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Summary

**Title:** Carl Van Vechten Papers (1833-1965; bulk dates 1920-1940)

**Size:** (156.3 linear ft.) 208 archival boxes, 339 volumes.


**Restrictions:** Some of the original typescripts of Van Vechten have been restricted due to their fragile condition. Photocopies must be used.

Researchers must verify with the General Research Division (Room 315) that there are no duplicate monographs in the general stacks. **Absolutely no photocopies scrapbooks or bound volumes.** Reproduction is available through microfilm, scanning or photograph.

**Biographical Statement:** Carl Van Vechten (1880-1964), writer, promoter of African-American artists during the Harlem Renaissance, patron of the arts and photographer.

**Description:** The papers reflect Van Vechten's social life and professional career as a writer, photographer and patron of the arts. The papers also document Van Vechten's literary and artistic circle of friends and colleagues. As an avid collector, Van Vechten retained the letters of prominent individuals who corresponded with him including Ralph Barton, James Branch Cabell, Scott Cunningham, Muriel Draper, Donald Gallup, Langston Hughes, Klaus Jonas, Bruce Kellner, Edward Jablonski, Mabel Dodge Luhan, H.L. Mencken, Gertrude Stein, Florine Stettheimer and Etta Stettheimer. The papers are also rich in photographs taken by Carl Van Vechten of prominent individuals and in 19th century photographs of his family in Iowa. The multiple editions of Van Vechten's monographs and the monographs of others add to the diversity of the papers. Many of the monographs are autographed by the authors.

**Special formats:** Posters, photographs, slides, phonograph discs and artifacts.

**Related Collections in the Humanities and Social Sciences Libraries:**
Manuscripts and Archives Division, Charles Barber Papers on Carl Van Vechten; Berg Collection (Room 320).
Schomburg Center for Research in Black Culture: Picture Collection, 515 Malcolm X Boulevard.

Performing Arts Library, Billy Rose Theatre Collection; *8MWEZ 15-062 through 15-065, Stage Door Canteen.* This material is currently available at PARC, Annex. Please be advised that the Photography Division (Central Research Library) contain some duplicates of the *Stage Door Canteen* that is available at PARC, Annex. Advance notice is required for PARC and Photography Division materials.

**Related Collections in other institutions:** Columbia University -Oral History Program; Moorland-Spingarn Research Center, Howard University; Museum of Costume Art in New York City;
National Academy of Arts and Letters [NYC]; Princeton University, and Yale University - James Weldon Johnson Collection; Millersville University; Fisk University; Philadelphia Museum.
Note on Provenance

The Carl Van Vechten Papers were received as a gift from Carl Van Vechten and the Van Vechten estate over a period of years between 1941 to 1988. Gifts of other additions were received other donors between the years of 1965-1982 from Bruce Kellner, Saul Mauribner and Paul Padgette.
Biographical Sketch

Carl Van Vechten (1880-1964) writer, promoter of African-American artists during the Harlem Renaissance, patron of the arts and photographer, was born in Cedar Rapids, Iowa, to Charles Duane Van Vechten and Amanda Fitch Van Vechten. Van Vechten was the youngest of three siblings. A brother Ralph and a sister Emma were his elders by eighteen and sixteen years respectively. Both of Van Vechten's parents were college educated; his father graduated from Columbia Law school and his mother attended Kalamazoo College where she knew the women's suffrage activist Lucy Stone. As a result of Stone's influence, Amanda Fitch became a leading activist for women's rights in Iowa.

Van Vechten was educated at public schools in Cedar Rapids, Iowa; his education culminated with a PbB from the University of Chicago (1903). According to Van Vechten's oral history recorded by Columbia University (1960), it was during this time period (1901-1903) that he began to attend night clubs where he could listen to the performances of black singers and musicians. This early exposure would result in Van Vechten's becoming known as one of the foremost patrons of rising black artists during the Harlem Renaissance. His friendships and acquaintances with blacks also gave him the opportunity to photograph many of the leading black artists and public figures through the mid 20th century including, Alvin Ailey, Diahann Carroll, Ruby Dee, Billie Holiday, Langston Hughes, Joseph B. [Joe] Louis, Leontyne Price, Bojangles Robinson, Bessie Smith, William Warfield, Ethel Waters and Walter White.

After graduating from the University of Chicago, Van Vechten embarked upon a career as a newspaper journalist. One of his first positions was as a reporter for the American (Chicago). In 1906, Van Vechten moved on as a correspondent for The New York Times in Paris. Van Vechten subsequently became an assistant to the music critic Richard Aldrich. As an avid opera fan, Van Vechten frequently reviewed opera performances out of the Manhattan Opera House and the Metropolitan Opera House and interviewed opera singers. In 1910, after he returned to New York City, he began to review dance and ballet because Aldrich did not wish to. In this capacity, Van Vechten reviewed the performances of many artists including Isadora Duncan and Anna Pavlova.

In 1907, Van Vechten married his first wife Anna Elizabeth Snyder. They were divorced in 1912. Two years later, Van Vechten married his second wife Fania Marinoff (1914). When Van Vechten was introduced to Marinoff through a mutual acquaintance, she already had a successful stage career. Having been introduced to the stage at eight years of age, Marinoff was a stage veteran by adulthood. The contrast between their early lives was considerable. Van Vechten grew up in a comfortable middle-class life in the mid-west. Marinoff was born in Odessa, Russia, of Russian-Jewish parents Morris Marinoff and Leah Tuerkenitch Marinoff (stepmother). She emigrated as a child to the United States and grew up in poverty in Boston. Her career included roles in many plays, including Ariel in the tercentenary revival of "The Tempest" at the Century Theatre in New York (1916), Wendla in "The Awakening of Spring" (1917), Nettie Dark in "Tarnish" (1923) and Mrs. Frail in "Love for Love". Marinoff also appeared in early movies (1910-1919), and on radio broadcasts.

Approximately a year before Van Vechten married Marinoff he changed employers. In 1913 he left The New York Times to join The New York Press as drama critic. Van Vechten met Gertrude Stein
in Paris and their acquaintance developed into a life long friendship. Van Vechten held the position of drama critic for about a year when he was dismissed in 1914. Also, his first wife Anna Snyder demanded back payment for alimony. When Van Vechten was unable to pay, Snyder had an order of commitment placed against him. As a result Van Vechten went to Ludlow Street Jail in Manhattan. He remained in prison for about a month. Van Vechten was finally able to come to an arrangement with his first wife but the story did not end happily for Snyder. In 1933, afflicted with cancer she committed suicide by leaping from a third-story window of a Paris sanitorium.

In 1915, Van Vechten seriously began to consider a career as an author. *Music after the Great War* was the title of his first book. For nearly twenty years, Van Vechten continued to published monographs that were in part autobiographical or represented some aspect of his life experiences. His books included *Interpreters and Interpretations, Nigger Heaven, Peter Whiffle*, and *Tiger in the House*. Two of the monographs that generated a great deal of attention and comment were *Tiger in the House* (1920) and *Nigger Heaven* (1926). The former was devoted to cat lovers like himself. *Tiger in the House* was received with great public and critical enthusiasm.

The latter novel received publicity but not the type that Van Vechten had hoped for. *Nigger Heaven* was an exposé of Van Vechten's version of Harlem of the 1920's; its release generated controversy immediately because of the use of the word "nigger" in the title. Van Vechten's use of the title *Nigger Heaven* offended many African-Americans and he was roundly criticized by the black press. His own father did not like the use of the word "nigger" and complained to his son in a letter. Van Vechten was a patron and friend of a large circle of black artists and other prominent individuals including the young rising poet Langston Hughes. Under Van Vechten's urging Knopf published Hughes' poems under the title *The Weary Blues*. Van Vechten wrote the introduction. Regardless, Van Vechten under estimated the controversy that the title *Nigger Heaven* would generate. Although Van Vechten's motives were to bring a greater understanding between blacks and whites, he was accused of parodying blacks and many people did not read the novel beyond the title. One result of the controversy was that the book became a best-seller. Knopf continued to reprint the novel and Langston Hughes wrote some original lyrics for the seventh printing of the text. This occurred because an excerpt from the song "Shake That Thing" used in earlier editions of *Nigger Heaven* was removed due to copyright issues with ASCAP.

By the early 1930's, Van Vechten was a well known author having written numerous articles for newspapers and magazines and published seven novels. It was during this time period that Van Vechten began to develop a second career as a photographer. Van Vechten over the course of his lifetime proved to be as successful a photographer as he was an author. He photographed many well known African-American artists including Langston Hughes and Ethel Waters and he was equally well known for his portraits of European and white American artists and celebrities. The men and women he captured on film included Truman Capote, George Gershwin, H.L. Mencken, Edna St. Vincent Millay, Georgia O'Keeffe, Gertrude Stein and many more individuals over the decades.

Philanthropist to many cultural and educational institutions [i.e. Yale University and Fisk University. Van Vechten's legacy to the arts continues to live on after his death in December of 1964.
Scope and Content Note

The Carl Van Vechten Papers (1833-1965) span his life from early childhood to his career as an author and photographer, patron of African-American artists during the Harlem Renaissance, and philanthropist. The collection is representative of Van Vechten's career as a prolific writer of both letters and monographs. This point is particularly evident in two sections of the papers: the letters between Van Vechten and his wife the actress Fania Marinoff (1912-1961), and also in the section of the papers pertaining to letters he received pertaining to his writings. Van Vechten was also a well known cultural figure with numerous social, literary and scholarly colleagues and friends, and he had wide ranging interests in fine arts, literature, music, photography and theatre.

As is evident from the General Correspondence and the Correspondence Pertaining To Publications By Van Vechten, Van Vechten was a popular and well-known individual. The General Correspondence highlights his generosity for establishing endowments for educational and cultural centers e.g. Yale University - James Weldon Johnson Collection and also for his contributions to cultural institutions e.g Institute of Arts and Letters' The Academy of Arts and Letters. The Correspondence Pertaining to Publications by Carl Van Vechten focuses on the public response to his publications. For example, the novel *Tattooed Countess* was adapted as a silent movie in 1925 titled *A Woman of The World* (the movie stills are located in Photographs boxes 171-172). Van Vechten notes with the photographs indicate that he hated the movie. In 1961, the *Tattooed Countess* was adapted as an off Broadway musical. The critics condemned it. Correspondents within Van Vechten's literary circle included Ralph Barton, James Branch Cabell, Scott Cunningham, Muriel Draper, F. Scott Fitzgerald, Donald Gallup, Langston Hughes (Van Vechten promoted his first book of poetry, *The Weary Blues*), Jacob Jablonski, Klaus Jonas, Bruce Kellner (author of *Carl Van Vechten and the Irreverent Decades*), A.A. Knopf (Van Vechten's publisher), Sinclair Lewis, Mabel Dodge Luhan, W.S. Maugham, H.L. Mencken, Georgia O'Keeffe, Alfred Stieglitz, Florine Stettheimer, Henrietta Stettheimer, Gertrude Stein, Hugh Walpole.

The papers also contain many personal letters between Van Vechten and his second wife Fania Marinoff (1912-1961), located in the Family Correspondence. The Family Correspondence also contains extensive documentation of Van Vechten's side of the family; Fania Marinoff's family is represented to a much smaller extent. Family correspondence includes papers of Van Vechten's cousins, aunts, uncles, nephews and nieces, correspondence and financial and legal especially his brother Ralph Van Vechten. The papers also contain letters written to Van Vechten when he was imprisoned in Ludlow Street Jail (1915) for non-payment of alimony to his first wife Ann Snyder, and the divorce letters and documents of Van Vechten vs. Van Vechten.

Van Vechten own financial papers consist mainly of correspondence with several banks including the Cedar Rapids Bank (1917-1934) at which his brother Ralph was chairman and nephew Van Vechten Schaffer was vice-president. Other financial documents include cancelled checks, income tax (1918-1956), receipts and royalty reports from published monographs. The legal documents consist mostly of insurance policies and some legal correspondence and other assorted documents.

The literary manuscripts represent almost the full range of Van Vechten's published works with
regard to his published books. The manuscripts are annotated typescripts and many of the manuscripts are supplemented with drafts and page proofs. An oral history conducted by Columbia University (1960) offers insight into the personality and life of Van Vechten. The remainder consist of miscellaneous manuscripts, address books, date books, diaries (1901-02, 1922-30), notebooks and miscellaneous writings of other authors.

The printed material represents a fourth of the collection. It contains an odd assortment of serials, scrapbooks of newspaper clippings (1906-1955, 30 volumes) and monographs. Van Vechten's books were often published in several editions. The collection also contains autographed monographs from other authors with CVV introductions including Langston Hughes *The Weary Blues, The Gershwin Years* by Edward Jablonski and Lawrence D. Stewart, and *Giselle and I* by Alicia Markova.

The visual material consists largely of photographs of Van Vechten from his childhood in Cedar Rapids, Iowa through adulthood. Family photographs include images of Van Vechten's wife Fania Marinoff, his grandparents, immediate family and other relatives. The pictures also illustrate Van Vechten's career and social activities with literary, scholarly and artistic colleagues and friends, including Diahann Carroll, Geoffrey Holder (wedding pictures), Bruce Kellner, James Weldon Johnson, Langston Hughes and Gertrude Stein. Besides portraits of individuals, Van Vechten photographed street scenes in New York City. While Van Vechten is probably best known for the many pictures he took of others, he also made many self portraits from the early 1930's to the 1950's. These photographs are supplemented by portraits of Van Vechten taken by others including Saul Mauriber his photographic assistant. The visual material also includes posters and slides of Van Vechten and Fania Marinoff on their vacation trips.
Arrangement Note


Series Descriptions

Series I. General Correspondence  (Container nos. 1-15)

The General Correspondence (c1912-1965, 6.3 linear ft.), is arranged alphabetically. It contains incoming letters to Carl Van Vechten in his capacity as an author, critic and photographer. There are some replies. Many of the letters are from men and women with whom he maintained both professional and personal relationships. The correspondence is also reflective of Van Vechten's generosity as a donor of his manuscripts and photographs to cultural and academic institutions including the Philadelphia Museum of Art; Princeton University; Museum of Costume Art, New York City (CVV donations included 125 ties!); Museum of the City of New York, Theatre Collection; The Museum of Modern Art (MOMA); The National Institution of Arts and Letters, The Academy of Arts and Letters; Yale University, James Weldon Johnson Collection of Negro Arts and the New York Public Library. Prominent correspondents include James Branch Cabell, Edward Choate, Scott Cunningham, Elsie Langdon Caskey, Coleman Dowell, Georgia O'Keeffe, Langston Hughes, James Weldon Johnson, Klaus W. Jonas, Edward Jablonski, H.L. Mencken, Florine Stettheimer and Ettie Stettheimer. An Index to Selected Correspondents is located at the end of the inventory.

Series II. Letters Pertaining to Publications by Carl Van Vechten. (Containers 16-25); Sub-series: Letters Pertaining to Publications by Others  (Container 25)

The Letters Pertaining to Publications by Carl Van Vechten (1915-1962, 4.2 linear ft.) are arranged alphabetically by the title of the work. The correspondence is mainly incoming letters to Van Vechten regarding his works such as Blind-Bow Boy, Lords of The Housetops and Nigger Heaven. This section is reflective of the fact that Van Vechten's works were widely read by the public both in the United States and abroad. Correspondents include Ralph Barton, James Branch Cabell, Mabel Dodge Luhan, Langston Hughes, Sinclair Lewis, H.L. Mencken and Gertrude Stein. Sub-series: Letters Pertaining To Publications by Others (1921-1962, .2 linear ft.) is alphabetical by the author's surname. Correspondents whose work was commented upon by Van Vechten and the author
includes: Padriac Colum and Margaret Freeman Cabell (editors) *Between Friends: Letters of James Branch Cabell and Others 1961-1962*; Scott Cunningham *Bibliography of Carl Van Vechten* (1924-1925); Taylor Gordon *Born to Be* (1929); and Langston Hughes *The Weary Blues* (1926). An index to Selected Correspondents is located at the end of the inventory.

**Series III. Family Correspondence: Correspondence between Carl Van Vechten and Fania Marinoff (Containers 26-43)**

The Family Correspondence is arranged into two sections (6.6 linear ft.) 1) Incoming Correspondence to Carl Van Vechten from Fania Marinoff, 1912-1961 (Containers 26-32); 2) Outgoing Correspondence From Carl Van Vechten to Fania Marinoff, 1915-1961 (Containers 33-43). Each section is arranged chronologically. The correspondence chronicles the personal lives of both Fania Marinoff and Carl Van Vechten. It was generated during Marinoff's constant travel as an actress and to a lesser extent from Van Vechten's career as a writer. In general, the writers discuss daily activities, work, friends, colleagues and family. Many of Marinoff's letters were written from the various stops of the theatrical company she was travelling with. The letters include reminiscences, remarks about fellow thespians, plays she had seen and reactions to news relayed by Van Vechten. Van Vechten's letters to Marinoff also recount the progress of his career writing, reactions to the reviews of the plays Marinoff appeared in and their mutual colleagues and friends.

**Series IV. Family Correspondence: Letters To Carl Van Vechten And Fania Marinoff From Other Family Members (Containers 44-50)**

This series of the Family Correspondence (1880-1955, 2.7 linear ft.), is arranged alphabetically. It contains letters mainly to Van Vechten from his extended family and to a lesser extent letters from Fania Marinoff's family. The subjects are mostly family related, with relatives recounting their daily lives. Correspondents include Van Vechten's uncle Charles Lewis Fitch who began to write letters to Van Vechten at the latter's birth and his cousin Elizabeth Hull Schaffer. Other correspondents represented include Maya Nafziger, Ada Fitch Neyland, Angeline Schaffer, Emma Van Vechten Shaffer and Charles Duane Van Vechten (CVV's father). There is some overlap of financial correspondence between Series IV and Series VI (Financial Papers) with regard to Charles Duane Van Vechten, who was a general agent for the Northwestern Mutual Life Insurance Co. (Milwaukee, Wisconsin); Van Vechten Shaffer, who was vice-president of the Guaranty Bank & Trust Co. (Cedar Rapids, Iowa); and Van Vechten's brother Ralph who was president at the Cedar Rapids National Bank and the Continental & Commercial National Bank (Cedar Rapids, Iowa).

**Series V. Family Correspondence: Other Related Family Papers of Carl Van Vechten and Fania Marinoff (Containers 50-59)**

This series of Family Correspondence (1833-1962, 3.2 linear ft.), is arranged by topic. This section contains Van Vechten's anniversary greetings (1922-1959), Marinoff's birthday greetings 1931-1940, and Van Vechten's birthday greetings (1941-1962). The letters received by Van Vechten when he was imprisoned at Ludlow Prison (1915) are letters of support from family and friends.
Van Vechten's brother Ralph offered advice with regard to Van Vechten's dispute with his wife Anna Snyder but he made it clear that he did not want his name dragged into the affair. Related to the prison letters are the divorce letters and documents of Van Vechten vs. Van Vechten (1912). The remaining papers in this section are correspondence between other family members (not including Van Vechten and Marinoff), miscellaneous correspondence (1907-1945) and unidentified correspondents.

Series VI. Financial Papers (Containers 60-75)

The Financial Papers (1904-1960, 5.2 linear ft.) are arranged by topic. The series consists of papers and documents relating to the various financial institutions Van Vechten had interest in (Guaranty Bank & Trust Co. and the Continental & Commercial National Bank), income tax statements (1918-1957), receipts (1904-1956), invoices and royalty statements, account books, bank books, check books and copyrights.

See also: Consult Series IV Van Vechten Shaffer and Charles Duane Van Vechten.

Series VII. Legal Papers (Containers 76-82)

The Legal Papers (1916-1961, 2.8 linear ft.) are arranged into two sections. The first Van Vechten Legal Papers consists of insurance policies, legal correspondence and contracts regarding the "Tattooed Countess" (1924-1961), leases (1915-1947), power of attorney (1924-1927), proof of citizenship, stocks and wills (1929-1954). The second, Relatives and Others legal papers, consists of legal papers of Van Vechten's relatives including Emma Van Vechten Shaffer and Ralph Van Vechten's estate papers.

Series VIII. Writings (Containers 83-118)

The bulk of the writings (16.3 linear ft.) consist of literary manuscripts by Carl Van Vechten. Many of these manuscripts are typescripts and they are annotated; some of the manuscripts are accompanied by page proofs. The literary manuscripts include among others Blind-Bow Boy, In The Garrett, Interpreters and Interpretations, Nigger Heaven, Parties, Spider Boy, Peter Whiffle, The Tattooed Countess and Tiger In The House. There are also some early miscellaneous writings of CVV including prefaces to monographs, plays and poems. A typescript of Carl Van Vechten's oral history conducted by Columbia University (1960), address books, date books, notebooks and music sheets complete Van Vechten's writings. The remainder is manuscripts by other authors, including Coleman Dowell adaptation of the Tattooed Countess (1951), Charles Lewis Fitch's writings and miscellaneous papers relating to Van Vechten family genealogy.

Series IX. Printed Material (Containers 122-132)

The printed material (68.3 linear ft) consists of musical compositions, assorted serials, newspaper clippings, dust covers, monographs by Van Vechten and monographs by other authors. There are
usually a number of additions for each of Van Vechten's monographs; some are annotated drafts with corrections, others are special editions. The monographs also reflect some of the various European languages into which Van Vechten's works were translated. Books by other authors are equally well represented. Many of these monographs were presented to Van Vechten as tokens of friendship and are signed by the authors. Consult the separate index for monographs by Carl Van Vechten and other authors.

Series X. Scrapbooks (30 volumes)

The scrapbooks (1906-1955, 16 linear ft.), are arranged chronologically. They contain newspaper clippings reflecting events of interest Van Vechten. Prepared and arranged by Van Vechten, the scrapbooks hold reviews, published photographs of Van Vechten and Marinoff, publicity and advertisements for books, quotes and references to Van Vechten and reviews of his photography. Van Vechten mounted and annotated the clippings. The articles are identified as to their source and date of publication.

Series XI. Photographs (Containers 133-185)

The photographs (c1890-1960, 28 linear ft.), reflect a wide variety of subjects. The bulk of the photographs are pictures of Carl Van Vechten from childhood to adulthood. The family photographs are pictures of Van Vechten's grandparents, parents, brother, sister and other relatives. Photographs of Fania Marinoff include pictures of her at various social settings, on stage in costume and with Carl Van Vechten. There are also studio portraits of Carl Van Vechten with noted literary and artistic individuals. Van Vechten was photographed by many individuals most notably by Saul Mauriber. Other individuals who photographed Van Vechten include: James Allen, Bruce Kellner, Alfred Knopf and Mark Lutz.

Series XII. Artifacts (Containers 186-188; 195-206); posters (Container 189)

The artifacts (Containers 186-188) 14 linear ft. are a miscellaneous assortments of fabric, buttons and unrelated material; the remainder of the artifacts (Containers 195-206) are empty manuscript containers. The posters (2 linear ft) are advertisements used to promote Van Vechten's books.

Series XIII. Slides (Containers 90-194)

The slides (2 linear ft.) are pictures of Fania Marinoff and Carl Van Vechten on vacation trips, and related subjects.

Series XIV Phonograph discs (Container 207)

There are three records (.2 linear ft.): (1) 5th Capezio Dance Award Luncheon 7 March 1956 (talk by John Martin and Carl Van Vechten, 2 sides); (2) Poems from James Weldon Johnson's Gods Trombones interpreted by Harold Scott, the Montclair Gospel Chorale, Saffel Huggs, director (2 sides, United Artists Records, Inc. 1958 promotional copy 33 1/3 rpm); (3) Yvette Gilbert 33 1/3 microgroove, Angel Records 1954. **Arrangements must be made in advance in order to listen to the recordings.**
## Container list

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| 2-5 | Gallup, Donald 1940-1963 |
| 5   | Gamut Press – Gyldenal  
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| 6   | Jablonski, Jacob 1951-1962  
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Jonas, Klaus 1953-1963  
Ka  
Kellner, Bruce 1960-1963  
Krawitz n.d. |
| 7   | A.A. Knopf, Inc. 1918-1963 |
| 8   | L – Li  
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Luhans – Lynes  
Mac – McC  
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Marchant, Peter David 1956  
Marchant, Philip L. 1957 |
| 9   | Mencken, H.L. 1926; n.d.  
Museum of Costume Art 1941 |
Museum of the City of New York  1941-1959
Museum of Modern Art  1941-1948

National Institute of Arts and Letters. Academy of Arts and Letters 1961-1963


NYPL. PARC. Dance Collection  1960-1962.
NYPL. PARC. Billy Rose Theatre Collection  1961
NYPL. Schomburg Center for Research in Black Culture  1955.

NYPL. 50th Anniversary Celebration 1961.
NYPL. General Correspondence 1960.

10  Neyland – Norton
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T – W

11  Yale University Library:
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12-13  Yale University Library:
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Excavations 1925-1938
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17 In the Garret 1919-1925
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18 Merry-Go-Round: Music of Spain 1918-1929

19 Music After the Great War 1915-1929
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19-20 Nigger Heaven 1926-1955; proposed dramatization 1931

21 Parties 1930-1934; proposed dramatization 1931

21-22 Peter Whiffle 1921-1962
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23 Sacred and Profane Memories 1930-1935
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24 Tattooed Countess 1923-1957
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25 Tow Headed Blind Boy 1923-1924
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III. Correspondence Pertaining to Publications by Other Authors

25 Colum, Padraic and Cabell, Margaret Freeman, editors.
Between Friends.

Covarrubias, Miguel. Prince of Wales and other famous Americans. 1925.
Cunningham, Scott. *Bibliography of Carl Van Vechten*. 1924-1925


Ouida. *In a Winter Night*. 1923.


**IV. Family Correspondence: Letters between CVV and Fania Marinoff**

Incoming Correspondence to CVV from Fania Marinoff

26 1912-1914
27 1915-1921
28 1922-1927
29 1928-1932
30 1933-1937
31 1938-1959
32 1960-1961

Outgoing Correspondence from CVV to Fania Marinoff

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34 1915-1920
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38 1927 (Feb. – Dec.) 1928 (Jan. – Apr.)
39 1928 (June – Dec.) – 1930 (Jan.-Feb. 1-10)
40 1930 (Feb. 11 – Dec.) – 1936 (Jan.- June)
41 1936 (JY – Dec.) – 1941
42 1942-1957
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**V. Family Correspondence: Letters to CVV and Fania Marinoff from Other Family members**

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45 Marinoff, Jacob  1928-1955
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46 Nafziger, Maya  1933-1948
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Van Vechten Shaffer, George  1930-1955
Shaffer, Mary (Mrs. Edwin Crane)  1944-1947
Shaffer, Susan  1946-1955

47 Shaffer, Van Vechten  1922-1962

48 Shawber, Lloyd 1955
Snyder, Ann Elizabeth  1903-1912
Van Vechten, Addie Lawson (Mrs. Charles Duane)

48-49 Van Vechten, Charles Duane  1892-1925
Van Vechten, Duane  1925-1952
Van Vechten, Fannie Mayard (Mrs. Ralph Van Vechten)  1928
Van Vechten, James Brown  1939-1940

50 Van Vechten, Ralph  1912-1927
Van, Vechten, Ralph. Letters pertaining to his death  1927

Van Vechten, Ada Amanda Fitch. Letters pertaining to her death  1905 (see also: monograph no. 307)

Other Related Family Papers of CVV and Fania Marinoff

50 Eighteenth to Thirty Second Wedding Anniversaries  1922-1946

51 Thirty-third to forty-fifth Wedding Anniversaries  1947-1959

Birthday Greetings to Fania Marinoff 1952-1957

Jewish New Year

51-55 CVV's Birthday Greetings 1931-1962

55 CVV imprisonment in Ludlow Prison 1915
Letters of CVV relating to his divorce from Anne Elizabeth Snyder 1912

56  Fitch, Amanda Roberts.  Letters from Morgan Lewis Fitch 1861
    see also: Box 57 for Morgan Lewis Fitch general correspondence

Van Vechten, Ada Fitch.  Letters from Charles Duane Van Vechten 1861
    Letters from Morgan Lewis Fitch 1876-1886
    Letters from Ralph Van Vechten 1886-1887
    General Correspondence; Miscellany

57  Fitch, Morgan Lewis.  General Correspondence  1833-1838

58  Miscellaneous Correspondence  1907-1963

59  Unidentified Correspondents.
    Miscellaneous notes relating to Christmas.

VII. Financial Papers

60  Cedar Rapids National Bank 1917-1934
    Continental & Commercial National Bank  (Chicago)  1916-1926

61  Guaranty Bank & Trust Co.  1934-1950
    Hays, St. John, Abraham & Schulman  1930-1936

61-62  Merchants National Bank  1932-1934
    Northern Trust Co.  Chicago  1936-1953
    Weiss Berger & Frosch  1958-1960

63-65  Income Taxes  1918-1957
66  Receipts  1904-1956

67-69  A.A. Knopf Inc. invoices  1921-1930; Royalty reports  1917-1957
    Rinehart Royalty reports  1950

70  Schirmer Inc. royalty reports  1919-1937
    Simon & Schuster royalty reports 1938
    Account book, debts due  1934

71  Account books and bank books  1937-1957

72-74  Checkbooks  1920-1960
75  Copyrights  1924-1926
VIII. Legal Papers

Insurance Policies

76 Aetna 1928-1953
Equitable 1937-1948
Insurance Co. of North America 1918-1921
Minneapolis Fire & Marine Insurance Co. 1938
Northwestern Mutual Life Insurance 1916-1941
Ohio Farmers Insurance Policies 1924-1939

Power of Attorney 1924-1927.
Proof of citizenship/travel documents.
Stocks; Wills 1929-1954

Relatives and Other Legal Papers

78 Hopwell, James estate papers 1929-1933
Marinoff, Fania 1920-1930
Shaffer Van Vechten, Emma 1930

Van Vechten, Charles Duane estate papers 1926-1933.
Van Vechten, Gilbert. Will 1848; estate report

Ralph Van Vechten's estate

79 Estate Correspondence 1928-1941
80 Reports 1927-1933
81 Cash statements 1943-1945; trust department accounts and account books
82 Legal Documents 1930-1961

IX. Writings

(Volumes are located next to boxes)

83 Blind-Bow Boy. (1st and 2nd drafts; proofs, 1922; typescript 1 vol.)
A Camelia for Marguerite, 1954 1 vol.
A Carnation for George, 1958 1 vol.

84 Excavations proofs and typescripts, 1925

85 Firecrackers proofs, 1925;
An Icing for a Chocolate Éclair. 1 volume

86 A Good Little Devil. (1954)
In the Garret photocopy
Interpreters and Interpretations 1916-1917

87 Original manuscripts of In the Garret and Interpreters and Interpretations.
The originals are extremely fragile. Permission of the Manuscripts Specialist required.

88 Juvenilia. (photocopy of 1st draft 1924)
89 Juvenilia. Original manuscript. Fragile. Consult box 88
90-91 Merry-Go-Round. Typescript and proofs
92 Alastair & Ernest Newman. 1925
93-94 Nigger Heaven. Proofs
95 Parties. Proofs
96 Peter Whiffle. Typescript and proofs.
98 Red. Typescripts; proofs.
99 Sacred and Profane Memories. Typescripts; proofs.
100 Spider Boy. Typescripts 3 volumes; proofs.
101 The Tattooed Countess. First draft 1923; 2nd draft undated; proofs. Manuscript volume located next to box 101.
102-104 Tiger In The House. Typescripts; page proofs.

Miscellaneous Writings and Related Material of CVV
105 After Death....What?
Astronomy. 1940
Enter Iberia. 1917
A Few Words Relating to My Photographs. 1961
Gardenias for Alice. 1960
Music After the War. 1915
Pastiche et Pistaches. 1921
Introduction to Between Friends. Letters of James Branch Cabell and Others.
Tribute to Ethel Waters. 1950. Preface for monograph by Margaret Cabell. 1960

Preface to Cooking With Chinese Flavor. 1955
Preface to Gertrude Stein's work. 1955
Review of And Promenade Home by Agnes de Mille. 1958
Review of Rainbow Bridge. 1954
Introductory address Terpichorean Souvenirs. 1956
Miscellaneous college themes 1900-1902.
Miscellaneous manuscripts regarding music. n.d.

106 Early plays (1924).
Miscellaneous poems.
Miscellaneous manuscripts.


107 Music Sheets. (Music Sheets are two volumes located adjacent to Box 107)

108-10 Address and date books.

111 Daybooks 190102; 1922-1930 see also: Box 208 (Kellner's transcriptions)
112-13 Notebooks

WRITINGS BY OTHERS

114 Arlen, Margaret. WABC. 1945

The Tattooed Countess. Book and lyrics by Coleman Dowell, adapted from the novel by CVV. 1951.

Townsend, John Analysis and Significance of Three American Critics of the Ballet: Carl Van Vechten, Edwin Denby and Lincoln Kirsten. 1956

Luhan, Mabel Dodge? Unidentified poem. N.D.
Downing, Robert. George Splevin. 1955

Fitch, Charles Lewis. Bandaged Wrist. N.D.
Burbanking A Man. N.D.
My Idol: The Idyll of An Idle Street Car. N.D.
Story Without A Flaw. [1899]
With Constancy Unfailing. 1909
Play: Silenced Voices. N. D.
When the Wolf Whines N.D.

115 Fitch, Charles Lewis. A Christmas manuscript rejected by St. Nicholas magazine. 1907
Miscellaneous manuscripts

Jonas, Klaus. A Bibliography of Carl Van Vechten. Typescripts; proofs. 1955

115-16 Lueders, Edward. Carl Van Vechten

116 Lueders, Edward. More on Wine Than Oil.

McFadden, David E. Informal Appreciation of Carl Van Vechten.

Notes from Lueders. Biography of CVV.


San Francisco Public Library. Memorial Exhibit of Carl Van Vechten from the Paul Pagdette Collection.

Shaffer, Theresa. Fantasy in B Flat.

Genealogical materials pertaining to the Van Vechten family.

RESTRICTED MATERIAL. This material is too fragile for extensive handling. Photocopies have been placed in the appropriate locations throughout the collection.

Assorted advertisements, certificates, exhibits, menus, playbills and music sheets.

X. Printed Material: Serials and Newspaper Clippings

Serials: A-D

E – I

J – Opportunity

Owl - Saturday Review

Shenandoah – Vogue

Yale

Miscellaneous Printed Material A-R; R-W

Newspaper Clippings

Dust Covers [Note: Some of the dust covers were removed from monographs because of their poor condition.]

Consult the separate index for books by Carl Van Vechten and other authors

XI. Scrapbooks

Note: Scrapbooks are housed in phase boxes

Nos.

1 1906, Oct. – 1908, Sept.

2 1908, Sept. 1909, Sept.
XI. Photographs

133 Carl Van Vechten's grandparents (both sides of the family); parents.
134 CVV's brother and sister.
135 CVV'S relatives.

CVV from childhood to young adulthood

136 1901-1930
137 1931-1933
138 1933 duplicates
139 Oversize photographs
140 1934
141 1934 duplicates
142 1935-1939
143 1940-1961
144 Oversize duplicates

145 CVV with Fania Marinoff.

146-47 CVV with other individuals A-K; L-W

148 CVV at various events including the opening of the James Weldon Johnson Collection. CVV posed with various animals.

149 Portraits of other relatives.
150 CVV photographed by James Allen, Luther E. Alen and Donald Angus.


152-53 CVV by Mark Lutz (various poses).

154 CVV by Saul Mauriber 1943-1951.
155 CVV by Saul Mauriber 1952 (studio poses).
156 CVV by Saul Mauriber 1952 (seated before a French theatre poster).
159 Oversize photographs.

160 CVV by E.O. Hoppe, Robert McAfee, Reuben Mamoulian, Man Ray, Fania Marinoff, Mishkin, Matt Moore, Nikolas Muray, Rudy Richards and George Skibine.

161 CVV by Prentiss Taylor, Kate Wariner, Jerome Zerice

162 Photographs of:
Harold Arlen
Ethel Ayler & Melvin Steward from "Simply Heavenly".
Ethel Ayler (alone)
Edwin Booth
Hugh Brackenridge (1930)
Charlotte Busch (1957)

Cab Calloway (1933)
Elwyn Chamberlain
Aaron Copland (1932)
Eleanora de Ciscneros (1907)
Agnes DeMille
Alice de la Mar
Roland Dickney (1956)
Edward Donahoe (1939)

Thomas Eakins
Lucia Eames (Mrs. H.F. Blount)
Max Ewing
Lena Horne (1941)
George Jr.
Mr. & Mrs. Hartl
Elizabeth and James Hull
Robert Hunt
George Kennedy Irwin
Jeremy Johnson (baby pictures)
Bruce Kellner (1953)
George Kennedy and others
Edwin Knopf; Pat Knopf

Edward Lueders
Tony Luhan
Paul McDonald [Padgette]
Claudia McNeil from "Simply Heavenly"
Sean Muray photographed by Thomas Eakins
Violet Murray
Miranda Masacco photographed by Mauriber (1950)
Lewis Fitch Neyland; Robert R. Neyland Jr.

Aileen Pringle
Bill Raney (1939)
John Marshall Richman
Rita Romilly
Pitt Sanborn & M. d'Alvarez
Jack Stephens (1928)
Virgil Thomson (1947)
Emma Gray Trigg

Kate Warriner as Elizabeth Barrett in "The Barretts of Wimpole Street, Lakeside Theatre, 1954.

Edna Thomas & Edward Wasserman (1936).
Anna May Wong & Mei Lan Fong (1935).

Photographs taken by CVV at Jones Beach, Long Island; New York City including spectators viewing a parade in Harlem (1939).

Photographs taken by CVV - the Macy's Thanksgiving Day Parade (various years).
Photographs taken by CVV - statues and monuments located around NYC.

Photographs taken by CVV:

NYC skyline and details of buildings.
NYC skyline near Central Park.
Bronx Zoo, the Cloisters & Fort Tryon Park.
Photographs of buildings outside of New York State.

Mannequins; CVV's apartment, objects d'art and related photographs.
Movie stills from "Woman of the World" (adapted from CVV's novel *The Tattooed Countess* starring Pola Negri as Countess Ella Nattatorini and Charles Emmett Mack as Gareth Johns; miscellaneous stills.

Duplicates of photographs taken mainly by Saul Mauriber of CVV with others.

Assorted photographs of different individuals.

Oversized. CVV at the University of Chicago 1901-1903; CVV photographed by Jack Bros., Emeric Bronson, Robert Davis and Doris Ulmann.

Oversized. Photos of women in Cedar Rapids, Iowa, c.1900; photos of other individuals; CVV x-rays.

CVV dressed in robe, seated in overstuffed chair by Martha S. Baker, 1905.*
CVV dressed in business suit, seated in chair with legs crossed, 1906.*
* photo reproduction of oil paintings

Caricature of CVV by Ralph Barton, 1926. ("135th St."). original black and white; and postcard of the original.

Caricature of CVV by Ralph Barton, 1926. *CVV and the young un.* (two photos)

Photograph of CVV oil painting by Romaine Brooks (2 copies).

Color pencil caricature of CVV by Hipelito Hidalgo Caviedes, 1929.

Photograph of an oil painting of CVV by Robert W. Charles, 1928.

*Arthur Spingarn made this place card for me at a dinner given March 19 – 1926 at the --- club by Miguel Covarrubias. place card, lithograph (?) and reproduction*

CVV in Hollywood by Miguel Covarrubias, 1928 (postcard, photograph and original black and white that mounted, 1909).
Caricature of CVV by Miguel Covarrubias, 1926. (side profile of CVV with bowtie).

Caricature of CVV in ink by Miguel Covarrubias. CVV's hand is in a fishbowl (reproductions?).

CVV – photos of oil painting by John Covert, 1915. (two)

Caricature of CVV by Ruth Hammond. Reproduction on a postcard.

Caricature of CVV with and without a hat by McKnight Kauffer, 1930. Charcoal drawing on reproduction postcard.


Photograph of caricature of CVV by Tonio Salazar, May 1931.

Pencil drawing of CVV by Mary Searls, 1903. (originals)

CVV – photograph of an oil painting by Harrison Thomson, 1948. Original is located at Yale University Library.

Photograph of the oil painting of "The Birthday Party" by Florine Stettheimer.

**Other individuals:**

*The whole damn bunch* caricature by Briggs (reproduction). This caricature shows the staff of the *Chicago American*, c. 1905.

A photo of Paul Padgett's library.


Postcards of paintings of Fania Marinoff:
-F.M. as Ariel by Christina Morton?, 1915.
-F.M. by Adolfo B. Maugard, 1925
-F.M. by Mary McKinnon, 1927.
-F.M. by Paul Therinay, 1919.

Caricature of Fania Marinoff by Shaw (original).

Photograph reproduction of a poster for Rue Cocotte at the Cignale.

Caricature of two men signed by Kein Dullea (reproduction).

CVV apartment: the Victorian room, Library and dining room (photographs).

Duplicate photographs of CVV 1932-1955.
Fania Marinoff dressed in costumes from stage productions and also dressed in Ada Amanda Fitch's wedding dress.

Two small photograph albums c.1890-1900's of CVV family and friends in Cedar Rapids, Iowa (cyanotypes).

Photograph album c1890-1900.

Album. American Theatre Wing. Tea Dance for Service Women, comic relief pictures of the staff; album cover.

Photographs of CVV's apartments; floor plans.

Assorted materials: Address books (2 small loose leaf vols.); pins: Service Women's Tea Dances (2); pin: Stage Door Canteen (2); CVV's notebook regarding payments; assorted index cards; envelope: Mary VVB containing small embroidered piece; Directory of the officers faculty and assistants of Yale University 1952-1953; In memoriam. Charles Duane Van Vechten; letter: 4 Oct. 1942. Norma. To Carl (letter on wood).

Assorted materials: Inventory of CVV's art and artifacts (blue leather book tooled with gold); assorted papers and cards

CVV, Doctor of letters from Fisk University;

Posters (located in long blue slipcase).

Slides of CVV and Fania Marinoff; vacation and related subjects.

Empty artifact boxes

Phonograph discs

Bruce Kellner's transcripts of CVV's daybooks

Note: Empty envelopes from the Papers located at the Annex.
List of Books by CVV

CVV Alfred A. Knopf is the publisher, except where noted.

1 *Blind-Bow Boy*. New York: 1923. 1st ed. Copies are lettered A to O; this is C. Note: pages are uncut.

2 *Blind-Bow Boy*. 1st & 2nd printing before publication; annotated; cloth covers; no illustrations.


4 *Blind-Bow Boy*. One of nine prepublication copies, issued for salesmen's use - lacks frontispiece, which was not ready when they were bound.

5 *Blind-Bow Boy*. 1923. No illustration; dust covers.

6 1923. Illustrated; dust covers.

7 1923. 2nd printing.

8 1923. 3rd printing.

9 1923. 4th printing.

9a 1923. 5th printing.

9b 1923. 6th printing.


11A

12 1925.


14 *Excavations*. 1st ed. 1926

15 1st ed. 1926

16-17 2nd edition. 1926

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<tr>
<th></th>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>20</td>
<td><em>Firecrackers</em>. 1925.</td>
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<td>21</td>
<td>1925.</td>
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<td>22</td>
<td>1925. 2nd printing.</td>
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<td>23</td>
<td>1925. 3rd printing.</td>
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<td>24</td>
<td>1925. 4th printing.</td>
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<td>25</td>
<td>1925. 5th printing</td>
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<td>28</td>
<td>N.D. pages 1-6 only.</td>
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<td>31</td>
<td>1925. &quot;2nd binding&quot;.</td>
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<td>32</td>
<td>Preface only. pages 1-22.</td>
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<td>33</td>
<td><em>Interpreters and Interpretations</em>. 1915. Note: pages are uncut.</td>
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<td>34</td>
<td><em>Interpreters and Interpretations</em>. pp.1-22</td>
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<td><em>Interpreters and Interpretations</em>. pp. 1-22</td>
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<td>36</td>
<td><em>Interpreters and Interpretations</em>. 1917. Annotated</td>
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<td>37</td>
<td><em>Interpreters and Interpretations</em>. 1920.</td>
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<td>38</td>
<td><em>Lords of the Housetops</em>. 1921.</td>
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<td>39</td>
<td>1921. Note: vol. 38 and vol. 39 are slightly different version.</td>
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<tr>
<td>40</td>
<td>1930</td>
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<td>41</td>
<td><em>Merry-Go-Round</em>. 1918.</td>
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<td>42</td>
<td>1918. [slightly different version]</td>
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<td>47</td>
<td><em>Music And Bad Manners</em>. 1916. pages 1-12 only</td>
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<td>48</td>
<td><em>The Music of Spain</em>. 1918</td>
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<td>50</td>
<td><em>Nigger Heaven</em>. 1st ed. No. 2 of 205 copies. Uncut Pages. [bound in cloth]</td>
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<td>51</td>
<td><em>Nigger Heaven</em>. 1926. Pages 1-14 only. [bound in brown buckram]</td>
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<td>52</td>
<td><em>Nigger Heaven</em>. 1926. &quot;Single copy is a sample which has not been used&quot;; corrections in 1st edition; see page 285. [brown buckram]</td>
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<td>53</td>
<td><em>Nigger Heaven</em>. 1926. [brown buckram; black dust cover with white lettering]</td>
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<td>54</td>
<td><em>Nigger Heaven</em>. 1st edition. 1926. [brown buckram]</td>
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<td>55</td>
<td>2nd printing. 1926.</td>
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<td>3rd printing. 1926.</td>
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<td>4th printing. 1926.</td>
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<td>5th printing. 1926.</td>
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<td>59</td>
<td>6th printing. 1926.</td>
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<td>60</td>
<td>7th printing. 1926.</td>
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<td>61</td>
<td>August 1927 &quot;cheap edition&quot;. Printed in Great Britain by The Edinburg Press.</td>
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<td>63</td>
<td>9th printing. January 1927</td>
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<td>64</td>
<td>10th printing. February 1927.</td>
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<td>65</td>
<td>11th printing. February 1927.</td>
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<td>66</td>
<td>12th printing. May 1927.</td>
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<td>68</td>
<td>14th printing. January 1928.</td>
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<td>71</td>
<td><em>[Nigger Heaven]</em> [Cernosske Nebe]. Praze, 1930.</td>
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<td><em>[Nigger Heaven]</em> [Negrernas Himmelrike]. Bemyndigad Oversattning av Bertel Gripenberg, 1927.</td>
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78  [Nigger Heaven] Niggerhimlen. Newspaper clippings only.


84  Parties. lst. edition. No. 4 of 250
85  blank pages
86  pages 1-12 only
87  1930.
88  3rd ed. 1930
89  4th ed. 1930
90  Parties British ed. 1930

91  Peter Whiffle. 1927
92  1927
93  1927
94  1929
95  London ed. 1922
97  lst ed. New York: Knopf, 1922
98  3rd ed. 1922
99  8th ed. 1923
100  9th ed. 1923
101  10th ed. 1923
102  11th ed. 1923
103  12th ed. 1925
104  12th ed. 1925
105  12th ed. 1925
106  Red 1925
107 1925
108 1925
109 1925. Shortened version

110 *Sacred and Profane Memories*. London: Cassell & Co. Ltd., 1931
No. 1869 of 2000 copies.


112 *Sacred And Profane Memories*. 1932

vellum; bound in red vellum

See: Box 132 for dust covers.

115 *Spider Boy*. 1st ed. 1928. (bound in red buckram)

116 *Spider Boy*. 1st ed. 1928. (bound in salmon color cloth)
117 2nd ed. 1928. (bound in salmon color cloth)
118 3rd ed. 1928.
120 1st ed. Printed in Great Britain.
121 4th ed. Printed in Great Britain.

Librairie Henri Gaulon, 39 Rue Madame, 1928.
Two separate volumes published in a soft cover edition.

Marcellini. Giuseppe Carabba Editore Lanciano, 1932

Stockholm: Holger Schildts Forlag, 1929.

126 *Spider Boy* Film. Et Filmsmanuskript I 17 Billender Paa Dansk Ved Mogens Dam.
Steen Hasselbalchs Forlag [1930] Uncut Pages.

128 lst. ed. 1924.
129 2nd ed. 1924
130 1924. Printed on paper provided by W.F. Etherington & Co.
132 ed. and date of publication not printed; bound with cover page; early
draft?

133 4th ed. 1924.
134 6th ed. 1924.
135 7th ed. 1924.
136 London, 1924.

138A-B

The Tiger In The House. draft copy, N.D, Annotated; proofs

139 The Tiger In The House. dummy copy.
140 1921. No. 13 of 2000 copies.
141 1921 ed.
142 2nd ed. 1924.
143 3rd ed. 1936.
144 London: Jonathan Cape, 1938.
145 8th ed. 1936.

List of books by Other Authors
146 Alastair. Fifty Drawings By Others. 1925


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<tr>
<th>Reference</th>
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<td>Clarke, Frances E.</td>
<td><em>Cats and Cats</em></td>
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<td>157</td>
<td>Clarke, Frances E.</td>
<td><em>Of Cats And Men</em></td>
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<td>158</td>
<td>Colum, Padraic and Cabell, Margaret Freeman</td>
<td><em>Between Friends: Letters of James Branch Cabell And Others</em></td>
<td>With An Introduction by Carl Van Vechten</td>
<td>New York: Harcourt, Brace &amp; World</td>
<td>1962</td>
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<td>159</td>
<td>Covarrubias, Miguel</td>
<td><em>The Prince of Wales And Other Famous Americans</em></td>
<td>With a preface by Carl Van Vechten</td>
<td>New York: Knopf</td>
<td>1925</td>
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<td>160</td>
<td>Cunningham, Scott</td>
<td><em>A Bibliography of the Writings of Carl Van Vechten</em></td>
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<td>Philadelphia: The Centaur Book Shop</td>
<td>1924</td>
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<td>161</td>
<td>Ewing, Max</td>
<td><em>Sonnets From Paronomasian</em></td>
<td>Conceived with a bow to Mrs. Browning and Salaams to Donald Evans</td>
<td>New York</td>
<td>1924</td>
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<td>162</td>
<td>Firbank, Ronald</td>
<td><em>Prancing Nigger</em></td>
<td>Introduction by Carl Van Vechten</td>
<td>New York: Brentano's</td>
<td>1924</td>
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<td>163</td>
<td>Fitch, Morgan Lewis</td>
<td><em>A Letter From Morgan Lewis Fitch</em></td>
<td>With a postscript by Amanda Roberts Fitch</td>
<td>Chicago, privately printed</td>
<td>1919</td>
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<td>164</td>
<td>Fleuron, Svend</td>
<td><em>Kittens</em></td>
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<td>New York: Knopf</td>
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<td>Frankenstein, Alfred V.</td>
<td><em>Syncopating Saxophones</em></td>
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<td>Chicago: Robert O. Ballou</td>
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<td>166</td>
<td>Fredley, George</td>
<td><em>More Mr. Cat And A Bit Of Amber Too</em></td>
<td>Drawings by Victor J. Dawling</td>
<td>New York Howard Frisch</td>
<td>1962</td>
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<td>167</td>
<td>Gallup, Donald, editor</td>
<td><em>The Flowers of Friendship, Letters written to Gertrude Stein</em></td>
<td></td>
<td>New York: Knopf</td>
<td>1953</td>
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<td>168</td>
<td>Gard, Wayne</td>
<td><em>Book Reviewing</em></td>
<td></td>
<td>New York: Knopf</td>
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<td>169</td>
<td>Gordon, Taylor</td>
<td><em>Born To Be</em></td>
<td>Foreword by Carl Van Vechten</td>
<td>New York: Covici, Friede</td>
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<td>170</td>
<td>Gordon, Taylor</td>
<td><em>Born To Be</em></td>
<td>2nd. edition</td>
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<td>171</td>
<td>Graham, Shirley</td>
<td><em>Paul Robeson</em></td>
<td>Foreword by Carl Van Vechten</td>
<td>New York: Julian Messner</td>
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<td>172</td>
<td>Hughes, Langston</td>
<td><em>The Weary Blues</em></td>
<td>Introduction by Carl Van Vechten</td>
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New York: Knopf, 1926. Signed and inscribed by the author


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2nd ed. New York: Tudor, 1924.  
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238 *Men of Iowa* 1902.


240 *Alfred A. Knopf at 60*. 1 vol.

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242 *Prose Quartos*. New York: Random House, 1930

243- Crossword Puzzles.

251 *Catalogues* 1915-1935.


253 Vol. 5 May-Aug. 1925.


255 *Bellman* 1917-1919.

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268                              1936
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271  *Double Dealer* 1921
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273  *Musical Quarterly* 1915
274                              1916
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282  *The Reviewer* 1921 2 vols.
283                              1922-1923
284                              1923-1924
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286  *The Rogue* 1915

287  *The Seven Arts* 1916-1917
288                              1917
289-                              *The Trend* 1914
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291  *Vanity Fair* 1917
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296-98  Opera  1-3

299  L'Araignee Male.  (uncut pages)

300  L'Araignee Male.  [La Revue Hebomadaire]  1930

301  Bibliography of the Writings of Van Vechten.

302  Van Vechten, pamphlets.


305  Ibid.  Vol. 5.


307  Ada Amanda Fitch.  Diary and Record.

List of Select Correspondents

Note:  Letters are mainly addressed to CVV; in some instances dates of letters are noted.

A.A. Knopf Inc. (Alfred A. and Blanche Knopf)
Box 16 F. 5 & 7
Box 17 F. 1; 3; 5-6; 8-10
Box 19 F. 3-5; 7-8; 10

Angus, Donald
Box 16 F. 2
Box 21 F. 9

Avedon, Richard
Box 1 F. 1

Barton, Ralph.
Box 16 F. 2 & 11
Box 19 F. 11

Benkovitz, Miriam J.
Box 1 F. 3

Bontemps, Arna. see: Fisk University

Cabell, James Branch.
Box 1 F. 5
Box 16 F. 6, 8, 9 & 10

Case, Margaret
Box 16 F. 1

Choate, James B.
Box 1 F. 6

Chute, Marchette
Box 1 F. 6

Clark, Alice
Box 19 F. 8 & 11
Box 23 F. 2

Cullen, Countee.
Box 1 F. 7
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Cunningham, Scott
Box 1 F. 8-9
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Cushley, Elsie Langdon.
Box 1 F. 10-11 see also: Divorce letters Box 55

Darnell, Edward
Box 2 F. 2

Dowell, Coleman
Box 2 F. 5-10

Draper, Muriel
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Evans, Donald
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Ewing, Max.
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Farrar, Strauss & Cudahy, Inc.
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Farrar, Strauss & Co., Inc.
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Ficke, Arthur Davidson
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Firbank, Ronald
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**Fisk University**: The following is located in Box 2 F. 18.

Bontemps, Arna. 8 Apr. 1955. TLS 1 p.
Bontemps, Arna. 13 May 1955. TLS 1 p; 25 May 1955; TLS 1 p.

Fitch, C. L.
Box 16 F. 2
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Fitzgerald, F. Scott
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Box 20 F. 1
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Fuller, Henry B.
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Gallup, Donald  
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Hughes, Langston  
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Box 24 F. 7  
see also: Fisk University.  Box 2

Hurst, Fannie  
28 Dec. 1925  Box 16 F. 6

**Imes, Nella Larsen.**  
Wednesday, eleventh.  ALS 4 pp.  Box 19 F. 7  
[2 Apr. 1932] Saturday-2nd.  ALS 1 p.  Box 23 F. 4  
Note.  Box 23 F. 4  

Jablonski, Edward [Edward XIV]  
Box 6 F. 1-6'

Johnson, Charles [editor of Opportunity, Journal of Negro Life]  
Box 19 F. 9

Johnson, James Weldon  
Box 6 F. 7  
Box 17 F. 2.  
Box 19 F. 6.  
Box 22 F. 14

Johnston, Paul  
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Jonas, Klaus  
Box 6 F. 8-11

Kellner, Bruce
Box 6  F. 13-17

Kenton, Edna
Box 16 F. 1-4; 9-13

Knopf, Alfred A.  see:  A.A. Knopf, Inc.

Lewis, Sinclair
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Luhan, Mabel Dodge
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Marinoff, Oscar
Box 17 F. 2
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Maugham, W.S.
Box 16 F. 7 & 11
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Mencken, H.L.
Box 9
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Box 19 F. 8

O'Keeffe, Georgia.  ANS. To CVV. Box 2 F. 19.
Box 21 F. 5.

Georgia O'Keeffe Collection opening in CVV Gallery at Fisk University: Box 2 F. 19.

Pollock, Channing
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Robeson, Paul
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Rose, Ernestine [NYPL, 135 Street Branch]
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Stagg, Hunter
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Stettheimer, Carrie W.
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Stettheimer, Donald
Box 17 F. 6-7

Stettheimer, Ettie.
Box 10 F. 18
Box 16 F. 2, 8 & 11
Postmarked 11 Oct. 1917. n.p.  ALS 4 pp.  Two letters postmarked on the same day.
Box 17 F. 6.

Stettheimer, Florine
Box 10 F. 13-17
Box 16 F. 2, 3 & 9
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Stieglitz, Alfred
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Stravinsky, Igor.
4 Feb. 1916 Box 19 F. 2

Van Vechten, Addie.
Box 19 F. 9

Van Vechten, C.D.:
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Walpole, Hugh
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Waugh, Evelyn
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White, Walter
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