Descriptive Summary

Creator: Kenner, Hugh, 1923-
Title: Hugh Kenner Papers
Extent: 106 boxes (45 linear feet), 3 oversize boxes, 1 oversize folder, 1 card file, 11 galleys 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.
Call Number: Manuscript Collection MS-2270
Access: Open for research

Administrative Information

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


Scope and Contents


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.


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 "Fqwrd," 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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**Arrangement**

Due to size, this inventory has been divided into two separate units which can be accessed by clicking on the highlighted text below:

Hugh Kenner Papers--Series I through Series II [Part I] [This page]

Hugh Kenner Papers--Series III through Index of Correspondents [Part II]

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**Index Terms:**

**Correspondents**

Buckley, William F., 1925

Bunting, Basil

Cartier-Bresson, Henri, 1908
Davenport, Guy
DeWitt, Miriam Hapgood, 1906-1990
du Sautoy, Peter
Eliot, T.S. (Thomas Stearns), 1888-1965
Fuller, R. Buckminster (Richard Buckminster), 1895-
Gabler, Hans Walter, 1938
Hesse, Eva, 1936-1970
Jolas, Maria, 1893-1987
Laughlin, James, 1914-
Lewis, Wyndham, 1882-1957
MacGregor, Robert
McClung, William J.
McCluhan, Marshall, 1911-
Meacham, Harry M. (Harry Monroe), 1901-1975
Moore, Marianne, 1887-1972
Muggeridge, Malcolm, 1903-
Pound, Dorothy
Pound, Omar S.
Ransom, John Crowe, 1888-1974
Shapiro, Karl Jay, 1913-
Terrell, Carroll Franklin
Tomlinson, Charles
Williams, William Carlos, 1883-1963
Zukofsky, Celia Thaew
Zukofsky, Louis, 1904-1978

Organizations
   Alfred A. Knopf, Inc.
   New Directions (Brookfield, Conn.)
   Sterling Lord Agency

Subjects
   Beckett, Samuel, 1906-
   Davenport, Guy
Eliot, T.S. (Thomas Stearns), 1888-1965
Fuller, R. Buckminster, (Richard Buckminster), 1895-
Joyce, James, 1882-1941
Lewis, Wyndham, 1882-1957
Williams, William Carlos, 1883-1963
Zukofsky, Louis, 1904-1978

English literature, 20th century, History and criticism
English poetry, 20th century, History and criticism
Geodesic domes

**Document Types**

- Audio tapes
- Bibliographies
- Broadsides
- Contracts
- Christmas Cards
- Drawings
- Galley proofs
- Patents
- Photographs


Anthology of English Literature [unpublished]

Holograph and typed notes, n.d.  
Box 1 Folder 1

Mimeo typescript outline and introduction, n.d.  
Folder 2

Typescript draft fragment, n.d.  
Folder 3

Early typescript and photocopy draft

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Section II, n.d.  
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Section III, n.d.  
Folder 6-7

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Section IV, n.d.  
Box 2 Folder 2-3

Section V, n.d.  
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Section VI, n.d.  
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Section VII, n.d.  
Folder 6

Intermediate typescript and photocopy draft

Section I, n.d.  
Box 2 Folder 7

Section II, n.d.  
Box 3 Folder 1

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Section IV, n.d.  
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Section V, n.d.  
Box 4 Folder 1

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Section VII, n.d.  
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Correspondence and contracts, 1969-1984

The Art of Poetry (1959)

Carbon copy typescript, 1959

Correspondence and contracts, 1952-1987

Bucky: A Guided Tour of Buckminster Fuller (1973)


Draft fragments, 1972, n.d.

Carbon copy typescript, n.d.

Typescript printer's copy with corrections, 1973

Typescript continued

Photographs and illustrations

Galley proofs, n.d.


Clippings, 1973-1976

Chuck Jones: A Flurry of Drawings (1994)

Final manuscript, ca. 1994

Printer's copy, ca. 1994

Correspondence and contracts, 1990, n.d.

A Colder Eye (1983)

Early typescript draft fragments, n.d.

Intermediate manuscript fragments, 1981-1982
Late manuscript, n.d.

Late manuscript continued, n.d.

Final draft mimeo manuscript with design notes, 1982

Printer's copy, n.d.

Printer's copy, n.d.

Master galley proofs with corrections, 1982

Duplicate galley proofs, 1982

Galley proof fragments with corrections, 1983

Corrected master galley proofs, 1983

Duplicate galley proofs, 1983

Page proofs with corrections, 1983

Page proof fragments, 1983

Blue sheets, 1983

Dust jacket dummies, n.d.


8 in. floppy disk, n.d.

*The Counterfeiters: An Historical Comedy* (1968)

Research notes, n.d.

Holograph and typescripts drafts, 1965, n.d.

Mimeo typescript, n.d.
Galley proofs, 1985, n.d.

Printer's markup and cover, n.d.

Page proofs, n.d.

Dust jacket, ca. 1968

Correspondence, 1966-1985, n.d.


*Dublin's Joyce* (1956)

Incomplete carbon typescript with corrections, n.d.

Gatherings with corrections, 1955

Correspondence, 1950-1987


*Geodesic Math and How to Use It* (1976)


Draft fragments with corrections, n.d.

Early incomplete photocopy typescript, n.d.

Intermediate typescript, n.d.

Intermediate typescript continued

Late incomplete typescript, n.d.
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Clippings and reviews, 1958                            Folder 3


Typescript draft fragments, 1983-1984, n.d.            Box 16 Folder 4
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Clippings and reviews, 1985, n.d.                     Folder 9

*Historical Fictions* (1990)

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Clippings and reviews, 1990                            Folder 11

*A Home-made World* (1975)

Notes, n.d.                                            Box 16 Folder 12
Incomplete typescript and mimeo copy drafts, n.d.  

Galley proofs, n.d.  

Dust jacket dummies, n.d.  

Correspondence and contracts, 1973-1978  

Clippings and reviews, 1975-1978  

A Hundred Years of Joyce [unpublished]- typescript introduction and correspondence, 1977-1981  

*The Invisible Poet: T. S. Eliot* (1959)  

Research notes, n.d.  

Early composite manuscript fragments, n.d.  

Carbon copy typescript fragment, n.d.  

Incomplete carbon copy typescript, n.d.  

Dust jacket dummy, n.d.  

Correspondence, 1954-1969, n.d.  

Clippings and reviews, 1959-1960, n.d.  

James Joyce: Critique in Progress [unpublished]- correspondence, 1950  

*Joyce's Voices* (1978)  

Photographs, n.d.  

Jacket blurbs, n.d.  

Clippings and reviews, 1978-1980

*Mazes* (1989)

- Photocopy composite manuscript, 1988
- Dust jacket, n.d.
- Correspondence, 1989
- Clippings and reviews, 1989

*The Mechanic Muse* (1987)

- Typescript draft fragment and layout, 1986, n.d.
- Correspondence, 1985-1986
- Clippings and reviews, 1987

The Night World [unpublished]- holograph and typescript fragments, n.d.

*Paradox in Chesterton* (1947)

- Correspondence and contracts, 1947-1976
- Clippings and reviews, 1947-1949

*The Poetry of Ezra Pound* (1951)

- Typescript draft fragments, n.d.
- Galley proofs, n.d.
- Correspondence, 1948-1985, n.d.
- Clippings and reviews, 1951-1986, n.d.

*The Pound Era* (1971)
<table>
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<tr>
<th>Research materials and notes, 1963, n.d.</th>
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<td>Editorial notes, n.d.</td>
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<td>Mimeo typescript with corrections, n.d.</td>
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<td>Carbon typescript continued</td>
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<td>Page proofs, n.d.</td>
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<td>Clippings and reviews, 1972-1980, n.d.</td>
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*A Reader's Guide to Samuel Beckett* (1973)

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Rhyme [unpublished]

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<td>Correspondence, 1975-1981, n.d.</td>
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Seventeenth Century Poetry (1964)

Notes and carbon typescript draft fragments, n.d.  
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Correspondence and contracts, 1961-1987, n.d.  
Folder 5


Box 23  
Folder 6

Composite draft fragments and notes, n.d.  
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Draft fragments continued  
Box 24  
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Composite draft with corrections, 1961  
Folder 2

Carbon typescript with corrections, 1961  
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Galley proofs, 1961  
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Dust jackets, n.d.  
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Correspondence, 1958-1986, n.d.  
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Clippings and reviews, 1962-1983  
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German language clippings and reviews, 1964-1969  
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Scrunch Inc. [unpublished]- typescript fragments, n.d.  
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A Sinking Island (1988)

Notes, 1986  
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Mimeo typescript fragment, 1986  
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Incomplete mimeo typescript, 1986  
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Incomplete typescript continued

Typescript draft with corrections, 1986

Page proof fragment, n.d.

Dust jacket dummies, n.d.

Correspondence, 1984-1988, n.d.

Clippings and reviews, 1988-1989


*The Stoic Comedians* (1962)


Incomplete composite draft, n.d.

Carbon typescript printer's copy, n.d.

Illustrations, n.d.

Galley proofs, 1962


Clippings and reviews, 1963-1986


Notes and editorial recommendations, 1963, n.d.

Correspondence, 1960-1962
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<tr>
<td>Typescript draft fragments continued</td>
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<tr>
<td>Typescript draft with corrections, n.d.</td>
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<td>Mimeo typescript continued</td>
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<td>Page proofs, 1986</td>
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<td>Dust jackets, n.d.</td>
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<td>Correspondence and contracts, 1973-1987, n.d.</td>
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*The Vulgar Streak* [not produced]- carbon typescript screen treatment, n.d. | **Folder 7** |

*Wyndham Lewis* (1954)  

Notes and page proof fragment, n.d. | **Folder 8** |

Correspondence and contracts, 1950-1965 | **Folder 9** |

Clippings and reviews, 1954-1955, n.d. | **Folder 10** |

*Zukofsky's Eye* [unpublished]- contract, 1979 | **Folder 11** |

B. Articles and Lectures, 1943-1993, n.d. |
"Affairs of the Heart," Art & Antiques, 1990  
Alex Comfort article, New York Times Magazine, 1974  
"The Amazing World of Mazes," Discover, 1986, (manuscript titled "Getting In and Out")  
"Antics in Hartford," Art & Antiques, 1989  
Antin, Cats & C., Vort, 1974  
"Approaches to the Artist as a Young Language Teacher," 1975  
"Approaching Pascal," n.d.  
"Art: Paintings of Mother: Variations on a Universal Theme," Architectural Digest, 1988  
"As the World Turns," Art & Antiques, 1986  
"Automated Out?," *National Review*, 1959

"Avian Dandies," *Art & Antiques*, 1990


"Beckett at 80," *The Irish Times*, 1986

"The Beckett Landscape," *Spectrum*, 1958

"Beckett, Samuel" *Encyclopedia America*


"Beckett Translating Beckett: Comment C'est," n.d.

"Beginners' Corner," 1978

"Bellow: A Wry Laugh at High Moments," *Baltimore Sun*, 1976

"Berlitz Days," *Renascence*, 1983

"Bicycles for the Mind," *Byte*, 1991

"The Big Picture," *Byte*, 1990

"The Bigger They Are," *Art & Antiques*, 1984

Bill Wimsatt festschrift, 1971

"Biography on the Ground Rules," *National Review*, 1959

"Bloom's Chest," n.d.

"Bloom's Chest," n.d.

"Bloomsday in Trieste," *Life*, 1971

"The Book as Book," *Christianity and Culture*, 1970

"The Broken Mirrors and the Mirror of Memory," n.d.

"Brooklyn's Braque," *Art & Antiques*, 1992

"Bucky Fuller: An Overview," 1993


"Bucky Fuller at 80," n.d.

"Budget Word Processing," *Sextant*, 1981

*Buss*, Heath Company Computers newsletter, contributions, 1982-1985

"Buster Keaton: In Memoriam," *National Review*, 1966


"The Cartesian Centaur," *Perspective*, 1959

Censorship essay, ca. 1959


"Chaplin Obit.," n.d.


"Chesterton at 110," n.d.


"Communication, Information Attention," n.d.

"Communications," *Shenandoah*, 1955


"Con and Icon," *Art & Antiques*, 1989


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