

Hugh Kenner:

An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

- Creator:** Kenner, Hugh, 1923-2003
- Title:** Hugh Kenner Papers 1916-1994, n.d. (bulk 1943-1994)
- Inclusive Dates:** 1916-1994, n.d. (bulk 1943-1994)
- Extent:** 106 boxes (45 linear feet), 3 oversize boxes, 1 oversize folder, 1 card file, 11 galley files
- Abstract:** The collection includes correspondence, offprints, clippings, typescripts, galley proofs, photographs, tearsheets, drawings, computer printouts and program sheets, holograph notes and drafts, notebooks, and academic papers documenting Hugh Kenner's career as a critic, scholar, and educator. Subjects include Kenner's numerous published works on Ezra Pound, James Joyce, Samuel Beckett, Buckminster Fuller, mathematics, computing, poetry and literature in general.
- Access:** Open for research
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Administrative Information

- Acquisition:** Purchases 1996 (R113875), 1997 (R13903), 2001 (R14927); Gift 1996 (G10707)
- Processed by:** Lisa Jones, 2001; Stephen Mielke, 2002
- Repository:** Harry Ransom Center, The University of Texas at Austin
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Biographical Sketch

William Hugh Kenner was born in 1923 at Peterborough, Ontario, to Mary (Williams) Kenner and Henry Rowe Hocking Kenner, a school principal and instructor of Greek and Latin. He studied under Marshall McLuhan at the University of Toronto where he received a BA (1945) and MA (1946, gold medal in English). He then attended Yale University where his PhD dissertation, *The Poetry of Ezra Pound*, received the Porter Prize in 1950.

After completing his degrees, appointments followed at Santa Barbara College (later University of California at Santa Barbara), 1950-1973; Johns Hopkins University, 1973-1990, as Andrew Mellon Professor of Humanities; and the University of Georgia, where he was Franklin and Callaway Professor of English from 1990 until his retirement in 1999. Kenner has also held visiting professorships at the University of Michigan (1957), the University of Chicago (1962), the University of Virginia (1964-1965), and the Northrop Frye Chair at the University of Toronto (1985). He received honorary doctorates from the University of Chicago and Trent University, two Guggenheim fellowships (1956, 1963), and is a Fellow of the Royal Society of Literature (1956).

Unlike most of his fellow academics and literary critics, Kenner knew personally, and collaborated with, many of the subjects about whom he has written. In a conversation with Ezra Pound in the early 1950s, Pound insisted, "You have an obligation to visit the great men of your own time." Kenner took this admonition literally and over the years has visited and befriended many of the major figures of literary modernism, including Samuel Beckett, William F. Buckley, T. S. Eliot, Wyndham Lewis, William Carlos Williams, and Louis Zukofsky. Kenner's circle of contacts also included prominent figures outside of the modernist movement, such as Guy Davenport, Buckminster Fuller, Marshall McLuhan, and Charles Tomlinson. In addition, Kenner has written extensively, sometimes definitively, about Joseph Conrad, William Faulkner, F. Scott Fitzgerald, Ford Madox Ford, Henry James, James Joyce, J. M. Synge, Evelyn Waugh, H. G. Wells, Virginia Woolf, and William Butler Yeats.

Considered the premier scholar and critic of literary modernism of his generation, Kenner's career spans 50 years during which he has produced 25 books (and contributed to at least 200 others), nearly a thousand periodical contributions, and numerous other publications, sound recordings, and broadcasts. He is generally acknowledged as the pre-eminent authority on Ezra Pound and one of the major voices of James Joyce scholarship. The 1951 publication of his Yale dissertation *The Poetry of Ezra Pound* was the first serious book on the subject to be published in America, and *Dublin's Joyce* (1955) and *Joyce's Voices* (1978) are considered classics in Joyce criticism.

Kenner's numerous articles and publications on modernist studies examine the movement in broad terms in a manner accessible to a general readership: *The Pound Era* (1971) outlines international modernism, *A Homemade World* (1975) analyzes American modernist writers, *A Colder Eye* (1983), the Irish modernists, and *A Sinking Island* (1988), the English modernists. Fellow professor, critic, and writer Guy Davenport summarized, "Kenner gave us a way to read Pound, as he has given us a way to read

Joyce and Beckett. This is not to say that these are the only way to read these writers: What Kenner does best is show us how to read, and how to appreciate what we read. A critic cannot hope for more success."

The scope of Kenner's critical thought ranges across American and English intellectual history. He has written on mathematics, science, technology, and visual arts. *Bucky: A Guided Tour of Buckminster Fuller* (1973) is a non-academic introduction to Fuller's theories of cosmic order and its physical properties. Kenner's book reviews for *Byte* magazine (1986-1993) examined computer technology for a general readership, and his *Art and Antiques* magazine column (1984-1992) provided cultural context for art, history, and theory. His critical works on popular culture and film include *Chuck Jones: A Flurry of Drawings* for the University of California at Berkeley "Portraits of American Genius" series, and articles on Buster Keaton. With his expertise in the modernist movement of the early 1900s and technology and culture of the later 1900s, Kenner has created a body of work touching on many of the leading movements throughout the twentieth century.

Sources:

Contemporary Authors: New Revision Series, Volume 28. Hal May & James G. Lesniak, Eds. (Detroit: Gale Research Company, 1990).

Dictionary of Literary Biography: Modern American Critics Since 1955, Volume 67. Gregory S. Jay, Ed. (Detroit: Gale Research Company, 1988).

Scope and Contents

Correspondence, offprints, clippings, typescripts, galley proofs, photographs, tearsheets, drawings, computer printouts and program sheets, holograph notes and drafts, notebooks, and academic papers document Hugh Kenner's career as critic, scholar, and educator from 1943 to 1994. The papers are organized in three series: I. Works, 1943-1994, n.d. (40 boxes); II. Correspondence, 1946-1993, n.d. (14 boxes); III. Subject Files, 1916-1994, n.d. (53 boxes).

The Subject Files series is the largest of the three, constituting one half of the Kenner papers. It includes a large number of papers and articles by colleagues of Kenner and topical files on individuals and subjects related to Kenner's academic interests. The Works series contains various drafts, contracts, and correspondence for books, articles, lectures, reviews, and introductions by Kenner. The smallest series, Correspondence, largely comprises incoming letters to Kenner. Some incoming correspondence and third-party correspondence is located throughout the papers and several correspondents have letters in more than one location. The Index of Correspondents at the end of the finding aid should be consulted to locate correspondence.

The vast majority of the materials are in English, although Chinese and Japanese ideograms are present in the Ezra Pound materials and small amounts of Greek, Latin, Gaelic, Italian, German, and French are located throughout the papers.

The bulk of the papers date from the late 1940s to the early 1990s. A very few items date as early as 1916, but these are generally photo reproductions of items or copies of letters.

The papers are generally in good condition except for occasional stains and smudges, some identified as food and drink spills or mold growth. Most of these materials have been placed in protective sleeves or photocopied and discarded. Although the Ransom Center Conservation Department has treated some of the manuscripts for mold, dormant spores may still be present and patrons sensitive to mold may consider wearing gloves and a dust mask while handling certain files.

Series Descriptions

Series I. Works, 1943-1994, n.d.

The Works series is divided into four subseries: Books, Articles and Lectures, Reviews, and Introductions. The Books subseries makes up the bulk of the series and contains notes, typescript drafts, galley proofs, and small amounts of correspondence and clippings. The materials document Kenner's numerous published works on Ezra Pound, James Joyce, Samuel Beckett, Buckminster Fuller, mathematics, computing, poetry and literature in general, and other interests. Also included are typescript fragments for several unpublished books and one screen treatment. The files are arranged alphabetically by title with the majority of materials consisting of typescript drafts and fragments with hand written corrections by Kenner. A small amount of correspondence is included with many of the works, usually fan mail or letters and contracts from Kenner's publishers. General research notes and materials for Beckett, Fuller, Joyce, Pound, and others are located in the Subject Files series and complement the files found in this series. Kenner's academic papers and dissertation from Yale University are also located in the Subject Files series. The Articles and Lectures subseries contains offprints, tearsheets, and photocopies of articles written by Kenner for magazines, newspapers, journals, and encyclopedias such as *Harpers*, *Art & Antiques*, *The New York Times*, *Byte*, *Shenandoah*, and *Encyclopaedia Britannica*. Also included are several short radio scripts used on National Public Radio and typescripts and notes for lectures and talks on computers, Joyce, Pound, and symbolism. As in the Books subseries, correspondence is sparse and predominately from editors and publishers, with some fan mail. One exception is for the 1964 *Saturday Evening Post* article "Don't Send Johnny to College," which generated a large number of letters from readers and numerous requests for use and reproduction. The materials in this subseries date from the early 1940s to the early 1990s and are arranged alphabetically by title. The Reviews subseries contains book, movie, and software reviews written by Kenner and is similar to the Articles and Lectures subseries in date range and types of materials. The reviews appeared in *The Los Angeles Times*, *London Times*, *Poetry*, *Inquiry*, and many of the same publications noted under Articles and Lectures. This subseries is arranged alphabetically by the name of author of the work reviewed. The Introductions subseries consists of one box of typescripts and correspondence related to book forewords and sound recording liner notes written by Kenner. Arrangement is alphabetical by author or by title when the author is unknown. Author correspondence is included with several of the titles.

Series II. Correspondence, 1946-1993, n.d.

Correspondence is divided into two subseries: Incoming and Outgoing, with Incoming correspondence further divided into Personal, General, and E-mail. The majority of the Personal

correspondence comes from Kenner's colleagues or close acquaintances and documents literary activities and projects. Included in this section is correspondence from such notable figures as Samuel Beckett, T. S. Elliot, Buckminster Fuller, Ezra Pound, Charles Tomlinson, William Carlos Williams, and Louis Zukofsky. Some of these individual's letters include third party correspondence between themselves and someone other than Kenner. Other third party correspondence, mostly photocopied, is located under the individual's name in the Subject Files series. General correspondence contains routine requests and comments from fans and students, and business letters regarding Kenner's publications and travels. There is some overlap with the Personal correspondence, particularly with individuals whose correspondence covers several years and who became more closely connected to Kenner or his work over time. There is also some overlap with the Works files, with letters from publishers and from fans. E-mail correspondence consists of printout correspondence mostly from colleagues and students at academic institutions and includes discussions from computer and literary online lists. The small amount of Outgoing correspondence (two folders) mirrors the Incoming Personal and General correspondence, although there are no outgoing letters to the above notable figures. The files contain mostly carbons and photocopies of the original letters. Both incoming and outgoing correspondence is arranged alphabetically. Additional correspondence is located throughout Kenner's papers and an Index of Correspondents is provided. The index lists all incoming letters to Kenner and select third party correspondence from well-known writers such as Beckett and Pound.

Series III. Subject Files, 1916-1994, n.d.

Subject Files contain the most varied materials, both in format and content. Kenner's interests in mathematics, computers, art, literature, and education are all well represented and often files in one area of interest overlap with another. One example is "Frqwr," a computer program written by Kenner that could read a text file and make an alphabetical list indicating the frequency of each word's occurrence. Kenner used the program to create a printout of vocabulary usage by James Joyce in *Ulysses*. Although it is Joyce related, the printout is located under the "Computer Printout" heading, not under the "Joyce" heading. Overlap also occurs due to the interrelationship of many of the individuals studied by Kenner. For example, Pound materials can be found under the T. S. Eliot heading and vice-versa. The bulk of the subject files consist of single files containing offprints and photocopies of reviews, papers, journal articles, and book chapters sent to Kenner by colleagues and students. Many of these works contain a short note or letter to Kenner about the work, sometimes asking for his comment. The files are arranged alphabetically by the author of the work and are interfiled with subject files on various topics and individuals. The topical files include headings such as "Haiku," "Irish," "Clippings," "Conferences and Seminars," and "Yale." Included in these files are notes, brochures, memorabilia, and other general material. "Clippings" include general clippings on various topics as well as interviews with and articles about Kenner. The "Conferences and Seminars" files document meetings on general literary topics. Conference material on specific individuals such as Beckett, Joyce, or Pound are located under the heading for that individual. The "Yale" files include notes and papers from Kenner's graduate studies, and a carbon typescript of his 1950 dissertation *The Poetry of Ezra Pound*. The topical subject files do not contain the same depth of material that is found in the subject files on specific individuals, such as Samuel Beckett, Basil Bunting, Guy Davenport, T. S. Eliot, Buckminster Fuller, James Joyce, Wyndham Lewis, Ezra Pound, William Carlos Williams, and Louis Zukofsky. These files contain copies of works by and about the individuals, Kenner's research materials, clippings, and copies of correspondence. James Joyce files make up the largest grouping in the series and consist primarily of copies of *Finnegans Wake* fragments, clippings on the Hans Walter Gabler edition of *Ulysses*, and articles about Joyce and his works. Despite the greater volume, the Joyce files lack the depth and variety found in files on other modernist writers that Kenner actually knew and interacted with, such as Beckett, Eliot, Pound, and William Carlos Williams. The second largest grouping of materials documents Buckminster Fuller, who like Kenner pursued a great variety of interests throughout his life. The

Fuller files contain works by and about Fuller, copies of Fuller patents, clippings and brochures regarding geodesic structures, and numerous files and notes on mathematic models and principles. Much of this was likely used as background material for Kenner's books on Buckminster Fuller and geodesic math, and like many of the subject files complements files found in the Works series. Most of the files on specific individuals contain little if any original material created by the individual. Exceptions are a typed 1959 manuscript for "Measure" with William Carlos Williams' hand written notes and signature; typescript fragments for *Mercier et Camier* and a mimeo typescript for *Film* both with Samuel Beckett's hand written notes and corrections; and Congressional Records on Ezra Pound's war broadcast with Pound's notations, and several pages on ideograms and Confucian odes with hand written notes by Pound. In addition, the Davenport file contains 30 original pen and ink drawings by Davenport, some including correspondence to Kenner. Other than the Davenport file, the subject files on famous individuals contain no original correspondence. The letters in the files are generally photocopies or transcriptions made by Kenner or others. Original correspondence between Kenner and these individuals is located in the Correspondence series.

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**Box 29
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Barr- Beckett, 1958-1990, n.d.

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Bedford- Bruns, 1954-1992, n.d.

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Buckley, Christopher and William F. Jr., 1961-1993, n.d.

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Budgeon- Carne-Ross, 1960-1990, n.d.

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Series III. Subject Files, 1916-1994, n.d.

- Aarsleff, Hans- photocopy typescripts and offprints, 1970-1980 **Box 54
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- Abrams, Sam. "The Betrayal of Whitman,"n.d. **Folder 5**
- Adler, Jerry. "Taking Offense,"1990
- Adler, Mortimer. "Six Great Ideas: Truth,"1982
- Aiken, Conrad- photocopy correspondence and clippings, 1925-1963, n.d.
- Alpers, Svetlana. "Seeing Is Knowing: A Dutch Connection", 1978
- Altieri, Charles. "Genteel Modernism,"1976
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- Anthheil, George. "My Ballet Mecanique: What it Means,"1925
- Antin, David- mimeo typescripts and correspondence, 1974-1978 **Box 55
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- Armstrong, Neil- autographed pamphlet, 1976 **Folder 3**
- Art and Artists- clippings, tearsheets, photographs and brochures, 1955-1992, n.d. **Folder
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- Artificial Intelligence- mimeo clippings and correspondence, 1976, n.d. **Folder 6**
- Atherton, J. S.- correspondence, clippings, mimeo typescripts and offprints, 1954-1978
- Auden, W. H.- *The Harvard Advocate* special issue, 1956
- Bailey's Dictionary- photocopies, n.d. **Box 56 Folder
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- Bard, Joseph- correspondence, pamphlets, and photocopy typescripts, 1957-1971, n.d.

Barolini, Teodolinda. *Dante's Poets*- photocopy, 1984

Beaurline, L. A.- offprints, 1960-1963

Beckett, Samuel

The Beckett Circle newsletter, 1976-1978

Box 56
Folder 2

The Beckett Project- correspondence, 1987-1990

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Clippings, 1953-1994, n.d.

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Kenner's notes and research materials, 1982-1984, n.d.

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Come and Go- photocopy typescript, n.d.

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Elethira- mimeo typescript, n.d.

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Happy Days: A Play in Two Acts - galley proofs, n.d.

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Typescript fragments with holograph notes by Beckett, n.d.

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Kenner's typescript translation with holograph notes, 1972

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Still- photocopy holograph manuscript and M'arte Edizioni publication, 1974 **Folder**
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A-C, 1970-1983, n.d. **Box 57 Folder 7-8**

D-L, 1968-1984, n.d. **Folder 9**

M-Z, 1967-1986, n.d. **Folder 10**

Behrens, Roy R. "The Weave (and Warp) of Invention," *The Journal of Creative Behavior*, 1974 **Box 58**
Folder
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Belt, Debi. "Yeats and the Nationalists: The *Playboy* Controversy," n.d.

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Blackburn, Paul. *Provençal Translations*, 1973 **Folder 2-3**

Black Sparrow Press- book catalogs, 1977-1981, n.d. **Folder 4**

Kenner, Hugh, 1923-2003

Blair, Lee- clippings, 1984

Folder 5

Bogardus, Ralph F. "The Photographer's Eye: Henry James and the American Scene," *History of Photography*, 1984

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Braudy, Leo

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Bunting, Basil

Clippings and brochures, 1950-1978

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Cage, John

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Interviews and articles about Kenner, 1985-1993, n.d.

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Brief quote or mention of Kenner, 1948-1993, n.d.	Folder 3-5
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Cocteau, Jean- Clippings, 1963	Folder 2
Cohen, Ralph. "The Future of Literary Theory," <i>Computers and Literary Criticism</i> , 1988	
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Conferences and seminars, 1951-1968	Folder 3-4
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Cook, Albert	
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Correspondence, 1963-1974

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Articles and reviews, 1975-1980, n.d.

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"Ariadne's Dancing Floor," n.d.

"A Cool Drink by the Hammock," *National Review*, 1967

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Folder 4

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Folder 5

Eco, Umberto

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Clippings, 1949-1989, n.d. **Box 64 Folder 7**

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A-E, 1951-1986, n.d.

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N-R, 1958-1989, n.d.

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Wyndham Lewis portrait of Eliot (photograph), n.d.

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Ellman, Richard- clippings and photograph, 1959-1984

Folder 4

Emerson, R. W. "Emerson to Carlyle," n.d.

Kenner, Hugh, 1923-2003

Empson, William- clippings and notes, 1949, n.d.

England trip, 1975

Ephemera, 1978-1980, n.d.

Folder 5

Faulkner, William- clippings and brochures, 1962, n.d.

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Biographical information, 1967-1983

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Bibliographies, n.d.

Folder 3

Black Mountain College- clippings and correspondence, 1949-1985, n.d.

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Buckminster Fuller Institute- bulletins and brochures, 1990-1992, n.d.

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Center for Integrative Studies- photocopy typescript overview, n.d.

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Kenner's notes and research materials, 1965-1988, n.d.

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Kenner's notes and research materials, 1965-1988, n.d.

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Folder 3

K-O, 1965-1968, n.d.

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"Conversation in Courtship" - carbon typescript, n.d.	
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"Introduction to Culture" - photocopy typescript, n.d.	
"A Letter by Ezra Pound," <i>Way Out</i> - pamphlet, 1963	
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"Mouers Contemporaries: I Vecchii"- photocopy, n.d.	
"Oro e Lavoro"- pamphlet, 1944	
Poems- photocopy typescripts, n.d.	
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"Seafarer"- photocopy printed pages and Kenner's correspondence and notes, n.d.	
"To a City Sending Him Advertisements"- photocopy printed pages, n.d.	
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Reade, Amye. *Ruby*, n.d.

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Reich, Steven. *Desert Music*- programs, clippings, and notes, 1983-1984

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"American Poetry,"*The Symposium*, 1931

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