-63: Shelved in SPEC MSS oversize boxes (20 inches); Boxes 64-70: Shelved in SPEC MSS oversize boxes (24 inches); Boxes 71-74: Shelved in SPEC MSS oversize boxes (28 inches); Box 75: Shelved in SPEC MSS oversize boxes (32 inches)

Location: Special Collections Department, University of Delaware Library Newark, Delaware 19717-5267 Phone: 302-831-2229 Fax: 302-831-6003 URL: http://www.lib.udel.edu/ud/spec/


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Biographical Note

British-born poet and collagist John Digby's productive and multi-faceted career spans nearly five decades, beginning in the 1960s. Best known as a collage artist whose Surrealism-influenced collages have been widely exhibited in England, France, Korea, and the United States, Digby is also a prolific poet whose works have been translated into several languages. In addition, he is an accomplished illustrator, editor, publisher, and printer. His seminal publication, The Collage Handbook, produced with Joan Digby, his wife and frequent collaborator, was the culmination of many years of research into the materials, methods, and techniques of the art of collage and the individuals past and present who practice it. The Collage Handbook (1985) remains an important and influential contribution to the development and history of this distinctive art form.

John Digby was born on January 18, 1938, in London, and spent his early childhood in London during the Blitz in World War II. An avid birdwatcher, he left school at the age of fifteen to work in the Small Bird House at the London Zoo. During his six years at the zoo, Digby encountered many different species of birds and animals, gaining invaluable experience and knowledge of the natural world that later found expression in his creative work.

During his early days at the zoo, Digby was motivated to return to school after attending lectures given by Sir Julian Huxley. He registered for night classes at The Working Men's College in London and studied a variety of subjects. An English literature class introduced him, through an English translation, to the poetry of Arthur Rimbaud, which inspired Digby’s first foray into writing poetry. As poetry became increasingly important to him, he left the London Zoo and spent several years working in a series of different occupations, including proofreader in a printing and publishing house, working in the Reading Room of the British Museum, and serving in various departments of civil service.

During the 1960s, Digby traveled between London and Paris in his free time as he pursued his love of poetry. In London, he became associated with a poetry circle known as “the Group,” which included Edward Lucie-Smith, Philip Hobsbaum, George Macbeth, Peter Redgrove, and others, and Digby began to publish his poetry in a number of magazines. While in Paris, John Digby discovered Dada and Surrealism, which would have a profound and lasting influence on his poetry and other artistic endeavors.

The next decade was a period of tremendous activity and dramatic change in Digby’s life and career, both literary and artistic. Digby co-founded a small British press, Caligula Press, with artist and illustrator Steve Wheatley. They not only published their own material, but also featured the work of such rising poets as Asa Benveniste, Jeremy Reed, Nathaniel Tarn, and others. In 1974, Anvil Press published Digby’s first collection of poetry, The Structure of Bifocal Distance, followed in 1978 by his second book of poems, Sailing Away From Night, published by Anvil Press in collaboration with Kayak, the American press of George Hitchcock based in San Francisco, California. Digby was actively involved in the cover design of both books, and at this time he began working with black and white collage, an art form that eventually emerged as his primary means of artistic expression. It was during a trip to California in the mid-1970s that George Hitchcock invited John Digby to work as an editor for Kayak, a literary magazine featuring surrealist poetry and found imagery, for which Digby also provided collage illustrations. The first one-man exhibition of Digby’s collages took place in Santa Monica, California, in 1976.
In 1978, John Digby emigrated to the United States, where he met his future wife, Joan Weiss, a professor of English at Long Island University and alumna of the University of Delaware (MA, English, 1965). Well known for her work with undergraduate honors education, Joan Digby is herself a respected scholar, author, editor, and poet. In addition to her scholarly contributions to eighteenth-century studies, Joan Digby has also published poems in numerous magazines and small presses. Her book of prose poems, *A Sound of Feathers*, was published by Red Ozier Press in 1982, and she was co-editor of three well-received poetry anthologies, all featuring illustrations by John, published by William Morrow: *Permutations* (1985), *Food for Thought* (1987), and *Inspired by Drink* (1988).

In the decades since their marriage, John and Joan Digby have proved a dynamic and prolific team, working together on a variety of literary and artistic projects ranging from exhibitions to workshops to books. One of the most significant and influential works to emerge from this period is without doubt John and Joan Digby’s *The Collage Handbook*, published by Thames and Hudson in 1985. As a collagist, John Digby was interested not only in the history of collage, but also in the fundamental materials of his art—paper and paste—and methods of collage construction, with long-term conservation of these works in mind. For years, Digby consulted with rare book librarians, paper conservators, and chemists, even spending time at the Library of Congress in Washington, D.C., in order to explore these issues. This seminal book offers the first complete history of this distinctive art form. Using visual examples from the works of collagists past and present to explore the development of the art of collage, John and Joan Digby delve into the problems caused by various materials and suggest ways for collagists to ensure the long-term survival of their works. *The Collage Handbook* remains an influential and invaluable resource for collagists around the world.

Since 1985, John Digby has continued to create and exhibit collages, write and publish poetry, and work closely with Joan on their many joint projects, including the establishment of two small presses at their home on Long Island. Since 1994, they have issued a variety of books and ephemera under the imprint of The Ragged Edge Press, including *Archival Collage: A Personal Example* (1998), in which Digby demonstrates his archival collage techniques and materials. They later founded The Feral Press, devoted to black and white printing using ordinary archival-quality materials. Active since 2002, The Feral Press continues to publish books and ephemera written or edited by John and Joan Digby, as well as works by many different authors, with John Digby providing most of the illustrations.

**Sources:**

Information for the biographical note derived from the collection.
Scope and Content Note

The papers of John Digby, well-known British-born collagist and poet, document nearly five decades (1963-2004) of his prolific artistic and literary career. The collection comprises 25 linear feet and 51 oversize boxes that include published and unpublished books, manuscripts, poems, lectures, notes, sketches, diaries, correspondence, clippings, photographs, slides, hundreds of original collages, and a personal collection of rare small press poetry and artists’ books from the 1960s through the 1980s. This collection not only provides abundant documentation for the artistic and literary career of John Digby, but also offers rich resources for the study of the history and development of the contemporary art of collage, Surrealist art and literature in the United States and abroad, and printing ephemera and small press publications during the second half of the twentieth century. The papers are arranged in six series, with each series organized chronologically where possible, although the materials related to individual projects remain in the order established by Digby.

Series I. Published Projects and Ephemera comprises a major portion of the collection and contains materials related to various Digby publications appearing between 1974 and 2003, with the vast majority of the post-1994 projects published by the two small presses founded by John and Joan Digby, The Ragged Edge Press and The Feral Press. The series is arranged in chronological order by individual project, and the types of materials found in this series include drafts, layouts and mockups, galley proofs, background research materials, notes, correspondence, reproduction of artwork, and in many cases original collages. Projects in this series that are accompanied by John Digby’s original collages include Miss Liberty (1986), Food for Thought (1987), Incantations (1987), Inspired by Drink (1988), and The Arches (1998), Slaughter in Paradise (2000), Lines to a Dodo (2000), Water Voyages (2002), and Improvisations on Rimbaud’s Drunken Boat (2002). While some of these collages appeared as illustrations in these volumes, others collages from these projects were never published.

The Collage Handbook (1985), co-authored by John and Joan Digby, is by far the largest individual project in this series, both in content and scope. It contains over 100 files on individual artists from around the world, many of whom were featured in the book, and it includes hundreds of negatives, slides, transparencies, and photographs of the artists’ works. Also included are the research files compiled by John and Joan Digby on the history, techniques, materials, and conservation of collage, and extensive correspondence related to the project.

Over the course of his career, John Digby published numerous poems and collages in limited editions issued by small presses. Subseries I.17 Small Press Publications gathers many of these smaller projects together, grouping them by individual press. These include Caligula Press, which Digby co-founded with Steve Wheatley, Perishable Press (Walter Hamady), and Red Ozier Press (Ken Botnick and Steve Miller). The Red Ozier Press materials include drafts and notes for two projects by Joan Digby: A Sound of Feathers, a collection of prose poems illustrated with John’s collages published by Red Ozier Press in 1982, and an essay on two Long Island presses, The Four Winds Press (Henry Schniewind) and Stone House Press. The Four Winds Press published this essay in 1988 as Two Private Presses. Two projects for Morris Gelfand’s Stone House Press are included in this series separately from the other small press materials. The first is an essay prepared by John and Joan Digby for John De Pol’s From Dark to Light: Wood Engravings for the Stone House Press (1988) that includes numerous engravings, sketches, notes, and correspondence by John
De Pol. The second project, *Incantations*, a collection of poems and collages by John Digby published in 1987, includes among the project materials a lecture by Joan Digby that discusses literary primitivism using *Incantations* as her primary focus.


Series II. Unpublished Projects contains materials related to various unfinished and unpublished Digby projects ranging in date from 1968 to 1997. The types of materials found in this series include drafts, layouts and mockups, typescripts, background research materials, photocopies of illustrations, essays, notes, personal journals, and notebooks. Most of the projects in this series consist mainly of notes and drafts, and some have not progressed beyond the preliminary planning stage. The most complete project is *A Birdwatcher’s Guide to Literature*, an anthology of bird literature compiled by John and Joan Digby and illustrated with collages by John Digby. It includes a project proposal, notes for a preface, outlines, paste-ups and layouts of the various chapters, and numerous photocopies of Digby collages. Notable among the materials in this series are a group of notebooks kept by John Digby, in which he recorded thoughts and ideas about collage and collage projects, sometimes accompanied by sketches (F362-F364).

Series III. Exhibitions includes materials related to exhibitions of Digby’s collages that are not included in Series I. The types of materials found in this series include exhibition announcements, invitations, programs, posters, postcards, artists’ statements, notes, slides, and photographs. Notable among the exhibitions included in this series are two exhibitions in 2002 at the Russian-American Cultural Center in New York City. The first, *The Mandelstam Series*, featured collages inspired by two poets who suffered political persecution, Dante Alighieri and Osip Mandelstam. The second, *Skyline Remembers: Skyline Sought*, commemorated the first anniversary after the destruction of the World Trade Center Towers on September 11, 2001, and included a keepsake booklet, *In Memory of the World Trade Center: Two Poems* by Joan Digby. Original collages from both of these exhibitions are included in the collection.

*Targets for the Millennium*, a series of circular collages exhibited in 1999 at the A. Jain Marunouchi Gallery in New York, includes a videotape recording of the October 15, 1999, performance of an original dance and theater piece inspired by Digby’s collages. For Digby’s many other exhibitions from 1977 to 2002, numerous exhibition cards, handbills, announcements, labels, invitations, small broadsides, and other publicity materials are gathered and arranged chronologically in the last section of this series.

Series IV. Original Collages contains almost two hundred undated collages by John Digby. They include thematic groups of collages such as birds, mammals, and butterflies, and collages created for specific projects or publications. Included in this series are the collage illustrations for *Permutations: Readings in Science and Literature*, an anthology edited by Joan Digby and Bob Brier that was published by William Morrow in 1985. Also included are magazine illustrations prepared by Digby, such as the Chinese-style cut paper
and collage illustrations made for *Gourmet* magazine, and collages for *Margin*, the literary magazine edited by Robin Magowan.

Series V. Correspondence is divided into two subseries. The first subseries, Correspondence with Authors, includes letters, notes, postcards, photographs, original collages, photocopies of artworks, signed books, and other ephemera from John Digby’s wide circle of friends and colleagues. These include writers, poets, artists, publishers, and printers such as Asa Benveniste, Tony Curtis, Thérèse Donath, Clayton Eshelman, Charles Henri Ford, Cecil Helman, George Hitchcock, Ted Joans, Edward Lucie-Smith, Jeremy Reed, Joe Rose, Tina Seligman, Gregory Stephenson, Nathaniel Tarn, Steve Wheatley and Martin Fidler, Donald Windham, Bill Wolak, and Ludwig Zeller and Susana Wald.

The other subseries, V.2 Correspondence with Galleries, Universities, and other Institutions, contains correspondence with galleries, museums, universities, colleges, publishers, and other organizations related to John Digby’s career as a professional artist. The types of materials contained in this subseries are letters, notes, books proofs, exhibition catalogs, exhibition announcements, pricelists, contracts, and grant application materials. This subseries is arranged in alphabetical order by institution or organization.

Series VI. Miscellaneous Materials brings together a variety of materials collected by John Digby over the course of his career. The series is arranged by category, with the materials in each category then arranged in chronological order whenever possible. The categories include reviews and press releases, price lists, journals and magazines containing John Digby’s poems and/or illustrations, gallery guides and other notices of his exhibitions, books and magazines on special subjects of interest to Digby, and the collected slides, photographs, and negatives of Digby’s collages. The reviews, price lists, slides, photographs, and negatives remain in the order that Digby established for them.

Digby collected a wide variety of publications on Surrealism, including special issues devoted to surrealism in journals and magazines; anthologies of Surrealist stories, plays, poetry, photography, drawings, and collage; small press magazines devoted to Surrealist poetry, often illustrated by Surrealist artists; and monographic series produced by small presses, like Black Swan Press (Franklin Rosemont), Black Stone Press (Peter Koch) and Caligula Press (Steve Wheatley), featuring the works of individual poets. Of particular note are a group of rare survivals from the French Surrealist press known variously as Melog Press, Melog’s or simply Le Melog, edited by Jimmy Gladiator. Digby collaborated in the creation of the early publications of Melog Press, and his personal collection includes issues of *Incendie de Forêt-Le Melog*, its mimeographed supplement, *Nevermore*, and a copy of the extremely rare first issue of *Melograffiti*.

Many of the Surrealist poets, artists, composers, and writers featured in these publications were friends and colleagues of John Digby, and a significant number of the works in Digby’s collection were inscribed to him by the author, artist, editor or publisher. Particularly well-represented in Digby’s collection are George Hitchcock, Franklin Rosemont, Nathaniel Tarn, Steve Wheatley, and Ludwig Zeller and Susana Wald. Printers and editors of note in Digby’s collection include Peter Koch, Franklin Rosemont, and Bill Wolak. Other notable writers and poets that John Digby collected include Leonora Carrington, Bob Cobbing, Paul Grillo, George Hitchcock, Norbert Krapf, Jehan van Langenhoven, B. C. Leale, John Lyle, Opal L. Nations, James Penzi, Jeremy Reed, Nathaniel Tarn, Toyen, Tristan Tzara, and Nanos Valaoritis. Almost all of these
publications have been removed for cataloging in the print collections of Special Collections. A keyword search "From the Library of John Digby" will retrieve these items from the library's catalog.
Selected Search Terms

**Personal Names**

Digby, John, 1938-

digby, joan.

**Corporate Names**


Caligula Books.

Feral Press.

Kayak Press

Melog Press (Paris, France)

Perishable Press Limited.

Ragged Edge Press (Oyster Bay, N.Y.)

Red Ozier Press.

Stone House Press (Roslyn, N.Y.)

**Topical Terms**

Art, Modern--History--20th century.

Collage--History--20th century.

Collage--History--21st century.

Collage--History--20th century--Exhibitions.

Collage--History--21st century--Exhibitions.

Poets, English--History--20th century.

Poets, English--History--21st century.

Private presses--New York (State)--History--20th century--Sources.

Private presses--New York (State)--History--21st century--Sources.

**Form/Genre Terms**
Collages (visual works)
Collage (technique)
Poems.
Letters (correspondence)
Manuscripts (document genre)
Drafts (documents)
Printed ephemera.
Slides (photographs)
Photographs.

Occupation
Collagists.
Editors.
Poets.
Printers (people)

Personal Contributors
Digby, Joan.
Benveniste, Asa.
Curtis, Tony, 1946-
Donath, Thérèse.
Eshleman, Clayton.
Fidler, Martin.
Ford, Charles Henri.
Helman, Cecil, 1944-
Hitchcock, George.
Joans, Ted.
Lucie-Smith, Edward.
Reed, Jeremy.
Rosemont, Franklin.
Seligman, Tina.
Stephenson, Gregory, 1947-
Tarn, Nathaniel.
Wald, Susana.
Wheatley, Steve.
Windham, Donald.
Wolak, Bill.
Zeller, Ludwig.
Arrangement

I. Published Projects and Ephemera, 1974-2004
III. Exhibitions, 1977-2004
IV. Original Collages, 1975-2004
V. Correspondence, 1968-2004
VI. Miscellaneous Materials, 1963-2004
Detailed Description of the Collection

Subgroup I. Published projects and ephemera, 1970–2004

Published projects range from 1970s England to twenty-first century America, and include everything from small press publications to anthologies. Almost all projects include Digby’s own illustrations. Drafts, proof copies, and correspondence are included from most projects, and some projects also include exhibition materials and original collages.

Series I.1. Structure of Bifocal Distance


Typescript manuscript [Box 1 F1]

Collection of poetry by John Digby. The volume was dedicated to his son Andrew. A copy of the book was removed for cataloging.

Series I.2. Collage Handbook


Artists' files from both contributors and collagists not included in final book. Many files include notes from Digby's interviews with the artists and responses to Digby's questionnaire concerning artistic materials and work methods. Includes notes and text, correspondence with artists, clippings and references, slides, transparencies, photographs, postcards, magazines, booklets, exhibition catalogs, announcements and cards, and a few original works of art.

Anderson, Robert [Box 1 F2]

Includes correspondence (includes note from the Digbys to Anderson written on foamcore), handwritten notes, questionnaire, permission form, three black and white photographs of collages, two artist's resumes, photocopies of reviews

Baj, Enrico [Box 1 F3]

Includes photocopy of an interview with Enrico Baj published in Lotta Poetica in 1982

Banerjee [Box 1 F4]

Includes handwritten notes and draft of essay, typescript with corrections, questionnaire, permission form, artist's resume and biography, two color slides, two exhibition booklets, several reviews and articles, and one typescript essay on the artist by Randy A. Williams
Baron, Hannelore [Box 1 F5]
Includes correspondence, four color slides, a two-page biography and resume, a three-page statement about her work, and gallery information.

Baroni, Vittore [Box 1 F6]
Includes handwritten draft and typescript of essay, questionnaire with letter on back, artist's biography and resume, one original collage, five color slides, and photocopies of work.

Barron, Susan [Box 1 F7]
Includes correspondence, questionnaire, biography and resume of the artist, reviews and texts about Barron's work.

Bearden, Romare [Box 1 F8]
Includes handwritten notes and draft of essay, six-page typescript of essay with Bearden's remarks, sketches, and corrections. Also includes review and article about Bearden.

Beauchamp, George [Box 1 F9]
Includes handwritten notes and draft of essay, typescript with artist's corrections and additions, questionnaire, brief artist's resume, and four black and white photographs of collages.

Benes, Barton Lidice [Box 1 F10]
Includes questionnaire, biography, and review. One book by Benes, I Have Found a Cockroach in Your Product, was removed for cataloging.

Bentley, Claude [Box 1 F11]
Includes correspondence, handwritten and typescript drafts of essay, artist's biography and resume, and one color-transparency.

Berlant, Tony [Box 1 F12]
Includes correspondence, handwritten notes and draft of essay, typescript of essay with artist's corrections, artist's biography and resume; 11 pages of reviews, 2 color transparencies, 12 color slides, 3 black and white photographs.

Berman, Marietta [Box 1 F13]
Includes correspondence, handwritten notes and draft of essay, typescript of essay, and brochure with resume.

Blake, Marty [Box 1 F14]
Includes correspondence, handwritten notes and draft of essay, typescript with corrections, permission form, artist's resume, five color slides, and article written by Blake

Blount, Brian  [Box 1 F15]

Includes handwritten notes and draft of essay, typescript of essay, two articles, and business card from The Segal Gallery

Boghosian, Varujan  [Box 1 F16]

Includes note from artist, handwritten notes and draft of essay, typescript of essay with artist's corrections, questionnaire, two color transparencies, a catalog of the artist's work, and an article on Boghosian.

Brown, Charlotte  [Box 1 F17]

Includes correspondence, handwritten notes and draft of essay, two typescripts of essay, artist's biography and resume, 3 pages of reviews, and catalog of artist's work, Color Echoes

Bultman, Fritz  [Box 1 F18]

Includes letter of introduction for the Digbys that Bultman wrote to Varujan Boghosian, handwritten notes and draft of essay, two typescript essays (one with artist's corrections), one black and white photograph. Issue of Cornell Review with statement on collage by Bultman, and an article on Bultman's stained glass collage window.

Carter, Nanette  [Box 1 F19]

Includes note from artist, handwritten notes and draft of essay, typescript with artist's correction, questionnaire, resume and biography of artist, and photocopies of reviews.

Case, Reginald  [Box 1 F20]

Includes correspondence, handwritten notes and draft of essay, typescript of essay, questionnaire, artist's biography and resume, 20 color slides, 5 black and white photographs, one catalog of artist's work, two small group exhibition catalogs, and reviews.

Chen, Ande Lao  [Box 1 F21]

Includes correspondence, handwritten notes and draft of essay, 3 typescripts of essay (two with artist's corrections), questionnaire, 3 color slides, one black and white photograph, press reviews and 2 gallery statements about the artist

Cleveland, Buster  [Box 1 F22]

Includes one letter from artist, handwritten notes and draft of essay, typescript of essay with artist's corrections, and five magazines with references to the artist
Cole, Stephanie Kirschen [Box 1 F23]
Includes correspondence, handwritten notes and draft, typescript with correction, questionnaire, artist's resume, one color transparency, three color slides, one black and white photograph of collage, reviews and articles

Collins, Jess [Box 1 F24]
Includes biography and resume of artist known as "Jess", one catalog of artist's work, and one page of handwritten notes

Copp, Fletcher [Box 1 F25]
Includes letter from artist, handwritten notes and draft and typescript with corrections, poem by Copp, permission form, artist's resume, articles, and nine color slides

Courtright, Robert, Part 1 [Box 1 F26]
Includes letter from Courtright's dealer, an article on Courtright from Arts (December 1979), lengthy notes and handwritten drafts of three essays (one for The Collage Handbook and two for other publications)

Courtright, Robert, Part 2 [Box 1 F27]
Includes several corrected typescripts of essays (one with artist's corrections), an exercise book with notes by Courtright dated "Opio, August 20, 1983"; two copies of The Art of Robert Courtright with essay by John and Joan Digby, the April 1984 issue of Arts Magazine containing an article on Robert Courtright's masks by John and Joan Digby, a catalog from Andrew Crispo Gallery titled Courtright. Also article on masks (not about Courtright's masks)

Covington, Paul L [Box 1 F28]
Includes handwritten notes and draft of essay, and typescript of essay with artist's remarks.

Dienes, Sari [Box 1 F29]
Includes typescript and handwritten notes and draft of essay, biography and gallery description, and photographs of the artist taken by Joan Digby

Dole, William [Box 1 F30]
Includes handwritten notes and draft of essay, typescript with corrections by artist's daughter, one questionnaire, two catalogs from artist's previous exhibitions, six color slides, and press materials, reviews, and notices for the artist.

Duch, Leonard Frank [Box 1 F31]
Includes one original collage, "Vietnam," with mailing envelope, removed to oversize.

Eckstein, Ruth [Box 1 F32]
Includes letter from artist, typescript and handwritten notes and draft of essay, press reviews, five color slides, two black and white photographs, and artist's biography and resume.

Edlich, Stephen [Box 1 F33]
Includes letter from artist, catalog of his work, and questionnaire

Eller, Evelyn [Box 1 F34]
Includes correspondence, handwritten notes and draft and typescript with artist's corrections, artist's biography and resume, one black and white photograph, and six color slides

Ernesto, Luiz [Box 1 F35]
Handwritten note from Kenneth M. Kassin, Director of MK-Procesamento de Dados LTDA., with information in Portuguese about Luiz Ernesto

Espilit, Jean-Louis [Box 1 F36]
Includes correspondence, two original works of art, handwritten notes and draft, typescript of the essay with artist's corrections, one questionnaire, two small catalogs, and numerous press reviews

Evans, John [Box 1 F37]
Includes correspondence, original work of art on paper, handwritten notes and draft and typescript with artist's corrections, one press review, and a small catalog

Gablik, Suzi [Box 1 F38]
Includes handwritten notes and draft, one questionnaire, two black and white photographs, one resume from dealer, and artist's biography and resume

Ghiradella, Robert [Box 1 F39]
Includes correspondence, handwritten notes and draft of essay, questionnaire, permission form, artist's resume

Ginsburg, Estelle [Box 1 F40]
Includes two notes from artist, handwritten notes and draft, typescript of essay, one review, artist's biography

Goodnough, Emiko [Box 2 F41]
Includes note from artist, videotape, handwritten notes and draft, and typescript with artist's corrections

Goodnough, Robert  [Box 2 F42]
Includes note from artist, handwritten notes and draft and typescript of essay, numerous catalogs from artist's exhibitions, five color transparencies, and reviews

Groh, Klaus  [Box 2 F43]
Includes correspondence, draft and typescript with artist's remarks and corrections, a manuscript in German, one questionnaire, artist's biography and resume, and a booklet by the artist. Also included are packets of information about Korean artists

Grossman, Nancy  [Box 2 F44]
Includes one letter from artist, handwritten notes and draft, typescript of essay, six color slides, biography and resume of artist

Gujral, Satish  [Box 2 F45]
Includes correspondence, handwritten notes and draft of essay, one questionnaire, completed release form, and biography and resume of artist

Hall, Joan  [Box 2 F46]
Includes handwritten notes and draft and typescript of essay, artist's resume, artist's statement, one black and white photograph of art work, and poster from artist

Harrison, Joan  [Box 2 F47]
Includes handwritten notes and draft and typescript, and two black and white photographs of artist's collages

Harter, Jim  [Box 2 F48]
Includes correspondence, handwritten notes and draft and typescript of essay, one questionnaire, resume, numerous reproductions of artist's work, and artist's statement about collage

Helander, Bruce P.  [Box 2 F49]
Includes letter from artist, questionnaire, release form, artist's biography and resume, and three color slides

Helman, Phoebe  [Box 2 F50]
Includes note from artist, handwritten notes and draft, typescript with artist's corrections, questionnaire, 36 color slides, one black and white photograph, artist's biography and resume, interview with Helman, reviews, and copy of letter from Senator Tarky Lombardi, Jr. to Helman

Hoie, Helen [Box 2 F51]
Includes correspondence, handwritten notes and draft, typescript of essay, questionnaire, artist's biography, reviews and a catalog of Hoie's work

Howitt, Karen [Box 2 F52]
Includes note from artist, handwritten notes and draft and typescript of essay, artist's resume and biography, and handwritten description of work by artist

Jacob, James [Box 2 F53]
Includes letter from artist, handwritten notes and draft, typescript with artist's corrections, questionnaire, artist's biography and resume, one black and white photograph of collage, and four color slides

Johnson, Ray [Box 2 F54]
Includes handwritten notes and drafts of essay, typescripts with corrections, and many clippings, articles, reviews, photocopies of Johnson's art work. Also included is a small original collage, "This is not a butterfly"

Judson, Jeannette A. [Box 2 F55]
Includes correspondence, handwritten notes and draft of essay, typescripts with corrections, one questionnaire, biography and resume of artist, reviews and clippings, two black and white photographs of collages, and three color slides

Kahn, Erika [Box 2 F56]
Includes correspondence, handwritten notes and draft of essay, typescript with corrections, questionnaire, artist's biography and resume, two black and white photographs of collages, four color slides

Keller, Brigitte [Box 2 F57]
Includes correspondence, questionnaire, release form, artist's typewritten notes about her collage work, biography and resume of the artist, small black and white photograph of the artist and her work, photocopies of reviews

King, Marcia Gygli [Box 2 F58]
Includes correspondence, handwritten notes and draft of essay, questionnaire, catalog of artist's work, one black and white photograph, King's biography and resume, artist's statement, and reviews

Kolar, Jiri  [Box 2 F59]
Includes correspondence (with letter from Margaret Poser of Galerie Maeght), handwritten notes and draft, typescript of essay, artist's answers to questionnaire in Czech with attached translation, one color transparency, two black and white photographs of collages,

Kramer, Shirley  [Box 2 F60]
Includes correspondence, handwritten notes and draft of essay, typescript with corrections, brief typewritten artist's statement, and artist's resume

Kremen, Irwin  [Box 2 F61]
Includes correspondence, handwritten notes and draft and notes, typescript of essay with corrections, questionnaire, artist's biography and resume, artist's statement, one color slide, one black and white photograph of collage, four catalogs of Kremen's work, and several articles and reviews

Ladenson, Sam  [Box 2 F62]
Includes handwritten notes and draft of essay, questionnaire, brief resume, and letter from Margaret Kilik of The Key Gallery suggesting that the Digbys contact Ladenson

Loving, Alvin  [Box 2 F63]
Includes handwritten notes and draft and typescript of essay, Artist's resume, seven color slides, and three catalogs of Loving's work

Loy, Dale Haven  [Box 2 F64]
Includes correspondence, handwritten notes and draft and typescript with corrections, questionnaire, unsigned permission form, artist's "statement of purpose", two catalogs of artist's work, and nine color slides

Manso, Leo  [Box 2 F65]
Includes one letter from artist, handwritten notes and draft and typescript of essay, edited typescript of essay, resume, one poster, and two catalogs of artist's work

Matthews, Prich  [Box 2 F66]
Includes correspondence, handwritten notes and draft and typescript of essay with corrections, questionnaire, three copies of description of her work, a catalog of artist's work, two copies of a review

Meckseper, Friedrich  [Box 2 F67]
Includes typed letter from artist, handwritten notes and draft of essay, questionnaire, description of artist's work in German, release form, and one color transparency

Meneeley, Edward  [Box 2 F68]
Includes correspondence, artist's resume and biography, two articles about Meneeley, and five color slides. A catalog of Meneeley's work at Frank Marino Gallery, New York, NY, and mailing envelope were both removed to oversize.

Mitropoulos, Clayton  [Box 2 F69]
Includes letter from artist, handwritten notes and draft of essay, two copies of typescript, one with artist's corrections and one with Digby's corrections, and artist's resume copy of essay corrected by artist, copy with authors' corrections, and resume

Motherwell, Robert  [Box 2 F70]
Includes handwritten notes and draft and typescript of essay, one color transparency, a business card from Motherwell's gallery (Knoedler), artist's biography, and many articles and reviews of Motherwell's work

Needham, Joan  [Box 2 F71]
Includes correspondence, handwritten notes and draft and typescript, questionnaire, release form from artist, two color slides and two black and white photographs of Needham's work,

Oisteanu, Valery  [Box 2 F72]
Includes note from artist, handwritten notes and draft of essay, one draft of artist's notes, corrected typescript, artist's biography and resume, one original collage, and two books of poetry by Oisteanu

O’Reilly, John  [Box 2 F73]
Includes correspondence, handwritten notes and draft of essay, typescript with artist's corrections, questionnaire, biography of artist handwritten by O'Reilly, handlist of collages, six color slides, and review

Ossorio, Alfonso  [Box 2 F74]
Includes letter from artist, handwritten notes and draft and typescript of essay, one color transparency, three black and white photographs of collages, one catalog of artist's work, and numerous reviews and articles

Petrovsky, Wolfgang  [Box 2 F75]
Includes correspondence, handwritten notes and draft, typescript with corrections, one original collage on back of letter, one signed release form, questionnaire, one photograph of collage, artist's biography, a catalog of artist's work, articles and reviews, numerous postcards, and a printed poem by R. Bernhof about collage

Pinel, Georges  [Box 3 F76]
Includes correspondence, handwritten notes and draft of essay, typescript with corrections, artist's biography, and four black and white photographs of collages

Porter, Liliana  [Box 3 F77]
Includes one letter from artist, handwritten notes and draft and typescript of essay, questionnaire, four black and white photographs of collages, one color transparency, artist's resume, and four catalogs of artist's work

Presser, Elena  [Box 3 F78]
Includes correspondence, handwritten notes and draft of essay, typescript with artist's corrections, one black and white photograph of collage, four color slides, six catalogs of artist's work, artist's biography and resume, typescript of short story by Maggie H. Hoyal with Digby's notes from Presser interview on back, and reviews of Presser's work

Quah, Eric  [Box 3 F79]
Includes correspondence (with letter from Margaret Leng Tan, pianist and personal friend of the artist), handwritten notes and draft of essay, corrected typescript, questionnaire, Quah's biography and resume, three color transparencies, two black and white photographs (one of the artist and one collage) of the artist, a small catalog of artist's works, and reviews

Quijada, Robert  [Box 3 F80]
Includes handwritten notes and draft, typescript of corrected essay, artist's biography and resume, two color slides, a catalog, a poster, and a review

Rauschenberg, Robert  [Box 3 F81]
Includes correspondence from Rauschenberg's personal assistants, handwritten notes and drafts of essay, three-page typescript of questions for Rauschenberg, typescript of essay, article on the artist, note referring to phone call from Rauschenberg, and one review
Reinken, Martha Bjoza  [Box 3 F82]
Includes correspondence, handwritten notes and draft, typescript of essay with corrections, four color slides, artist's biography and resume, and artist's statement

Russell, Caroline  [Box 3 F84]
Includes handwritten notes and draft and typescript of essay, permission form, artist's resume, 12 color slides, and an article on Russell

Schapiro, Miriam  [Box 3 F85]
Includes one letter from artist, handwritten notes and draft of essay, typescript with corrections, artist's statement, biography, one catalog of artist's work, two black and white photographs of artist's collages, reviews, and article on Schapiro

Shown, John  [Box 3 F86]
Includes one letter from artist, brief resume, six color slides, three black and white photographs of collages, poster for exhibition

Siegel, Anita  [Box 3 F87]
Letter from Margaret Kilik of The Key Gallery enclosing clipping on Anita Siegel

Singer, David  [Box 3 F88]
Includes correspondence, handwritten notes and draft and typescripts with artist's corrections, and 19 cards of posters that Singer designed for Bill Graham (Fillmore West) between 1969–1971

Staeck, Klaus  [Box 3 F89]
Includes draft of Digby's letter in German to Staeck, handwritten notes and draft of essay, questionnaire, brief biography in German, two booklets, and nine post card reproductions of Staeck's work

Staeck, Rolf  [Box 3 F90]
Includes correspondence, handwritten notes and draft, typescript with corrections, questionnaire answered in German with translations attached, and eight post card reproductions of Staeck's work

Stamos, Theodoros  [Box 3 F91]
Four pages of handwritten notes

Steiner, Clara  [Box 3 F92]
Includes note from artist, handwritten notes and draft and typescript of essay, 14 color slides, three black and white photographs of collages; handwritten biography, resume, and artist's statement

Streitenfeld, Dirk [Box 3 F93]
Includes a questionnaire, release form, one color transparency, two color slides, and five black and white photographs

Sullivan, R. Patrick [Box 3 F94]
Includes correspondence, handwritten notes and draft of essay, typescript with artist's corrections, questionnaire, and artist's biography

Tillyer, William [Box 3 F95]
Includes letter from artist describing work, handwritten notes and draft of essay, typescript with artist's note and corrections, five color slides, and catalog from exhibition

Urbain, John [Box 3 F96]
Includes handwritten notes and draft of essay, typescript with artist's notes, description of artist's work, three black and white photographs of collages, four color slides, two copies of a catalog of Urbain's work, a photocopy of collage with artist's thank you, and a brief article on collage by Robert Nickle, friend and influence on Urbain

Vicente, Esteban [Box 3 F97]
Includes correspondence with Harriet Vicente (the artist's wife and business manager), handwritten notes and draft and typescript of essay, catalog and description of artist's work, release form, several biographies, and reviews

Villet, Cynthia [Box 3 F98]
Includes correspondence, handwritten notes and draft and typescript of essay, questionnaire, artist's biography, one color transparency, reviews, and an order sheet for The Collage Handbook

Weiss, Marilyn Magaliff [Box 3 F99]
Includes correspondence, handwritten notes and draft of essay, typescript of corrected essay, artist's typescript description of her work, biography, photocopy of entry on Weiss from Who's Who of American Women 13th Ed., and reviews

White, Joan [Box 3 F100]
Includes correspondence, handwritten notes and draft and typescript of essay, artist's handwritten statement, artist's resume, two black and white photographs of collages, two color slides, and reviews

Wooten, Mick [Box 3 F101]
Includes correspondence, handwritten notes and draft and typescript of essay with corrections, questionnaire, release agreement, and three color transparencies

Wright, Faith-Dorian [Box 3 F102]
Includes correspondence, handwritten notes and draft of essay, typescript with corrections, questionnaire, request form, four color slides, one black and white photograph of collage, artist's resume and biography, handwritten thoughts about work, and reviews and articles

Yankus, Marc [Box 3 F103]
Includes correspondence, handwritten notes and draft and typescript of essay, six color slides, two postcards of work

Yerman, Marcia G [Box 3 F104]
Includes correspondence, handwritten notes and draft and typescript of essay, questionnaire, two signed permission forms, artist's resume, and one color slide

Yokoo, Tadanori [Box 3 F105]
Includes one letter from artist, one-page description of artist written by his son, handwritten notes and draft of essay, typescript with artist's corrections, two black and white photographs of the artist (one while working), two black and white photographs of the same collage, and two color slides

Zeller, Ludwig [Box 3 F106]
Includes correspondence with Zeller and his partner, Susanna Wald; handwritten notes and draft of essay, typescripts with artist's corrections, questionnaire, a catalog of Zeller's work, three print reproductions of collages, two photocopies of collages, and a review by Jim Harter

Zimmerman, Kathleen [Box 3 F107]
Includes correspondence, handwritten notes and draft and typescript of essay, carbon copy of typescript artist's biography and resume

Zver, James [Box 3 F108]
Includes correspondence, handwritten notes and draft, typescript of essay with artist's corrections, two artist's statements, Zver's biography and resume, gallery handout describing his work, one color slide, and two postcards of artist's collages.

**Subseries I.2.2. Drafts and layouts**

Includes parts of manuscripts, letters, and photographs.

- List of artists' names, with notes and additional materials [Box 3 F109]
- Brief notes for opening chapter [Box 3 F110]
- Notes [Box 3 F111]

Includes artists' information and photocopies of collages.

- Drafts, I [Box 3 F112]
- Drafts, II [Box 3 F113]
- Draft rejects [Box 3 F114]
- Mockup materials [Box 3 F115]

Includes 2 color illustrations proof sheets, removed to oversize.

**Subseries I.2.3. Manuscripts of chapters and book sections**

- Archival techniques, collagists, carbon copy [Box 4 F116]
- Chapters I, II, with authors' corrections and notes [Box 4 F117]
- Chapter II, with authors' corrections and notes [Box 4 F118]
- Chapters, with authors' corrections and notes [Box 4 F119]
- Collagists, I [Box 4 F120]
- Collagists, II [Box 4 F121]
- Collagists, III [Box 4 F122]
- Collagists, with authors' corrections, IV [Box 4 F123]
- Collagists, with authors' corrections, V [Box 4 F124]
Subseries I.2.4. Visual materials and illustrations for The Collage Handbook

Original collages by Digby and others [Box 4 F135]

Three original collages by John Digby—cover collage, fish collage, and bird collage, all removed to oversize (photocopies of Digby collages are in folder). Four original collages by other artists removed to oversize, include one by Lisa Collado, one by Sam Ladenson, one untitled collage and one collage inscribed "E.A. les Amants de Paris, M. Y. Lim, Paris, '92."

Digby's techniques—photographs [Box 4 F136]

Digby's techniques—returned photographs [Box 4 F137]

Photographs of collagists' works, B - D [Box 4 F138]

These photographs are not in alphabetical order.

Photographs of Collagists' works, E - K [Box 4 F139]

These photographs are not in alphabetical order.

Photographs of Collagists' works, K - O [Box 5 F140]

These photographs are not in alphabetical order.

Photographs of Collagists' works, P - Z [Box 5 F141]
These photographs are not in alphabetical order.

Illustrations, numbers 1–20, and unnumbered color transparencies  [Box 5 F142]

Illustrations--color slides and transparencies  [Box 5 F143]

Tillyer, William--color transparencies  [Box 5 F144]

Collagists' works--black and white negatives I [Box 5 F145]

Collagists' works--black and white negatives II [Box 5 F146]

Illustrations--photographs by Thames and Hudson Ltd Part 1  [Box 5 F147]

Illustrations--photographs by Thames and Hudson Ltd Part 2  [Box 5 F148]

Subseries I.2.5. Conservation materials--booklets, samples and correspondence

Literature on conservation of paper, I  [Box 5 F149]

Literature on conservation of paper, II  [Box 5 F150]

Catalogs of art paper and conservation materials  [Box 5 F151]

Catalogs of artists' materials  [Box 5 F152]

Library binding service catalogue  [Box 5 F153]

Information sheets on Wei T'o deacidification solutions  [Box 5 F154]

Information sheets from materials suppliers  [Box 5 F155]

Samples of conservation materials, I  [Box 5 F156]

Samples of conservation materials, II  [Box 6 F157]

List of suppliers of collage materials  [Box 6 F158]

Correspondence with materials suppliers  [Box 6 F159]

Subseries I.2.6. Artists' files--post-publication

Correspondence with artists, with additional materials, including books, magazines, booklets, exhibition announcements, slides, photocopies of works.
Subseries I.2.7. Correspondence--pre-publication and post-publication

Also includes books, magazines, booklets, exhibition announcements.

Correspondence with Thames and Hudson LTD Press [Box 6 F162]

Assorted Correspondence, Part I [Box 6 F163]

Assorted Correspondence, Part II [Box 6 F164]

Assorted Correspondence, Part III [Box 6 F165]

Series I.3. To Amuse a Shrinking Sun

Published as John Digby, To Amuse a Shrinking Sun Poems & Collages. London: Anvil Press Poetry, 1985. See Box 54 for original collages from this publication.

Draft [Box 6 F166]

Includes proof copy, a typescript of book, several drafts of introduction, and typescript of introduction with handwritten corrections. Also includes handwritten list of collages given to Peter Jay for the book, October 20, 1983.

Correspondence [Box 6 F167]

Includes proof of bookjacket for To Amuse a Shrinking Sun, postcards from Peter Jay

Series I.4. Miss Liberty?


Subseries I.4.1. Drafts and layouts

Layouts, 1986 July 4 [Box 6 F168]

Three copies, one dated July 4, 1986.

Mockup and galley copy [Box 6 F169]

Includes two cover proofs and computer dot matrix print-out of "New Captions on Liberty." Photocopy galley of catalog was removed to oversize.

Photocopy galley of catalog for Miss Liberty? [Box 26]
Subseries I.4.2. Original collages

Original collages from Miss Liberty are housed in oversize boxes. Folders 170 and 171 contain photocopies of some, but not all, of Digby's original collages.

Photocopies of 17 collages from Miss Liberty? [Box 6 F170]

Original collages were removed to oversize.

Photocopies of 15 collages from Miss Liberty? [Box 6 F171]

Original collages were removed to oversize.

Seventeen original Digby collages from Miss Liberty? [Box 30]

not framed or matted

Fifteen original Digby collages from Miss Liberty? [Box 31]

not framed or matted

Sixteen original Digby collages from Miss Liberty? [Box 57]

not framed or matted

Twelve original Digby collages from Miss Liberty? [Box 58]

not framed or matted

Sixteen original Digby collages from Miss Liberty? [Box 59]

not framed or matted

Nine original Digby collages from Miss Liberty? [Box 64]

not framed or matted

Eight original matted collages from Miss Liberty? [Box 65]

One matted, framed original collage from Miss Liberty? [Box 71]

Seven original collages from Miss Liberty? [Box 72]

Five matted and two not matted

One matted, framed original collage from Miss Liberty? and one matted original collage from Miss Liberty? [Box 75]

Also includes one matted original collage from Inspired by Drink.
Subseries 1.4.3. Additional materials

Photocopies of collages [Box 6 F172]

These photocopies represent many, but not all, of the collages Digby prepared for the exhibition Miss Liberty.

Correspondence with Thames and Hudson [Box 6 F173]

Series I.5. Food for Thought


Co-edited by John and Joan Digby, with illustrations by John Digby

Subseries I.5.1. Drafts and layouts

Include author's notes, lists, galley copies, clippings, photocopies from published resources.

Uncorrected bound galley [Box 6 F174]

Two copies.

Draft and notes, I [Box 6 F175]

Includes photocopies, paste-ups, handwritten notes, bibliography and clippings.

Draft and notes, II [Box 7 F176]

Includes a bookjacket from Food for Thought, two typescripts of the book proposal, suggestions of items for inclusion from Tony Curtis and others, photocopies of poems and notes.

Galley copies of chapters [Box 7 F177]

Includes notes, a typescript draft of the introduction, typed list of required permissions and a copy with handwritten notes. Also includes letter dated May 23, 1986, from Eunice Riedel of William Morrow & Company discussing the book.

Book layout, I [Box 7 F178]

Includes list of resources for each chapter; also notes.

Book layout, II part 1 [Box 7 F179]

Book layout, II part 2 [Box 7 F180]

Subseries I.5.2. Book resources
A collection of paste-ups, clippings, photocopies, and translations from different authors' poetry and prose, with Digby's notes.

I Part 1 [Box 7 F181]
I Part 2 [Box 7 F182]
II [Box 7 F183]
III [Box 7 F184]
IV Part 1 [Box 7 F185]
IV Part 2 [Box 7 F186]
V [Box 7 F187]
VI Part 1 [Box 7 F188]
VI Part 2 [Box 7 F189]
VII Part 1 [Box 7 F190]
VII Part 2 [Box 7 F191]
VIII [Box 8 F192]
IX [Box 8 F193]
X [Box 8 F194]
XI Possible additions [Box 8 F195]

Subseries 1.5.3. Original collages

Ten original Digby collages from Food for Thought [Box 60]
Includes collage for cover and nine unmatted collages. One collage was removed to Box 70.

Six original Digby collages from Food for Thought [Box 66]
Includes three matted collages and three unmatted.

Subseries 1.5.4. Correspondence

Includes Digby's notes, clippings, photocopies and other materials.
Copyright letters--photocopies [Box 8 F196]

Assorted correspondence with authors [Box 8 F197]

**Series I.6. Incantations**


Joan Digby lecture on "Incantations" [Box 8 F198]

Handwritten lecture by Joan Digby discussing literary primitivism and using "Incantations" as her primary focus. Includes John Digby's handwritten list of collages, typescript note of thanks to his wife and son, and handwritten dedication to Nathaniel Tarn and Clayton Eschelman.

Working draft of manuscript [Box 8 F199]

Mix of typescript and handwritten poems with author's notes and corrections. Each poem has a photocopy of its collage illustration attached. Includes photocopy of Joan Digby lecture on literary primitivism (see F198).

Dummy copy [Box 8 F200]

Two copies, one with numbered quire signatures. Includes notes from publisher, photocopy of introduction and note from Anna Balakian, typescript copies of poems, and one original Digby collage for rejected cover of "Incantations."

Layout of book [Box 8 F201]

Two photocopy sets removed to oversize.

Eleven original collages from Incantations [Box 67]

Eight collages matted for framing, three unmatted

Correspondence [Box 8 F202]


**Series I.7. Inspired by Drink**


**Subseries I.7.1. Layouts**
Uncorrected bound galley [Box 8 F203]

Proof copy, I [Box 8 F204]

Proof copy, II [Box 8 F205]

**Subseries I.7.2. Drafts**

Include Digby's notes, clippings, photocopies and other materials.

I [Box 8 F206]

Includes notes, photocopies, and handwritten translations of poems, handwritten introduction, typescript introduction, and typescript glossary of drinks

II [Box 9 F207]

Includes handwritten list of authors and titles, handwritten chapter list with fees for publication rights, and a 1975 chapbook by Edmund Miller, Winter, illustrated by John Claps.

III [Box 9 F208]

Includes specimen pages, typescript of glossary of drinks with handwritten revisions, one set of index cards with notes for glossary, and assorted photocopies and notes

**Subseries I.7.3. Book Resources**

Primarily paste-ups of poems for the publication with handwritten notes. Also includes some clippings and typescripts from contributing authors, as well as a few handwritten notes by John and Joan Digby.

I Bacchus [Box 9 F209]

II Beer/Ale [Box 9 F210]

III Bewitching Beverages [Box 9 F211]

IV Cider [Box 9 F212]

V Coffee, Tea, and Milk [Box 9 F213]

VI Drinking [Box 9 F214]

VII Drunkenness [Box 9 F215]

VIII Fruit Juice [Box 9 F216]

IX Herbal Drinks [Box 9 F217]
X Thirst [Box 9 F218]

XI Whisky [Box 9 F219]

XII Wine Part 1 [Box 9 F220]

XII Wine Part 2 [Box 9 F221]

XIII Transitions [Box 9 F222]

XIV Pulled from "Fill Every Glass" Part 1 [Box 9 F223]

XIV Pulled from "Fill Every Glass" Part 2 [Box 9 F224]

XV [Box 9 F225]

XVI Part 1 [Box 9 F226]

XVI Part 2 [Box 9 F227]

XVII Part 1 [Box 9 F228]

XVII Part 2 [Box 9 F228A]

XVIII [Box 10 F229]

XIX Part 1 [Box 10 F230]

XIX Part 2 [Box 10 F231]

XX [Box 10 F232]

Subseries I.7.4. Original collages

41 total collages ( 29 matted for framing); one collage from this series was removed to Box 75

Twelve original Digby collages from Inspired by Drink [Box 32]

Nine matted original collages from Inspired by Drink [Box 68]

Eight matted original collages from Inspired by Drink [Box 69]

Eleven matted original collages from Inspired by Drink [Box 74]

Subseries I.7.5. Correspondence and promotional materials
Includes permissions for publication, photocopies of Digby's letters, clippings, announcements.

Copyright letters Part 1 [Box 10 F233]
Copyright letters Part 2 [Box 10 F234]
Copyright letters Part 3 [Box 10 F235]
Copyright letters Part 4 [Box 10 F236]
Promotional materials [Box 10 F237]

Series I.8. From Dark to Light

Subseries I.8.1. Essay

Draft [Box 10 F238]
Includes typescript of Morris Gelfand's introduction, 26-page original typescript of Digby's essay, 26-page typescript with corrections, additions, and changes by John De Pol. Includes many De Pol engravings and sketches, and a carbon copy of a letter from Morris Gelfand to John De Pol.

Manuscript [Box 10 F239]
Includes 3-page handwritten outline by Morris Gelfand, 14 pages of notes from interview with John De Pol and Morris Gelfand, 35 pages of John Digby's typed notes, 29-page handwritten first draft of essay (John Digby), and 21-page handwritten second draft (Joan Digby)

Subseries I.8.2. Essay's resources
Include a variety of John De Pol's notes, sketches, mock-ups, engravings, clippings, articles, postcards, and letters.

I [Box 10 F240]
II [Box 10 F241]
III [Box 10 F242]
IV [Box 10 F243]
Series I.9. Fluttering with an attempt to fly


Mockups I [Box 10 F244]

Mockups II [Box 10 F244]

Series I. 10. The Arches

Published as The Arches Bridgend : Seren, 1998.

Subseries I.10.1. Drafts and Layouts

Include Digby's notes, original artwork, correspondence, clippings, photocopies of artworks.

Draft [Box 10 F245]

Layouts, I [Box 10 F246]

Layouts, II [Box 10 F247]

Layouts, III [Box 10 F248]

Subseries I.10.2. Original Collages

Original Collages and Collage Materials, I [Box 10 F249]

Original Collages and Collage Materials, II [Box 11 F250]

Includes correspondence.

Two original framed collages from The Arches [Box 33]

Two original framed collages from The Arches [Box 34]

Two original framed collages from The Arches [Box 35]

Two original framed collages from The Arches [Box 36]

Two original framed collages from The Arches [Box 37]

Two original framed collages from The Arches [Box 38]

Ten original Digby collages from The Arches [Box 61]
Eleven original Digby collages from The Arches [Box 62]

**Subseries I.10.3. Assorted Book Materials**

Publications  [Box 11 F251]

Correspondence I  [Box 11 F252]

Correspondence II  [Box 11 F253]

**Series I.11. Archival collage**


Published Booklet and Layout  [Box 11 F254]

Drafts  [Box 11 F255]

Photocopies of Illustrations  [Box 11 F256]

**Series I.12. Moon as Text**


**Subseries I.12.1. Assorted Book Materials**

Published Booklets  [Box 11 F257]

List of Poems  [Box 11 F258]

Various Notes  [Box 11 F259]

**Subseries I.12.2. Layouts**

I  [Box 11 F260]

II  [Box 11 F261]

III  [Box 11 F262]

IV  [Box 11 F263]

V  [Box 11 F264]

**Subseries I.12.3. Project Resources**
A collection of clippings, photocopies, and translations from different authors' poetry and prose, with Digby's notes.

I Poems to be Translated  [Box 11 F265]

II Poems Not Used  [Box 11 F266]

III Poems, Free  [Box 11 F267]

IV Poems, Copyright  [Box 11 F268]

V Poems, Others  [Box 11 F269]

Subseries I.12.4. Collages

Photocopies of Collages, I  [Box 11 F270]

Photocopies of Collages, II  [Box 11 F271]

Subseries I.12.5. Exhibition Materials

I  [Box 11 F272]
Includes foamcore-mounted exhibition labels and pamphlets containing artist statement. Artist statement for "The Moon As Text" (2000), mounted on foamcore, removed to oversize.

II  [Box 11 F273]

Subseries I.12.6. Project Support

Nassau Grant Materials  [Box 11 F274]

Correspondence  [Box 11 F275]
Includes copyright letters.

Series I.13. Slaughter in Paradise and "Lines to a Dodo"


Subseries I.13.1. Publications

Includes booklets and assorted poems published in serials.
Subseries I.13.2. Drafts and Project Resources
Includes Digby's notes, clippings, photocopies of poems and artworks.

Subseries I.13.3. Layouts
Includes clippings and photocopies.

Subseries I.13.4. Original Collages
Seven framed original collages of the Dodo [Box 13]
24 original collages from Slaughter in Paradise, and "Lines to a Dodo" [Box 39]

Published as Water Voyages. Oyster Bay, NY: Feral Press, 2002. A comparative literary anthology with the theme of water voyages compiled by Joan and John Digby with maritime collage illustrations by John Digby, printed in a series of keepsake booklets. The original collages were displayed in a traveling exhibition, where free copies of the booklets were given to students and attendees. Exhibition sites included the U.S. Merchant Marine Academy in New York and the Saison Poetry Library in Royal Festival Hall, London.

Subseries I.14.1. Published Copies and Mockups
Booklets [Box 12 F285]
Booklets [Box 12 F286]
Booklets 7, 8, 9 [Box 12 F287]

Booklets 10, 11 [Box 12 F288]

Booklets 12, 13 [Box 12 F289]

Booklets 14, 15, 16 [Box 12 F290]

Booklet 17 [Box 12 F291]

**Subseries I.14.2. Booklets Resources**

Include Digby's notes, clippings, photocopies.

I [Box 12 F292]

II [Box 12 F293]

III [Box 12 F294]

IV [Box 12 F295]

**Subseries I.14.3. Visual Materials**

Original Collages Part 1 [Box 14 F296]

Contains 11 boards in mylar with multiple detached images used for illustration.

Original Collages Part 2 [Box 14 F297]

31 mylar sleeves containing cutout collage images created to illustrate "Water Voyages" series of booklets. Many images are accompanied by handwritten instructions for reproduction. Includes Fall 2001 catalog from Grove Press/Atlantic Monthly Press and Canongate Books, and 3 typescript poems (1 by Pablo Neruda and 2 by W. H. Auden).

Photocopies of Collages [Box 14 F298]

**Subseries I.14.4. Exhibition Materials**

Include Digby's notes, correspondence, photocopies, and exhibition labels.

I [Box 14 F299]

Includes 1 foamcore-mounted illustrated collage techniques and 1 black board with white press-type letters exhibition statement for "Water Voyages." Both removed to oversize.

II [Box 14 F300]

Subseries I.14.5. Project Support

Nassau Grant Materials [Box 14 F301]

Promotional Materials [Box 14 F302]

Three page proofs for four poems, including "Sprig of Lilac" (2002) removed to oversize.

Subseries I.14.6. Correspondence

Includes copyright letters and permissions to reprint selected works in Water Voyages.

I [Box 14 F303]

II [Box 14 F304]

III [Box 14 F305]

IV [Box 14 F306]

V [Box 14 F307]

Series I.15. "After Li Po" [poem], 2001


Project Materials and Publication [Box 14 F308]


Subseries I.16.1. Assorted Materials
Publications [Box 14 F309]

Arthur Rimbaud Museum Part 1 [Box 14 F310]

Arthur Rimbaud Museum Part 2 [Box 14 F311]

Includes photographs (taken by Joan Digby) and postcards from the museum, Charleville-Mezieres.

**Subseries I.16.2. Layouts and Booklet Resources**

Include Digby's notes, clippings, and photocopies.

I [Box 14 F312]

II [Box 14 F313]

III [Box 14 F314]

IV [Box 14 F315]

**Subseries I.16.3. Original Collages**

Illustrations (Number 2, 4, 5, 6, 7, 8, 13, and 14) [Box 14 F316]

8 items

Eight illustrations mounted on board.

Illustrations (Number 17, 19, 21, 22, 23, 24, and 25) [Box 14 F317]

7 items

Seven illustrations mounted on board.

Two original framed collages from Improvisations on Rimbaud's Drunken Boat [poem] [Box 51]

One original framed collage from Improvisations on Rimbaud's Drunken Boat [poem] [Box 52]

cracked glass (wrapped in bubblewrap)

Illustrations (unnumbered) [Box 14 F318]

6 items

Six illustrations, not mounted on board, with selected passages from Illuminations.


Printed items [Box 15 F319]

Printed pieces from Caligula Books Miscellanea and Publications series transferred for cataloging with print collections in Special Collections. Photocopies of titles (for reference purposes) remain in this folder.

Subseries I.17.2. Perishable Press

Press of Walter Hamady, Mount Horeb, Wisconsin.

Publishing ephemera [Box 15 F320]

Books, chapbooks, and publishing ephemera, including original Digby collage of a bird that appears on page 11 of The Forest, 1978. Also includes unbound printed edition of Birdsongs by Toby Olson, with illustrations by John Digby, 1980. Eight Perishable Press titles, one broadside, and one exhibition catalog "from the Library of John Digby" cataloged and transferred to printed collections.

Correspondence with Walter Hamady, 1977–1991 [Box 15 F321]

Includes 12-page photocopy of typescript for "The Forest", a poem by Nathaniel Tarn

Subseries I.17.3. Red Ozier Press, 1982

Press of Ken Botnick and Steve Miller, New York City, New York.


Includes finished volume (no. 36 of 130) and 3 sets of proofs of the cover art. Also includes handwritten note from Ken Botnick dated "14 Sept"

Feathers - Draft copy [Box 15 F323]

Includes handwritten final list of birds in book order, handwritten and typescript first drafts of poems by Joan Digby, and typescripts with revisions and corrections by John.

Feathers - Manuscript with revisions [Box 15 F324]

Includes typed manuscript with further corrections, a photocopy of the corrected typescript, and the unpublished handwritten poem "Secretary Bird"

Correspondence and Red Ozier printing ephemera [Box 15 F325]
Includes correspondence on prospective Digby project on Samuel Palmer, two photographs of Ken Botnick and Steve Miller making paper at Dieu Donne

**Subseries I.17.4. Four Winds Press**


Two Personal Home Presses - Handwritten Draft [Box 15 F326]


Two Personal Home Presses - Word-processed Manuscript [Box 15 F327]

Printed on 11 x 14 perforated fan-fold pin-feed computer paper (removed to oversize).

**Subgroup II. Unpublished Projects**

Unpublished projects range in date from 1968–1997. These projects include poetry, journals, essays, and larger projects. Several of these projects (i.e. A Birdwatcher’s Guide to Literature) have drafts and notes, but have no record of publication. Other projects are only in note format.


Project resources and drafts for an incomplete world anthology of bird literature compiled by Joan and John Digby, with collages by John Digby. Includes lists of poetry and prose, clippings, photocopies and transcripts of selected poetry and prose, notes for a preface, project proposal, outline, layouts, and illustrations.

I Author's Notes, 1986 [Box 15 F328]

II Layout [Box 15 F329]

III Europe [Box 15 F330]

IV North & South America, Canada, West Indies Part 1 [Box 15 F331]

IV North & South America, Canada, West Indies Part 2 [Box 15 F332]

V Asia, India, Middle East, Far East, Aus, New Zealand [Box 15 F333]

VI Africa [Box 15 F334]

VII Thomas Hardy's Poems [Box 15 F335]

VIII Poetry [Box 15 F336]

IX [Box 15 F337]
Series II.2. Me & Mr. Jiggs Project

Cockney tales comprise a novella set in post-war London, 1946, with much of the narrator's tragi-comic musings in rhyming slang.

Subseries II.2.1. Holograph and Typescript Drafts

Part 1 [Box 15 F341]
Part 2 [Box 15 F342]
Part 3 [Box 15 F343]
Part 4 [Box 15 F344]

Subseries II.2.2. Typescript Manuscripts

I [Box 16 F345]
II [Box 16 F346]
III [Box 16 F347]

Series II.3. Money Project

Uncompleted project for an international anthology of poetry and prose related to money.

Poetry [Box 16 F348]

Prose [Box 16 F349]

Series II.4. Miscellaneous Projects

Include Digby's notes and drafts of poetry and prose, writings of other authors, clippings, photocopies, publications layouts.

I Varied Poetry Manuscripts and Projects , 1984, 1985, undated [Box 16 F350]

Notes for a project on Haley's Comet, numerous drafts of prose and (mostly) poetry including some poems written in response to images.
II Just Lootering, 1987 [Box 16 F351]

Digby's poems in response to selected images, such as Jan Van Eyck's Betrothal of the Arnolfini (1434) or Hans Baldung's Unequal Lovers (1507).

III Poets on Art and Artists, 1989 [Box 16 F352]

IV (After 1990) [Box 16 F353]

Poetry manuscripts.

V Fourteen Songs from the Archive of a Perforated Egg [Box 16 F354]

VI Poems of Philip Hobsbaum [Box 16 F355]

typescript poems by Philip Hobsbaum on legal paper

VII Following Father's Footsteps, 1986–1988 [Box 16 F356]

"An illustrated children's tale with adult implications … story has the tone of early film comedy." Drafts and illustrations.

Series II.5. Digby's Writing

Subseries II.5.1. Poetry

I New Poems, 1968 [Box 16 F357]

"Or better still attempts at poems, started 19/10/68." Numerous holograph and typescript poems.

II Poetry, 1974 [Box 16 F358]

Numerous drafts and notes, including many dated 1974.

III "Letter to the President" and other poems, 1987 [Box 16 F359]

Numerous drafts and notes, including some dated 1987.

IV "Telling my Son about the Publishing Houses of France" and other poems [Box 16 F360]

V Poetry and Translations [Box 16 F361]

Including "The Albatross" (Baudelaire) and "To a Linnet" (after a poem by Pedro Soto de Rojas).

Workbooks with ideas, notes, sketches on collage projects. Entries are not necessarily in chronological order, but related to varied projects. Digby reverses the book to indicate notes taken in non-sequential years, and his notes are written in every possible direction on the page.


Blue book (1984–1985) includes personal notes on a philosophy of collage, and preparations for an essay on the medium. This book contains no drawings. Florentine book (1992, 1993) contains sketches and plans for collage series based on Australian aboriginal imagery; heavily illustrated with references to books on mythology and various mythic figures. Entries from 1983 include work on planned Aquarium and Punch and Judy series; includes detailed drawing for the Punch and Judy scenes. Also includes notes for a collage series on the egg and other objects.

II (two volumes), 1992–2003 [Box 16 F363]


Subgroup III. Exhibitions

Exhibitions include a number of pieces from Digby’s exhibits. These include exhibit panels, text, and correspondences related to exhibit. Digby’s Seashell show (2002) and Millennium Show (2000) make up the bulk of this collection.


Exhibition Materials [Box 17 F365]

Exhibition catalog and press release (both in Korean), two photographs of John Digby.


A series of circular collages that "explodes the paradoxical icon of the target."

Exhibition Materials [Box 17 F366]

Includes exhibition cards, descriptions, labels, photographs of collages.

Targets for the Millennium: An Original Dance & Theatre Piece, 1999 October 15 [Box 17 F367]

Inspired by the Collages of Artist John Digby; directed by Cara Gargano. Tilles Center, C.W. Post Campus, Long Island University. Photographs, program, and VHS video tape of the performance. Four matted statements written by Digby linking the exhibit and performance were removed to oversize. VHS videotape of the performance was removed to SPEC Media Videotape (VHS)

Series III.3. Homage to the Fallen / Skyline Remembered: Skyline Sought, Russian-American Cultural Center, New York, 2002


Photographs, Ephemera, and Photocopies of Collages [Box 17 F368]

Keepsake booklet, "In Memory of the World Trade Center: Two Poems" by Joan Digby, transferred to catalog for the print collections in Special Collections Department.

Two original framed collages from Skyline Remembered: Skyline Sought [Box 40]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 41]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 42]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 43]

Small frame in bubblewrap has cracked glass.

Two original framed collages from Skyline Remembered: Skyline Sought [Box 44]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 45]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 46]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 47]

Two original framed collages from Skyline Remembered: Skyline Sought [Box 48]
Series III.4. The Mandelstam Series, Russian-American Cultural Center, New York, 2002

Collage series based on connection between two poets of universal importance: Dante Alighieri and Osip Mandelstam. Italian poet Dante Alighieri was born in Florence in 1265 and died in Ravenna in 1321, living most of his life in political exile. Jewish poet Osip Mandelstam was born in 1891 in Warsaw (under Russian rule) and suffered political persecution after satirizing Stalin in a poem in 1933. The series was on display February 7–February 21, 2002.

Description and Visual Materials [Box 17 F369]

Correspondence, Ephemera, Author's Notes [Box 17 F370]

Includes "Osip Mandelstam/Seashell" bilingual translation of the poem, printed as a keepsake from the exhibition.

Photographs from the exhibition opening [Box 17 F371]

Note: CD case lacking CD in this folder.

Series III.5. Other Exhibitions

English Surrealist Show, 1979–1980 [Box 17 F372]


Collages, John Digby, West Harbour Gallery, Oyster Bay, New York, 1994 [Box 17 F373]

Includes photographs and invitations.

Series III.6. Exhibition Cards, Announcements, Labels, and Ephemera

Includes miscellaneous exhibition publicity in the form of postcards, handbills, small broadsides, invitations, etc.

1977–1981 [Box 17 F374]

1982–1991 [Box 17 F375]


1992–1997 [Box 17 F376]


1999–2002, undated [Box 17 F377]


**Subgroup IV. Original collages**

A number of framed, unframed, and matted works displaying Digby’s original collages. Much of the artwork is related to his literary projects and illustration work.


Chinese-style cut paper and collages.

**Small collages** [Box 17 F379]

The folder contains four collages (three are bird collages). John Digby's collage design "NCHC Guide, Over the Edge," derived from Peterson's "Guide to Honors Programs and Colleges," edited by Joan Digby, was removed to oversize.

**Bird collages** [Box 53]

46 bird collages

**Collage series for three projects** [Box 54]
Includes one matted (deer) and one unmatted (pig) collage illustration from Dreamworks; seven original unmatted collages illustrations for West Hill Review: A Walt Whitman Journal 7 (1987), plus one collage removed to Box 63. Also includes 14 original collages from To Amuse a Shrinking Sun

Collages for Magowan project and fish collages [Box 55]
Twelve original collage illustrations for Robin Magowan’s Birds in a Forest Swaying, and eight fish collages.

Collages of mammals [Box 56]
40 original collages of a variety of mammals

Butterfly collages [Box 63]
Includes 23 original unmatted butterfly collages. Also includes one collage of Walt Whitman portraits in oval frame with butterfly, published in West Hill Review, removed from Box 54

Fifteen original collages from Permutations (1985), and six collages from other projects [Box 70]
Permutations: Readings in Science and Literature, edited by Joan Digby and Bob Brier, was published by William Morrow in 1985. Also included are four matted bird collages, one collage from Food for Thought, removed from Box 60, and a collage Digby made to accompany a poem written by his son, Andrew Digby, that was published by Stone House Press.

Subgroup V. Correspondence
Correspondence comprises two groups, correspondence with authors and correspondence with galleries. Correspondence with authors includes many signed books and personal notes. Correspondence with galleries includes discussions of exhibits and various other topics.

Series V.1. Correspondence with Authors
Includes signed published materials.

Appleman, Philip , 1986 [Box 17 F380]
Includes Open Doorways, which has been removed for cataloging.

Atchity, Kenneth John (Ken) , 1978–1982 [Box 17 F381]
Includes Summer and Fall 1977 issues of contemporary quarterly: poetry and art, and Summer 1980 issue of Dreamworks

Benveniste, Asa , 1976–1977 [Box 17 F382]
Several publications removed for cataloging.

Bullock, Michael , 1978–1979 [Box 17 F383]
Two books removed for cataloging.

Campbell, Sandy M., 1978–1981 [Box 17 F384]

Includes one letter from Donald Windham.

Cardinal, Roger, circa 1990 [Box 17 F385]


Donath, Thérèse, 1982–1994 [Box 17 F387A]

Letters from Pacific Grove, California, and Vashon Island, Washington, some with surrealist enclosures (postcards, articles, clippings)

Drury, Harold Arthur (Harry), 1980 [Box 17 F387B]

Eshleman, Clayton, 1977–1978 [Box 17 F388A]

Includes a letter from Jeremy Reed forwarded by Eshleman. Also includes a prospectus for Sulfur, edited by Eshleman and Robert Kelly. Eshleman's translation of Antonin Artaud's Artaud the Momo for Black Sparrow Press, along with three other publications, has been removed for cataloging.

Fahey, William A. (Bill), 1986–1987 [Box 17 F388B]

Ford, Charles Henri, 1979 [Box 17 F388C]

Gladiator, Jimmy (pseudonym for Bernard Piget), 1975–1978 [Box 17 F388D]

Many rare Melog publications have been removed for cataloging, including Incendie de Foret no. 13, devoted to Digby's poems and collages

Grubb, Frederick, 1965 [Box 18 F389]

Clippings of two reviews of Grubb's poems and editorial letter by Grubb. Also included is a typescript of four poems. Title Deed and Other Poems removed for cataloging

Haines, John, 1976 [Box 18 F390]

Helman, Cecil, 1973–1986 [Box 18 F391A]
Includes four postcards of Helman's paintings and a handmade "Universal Passport." Two Caligula Press publications by Helman removed for cataloging.

Hitchcock, George , 1977–1978 [Box 18 F391B]

Includes three issues (50, 53, 56). Seven works by Hitchcock have been removed for cataloging, along with one issue of Duvak containing an interview with Hitchcock and a Digby poem. An exhibition poster for Monoprints, 1984 was removed to oversize.


Leale, B. C. , 1986, 1996 [Box 18 F393]

Letters signed "Barry." Several of Leale's publications removed for cataloging.

Lucie-Smith, Edward , 1977 [Box 18 F394]

Lyle, John , 1978 [Box 18 F395A]

Includes a review by Lyle of two surrealist publications on Andre Breton.

Nations, Opal L. , 1974 [Box 18 F395B]

Includes special issue featuring French-to-English translations of "(anti)tradition" poets of the last 100 years. Two books of Nations' poetry removed for cataloging.

Orenstein, Gloria , 1979 [Box 18 F396]

One letter. The Oval Lady by Leonora Carrington (foreword by Orenstein) removed for cataloging.

Reed, Jeremy Part 1 , 1974–August 1977 [Box 18 F397]

Extensive correspondence, including Reed's first letter of introduction to Digby (on the advice of Allen Fisher). Note: Reed employed an unusual dating technique for his letters: "2000 - 25" (i.e. 1975). Includes Spectacular Diseases, circa June 1976.

Reed, Jeremy Part 2 , September 1977–March 1978 [Box 18 F398]

Some folders include poetry manuscripts.

Reed, Jeremy Part 3 , April 1978–December 1978 [Box 18 F399]

Reed, Jeremy Part 4 , 1979 [Box 18 F400]
Many books and chapbooks by Jeremy Reed removed for cataloging in print collections of Special Collections

Reed, Jeremy Part 5, 1980–1981 [Box 18 F401]

Includes Straight Lines New Writers Issue. (London, no.5 1980, with Seven Poems by Jeremy Reed and "Figures in a Landscape," a critical review of Reeds first collection of poems, Bleeker Street (1980), by David Punter. Also includes a poster, "Loaded Pistol," for a poetry reading (removed to oversize).

Remy, Michel, 1978 [Box 18 F402]

Includes broadside "vertebres incredules, lacinantes lanternes", dated May 1978, and the first issue of Flagrant Delit.

Rose, Joe, 1978–1985 [Box 18 F403]

Letters from Sydney and London.

Schmidt, Michael, 1968–1969 [Box 18 F404]

Two letters

Seligman, Tina Part 1, 1999–2000 [Box 18 F405]

Extensive correspondence, including postcards, clippings, and notices of exhibitions.

Seligman, Tina Part 2, 1999–2003 [Box 18 F406]

Extensive correspondence focused on Seligman's SoundScapes, with original works of art, cards, clippings, notices of exhibitions, slides, and an original collage.

Stephenson, Gregory, 1979–1989 [Box 18 F407]

Letters from Denmark.

Tarn, Nathaniel Part 1, 1968–1986 [Box 18 F408]

Extensive correspondence, including many postcards from Tarn. Includes Boundary 2, containing an interview with Tarn, inscribed to John Digby, and two 1980 photographs (one of Digby, one of Tarn and Digby). A proof copy of "Persephone West" inscribed to John and Joan Digby also included. Collaboration with Janet Rodney, Chameleon's Cadmium, has been removed for cataloging.

Tarn, Nathaniel Part 2, 1983–1993 [Box 18 F409]

Includes an offprint of Boundary 2: a journal of postmodern literature, Vol. 4, No. 1 (Autumn, 1975), including an interview with Tarn, selected prose and poetry, and critical essays. Also includes a typescript of Tarn's review of The Collage Handbook.
Wheatley, Steve, and Martin Fidler Part 1, 1981 [Box 18 F410]

Wheatley, Steve, and Martin Fidler Part 2, 1970–1980s [Box 18 F411]
Includes numerous hand printed Christmas cards and White Lies Publications ephemera. Many Caligula Press items removed for cataloging, including works by Martin Fidler, Steve Wheatley, Sally Diamond, Jeremy Reed, Cecil Helman, Bernard J. Kelly, B. C. Leale, and Nathaniel Tarn. Also removed for cataloging is one Steve Wheatley book published by X Press, and a work by Jeremy Reed designed and illustrated by Steve Wheatley for Guillotine Press.

Windham, Donald, 1977–1988 [Box 18 F412]
Includes a 1988 review of Windham’s Lost Friendships. A number of Windham's books have been removed for cataloging in the print collection of Special Collections.

Wolak, Bill (William Stefan), 1973–1981 [Box 18 F413]
Includes 1973–74 issue of Essence inscribed to Digby, and correspondence, manuscript and mock-up for Dance of the Scorpions, a book of poetry by Wolak. Another Wolak poetry book, Pale as an Explosion, has been removed for cataloging. Also included is a letter from Latif Harris and a typed manuscript of Harris poems.

Zeller, Ludwig, 1975–1990 [Box 18 F414]
Includes two issues of El Huevo Filosofico (no. 2, 1980 and no. 9, 1990), Toronto. Also includes an original paper cutout by Ludwig Zeller, sheets of Surrealist stamps and other ephemera from his participation in an exhibition celebrating the Fiftieth Surrealist Anniversary, 1924–1974. Three photographs of Ludwig Zeller, one with John Digby and Edward Jaguer, labeled "Paris, June 1976 are also included. Numerous books and booklets either by Zeller and Wald or about their exhibitions removed for cataloging. Also removed for cataloging are a number of Oasis publications illustrated by Zeller and Wald.

Various Letters Part 1 [Box 19 F415]
Includes correspondence from Robert McDowell, editor of The Reaper, Ed Varney (Intermedia Press), George Fuller (Jazz Press), Ian Walker (Glynn Vivian Art Gallery and Museum Swansea Museum Services, with reference to exhibition on influence of Surrealism on British Art), John O'Reilly (artist). Also includes a few gallery rejection letters, solicitation of Digby's collages for book project, correspondence from friends, notices of exhibitions (including gallery cards), reviews of exhibitions (not Digby's).

Various Letters Part 2 [Box 19 F416]
Includes solicitation letter from editor Bradley Lastname and sample issues of his Chicago-based Bile dadazine (1980s).

**V.2 Correspondence with Galleries, Universities, and Other Institutions**

Alabama-Birmingham Mississippi State University  [Box 19 F417]

American Merchant Marine Museum  [Box 19 F418]

Arts Magazine  [Box 19 F419]

Bryant Library Show  [Box 19 F420]

Calvert Marine Museum  [Box 19 F421]

Capricorn Galleries  [Box 19 F422]

Chelsea Art  [Box 19 F423]

Coincidence Gallery  [Box 19 F424]

Dai Ichi Arts  [Box 19 F425]

Elaine Benson Gallery  [Box 19 F426]

Europa Club  [Box 19 F427]

Harper Collins Show  [Box 19 F428]

Investment- International Harvester  [Box 19 F429]

Islip Art Museum  [Box 19 F430]

J M A Jain Maronauchi Gallery  [Box 19 F431]

Long Beach Art League Workshop  [Box 19 F432]

Lustman  [Box 19 F433]

Margin  [Box 19 F434]

Michelle & Hubert  [Box 19 F435]

Nassau Grant 2000  [Box 19 F436]
Two certificates of achievement from Nassau County, New York, 2000 and 2001, removed to oversize.

National Art League Inc Workshop 4/12/98 [Box 19 F437]

Nebraska University [Box 19 F438]

Nese Alpan Gallery [Box 19 F439]

Radford University [Box 19 F440]

Russian-American Culture Center [Box 19 F441]

Shelter Rock Gallery [Box 19 F442]

Slippery Rock University [Box 19 F443]

Stone House Press [Box 19 F444]

Includes fourth draft of John and Joan Digby's introduction for Gelfand's publication on John De Pol, Johann Gutenberg's Printing Press, a wood engraving by John De Pol, and Descent, a book of eight poems by Stephen Stepanchev illustrated by John De Pol. Also includes correspondence from Beatrice Gelfand (Bea) to Joan Digby.

Suzuki Gallery [Box 20 F445]

Vasselot [Box 20 F446]

Webb Institute [Box 20 F447]

Wendy Glass Gallery, Xmas 1996 [Box 20 F448]

Miscellaneous Correspondence I [Box 20 F449]

Miscellaneous Correspondence II [Box 20 F450]

Miscellaneous Correspondence III [Box 20 F451]

Miscellaneous Correspondence IV [Box 20 F452]

Miscellaneous Correspondence V [Box 20 F453]

Miscellaneous Correspondence VI [Box 20 F454]

Miscellaneous Correspondence VII [Box 20 F455]
Subgroup VI. Miscellaneous Materials

Series VI.1. Reviews and Press Releases

I  [Box 20 F458]

II  [Box 21 F459]

III [Box 21 F460]

IV [Box 21 F461]

V  [Box 21 F462]

VI [Box 21 F463]

VII [Box 21 F464]

Series VI.2. Price Lists

I  [Box 21 F465]

II  [Box 21 F466]

Series VI.3. Assorted Publications

Subseries VI.3.1. Journals/Magazines - Digby's Poems and/or Illustrations


1963–1975 [Box 21 F467]

Includes two poems in The Poetry Review 54 (1963, no. 2); two poems in Poetry & Penury 1 (1965); "Lost Keys" (Ambit (1967, no. 33); "An Evening with Time in Its Fatigue" Priapus (1971, no. 21); "How Sad This Morning" Second Aeon (1972, no. 15); Callimaufry no. 4 (Spring 1975), with five Digby poems.

1976–1977 [Box 21 F468]
Includes two poems in Titmouse (1976, no. 6); six Digby poems published in Singe no. 5 (Winter 1976–1977); one poem in Waves 5 (1977, no. 2–3); three poems in Manroot (1977, no. 11).

1977–1978 [Box 21 F469]

Includes two collages in Jazz 2 (June 1977) and one collage in Jazz3 (March 1978); two poems in Titmouse (1978, no. 7); four poems and several collages in Dream Helmet (1978, no. 1), edited by Bill Wolak.

1979–1980 [Box 21 F470]

Includes Observer (October 28, 1979); and an article illustration on p. 101 Cosmopolitan March 1979.

1980 [Box 21 F471]


1981–1982 [Box 21 F472]


1987–2003 [Box 21 F473]


**Subseries VI.3.2. Journals/Magazines - Digby's Exhibitions**

Includes art magazines, gallery guides, and auction books.

1978 [Box 22 F474]

Gallery Guides, 1979–1981 [Box 22 F475]

Short notices of Digby group exhibitions appear in Gallery Guide (Summer 1979); Art Now Gallery Guide 10 (1980, no. 9), 11 (1980, no. 1, 2, 4, and 1981, no. 7); L'Officiel des Galeries no. 211, Summer 1981.

1981 [Box 22 F476]


1982 [Box 22 F477]


1987–2002 [Box 22 F478]


Series VI.4. Other Publications collected by Digby


Includes Priapus6 (1966); Antinarcissus 1 (Summer 1969); Dreamer no. 1 (1970); Manroot no. 6/7 (April 1972, special double issue on Surrealism); Dada/ Surrealism no. 3 (1973, special film and theatre issue); and no. 4 (1974); Bulletin de Liaison surrealiste no. 9 (December 1974).

Surrealism - Journals and Magazines II, 1975–1979 [Box 22 F480]

Includes Journal of General Education 27 no. 1 (1975), issue devoted to Surrealism; Shantih 3 no. 2 (1975), issue devoted to Surrealism; Mothra 1 (1975); Phases 5 (1975); Living Blues no. 25 (1976), special supplement on Surrealism and Blues; Le La 5 (April 1979).
Surrealism - Books [Box 22 F481]

Includes Digby's handwritten list, "Box of Surrealism." Most of these publications have been removed for cataloging; copies of the title pages remain in this file. Include works by Bob Cobbing, Ira Cohen, Paul Grillo, Norbert Krapf, Theodore Mack, Joyce Mansour, Geraldine Monk, Valery Oisteanu, James Penzi, Charles Plymell, Tom Raworth, Toyen, Tristan Tzara, and Nanos Valaoritis.

Black Swan Press/Surrealist Publications [Box 22 F482]


Melog Press (Le Melog) [Box 22 F483]

French Surrealist/Dadaist/anarchist press operated by Jimmy Gladiator, who also served as editor. Digby was one of original group of artists and writers comprising Melog. A number of issues of Incendie des Forêt and its mimeograph supplement, Nevermore, have been removed for cataloging. Several Melog monographs and special volumes, including Romans d'Amour Fou et De Mauvaise Volonte Litteraire by Jehan van Langenhoven (Melog Press, 1978), have also been removed for cataloging. Other rare Melog publications in the file include La Crecelle Noire no. 3 (1979), successor to Incendie, and its supplement, Sur le Zinc no. 6 (September 1979) and no. 7 (October 1979).

Black Stone Press - Montana Gothic [Box 22 F484]

Includes issue 1, 2, 4, and 6 of Montana Gothic, edited and published by Peter Koch. Issue 6 contains poem and collage by Digby. Also includes three handwritten notes from Koch to Digby.

Margin - Robin Magowan [Box 22 F485]

Three issues (no. 1, 4, 7) of the quarterly magazine edited by Robin Magowan, a Digby collaborator. Magowan's book of poems, Burning the Knife, was removed for cataloging.

Miscellaneous books, journals and magazines I [Box 22 F486]


Miscellaneous books, journals and magazines II [Box 22 F487]

Includes Confrontation 32 (1986), special supplement on Africa, Carribbea, and Persia/Iran, and an offprint of Jomo Kenyatta article from Africa 10 no. 3 (1937).
Series VI.5. Photographs, Slides and Negatives of Collages

Photographs I [Box 23A F488]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs II [Box 23A F489]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs III [Box 23A F490]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs IV [Box 23A F491]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs V [Box 23A F492]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs VI [Box 23A F493]
Contains 8 x 10 black and white photographs interspersed with some photocopies of collages.

Photographs VII [Box 23A F494]
Contains 5 x 7 and 6 x 8 black and white photographs interspersed with some photocopies of collages.

Photographs VIII [Box 23A F495]
Contains color photographs of collages. Includes some color photographs taken by Joan Digby.

Photocopies I [Box 23A F496]
Contains photocopies of photographs of Digby's collages

Photocopies II [Box 23A F497]
Contains photocopies of photographs of Digby's collages

Slides in sleeves [Box 23B]
Contains one folder and three binders of slides of Digby's collages; these binders reflect Digby's original organization and arrangement.

Slides in boxes [Box 24]
Contains individual boxes of slides, many with Digby's handwritten label. Also contains one packet of negatives and black-and-white prints of Digby collages.