

John Ciardi

A Register of His Papers in the Library of Congress

Prepared by John C. Broderick

**Revised and expanded by T. Michael Womack with the
assistance of Laura Kells, Sherralyn McCoy, and Susie
Moody**



Manuscript Division, Library of Congress

Washington, D.C.

2000

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Latest revision: 2004-07-19

Collection Summary

Title: Papers of John Ciardi

Span Dates: 1910-1997

Bulk Dates: (bulk 1960-1985)

ID No.: MSS15826

Creator: Ciardi, John, 1916-1986

Extent: 31,500 items; 91 containers plus 2 oversize; 36.6 linear feet

Language: Collection material in English, and Italian

Repository: Manuscript Division, Library of Congress, Washington, D.C.

Abstract: Poet, editor, literary critic, lecturer, and journalist. Advertisements, biographical material, contracts, correspondence, newspaper clippings, notes, photographs, press releases, research material, royalty statements with holograph and typescript drafts, galley proofs, page proofs, and printed versions of aphorisms, articles, book reviews, books, columns, essays, etymological dictionaries, limericks, plays, poems, poetry reviews, radio and television scripts, and speeches and lectures.

Selected Search Terms

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

Names:

Ciardi, John, 1916-
Abbe, George, 1911- --Correspondence
Adams, Léonie, 1899- --Correspondence
Basler, Roy Prentice, 1906- --Correspondence
Benét, Stephen Vincent, 1898-1943
Burroughs, William S., 1914- Naked lunch
Cousins, Norman--Correspondence
Dobie, J. Frank (James Frank), 1888-1964 --Correspondence
Eberhart, Richard, 1904.
Fitts, Dudley, 1903- --Correspondence
Frost, Robert, 1874-1963--Correspondence
Holmes, John Haynes, 1879-1964
Jaffe, Dan--Correspondence
Kennedy, X. J.--Correspondence
Kreymborg, Alfred, 1883-1966--Correspondence
MacLeish, Archibald, 1892-
Nims, John Frederick, 1913- --Correspondence
Pack, Robert, 1929- --Correspondence
Pratt, Fletcher, 1897-1956
Roethke, Theodore, 1908-1963--Correspondence
Rukeyser, Muriel, 1913- --Correspondence
Scott, Winfield Townley, 1910-1968--Correspondence
Schwartz, Shloime, 1907-1988
Sloane, William, 1906- --Correspondence
Swenson, May--Correspondence
Terkel, Studs, 1912-
Thoma, Henry F. (Henry Francis)--Correspondence
Viereck, Peter Robert Edwin, 1916-
Wallace, Henry Agard, 1888-1965
Wilbur, Richard, 1921- --Correspondence
Alabama Education Association
American Academy and Institute of Arts and Letters

American Academy in Rome
Bates College (Lewiston, Me.)--Students.
Bread Loaf Writers' Conference of Middlebury College
CBS Television Network
College English Association
Garden State Choral Society
Harvard University--Faculty
Library of Congress
National Public Radio (U.S.)
Progressive Party (U.S. : 1948)
Rutgers University--Faculty
Tufts University--Students
Twayne Publishers
University of Missouri at Kansas City.--Faculty

Subjects:

Saturday review
American periodicals
American poetry
Art--Exhibitions
Art, Modern
Children's poetry
English language--Study and teaching
English literature--Censorship
Lectures and lecturing
Oral interpretation of poetry
Plagiarism
Protest movements--United States
Science fiction
Segregation--Alabama

Occupations:

Critics
Editors
Journalists
Lecturers
Poets

Administrative Information

Provenance:

The papers of John Anthony Ciardi, poet, editor, literary critic, lecturer, and journalist, were donated to the Library of Congress in three parts. Part I was given by John Ciardi in 1970; Part II by his daughter, Myra Ciardi Watts, in 1998; and Part III by Wayne State University Libraries, Detroit, Michigan, in 1999. Additional items in Part III were given by Mary Lou Harkness in 2000.

Processing History:

Part I of the papers of John Ciardi was arranged and described in 1974. Additional material received between 1998 and 2000 was processed as Parts II and III respectively.

Copyright Status:

Copyright in the unpublished writings of John Ciardi in Part I has been dedicated to the public. Copyright in the unpublished writings of John Ciardi in Parts II and III is controlled by Myra Ciardi Watts.

Preferred Citation:

Researchers wishing to cite this collection should include the following information: Roman numeral designating the Part followed by a colon and container number, John Ciardi Papers, Manuscript Division, Library of Congress, Washington, D.C.

Biographical Note

<i>Date</i>	<i>Event</i>
1916, June 24	Born, Boston, Mass.
1933-1935	Attended Bates College, Lewiston, Maine
1935-1938	Attended Tufts University, Medford, Mass., receiving B.A. in 1938
1938-1939	Attended University of Michigan, Ann Arbor, Mich., receiving M.A. in English in 1939
1939	Avery Hopwood Award for poetry
1940	Published <i>Homeward to America</i> (New York, N.Y.: Henry Holt and Co. 62 pp.)
1940-1942	Instructor in English, University of Missouri, Kansas City, Mo.
1942-1945	United States Army Air Corps
1945	Eunice Tietjens Award for poetry
1945-1946	Instructor in English, University of Missouri-Kansas City, Kansas City, Mo.
1946	Married Myra Judith Hostetter
1946-1953	Instructor and assistant professor, Harvard College, Cambridge, Mass.
1947-1955	Lecturer in poetry, Bread Loaf Writers' Conference, Ripton, Vt.
1949-1955	Poetry editor, Twayne Publishers
1954	Published translation of <i>Inferno</i> by Dante Alighieri (New Brunswick, N.J.: Rutgers University Press. 288 pp.)
1953-1961	Associate professor and professor, Rutgers University, New Brunswick, N.J.
1955	Published <i>As If: Poems New and Selected</i> (New Brunswick, N.J.: Rutgers University Press. 143 pp.)
1955-1972	Director, Bread Loaf Writers' Conference, Ripton, Vt.
1956-1972	Poetry editor, <i>Saturday Review</i>
1956	Prix de Rome, American Academy of Arts and Letters
1959	Published <i>The Reason for the Pelican</i> (Philadelphia, Pa.: J.B. Lippincott. 63 pp.)

- 1960 D. Litt., Tufts University, Medford, Mass.
- 1961 Published translation of *Purgatorio* by Dante Alighieri (New York, N.Y.: New American Library. 350 pp.)
Published *I Met a Man* (Boston, Mass.: Houghton Mifflin. 74 pp.)
- 1963 Published *Dialogue with an Audience* (Philadelphia, Pa.: J.B. Lippincott. 316 pp.)
- 1964 Published *Person to Person* (New Brunswick, N.J.: Rutgers University Press. 83 pp.)
- 1966 Published *The Monster Den* (Philadelphia, Pa.: J.B. Lippincott. 62 pp.)
- 1970 Published translation of *Paradiso* by Dante Alighieri (New York, N.Y.: New American Library. 367 pp.)
- 1971 Published *Lives of X* (New Brunswick, N.J.: Rutgers University Press. 118 pp.)
Published *Manner of Speaking* (New Brunswick, N.J.: Rutgers University Press. 118 pp.)
- 1978 Published *Limericks, Too Gross* with Isaac Asimov (New York, N.Y.: W.W. Norton. 101 pp.)
- 1980 Published *A Browser's Dictionary* (New York, N.Y.: Harper & Row. 429 pp.)
- 1981 Published *A Grossery of Limericks* with Isaac Asimov (New York, N.Y.: W.W. Norton. 101 pp.)
- 1983 Published *A Second Browser's Dictionary* (New York, N.Y.: Harper & Row. 329 pp.)
- 1986, Mar. 30 Died, Edison, N.J.
- 1987 Posthumous publication of *Good Words to You* (New York, N.Y.: Harper & Row. 343 pp.)
- 1997 Posthumous publication of *Collected Poems of John Ciardi* edited by Edward M. Cifelli (Fayetteville, Ark.: University of Arkansas Press. 618 pp.)

Scope and Content Note

The papers of John Anthony Ciardi span the years 1910-1997, with the bulk of the items concentrated in the period between 1960 and 1985. The collection, which focuses on Ciardi's work as a poet, editor, literary critic, lecturer, and journalist, is made up of three parts. Part I consists of two series: [Writings](#) and [Subject File](#). Part II consists of four series: [General Correspondence](#), [Professional File](#), [Writings](#), and [Subject File](#). Part III also consists of four series: [General Correspondence](#), [Professional File](#), [Writings](#), and [Subject File](#). Included in the papers are advertisements, biographical material, contracts, correspondence, newspaper clippings, notes, photographs, press releases, research material, and royalty statements as well as drafts, proofs, and printed versions of articles and essays, aphorisms, book reviews, books, columns, etymological dictionaries, limericks, plays, poems, poetry reviews, radio and television scripts, and speeches and lectures. A few of the items are in Italian.

Part I

The [Writings series in Part I](#) contains articles and essays on various topics, drafts, notes, and proofs from five of Ciardi's books, including *You Read to Me, I'll Read to You* and his translation of *Paradiso*, writings from his *Saturday Review* column "Manner of Speaking," and numerous poems.

The [Subject File](#) contains biographical material as well as items relating to art exhibitions, censorship, English language instruction, plagiarism, and speaking engagements.

Part II

Part II consists of material organized in four series. The first series, [General Correspondence](#), principally covers the period of the 1950s and 1960s during which Ciardi was director of the Bread Loaf Writers' Conference and poetry editor at *Saturday Review* magazine. Prominent correspondents include writers and poets, publishers, and others influential in American culture, such as Leonie Adams, Norman Cousins, Richard Eberhardt, Dudley Fitts, Robert Frost, John Holmes, Dan Jaffe, X. J. Kennedy, Alfred Kreyborg, Archibald MacLeish, John Frederick Nims, Theodore Roethke, Muriel Rukeyser, Winfield Townley Scott, William Sloane, May Swenson, and Richard Wilbur. The series primarily documents Ciardi's activities at *Saturday Review*. In addition to exchanges between Ciardi and Norman Cousins, managing editor of the magazine, regarding operational policy and procedures, the correspondence also includes reader responses, poems and essays submitted for publication, and literary controversies, such as Ciardi's review of Anne Morrow Lindbergh's collection of poems, *The Unicorn*, and his debate with Lord Dunsany concerning the state of contemporary poetry. Additional correspondence may be found in *Selected Letters of John Ciardi*, a published collection of letters to and from Ciardi from 1935 through 1986.

The [Professional File](#) reflects Ciardi's association with colleges and universities, the publishing industry, educational television, the promotion of writing and poetry, public speaking, and audio recordings. His years as a college professor are documented in files on Harvard College, Rutgers University, and the University of Missouri at Kansas City. His tenure at *Saturday Review* is covered in files by that name. His work as editor of poetry and science fiction at Twayne Publishers is also chronicled in the series. A sizable file of correspondence, primarily between Ciardi and Jacob Steinberg, managing editor and cofounder of the company, documents the establishment and operation of the publishing firm in its early years. Although "Unity of the Arts," Ciardi's 1958 proposal for an educational television series, failed to receive sponsorship, in 1961-1962 he did have a successful run with "Accent," which he hosted and narrated on the CBS Television Network. Both of these activities are documented in the Professional File.

Ciardi promoted the training of writers and poets through his participation in writing conferences and his twenty-five-year involvement with the Bread Loaf Writers' Conference, seventeen of which he served as its director. His frequent public speaking engagements are noted in files related to general conferences, the Bread Loaf Writers' Conference, and Harry Walker, Inc., the speakers bureau which represented Ciardi. Ciardi was also involved with several companies which produced recordings of him reading his own poems and those of others. These activities are chronicled in files on Folkway Records, Harcourt, Brace & World, and the Library of Congress.

Poetry constitutes the largest section of the [Writings series in Part II](#). His column, "Manner of Speaking," appeared in *Saturday Review* for over a decade. Ciardi published over four dozen books, particularly collections of poetry and essays. There is also material related to his work during a twenty-year period in which he translated Dante Alighieri's *Divine Comedy*. He published each part as he finished translating it and then published all three in a complete edition. Ciardi's program on National Public Radio, "A Word in Your Ear," is documented in radio scripts in the series. His pedagogical activities are reflected in files on anthologies and textbooks. The series also contains writings by others, many of which were complimentary copies from writers, poets, and playwrights who were friends of Ciardi, while other material was submitted by strangers for review or publication. Among these are a draft of Fletcher Pratt's proposed fourth biographical volume on Napoleon Bonaparte, a photocopy of Archibald MacLeish's director's copy of *J.B.: A Play in Verse*, poems by Richard Eberhard, John Holmes, Selwyn Schwartz, and Peter Viereck, a radiocscript by Studs Terkel, and a short story by Stephen Vincent Benét.

The [Subject File](#) consists of awards, interviews, obituaries, military service records, newspaper clippings, painting and sculpture catalogs, photographs, material on Ciardi's student days at Bates College and Tufts University, and numerous writings about him. The series includes files on Ciardi's support for Henry Wallace and the Progressive Party in the 1947 presidential election, literary censorship, cancellation of speaking engagements at racially segregated conferences in Alabama and Mississippi during the 1960s, and the House Internal Security Committee which labeled him a "radical speaker" during the campus unrest of the 1960s. Additional files document Ciardi's fellowship from the American Academy in Rome in 1957, his membership in the American Academy and Institute of Arts and Letters, and his involvement with the College English Association.

Part III

Part III consists of material organized in four series. The [General Correspondence](#) series principally covers the years 1961-1962 and documents Ciardi's work as poetry editor at *Saturday Review*. Prominent correspondents include George Abbe, Roy P. Basler, Norman Cousins, J. Frank Dobie, Richard Eberhardt, Dudley Fitts, John Holmes, Archibald MacLeish, Robert Pack, and Henry F. Thoma. Subjects in the correspondence include discussions between Norman Cousins and Ciardi regarding editorial matters, proposed literary projects with colleagues, reader response, and material submitted for publication.

The [Professional File](#) chronicles Ciardi's activities as a television personality, public speaker, magazine editor, and a poetry reader for commercial sound recordings. From 1961 through 1962 Ciardi was the host and narrator of "Accent," a documentary series on the CBS Television Network, and files under this heading contain ideas for shows, scripts, and an essay by Ciardi summarizing the cancellation of the series. Files related to Harry Walker, Inc., contain Ciardi's itineraries and expense accounts, reflecting his career as a public speaker. Many of his reviews of phonograph records are included in files related to the *Saturday Review*. Ciardi's recordings are also noted in the series.

Poetry covering a wide range of subjects constitutes the major portion of the material in the [Writings series of Part III](#). Articles, essays, and columns are also included, particularly Ciardi's column in the *Saturday Review*. The files also document many of Ciardi's collections of poetry and essays, such as *Dialogue with an Audience*, *In Fact*, and *Person to Person*. Material related to his translation of Dante Alighieri's *Divine Comedy* is contained in the series as well. Representative of Ciardi's collections of children's poems are files on *An Alphabestiary*, *I Met a Man*, *The King Who Saved Himself from Being Saved*, *The Man Who Sang the Sillies*, and *The Monster Den*. In addition, there is material relating to limericks and textbooks as well as writing by others.

The [Subject File](#) reflects Ciardi's varied interests and activities. Ciardi's appearance as a witness in the trial regarding William Burrough's *Naked Lunch* is documented in a file on censorship. His cancellation of a speaking engagement at a racially segregated teachers' conference in Alabama in 1961 is chronicled in the Alabama Education Association file. His service as a consultant to the Special Committee on Student Publications is detailed in a Tufts University file. His interest in modern art is reflected in painting and sculpture catalogs he collected over the years. Samples of his own artistic renderings are found in the drawings file. Additional subjects include the American Academy and Institute of Arts and Letters and the Garden State Choral Society.

Organization of the Papers

The collection is arranged in three parts composed of twelve series:

- Part I
 - [Writings, 1957-1969, n.d.](#)
 - [Subject File, 1949-1972, n.d.](#)
 - [Part I: Oversize, n.d.](#)
- Part II
 - [General Correspondence, 1946-1991, n.d.](#)
 - [Professional File, 1936-1989, n.d.](#)
 - [Writings, 1910-1997, n.d.](#)
 - [Subject File, 1914-1987, n.d.](#)
 - [Oversize, 1960, n.d.](#)
- Part III
 - [General Correspondence, 1953-1985, n.d.](#)
 - [Professional File, 1961-1968, n.d.](#)
 - [Writings, 1947-1968, n.d.](#)
 - [Subject File, 1951-1965, n.d.](#)

Description of Series

Container

Series

BOX I:1-3

Part I: Writings, 1957-1969, n.d.

Drafts, proofs, and printed versions of articles, books, columns, essays, and poems.

Arranged alphabetically by type of writing, then alphabetically by title and type of material and chronologically therein. Articles, columns, essays, and poems lacking titles are alphabetized by their first line enclosed in brackets.

BOX I:3

Part I: Subject File, 1949-1972, n.d.

Articles, biographical material, columns, correspondence, essays, newspaper clippings, notes, and miscellaneous material.

Arranged alphabetically by name of individual, organization, or subject and chronologically therein.

BOX I:OV 1

Part I: Oversize, n.d.

One poem.

Arranged and described according to the series and container from which the item was removed.

BOX II:1-12

Part II: General Correspondence, 1946-1991, n.d.

Letters sent and received with enclosed and related matter.

Arranged chronologically by year and alphabetically within the year.

BOX II:13-18

Part II: Professional File, 1936-1989, n.d.

Articles, brochures, contracts, correspondence, drafts, essays, expense accounts, itineraries, photographs, poetry reviews, press releases, reviews of phonograph recordings of poetry and drama, and material relating to publishing and sound recordings.

Arranged alphabetically by type of material, name of organization, or subject and chronologically therein.

BOX II:18-62

Part II: Writings, 1910-1997, n.d.

Drafts, proofs, and printed versions of articles, book reviews, books, columns, essays, etymological dictionaries, limericks, poems, radio scripts, and speeches and lectures as well as advertisements, contracts, correspondence, press releases, royalty statements, and material relating to anthologies and textbooks.

Arranged according to writings by Ciardi and by others and therein alphabetically by type of writing, title, or name of author. Articles, columns, essays, and poems lacking titles are alphabetized by their first line enclosed in brackets.

BOX II:62-64

Part II: Subject File, 1914-1987, n.d.

Art exhibition catalogs, articles, awards, biographical material, brochures, columns, correspondence, essays, information regarding Bates College and Tufts University, interviews with Ciardi, military service records, newspaper clippings, notes, obituaries, photographs, reports, writings about Ciardi, and miscellaneous material.

Arranged alphabetically by name of individual, organization, subject, or type of material and chronologically therein.

BOX II:OV 1

Part II: Oversize, 1960, n.d.

Articles, essays, a poem, and one photograph.

Arranged and described according to the series and container from which the material was removed.

BOX III:1-4

Part III: General Correspondence, 1953-1985, n.d.

Letters sent and received with enclosed and related matter.
Arranged chronologically by year and alphabetically within the year.

BOX III:5-6

Part III: Professional File, 1961-1968, n.d.

Articles, contracts, correspondence, essays, expense accounts, itineraries, reviews of phonograph recordings of poetry and drama, television scripts, and material relating to publishing and sound recordings.
Arranged alphabetically by type of material, name of organization, or subject and chronologically therein.

BOX III:6-23

Part III: Writings, 1947-1968, n.d.

Drafts, proofs, and printed versions of aphorisms, articles, book reviews, books, columns, essays, limericks, notebooks, plays, poems, and speeches and lectures as well as correspondence and material relating to textbooks.
Arranged according to writings by Ciardi and by others and therein alphabetically by type of writing, title, or name of author. Articles, columns, essays, and poems lacking titles are alphabetized by first line enclosed in brackets.

BOX III:24

Part III: Subject File, 1951-1965, n.d.

Art exhibition catalog, articles, drawings, correspondence, essays, information regarding Tufts University, investment material, newspaper clippings, writings about Ciardi, and miscellaneous material.
Arranged alphabetically by name of individual, organization, subject, or type of material and chronologically therein.

Container List

<i>Container</i>	<i>Contents</i>
BOX I:1-3	<p>Part I: Writings, 1957-1969, n.d.</p> <p>Drafts, proofs, and printed versions of articles, books, columns, essays, and poems. Arranged alphabetically by type of writing, then alphabetically by title and type of material and chronologically therein. Articles, columns, essays, and poems lacking titles are alphabetized by their first line enclosed in brackets.</p>
BOX I: 1	<p>Articles and essays</p> <p>“Angel-Fluffs, Savages, and Dispensable Adults,” n.d. “Between Two Stones,” n.d.</p> <p>“Charles Van Doren – Exit a Symbol,” 1959, n.d.</p> <p>“Dear Perhaps World,” n.d.</p> <p>“Epitaph for the Beat Generation,” ca. 1960</p> <p>“Jim Crow Is Treason,” 1960, n.d. <u><i>For additional material see Container I:3, Alabama Education Association</i></u></p> <p>“Literature Undefended,” 1959</p> <p>“On Tolerance and Enshrined Ideas,” n.d.</p> <p>“On Writing Children's Poems,” 1961</p> <p>“Out of the Rathole,” n.d.</p> <p>“The Poem in Motion,” <i>Encyclopaedia Britannica</i> film script, 1966</p> <p>“Poetry Is for Pleasure,” 1960</p> <p>“Poetry Is (per)Form(ance),” 1957</p> <p>“The Sound a Mind Makes,” 1962-1963</p> <p>“State of the Nation: 1990,” n.d.</p> <p>“This Year's Girls,” 1958</p> <p>Unidentified fragments, n.d.</p> <p>Books</p> <p><i>The Divine Comedy, Paradiso</i> by Dante Alighieri, translation, cantos III, VIII-IX, XXV-XXXIII, notes and drafts, n.d.</p> <p><i>I Marry You, A Sheaf of Love Poems</i>, draft and author's proofs, 1958, n.d.</p> <p><i>I Met a Man</i>, draft, incomplete, n.d.</p> <p><i>The Monster Den or Look What Happened at My House – And to It</i>, draft and author's proofs, 1966, n.d.</p> <p><i>You Read to Me, I'll Read to You</i>, draft and author's proofs, 1962, n.d.</p>
BOX I: 2	<p>Columns</p> <p><i>Saturday Review</i>, “Manner of Speaking”</p> <p>“Birth Control: Theology vs. Humanism,” ca. 1968</p> <p>[A Board of Education is a mighty instrument...], n.d.</p> <p>“The Book Banners” <u><i>See Container I:3, Censorship, authority, and the Catholic church</i></u></p> <p>“The Case of the Happy Plagiarist” <u><i>See Container I:3, Plagiarism</i></u></p> <p>“Cases of Conscience” <u><i>See Container I:3, Council, James T.</i></u></p> <p>“Children's Corner: About the Blabberhead, n.d. <u><i>For additional material see Container III: 17, “About the Blabber-head”</i></u></p> <p>“Children's Poetry,” n.d.</p> <p>“Confessions and Vengeances,” ca. 1969</p>

- “Confessions of a Crackpot,” n.d.
“Dear N,” ca. 1969
“Dear Reader” [See Container I:3, Alabama Education Association](#)
“Duel of Honor,” n.d.
“The Editors Regret,” ca. 1965
[Every editor, I suppose, is beset by letters from students...], n.d.
“A Frenzy without a Face,” n.d.
[I began college teaching as an instructor...], n.d.
“In the Stoneworks,” n.d.
“Innocence and Other Drugs,” n.d.
“Is Everybody Happy?” ca. 1964
“Lip Thinking,” n.d.
“Mailbag” (first line “I don't think I ever really believed...”), n.d.
“Memorials, Yes! This One, No,” ca. 1964
“The Middle Drawer,” ca. 1964
“Miss Myra and Small Benn and John L. – Those Three,” poem, ca. 1963 [See also Container III:17, “And Here's What Happened Next or Those Three”](#)
“The Monster Den,” ca. 1964
“Notes from the Monster Den,” ca. 1963
“Of Onomastics, Foibles, and Mercy,” 1963, n.d.
“Para Derest,” n.d.
“Poetry and Definition,” n.d.
“A Praise of Good Teachers,” ca. 1961
“Sequel to Alabama” [See Container I:3, Alabama Education Association](#)
“Sports Fever and Fevered Sports,” n.d.
“Teach Them Tongues (If You Can),” 1962
“Theodore Roethke: A Passion and a Maker,” ca. 1963
“These People,” n.d.
“Tropic of Cancer” [See Container I:3, Censorship](#)
“Venus, Adonis, and Incipient Geriatrics,” n.d.
“What Is a Dictionary?” ca. 1969
“When Do They Know Too Much?” ca. 1963
- Limericks, n.d.
- Poems
- A-B
- “About Being High-Hatted,” n.d.
“About, Probably, Fox Bunions,” n.d.
“About Rivers and Toes,” n.d.
“Ah, John,” n.d.
[An aliquod seen in the dark], n.d.
“America,” n.d.
“And Now Go to Sleep,” n.d.
“The Answer,” n.d.
“At Night,” n.d.
“The Benefits of an Education,” n.d.
“The Buffalo,” n.d.

[By time and after, where the dead lay charred], n.d.

C-E

[The catalpa's white week is ending there], n.d.

"Conversation at the Beach," n.d.

"A Crow's Long Scratch of Sound," 1964

"A Damnation of Pigeons," n.d.

"Diet," n.d.

"Dig Fast or Don't Dig at All," n.d.

[Everyone, I'm sure, has heard], n.d.

"Exigesis [sic] of an Allegorical Text," n.d.

F-G

"A Five Year Step," n.d.

"For John L.," n.d.

"Four Things to Note about a Goat," n.d.

"Friendship," n.d.

[A frog on a log by a lake], n.d.

"From the Beating End of the Stethoscope," n.d.

"Galileo and the Laws," n.d.

"The Gallywumpus," n.d.

"The Gold Slug," n.d.

H

[He said there was a Flubbersnack], n.d.

"Hearsay Has It Auntie Is Coming to Dinner," n.d.

[Here's Benn's uniform. Look at that shoe!], n.d.

"History Is What a Man Does," n.d.

BOX I: 3

I-J

[I don't know you], n.d.

[I met a polar bear among the floes], n.d.

[I picked a dream out of my head], n.d.

[I want to tell you], n.d.

[I was not sleeping nor awake], n.d.

[I woke in Florida, late & lazy], 1963

["If I may speak up," said the lake], n.d.

[If I were a mouse], n.d.

[If you were a needle and I were a thread], n.d.

"I'll Be Glad When This One Goes Home," n.d.

"Inscription for a Patriot's Tomb," n.d.

"Instances Toward, Perhaps, Understanding: I. Pico della Mirandola, II. Three Borgia's," n.d.

[John is wet and John is sad], n.d.

"Just Look at this Mess!" n.d.

L-O

"Last Night at My Window," n.d.

"The Lesson for Tonight," n.d.

[The man leaves a doorway and may return], n.d.

[A man's what recognizes accident], n.d.

- “Moneybags Millikin Went to the Bank,” n.d.
“The Monster Den,” n.d.
“Morning,” n.d.
[My car breaks down near his house], n.d.
“Nature Notes from Missouri,” n.d.
“Night Piece,” n.d.
“No,” n.d.
[No one ever heard Fillmore Clutch], 1962
“The Onion Eaters,” n.d.
“Orgoglio,” n.d.
[Our group theatre was bulldozer Athenian], n.d.
- P-R
- [The pepper-and-salt man of considerations], n.d.
“Person to Person,” n.d.
“Peter Peters,” n.d.
“Pete’s Here,” n.d.
“Read This before You Come In,” n.d.
“Ritual,” n.d.
“The River,” n.d.
“Rules,” n.d.
- S
- “Said the Man, Said His Wife,” n.d.
“Samson & Delilah,” n.d.
“Scene from a Theater of War,” n.d.
“Scuba,” n.d. *See Part I: Oversize, I:OV 1*
“The Shaft,” n.d.
“Sincerity,” n.d.
“Small Elegy,” 1964
[So many faces I saw, trembling to speak], n.d.
[Some are boys and some are boisterous], n.d.
[Some day after the day before], n.d.
“Someone Asked Me,” n.d.
“Someone Threw a Fit at Bed Time But We Made Up,” n.d.
[Someone told me someone said], n.d.
[Someone under a chestnut tree], n.d.
[Somewhere in an armory grey gymnasium], n.d.
“The Starry Heavens, the Moral Law,” n.d.
- T
- “Talking Myself to Sleep in One More Hotel,” n.d.
[There once was a thingem-a-jig], n.d.
[There was a boy who liked to tease], n.d.
“Thirty-year Reunion,” 1968
[This concept with a hole in it], n.d.
“To Nancy, on Not Going to the Ball,” 1969
“To Testify to One Man at a Time,” n.d.
“Trying to Remember,” n.d.

Part I: Writings, 1957-1969, n.d.

Container

Contents

W-Y

[What is a girl to do], n.d.

[What regiment, do you suppose], n.d.

“What Someone Said after He Ate All the Cake,” n.d.

[What's happening in Tantrum Town?], n.d.

[When I got out of Tufts], n.d.

[When you come to the door that isn't there], n.d.

“The White Goddess,” n.d.

“Why I Have to Wait All Day to Kiss Benn,” n.d.

“You and I, Darling, and the Idiot Age,” n.d.

Unidentified fragments, n.d.

BOX I:3

Part I: Subject File, 1949-1972, n.d.

Articles, biographical material, columns, correspondence, essays, newspaper clippings, notes, and miscellaneous material.

Arranged alphabetically by name of individual, organization, or subject and chronologically therein.

BOX I:3

Alabama Education Association, speaking engagement, 1960-1961

Biographical material, 1972, n.d.

Censorship, 1949-1962, n.d.

Censorship, authority, and the Catholic church, 1962

Council, James T., 1962-1963

Miscellany, n.d.

Painting exhibition material, 1962-1963

Plagiarism, 1960-1961

United States Information Service, English Teaching Forum, 1968

BOX I:OV 1

Part I: Oversize, n.d.

One poem.

Arranged and described according to the series and container from which the item was removed.

BOX I:OV 1

Part I: Writings, n.d.

Poems

S

“Scuba,” n.d. (Container I:3)

BOX II:1-12

Part II: General Correspondence, 1946-1991, n.d.

Letters sent and received with enclosed and related matter.

Arranged chronologically by year and alphabetically within the year.

BOX II:1

1946-1955

(3 folders)

1956

A-S

(8 folders)

BOX II:2

T-Z, unidentified

(5 folders)

Part II: General Correspondence, 1946-1991, n.d.

Container

Contents

	1957
	A-K
	(10 folders)
BOX II:3	L-Z, unidentified
	(10 folders)
	1958
	A-D
	(4 folders)
BOX II:4	E-Y, unidentified
	(15 folders)
	1959
	A-B
	(2 folders)
BOX II:5	C-Z, unidentified
	(16 folders)
BOX II:6	1960
	A-W, unidentified
	(3 folders)
	1961-1962
	(5 folders)
	1963
	A-H
	(8 folders)
BOX II:7	I-W
	(11 folders)
	1964
	1965
	A
BOX II:8	B-Me
	(11 folders)
BOX II:9	Mi-Mu
	1966
	A-Me
	(12 folders)
BOX II:10	Mi-Z
	(8 folders)
	1967
	1968
	A-M
	(7 folders)
BOX II:11	N-W
	(5 folders)
	1969-1970
	(12 folders)

Part II: General Correspondence, 1946-1991, n.d.

<i>Container</i>	<i>Contents</i>
BOX II:12	1971-1991, n.d. (22 folders)
BOX II:13-18	Part II: Professional File, 1936-1989, n.d. Articles, brochures, contracts, correspondence, drafts, essays, expense accounts, itineraries, photographs, poetry reviews, press releases, reviews of phonograph recordings of poetry and drama, and material relating to publishing and sound recordings. Arranged alphabetically by type of material, name of organization, or subject and chronologically therein.
BOX II:13	“Accent,” CBS television program with Ciardi as host and narrator, 1961-1963 Bread Loaf Writers' Conference, Ripton, Vt., 1955-1989, n.d. (3 folders) Conferences on writing and poetry Library of Congress Conference on Teaching Creative Writing, 1973 Miscellaneous, 1952, 1960, 1973-1986 (2 folders) Harry Walker, Inc., speakers bureau Advertisement, ca. 1949 Correspondence, 1961-1967 Engagements, 1962-1975 Expense accounts, 1962-1965 (2 folders) Itineraries, 1962-1968 Harvard College, Cambridge, Mass., 1939-1949, n.d. Middlebury College Library, Middlebury, Vt. 1964-1966
BOX II:14	1978 Rutgers University, New Brunswick, N.J. Library, 1954-1955 Miscellaneous, 1953-1958 <i>Saturday Review</i> Letters to the editor regarding Ciardi, 1949, 1958 Photographs of poetry reviewers, 1948-1949, n.d. Poetry editor file 1956-1961 (8 folders)
BOX II:15	1962-1972 (20 folders)
BOX II:16	Poetry reviewers, 1948-1950 (2 folders) Poetry reviews by others, 1948-1949 (5 folders) Press releases and miscellany, 1955-1947, n.d. Reviews by Ciardi of phonograph recordings of poetry and drama, 1957-1966 Sound recordings by Ciardi Folkway Records, 1956-1966, n.d.

Part II: Professional File, 1936-1989, n.d.

Container

Contents

- Harcourt, Brace & World, 1961-1966, n.d.
(2 folders)
Library of Congress, ca. 1971
- BOX II:17** Twayne Publishers
Correspondence, 1949-1952
(11 folders)
Miscellaneous, 1953-1956, n.d.
Science fiction anthology, working title "The Unimagined Universe"
Correspondence, 1952-1953, n.d.
(3 folders)
Foreword by Ciardi, "Science Fiction – What Is It?" 1953
List of contributors, 1952
Texts, 1948-1952, n.d.
What Happened in Salem?
Correspondence, n.d.
Sample assignments for college term paper project, n.d.
Witches Three
Correspondence, 1952, n.d.
Jacket note, 1951
Publisher's note, n.d.
- BOX II:18** "Unity of the Arts," proposed series for educational television with Ciardi as host and narrator, 1958, n.d.
University of Missouri, Kansas City, Mo., 1936-1941, n.d.
(5 folders)
- BOX II:18-62** **Part II: Writings, 1910-1997, n.d.**
Drafts, proofs, and printed versions of articles, book reviews, books, columns, essays, etymological dictionaries, limericks, poems, radio scripts, and speeches and lectures as well as advertisements, contracts, correspondence, press releases, royalty statements, and material relating to anthologies and textbooks.
Arranged according to writings by Ciardi and by others and therein alphabetically by type of writing, title, or name of author. Articles, columns, essays, and poems lacking titles are alphabetized by their first line enclosed in brackets.
- BOX II:18** By Ciardi
Anthologies
Kansas City Outloud, edited by Dan Jaffe with introduction by Ciardi ("Kansas City Softspoken"), draft and printed version, 1975, n.d.
New Poets: An Anthology of Seven Young Contemporary Poets, including thirteen poems by Ciardi, printed version, 1941
New World Writing, "Poems: Selected, with an Introduction, by John Ciardi," printed version, pp. 100-101, 1956
Twentieth Century American Poets, correspondence with publisher, 1960-1961, n.d.
Unidentified poetry collection, "Introduction" by Ciardi, n.d.
Articles and essays
Ac-Ad
"The Act of Language," 1960 *See also Container II:OV 1*
"Adam and Eve and the Third Son," 1964

BOX II:19

Am-Ar

[The American culture as a whole has never paid much attention to poetry], n.d.

“The Anger,” n.d.

“The Arts in 1975,” 1976

Autobiographical essays

I-XIV

[When I was forty-five...], n.d.

[In Vermont, behind the house...], n.d.

[*Truth in Advertising*...], n.d.

[I no longer go to the world...], n.d.

[I had my first teaching job...], n.d.

[My godfather...], n.d.

[Long drives...], 1978

[In 1950...], n.d.

[*A Visit*], n.d.

[I was on Saipan...], n.d.

[I read galleys...], 1961

[My father-in-law...], n.d.

“Cats? Rats!” n.d.

“On Learning No Trick at All from an Unteachable Old Dog,” n.d.

XV-XIX

“It Never Cost Me Anything to Say ‘Sir,’” 1970

[Worksheets for *Lives of X*], n.d.

[On a half-pay sabbatical...], n.d.

[I was hardly home...], ca. 1984

[Let's go to New York...], n.d.

XX-XXX

“Nepotism Revisited,” ca. 1976

“Golden Goosery,” n.d.

[There are not many felons in my town...], ca. 1971

[Dear Appalled...], n.d.

“The Surreal Road,” ca. 1971

“The Bourgeois Radical,” 1970

[I found myself in San Francisco...], n.d.

[By a trick of history...], n.d.

“Briarley,” n.d.

[The plane was an old F-27...], ca. 1961

[We had a summer affair...], ca. 1961

XXXI-XL

“On Virtue and Poetry,” 1976

[In October in Rome...], n.d.

[The summer arts festival...], n.d.

[It doesn't take much reason...], 1985-1986

“Identity,” n.d.

[Automotive designers...], n.d.

[Look, you don't want to think], n.d.

[Judge (Judge = George)...], n.d.

“An Appeal to Reason,” ca. 1971

“Between Two Stones,” 1969

XLI-XLV

“Punctuation,” n.d.

[In Rome in February of 1951...], n.d.

[Finding that apartment...], n.d.

[On sabbatical from Harvard...], 1951

[These poems are not arranged...], ca. 1984

Addenda

“About Being Born, and Surviving It,” 1985

“Postscript,” n.d.

“Funerary Arrangements,” n.d.

“Wilson Library Bulletin Autobiography,” 1964

Ca-Ci

“Can Art Be Taught?” n.d.

“Can Language Still Communicate?” 1980

“Cid Corman,” 1947

“The City” (first line “Art is a social phenomenon”), n.d.

“The City” (first line “A very tidy place you have”), 1942

Com-Cou

“Comments on Theodore Roethke,” 1969

“Counter/Measure: X.J. Kennedy on Form, Meter, and Rime,” ca. 1973

D

“The Decline and Fall of Kansas City,” n.d.

“Dialogue with an Audience: The First Seven Years,” 1963

“Dialogue with the Audience: What Sort of Human Behavior Is a Poem?” n.d.

“Do You Really Want a Coat of Arms?” 1977

E

“E. L. Mayo – A Modern Metaphysical,” 1947

“The Economics of Poetry” (first line “Everyone lives with his native eccentricities”), n.d.

“The Economics of Poetry” (first line “No good poet writing in America...”), n.d.

“Endowment Fund Announced for Bread Loaf Writers' Conference Writers of Children's Books,” n.d.

“The English As She Is Spoke,” n.d.

“An Evening with Ted Roethke,” 1967

[Every age has its enshrined ideas...], n.d.

“Everyone Wants To Be Published, But...,” 1976

F

“The First American Bestseller,” 1938

“Folk Etymology – Wrong, and Wrong Again,” 1979

“The Future of Art,” n.d.

H

“Heart of America,” n.d.

“Homo Loquens,” 1982

I-In

Part II: Writings, 1910-1997, n.d.

Container

Contents

[I think I'm through with pretending to understand the younger generation], n.d. *See also*
Container II:OV 1

"An Impish Look at the Ghosts of Language Past," 1980

"In and Out of the Dictionary," 1976

"In Case You Get Saved," 1973

"In Praise of Disbelief," 1960

Ins-It

"Inside a Poem with the Poet," 1958

"Is There a Vandal in Your Family Tree?" 1976

"Italy: The Sense of Rapture," n.d.

"It's OK with the Locofocos," n.d.

J-M

"J.B. Revisited," n.d.

"John Frederick Nims and the Modern Idiom," 1947

"Liberal Arts and the Arts," 1964

"Literature undefended," 1959

"Mary and Matthew," 1937

"The Metaphysical Conceit," n.d.

"Municipal Rivalry and Western Journalism," n.d.

N

"The Nature of Poetry," 1960

"Non-fiction – Whatever That Is," n.d.

"Nurses As Writers," 1970-1971

"Nutty But Sincere," 1973

BOX II:20

O

"Oedipus and Charlie," n.d.

"On (Half) Rhyming Dante," 1954

"On the Importance of Unimportant Poems," 1982

"On the Impossibility of Translating Poetry," 1954

P

"Peter Viereck – The Poet and the Form," n.d.

"Place," n.d.

"A Plea for Witches," 1952

"Poetry and the Practical Man," 1955

"Poetry and the University Presses," n.d.

"Poetry As Knowledge," 1961

"Poetry for Pleasure," 1960

"Poetry in Three Dimensions," 1963

R

"Radio," 1946

"Rilkean Nonsense," n.d.

"Robert Frost: American Bard," 1962

"Rummage Sale on (More or Less) Parnassus," n.d.

Sc-Si

"Scholars and Gentlemen," n.d.

"The Semantics of Race," n.d.

- “Sentient Universe,” n.d.
“Shore-Scene,” 1936
“Short-Change,” 1935
“Should Poetry Be Talked about at All?” n.d.
“The Silences of Poetry,” 1958
- Sm-Sp
“The Small Private College,” n.d.
“Spook Etymology,” 1981
- T-U
“To My Generation,” 1947
“Toward the Century Mark and for the Centuries: A Visit with Robert Frost,” n.d.
“U.S. Noose and Whirled Report,” n.d.
“An Ulcer, Gentlemen, Is an Unwritten Poem,” 1955
- Wa-What
[Wallace Stevens is dead...], n.d.
“Walt Whitman,” n.d.
“The Well Read Man,” 1963
“What Good Is Poetry?” n.d.
- What's-Wo
“What's in a Name?” 1976
“William Carlos Williams and His Poetry,” 1983
“Winfield Townley Scott,” n.d.
“Words for the Holidays,” 1978
- Book reviews
Alling, Kenneth, *Kingdom of Diagonals*, n.d.
Anania, Michael, *Riversongs*, 1978
Bogan, Louise, *Achievement in American Poetry 1900-1950*, n.d.
Booth, Philip, *Available Light*, n.d.
Borestone Mountain Poetry Awards, n.d.
Burke, Kenneth, *Book of Moments*, 1955
Campbell, Roy, *Selected Poems*, n.d.
A Child's History of America, written and illustrated by America's children, ca. 1976
Cleland, John, *Memoirs of a Woman of Pleasure*, n.d.
Crews, Harry, *Walk in the Country*, n.d.
Cullen, Countee, *On These I Stand*, 1947
Deutsch, Babette, *Poetry in Our Time*, n.d.
Emrich, Duncan, *American Folk Poetry: An Anthology*, 1974
Evans, Oliver, *Young Man with a Screwdriver*, n.d.
Farber, Norma, et al., *Poets of Today, II*, n.d.
FitzGerald, Frances, *America Revisited*, n.d.
Graves, Robert, *New Collected Poems*, n.d.
Happy Birthday America, 1976
Ingalls, Mildred, *The Metaphysical Sword*, 1941
Isaacs, J., *The Background of Modern Poetry*, n.d.
Johnson, Thomas H.
Emily Dickinson, An Interpretive Biography, n.d.

Part II: Writings, 1910-1997, n.d.

Container

Contents

- The Poems of Emily Dickinson*, n.d.
Leet, Judith, *Pleasure Seeker's Guide*, n.d.
Multiple reviews, n.d.
New Poems by American Poets, n.d.
Percy, Walker, *The Message in the Bottle*, n.d.
Scott, Winfield Townley, *Mr. Whittier and Other Poems*, n.d.
Sewell, Elizabeth, *The Structure of Poetry*, 1952
Sexton, Anne, *45 Mercy Street*, n.d.
Sullivan, A. M., *Stars and Atoms Have No Size*, 1947
Swenson, Mary, *Almanac*, n.d.
Vittorini, Elio, *In Sicily*, 1949
Williams, Miller, *Halfway from Hoxie*, 1974
Williams, William Carlos, *The Desert Music and Other Poems*, 1954
- BOX II:21** Books
39 Poems
Advertisement, n.d.
Author's proofs, 1959
Book reviews, 1960
Printed version, corrected text copy, 1959
Royalty statements, 1960-1967
An Alphabestiary, n.d.
Advertisement
Draft
As If: Poems New and Selected
Advertisement, n.d.
Author's first proofs, 1955
(2 folders)
Author's second proofs, 1955
Book reviews, 1956
Contract, 1955
Draft, 1955
(2 folders)
Royalty statements, 1958-1967
The Birds of Pompeii
Announcement of poetry reading and publicity, 1985
Draft, n.d.
- BOX II:22** *Ciardi Himself: Fifteen Essays in the Reading, Writing, and Teaching of Poetry*
Draft, 1964, n.d.
Material not used, n.d.
The Collected Poems of John Ciardi, edited by Edward M. Cifelli
Advertisement, 1997
Book reviews, 1997
Correspondence with publisher, 1997
Material not used, 1941-1991, n.d.
(5 folders)
Dialogue with an Audience
Correspondence with publisher, 1974

Part II: Writings, 1910-1997, n.d.

Container

Contents

	Draft, 1962 (6 folders)
	Material not used, 1962
	Royalty statements, 1963-1966
BOX II:23	<i>Divine Comedy</i> by Dante Alighieri, translation <i>Inferno</i> Advertisement, n.d. Book reviews, 1954 Correspondence, 1952-1963 Drafts Typescript A, n.d. (5 folders) Typescript B, n.d. (6 folders) Illustrations, n.d. Royalty statements New American Library, 1955-1966, n.d. Rutgers University Press, 1958-1967
BOX II:24	<i>Purgatorio</i> Contract, 1963 Correspondence, 1961 Drafts Holograph, n.d. (4 folders) Typescript A, 1958 (6 folders) Typescript B, 1961 Cantos I-XVI (4 folders)
BOX II:25	Cantos XVII-XXXIII (5 folders) Typescript C with changes by Ciardi, 1961 (8 folders) Printed version, cantos I, V, VI, VII, 1959-1965, n.d. Royalty statements, 1961-1966, n.d.
BOX II:26	<i>Paradiso</i> Correspondence, 1961-1970 Drafts, n.d. Holograph (11 folders) Typescript A Cantos I-IX (2 folders)
BOX II:27	Cantos X-XXXIII (6 folders) Typescript B with changes by Ciardi, n.d.

Part II: Writings, 1910-1997, n.d.

Container

Contents

	pp. 1-420 (7 folders)
BOX II:28	pp. 421-480 Typescript B with notes by editor, n.d. (8 folders) Complete edition Book review, 1971 Contracts, 1971-1973 Correspondence with publisher, 1975 Galley proofs A, 1977 pp. 1-150 (3 folders)
BOX II:29	pp. 151-295 (3 folders) Galley proofs B, 1977 (5 folders) Illustrations, n.d. Page proofs, 1977 pp. i-xvii, 1-366 (2 folders)
BOX II:30	pp. 367-602 (2 folders) Paintings by William Utermolen, photographs and slides, 1966 Printer's copy, n.d. Book I (5 folders) Book II pp. 30-150 (2 folders)
BOX II:31	pp. 151-338 (3 folders) Book III (6 folders) Publicity, 1985 <i>Doodle Soup</i> Advertisement, 1985 Book reviews, 1956 Correspondence with publisher, 1963 Etymological dictionaries
BOX II:32	Miscellany, n.d. Research material Card indexes A-Z, n.d. Miscellaneous Undated
BOX II:33	Undated
BOX II:34	Notebooks

Part II: Writings, 1910-1997, n.d.

Container

Contents

	1977-1982 (10 folders)
BOX II:35	1983-1985 (8 folders)
BOX II:36	1986 Undated (6 folders)
BOX II:37	(9 folders)
BOX II:38	(9 folders)
BOX II:39	(11 folders)
BOX II:40	(13 folders)
BOX II:41	(13 folders)
BOX II:42	(9 folders)
	Texts
	<i>A Browser's Dictionary and Native's Guide to the Unknown American Language</i> Book reviews, 1980-1983, n.d. (2 folders) Draft A, n.d. Angel-sangfroid (5 folders)
BOX II:43	Saturday-night special-zoot suit (2 folders) Draft B, n.d. (14 folders)
BOX II:44	Foreword, drafts, n.d. <i>A Second Browser's Dictionary and Native's Guide to the Unknown American Language</i> Book reviews, 1983, n.d. Press release, n.d. <i>Good Words to You: An All-New Dictionary and Native's Guide to the Unknown American Language</i> Correspondence, 1986-1988 Master set, 1987 (6 folders) Printer's copy, 1987 pp. i-xxiii, 1-480 (7 folders)
BOX II:45	pp. 481-851 (6 folders) <i>Fast and Slow: Poems for Advanced Children and Beginning Parents</i> Contract, 1974-1975 Draft, n.d. Master proofs, 1974 Publicity, 1983 <i>For Instance</i> Book review, 1979 Draft, 1978 <i>From Time to Time</i> , book review, 1951-1952

Part II: Writings, 1910-1997, n.d.

Container

Contents

- Homeward to America*, 1940
Book review
Royalty statement
- I Marry You: A Sheaf of Love Poems*
Advertisement, n.d.
Book reviews, 1958
Galley proofs, 1957
Royalty statements, 1948-1967
- I Met a Man*
Book review, 1961
Correspondence with publisher, 1959-1963
Drafts, n.d.
Holograph
Typescript A
Typescript B
Royalty statements, 1961-1964, 1975
- In Fact*
Advertisement, n.d.
Book review, 1962-1963, n.d.
Draft, n.d.
(2 folders)
Royalty statements, 1963-1967
- BOX II:46** *In the Stoneworks*
Advertisement, n.d.
Author's proofs, 1961
(3 folders)
Book reviews, 1961-1962
Galley proofs, n.d.
(2 folders)
Royalty statements, 1961-1967
- John J. Plenty and Fiddler Dan: A New Fable of the Grasshopper and the Ant*
Correspondence with publisher, 1963-1965
Galley proofs, 1963, n.d.
Printer's proofs, n.d.
Royalty statements, 1963-1965
- The King Who Saved Himself from Being Saved*, royalty statements, 1965-1966
- Limericks
Book reviews, 1979
Correspondence, 1980-1983
Miscellaneous drafts, n.d.
(6 folders)
- BOX II:47** Texts
A Grossery of Limericks with Isaac Asimov, draft, 1981
(2 folders)
Hopeful Trout and Other Limericks
Draft, 1988
Galley proofs, 1987-1990

Part II: Writings, 1910-1997, n.d.

Container

Contents

	“In Flagrate Libido,” draft, 1963
	<i>Limericks: Too Gross</i> with Isaac Asimov, draft, 1978 (2 folders)
	<i>Phonethics: Twenty-two Limericks for the Telephone</i> , draft and printed version, 1985 Unidentified draft, n.d. (2 folders)
	<i>The Little That Is All</i> , book reviews, 1974-1977, n.d.
	<i>Live Another Day</i> , book reviews, 1949-1950
	<i>Lives of X</i> Advertisement, n.d. Book reviews, 1971-1978
	<i>The Man Who Sang the Sillies</i> Advertisement, 1961, 1982 Book reviews, 1961 Correspondence with publisher, 1960-1961 Press releases, n.d. Royalty statements, 1961-1964
	<i>The Monster Den or Look What Happened at My House – And to It</i> , contract, 1966
	<i>Other Skies</i> Book reviews, 1947-1948 Printed version, corrected text, 1947
BOX II:48	<i>Person to Person</i> Advertisement, n.d. Book reviews, 1964-1965 Royalty statements, 1964-1967
	<i>The Reason for the Pelican</i> Advertisement, 1959 Book reviews, 1959 Correspondence with publisher, 1955-1960 Draft A, n.d. Draft B, n.d. Galley proofs, 1958 Royalty statements, 1959-1964
	<i>Scrappy the Pup</i> Advertisement, 1960-1961, n.d. Book review, 1960 Correspondence with publisher and illustrator, 1959-1960, n.d. Draft, n.d. Royalty statements, 1960-1964
	<i>Selected Letters</i> Draft 1935-1965 (8 folders)
BOX II:49	1966-1986 (16 folders)
BOX II:50	Letters not used, 1940-1986, n.d. (11 folders)

Part II: Writings, 1910-1997, n.d.

Container

Contents

BOX II:51

- Selected Poems*
 - Advertisement, 1984
 - Book reviews, 1984, n.d.
 - Page proofs, 1984
 - (2 folders)
 - Someone Could Win a Polar Bear*, galley proofs, 1970
 - Stations of the Air*, dust jacket, n.d.
 - Suddenly Where Squadrons Turn*, draft, 1948
 - (2 folders)
 - This Strangest Everything*
 - Advertisement, n.d.
 - Contract, 1966
 - Royalty statements, 1967
 - The Wish-Tree*
 - Correspondence with publisher, 1961-1962, n.d.
 - Draft, n.d.
 - Royalty statement, 1963
 - You Know Who*
 - Author's proofs, 1965, n.d.
 - Galley proofs, 1964
 - Royalty statements, 1964-1965
 - You Read to Me, I'll Read to You*
 - Advertisement, 1982
 - Book reviews, 1961-1963
 - Correspondence with publisher, 1961-1962
 - Draft, n.d.
 - Page proofs, 1962
 - Royalty statements, 1962-1964
- Columns
 - Alphabetical file
 - Ab-Ap
 - [About twenty years ago I wrote a book of poems...], n.d.
 - [All right, you beamish boys and girls...], n.d.
 - "Anyone Can Join," n.d.
 - "The Ape and I," n.d.
 - Are
 - [Are the rats leaving your ship?], n.d.
 - As-B
 - "The Assault of Jane Doe," n.d.
 - [Assuming you mean to speak the American language...], n.d.
 - "A Bad Year," n.d.
 - [Before there can be war there must be oratory], n.d.
 - "The Blues Are Running," n.d.
 - [Born to tribal shadows, the human child is sent to school in the name of reason...], n.d.
 - C-E
 - "Can We Talk?" n.d.

“Children's Corner: Foreword,” n.d.
“Civil Rights and Criminal Rights,” n.d.
“Communication: The Keystone of the American Harvest,” n.d.
“Confessions of a Circuit Rider,” n.d.
“Dear N,” n.d.
“Dear Reader,” n.d.
“Dear Teacher: Why Don't They Speak a Language?” n.d.
“Dear Valentines (Or Mailbags and Egos),” n.d.
[Diogenes was the palest Greek], n.d.
“Do Ask What Your Country Can Do,” n.d.
“Don't Dally,” n.d.
“The Establishment,” n.d.
“Excelsior!” n.d.

F-H

“Family Report,” n.d.
[Folk poetry should not and cannot be judged...], n.d.
“Foot in Mouth,” ca. 1976
[For the last eighteen years...] re translation of Dante Alighieri's *Divine Comedy*, n.d.
“The Frame around It,” n.d.
[A friend recently returned from a month in England...], n.d.
[Frost made a small sub-career of scorning Carl Sandburg], n.d.
[The great obstacle to good etymology...], n.d.
“How Does a Word Happen?” n.d.
“How Many Radios?” n.d.
“How Old Is a Word?” n.d.

I can-I quote

“I Can Read It Myself,” n.d.
[I cannot...], n.d.
[I didn't always have children], ca. 1964
[I had forgotten Craig...], n.d.
[I had set out to be self-indulgent...], n.d.
[I happened to sit in once on a short educational film called, simply enough, Zinnia], n.d.
[I have never been one of Mr. Agnew's admirers...], n.d.
[I keep turning corners in my mind...], n.d.
[I once put in a twenty-year stint...], n.d.
[I quote from memory at the risk of a twisted word...], n.d.

I taste-In

“I Taste at the Root of the Tongue,” n.d.
[I was somewhere en route to this confessional memoir last week...], n.d.
[The ideal dictionary – and it is yet to come – would be a data retrieval system], n.d.
[Ignorance is what all men have in common], n.d.
“In and Out of the Dictionary,” n.d.
[In his last bardic phase Robert Frost...], n.d.
[In my study the pen wilts in my hand], n.d.

Ind-L

“Indolence,” n.d.
“Inspiration and Society,” n.d.
[It is your language, but do you speak it or only slur it...], n.d.
[It was a long ride from here to there and nothing outside was changing], n.d.
“Labor,” n.d.
[Language is everyone's property, but unequally], n.d.
[Let A equal the right impulses of the day, and let X, in its various manifestations...],
n.d.
“Let Me Make One Thing More-or-less Clear,” n.d.
“Letters (And a Memo) Composed But Never Sent,” n.d.
“The Liar,” n.d.
“Lit Hemlocks,” n.d.
“*Lo nonno*,” n.d.

BOX II:52

Ma-Me

“Mailbag” (first line “The incoming mail has been outdoing me...”), ca. 1970
“Mailbag” (first line “Years ago I gave up going to New York”), n.d.
“Mailbag Continued: Knocking the Hornswogglers Galleywest,” n.d.
“Mailbag: Give Us This Day Our Daily Mail,” n.d.
“Mailbag: Sharing the Wealth with an Avalanche,” n.d.
“Mailbag: Term Paper Time,” n.d.
[Man is the ape with the crystal ball...], n.d.
[“Man,” said the after-dinner eminence, “is terminal”], n.d.
“Meaning and Metaphor,” ca. 1963

Mi-My

“Miglins,” n.d.
“The Miracle,” n.d.
“More Hooch,” n.d.
“More of the Mailbag: Continued from the Last Column,” n.d.
[Most classroom discussion of poetry turns out to be appreciation...], n.d.
[Mr. Richard M. Nixon is being subpoenaed to appear...], n.d.
[My host drove me to my hotel and stayed for a night cap], n.d.

Ne-No

“Neighborhood,” n.d.
“Nightmare: You Wake Up One Morning and...,” n.d.
“No Subject” (first line “A boy is a possibility looking for itself in all directions”), n.d.
“No Subject” (first line “I talked to some college students...”), n.d.
“No Subject” (first line “Knowledge gropes toward a vocabulary”), n.d.
“No Subject” (first line “The shades of night were falling fast...”), n.d.

Not-Pl

[Not a dictionary, not inclusive, not meant to give every meaning of every word...], n.d.
[Not long ago, after an evening lecture...], n.d.
“Of Poetry and Sloganeering,” n.d.
“Of Soul and Talent,” n.d.
“On Fixes and Being in a Fix,” n.d.
“On Good Poetry,” n.d.
[Once a year without fail...], n.d.

[One of the differences between ancient and modern man...], n.d.

“Over and Out,” n.d.

[The passion flower is designed by Walt Disney Studios], n.d.

“Pedantries,” n.d.

[Plato's literary criticism was based on the idea that we become what we contemplate],
n.d.

Po-Ri

“The Poet As a Con Man,” n.d.

“Poet in America,” n.d.

“Poetry – In Which Language?” n.d.

[Poetry is illusion...], ca. 1971

[*Poetry*, usually referred to as *Poetry*. *Chicago* was founded in 1912 by Harriet
Monroe], n.d.

[“Prof,” the coach said from midway in his fourth drink...], n.d.

“Pow! Zap! Blooie! O Heavenly Heart!” n.d.

[Readers may have guessed by now that I have fallen into the dictionary], n.d.

[Richard M. Nixon, a private citizen...], n.d.

Ro-Sp

“Robert Frost: Some Anecdotes,” n.d.

“Robert Frost: Two Anecdotes,” n.d.

[Say nothing but the words that say themselves...], 1964

“The Search for Identity – But Whose?” n.d.

“Second Notice,” n.d.

[Several times during the last year I have sat over bourbon with good artists...], n.d.

“Shock Language,” n.d.

[So much for the question put in highest terms], n.d.

[Sometimes a poem can be a way of getting something out of your system], n.d.

[Spiro Agnew has been talking...], n.d.

Su-The

“Success,” 1971

“Summer Diary: Gardening Is No Hobby,” n.d.

“The Sympathy Swindle,” n.d.

“Thank You for Taking the Trouble to Express Your Sentiments, But No Thanks”

[There had been three of us...], n.d.

[There were forty Arabs and ten cops...], n.d.

Thi-U

“The Third Room,” n.d.

“Thirty-seven Characters in Search of No Subject,” n.d.

“To Archie, With Love, and More,” n.d.

“Twentieth-century Poetry and Nineteenth-century Readers,” n.d.

[The universe of early men generally had some sort of nervous system built into it],
n.d.

[Unless a man is up for the dawn...], n.d.

[Uncle Travis is a dead set sort of man...], n.d.

V-What is

“The Vanishing Patois,” n.d.

“Walk with Light Only,” n.d.

[We used to play a party game called phantasy...], n.d.
[Weeds had taken hold in the gravel of my driveway...], n.d.
“What about Inspiration?” n.d.
[What art and professionalism have in common is specialization], n.d.
“What Good Is It?” n.d.
“What Happened To It?” n.d.
“What Is a Dictionary?” n.d.

What language-Who

“What Language Do You Speak?” n.d.
“What Language Does It Change?” n.d.
“What Shall I Do, What Shall I Ever Do?” n.d.
[What troubled me as I walked up the street...], n.d.
“When Is a Vanity Press Vanity?” n.d.
“Who Are We?” n.d.

Why-Y

“Why Johnny Is Just Possibly Dead Right in Not Even Wanting To Read,” n.d.
“The Widow-maker,” n.d.
“Winter Grapes,” n.d.
[“Wisdom” is a precious word], n.d.
“Words in the World,” n.d.
“Worm's Eye View,” n.d.
“The Yellow File,” n.d.
“The Young Defenders,” n.d.

Unidentified fragments, n.d.

Chronological file, by publication

Saturday Review, “Manner of Speaking”

11961-1962
(2 folders)

BOX II:53

1963-1972
(11 folders)

World, “As I Was Saying,” 1972-1973, n.d.

(4 folders)

BOX II:54

Saturday Review/World, “Manner of Speaking,” 1973-1974

(3 folders)

Saturday Review, “Manner of Speaking,” 1975-1977, n.d.

(4 folders)

Unidentified magazine, byline “Why Do We Say It That Way?,” n.d.

Interview, “World within Views: An Interview with Stephen Spender,” ca. 1951

Introduction to *The Craft of Writing* by William Sloane, 1976

Limericks, n.d.

A-In

An anti-church harlot named Rhonda
As Dame Eleanor came through the door
At a serious bar in Bel Air
At the Pan-Hell Olympics last week
A bellhop I met in D.C.
A candidate known for his bulsh

Cleopatra, when sex was still new to 'er
A clever young fellow named Taft
A conservative lady named Tabor
A dashing young fellow from Alder
A devout but ambiguous maid
A drunken old tar from Saint Clements
An eager young coed named Fox
An efficient young lady of Rome
A generous young lady from Troy
The goliard keeney, Roberto
Have you heard about Mrs. Cotell?
Here lies an old stinker from Stoneham
A horrible brat from Belgravia
I am told by our local M.D.
I don't give a damn, by and large
I doubt that much more will be heard
I feel sorry for young Dr. Dow
I know an old harlot named Triskett
"I made you," said God to Anopheles
I once met a scholar who knew
I really don't know about Jim
I said to a lady named Charlee
I said to the neighborhood whore
I was taught at Miss Jones' Upper School
I was told by a mathematician
"If that is an ace up your sleeve"
An ill-advised salesman named Wade
"I'm not sure I know what you mean"
In Sherwood one day bluff Friar Tuck
An insomniac young fellow named Hatches

Is-S

"Is it too much to ask," said Lord Rayne
A jealous old dotard named Blair
The lady in suite 7-C
The late poet Wystan Hugh Aud'n
A luscious young R.N. from Florida
A middle aged lady named Brewer
"My dear unwed Mother," said Clancy
My wife doesn't feel that I oughter
A newly found Latin inscription
"No! No!" said a man so penurious
A nostalgic old harlot from Brewster
Of all the men Marion had
On the talk show last night, Dr. Ellis
One dark night a lady from Snelling
Our neighborhood whore is no beauty

A personnel person from Cobb
A pious old lady of Brewster
A pious young maiden named Dexter
A pointless old miser named Quince
Remember the night when Bill Bly
Said a girl who was forced to go Dutch
Said a hesitant youth from Siberia
Said a kindly old daddy named Carson
Said a learned old man of Brabant
Said a middle aged housewife named Pratt
Said a salty old Skipper of Wales
Said a silly young man so penurious
Said a simple young thing from Latrop
Said a snobbish young lad from Metz
Said a thrice-tested young man named Landis
Said a voice from the back of the car
Said a wicked old madam named Belle
Said an airy young lady from Metz
Said an old slut, "My memory is poor"
Said Calpurnia, "Though I must render"
Said her Grace, "I impose one condition"
Said Miguel to the Gringo, "Senor"
Said Socrates, keeping his poise
Said Sophocles, putting his X
Said the Dean, "I don't care what you think"
Said the madam to girls seeking places
"Senorita," said Luis del Re
A shepherd who came from Bangkok
Sir, the chef's in a bit of a stew
Slim, the wrangler, went into cahoots
Surprised in the bed of Lord Brightley
There once was
There once was a blighter so poor
There once was a bra Scottish sentry
There once was a cute little cookie
There once was a diddlesome lass
There once was a girl – a humdinger –
There once was a girl from Bermuda
There once was a girl from Haw Creek
There once was a girl from New Haven
There once was a girl from Red Hook
There once was a girl home from school
There once was a girl of the West
There once was a girl with a mole
There once was a girl who took classes
There once was a lady named Billie

There once was a learned guru
There once was a man from the Fleet
There once was a startled young Syrian
There once was a stripper who stripped
There once was an actress named Tibbet
There once was an Arab so poor
There once was an upcoming lad

There was

There was a girl guide of Lucerne
There was a magician named Carr
There was a male chauvinist pig
There was a masseuse at the club
There was a stout lad of the Fleet
There was a young devil named Stu
There was a young fellow from Bingham
There was a young fellow from Kent
There was a young fellow from Macon
There was a young fellow from Maine
There was a young fellow named Fred
There was a young fellow named Gil
There was a young fellow named Hodge
There was a young fellow named Pfister
There was a young fellow named Phil
There was a young fellow named Shear
There was a young fellow named Spiegel
There was a young fellow so poor
There was a young husband named Irving
There was a young lady from Brest
There was a young lady from Hannibal
There was a young lady from Lester
There was a young lady from Rhesus
There was a young lady from Rome
There was a young lady from Rye
There was a young lady named Beryl
There was a young lady named Burr
There was a young lady named Candy
There was a young lady named Jo
There was a young lady named Laura
There was a young lady named Meg
There was a young lady named Rose
There was a young lady named Stein
There was a young lady named Vesta
There was a young lady named Wright
There was a young lady of Mass
There was a young lady of parts
There was a young lady who wouldn't

There was a young lady whose taste
There was a young man at Twin Lakes
There was a young man from Belle Isle
There was a young man from Cape Horn
There was a young man from Dumfries
There was a young man from Flammonde
There was a young man from Montrose
There was a young man from the Nile
There was a young man of Des Moines
There was a young man so penurious
There was a young man with a rod
There was a young pilot from Bangor
There was a young scoundrel named Sly
There was a young toper named Reg
There was a young wife from Peoria
There was a young wife named Cotell
There was an ex-Wave with a suite
There was an old fellow from Keene
There was an old geezer who tried
There was an old lady named Clarke
There was an old lecher named Fred
There was an old lecher named Ike
There was an old lecherous earl
There was an old maid from Cape Hatteras

There's-Y

There's a girl there on Marathon Key
There's a lady in suite 7-C
There's a poor teeny-bopper in Wichita
To her beau said a co-ed named Good
To her friend said a young divorcee
To his brood said a kindly old Dad
To his girl said a Cornish marine
A toast to the lady vice-cop
The Tri-Delts are under a cloud
Vicar Smedley, our pie-in-the-sky man
A wandering minstrel named Gay
Watch out for that old broad from Metz
What a temperate man Dr. Wise is
A widow of some fashion kept
"Yes, mother, it's starting to show"
"Yes, of course," said a girl from Latrop
A young baseball groupie named Ritter
A young ghost from old Bangladesh
A young mountain climber named Frazier
A young public steno from Surrey

Poems

Numbers, n.d.

“2:00 a.m.” (first line “I changed the baby, fed it, dithered”) *See also Container II:56, “For Jonnel out of the Album”*

“2:00 a.m.” (first line “I was bleeding checks at the dining room table”)

“3:00 a.m.”

“3:00 to 5:00 a.m.”

“4:00 a.m.”

“7:00 a.m.”

“11:02 a.m. The Bird Disappeared”

“1976”

Ab-Am

“About Farming in New England,” n.d.

“The Abstract Calorie” *See Container II:59, “Two for Gertrude Kasle”*

“Abstracts,” n.d.

“Actions,” n.d.

[An actor who played Benito Mussolini once], n.d.

“Addio,” n.d.

[Adolf Hitler was not an uncivilized man], n.d.

“After a Night That Came to Nothing,” n.d.

“After Sunday Dinner We Uncles Snooze,” 1958

“Again,” 1978

“The Aging Lovers,” n.d.

“Agreement,” n.d.

“Air Raid,” n.d.

“Alec,” 1974-1979, n.d.

[All jets fly to the world's end], n.d.

[All loves, I think, are possible and true], n.d.

[All winter I kept the cocoon], n.d.

[The almost-aging but still skittish waiting-to-be early grandmother], n.d.

[Althea suffers], n.d.

[Always the rain made him think of the dead], n.d.

“Amalfi,” 1958, n.d.

“Amoeba,” 1947

An-Any

“And a Little Less Chatter – Please!” n.d.

[And if I break a shadow to a boy], n.d.

“And in Central Park Oldenburg's Designed Grave,” n.d.

“And on Some Days I Might Take Less,” 1974

“And You?” n.d.

“The Animal of It,” n.d.

“Announcement,” n.d.

“Another Daughter, Another Guitar,” n.d.

“An Answer to My Son: Who Asked Me about a Quotation from Rilke,” n.d.

“An Antarctic Hymn,” n.d.

“Antiphony” (first line “He looked through horn-rimmed spectacles”), 1937

“Antiphony” (first line “And Gilbert hearing this would rise and damn”), n.d. *See Container II:58, “To the Man with a Soul”*

BOX II:55

“Any Next Year,” n.d.

Apa-Apo

“An Apartment with a View,” n.d.

“The Aphrodite Madonna,” n.d.

“An Apology for a Lost Classicism,” n.d.

“An Apology for Not Invoking the Muse,” 1973, n.d.

“Apostolic Chorus,” 1947

Aq-Av

“Aquarium” (first line “Fish in their room full of mirrors enter the light”), n.d.

“Aquarium” (first line “There is almost no such fish as this”), n.d.

“Ars Gratia Artis,” n.d.

“Art in Aberrica [sic],” n.d.

[As I was going down Mudhole Street], n.d.

“As Theory Is No Tree,” n.d.

“At a Hospital Window,” 1958-1960

“At Cocktails: For Fletcher and Inga,” 1958

“At Halftime,” n.d.

[At the archeological dig], n.d.

“At the Window,” n.d.

“At Uncle John's Funeral,” n.d.

“Audit at Key West,” 1983, n.d.

“Avant Garde,” n.d.

“Avis Hurts,” n.d.

Ba-Bei

“Ballad of the Ikendick,” 1958

“Barmecide Feast,” n.d.

“Bashing the Babies: Easter 1968,” 1968

“Battlefields,” n.d.

“Beached,” n.d.

“Being and Telling,” n.d.

“Being Called,” n.d.

Benefits

“The Benefits of an Education: Boston, 1931,” 1968, n.d.

Bet-Bi

“Better Than All These,” n.d.

[Better to try for salvation], n.d.

“Between,” n.d.

“Bicentennial Poem,” n.d.

“Big-Word-on-Campus,” n.d.

“The Bird in Whatever Name,” 1961

[Bird song itself is an accident], n.d.

“Birthday,” 1976-1979, n.d.

Bl-Bu

[The blade that filled the clay pit went away], n.d.

“A Blade's the Aphid's Pasture,” n.d.

“Blink,” n.d.

“Blue Movie,” n.d. *See also Container II:OV 1*

“Bomb in the Tower of London,” n.d.

“A Box Comes Home,” 1955

“Boy,” 1940

“Bridal Photo, 1906,” n.d.

“A Buddha Seen As the Thing Least Like Me,” 1968

“Bufo Vulgaris,” n.d.

“The Bugle-Billed Bazoo,” 1961

“Bus Baxter Retires,” n.d.

“Buying an Automatic,” 1972, n.d.

“Buying and Selling,” n.d.

Ca-Ci

“Cain,” 1938

“Calvin Watt,” n.d.

“Can You Tell Me Why?” n.d.

[The Capitoline is rocky], n.d.

“The Catalpa,” 1983

“Censorship,” 1978

“Child Picking His Nose,” 1964

[Children ought really not to try], n.d.

“Choosing,” n.d.

“CIA,” n.d.

“Circles, Centers,” n.d.

“Citation,” n.d.

“Citation on Retirement,” n.d.

“Citizenship,” n.d.

Cl-Cr

“Clearing the Air,” n.d.

“Cliff Dwellers,” n.d.

“Clipper Museum,” n.d.

“Coast Road,” n.d.

[Collating the dead for the restoration of Eden], n.d.

[The Common Blue Preposterous], n.d.

“Commutation: For Walker Percy,” 1978, n.d.

“A Conversation with Leonardo,” 1973, n.d.

“Corpus Christi,” n.d.

“Counting the Wolves,” n.d.

“The Cow,” n.d.

“Craft,” n.d.

Da-De

“Damn Her,” 1961

“A Damnation of Doves,” n.d.

“The Damned,” n.d.

“The Dangers of Tri-D,” n.d.

“Darling,” n.d.

“Dawn” (first line “A twitter in the thicket starts it”), n.d.

“Dawn” (first line “My window silvers”), n.d.

“A Day in the Life of,” n.d.

[Days when there is no sky], n.d.

“The Dead Being Unreal, the Young Unmade, I Choose the Old,” n.d.

“Dear Sir,” 1988

“Death Bed Scene,” n.d.

“Death of a Bomber” *See Container II:57, “Ode to My Bomber and Other Poems”*

“Declaration” *See Container II:58, “To the Man with a Soul”*

[Describe yourself], n.d.

Dia-Div

“Dialogue,” 1959

“A Dialogue in the Stoneworks,” n.d.

“Dialogue with Outer Space,” n.d.

“Diary: After the Bolshoi,” n.d.

“Diary Entry,” n.d.

“Differences,” 1973, n.d.

“Directions,” n.d.

“Directives,” n.d.

“Divorced, Husband Demolishes House: News Item,” 1961

Do-Du

[“Do you like your life?”], n.d.

“Doggy,” n.d.

“Doing, Being, Telling,” n.d.

“The Dollar Dog” (first line “A dollar dog is all mixed up”), n.d.

“The Dollar Dog” (first line “I had a dollar dog named Spot”), n.d.

“Domesticity,” 1968

“Donne ch'avete intelletto d'amore: An Elegy for the American School System,” 1979,
n.d.

“Don't Get Confused,” n.d.

“Don't Miss Your Chance,” 1975

“Don't Say Me, ' They Say,” n.d.

“Doodles,” n.d.

“Dragons,” 1961

“A Dream,” 1958

“Driving across the American Desert and Thinking of the Sahara,” n.d.

“Ducks,” n.d.

“Due Process,” n.d.

Ea-En

“East Sixties,” n.d.

“Ed 10 rispasi,” n.d.

“Elegy” (first line “Viking the cat”), n.d.

“Elegy” (first line “My father was born with a spade in his hand”), 1955

“Elegy Deferred for F.O.M.,” n.d.

“Elegy for Sandro,” 1954

“Elegy: For You, Father,” 1941

“Elm,” n.d.

“An Emeritus Addresses the School,” n.d.

“Encounter,” n.d.

“The Enormous Cocoon,” n.d.

Epil-Epit

“Epilogue: A Last Stone,” n.d.

“Epitaph,” 1961

“Epithalamium at St. Michael’s Cemetery,” n.d.

Et-Ex

“Etude,” 1940

“An Evening of the Private Eye,” n.d.

[Everytime I read another first], n.d.

“Everywhere That Universe,” 1961

“Ex-Champ,” n.d.

“Exegesis of an Allegorical Text,” n.d.

“An Exuberance,” n.d.

BOX II:56

Fa-Fe

[The faces I tried to live in], n.d.

“The Fantasy Echo,” n.d.

“Fat Cat,” n.d.

[A fate in hand, it weighs and mystifies], n.d.

“Favi and Aristotle,” n.d.

“Feasts,” n.d.

Fil-Fiv

“Fillmore Clutch,” n.d.

“First Autumn after a War,” n.d.

“First Summer after a War,” 1947

“Firsts,” 1976-1979, n.d.

“A Five-year Step,” 1968, n.d.

Fl-Fr

“Flowering Quince,” 1952

“The Fluffies,” n.d.

“Flying to Chicago en route to California Tomorrow after Being in Leningrad Yesterday, and Last Night in North Philadelphia,” n.d.

“F.M. Wireless Intercom,” n.d.

“A Fool Too Fast,” n.d.

“For Example,” n.d.

“For Ezra Pound,” 1957

“For Instance,” 1978, n.d.

“For Jonnel out of the Album,” n.d. *See also Container II:54, “2:00 a.m.” (first line “I changed the baby, fed it, dithered”)*

“For Miller,” n.d.

“For Roger,” n.d.

“Foresight,” n.d.

[The formerly resolute and once dashing career lieutenant], n.d.

“Fragment,” n.d.

“Frammento di un Bassorilievo,” 1979

“From a Dictaphone Tape,” n.d.

“From a Train Window,” n.d.

Ga-Go

“Galvanometric,” n.d.

“Generation Gap,” n.d.

“Genesis,” n.d.

“The Gift,” n.d.

“Gilbert and God and I” *See Container II:58, “To the Man with a Soul”*

“Giuseppe Ungaretti in Oklahoma,” n.d.

[The glory does come], n.d.

“God,” 1988

“Going to the Dogs,” n.d.

[Gone for a word, gone for a fact], n.d.

“Good Cause,” n.d.

“Good Morning,” n.d.

[The goose-stepping sergeant bawling the firing squad], n.d.

“Government by Law,” n.d.

Graph

“The Graph,” n.d.

(2 folders)

Gray-Gu

“Gray Mornings,” n.d.

“Grojewski,” n.d.

“A Gross of Sterling Loving Cups,” n.d.

“A Guide to Self-analysis,” n.d.

“Guilt,” n.d.

“Gulls Land and Cease to Be,” 1965-1968

Ha-Higher

“Have I Said It True?” n.d.

[“Have you sought counsel of the godly?”], n.d.

[He died. In a poem long as a hospital], n.d.

[He left me waiting in his impressive office], n.d.

“Hera,” n.d.

“A Hereafter,” n.d.

“Heroism Is Really Important,” n.d.

“High and Low Motives,” n.d.

“The Higher Brow,” n.d.

Highest

“The Highest Place in Town,” n.d.

(4 folders)

“History Is What a Man Does,” n.d.

“The History of Something,” n.d.

“A History of Tomorrow,” n.d.

“Homage to Jacques Lipchitz,” 1959

“Homage to Lorca,” n.d.

“Hotel Room,” n.d.

[How early does a girl know she's a girl?], n.d.

[How much a man listens], 1958
“How to Do Anything at All,” n.d.
“How to Drown a Frog,” n.d.
“How to Tell the Top of a Hill,” 1961
“Humphrey,” 1938
“Hunger,” n.d.

I am-I had

[I am half in favor of any reality], n.d.
[I can explain everything – but slowly], n.d.
[I don't think you remember], n.d.
[[I got a Dear John letter once], n.d.
[I had a dog for fourteen years], n.d.

I Hate-I woke

“I Hate to Wait,” 1961
[I have a man that I can fold], n.d.
[I knew a man who spent all day], n.d.
[I know no reason for you], n.d.
[I loved you Tuesday, but it rained], n.d.
“I Meet the Motion of Summer Thinking Guns,” n.d.
“I Met an Old Man on Spookhouse Hill,” n.d.
“I paesaggi del mio nome,” 1979
[I pray you, then, as a man may pray], n.d.
[I put a rose up to my nose], n.d.
[I remember a fish from the back slopes], n.d.
[I remember a Japanese pilot who never returned], n.d.
[I saved the apple I bought with last month's pay], n.d.
[I say in dispraise of this age in its luminous rot], n.d.
[I shine for the fox], n.d.
[I should like to kill. But whom?], n.d.
“I Think – And Therefore,” n.d.
[I think I could have done better from the start], n.d.
[I used to make love the ways jocks collect cups], n.d.
[I was planning the clueless murder of my neighbor], n.d.
[I went to my room the other night], n.d.
[I went to sea at half-past three], n.d.
[I woke like a bird], n.d.

II-In

“I'll Let You Know If I Find Her,” 1972
“Image of Man As a Gardener after Two World Wars: On a Theme by Tommaso Giglio,”
n.d.
[Imagine having forever nowhere to go], n.d.
“Improvisation for a Southern Night,” n.d.
“In Bumbletown,” n.d.
“In Ego with Us All,” 1959
[In expectation of whatever he expected would come next], n.d.
[In Ithaca I thought of Corinth], n.d.

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[In its window high in the hotel fronting the Gulf], n.d.

[In silence like a wind], n.d.

“In the Audience,” n.d.

“In the Hole,” n.d.

“In the Incubator,” n.d.

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“Instances,” 1965

“An Interruption,” n.d.

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“Invincible Ignorance,” n.d.

“The Invisible Man,” n.d.

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“An Island Galaxy,” n.d.

“Island Paradise,” n.d.

[It came bone time], n.d.

[It can't be terribly wrong to be], n.d.

[It is better – I should have known], n.d.

[“It is not that I think of you only as a sex object”], n.d.

[It took a while, but John Alden], 1976

[It was not exactly Faraday kissed me galvanic], 1975, n.d.

[It was snowing], n.d.

“It's Hard to Get Rich,” n.d.

[It's nonsense, that late rage], n.d.

J

“Jackstraws,” 1979, n.d.

“January 1” (first line “It rained on your letter”), n.d.

“January 1, 1973” (first line “If calendars are square holes”), n.d.

“January 2, 1978,” n.d.

[Jerry Milligan came to see us], n.d.

“Joe Buker Said,” n.d.

[John Finchley imparted from Nazareth], n.d.

“John the First,” n.d.

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“Keeping,” n.d.

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“Kool Whip,” n.d.

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[The lady is taking a milk bath], 1971, n.d.

“L'agnello,” 1979

“Landscapes of My Name,” 1955

“Launcelot in Hell,” 1961

“Learning to Count,” n.d.

“Learning to Scuba from a Glass Bottom Boat,” n.d.

“Leaving Longboat Key,” n.d.

“Lest We Forget,” n.d.

[Let's go to Cornelia's party], n.d.

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“Letter from a Pander,” n.d.

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“Letter to an Indolent Norn,” 1968-1969, n.d.

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“Letter to the Orinoco,” n.d.

“Lines by a Withstandee,” n.d.

“Lines While Walking Home from a Party on Charles Street,” 1954

“Lines Written in a Vermont Church,” n.d.

[A lion is sort of a kitten], n.d.

“Living Off Polar Bear,” 1967

[The logician next door committed suicide], n.d.

“Long Tail Simile: That the Oaf Went Hunting Again,” 1978, n.d.

“The Longest Way Is Back,” n.d.

“Look Only Homeward, Richard,” 1938

[Lord, like the incumbent, I am a candidate], n.d.

“The Lost Supper,” n.d.

[A lot you know about girls and boys], n.d.

“Love Poem” (first line “I wish you Mount Hood and a zoom lens”), n.d.

“Love Poem” (first line “It is Spring, darling, and the five feathers”), 1961, n.d.

“Love Poem” (first line “Waiting seems to be most of everything”), n.d.

“The Lungfish,” 1978, n.d.

“Lysis: A Final Chorus for the Last Son,” 1937

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“Machine,” 1978, n.d.

“Mad Song,” n.d.

“A Magician Told Me,” n.d.

“Malthusian Song,” n.d.

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“A Man Came Tuesday,” n.d.

[The man died and we sat by his body], n.d.

[The man in the next apartment is computerized], n.d.

[A man named Finchley once and now no more], n.d.

“The Man Who Had Shoes,” 1972

“Management,” n.d.

[Man's text is no affair of truth], n.d.

“Massive Retaliation: Saipan 1944-1945. Aerial Offensive against Japan,” n.d.

“Memo: Preliminary Draft of a Prayer to God the Father,” n.d.

“Memoir of a Damaged Music Teacher,” n.d.

“Memoir of a Three-inch Man,” n.d.

“Memorial Day,” 1950

“Memory of Paris,” 1956
“Men at Their Pace of Hours,” n.d.
[Men fit into small houses], 1965, n.d.
“Mercy General,” n.d.
“Metamorphosis: The Pink Knight,” n.d.

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“Middle Class Poem,” n.d.
“Miller Williams and My Billy-go,” 1969, n.d.
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“Morning” (first line “How many times death”), n.d.
“Morning” (first line “Mr. Arnold is murdering morning in his own image”), n.d.
“Morning” (first line “Voices wired to me called numbers”), n.d.
[Mornings -- in most weather], n.d.

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“The Mountain Lent,” 1965
“Mummy Slept Late and Daddy Fixed Breakfast,” 1974
“Mutterings,” n.d.
[My countrymen – if a man may say], n.d.
[My daughter screams in her sleep and wakes my son], n.d.
[My pallor, the bleached face of cowardice], n.d.

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“Nearer My Ump to Pah,” n.d.
“Needing, Not Needing,” n.d.
“Neighborly,” n.d.
“New Letters,” 1988
“Night Freight, Michigan,” 1940
“Night Weather Recon, 1944: Christmas, 1976,” n.d.
“Nightmare,” n.d.
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“The Ninny's Never Far,” n.d.

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[No, I don't want you to go away], n.d.
“No White Bird Sings,” 1979, n.d.
“The Noble Experiment,” n.d.
“Not at Home,” n.d.
“Note Attached to a Pot of Petunias,” 1935
“Notes,” n.d.
“Notes from the System,” n.d.
“Notes on the Universal Solvent,” n.d.

“Notes toward a Possible Answer to Some Likely Indictments at the Unlikely Judgment,”
n.d.

“Nothing Really,” n.d.

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“Nuisance,” n.d.

“Numbers,” 1977-1978, n.d.

Oc-Ol

“October 18. Boston,” n.d.

“October: A Snow Too Soon,” n.d.

“October Diary,” n.d.

“Ode to My Bomber and Other Poems,” 1944

“Of Fish and Fishermen,” 1968

“Of Heroes Home from Troy and More Coming,” n.d.

[Old bones and paper skin], n.d.

“Old Man,” 1968

“An Old Man Muses,” n.d.

“Old Men Sit on Benches and the Young Go by,” n.d.

“Old Song,” n.d.

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“On a Photo of Sgt. Ciardi, a Year Later,” n.d.

“On an Execution by Firing Squad in Utah,” n.d.

“On Answering the Doorbell to Be Asked How I Stand with God,” n.d.

“On Being Invited to Join a Colony of Whole and Emancipated Souls,” n.d.

“On Being Outclassed,” n.d.

“On Being Scared by a Rattler While Making a Roadside Relief Stop in God’s Country,”
1976

On Communicating-On Something

“On Communicating Badly and Regretting It,” n.d.

“On Economic Fluctuation,” n.d.

“On Flunking a Nice Boy out of School,” 1965-1968

“On Guard,” n.d.

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“On Hoping – And Doing Nothing about It,” n.d.

“On Leaving the Party after Having Been Possibly Brilliant for Certainly Too Long,” n.d.

“On Passion As a Literary Tradition,” 1978, n.d.

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“On Taking Notes,” n.d.

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“One Morning” (first line “A fool screeched in the dark”), n.d.
“One Morning” (first line “I remember my littlest one in a field”), 1965
“One Night on Lake Chautauqua: For Pat and Stasia,” n.d.
“One Wet Iota,” n.d.
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“Oratory,” n.d.
[“Ouch!” said the son of the famous father], 1974

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“Packing Christ,” n.d.
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“A Parable for a Senator,” n.d.
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“Planetary Circulation,” n.d.
“A Poem about Poetry,” n.d.
“A Poem for Benn's Graduation from High School,” n.d.
“Poem for Harry Hayford,” n.d.
“Poem for the Harrison Street Review,” 1970-1971, n.d.
“Poems from a Locked Room,” n.d.

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“The Poet As Con Man,” n.d.
“Port of Embarkation” *See Container II:57, “Ode to My Bomber and Other Poems”*
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“A Prayer to God the Father” (first line “Father, there is nothing on TV”), n.d.
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“Religion's Ultimate Cavern: Tillich,” n.d.

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“Remembering Curzio Malaparte or Something Else at a Howard Johnson's Counter on Hollywood Beach,” n.d.

“Requisitioning,” n.d.

“Reverie during Briefing” *See Container II:57, “Ode to My Bomber and Other Poems”*

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“Ritual,” n.d.

“The River,” 1968, n.d.

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“Roman Diary: 1951,” n.d.

“Romancing with Our Beasts,” n.d.

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“Salesman,” n.d.

“Sandron' Fazzolin' e Fraccanapa Maglia Philomona,” 1968, n.d.

“Sarko,” n.d.

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“Saturday Night, Kansas,” n.d.

“Scenario,” n.d.

“Scene Thirteen: Take Seven,” n.d.

“School for Betrayal,” n.d.

“Screen Test,” n.d.

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“Sea Burial,” n.d.

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"Sniffles," n.d.
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"Sometimes There Is a Glory," 1978
"Song" (first line "Hawk-headed boys tilt for us in the sun"), n.d.
"Song" (first line "I draw the breath I am about"), n.d.
"Song" (first line "Seabirds on their carousel"), 1961
"Song" (first line "What world it is, the crocodile may know"), n.d.
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"The Sound Track Jumps," n.d.

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"Survival," n.d.
"Suzie's New Dog," 1972

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“Testing a New Ball-point Pen,” n.d.
“A Thanks to a Botanist,” n.d.
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“Theological,” n.d.
“A Theology,” 1975
“Theoretical Interim,” n.d.
[There go the surprises], n.d.
[There once was a girl who changed her name], n.d.
[There, returning warmed from the mainland, I found you], n.d.
[There was a boy with hair on top], n.d.
[There was a catbird sitting on a stump], n.d.
[There was a man on stage at Cooper Union], 1974, n.d.
[There was a man on the North Range], n.d.
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[There were so many people that some were forever dying], n.d.
“They Are Washing Gulls Again,” n.d.
[They said it was a bad age], n.d.
“Thing,” n.d.
[Think what a heaven of oddities might have been], n.d.
“Thirtieth Anniversary Poem,” n.d.
[“This is a recording,” said a recording], n.d.
[Three gray men], n.d.
“Three-day Stop Over,” n.d.
“Thunder and the Dog,” n.d.
“Thursday Also Happens,” 1980, n.d.

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“Tick,” n.d.
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“To a Lovely Lady Gone to Theory,” n.d.
“To an Over-liberated Woman,” 1970, n.d.
“To Dudley Fitts,” 1959
“To Judith,” 1955
“To No End Ever,” 1968
[To sit at this end of the zoom lens], n.d.
“To the Man with a Soul,” 1937
“To W. T. Scott,” n.d.
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“A Tourist in Rome,” n.d.

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- “A Traffic Victim Sends a Sonnet of Confused Thanks to God as the Sovereign Host,” 1988
- “Train Window,” n.d.
- “A Trenta-sei of the Pleasure We Take in the Early Death of Keats,” 1986
- “True or False,” n.d.
- “Trying to Feel Something,” n.d.
- “Tuesday: Four Hundred Miles,” n.d.
- [Twenty-five cents is the middle size scoop], n.d.
- “Twenty-five Poems,” n.d.
- “A Twilight and a Ghost,” n.d.

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- “Two for Gertrude Kasle,” n.d.
- “Two Parts of One Soliloquy (On St. Brandon)?” 1955
- “Two Saints,” n.d.

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- “Ugliness,” n.d.
- “Ulysses,” n.d.
- [The unadapted animal is man], n.d.
- “Universal T & T,” 1975, n.d.

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- “Valentine for a Soldier’s Girl,” 1945
- “The Verbal Generation,” n.d.
- “A Vermont Mountain. Midnight. Stars. A Drunken Producer,” n.d.
- “Virtue Is a House Too Small,” n.d.
- “V-J Day,” 1947, 1957
- “Vocalizing Next to O’Hare,” n.d.
- “Voices” (first line “Of all her appalling virtues”), n.d.
- “Voices” (first line “‘See?’ said the image-conscious assassin”), n.d.

Wai-War

- “Waiting,” n.d.
- “Walker,” 1936
- “Ward Three: Faith,” 1980, n.d.

Was-We

- “Washing Your Feet,” n.d.
- “Washington, D.C.,” 1956
- “Washington, D.C., Mobs in Neon,” n.d.
- “Watching a Kettle Boil,” 1961
- “Watching a Wart Hog on TV,” n.d.
- “We Stand in the Street and Watch” *See Container II:58, “To the Man with a Soul”*
- [We were not meant to be remembered], n.d.
- “Wednesday,” n.d.
- “Weekend,” n.d.
- “The Weight,” n.d.
- “Welcome to Camp Polecat-in-the-Sky,” n.d.
- “Well, Welcome, Now That You’re Here,” 1972

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- “What and While,” n.d.
- [What did you do when the blue man came?], n.d.
- [What do you do when an owl says “Moo”], n.d.
- [What do you do when you want to be good?], n.d.
- “What Do You Think?” n.d.
- [What else would you like?], n.d.
- “What Johnny Told Me,” 1972
- [What scholar is he?], n.d.
- [What shall the sea in all its driven days], n.d.
- “What *Was* Her Name?” 1965-1968
- [What would you think if you went for a drink], n.d.
- [Whatever you ask, you must ask it please], n.d.
- [When I think of all the men there are], n.d.
- [When I think of Marie Madillena], n.d.
- “When I Was a Boy,” n.d.
- [Whenever I’ve done what I know I should], n.d.
- “Whispers in Church,” n.d.
- [Will you understand for once], n.d.
- “Willis C. Sick,” n.d.
- “Wino,” n.d.
- “The Word,” 1938
- “The Worm of Evil,” n.d.
- “Worthies,” n.d.

Y-Z

- [You and I, darling, and the idiot age], n.d.
- [You ask to find a day], 1947
- [You could be wrong. It just could be], n.d.
- [You could be wrong. It seems to me], n.d.
- [You could wake rejoiced one morning], n.d.
- “The Young Men” *See Container II:58, “To the Man with a Soul”*
- “Zed,” n.d.

Unidentified fragments, n.d.

Radio scripts

- “Directions in Modern Poetry,” typescript, 1947
- National Public Radio, “A Word in Your Ear,” n.d.
 - (8 folders)
 - (4 folders)

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Short stories

- “The Hypnogyph,” published under pseudonym John Anthony, printed version, n.d.

Speeches and lectures, 1955-1986, n.d.

(30 folders)

Textbooks

- How Does a Poem Mean?*
 - Book reviews, 1960
 - Correspondence with publisher, 1959
 - Royalty statements, 1961-1966

Introduction to Literature

Correspondence with publisher, 1959

Royalty statements, 1961-1966

On Writing, By Writers, contract, 1965

Poetry: A Closer Look

Advertisement, n.d.

Royalty statements, 1963-1965

Steps to Reading Literature, royalty statements, 1964-1965

By others

Articles and essays

Dos Passos, John, "Where Do We Go from Here?" printed version, n.d.

Hayford, Harrison, "The Poetry of John Holmes," printed version, n.d.

Holmes, John

"John Ciardi: Tufts Poet," printed version, 1955

"Richard Wilbur," printed version, 1959

MacKenzie, Glenn

"Autobiography," typescript, 1960

"Regrets," typescript, ca. 1960

Viereck, Peter, "The Poet in the Machine Age," printed version, 1949

Weaver, George Russell, "Sex in the World of Tomorrow," printed version, 1949-1953

Wykert, John, "John Wilson," printed version, n.d.

Unidentified author

Ciardi mentioned on pp. 3-4, typescript, n.d.

"Elizabeth Harriet Greeve," typescript, n.d.

Book reviews

Amacher, Anne, *The Fugitives: A Critical Account* by John M. Bradbury, typescript, 1958

Kohn, Hans, *Conservatism Revisited* by Peter Viereck, mimeograph, 1949

Viereck, Peter

Harmonium and Transport to Summer by Wallace Stevens, printed version, 1948

Holes in the Sky by Louis MacNeice and *Selected Poems of John Oxenham* edited by Charles L. Wallis, printed version, n.d.

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Books

Cifelli, Edward M., *John Ciardi: A Biography*, advertisement and book review, 1997

MacKenzie, Glenn, *The Free Spirit*, typescript, 1962-1963

(4 folders)

Pratt, Fletcher, proposed fourth volume to biography of Napoleon Bonaparte, 1806-1807, draft, n.d.

(2 folders)

Sorce, Rose, *La Cucina: The Complete Italian Cookbook*, typescript, incomplete, 1952-1953

Spencer, Theodore, unidentified draft, poems, n.d.

Starbuck, George, *Bone Thoughts*, photocopy of galley proofs, 1960

Veasey, Jack, *Etiquette While Drowning and Other Poems*, photocopy of typescript, n.d.

Viereck, Peter, *Terror and Decorum*, advertisement, n.d.

Plays

Fitts, Dudley, *A Boiotian Eclogue Celebrating the Birth of Jeffrey Harding*, typescript, n.d.

Jaffe, Dan, *Some Ticket Holder Wants Your Seat!* mimeograph, 1964

MacLeish, Archibald

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J.B.: A Play in Verse, photocopy of typescript with emendations, 1960
(2 folders)

This Music Crept by Me on the Water, mimeograph, n.d.

Peckham, Barbara Ann, *Ciardi, the Chameleon*, typescript, 1960

Veasey, Jack

Arguments: A Play in One Act, mimeograph, n.d.

Miriam? (based on *The Marble Faun* by Nathaniel Hawthorne), photocopy of typescript and holograph, n.d.

BOX II:62

Poems

Beaver, Almeda L., [Autumn again with its bittersweet day], holograph, n.d.

Curnow, Allen

“Alice in Aulis Which Is Also Manhattan,” typescript, 1950

“Elegy on My Father,” typescript, ca. 1950

“When the Hulk of the World,” typescript, 1950

Denno, P. M.

[Doctor Slop and professional smile], typescript, 1949

[If I were to sit by a fire light], typescript, 1949

Eberhart, Richard

“Concord Cats,” typescript, n.d.

“Oddments of History,” typescript, n.d.

“Theme from Haydn,” typescript, n.d.

“What Day the Sun Stood Still,” typescript, n.d.

Fitts, Dudley

“Bell Buoy,” typescript, n.d.

“Fragment of a Bas Relief,” typescript, n.d.

“Sea Burial,” typescript, n.d.

Holmes, John

“I Can Hardly Wait,” typescript, n.d.

“Reading Aloud,” typescript, n.d.

“Self Portrait,” printed version, 1949

Kaufman, Bel, “Epitaph,” typescript, n.d.

Kazantzakis, Nikos, “The Odyssey,” translated by Kimon Friar, mimeograph, n.d.

Kreymborg, Alfred, “No More War: An Ode to Peace,” printed version, 1949

Lieberman, Laurence

“The Coral Reef,” printed version, 1967

“Owls,” printed version, 1966

“Santana,” printed version, 1966

“Tarpon,” printed version, 1966

Mayo, E. L.

“City of Light,” typescript, n.d.

“The House on Pleasant Street,” typescript, n.d.

Sarton, May, “Humpty Dumpty,” typescript, n.d.

Schwartz, Selwyn S.

“Desire,” typescript, n.d.

Five Poems, printed versions, 1951

“Nobility”

“Yahrzeit”

- “Tradition”
- “Ancestral Processions”
- “Tomb of Granite”
- “Genesis,” typescript, n.d.
- “A Song for Absence,” typescript, 1951
- “Spring 1951,” typescript, 1951
- “To a Young Girl,” typescript, 1951
- “Via Airliner,” typescript, 1951
- Stevens, George
 - “Otto,” printed version
 - “Otto – Continued,” typescript, n.d.
- Thomas, Rosemary
 - “Apes,” typescript, n.d.
 - “The Blind Lovers,” typescript, 1950
 - “Boy with a Sword,” typescript, n.d.
 - “The Children,” typescript, 1948
 - “Elgin Marbles II,” typescript, n.d.
 - “Figure of Chang-li Ch'uan,” typescript, n.d.
 - “Flight of a Pigeon,” typescript, n.d.
 - “Hummingbird Moth,” typescript, n.d.
 - “Icarus,” typescript, n.d.
 - “London Elegy,” typescript, n.d.
 - “Mating Peacock,” typescript, 1950
 - “One World,” typescript, n.d.
 - “Pity,” typescript, n.d.
 - “The Poem,” typescript, 1949
 - “Poet,” typescript, 1950
 - “Row Q-Seat 9,” typescript, n.d.
 - “Sleeping Peacock,” typescript, 1949
 - “The Soul Is Often Conceived of As a Bird,” typescript, 1950
 - “The Sphinx,” typescript, 1950
 - “St. Francis of Assisi,” typescript, n.d.
 - “Sunday Letter,” typescript, 1950
 - “Symbols,” typescript, n.d.
 - “To a Young Mental Athlete,” typescript, n.d.
 - “To Half a Greek Boy,” typescript, n.d.
 - “To Marianne Moore,” typescript, n.d.
 - “William Blake,” typescript, n.d.
- Viereck, Peter
 - “Facing Feared Problems,” typescript, n.d.
 - “The New Guest Promenades with a Feather in His Cap,” printed version, 1948
- Weiss, T.
 - “A Canticle,” typescript, n.d.
 - “Domestic Poem,” typescript, n.d.
 - “Domestic Poem 2,” typescript, n.d.
 - “The Greater Music,” typescript, n.d.

Part II: Writings, 1910-1997, n.d.

Container

Contents

“The Shield,” typescript, n.d.

“So He Was Sung,” typescript, n.d.

“Through the Strings,” typescript, n.d.

Williams, Miller

“If I Said I Love You Would You? No.” typescript, n.d.

“Love Story,” typescript, n.d.

Unidentified

“Aesthetics,” typescript, n.d.

“Austere Landscape,” typescript, n.d.

“Clarity,” typescript, n.d.

“The Dream,” typescript, n.d.

“Flumen Tenebrarum,” holograph, n.d.

“Good Friday Rain,” typescript, n.d.

“In the Elegy Season,” typescript, n.d.

“The Verbalist of Summer,” typescript, n.d.

Radio script by Studs Terkel, “Eulogy for Three Non-adjusted Men,” n.d.

Short stories

Arlen, Michael, “The Man with the Broken Nose,” printed version, 1924

Benét, Stephen Vincent, “A Gentleman of Fortune,” typescript, 1946

Caldwell, Erskine, “The Medicine Man,” printed version, n.d.

Connell, Richard, “The Law Beaters,” printed version, 1928

Crowell, Chester T., “Ironfoot Eases Out,” printed version, 1927

Dahl, Roald, “Edward the Conqueror,” typescript and printed version, 1953

Hellman, Sam, “Rerouting Rufe,” typescript, 1927

Hooper, Johnson J., “Simon Suggs Attends a Camp-Meeting,” typescript, n.d.

Kirkpatrick, Smith, “Silence,” printed version, n.d.

Lincoln, Joseph C., “Ogden Williams and the Johnny-cake,” typescript, 1910

Pratt, Fletcher

“The Heavenly Twins,” typescript, n.d.

“Junior,” typescript, n.d.

“The Necessity for Witches,” typescript, n.d.

“Potemkin Village,” typescript, n.d.

Price, Charles, “A Notorious Swindler and Forger,” typescript, n.d.

Raven, Charles, “The Passing of a Master Mind,” printed version, 1953

Sher, Benjamin Richard, “Rubber Heels,” typescript, 1925

Viereck, Peter, “Hurrah for Karamazov!” printed version, n.d.

Waugh, Evelyn, “Bella Fleace Gave a Party,” printed version, n.d.

BOX II:62-64

Part II: Subject File, 1914-1987, n.d.

Art exhibition catalogs, articles, awards, biographical material, brochures, columns, correspondence, essays, information regarding Bates College and Tufts University, interviews with Ciardi, military service records, newspaper clippings, notes, obituaries, photographs, reports, writings about Ciardi, and miscellaneous material.

Arranged alphabetically by name of individual, organization, subject, or type of material and chronologically therein.

Part II: Subject File, 1914-1987, n.d.

<i>Container</i>	<i>Contents</i>
BOX II:62	American Academy and Institute of Arts and Letters, New York, N.Y., 1948-1962, n.d. (2 folders) American Academy in Rome, Rome, Italy, 1957-1959 (2 folders)
BOX II:63	Awards, honors, etc., 1959-1983 B-29 bombers, 1985-1987 Bates College, Lewiston, Maine, 1970 Biographical material, 1955-1972, n.d. CEA Institute (College English Association), Northampton, Mass., 1953-1954 Censorship, 1958-1959, n.d. Death of Ciardi Memorial booklet, 1987 Obituaries, 1986 "Dippy," Ciardi family dog, 1964-1969 Drawings of Ciardi, 1967 English instruction at the high school level, deterioration of, 1960, n.d. Freedom Foundation at Valley Forge, Pa., 1964 Frost, Robert, eighty-fifth birthday celebration, 26 March 1959 House Internal Security Committee, list of "radical speakers" on college campuses, 1970-1971 Interviews with Ciardi, 1958-1961, 1987 Joyce, James, 1914-1915 <i>Kaleidoscope</i> , student literary publication, Lincoln-Sudbury Regional High School, Sudbury, Mass., 1963-1967 Kansas City Poetry Contests, Kansas City, Mo., 1964 Military service records, 1945-1963 Miscellany 1941-1983 (2 folders)
BOX II:64	Undated Painting and sculpture exhibition catalogs, 1948-1984 (2 folders) Photographs Arkansas Poetry Day Proclamation, Ciardi with others, 15 Oct. 1981 Bates College, Lewiston, Maine, honorary degree, Apr. 1970 Bread Loaf Writers' Conference, Ciardi with others, ca. 1950s Ciardi children, ca. 1956 Ciardi home, Metuchen, N.J., interior, n.d. Ciardi, single shots, 1960, n.d. <i>See also Container II:OV 1, same heading</i> Miscellaneous, 1957, n.d. United States Army Air Corps, ca. 1945 Progressive Party, Cambridge, Mass., 1947-1949, n.d. <i>See also Container III:6, [Harvard has required no defense from me and I have made none]</i> Society for the Protection of Old Fishes (SPOOF), 1968-1976, n.d. Southern Literary Festival, controversy at Mississippi State College for Women, Columbus, Miss., 1964 Tufts University, Medford, Mass., 1962-1963 Williams, Miller, 1985

Part II: Subject File, 1914-1987, n.d.

Container

Contents

Writings about Ciardi, 1944-1986, n.d.
(3 folders)

BOX II:OV 1

Part II: Oversize, 1960, n.d.

Articles, essays, a poem, and one photograph.
Arranged and described according to the series and container from which the material was removed.

BOX II:OV 1

Part II: Writings, 1960, n.d.

By Ciardi

Articles and essays

Ac-Ad

“The Act of Language,” 1960 ([Container II: 18](#))

I-In

[I think I'm through with pretending to understand the younger generation], n.d.
([Container II: 19](#))

Poems

B1-Bu

“Blue Movie,” n.d. ([Container II: 55](#))

Part II: Subject File, 1960

Photographs

Ciardi, single shots, 1960 ([Container II: 64](#))

BOX III:1-4

Part III: General Correspondence, 1953-1985, n.d.

Letters sent and received with enclosed and related matter.
Arranged chronologically by year and alphabetically within the year.

BOX III: 1

1953-1960
(8 folders)

BOX III: 2

1961
A-R
(6 folders)

BOX III: 3

S-Z
(2 folders)
1962

A-L
(5 folders)

BOX III: 4

M-Z
(4 folders)
1963-1968, n.d.
(6 folders)
1985

BOX III:5-6

Part III: Professional File, 1961-1968, n.d.

Articles, contracts, correspondence, essays, expense accounts, itineraries, reviews of phonograph recordings of poetry and drama, television scripts, and material relating to publishing and sound recordings.

Arranged alphabetically by type of material, name of organization, or subject and chronologically therein.

Part III: Professional File, 1961-1968, n.d.

Container

Contents

- BOX III: 5** “Accent,” CBS television program with Ciardi as host and narrator
Contract, 1961
Essay, “Accent: Over and Out,” ca. 1962
Ideas for shows, n.d.
Miscellany, 1961-1962
Television scripts
 1961
 Oct. 20, “The Rebellious Mind,” 1961
 (2 folders)
 Nov. 11, “Eero Saarinen: An Appreciation,” 1961
 Dec., “A Memoir: 1961,” 1961
 (2 folders)
 1962
 July 19, “The Unreal West,” 1962
 July 22, “The Gambling American,” 1962
Undated
 “The Aspen Idea”
 “Pearl Harbor: Unforgotten”
Bread Loaf Writers’ Conference, Ripton, Vt., 1960-1967, n.d.
Harry Walker, Inc., speakers bureau
 Contract rider, n.d.
 Expense accounts, 1959-1964, n.d.
 Itineraries, 1960-1968, n.d.
Saturday Review
 Miscellany, n.d.
 Reviews by Ciardi of phonograph recordings of poetry and drama, 1961-1965, n.d.
 (4 folders)
- BOX III: 6** Rexroth, Kenneth, reviews of great books, 1965
Sound recordings by Ciardi, Harcourt, Brace & World, 1961
- BOX III:6-23** **Part III: Writings, 1947-1968, n.d.**
Drafts, proofs, and printed versions of aphorisms, articles, book reviews, books, columns, essays, limericks, notebooks, plays, poems, and speeches and lectures as well as correspondence and material relating to textbooks.
Arranged according to writings by Ciardi and by others and therein alphabetically by type of writing, title, or name of author. Articles, columns, essays, and poems lacking titles are alphabetized by first line enclosed in brackets.
- BOX III: 6** By Ciardi
Aphorisms, n.d. *For additional material see Container III:17, Notebook C, p. 301*
Articles and essays
 Act
 “The Act of Language,” 1959-1960
 (2 folders)
 Ang-Any
 “Angel-Fluffs, Savages, and Dispensable Adults,” n.d.
 [Any man, as I believe I read in the Bill of Rights...], n.d.

B-E

- “Bread Loaf, USA,” n.d.
- [The big package is marked “Truth – Idle with Care”], n.d.
- “Dear Kip,” n.d.
- “The Detroit Follies,” n.d.
- “E. L. Mayo – A Modern Metaphysical,” 1947
- [Epiphanius Wilson, A.M., is not a name that reverberates...], n.d.
- [Every generation of poets has its would-be law-givers...], n.d.
- [Everyone hopes a little], n.d.

F

- “A Fable of the Father of Assassins,” n.d.
- “A Faith for Life in Literature?” n.d.

H

- [Harvard has required no defense from me and I have made none], n.d. *See Container II: 64, Progressive Party, and Container III:16, Notebook B, pp. 278-279*
- [Here comes 1968, and if only as a collector of lost causes...], ca. 1967
- [The hospital corridor, dimmed for the night watch of sleep...], n.d. *See Container III: 16, Notebook B, pp. 225-235*
- “How to Read Dante,” 1961

I

- “Italy: The Sense of Rapture,” n.d.

J-M

- “Jim Crow Is Treason,” 1960
- “Last November,” n.d.
- “Milton Hebal,” ca. 1963
- “Morals, Anyone? or What Good Is Literature, Anyhow?” n.d.
- [My wife and I puzzled at the thing for a while...], n.d.

O

- “On the Road,” n.d.
- “On Writing and Bad Writing,” 1962

Poet

- “The Poet and the Politician,” 1960, n.d.
- (1 folder)
- (1 folder)

BOX III: 7

Poet's-Poetry As

- [The poet's eye is a trained eye], n.d.
- “Poetry and Metaphor,” n.d.
- “Poetry and the High School System,” n.d.
- “Poetry As Knowledge: A Dialogue with a Realist,” n.d.

Poetry in-Prose

- “Poetry in Crystal,” n.d.
- “Poetry Is for Pleasure,” 1960 *See Container III:16, Notebook A, pp. 21-39*
- “Poetry: The Word and the Image,” 1964
- [PR men don't care – so long as it makes a noise], n.d.
- “Prose Poems from the Journal of Lazarus Smith,” n.d.

Q-R

- “Quotations for Mr. R. J. Dandenau,” n.d.

Part III: Writings, 1947-1968, n.d.

Container

Contents

“The Relevance of *The Inferno*,” n.d.
“Rico Lebrun and Dante,” n.d.
[Robert Frost's eighty-eighth birthday...], n.d.

Sm-Som

“The Small Private College,” n.d.
[Some of the fast burners know it, even advertize it], n.d.
[Some parts of Nettie Forbish's nervous system...], n.d.

Son-Su

“Song for an Allegorical Play,” 1962
“Statement by the Library Board,” n.d.
[Summer in New York is the time when the side street hotels...], n.d.

There

[There are good signs that New Jersey is determined...], n.d.
[There is power in the American people], ca. 1968

This-Two

“This Side of the Mirror,” n.d.
[This Spring John O'Hara was given the Award of Merit Medal for the Novel...], n.d.
“Thomas Stearns Eliot, 1888-1964,” n.d.
“Translation: The Art of Failure,” 1961
[The true poet must love his art enough to honor it...], n.d.
[Two years ago, after an evening lecture at a good Catholic girls' college...], n.d.

V-W

“Veterans Day,” 1961
“What Every Writer Must Learn,” 1956
“What Is Modern Poetry?” n.d. [See Container III:16, Notebook B, pp. 31-35](#)
“What Makes It a Poem?” n.d. [See Container III:16, Notebook A, pp. 9-15](#)
“Work Habits of Writers,” 1965

Unidentified fragments, n.d.

(2 folders)

BOX III: 8

Book reviews

Arthos, John, *Dante, Michelangelo and Milton*, n.d.
Braine, John, *Life at the Top*, 1962
Cameron, Kenneth Neil, editor, *Shelley and His Circle, 1773-1822*, 1961
Cleland, John, *Memoirs of a Woman of Pleasure*, n.d.
Cummings, E. E., *73 Poems*, 1963
Faulkner, William, *The Wishing Tree*, 1967
Frost, Robert, *In the Clearing*, 1962
Fruchter, Norman, *Coat upon a Stick*, n.d.
Holmes, John, *Writing Poetry*, 1960
O'Hara, John, *From the Terrace*, n.d.

Books

An Alphabestiary
Author's proofs, 1966
Draft, n.d.
(2 folders)
Galley proofs, 1965

Part III: Writings, 1947-1968, n.d.

Container

Contents

	<i>As If: Poems New and Selected</i> , printer's copy, 1955
	<i>Dialogue with an Audience</i> , introduction, drafts, 1962, n.d.
	<i>Divine Comedy</i> by Dante Alighieri, translation
	<i>Inferno</i> , translator's note, printer's copy, n.d.
	<i>Purgatorio</i>
	Correspondence, 1960-1961
	Drafts
	Holograph, cantos III, IV, XVI, XIX, and miscellany, n.d.
BOX III: 9	Typescript C with notes by editor, 1961
	(7 folders)
	Printed versions, cantos XIX and XXVII, 1959-1960, n.d.
	Translator's note, typescript, n.d.
	<i>Paradiso</i>
	Drafts
	Holograph, cantos I, VII, IX, XXIX, and miscellany, n.d.
	Typescript, cantos I, III, XXXI, and XXXIII, n.d.
	Printed version, canto XXI, 1967
	<i>I Met a Man</i>
	Book reviews, 1961
	Drafts
	Holograph, n.d.
BOX III: 10	Typescript, 1959
	(3 folders)
	Printer's copy, n.d.
	<i>In Fact</i>
	Author's proofs, 1962-1963
	Drafts
	Typescript A, n.d.
	(2 folders)
	Typescript B, 1962
	Printer's copy, 1962
	<i>In the Stoneworks</i> , table of contents, n.d.
	<i>John J. Plenty and Fiddler Dan</i> , drafts, 1963, n.d.
	<i>The King Who Saved Himself from Being Saved</i>
	Drafts
	Holograph, n.d.
	(2 folders)
	Typescript, n.d.
	Galley proofs, 1965
	Printer's copy, 1967
BOX III: 11	<i>The Man Who Sang the Sillies</i>
	Draft, n.d.
	Page proofs, 1961
	<i>Manner of Speaking</i> , introduction, draft, n.d.
	<i>The Monster Den or Look What Happened at My House – And to It</i>
	Drafts, n.d.
	Page proofs, 1967

Part III: Writings, 1947-1968, n.d.

Container

Contents

Person to Person, 1964

Draft, typescript, annotated

(2 folders)

Galley proofs, A-B

(2 folders)

Page proofs

Printer's copy

(2 folders)

Scrappy the Pup, book reviews, 1960

Treat It Gentle: An Autobiography [of jazz musician Sidney Bechet], edited by Joan Reid, Desmond Flower, and John Ciardi, book reviews, 1960-1961

The Wish Tree, correspondence with publisher, 1962

Columns

Saturday Review, "Manner of Speaking"

"1962," Ab-Ac

[The 1962 automobiles are currently having their horns blown...], n.d.

"About (Maybe) the Sources of Certainty," n.d.

"Across the River and into New Jersey," 1961

Ag-AI

"The Age of Permission," n.d.

"The Air Age," 1962

"Alcohol and Civilization," n.d.

An-As

"Analogy and Mind," n.d.

"And the Frame around It," n.d.

"Aphorisms," n.d.

"Aphorisms and Doodles," n.d.

"Apocrypha," n.d.

"The Armenian Heresy," n.d.

[As it must be in a world whose poetry is mostly transmitted by school teachers...], n.d.

BOX III: 12

Ba-Bi

"Banned in Boston," 1965

"The Be-piddlement of Great Concept," n.d.

"Birth Control: Theology vs. Humanism," ca. 1968

B1-Book

"Bless Our Town," n.d.

"The Book Banners," n.d.

"The Book Banners Again (And Again and Again)," n.d.

"Book Banning and Juvenile Delinquency," n.d.

Bookkeepers

"Bookkeepers and Keepers of Books: A Note to (Some) Librarians," 1961

Bre-Bri

"Bread Loaf Time, Mountain Time," n.d.

"Bringing Down the Odds," n.d.

Ca-Cho

"A Cadillac Full of Diamonds," n.d.

[The Camels sign that has been blowing something like smoke rings into Times Square...], n.d.

“The Case of the Happy Plagiarist,” n.d. *See same container, “Dear Reader, III,” and Container III:16, Notebook A, p.53*

“The Categorizing Mind,” n.d.

“Caviar and the General: A Hamlet Diary,” 1963

“Choose Something like a Star,” n.d.

“Choosing,” n.d.

Chr-Col

“Chrysanthemums,” n.d.

“Class of ’38,” n.d.

“Coconuts,” n.d.

“Color, Creed, and Nation of Origin,” n.d.

Con-Cou

“Confessions of a Circuit Rider,” n.d.

“Confessions of a Circuit Rider, I,” n.d.

“Confessions of a Circuit Rider, II,” n.d.

“Confessions of a Circuit Rider, III,” n.d.

“Confessions of a Circuit Rider: Epilogue with Some Static,” n.d.

“Confessions of a Crackpot,” n.d.

“Congratulations to David Denker – And to the NYMC,” n.d.

“Contract for Poets,” n.d.

“The Courage of His Confusions,” n.d.

Cr-Cu

“Crèche (Advt.),” 1962

“Cross Country,” n.d.

“Cross Country Reports,” n.d.

“Cross Country, USA,” n.d.

“Cuckoo, Jug-jug, Poo-wee, Tu-wit-a-woo,” n.d.

Da-De

“Damnation of Pigeons,” n.d.

“Dear Editor: How Do I Become a Writer?” n.d.

“Dear Reader, I” (first essay published in “Manner of Speaking”), 1961

“Dear Reader, II,” n.d.

“Dear Reader, III,” 1961 *See also same container, “The Case of the Happy Plagiarist”*

Don-Dos

“Don’t Answer That Letter,” n.d.

“Dossiers and an Atmosphere of Discussion,” 1962

Ed-Ep

“The Editors Regret,” n.d.

[Edward Estlin Cummings, later to become a literary revolution...], n.d.

“Elephantiasis,” n.d.

“End of Summer,” n.d.

“Epatez les Bourgeoises? Not Bloody Likely,” 1963

BOX III: 13

Ev-Ex

“Eve: An Expert View,” 1966

[Every nation tends to develop some central expression of that collective we call a culture], n.d.

[Everytime I set forth my opposition to book censorship...], n.d.

"Expert Witness," 1965

Fab-Fat

"A Fable of Four Fools and a Bartender," n.d.

"The Family of Ideas," n.d.

"Fantasy Life, the Human Condition, and Deep Thoughts (Or, No Subject)," n.d.

"Fatso and Bourbon: A Last Mailbag on the Subject," 1966

Fo-Fr

"Foamrubbersville," n.d.

"The Formidable Young," n.d.

"Fragment of a Document Found in Disabled Time Machine," n.d.

"From an Old Diary," n.d.

"From the Journal of Lazarus Smith (Or, No Subject Again)," n.d.

"Fruit," n.d.

G

"Grant's Whom?" n.d.

"Green," n.d.

Hair

"Hair Styles and Harebrains," 1964-1965

Happy

"Happy New Orbit: 1967," 1967

"Happy New Year Anyway," ca. 1968

"Happy Whichever New Year," n.d.

Hi-How

"Hi Cult," n.d.

"Homily," n.d.

"Honesty," n.d.

"How Free Is Free Verse?" n.d.

I-Im

[I don't know what any of you other parents got out of the genetic grab-bag...], n.d.

[I hope Captain Kyser will forgive...], n.d.

"I Hope He Made It," n.d.

"Ideas of Progress (And of Orchestration)," n.d.

[If man's adaptability to change is the measure of his strength...], n.d.

"I'm Dreaming of an Unendowed Christmas," n.d.

"Improve Your Mind between Commercials," n.d.

In and-In essence

"In and Out of the Attic," n.d.

"In and Out of the Dogwood," n.d.

"In Boston," n.d.

"In Copenhagen I Could Not Sleep," n.d.

"In Defense of Dreams," 1963

[In essence tragedy has to do with the rescue of the individual...], n.d.

In Homage-Is

"In Homage to Rico Lebrun," n.d.
"In November the Avalanche," n.d.
"Inside Mississippi," n.d.
"Introducing," n.d.
"Iowa: The Yokel Apotheosis," n.d.
"Is Everybody Happy?" n.d.

J-K

[John Holmes was my friend but in the sad ironies of the world...], n.d.
"Kathy, the Bad Man, and Charlie McCarthy," n.d.

La-Lik

"Last Exit to Nowhere, I," n.d.
"Last Exit to Nowhere, II," n.d.
"The Lecture Circuit (Airborne Division)," n.d.
"Life without TV," n.d.
[Like the conservative party of the Pueblo's...], n.d.

Lio-Lo

"The Lion and the Mouse: A Revised Fable," n.d.
"Long Water Going," 1967
"Look, Dick, Look!" n.d.
"Looking Back," n.d.
"The Lost Season," n.d.

BOX III: 14

Mailbag-Mailbag: Had

"Mailbag" (first line "One everlasting question out of the mailbag runs..."), n.d.
"Mailbag" (first line "The two following letters arrived from Minnesota..."), n.d.
"Mailbag" (first line "This column for September 1965..."), n.d.
"Mailbag: (A Letter to Would-be Summer Editors)," 1965
"Mailbag: Dear Indignant Ladies, No," n.d.
"Mailbag: File X," 1965
"Mailbag: Had He His Wounds Before?" n.d.

Mailbag: International-Mailbag: On

"Mailbag: International Finance," n.d.
"Mailbag: Letters I Wish I Had Mailed," n.d.
"Mailbag: M.B.G.," n.d.
"Mailbag: On Innocence," 1965

Mailbag: The-Mea

"Mailbag: The Hot Horse Ridden," 1963
"Mailbag: The Poets," n.d.
"The Marquis de Sade, I," n.d.
"The Marquis de Sade, II," n.d.
"Mass Miseducation," n.d.
"Meanders: Stars for Israel," n.d.

Mee-Met

"Meet Sugar Bear," n.d.
"Memoirs of 1967," n.d.
"Memorials, Yes! This One, No," ca. 1964
"Metaphor and Parlor Games," n.d.

Mo-Mu

- "More Aphorisms," n.d.
- "More Positive Expressions," 1962
- "Mosquito Bites," n.d.
- "Mr. Chairman, Fellow Citizens," n.d.
- "Mumpsimus," n.d.

Nam-Natu

- "Naming of Parts," n.d.
- "A National Cultural Center," 1962
- "Natural Propositions," 1964

Ne-Notes of

- "New York: Don't Say Hello," n.d.
- "New York on Tap," n.d.
- "News," n.d.
- "No Subject" (first line "Now and then when I have my car in New York..."), n.d.
- "No Subject" (first line "Several more-or-less faithful readers have written recently..."), n.d.
- "No Subject" (first line "There are times when the world issues a directive..."), n.d.
- "Notes from the Pencil-stub Journals (Work in Progress)," n.d.
- "Notes of a Beleaguered Husband," n.d.

Notes on-Nu

- "Notes on Form As a Language," n.d.
- "Notes: The Big Idea," n.d.
- "Nothing Is Easy (And Yet All Is to Hope)," n.d.
- "Now Hear This, General Hershey," n.d.
- "Numb Nothing," n.d.

Ob-Of

- "Obscenity and Books," n.d.
- "Of Chaos and Courage," n.d.
- "Of Man and Manifestoes," n.d.
- "Of Poetry and Sloganeering," n.d.
- "Of Writers and Writing," n.d.

On Being-On Making

- "On Being, Reluctantly, a Capitalist," 1965
- "On Lighting Candles: And Blowing Them Out," n.d.
- "On Making Sense," 1967

On Purifying-Op

- "On Purifying the Antiquities," n.d.
- "On Teaching Teachers," n.d.
- "One More Turn," n.d.
- "An Open Letter to Twenty-seven Irate Virtues," n.d.

Pa-Pl

- "Parents and Proverbs," n.d.
- "Paterfamilias," n.d.
- "Picking a College," 1963
- "Pigeon Mail," n.d.

Part III: Writings, 1947-1968, n.d.

Container

Contents

BOX III: 15

- “Play Ball,” n.d.
- Po-Pr
- “Poems,” n.d.
- “Poetry and Luck,” n.d.
- “Poetry and Salesmanship,” n.d.
- “Postscript to a Future Universe (Or, Taps for a Village Dawn),” n.d.
- “Prejudices and Damnations,” n.d.
- Q
- “Q. & A.,” n.d.
- Ra-Rh
- “Raising the Stakes,” n.d.
- “The Refugee Angel (A, Perhaps, Allegory),” n.d.
- “Refusals and Insistences,” n.d.
- “Religion and Citizenship,” n.d.
- “Religion and Science,” n.d.
- “Rhyme,” 1961
- Rid-Rig
- “Ride a Hot Horse,” n.d.
- “The Right to Be Wrong,” n.d.
- “The Right to Read,” 1965
- “Righteous Indignation,” n.d.
- Ro-Ru
- “Robert Frost,” n.d.
- “Robert Frost Is No Lollipop,” n.d.
- “Robert Frost: The Way to the Poem,” n.d.
- “A Roethke Memorial,” 1966
- “Ruminants and Factitioners,” 1963
- Sa
- “The Sadness of the Performer,” n.d.
- Sh-Sl
- “The Shaken World,” n.d.
- [A short while ago, as a symbol of American intellect...], n.d.
- “Six Million and One,” n.d.
- “Skin,” n.d.
- “Slushpile,” n.d.
- So-Sp
- “Sober Citizens,” n.d.
- “Solemnity and Frivolity, or What Else Is Doing This Week?” n.d.
- “Some Postscripts for (and about) Robert Frost,” 1962
- “Some Reflections after a Harangue by Miss B,” n.d.
- “Spectaculars,” n.d.
- “Sports Fever and Fevered Sports,” n.d.
- “Spring,” n.d.
- St-Sw
- “Status? No Thanks. Make Mine Survival,” n.d.
- “Still in Defense,” n.d.

“Student Publications and the Tufts Plan (Or Alma Mater, Yours in Pride),” n.d. *See also Container III:24, Tufts University*

“Subject Matter,” n.d.

“Sweepings: Item One,” n.d.

Tab-Tau

“Table of Organization,” 1963

“Taurus Revisited, or Was That Bull Irish?” 1964

Tha-Tho

“Thank You, No,” n.d.

“Theodore Roethke,” 1965

“Theory of Games,” n.d.

“Thomas Hart Benton,” n.d.

To-Too

“To Be Sure,” 1963

“To Speak an Age,” n.d.

“To the Damnation of Deans (A Prejudice),” n.d.

“Tom Perry, Won't You Please Call Back,” n.d.

“Too Late for Drums?” 1963

Tow-TV

“Toward a More Militant Uncertainty,” 1967

“Traffic Jam at Yellowstone: An Open Letter to Secretary Udall,” n.d.

“The Tragedy Maker,” n.d.

“Trial of a Poet,” n.d.

“Tribute,” 1961

“The Trivial History of Our Times,” n.d.

“Tropic of Cancer,” n.d.

“Truth, Metaphor, and the Universe,” n.d.

“TV and J. Frank Dobie,” n.d.

“TV and the Script,” n.d.

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U-V

“Unsolicited Opening Day Address by Proxy,” n.d.

“US Noose and Whirled Report,” n.d.

“The Vice-Presidency (An Official Appraisal),” n.d.

“The Voice of Robert Frost,” n.d.

“Voices,” n.d.

Wa-When

“Wanted: A Bank for People,” 1961

“War Surplus,” n.d.

“The Wasteland,” n.d.

“We Are Not Alone,” 1962

“What Do We Do Now?” n.d.

“What Do You Owe the Ones Below?” n.d.

“What Is a Poem?” n.d.

“What Is Pornography?” 1963

“What Is Your Definition of Poetry?” 1966

[When *Leaves of Grass* was first published in 1855, it contained twelve poems], n.d.

Who-Wi

- “Who Writes the Contract?” 1965
- “William Carlos Williams, 1883-1962,” 1962
- “Wit and Grace,” 1966

Wo

- [The world is forever arranging odd confrontations], n.d.
- “The World Well Lost, But Happy New Year Anyhow,” n.d.
- “The World's Largest Crucifix,” n.d.

Y

- “A Year-end Dialogue with Outer Space,” n.d.
- “Year's End When Leaves Fall,” n.d.
- “Year's End, Year's Beginning,” 1961
- “Yes, Wow!” 1963

Unidentified fragments, n.d.
(2 folders)

Limericks

A-O

- “Assurance,” n.d.
- “Auden Limerick,” n.d.
- An author who liked to spin tales, n.d.
- “Breeding Will Tell,” n.d.
- “Ecco Maria dei Fiore,” ca. 1967
- A Feeble's too thin to be clear, n.d.
- I just saw a cage at the Zoo, n.d.
- I strung my brand new bow with care, n.d.
- If it takes you the whole blessed year, n.d.
- “A Local Feat,” n.d.
- Most Feebles are scarcer than much, n.d.
- “My sons,” said a slug slurping soup, n.d.
- “Of a Long Surmise,” n.d.
- “One Gets What One Pays for, Doesn't One?” n.d.

S-U

- A sad lonesome wolf, a poor sinner, n.d.
- So don't be so creep-along slow, n.d.
- There once was a boy from Dubuque, n.d.
- There once was a boy who ate spinach, n.d.
- There once was a boy who was good, version 1, n.d.
- There once was a boy who was good, version 2, n.d.
- There once was a boy with a nose, n.d.
- There once was a cage at the Zoo, n.d.
- There once was a Feeble so few, n.d.
- There once was a girl from the Isthmus, n.d.
- There once was a star in the sky, n.d.
- There once was an oyster whose head, n.d.
- There was a young fellow from Macon, n.d.
- There was a young fellow from Spain, version 1, n.d.

Part III: Writings, 1947-1968, n.d.

Container

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There was a young fellow from Spain, version 2, n.d.

There was a young fellow named Mike, n.d.

There was a young lady from Gloucester, n.d.

There was a young man who felt old, n.d.

There was a young man with two feet, n.d.

There was an old man on a hill, n.d.

“Unsocialized Medicine,” n.d.

Unidentified fragments, n.d.

Notebooks

A (pp. 1-228), ca. 1959-1960, n.d.

B (pp. 1-290), ca. 1948, n.d.

C (pp. 1-301), 1960, n.d.

Plays

Baxter's Landing, drafts, n.d.

Search for Identity, draft, n.d.

Poems

Lists of titles, n.d.

Numbers

“5:00 a.m.,” n.d.

“The 900 Days of Leningrad,” n.d.

“1960,” n.d. [See same container, Notebook C, pp. 109, 131](#)

A-Ab

[A is for ants. No one knows], n.d. [See same container, Notebook C, p. 33](#)

“About Crows,” n.d.

“About Eskimos,” n.d.

“About Rivers and Toes,” n.d.

“About the Blabber-head,” ca. 1962

“Absence,” n.d.

Ac-AI

“An Academic Homage to Cesar Borgia,” n.d.

“The Acrobatic Hero: Robin Hood,” ca. 1948 [See Container III:16, Notebook B, pp. 158-159](#)

“Adam the Husband,” n.d.

“Advertisement for a Reader,” n.d.

“The Aerialists,” n.d.

[After 7 days of no-calory food], n.d.

“After a Fire,” n.d.

“After the Party,” n.d.

“An Afternoon in the Park,” n.d.

“Afternoon of a Thicket,” n.d.

[The agony of the white Negro], n.d.

[Ah, could we wake in mercy's name], n.d.

[Ah Ruth! Ah Youth! Oh darkening fate], n.d.

[Albert, much in love with Belle], n.d.

“The Aliquod,” n.d.

[All right, there is no reason for], n.d.

[All the pet shops were advertizing non-rabid bats], n.d.

“Allegiance,” n.d.

[Always say “Yes, Sir,” “No, Sir,” “Please”], n.d.

Am-Ar

“America,” n.d.

[Among the more effective, though lesser known], n.d.

[Among the several lost generations always available], n.d. [*See Container III:16, Notebook B, pp. 41-43, 64-65*](#)

[An unknown god, half bored by his eternity], n.d.

“And Here's What Happened Next or Those Three,” n.d.

[And I want to say I am glad we met], n.d.

“And Now Go to Sleep,” n.d.

“And Off He Went As Proud As You Please,” n.d.

[And when you sit alone, perhaps], n.d.

“An Answer to My Son: Who Asked Me about a Quotation from Rilke,” n.d.

“Anticlimax,” n.d.

[Any man – God, if he had the money –], n.d.

“Aquarium,” n.d.

“Are We through Talking, I Hope?” n.d.

“Arrival from Cytherian,” ca. 1967

“Ars Poetica,” n.d.

[Arvin Marvin Lillisbee Fitch], n.d.

As-At

[As I rowed out to the light house], n.d.

“As I Was Picking a Bobble-bud,” n.d.

[As soon as no one is looking], n.d.

“As Theory Is No Tree,” n.d.

[Assume that all we most fear will come true], n.d. [*For additional material see same container, Notebook C, p. 135*](#)

[Astonishing, how little there is to hide], n.d.

[At 4:00 a.m. in jet stream between IDL], n.d.

[At first flower of the easy day], n.d.

[At first light in the shadow, over the roach], n.d.

[At Genoa we walked hours in the dark], n.d.

“At Home Invitation for My Lousy Friends,” n.d.

[At Madison and Twenty-third], n.d.

“At My Father's Grave,” n.d.

“At Night,” n.d.

[At what point, I wonder, does], n.d.

B-Bed

[B is for bombers, our national pride], n.d. [*See same container, Notebook C, p. 33*](#)

[Baby sister is small as – this], n.d.

“Back through the Looking Glass to This Side,” n.d.

“A Ballad of Teleologies,” n.d.

“Bashing the Babies – Easter, 1968,” n.d.

“Because I Only Have Two Weeks Vacation and the First Is Gone,” n.d.

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“Bedlam Revisited,” n.d. *For additional material see same container, Notebook C, pp. 71-75, 88-89 (first line “Nobody told me anything much. I was born”) and Container III:16, Notebook B, p. 211 (first line “I went into a store and bought some shoes”)*

Bee-Bil

“Bees and Morning Glories,” n.d.

“Before First Light Had Reached through Mist I Woke,” n.d.

[Before I die, said the unemployed stonecutter], n.d.

[Ben Mirksy was doing especially nothing], n.d.

“Benn,” n.d.

“The Best of the Word,” n.d.

[The bets lie and the numbers dance], n.d.

[Between my right big toe and my bent], n.d.

[The billboard of a calendar blows away], n.d. *See Container III:16, Notebook B, pp. 141-144*

“Billy and the Wogs,” n.d.

Bio-Box

“Biography,” n.d.

“Biography and Commentary,” n.d.

“Bird Song,” n.d.

[The bird that meant to sing became a crow], n.d.

[A bird with a name it does not itself], n.d. *See same container, Notebook C, pp. 30-31*

[Bird-brain took a train], n.d.

“Birds,” n.d.

“Birds, Like Thoughts,” n.d.

[The birds begin the jargon before light], n.d.

[Birds make their nests of it. They come and go], n.d.

“Blue,” n.d.

“A Book Mark,” ca. 1963

“Book Review,” n.d.

[The books I have not read in], n.d.

“A Box Comes Home,” 1955

Boy-By

“Boy,” 1964

“Brother Chairman,” n.d.

“Buddy,” n.d.

“The Buffalo,” n.d.

“Bug Raid: The Hollywood Front,” n.d.

“By a Mountain Pool after a Swim,” n.d.

[By days, by dwindlings, by the ash of rage], n.d.

[By Raritan's waters I sat and cried], ca. 1967

[By the beard of Allah, by the radiance], n.d.

C-Ci

[C is for camel. A very *right* beast], n.d. *See Container III:17, Notebook C, p. 35*

[Came troopers in their polished meat], n.d.

“Capella at My Window,” n.d. *See Container III:16, Notebook B, p. 37*

“Car Permit 3673, Wisc. E81 492,” n.d.

“Carving,” n.d.

“The Cat under the Bird Bath,” n.d.
“The Catalpa,” n.d.
[A chicken run fussed morning at one ear], n.d.
“The Children,” n.d.
“Chinatown,” n.d.
“A Chipmunk in Lilac Took One Look,” n.d.
[Chorus for a hot wet night. Starts with a buzz. Then impatiently one speaks], n.d.

C-Ci

“Christmas Greetings to the American Dream,” n.d.
“Citation,” n.d.
“Citation on Retirement,” n.d.

Cl-Cr

“Class B,” n.d.
“The Colonist,” n.d.
“The Colossus in Quicksand,” n.d.
“Come Morning,” 1961-1962
“Coming Home on the 5:22,” n.d.
[Consider the prayer of the Baptist turned Swami], n.d.
“Connecticut River,” n.d.
“Conversation at the Zoo,” 1957
“The Convert,” n.d. *See Container III:16, Notebook B, pp. 47, 95-99*
“Coq au Vin,” n.d.
“Corrazon da Luca,” n.d.
“Counting on Flowers,” n.d.
“Crapulent in Brambles,” n.d.
“A Critical Mass,” n.d.
“The Crocodile's Grin, By and Large, Has a Humor Too Much of Its Own,” n.d.
“A Crow's Long Scratch of Sound,” n.d.
“Crystal Night,” n.d.

Da-Dea

“Daemons,” n.d.
[Dan Dunder is a blunder], n.d.
[Dante invented Hell from metaphors], n.d.
“A Dark Stairwell,” n.d.
“A Dawn That Misfired,” n.d.
[The day before the egg hatched empty], n.d.
[The day I bought the biggest car in the world], n.d.
[The day I can tear up my pass-], n.d.
“The Day No Wolf Comes There Are No Wolves,” n.d.
“The Day the Box Offices Closed,” n.d.
[The day the good gray Whosit went out of], n.d.
[Days when he could not reach to language], n.d.
[D-day], n.d. *See Container III:17, Notebook C, p. 34*
“Dead,” n.d.
[Dear Dave: yr. poem from Wigglesworth], n.d.
“Dear Mr. Aratake,” n.d.

[The death by numbers of unknown persons], n.d.

"Death Is Always a Proper Name," n.d.

Dec-Dre

[December tomorrow, and a half-summer still], n.d.

"Defeat," n.d.

"Devotions," n.d.

"Dialogue," n.d.

"Dialogue in a Skin Factory," n.d.

"A Dialogue in the Shade," n.d. *For additional material see Container III:17, Notebook C, pp. 58-59 (first line "Said the Damaged Angel to the Improved Ape")*

"Dig Fast or Don't Dig at All," n.d.

"Dinner in Chinatown," n.d.

"Divorced, Husband Demolishes House: News Item," n.d. *See Container III:17, Notebook C, pp. 38-39*

[The dog that loved my scout master], n.d.

[A dog with a tin can tied to his tail is no philosopher], n.d.

"Dogs and Foxes," n.d.

"The Dolls," n.d.

[Don Miguel Dominquin, the matador], n.d.

"Don't Say Me, ' They Say," n.d.

"Don't Scowl," n.d.

"Doorway on a Side Street," n.d.

"Dragons," n.d.

"The Dream," n.d.

[The dream again of what we are], n.d.

[The dream offered itself like a theatre], n.d. *See Container III:16, Notebook A, pp. 17-19*

Dri-Dw

[Drinking milk with Christians at 40,000 ft.], n.d.

"The Drunken Astronaut," n.d.

"Dust Storm: Kansas City," n.d.

"Dusts of the Sun," 1963

[The dusts of this and that war], n.d.

"Dutch Elm Disease," n.d.

[A dwindledom, and not too bad], n.d.

Ea-Epitaph

"The East Wall of This Room Was Last Month's Calendar," n.d.

[The egg a chick pokes its head out of], n.d.

"Egrets," n.d.

"Egyptian Grain," n.d.

"Elegy" (first line "My father was born with a spade in his hand and traded it"), 1955

"Elegy" (first line "Nothing would come of this"), n.d.

"Elegy" (first line "The little one"), n.d. *See Container III:17, Notebook C, pp. 36-37*

"Elegy" (first line "This is the body of my good gray dead"), n.d.

"Elegy" (first line "Viking the cat"), n.d.

[Eleven men in an evidence of guns and flying clothes], n.d.

"Ella," n.d.

[The end of June's its garden; July, its Fall], n.d.

“Entrance into the God-boned Season,” n.d.

[The epicure in the fantasy ward], n.d.

“Epilogue,” n.d.

“Epitaph” (first line “At fifty-four in a suburb of the easily fed”), n.d.

“Epitaph” (first line “Here, time concurring (and it does)”), 1960

“Epitaph” (first line “I knew him. He”), n.d.

Epitaph-Exu

“Epitaph” (first line “It takes a genius to drown in”), n.d.

“Epitaph” (first line “The mass ungathered forever by rolling”), n.d.

“Epithalamium at St. Michael’s Cemetery,” n.d.

“Evensong,” 1963

“Everyone Has a Proper Name He Can’t Pronounce,” n.d.

[Everyone you know...], n.d.

[Everytime we put crumbs out something], n.d.

[Everytime you are sleeping and I], n.d.

“Exclamatory Sonnet to a Receding Tide at Sunover,” n.d.

“An Exuberance,” n.d.

Fa-Form

“A Fable of Survival,” 1962

[Fast as you can count to ten], n.d.

“Feb. 11, 1948,” n.d. [See Container III:16, Notebook B, p. 154-155](#)

[Fever’s a swimming place deeper than even], n.d.

“Fiddle Practice,” n.d.

[First, that all governments are stupid], n.d.

[The first time a girl let me I], n.d.

[A fisherman wrote to his daughter], n.d.

[The fist of man that throws his bones like dice], n.d. [For additional material see Container III:17, Notebook C, pp. 90-91](#)

“Flight,” n.d.

[A flower that no one ever saw], n.d.

“A Fool Too Fast,” 1968, n.d.

“For a 40th Birthday Party,” n.d.

“For a Schnorrer Who Is Also My Friend, Within Limits,” n.d.

“For a Young Astronaut on His Birthday,” n.d.

“For B. M.,” n.d.

“For Clavia on a Rejection Slip,” n.d.

“For Jonnel,” n.d.

“For Karl Shapiro, on *The Bourgeois Poet*,” n.d.

“For Kenneth Rexroth,” n.d. [See Container III:17, Notebook C, pp. 25-26](#)

“For Someone on His Tenth Birthday,” n.d.

“For – Who Else? – Jack – That’s Whom,” n.d.

“The Formalities,” n.d.

Fort-Fr

[Forty-four nuns slant in pairs], n.d.

“Four Things To Note about a Goat,” n.d.

“The Fox,” n.d.

[A fox and a hen went out one day], n.d.
“Fragment,” n.d.
[Free I am busy. Put me in a cage], n.d.
[Friday's deaths are Monday's burying], n.d.
“Friendship,” n.d.
[A frightful child], n.d.
“From Carthage Then I Went,” n.d.
[From some who are not at all plausible], n.d.
“From the Beating End of the Stethoscope,” n.d.

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G

“Galileo and the Laws,” n.d.
“A Genesis” (first line “All day the boom wind swung against the shore”), n.d.
“Genesis” (first line “Where the snake held its feasts”), n.d.
[The gist of us may just be], n.d.
[God knows it goes well: make a heaven-list], n.d.
[God what a thing! Poor Rico], n.d.
[God's cave was the first dark. A tallow deep], n.d.
“Going Home,” n.d. [See Container III:16, Notebook B, p. 125](#)
“Gold Medal Award,” n.d.
“Good and Bad Habits,” ca. 1962
“Goodnight,” 1960
[Grace killed John one rainy day], n.d. [See Container III:17, Notebook C, pp. 41-43](#)
“A Grammar,” n.d.
[The gravel of accident will pave], n.d.
“A Gray Spring Morning,” n.d.
“The Great News,” n.d.
“Greek Room – Fragment of a Head,” n.d. [See Container III:16, Notebook B, pp. 38-39](#)
“Guess” (first line “He stays at home no matter where he goes”), n.d.
“Guess” (first line “One is a creeper and sleepy in his shell”), n.d.
“Guess Who He Is,” n.d.
“Gulls,” n.d. [See Container III:17, Notebook C, pp. 2-5](#)
“Gulls Land and Cease To Be,” n.d.
[Gulls in Wyoming, Utah, follow the plows], n.d.

Ha-He

[Had I five good years dying on my back], n.d.
[Hail thou loyal sons and true!], n.d.
“A Half Serious Ham Enacts a Nostalgia,” n.d.
“Hamlet in the Wings,” n.d.
“Hamlet on CBS,” n.d.
“The Hard Sell,” 1964
[Have I let beasts enough teach me], n.d.
[Having discovered there are as many bastards], n.d.
[A haze from a Babylonian imagination pulsed], n.d.
[He drew a globe and anchor on the table], n.d.
[He had read Nietzsche when he was much younger], n.d.
[He is dead and the world], n.d.

[He wanted to trust me. As it turned out], n.d.
[He was big, black, and high], n.d.
[He was chosen as a hostage on the Late Show], n.d.

Hea-Homa

“Hearsay Has It Auntie's Coming for Dinner,” n.d.
“Heart of America,” n.d.
“Here after Followeth the Boke of Phyllyp Sparowe,” n.d. *See Container III:16, Notebook B, pp. 167-169*
“A Hereafter,” 1968
“Heritage,” n.d.
“High Gold,” n.d. *See Container III:17, Notebook C, pp. 122-129*
[The High Wise Man and the air around him], n.d.
[His last day home he pruned the roses], n.d.
“Homage to Dudley Fitts,” n.d.
“Homage to Marianne Moore,” 1964

Home-Hu

“Home for the Aged,” n.d. *See Container III:16, Notebook B, pp. 129-135*
[Home in this unknown town], n.d.
[Home was our Asylum. My father died], n.d.
“Homily,” n.d.
“An Hour on a Train,” n.d.
“Hours,” n.d.
[How are we doing? One plus one], n.d.
“How Are You?” n.d.
[How can a man be wholly sure], n.d.
[“Hungry are you?” said the vending machine in the], n.d.

I Am-I Dreamed

“I Am Dialing That Number,” n.d.
[I am writing this with a black], n.d.
[I ask this because I do not know all], n.d.
[I board a rocket of rye], n.d.
[I came to Buddha's blazing cave], n.d.
[I can't, can], n.d.
“I Certainly Would,” n.d.
[I could forget], n.d.
[“I deny every first guess!” thundered the old man], n.d.
[I do not care how many tell you], n.d.
[I do not like many of those most popular], n.d.
[I do not think the time it takes], n.d. *For additional material see Container III:17, Notebook C, p. 121*
[I don't care if you do babble, I], n.d.
[I don't know him. He says], n.d.
[I don't know which truth to tell you], n.d.
“I Dreamed Time and It Was,” n.d.

I drubbed-I met

[“I drubbed my soul. What Hell then came], n.d.
[I had a little. I got a lot], n.d.

[I had two eels once that I taught], n.d.

[I have a wallet but no cash], n.d.

[I have, as a matter of fact, killed], n.d.

[I have one head that wants to be good], n.d.

[I have said almost nothing about Orpheus], n.d.

[I have stayed, though not for long], n.d.

[I heard the ghost of a small wind], n.d.

[I know a man who, after years of saving], n.d. [See Container III:17, Notebook C, p. 141](#)

[I know all about boys, I do], n.d.

[I know and you know], n.d.

[I know someone who lives at the zoo], n.d.

["I live, therefore I live – in some bemusement"], n.d.

[I married Eve and bore her garden down], n.d.

[I met a man in the middle of town], n.d. [See Container III:17, Notebook C, p. 49](#)

I pass-I told

[I pass enough savages on the street], n.d.

[I remember Miss Olivia Branton, which], n.d.

"I Remember the House That Was," n.d.

[I said I'm hungry, lady, not a fool], n.d.

[I said to the pear-shaped darling], n.d. [For additional material see Container III:17, Notebook C, pp. 23, 50-51](#)

[I said to the sad policeman: Your day is not], n.d.

[I should -- but anyone can and], n.d.

[I sit at my desk in my underwear], n.d.

[I suppose there is an Eskimo problem, too], n.d.

[I think there was no time before the Fall], n.d.

[I told Damnation who I was], n.d.

I took-If you mean

[I took the 4:15, but it didn't stop], n.d.

[I want to tell you], n.d.

[I was a G.I. and the old boy], n.d.

[I was born with orange hair and yellow eyes], n.d.

[I watched the morning up from ice], n.d. [See Container III:17, Notebook C, p. 83](#)

[I woke and found it waiting], n.d.

[I wonder if anything in time ever], n.d. [See Container III:17, Notebook C, p. 85](#)

"Idiot Reveries on the Way to Sleep," n.d.

[If ever you need – and who], n.d.

[If I am not], n.d.

[If you happened to be in Rome in '57], n.d.

[If you mean me], n.d.

If You Really-Imagine

"If You Really Feel You," n.d.

"If You Should Fall, Don't Forget This," n.d.

"I'll Be Glad When This One Goes Home," n.d.

"I'm No Good for You and You," n.d. [For additional material see Container III:17, Notebook C, p. 105](#)

[I'm on top when it's you I'm under], n.d.

[The imaginative pilot, having been raised], n.d.

“Imagine Enough Appetite for April,” n.d.

In-Inc

[In Ann Arbor, Michigan, in 1939], n.d.

[In case no one has told you, dearie, your], n.d.

“In Cyril's Universe on Dartmouth Street,” n.d.

[In Hannibal, Mo., one night of one weather], n.d.

[In Italy no dust goes to waste], n.d.

[In late afternoon, when the light no longer has], n.d.

[In Milwaukee, on the lake front], n.d.

“In My Father's Hows There Are Many Mansions and More Hovels, and More-Yet Ranch Houses,” n.d.

“In Silver Thickets,” n.d. [See Container III:16, Notebook B, p. 137](#)

“In the Audience,” 1968

“In the Carnivorous Language of the Burial Service,” n.d.

“In the Desert behind God,” 1964

“In the Long Camera,” n.d.

[In the natural money of madness], n.d.

“In the Planetarium of an Apple Tree,” ca. 1959 [For additional material see Container III:16, Notebook A, pp. 1-7](#)

“In the Stoneworks,” n.d.

“In the Year of Many Conversions and the Private Soul,” n.d. [See Container III:16, Notebook B, pp. 73-83, 127](#)

“Incident,” n.d.

Ind-It is summer

[India is that way], n.d.

“Inscription for a Patriot's Tomb,” n.d.

“Instances Toward, Perhaps, Understanding: I. Pico della Mirandola, II. Three Borgia's,” n.d.

“Instructions for Betraying,” n.d. [See Container III:17, Notebook C, pp. 136-139](#)

“Interior through a Keyhole,” n.d. [See Container III:16, Notebook B, p. 17](#)

“Invocation for a Memorial Day Ceremony,” n.d.

“Irving Probable,” n.d.

“It Feels Good to Cry,” n.d.

[It is easy to be], n.d.

[It is Spring, darling, and the five feathers], n.d.

[It is summer in the Biblical counties. Love], n.d.

It is very-It's

[It is very possible], n.d.

[It may be of some interest], n.d.

“It Took Four Flowerboats to Convoy My Father's Black,” n.d.

[It was a year and a day too long], n.d.

[It was seven long years and three months – to the day –], n.d.

[It wasn't that the words were wrong. (Can)], n.d.

[It's hard for boys to say “Hello”], n.d.

[It's time, boy], n.d.

[A jay in the green swell], n.d.
[Jerry Milligan came to see us], n.d.
[Jim Cubeta, Jimmy, James –], n.d.
“John Pilgrim,” n.d.
[John the First], n.d.
“The Joke,” n.d.
“Joshua,” n.d. [See Container III:17, Notebook C, pp. 98-101](#)
“Jump,” n.d.
[Just to be a boy takes all], n.d.
“K is for Kangaroo,” n.d.
[The kink of habit makes all tangles true], n.d.
“Killing,” n.d.
[Kranz, the irreverent house painter], n.d.

La-Lea

“Landscape with My Life in It,” n.d. [See Container III:16, Notebook B, pp. 100-101](#)
“Landscapes of My Name,” 1955
“The Laodicean,” n.d.
[Last fall I put down], n.d.
“Late Broadcast, Early Morning,” n.d. [See Container III:16, Notebook B, pp. 60-63](#)
“Launcelot in Hell,” 1959, n.d. [For additional material see Container III:17, Notebook C, pp. 6-19](#)
“Lazarus Refuses the Local Personages,” n.d.
[The leanness of Asian corpses], n.d.
“Leaving Chloris and Turning to Talk to Daphne,” n.d.
“Leaving N.Y. on the New Haven R.R.,” n.d.
[Leaving this world at the turnpike moonstation], n.d.

Lesson

“The Lesson,” n.d.
“The Lesson for Tonight,” n.d.

Let-Lett

[Let me be febrile, bright and quick], n.d. [See Container III:16, Notebook B, p. 145](#)
[Let me sing for all dead gunners in their furloughs], n.d. [See Container III:17, Notebook C, pp. 102-103](#)
[Let P be for porcupine, a creature], n.d.
“Letter,” n.d.
“Letter from a Pander,” n.d.
“Letter to Irwin Swerdlow,” n.d. [See Container III:16, Notebook B, pp. 18-21, 49-55, 153, 165](#)
“Letter to My Congressman,” n.d.
[The letters, characters, ABC from the first], n.d.

Line-Lines

[The line of man-time is no rising curve], n.d.
“Lines for an Epitaph,” 1952
“Lines for the Laying of a Cornerstone at the New 92nd St. Y,” ca. 1967
“Lines While Sitting on a Sea Wall with the Sea Rising to My Waist,” n.d.

L'Inglese-Ly

“L’Inglese,” n.d. *For additional material see Container III:17, Notebook C, pp. 115-117 (first line “Walpole, traveling in the Alps”)*

“Listening,” n.d.

“Literary Tea,” n.d. *See Container III:16, Notebook B, p. 55*

[A little dying is an appetite to], n.d.

“The Little Endians and the Big Endians,” n.d.

“The Little One,” n.d.

“A Little Will Be All When Most Is Said,” n.d.

[Loading the cattle cars with prisoners for X], n.d.

[Loathsome people are forever], n.d.

“The Lobster Man,” n.d.

“Lochs and Bagels,” n.d.

“Long Weekend,” ca. 1965

“The Longest Way Is Back,” n.d.

“Look at That!” n.d.

“Lord, Lord, What Faces I Have Shed!” ca. 1964

“Lore,” n.d.

[Love is no nature but a way we make], n.d.

“The Loveliest Knows Itself,” n.d.

[The low-fi scrapes the phrases from the strings], n.d.

“Lying on Grass in a Clearing and Looking Up,” n.d.

Mad-Mas

“Mad Song,” ca. 1964

“A Madman on Sixth Avenue,” n.d.

“A Magus,” n.d.

[A man I knew met a man he knew], n.d.

[The man leaves home in the morning. It is any day], n.d.

[A man named Finchley once], n.d.

[A man was just here and he wanted to know], n.d.

“The Man Who Married a Writing Wife,” n.d.

“The Man with the Wishbook,” n.d.

“Management,” n.d.

[Many a man has lost his head], n.d.

“Margin,” n.d.

[Margot is less happy at having three sons], n.d.

“Master of Ceremonies,” 1963 *For additional material see Container III:16, Notebook B, pp. 67-71 (first line “Ringing a flare of brass, he jams his voice”)*

Me-Mind

“Memoir of a Three-inch Man,” n.d.

“Memoir of an Unacknowledged Legislator,” n.d.

“A Memory of the Sad Chair,” n.d.

[Men at their pace of hours], n.d. *See Container III:16, Notebook B, p. 177, and Container III:17, Notebook C, p. 45*

[Men whittled to the size of fingers], n.d.

“Metamorphosis,” n.d.

“Mind You, Now,” n.d.

Miss-Mo

“Miss Olivia Branton,” n.d.
“Miss Priss,” n.d.
“A Missouri Fable,” n.d.
“Money,” n.d.
[A monumental broad breasted woman], n.d.
“A Mood for a Birthday, June 24, 1967,” ca. 1967
“A Mood of Absence,” n.d.
“Morning” (first line “A Morning of the life there is”), n.d.
“Morning” (first line “I remember my littlest one in a field”), 1962
[Morning came bright, as every day is saved], n.d.
[A morning of the life there is], n.d.
“Morning with Many Starlings and Two Unidentified Song Birds,” n.d.
[Most of our proverbs are from], n.d.
[Mothers, of course, are above all], n.d.
[The mountain], n.d.
[The mouse house], n.d.

Mu-My

“The Mugging,” n.d.
“Mummy Slept Late and Daddy Fixed Breakfast,” 1961
“Museum,” n.d.
[Must we believe all that ascends aspires?], n.d.
“My Father Died Imperfect As a Man,” n.d.
[My father knew the spectrum of grapes grieving], n.d.
[My Father needed a Father too. He said], n.d.
[My friend, the little wormy death], n.d. [See Container III:17, Notebook C, p. 93](#)
[My girl is swale], ca. 1964
[My grandmother, if she was real], n.d.
[My little dogcock], n.d. [See Container III:17, Notebook C, pp. 112-113](#)
[My Uncle Alec, the barber, was a disguise], n.d.
[My way back left off green. Black top and greystone], n.d.

N-Note

[N is for Nose – no beast at all], n.d.
“The Naked I,” n.d.
“Name and Number,” n.d.
“Names of a Place,” n.d.
“The Nature Not to Understand,” n.d.
“A Near Epitaph,” n.d.
[Never tell people the truth until], n.d.
“New Year's Eve,” n.d.
“Night,” n.d.
“Night Piece,” n.d.
“No,” 1958
[No one I know, or you know, loves long. What], 1962
[No reason to think more can be, or less], n.d.
[No rule of writing holds him], n.d. [See Container III:16, Notebook B, p. 7](#)
[None of the elegant dames and fabulous plungers], n.d.

[Not in all of time, I think], n.d.
"Not to Everyone – Not Till He Comes," n.d.
"Notes," n.d.

Noth-Nov

[Nothing in heaven is a hunter. I was], n.d.
[Nothing in nature but time could stop], n.d.
[Nothing is entirely as one], ca. 1958
"Nothing Is Really Hard but to Be Real – " n.d.
"Notes on an American Playwright (Or on All of Them)," n.d.
"November 26, 1964," n.d.

Ob-On an

"Obit," n.d.
"Of Burning and Burning Out," n.d.
"Of Fish and Fishermen," n.d.
[Of stiff-necked Dante in the queer library of his mind], n.d.
"Of the Verbal Generation," n.d.
[Oh Thomas Gray! Oh Peter and Paul!], n.d.
[Old bones and paper skin. O heart afire], n.d. [*See Container III:17, Notebook C, pp. 80-81*](#)
"The Old Man," n.d.
"An Old Man Confesses," n.d.
"On a Doughboy's Statue in a Yokel Square," n.d.
"On a Photo of a Family of Beggars Starving outside a City Gate in India," n.d.
"On Altitudes," n.d.
"On an Ecdysiast," n.d.
"On an Executive Female," n.d.

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On Evolution-On the Orthodoxy

"On Evolution," n.d.
"On Flunking a Nice Boy out of School," n.d.
"On Last Looking into Reik's *Myth and Guilt*," n.d.
"On Leaving the Internal Revenue Office," n.d.
"On Marriage As an Institution," n.d.
"On Roman Traffic," n.d.
"On the Administration of Justice," n.d.
"On the Cape May Ferry," n.d.
[On the eighth day of the world the animals], n.d.
"On the Orthodoxy and Creed of My Power Mower," n.d.

On the Poet-Once

"On the Poet As a Damned Poor Thing," n.d.
"On the Reef of Norman's Woe," n.d.
"On the Subjective Limits of the Infinite," n.d.
"On the Third Planet from the Sun," 1960, n.d. [*For additional material see Container III:16, Notebook A, pp. 55-61*](#)
"On Throwing out a Poem That Left No Silence," n.d.
[Once every noon and once every], n.d.
[Once (only once) in my roofed life I saw], n.d.

One-Oy

“One Day” (first line “I lay in the grass and looked at the sky”), n.d.
“One Day” (first line “One day in a rush of dogwood, all the world married”), n.d.
[One day at breastworks, boys at world's odds], n.d.
[One day when I was feeling absolutely healthy], n.d.
[One dull day at a time for forty-something years, Somebody's], n.d.
[One is wiggler with a giggler in its head], n.d.
[One night at Bread Loaf, the moon at flood], n.d.
[One paradise, a world ago], n.d. [See Container III:17, Notebook C, p. 111](#)
“One Reeler for Horatio Alger,” n.d.
[One Sunday of the easy light], n.d.
“One Wet Iota,” n.d.
“The Onion Eaters,” n.d.
[Only a Chinese knows with all his death], n.d.
[Or any ten girls, or all twenty together], n.d.
[The ostler in his ostlery], n.d.
“Our Day in the Country,” n.d.
[Out of thirty-seven leghorns that sang high mass], n.d.
[The oxygen tastes vaguely of rubber. Fear], n.d.
[The oystermen of Massachusetts], n.d.

Par-Pat

“Para Derest,” n.d.
“Parenthood,” n.d.
[Paris, the god-given string bowman, found], n.d.
“Park Bench,” n.d. [See Container III:16, Notebook B, pp. 103-109](#)
“Parrot” (first line “A comic in a banged hat eating”), n.d.
“The Parrot” (first line “A full professor among birds”), n.d.
“Passage to a Summer Island,” n.d.
[Past Iwo with the sun laid on our back], n.d.
[The patient's friend is nature and can cure], n.d.
“Patterns,” 1954

Pe-Pi

“A Pedestrian on a Chessboard,” n.d.
[Perfect depravity, perfect innocence], n.d.
“The Performance of Mourning,” n.d.
“Pete's Here!” n.d.
“A Petition for Burial (A Prologue to Follow),” n.d.
[The pharaohs turned to rock. And still blew down], n.d. [See Container III:16, Notebook B, p. 59](#)
“The Philosophy Store,” n.d.
“Pigeons,” n.d.
“The Pilot in the Jungle,” n.d. [See Container III:16, Notebook B, pp. 113-124](#)
[Pineapples were not, of course], n.d.

Pl-Po

“A Plague for Everything and Everything in Its Plague,” n.d.
“The Plain People of Pennsylvania Decided to Be Immovable,” n.d.
“A Plea,” n.d. [For additional material see Container III:17, Notebook C, pp. 65-69](#)

[Pleasant places, green sounds, with boats on lakes], n.d.

“A Plover at Twilight,” 1964

“Poem” (first line “Dylan Thomas and Richard Nixon”), n.d.

“Poem” (first line “The sparrows of Somerville, Massachusetts”), n.d.

“Poetry,” n.d.

“Poets,” n.d.

“The Poet’s Words,” n.d.

[Polly Proud is very loud], n.d.

[The Poo-bah and the Rinkey-dink], n.d.

“Poor Little Fish,” n.d.

“Population Pressure,” n.d.

“Possibilities,” n.d.

“POW,” n.d.

[POW-BOP said Mr. Kennedy and], n.d.

Pr-Pu

“Prejudices,” n.d.

“Principles” (first line “In evidence with the world, as old bones plead”), n.d.

“Principles” (first line “In the zoo of God’s imagination”), n.d.

“The Private Eye,” n.d.

“Professor Hale and the Snook,” n.d.

“Propositions for a Moon Rise,” n.d.

“A Psalm for Malthus,” n.d.

“Punch,” n.d.

Q

“Q,” n.d.

“Q & A,” n.d.

“A Qualified Praise of the Devil As a Teacher,” n.d.

“Quiqueg,” 1960 *See Container III:17, Notebook C, pp. 250-252*

Ra-Ref

[A rabbit bouncing across plowed land], n.d.

[The raccoon cub the boys raised], n.d.

“Random Is All Coils,” n.d.

“Rattler,” n.d.

“Read This before You Come In,” n.d.

“Reality and Willie Yeats,” n.d.

[Reason comes by forced marches. Thoughts arrive], n.d.

“Re-corn-struck-shun,” n.d.

“Reflections While Watching the Young Gyrating in Twenty-five Simultaneous Solitudes at Some Automated Dionysian Rite Approximately Called a Party,” n.d.

Rem-Ru

“Remember Dead Gunners,” n.d.

“Rest Stop,” n.d.

“Re-union,” n.d.

“Reverie,” n.d.

“A Reverie on Principles,” n.d.

“A Revulsion against Crows,” n.d.

“Rivers and Toes and (Sometimes) the Part in Your Hair,” n.d.

“Robin the Hood,” n.d.

“Rose and Bee,” n.d.

[The roses down in Zanzibar], n.d.

[A rough plain hearse, then], n.d.

[The rover arrived at a river], n.d.

“Rules,” n.d.

Sa-Sc

“The Sad Aardvark and the Queen Ant,” n.d.

[Said a crow in the top of a tree], n.d.

[Said the Fake Man to his Imitation Agony], n.d.

“Said the Man, Said His Wife,” n.d.

[Said the Substantial Nude to the Conceptual Man], n.d.

[Said the trivial apothecary infusing sassafras], n.d. *For additional material see Container III:17, Notebook C, p. 107*

[Salmon are sure], n.d.

“Salt Lake City,” n.d.

“Saturday,” n.d.

“A Saturday Afternoon,” n.d.

“Savior,” n.d.

[Say what you like about the], n.d.

“Scenario,” n.d.

“Scenes from a Critical Mass,” n.d.

“School for Betrayal – Welcoming Address to the Entering Class,” n.d.

[The scientist looked up from what he knew], n.d.

Se-Sl

“Sea Marshes in Winter,” n.d.

[The sea shines. Wind-combed, the waters run light], n.d.

“Selectivity,” n.d.

“Sequence,” n.d.

“The Shark,” 1962

[She didn't die. As some go out of their minds], n.d.

[She opened a box left over in the basket from the last picnic], n.d.

“Shore,” n.d.

[The shriek is a shiverous beast], n.d.

[Shut the door. From either side], n.d.

“A Sidewalk Full of Schoolgirls,” n.d. *See Container III:16, Notebook B, pp. 26-27*

“Silvana,” n.d.

“Since I Am Not Godlike,” n.d.

“Singing,” n.d.

[Six hours from meaing [sic] the plane sat down], n.d.

“The Size of Song,” n.d.

“A Skin Diver Surfaces,” n.d.

[The skylines are all cumulus in the mind's eye], n.d. *See Container III:16, Notebook B, pp. 56-59*

[The slow acquirements of the air], n.d.

[Slow as the tired day goes], n.d.

[The slow lives are as real as speed has fins], n.d.

Sm-Somehow

“Small Benn,” n.d.

“Small Elegy,” n.d.

[So pretending that their lies], n.d.

“Soaking in a Tub,” n.d.

“Softly Wrong We Lie and Kiss,” n.d.

[Some are giggly and some are gigglier], n.d.

“Some Comfort Maybe,” n.d.

“Some Lines Started at an Italian Wake,” n.d.

[Some of the bad men I have not], n.d.

[Some of the cats I know about], n.d.

[Some of the cowboys I know best], n.d.

“Some of the Houses Always Needed Paint and Some Had Always Just Had It,” n.d.

“Some of the Times When There Are Oceans,” n.d.

[Some of what I die I], n.d.

“Some People Came to See Us and Mummy Served Tea,” n.d.

“Some Reflections after a Harangue by Miss D,” n.d.

[Some strike a stance], n.d.

“Some Useful Hints on Being Born,” n.d.

“Somehow Comes Morning,” n.d. *See Container III:17, Notebook C, pp. 78-79*

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Someone

“Someone,” 1962

[Someone about as big as a bump], n.d.

[Someone fast and someone slow], n.d.

[Someone had misread the vegetable order], n.d.

“Someone I Know,” n.d.

[Someone I met], n.d.

“Someone in the Fantasy Ward Is Eating Well,” n.d.

[Someone just came out of the sky], n.d.

[Someone said], n.d.

[Someone sighed], n.d.

[Someone under the chestnut tree], n.d.

“Someone Up There,” n.d.

[Someone we know], n.d.

[Someone who said she was Jill], n.d.

Something-Son

[Something about birds kills the song], n.d.

“The Something/Nothing Any Love Can Tell,” n.d.

[Sometimes in San Francisco, sometimes in], n.d.

[Sometimes when you are], n.d.

“Song” (first line “I draw the breath I am about”), n.d.

“Song” (first line “Oh finger, the tickles of all my loves”), n.d.

“Song” (first line “The cardinal there in the always tree”), n.d.

“Song for an Allegorical Play,” 1962

“Sonnet,” n.d.

“A Sonnet to Robert Frost but Not about Him,” n.d.

Soo-Stop

[Sooner or later a night will come], n.d.

[Sooner or later, because the ghosts], n.d.

“S.P.Q.R. Domus Claudius,” n.d.

[A sparrow lights on the sill], n.d.

“A Spring Semester,” n.d.

“A Starnose Mole on the Fairway,” n.d.

“The Starry Heavens, the Moral Law,” n.d.

“Stars,” n.d.

[The stars sit still and the world goes round], n.d.

“Steps,” n.d.

“Still,” n.d.

“Still Life,” n.d. *See Container III:16, Notebook B, p. 165*

“Stone Steps,” 1962

[“Stop war,” he said], n.d.

Stor-Su

[Storms later, we awoke], n.d.

[Striking a blow for freedom, Joe was], n.d.

“Styles,” n.d.

“A Submarine Testament,” n.d.

“A Suburban Man Speaks Honestly,” n.d. *For additional material see Container III: 17, Notebook C, pp. 52-53, 56-57*

“Success,” n.d.

“Summer,” n.d.

“Sunset and After,” n.d.

“Survival,” n.d.

Ta-That

[Taking a walk in Baguio because I was there], n.d.

“Talking Myself to Sleep at One More Hilton,” n.d.

[Technique is for musicians and the young], n.d. *See Container III:16, Notebook B, pp. 9-11*

[Tell me one, tell me two], n.d.

[Tell me this, if you don't mind], n.d.

[Tempted at the Algonquin by such a choice], n.d.

“Ten Minutes My Captive,” n.d.

“Ten Years Ago I Played at Being Brave,” n.d.

“Tenzone,” n.d.

“A Thanks to a Botanist,” n.d.

“That Spring,” n.d.

Theo-There was a fox

“Theories of Flight,” n.d.

[There a young man who turned eight], n.d.

[There are twice as many eyes as there are], n.d.

[There is no one way in this language], n.d.

[There once was a girl who never went to bed], n.d.

[There's no Top City when everyone's broke], n.d.

[There's nothing to saying goodbye], n.d.
[There was a boy who lost his head], n.d.
[There was a dead sheep in the feed-lot], n.d.
[There was a fish that was born in a cup], n.d.
[There was a fox], n.d.

There was a gold-Three

[There was a gold boy on a gold dolphin], n.d.
[There was a man who said "No! No! No!"], n.d.
[There was a man who was so slow], n.d.
[There was a shark that liked to bite], n.d.
[There was an old man, an old, old, old], n.d.
[There was Stoner, eighteen of his thirty years], n.d.
[There were sword scars on the old fire-eater's face], n.d.
[They admired you], n.d.
"Thing," n.d.
[Think of someone about as big], n.d.
[This decent executive person is], n.d.
[This is Jane. She sits and yawns], n.d.
"This Is of the Intimacy and Legality of Evil," n.d.
[This is the way Monday went. First], n.d.
[This man – the massive center of what world], n.d.
[This morning I fell from a horse I was about], n.d.
[THIS: of seven sparrows on a country wire], n.d.
[Three gray squirrels at a Mayday], n.d.

Thro-To

[Through my hemlocks to the spruce beyond], n.d.
"To a Metaphysician with His Head in the Oven," n.d.
"To a Plinking of Mandolins," n.d.
"To a Poor Wretch Who Made Good," n.d.
"To a Reviewer Who Admired My Book," n.d.
"To Daphne to Make Up Her Damned Mind," n.d.
[To do a thing right, you will see], n.d.
"To Each His Own," n.d.
"To Judith," n.d. *See Container III:16, Notebook B, pp. 24-25, 28-29, 44-45*
"To No End Ever," n.d.
"To the Father of Proverbs," n.d.
[To see is to interpret], n.d. *See Container III:16, Notebook B, p. 5*
"To Somatica to Say Nothing," n.d.

Tod-Tw

[Today – because I would not lie to you –], n.d.
[Toe-tippy and a dancing man to his], n.d.
"Tongues," n.d.
[Toy maker Ptolemy], n.d.
[The trains in that country], n.d.
"The Tree," n.d. *See Container III:17, Notebook C, pp. 94-95*
"Tree-Cutting," n.d.

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[The tribe that became a nation], n.d.
"Trojan Horse," n.d.
"Tribes," n.d.
[The trouble with most poets], n.d.
[The True Preposterous is a beast], n.d.
"Twice When Jack Was Away I Thought of Him," n.d.
"Two for Rob't Frost: I. Sense Is the Size of What You Make of It, II. The Flowering (and Fading) of New England," n.d. [See Container III:17, Notebook C, p. 47](#)
"Two Poems on Five Tulips," n.d.

U-V

[U is for Uncle. Perhaps you are one], n.d.
"Ulysses," n.d.
"The Unadapted Animal Is Man," n.d.
"Undertow," n.d.
"Union Station," n.d. [See Container III:16, Notebook B, pp. 13-15](#)
[Up from to reef to the quicksilver band], n.d.
"A Valedictory for Rose," n.d.
[Vega and I are walking this impossible dog], n.d.
"Vermont," n.d.
"V-J Day," 1955
"Vodka," n.d.
"A Voice across a Border," n.d.
[A voice said: "Go forth and multiply"], n.d.

Wai-Was

[The waiter, an employed cadaver who might have passed], n.d.
"A Walk Down a Mountainside," n.d.
"Watching It Go Over," n.d.
"Wake," n.d.
[Walt Whitman took the Earth to bed], n.d.
"War," n.d.
"A Warning about Bears," "More about Bears," "Still More about Bears," and "Last Words about Bears," 1960
[Washed and neat to watch TV], n.d.

We-What Someone

[We buried the corporal in his new beard], n.d.
"We Have Lost Contact with Abel Company," n.d.
[We were mentioning some unusual corpses and your name came up], n.d.
"The Weather's of Miss Myra," n.d.
"A Web," n.d.
[The weight descends on all mankind], n.d.
"A Welcome to the Reader I Must First Refuse," n.d.
[Well, sir, whales, pirates – all's one], n.d.
"Wet Cold Morning," n.d. [For additional material see Container III:17, Notebook C, p. 27](#)
[What do I do more than this night], ca. 1964
[What do you think a kite would do], n.d.
[What do you think I saw just now?], n.d.

[What do you think of Bobby Link?], n.d.
[What feeds the hawk then? Shall its chicks], n.d.
[What had I done but remember death's smell], n.d.
[What I could not then believe], n.d.
[What some people do for disaster], n.d.
"What Someone Said When He Was Spanked the Day before His Birthday," n.d.

What Was-When I Am

"What *Was* Her Name?" n.d.
"What Washes Is Time Enough," n.d.
"Whatever Hell Is," n.d.
[Whatever it is you want me to do], n.d.
[Whatever that was, good enough, for all], n.d.
[Whatever the poem may be in school], n.d. [See Container III:16, Notebook B, p. 3](#)
[What's dirty passes. And returns], n.d. [See Container III:16, Notebook B, p. 146](#)
"When a Man Dies," n.d.
[When a million monkeys], n.d.
[When angry young men have found their cause], n.d.
[When Fletcher Pratt was alive, his house on the shore], n.d.
[When her mother died and there was no one], n.d.
"When I Am Not Dead I," n.d.

When I was-Wr

[When I was the size], n.d.
"When I Went to Get a Drink," n.d.
[When I'm done doing what I do], n.d.
[When Jane had put a glove upon her right], n.d.
[When Paul has screamed his final scream], n.d.
[Where every day was nothing but itself], n.d.
"While a Pastry Chef Was Designing an Arch of Triumph," n.d.
[While Egypt was being eternal, everybody], n.d.
"While I Was Shaving," 1962
[Who is he?], n.d.
"Who We Really Are," n.d.
"Whom Do You Know Really Who Is," n.d.
[Why do I have to make], n.d.
"Why Don't You Write for Me?" n.d.
[Why would it make you happier to be married], n.d.
[Will you know then], n.d.
[Willy the Weep and Sad Terry and I], 1962
"The Wish Tree," n.d.
[Wolf pups play murder], n.d.
[The woods were posted against flower-picking], n.d.
"World Affairs," n.d. [See Container III:17, Notebook C, pp. 253-256](#)
[A wrong-o from a back street – so far back], n.d.

Y-Z

[Yes, certainly we're going], n.d.
[Yes, I do go to more funerals than any], n.d.

- “Yesterday,” n.d.
- [You are no engine and I am no fire], n.d.
- [You will eventually have the feeling that], n.d.
- [Your character, Desmond, is your problem, not mine], n.d.
- [You've written Poems. You've written Prose], n.d.
- “Zeal,” n.d.
- Unidentified fragments, n.d. *For additional material see Container III:17, Notebook C, pp. 97-98, 133, 257*
- (2 folders)
- Speeches and lectures, 1960-1967, n.d.
- (2 folders)
- Textbooks
 - How Does a Poem Mean?* book reviews, 1960
 - Poetry 230: Programmed Instruction in Reading Poetry in Depth*, edited by James M. Reid, Laurence Perrine, and John Ciardi
 - Copies of poems, 1961
 - Correspondence with publisher, 1961
 - Lists of poem titles, 1961
- By others
 - Articles and essays
 - Fergusson, Francis, “On Reading Dante in 1965: The Divine Comedy As a 'Bridge across Time,’” ca. 1965
 - Frank, Nino, “Dante – The Poet and the Man,” n.d.
 - Mathews, J. Chesley, “The Interest in Dante by Major American Men of Letters to about 1875,” n.d.
 - Unidentified author
 - “Melville,” n.d.
 - [The worst things you've read about Mississippi are, of course, true...], ca. 1963
 - Book reviews
 - Unidentified author, *Collected Poems* by Lawrence Durrell, n.d.
 - Poems
 - Graves, Robert
 - “The Quiet Glades of Eden,” 1959
 - “The Reaching Out of Warmth Is Never Done,” 1960
 - “Song: A Month of Sundays,” 1960
 - Grenier, Robert, 1965
 - “The Depth of Fall”
 - “Dusk Road Game”
 - “Goodbye”
 - “The Light”
 - “Listening”
 - “Street Scene”
 - “Tune for Beanie”
 - “You”
 - Short stories

Part III: Writings, 1947-1968, n.d.

Container

Contents

Kinney, Arthur F., "Aftermath," 1959

BOX III:24

Part III: Subject File, 1951-1965, n.d.

Art exhibition catalog, articles, drawings, correspondence, essays, information regarding Tufts University, investment material, newspaper clippings, writings about Ciardi, and miscellaneous material.

Arranged alphabetically by name of individual, organization, subject, or type of material and chronologically therein.

BOX III: 24

Alabama Education Association, speaking engagement, 1961

American Academy and Institute of Arts and Letters, 1965, n.d.

Censorship, Ciardi as witness in *Naked Lunch* trial, 1959-1965

Drawings by Ciardi, n.d.

Garden State Choral Society, 1962

Investments, 1962, n.d.

Miscellany, 1951-1964, n.d.

Sculpture exhibition catalog, ca. 1963

Tufts University, Medford, Mass., Special Committee on Student Publications, 1964-1965 *See also Container III:15, "Student Publications and the Tufts Plan (Or Alma Mater, Yours in Pride)"*

Watts, Myra Ciardi, n.d.

Writings about Ciardi, 1960-1961