

# Frederick Seidel:

## An Inventory of His Papers at the Harry Ransom Center

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### Descriptive Summary

- Creator:** Seidel, Frederick, 1936-
- Title:** Frederick Seidel Papers
- Dates:** circa 1936-2019 (bulk 1955-2018)
- Extent:** 33 document boxes (13.86 linear feet), 3 oversize boxes (osb), 1 custom box (cb), 1 galley folder (gf)
- Abstract:** The papers of modern American poet Frederick Seidel consist of drafts of published and unpublished poems, proofs for published poetry collections, film scripts and treatments, personal and professional correspondence, notebooks, photographs and slides, clippings, and family papers which document Seidel's writing career and personal life.
- Call Number:** Manuscript Collection MS-54152
- Language:** English, French, Italian
- Access:** Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. To request access to electronic files, please email [Reference](#). Original documents containing personal information, such as social security and credit card numbers, are restricted due to privacy concerns during the lifetime of individuals mentioned in the documents. When possible, such documents have been photocopied and replaced with a redacted copy. Some financial documents are restricted during the life of Frederick Seidel.
- Use Policies:** Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.

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## Administrative Information

**Preferred Citation:** Harry Ransom Center, The University of Texas at Austin. Frederick Seidel Papers (Manuscript Collection MS-54152).

**Acquisition:** Purchase, 2019 (19-08-001-P)

**Processed by:** Amy E. Armtsrong, 2022

**Repository:** [Harry Ransom Center, The University of Texas at Austin](#)

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## Biographical Sketch

Frederick Seidel was born on 19 February 1936, in St. Louis, Missouri, to Jerome Jay and Thelma (née Cartun) Seidel. Seidel's paternal grandparents came to the United States from Russia and his grandfather, Samuel, ran a junk and scrap metal business in St. Louis. Seidel's family was Jewish, and although not especially observant, Seidel occasionally attended synagogue with his father and uncles. Seidel's father owned a mine in West Virginia, and co-owned Seidel Coal and Coke Company with his brother Maurice.

The successful family businesses offered a comfortable living, and Seidel attended the private St. Louis Country Day School. In his later high school years, his mother was treated for mental illness, and between 1951 and 1952, she resided at the Menninger Clinic in Topeka, Kansas, and later in 1952 at the Institute of Living in Hartford, Connecticut.

Believing he would be a writer, Seidel began writing poems long before he graduated from high school. In 1953, he left St. Louis to attend Harvard University, where during his freshman year, he sent a note to poet Ezra Pound, then confined in St. Elizabeth's Hospital. The note stated "If it's worth your while, it's certainly worth mine. Meaning I'd like to visit you." Seidel visited Pound daily for a week that November.

During his sophomore year, Seidel enrolled in a writing class of American poet and writer Archibald MacLeish, who in February 1955, arranged for Seidel to take a leave of absence from Harvard to travel to Paris, then England, where he met with T. S. Eliot. After a year, Seidel returned to Harvard and graduated in June 1957.

During this period, Seidel wrote book reviews for Louisville's *The Courier-Journal* and had individual poems published in various journals and magazines including *The Atlantic* (1960), *Evergreen Review* (1962), *Hudson Review* (1962), *Metamorphosis* (1961), and *The Paris Review* (1961). Seidel has said that his early poems were influenced by both Milton and Robert Lowell; and after interviewing Lowell for *The Paris Review* (1961), he became a friend and mentor to Seidel. In June 1960, Seidel married Radcliffe College graduate Phyllis Munroe Ferguson and the two lived in Gloucester, Massachusetts, until 1961 when they moved to Paris and he became editor of *The Paris Review*.

In 1961, Seidel submitted a collection of poems for the 92nd Street Y Unterberg Poetry Center's inaugural Helen Burlin Memorial Award, which included publication of the winning manuscript by Atheneum Press. The judges, Robert Lowell, Stanley Kunitz, and Louise Bogan, unanimously selected Seidel's collection from more than 200 submissions; however, the Center delayed announcing the winner. Seidel learned that he had won, but that the Center was concerned that the book would upset and offend because of poems seen as obscene, anti-Catholic, anti-Semitic, as well as libelous to Mamie Eisenhower and Cardinal Spellman. In order to award the prize, the 92nd Street Y directors asked Seidel to remove the offending poems, including "Wanting to Live in Harlem," which he refused to do, therefore the Y withdrew the prize. Several notable people associated with the Poetry Center resigned and the three judges launched a public

protest against his censorship. Fearing a libel suit, Atheneum Press wavered but ultimately agreed to publish only if Seidel removed or altered the relevant poems, which he refused to do.

After reading the manuscript, Random House editor Jason Epstein approved its publication, despite head Bennett Cerf's apprehensions, leading to Seidel's first published collection, *Final Solutions* (1963). The book received mixed reviews and did offend. Of his poetry, Seidel said "I like writing disagreeable poems, or certainly don't mind if a poem strikes someone as unpleasant. It is possible to offend people still, and my poems not infrequently do. One way to do it is to write beautifully what people don't want to hear."

By 1963, the Seidels were living in New York City and the couple had daughter, Felicity, in 1964 and son, Samuel, in 1966. Although individual works were published in magazines such as *Poetry* (1965) and *Partisan Review* (1964, 1966, 1969), Seidel struggled with writing poems in the 17 years between *Final Solutions* and his second book *Sunrise* (1979). He tried renting an office in the same building where writers Norman Mailer and Frank Conroy had offices, but still had many diversions. Seidel also taught English at Rutgers University from 1967 to 1970 and from 1972 to 1974.

In June 1969, Seidel and Phyllis divorced. Now living alone, he refocused on writing and in this second period of creativity established his voice. The poems that became his *Sunrise* (1980) "were written very slowly, and endlessly polished" and won him the 1979 Lamont Poetry Prize and the 1980 National Book Critics Circle Award in Poetry.

It was by accident that Seidel began working on film projects. He was friends with filmmakers Mark Peploe and his sister Clare, wife of director and screenwriter Bernardo Bertolucci. Mark Peploe asked Seidel to read and rewrite a script he was having trouble with and this formed a creative partnership that lasted over several years with projects including *Afraid of the Dark* and *Victory* (adaptation of Joseph Conrad's novel).

After this period of screenwriting, Seidel focused almost exclusively on poetry. After almost ten years between *Sunrise* and publication of his third collection *These Days* (1989), his publication pace increased and he released a string of books every few years, including 1999 Pulitzer Prize finalist *Going Fast*. A major project was the commission from the board of the American Museum of Natural History to commemorate the opening of their new planetarium. This led to the *Cosmos Poems* (2000). He also received a commission from *The Wall Street Journal* to produce a poem a month on any subject titled with the name of the month. For two and half years, Seidel did and these poems became *Life on Earth* (2001) and *Area Code 212* (2002). In 2006, *Ooga-Booga* was nominated for the National Book Critics Circle Award for Poetry, shortlisted for the Griffin International Poetry Prize, and won the *Los Angeles Times* Book Prize for Poetry. Following this success, Seidel has published five more volumes of poetry as of 2022, including *Peaches Goes It Alone* (2018).

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## Sources:

In addition to material found in the collection, including the unpublished documents listed below, the following sources were used:

Galassi, Jonathan. "Frederick Seidel. The Art of Poetry 95." *The Paris Review* 190 (Fall 2009): 138-168.

Halberstadt, Alex. "The Motorcycle Diarist." *New York* (11 December 2006).

Mason, Wyatt. "Laureate of the Louche." *New York Times Magazine* (12 April 2009).

Poetry Foundation. "Frederick Seidel."

<https://www.poetryfoundation.org/poets/frederick-seidel> [accessed 22 December 2021].

Seidel, Frederick. Typed responses to unlisted questions about Final Solutions, circa 1963. Frederick Seidel Papers, Box 24.12.

Stein, Lorin. "Frederick Seidel: 'It's necessary to criticise the left.'" *Guardian* (6 June 2016).

Stern, Gary. Untitled article, 1980. Frederick Seidel Papers, Box 24.13.

Whited, Stephen. Untitled article, 1979. Frederick Seidel Papers, Box 24.13.

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## Scope and Contents

The papers of modern American poet Frederick Seidel consist of drafts of published and unpublished poems, proofs for published poetry collections, film scripts and treatments, personal and professional correspondence, notebooks, photographs and slides, clippings, and family papers which document Seidel's writing career and personal life. The papers are arranged in five series: I. Works, 1955-2019, undated; II. Correspondence, circa 1950-2019; III. Personal and Professional Papers, circa 1960-2018; IV. Photographs, circa 1936-2000s; V. Papers Belonging to Others, 1951-2016.

The arrangement of the materials closely reflects Seidel's own organization of his papers, as received at the Ransom Center. Where Seidel provided a meaningful label for a grouping of material, that wording is used in the container list and is indicated in single quotation marks.

**Series I. Works** forms the bulk of the material and consists of 22 document boxes, one oversized box, and one galley file of poem drafts, proofs and related material for published collections, serials containing Seidel's works, scripts and treatments, and other drafts. The works are arranged into seven subseries: A. 'Early manuscripts,' 1955-circa 1980s, undated; B. Individual Poems, circa 1981-2019, undated; C. Poetry Collections, 1963-2019, undated; D. Serials with Seidel's Poems, 1960-2018; E. Film Projects, 1979-2003, undated; F. Book Reviews, Essays, 1959-2017, undated; G. Notebooks, circa 1960s-2000s, undated.

A. 'Early Manuscripts' were mostly written before the 1963 collection *Final Solutions* and in between that and the 1989 *Sunrise*. Poems are in their original order with titles taken from the original hanging files. The files are in rough chronological order, in as much as that can be determined, to maintain approximate dates and distinguish these poems from later poems in Subseries B. Staples and paper clips were removed during processing by Ransom Center staff, but these groupings are maintained using paper sleeves. It is evident from the way that some groupings were stapled together that individual sheets were torn out of the grouping at some point by Seidel.

The "Levy poems" and "other early poems" were written at approximately the same time based on the addresses typed on some poems. There are multiple drafts of these poems and many of these appear in *Final Solutions*; in most cases, with a different title. The Index of Works at the end of this finding aid contains unlisted poem titles.

B. Individual Poems is comprised mostly of published poem drafts, with some poems' publication status unclear. Very few poems are dated, so the date that appears in the container list is an estimate based on contextual information and publishing history.

Of his writing practice and preference for using a computer Seidel said, "I revise endlessly, and print the poem as it progresses hundreds of times. How the lines look, how the stanzas look to the eye, is an important part of weighing them, hearing them, getting them to balance properly" (*Paris Review* interview, 2009). The papers certainly reflect this process, as there are numerous drafts (and multiple copies) with varying versions that Seidel reworked and revised extensively. It is sometimes difficult to discern the various versions as related workings of the same poem because Seidel used similar lines across poems; added, removed, and reordered stanzas (thus changing the first and last lines); and gave a particular poem and/or versions numerous different working titles—and sometimes a different version, the same title. This is particularly true for longer poems, such as the poems published as "Modigliani," "Abusers," and "Paris, 1960" in *Peaches Goes It Alone*; "Moto Poeta" in *Nice Weather*; and the versions of "My Suicide" (undetermined final title and publication status). Although these poems were not foldered and stacked together, the frequency of different words capturing similar ideas and the drafts' physical proximity to one another suggests these were considered working versions of the final poem. As a result, the various versions most similar to one another were placed in white paper sleeves and those sleeves combined in a folder bearing the title of the published poem.

For example, there are approximately 16 different working titles for the drafts listed for the published poem "Abusers." This segment contains different groupings, or versions, of poems with similar lines, but often with different titles (though sometimes the different versions have the same title). For these reasons and since all of these various iterations were in proximity to each other in the loose stack, they have been grouped together and identified with what came to be "Abusers."

In the container list, all given titles are listed and if the poem was published, that title is in bold type. Often the drafts do not contain the published title and were identified by comparison to published poems. Those titles are also in bold but surrounded by brackets.

Many drafts have lines that suggest the page was folded into quarters. Seidel has said in an interview that he often carries a working poem around with him in his pocket. Individual poems frequently have jottings, phone numbers, etc. written on them and/or on the back of the page; especially the ones that were folded for carrying in pockets, etc.

An envelope labeled 'Miscellaneous Poems After Peaches' were written after the publication of Seidel's 2018 collection entitled *Peaches Goes It Alone*. These poems include: My Suicide; The Dance; Writer; Roya; Eliot House, Harvard; Moxifloxacin; The Philosopher Seneca's Repeatedly Botched Suicide; and The Poem of Colored Only. Since there were many copies of some of these same poems loose or in an envelope labeled with that title, these poems were added to the existing file within the individual poems.

At the end of this series are various untitled pages that contain lines that could not be identified. They are listed as "Untitled" along with the first line. Some of these may be fragments of other poems or individual poems.

Subseries C. Poetry Collections includes publication material for the majority of Seidel's published poetry collections and may include final manuscripts, the setting copy, as well as various page proof iterations. The earliest are the galley proofs produced by Atheneum Press for *Final Solutions* and all of the proofs for the latest to date *Peaches Goes It Alone* (2018). Volumes that aren't represented by manuscripts or proofs are *Area Code 212* (Farrar, Straus and Giroux, 2002), *The Cosmos Trilogy* (Farrar, Straus and Giroux, 2003), *Going Fast* (Farrar, Straus and Giroux, 1998), *My Tokyo* (Farrar, Straus and Giroux, 1993), *Poems: 1959-1979* (Knopf, 1989), and *These Days* (Knopf, 1989).

In addition, Seidel frequently bound pre-publication copies of collections (sometimes with a different title) and gave them to friends. Many of these are present including one given to Seidel's long-time companion Mac Griswold.

Subseries D. Serials with Seidel's Poems is an incomplete collection of the magazines and journals where Seidel's poems appeared; sometimes for the first time in publication. The oldest and possibly first published poem to reach a wide audience is "The Love Letter" published in *The Atlantic Monthly* (1960). Many of the editions of the *London Review of Books* and *New York Review of Books* are brittle and fragile. Extreme care is required when handling.

Subseries E. Film Projects includes synopsis, treatments, and scripts for screenplays Seidel wrote or contributed to, often with frequent partner Mark Peploe and his sister Clare Peploe. Two films that were produced and represented by drafts are *Afraid of the Dark* (Directed by Mark Peploe, 1991) and *Victory* (Directed by Mark Peploe, 1996). Scripts for the screenplay *Out of the Blue* are not dated, but are in an estimated order of creation.

Subseries F. Book Reviews, Essays contains possibly the earliest published writing by Seidel in the form of book reviews for the Louisville, Kentucky newspaper *The Courier-Journal*. Most short works in this series are represented by the published version with few manuscript drafts. Some of the proposed works never advanced past the planning stage or the publication status is unknown, so only story ideas and research exist for them.

Subseries G. Notebooks is comprised of nine notebooks, all undated. Most include jottings, travel notes, contacts and phone numbers, and some unidentified poem fragments and verses. The notebook in folder 22.4 contains a handwritten draft of the poem "Lisbon."

**Series II. Correspondence** is relatively small in volume filling approximately two document boxes. It is divided into two subseries: A. Incoming to Seidel from Others, circa 1950-2019 and B. Outgoing from Seidel to Others, 1961-1987. The incoming letters are mostly personal from friends and family, as well as fellow writers, and some professional acquaintances. If there is more than one letter from a correspondent, they have been filed alphabetically within an individual folder. Letters from companions include Mac Griswold and Jill Fox and from Seidel's mother, Thelma, while she was living away from home and receiving treatment for mental illness. Other such correspondents include authors and editors such as Nelson W. Aldrich, Jr., Sallie Bingham, Olga Andreyev Carlisle, Robert Lowell and Elizabeth Hardwick, Karl Miller, Richard Poirier, Enzo Siciliano, Amanda Smeltz, C.K. Williams; actress Charlotte Rampling; Guyana-born British artist Frank Bowling; Judge Charles P. Sifton.

If there is only one letter from a correspondent, they appear in an alphabetical span. For example, a letter from Leonard Bernstein is in the A-F folder. Such correspondents include authors and editors Louis Begley, Harold Brodkey, Peter Buckman, Carmela Ciuraru, Philip Connors, T. S. Eliot, Bruce Hainley, Anthony Hecht, Jonathan Kozol, James Laughlin, Janet Malcolm, Barbara Milton, Selden Rodman, Philip Schultz, Anne Sexton, Elizabeth Taylor, Hugo Williams; filmmaker Bernardo Bertolucci; composer Leonard Bernstein; photographer Lucinda Bunnen; philanthropist Phoebe Franklin; playwright Arthur Kopit; artists Clotilde Peploe and Maro Gorky; composer Allen Shawn; Presidential advisor Maurice Sonnenberg.

Subseries B. Outgoing Correspondence includes a small number of letters and postcards to Seidel's father, Jay, some of which are from 1961 when Seidel was living in Paris. A 1969 letter to Seidel's wife, Phyllis, while he was in California discusses the movie business, Paul Sylbert and Dick Sylbert, John Phillips from the Mamas & the Papas, Ines Folger, and visiting a church while in San Francisco. In a 1972 letter to companion Jill Fox (known as "Iz," but in this letter addressed to "Coco"), Seidel explains the origins of his poem "What One Must Contend With" and gives her the first handwritten notes, as well as multiple handwritten and typed drafts.

**Series III. Personal and Professional** includes documents relating to Seidel's career and personal life and comprises approximately eight and a half document boxes and one custom box containing a razor. It is ordered alphabetically by theme or topic and contains several address books, articles about Seidel, a relatively small amount of book reviews, calendars (see also the financial section of this series, as Seidel filed some calendars with his yearly income files in order to track business expenses), documents related to his sister and children, pets, passports, and subject files or collected material. Many of these files contain research for writing projects or related to his personal interests. The motorcycle file provides a small sample of material related to Seidel's passion with motorcycles, especially those manufactured by Ducati. A small amount of financial records dating from the 1990s and early 2000s are present. Tax returns, credit card annual reports, and checkbook registers are restricted for the life of Seidel. Additionally, there is a small amount of writings and artistic works given to Seidel by



friends or collected by him for some purpose.

**Series IV. Photographs** makes up approximately two document boxes and two oversized boxes and contains the earliest portraits and casual snapshots of Seidel as a child from 1936. Headshots and portraits by professional photographers that were used for promotional purpose are included and are arranged in alphabetical order by photographer. A small amount of family portraits (some without Seidel in the photo) include Seidel's daughter Felicity and son Sam as children, his sister Ruth's doctoral graduation, and the last family snapshots of his mother Thelma. There is a large volume of family snapshots and slides that depict casual gatherings, birthdays, parties, vacations and travel, and family dogs. These are in order by approximate date. As Seidel rarely, if ever, attended formal literary events or readings, there are no photographs depicting these activities. A photo album dating from the 1970s to the 1990s contains snapshots, postcards, and programs. These items were left on the original pages, but those pages have come loose from the album cover and require special handling when accessed.

**Series V. Papers Belonging to Others** are materials related to Seidel, but collected by others, which he acquired at a later date. There are approximately one and a half boxes of material. Subseries A. Jill Fox, 1972-2016, undated are papers from Isabel W. Fuller Fox (known as Jill to friends). Fox is a companion of Seidel's and the two have known each other since approximately the 1970s. She collected material about or received material from Seidel related to his writing career such as clippings, published poems, and manuscripts. Fox recorded the date on most of the manuscripts and they are arranged by decade based upon that date. Fox was married to Random House editor Joe Fox (whose authors included Truman Capote, John Irving, Peter Matthiessen) and one group of manuscripts is inscribed "For Jill and Joe." A related item is a color snapshot of Fox and Truman Capote at his Black and White Ball in 1966. During the 1980s, Fox became a pen pal and friend to Seidel's father, Jay, and the two exchanged frequent letters. This subseries contains his letters to Fox and in them he discusses his daily life, Seidel's life and career, and other contemporary topics. Subseries B. Jerome Jay Seidel, 1951-1992 is his father's and family papers likely acquired by Seidel after his death in 1985. As stated, Jay Seidel was pen pal to Seidel's companion Jill Fox, and this subseries contains her letters to him and in them she discusses her activities, her art, her family, Fred Seidel's life and career, as well as his children, and other contemporary topics.

There are also a small number of files related to Seidel's mother Thelma, while living in two private residential treatment centers during the 1950s. The Menninger Clinic (1951-1952) file includes financial statements and treatment updates. The Institute of Living (1952-1954) file includes financial statements, treatment updates, a letter from Frederick Seidel to Thelma expressing his frustration with her absence from the family, letters from friends about visiting or contacting her, insurance documents, and travel ephemera from visits made by Jay Seidel. A large amount of the communication is related to requesting funds to pay for extra activities, services, food and treats, and supplies for Thelma.

An additional file is regarding the trust for Thelma Seidel's care during the early 1990s. It includes case management notes related to financial matters and issues in daily life.

## **Related Material**

Other Ransom Center collections with materials related to Frederick Seidel include the Elizabeth Hardwick Papers, the Anne Sexton Papers, and the Robert Lowell Papers.

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## **Separated Material**

Unpublished, non-commercial audio recordings were transferred to the Ransom Center's Sound Recordings and Electronic Records Collections. They are cataloged in a separate database.

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## **Index Terms**

### **People**

Griswold, Mac K.

Seidel, Frederick, 1936- .

### **Subjects**

American poetry.

Censorship--United States.

Motorcycles.

Poets, American--20th century.

Poets, American--21st century.

Screenwriters.

Women--Mental health.

### **Places**

New York (N.Y.)

Saint Louis (Mo.)

### **Document Types**

Calendars (documents).

Clippings.

Color slides.

Contracts.

Correspondence.

Financial records.

Manuscripts.

Notebooks.

Photographs.

Poems.

Screenplays.

Treatments (documents).

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## Series I. Works, 1955-2019, undated

### Subseries A. 'Early Manuscripts,' 1955-circa 1980s, undated

'Very early poems, 1955-1958'	<b>Container</b>	1.1
'Levy poems' (many of these appear in Final Solutions; in most cases, with different titles), circa 1958-1961	<b>Container</b>	1.2
'Other early poems' (some poems appear in Final Solutions; also a fragment of an untitled book review), circa 1959-1963	<b>Container</b>	1.3
Kaddish (abandoned project with Leonard Bernstein), circa 1963	<b>Container</b>	1.4
'Various manuscripts' (includes poems that appeared in Sunrise and These Days), circa 1970s-1989	<b>Container</b>	1.5
'Various manuscripts; Fucking, etc.' (includes poems that appeared in Sunrise), circa 1970s-1980s	<b>Container</b>	1.6
'Poem scraps that went nowhere (early and late),' circa 1956-1980s	<b>Container</b>	1.7

### Subseries B. Individual Poems, circa 1981-2019, undated (titles in **bold** are published titles)

<b>Abusers</b> / The Accused / Abuse / Sonnet / The List / Sexual Abuse / Sex in Our Time (My name is on the list—but yours is, too...);	<b>Container</b>	1.8
Abuser-in-Chief / Sonnet / Abusers / The Male Feminist / Sexual Abuse / Our President / The Guillotine (Every woman who wants to be spanked should be...);		
Revolution! Retribution! / Revolution and Retribution! / Revolution! / Sexual Abuse (Every woman who wants to be spanked should be... [long version]);		
The Abuse of Women / The Anger Flower / Abusers (Every woman who wants to be spanked should be... [different version]);		
Sex in Our Time (The white-capped Atlantic horribly pushes its way...)		
<b>Amsterdam</b> (In Amsterdam, you order women à la carte...)	<b>Container</b>	1.9
<b>And now good-morrow to our waking souls</b> (I wake each morning...)	<b>Container</b>	1.10

<b>Another Muse</b> / Untitled (Another muse appeared, but dressed in black...) / Freeing the Slaves	<b>Container</b> 2.1
The Arizona Inn / Tucson / Untitled (I'm in an airplane taking off...)	<b>Container</b> 2.2
[ <b>At New York Hospital</b> ] / 54. I Enter (I enter the center...)	<b>Container</b> 2.3
<b>Athena</b> / Xenia / Amalia (The humid city that your arms...save us)(Your favorites are the polar bears...save us)	<b>Container</b> 2.4
[ <b>Autumn</b> ] [from My Tokyo; different from the Autumn in Peaches Goes It Alone] / A Fall Will Come / Death / Winter (A fall will come...)	<b>Container</b> 2.5
<b>Autumn</b> [from Peaches Goes It Alone; different from the Autumn in My Tokyo] / Untitled (A man walks away from his body...)	<b>Container</b> 2.6
The Avalanche / Untitled (I leave the lights on when I leave...) [includes a page with The Arizona Inn on the back]	<b>Container</b> 2.7
<b>The Ballad of Ferguson, Missouri</b> (A man unzipping his fly...)	<b>Container</b> 2.8
[ <b>Barbados?</b> ] / Untitled (Follow the drive lined with noble trees...)	<b>Container</b> 2.9
<b>Barbara Epstein</b> (Sometime near dawn, driving a stolen car...)	<b>Container</b> 2.10
<b>Baudelaire in Brussels</b> (Some people say sex is like riding a rainbow...)	<b>Container</b> 2.11
<b>The Big Jet</b> (The big jet screamed and was hysterical...)	<b>Container</b> 2.12
[ <b>Bipolar November</b> ] / Why? Why Not! (So unthawed means still frozen...)	<b>Container</b> 2.13
<b>The Bird on the Crocodile's Back</b> (The man can't stay awake...)	<b>Container</b> 2.14
[ <b>Blue and Pink</b> ] / The Good Ship Gigabyte (The very young universe has reached...)	<b>Container</b> 2.15
' <b>The Blue-Eyed Doe</b> ' (I look at Broadway in the bitter cold...)	<b>Container</b> 2.16

<b>The Blue Suit</b> / Untitled (Richard Anderson, master Savile Road tailor...)	<b>Container</b> 2.17
<b>[Bologna]</b> / Untitled (My own poetry I find incomprehensible...)	<b>Container</b> 2.18
<b>Boom and Boom and Boom</b> (I can tie my shoelaces...)	<b>Container</b> 2.19
<b>[Boys]</b> / Someday / Untitled (Sixty years after, I can see their smiles...)	<b>Container</b> 2.20
The Bush Administration (The darkness coming from the mouth...)	<b>Container</b> 2.21
<b>[Chartres]</b> / Nijinsky / Another Nijinsky Anecdote / Another Nijinsky / Human Torch / BA 01 / Total (The takeoff of the Concorde...)	<b>Container</b> 2.22
<b>Chernobyl</b> (Each of us is also a ghost...) / Untitled (Hello, hello, hello, hello...)	<b>Container</b> 2.23
<b>Chiquita Gregory</b> / In Memory of Chiquita Gregory (Sagaponack swings the Atlantic around its head...)	<b>Container</b> 2.24
<b>[City]</b> / Rilke (Right now, a dog tied up...)	<b>Container</b> 2.25
<b>Claudio Castiglione and Massimo Tamburini</b> (The motorcycle looks somewhat dated...), 2014	<b>Container</b> 2.26
<b>Cloclo</b> (The golden person curled up on my doormat...)	<b>Container</b> 2.27
Come Back, Frank, Don't Be Dead / Frank Conroy (I devoured hotdogs...); Come Back, Frank, Don't Die / Come Back, Meta Burden, Don't Be Dead / Untitled (The computer keyboard is talking to the man...)	<b>Container</b> 2.28
<b>Cosmopolitans at the Paradise</b> (Cosmopolitans at the paradise...)	<b>Container</b> 2.29
The Dance / I sat in the center strip on Broadway (I sat on a bench in the center strip...) [includes two pages with The Writer on back]	<b>Container</b> 2.30
Death Music; includes: I. Untitled [ <b>Morphine</b> ], II. <b>Elms</b> , III. Untitled [ <b>The Final Hour</b> ], IV. In Memory of Jane Canfield [ <b>Jane Canfield (1897-1984)</b> ] (see also 5.14)	<b>Container</b> 2.31
<b>The Death of Anton Webern</b> (I attend a concert I can ruin...)	<b>Container</b> 2.32

<b>[The Death of the Shah]</b> / Untitled (How pathetic is a king who died of cancer...)	<b>Container</b> 2.33
<b>December</b> (I don't believe in anything...)	<b>Container</b> 2.34
<b>Dick and Fred</b> / Untitled (My dick is ticking...)	<b>Container</b> 2.35
' <b>A Dimpled Cloud</b> ', circa 1981-1984	<b>Container</b> 2.36
<b>A Dip in David Salle's Pool</b> (This is a different sort of space race...)	<b>Container</b> 2.37
<b>[Drinking in the Daytime]</b> / Untitled (Anything is better than this...)	<b>Container</b> 2.38
<b>Ducati Years, Ducati Days</b> (He had a girlfriend who dumped him for a better job...)	<b>Container</b> 2.39
<b>Dune Road, Southampton</b> / Dr. Love (The murderer has been injecting...)	<b>Container</b> 2.40
'Eliot House, Harvard' / Harvard / Sex in 1956 / The Ancient World / Harvard in Old Age / Untitled (Sex is hell and love is war...), circa 2018-2019	<b>Container</b> 2.41
<b>Empire</b> (The endangered bald eagle...)	<b>Container</b> 3.1
<b>The Empress Rialto</b> (Native Americans were still Indians...)	<b>Container</b> 3.2
The End of the Century (Moonlight at West Point...)	<b>Container</b> 3.3
<b>England Now: For Paul Keegan</b> (I like to be dead...)	<b>Container</b> 3.4
<b>Envoi: In Memory of Jeanette Bonnier (1934-2016)</b> (Someone dear to me...)	<b>Container</b> 3.5
<b>Evening Man</b> (The man in bed with me this morning is myself, is me...)	<b>Container</b> 3.6
<b>The Ezra Pound Look-Alike</b> / Almost Ezra Pound / Sidewalk / Ezra Pound / American / Sidewalk / What Thou Lovest Well Remains / Love / Baking a Pie / To Ezra Pound / Untitled (The sidewalk is a stairway to paradise...)	<b>Container</b> 3.7
<b>[Feminists in Space]</b> (The stars are happy flowers in a meadow...)	<b>Container</b> 3.8
<b>[Fever]</b> / 49. Congo (Your pillow is pouring you like a waterfall...)	<b>Container</b> 3.9

<b>'Flame'</b> (The honey, the humming of a million bees...)	<b>Container</b> 3.10
<b>For Holly Andersen</b> (What could be more pleasant than talking about people dying...)	<b>Container</b> 3.11
<b>For Saylor, for Use Later</b> / Adam in Eden (Everyone remembers Little Boy, the Hiroshima bomb...)	<b>Container</b> 3.12
<b>[Forever]</b> / Untitled (The spout of a tornado...)	<b>Container</b> 3.13
<b>[The Former Governor of California?]</b> / Untitled (To be durable and just...) / This Just In	<b>Container</b> 3.14
<b>[Frederick Seidel]</b> / 66. Confession (I live a life of laziness and luxury...)	<b>Container</b> 3.15
<b>[A Fresh Stick of Chewing Gum]</b> / Music for a While / A Fresh Stick of Gum [crossed out] (A pink stick of gum unwrapped from the foil...)	<b>Container</b> 3.16
<b>[From Nijinsky's Diary]</b> / The Closing Doors (And when the doctor told me that I could have died...)	<b>Container</b> 3.17
<b>Generalissimo Francisco Franco Is Still Dead</b> (Every time I sleep I leave a stain...)	<b>Container</b> 3.18
<b>Gethsemane</b> (My Life...I live with it...)	<b>Container</b> 3.19
The Golden Ode of Imru al-Qays / Imru al-Qays (Stop! Remember! Weep!...) / Untitled (Basta, my dear...)	<b>Container</b> 3.20
<b>[Green Dress, 1999]</b> / 47. Dot Com / 47. Legs (Now you want To change your name...)	<b>Container</b> 3.21
<b>Hair in a Net</b> (If you're a woman turning fifty...), 1991	<b>Container</b> 3.22
<b>Hall of Famer</b> / Stan Musial (I magically became Stan Musial...)	<b>Container</b> 3.23
<b>'Hart Crane Near the End'</b> (The woman in love with him...)	<b>Container</b> 3.24
<b>[Hot Night, Lightning]</b> / Mandelstam (The United Nations is listening...)	<b>Container</b> 3.25
<b>[Hymn to Aphrodite]</b> / Goddess (I gather you were in the lobby...)	<b>Container</b> 3.26



1. **I Do** (I do Somersaults standing still...) **Container 3.27**

**I Ride an Old Paint** / Untitled (My silly body fell down a set of stairs...) **Container 3.28**

**In Late December: For Mitzi Angel** (The man using the pay phone on Wall Street...) **Container 3.29**

**In Memory of Jane Canfield** (The speed of light is not the limit...) [published alone as Morphine in London Review of Books, 6 November 1986] [as part of collection published in Paris Review, Summer-Fall 1986] [published in These Days, 1989] **Container 3.30**

[**The Infinite**] / Her Son (Into the room in human form...) **Container 3.31**

**The Last Poem in the Book** (I don't believe in anything...) **Container 3.32**

**Laudatio** (A young aristocrat and Jew and German...) **Container 3.33**

**The Lighting of the Candles** (Her lighting all the candles late at night...) **Container 3.34**

**The Little Car** (Apollinaire) (The 31st of August 1914...); includes article printout "Apollinaire's Zone" (2013) **Container 3.35**

[**Lorraine Motel, Memphis**] / The Mirror (The man is on his knees in front of her...) **Container 3.36**

**The Lover** (poem by René Char and translated by Seidel) (I'd been so seized by passion...), 1991 **Container 3.37**

**Man with a Mouth** (American psychiatry goes crazy prescribing...) **Container 3.38**

**Me** / Untitled (The fellow talking to himself is me...) **Container 3.39**

'**Men and Woman** (the poem)', undated **Container 3.40**

**Milan** / A Fascist in Italy (This is Via Gesù...) **Container 3.41**

**Miss Charlotte** (Bring back the all-girls boarding schools...) **Container 3.42**

[**Mr. Delicious**] / Venice / Untitled (I stick my heart on a stick...) **Container 3.43**

## Modigliani

- Modigliani / The Sun Is Setting / Just When You Think It Can't Get Any Worse / Bedtime for America / Portraits (Masturbating in front of women...); includes fragment written on an email printout from Mary-Kay Wilmers, 14 February 2018 **Container** 4.1
- [a different version]: The Ballad of Amalia Karabas / Amalia / Winter / Crucar la Cara de la Luna (The genius leading the country thinks he's the Christ child...) (The late and great Billy Rayner...) **Container** 4.2
- [a different version]: The Ballad of William Rayner (Lovely Billy Rayner died the other day...) **Container** 4.3
- [a different version]: Winter / Caucasian Winter / Amalia Karabas (In this most bitter winter...) (The subways declare the glory of God...) **Container** 4.4
- Monday Morning** (The man ejaculates a blood-red rose...) **Container** 4.5
- Morning and Melancholia** (Mr. X, a bureaucrat at the UN Secretariat...) **Container** 4.6
- '**Morphine**' [collection which includes I. Untitled narration; II. Untitled [**Morphine**] (What hasn't happened isn't everything...); III. Untitled [**Elms**] (It sang without a sound: music that...); IV. Untitled [**The Final Hour**] (Another perfect hour of emptiness...); V. **In Memory of Jane Canfield** (The speed of light is not the limit...) [V. published alone as Morphine in London Review of Books, 6 November 1986] [complete collection published in Paris Review, Summer-Fall 1986; published in These Days, 1989] (see also 5.14) **Container** 4.7

[**Mother Nature**] / Untitled (From the waterfall he named her...) **Container** 4.8

## Moto Poeta - 'Jeff Nash manuscript,' circa 2018

Jeff Nash / Motorcycle Man / At the Circuit of Americas, Here in the Lone Star State / Moto Poeta / Angel Number 999 / 999 / Nine Nine Nine / Jeff Nash, Jason Epstein / Le Bateau Ivre / Last Will and Testament (Now and again I feel a throb...) **Container** 4.9-12

[different version:] To Jonathan Galassi / Jeff Nash, Jason Epstein, Jonathan Galassi / Final Solutions / My First Book / To Jeff Nash / Jeff Nash, Jason Epstein / A View of the Blue Ocean / A View of the Ocean / My Mother / Motorcycles (A furnace pumping out heat...In Sag Harbor, New York...He read the manuscript of my book Final Solutions...)

[different version:] Jeff Nash, Jason Epstein (Jeff Nash is starting up a  
Ducati Supermono...Which is the description of love)

**Moxifloxacin** / Untitled (I know down from up and this ain't up...), circa  
2018-2019 **Container**  
5.1

**Mu'allaqa** / Self-Portrait (The elephant's trunk uncurling...), 2016 **Container**  
5.2

**My First Wife** (My first wife, and last!...) **Container** 5.3

My Suicide / The Suicide / The Roman Empire / After My Suicide (I always  
recommend to the recently dead...) **Container**  
5.4

[different version?]: X / National Suicide / Live from New York / The  
Enormous Terrace

[different version?]: Live from New York / Untitled (I have a theory about the  
new Brooklyn...) / While Nero Fiddles / Nero Fiddles / For Mary-Kay Wilmers  
/ New York City / Why Nero Fiddled / To Mary-Kay Wilmers / To Mary-Kay /  
To Mary-Kay Wilmers for her Birthday / To Mary-Kay Wilmers on her  
Birthday

**My Tokyo** (Moshi-moshi (Hello)...) **Container** 5.5

[**Near the New Whitney**] / The Emily Poem (In the Meat Packing District ...)  
**Container**  
5.6

[**Nectar**] / Untitled (A rapist's kisses tear the leaves off...) **Container** 5.7

**The New Cosmology** (Above the Third World...) **Container** 5.8

[**The New Woman**] / 1990 / Untitled (The engine pulling them around the curve)  
(They can't get close enough—there's no such thing...) / The Breakout / The Hour **Container**  
5.9

**Noon** (A shallow, brutal flood of energy...) **Container** 5.10

**November 9, 2016** (I can't hear you if in fact you are speaking...) (Years later I  
was still afflicted...) **Container**  
5.11

[**Now: For Robert Silvers**] / Have a Good Day (A pillow plump as a goose...) /  
The Assassination of the Russian Ambassador in Ankara / Trump Is President /  
America First [crossed out] **Container**  
5.12

[**On Being Debonair**] / Untitled (My shirts wear themselves out...) **Container**  
5.13

**'On Wings of Song'** / Untitled (I could only dream, I could never draw...Mrs. Jaspar...) / Jasbah / Mrs. Jasbah **Container**  
5.14

[fragments filed in 'poems that went nowhere folder'] (see 1.7): (Cancer of the colon's very common...) / (The speed of light is not the limit...)(It couldn't happen so of course it did...)

[unidentified fragment]: (Mud flows through their veins...)

[different poems] (see 2.31, 4.7): [**The Final Hour**] / (Another perfect hour of emptiness...)

**Elms** (It sang without a sound: music...)

**[One Last Kick for Dick: In Memory of Richard Poirier (1925-2009)]** / Cocktails at the Ritz (Old age is not for sissies...) **Container**  
5.15

**One of the Bridesmaids** (I am remembering the unforgettable...) **Container**  
5.16

**Our Gods** (Older than us...) **Container** 5.17

**The Owl You Heard** (The owl you heard hooting...) and **E-mail from an Owl** (The irrigation system wants it be known...) **Container**  
5.18

**[Pain Management]** / Does Impersonations (The Caribbean nannies...) **Container**  
6.1

**Paris, 1960** (I was the Paris editor of *The Paris Review*...) / God, 1960 **Container**  
6.2

[different version]: The Paris Editor of The Paris Review

[different version]: Years Ago in Paris / Hand Wind / Sixty Years Ago in Paris / Wristwatch / She is as in a field a silken tent

[different version]: In Memory of Philip Roth

[different version; with some similarities to "Patek Philippe, Ref. 3842"]:  
Mechanical Movement / Mechanical Hanind / Mechanical Hand Wind /  
Untitled (There was a man who had a watch)

The Philosopher Seneca's Repeatedly Botched Suicide / Psychotherapy / Sonnet /  
Untitled (Suddenly a man who always looked so young...), circa 2018-2019 **Container**  
6.3

**[The Pierre Hotel, New York, 1946]** (The long line of her jaw...) **Container**  
6.4

<b>[Poem by the Bridge at Ten-Shin]</b> / Untitled (My eco-friendly pistol fired a flower at the moon...) / Untitled (I knew a beauty named Dawn Green...) / This Spacewalk Is My Last / July 4th, 2007	<b>Container</b> 6.5
The Poem of Colored Only / On The Upper West Side / Colored Only (You need a motorcycle...), circa 2018	<b>Container</b> 6.6
<b>Poet at Seventy-eight: For Michael Leonard</b> (You wonder who in the world...)	<b>Container</b> 6.7
<b>[Pol Pot]</b> / Self-Portrait: 1991 / Self-Portrait: January 1991 / European Clouds / Untitled (Dawn. Leni Riefenstahl...), 1991	<b>Container</b> 6.8
<b>Police Cars, Ambulances, Fire Trucks</b> (Sirens are screaming, which means I'm still alive...)	<b>Container</b> 6.9
<b>The Pond</b> (A woman asks me please to read her poems...)	<b>Container</b> 6.10
<b>[Prayer]</b> / Untitled (But we are someone else. We're born that way...)	<b>Container</b> 6.11
Proclamations of Emancipation; collection includes: <b>Spring</b> (I want to date-rape life...) [from Going Fast]; <b>Hotel Carlyle, New York; The Pierre Hotel, New York, 1946; Noon; The Age [Red Guards of Love]; Dune Road, Southampton</b>	<b>Container</b> 6.12
Proclamations of Emancipation; collection includes: <b>Spring</b> (I want to date-rape life...) [from Going Fast]; <b>Hotel Carlyle, New York; The Pierre Hotel, New York, 1946; Noon; The Age [Red Guards of Love]; Dune Road, Southampton; Ovid, <i>Metamorphoses</i> X, 298-518; Another Muse</b>	
<b>Quand vous serez bien vieille</b> / Age Difference (Fifty years from now when you're my age...)	<b>Container</b> 6.13
<b>[Quantum Mechanics]</b> / 27. Black Hole (It is raining on one side of the street and a mother is on the other...)	<b>Container</b> 6.14
<b>Rackets</b> (Reginald Fincke was his name...)	<b>Container</b> 6.15
<b>Recessional</b> (How many breasts a woman has...)	<b>Container</b> 6.16
<b>A Red Flower</b> (The poet stands on blue-veined legs...We are in France...)	<b>Container</b> 6.17
<b>[The Ritz, Paris]</b> / At the Ritz / Age (A slight thinness of the ankles...)	<b>Container</b> 6.18
<b>Robespierre</b> (Who wouldn't like to have the power to kill...)	<b>Container</b> 6.19

[ <b>Rome</b> ] / Untitled (I impersonate myself and here I am...)	<b>Container</b> 6.20
<b>A Row of Federal Houses</b> (A row of Federal houses with one missing...)	<b>Container</b> 6.21
Roya / To Roya (Meet beautiful Roya Shanks...), circa 2018-2019	<b>Container</b> 6.22
[ <b>The Royal Palm</b> ] / 22. Boogie-Woogie (The tiny octopus...)	<b>Container</b> 6.23
[ <b>St. Louis, Missouri</b> ] / 43. You Wait Forever (You wait forever till you can't wait any longer...)	<b>Container</b> 6.24
<b>Scotland</b> (A stag lifts his nostrils...)	<b>Container</b> 6.25
<b>Shakespeare</b> (Millions die every minute...)	<b>Container</b> 6.26
<b>"Sii Romantico, Seidel, tanto per cambiare"</b> (Women have a playground slide...)	<b>Container</b> 6.27
Six Poems by Frederick Seidel; includes Liftoff; Poet at Seventy-eight; Montauk; Sunshine; Monday Morning; The Ballad of Ferguson, Missouri	<b>Container</b> 6.28
A Song for Lyndon Johnson and Robert Kennedy / Remembering Lyndon Johnson / June 5, 2018 / June 6, 2018 / How Long / A song for Lyndon Johnson / Untitled (I sometimes wish I'd been in politics...) (Every morning when I shave...)	<b>Container</b> 6.29
<b>Sonnet</b> (published in My Tokyo) / Dunant at Solferino / Henry Dunant at Solferino (The suffering in the sunlight...), 1991	<b>Container</b> 6.30
[ <b>Spring Fever</b> ] / Untitled (Upper West Side Broadway is my Mississippi...)	<b>Container</b> 6.31
[ <b>Springtime</b> ] (Sunset rolls out the red carpet...) / 55. In the Spring / Charlotte Rampling (The sidewalk unrolls a carpet runner just...)	<b>Container</b> 6.32
[ <b>Star Bright</b> ] / Last Hope Goodbye [crossed out] / The Last Goodbye (The story goes one day...)	<b>Container</b> 6.33
[ <b>The Stars above the Empty Quarter</b> ] Untitled (A cat has caught a mouse...)	<b>Container</b> 6.34
[ <b>The Storm</b> ] [from Going Fast] / Untitled (The perfect body of the yoga teacher...)	<b>Container</b> 6.35

<b>The Storm</b> [from Peaches Goes It Alone] (Lightning licks the salt off...)	<b>Container</b> 6.36
[ <b>Stroke</b> ] / Nine Years Before 2000 (The instrument is priceless...), 1991	<b>Container</b> 6.37
<b>'Sunrise Mss</b> (the poem)'	
Notebooks (3). One is a journal/dream diary	<b>Container</b> 6.38
Drafts. The Expression in the Quadriplegic's Eyes / Hypnopompic Erection / Untitled / Bicentennial April / The Free World / A Very High Surgical Lesion / No Visible Means of Support [crossed out] / Quad April, 1979	<b>Container</b> 7.1
<b>Sunset at Swan Lake</b> (Nijinsky wants to be...)	<b>Container</b> 7.2
<b>Sunshine</b> (I had a stroke and I'm not me...)	<b>Container</b> 7.3
<b>Surf's Up</b> / Spring Is Here / For You / Untitled (Nothing to write home about...)	<b>Container</b> 7.4
<b>Thanksgiving 2016</b> (The girl with the face...)	<b>Container</b> 7.5
<b>That Fall</b> (The body on the bed...)	<b>Container</b> 7.6
[ <b>The</b> ] / The Human Torch (The poem as a human torch...)	<b>Container</b> 7.7
<b>Three Poems That Mention Pierre Leval and One That Doesn't</b> / On Pierre Leval's Birthday / A Song on Pierre Leval's Birthday; includes We're Getting There; The Vision; The Staircase; Self-Portrait with a Stranger in the Mirror	<b>Container</b> 7.8
<b>To Die For</b> (The ants on the kitchen counter...)	<b>Container</b> 7.9
<b>To Mac Griswold</b> (Suddenly I'm ready to eat the world...)	<b>Container</b> 7.10
<b>To Stop the World from Ending</b> (A man sits counting the floor tiles...), 2014	<b>Container</b> 7.11
[ <b>To the Muse</b> ] / Untitled (I'd had my hair cut at Molé...)	<b>Container</b> 7.12
<b>Too Much</b> (When even getting a haircut seems to much...)	<b>Container</b> 7.13
'Too Much Gethsemane,' / Untitled (Light through a shade of human skin...), circa 1980s	<b>Container</b> 7.14
<b>Trump</b> (I look past the big face on my computer...)	<b>Container</b> 7.15

**Trump for President!** / Grief / The Cow / Election Year (A perfect week for digging up the block...) **Container**  
7.16

**Untitled** [actual published title] / Parts of the Hole / Untitled (Brought to the surface...) / Untitled (I was so busy doing nothing...) **Container**  
7.17

**Verdant Valley** / Beauties / Untitled (The telephone rings and when I pick up...) **Container**  
7.18

**Versailles** (The boy is sliding around...) **Container** 7.19

**What a Day** / Café (The blue sky is Sunni...) **Container** 7.20

**What Are Movies For?** (Razzle-dazzle on the surface...) **Container**  
7.21

**Worst When It's Poetry** (Here's a naked fellow dressed up in some clothes...) **Container**  
7.22

Writer / Untitled (The sidewalk is full of disease...), 2019 **Container**  
7.23

#### Unidentified Fragments

Untitled (But will I recognize you there...) / 'Extreme Poem' **Container**  
7.24

Untitled (How many breasts a woman has depends...) [could be Recessional from My Tokyo, but the rest of the lines are different]

Untitled (That wasn't it...)

Untitled (The green grass of the carpet where I graze...)

Untitled (The book-length stretch of desert orchards...) [some similarity to "E-Mail from an Owl"]

Untitled (Green for hope...)

Untitled (The triumph of socialism...)

Untitled (This is the tune I wanted to play for you...)

Untitled [or is part of another poem?] (Bubbles are floating up...)

Untitled [looks like part of another poem] (A zigzag of lightning no bigger...It can blind...Let the moon in.)



Untitled (On the coldest day of the year...)

Subseries C. Poetry Collections, 1963-2019, undated

Avec L'Aviateur (unpublished in this form; poems published in These Days [Farrar, Straus and Giroux, 1989] and My Tokyo [Farrar, Straus and Giroux, 1993])

Manuscript draft with notes, undated **Container 7.25**

'Typescript of book.' Draft, undated **Container 7.26**

Manuscript draft (bound inscribed to Mac Griswold), July 1988 **Container 7.27**

The Cosmos Poems [the three collections that came to be known as the "Cosmos trilogy." They were later combined and published in one volume as The Cosmos Trilogy (Farrar, Straus and Giroux, 2003)]

The Cosmos Poems (Farrar, Straus and Giroux, 2000). Bound draft (four copies), undated **Container 8.1**

Life on Earth (Farrar, Straus and Giroux, 2001)

Draft in 'original order,' undated **Container 8.2**

The Cosmos Poems XXXIV to LXI. Bound draft (some poems missing and in a different order from published version), undated

The Cosmos Poems: Parts I. and II. Combined draft of The Cosmos Poems and Life on Earth (two copies in published order; one bound), undated **Container 8.3**

Evening Man (Farrar, Straus and Giroux, 2008)

Manuscript draft. Setting copy, September 2008 **Container 8.4**

Page proofs. First Pass, September 2008 **Container 8.5**

Page proofs. First Pass-Master, September 2008 **Container 8.6**

Final Solutions (Random House, 1963)

Galley proofs. First proof, 1963 **Container table**

'Selections and corrections.' Photocopies of published book with copy-edits, undated **Container 8.7**

Going Fast (Farrar, Straus and Giroux, 1998). Letter from publisher, 1997 **Container 8.8**

Nice Weather (Farrar, Straus and Giroux, 2012)

Manuscript draft. Setting copy, 2012 **Container 8.9**

Page proofs. First Pass-Master, February 2012 **Container 9.1**

Page proofs. Second Pass-Master, April 2012 **Container 9.2**

Page proofs. Final Pass, foul matter, May 2012 **Container 9.3**

Ooga-Booga (Farrar, Straus and Giroux, 2006). Bound draft (some poems missing and in a different order from published version), undated **Container 9.4**

Peaches Goes It Alone (Farrar, Straus and Giroux, 2018)

Bound draft (some poems missing and in a different order from published version), undated **Container 9.5**

Manuscript draft. Setting copy, undated **Container 9.6**

Page proofs. First Pass, March 2018 **Container 9.7**

Page proofs. First Pass-Master, March 2018 **Container 9.8**

Page proofs. Second Pass, May 2018 **Container 9.9**

Page proofs. Second Pass-Master, May 2018 **Container 10.1**

Page proofs. Final Pass, July 2019 **Container 10.2**

Page proofs. Final Pass-Master, foul matter, July-August 2019 **Container 10.3**

Poems: 1959-1979 (Knopf, 1989). Cover proof, 1989 **Container 10.4**

Poems: 1959-2009 (Farrar, Straus and Giroux, 2010)

Manuscript draft. Setting copy, undated **Container 10.5-7**

Page proofs. First Pass, October 2008 **Container 11.1-3**

Page proofs. First Pass-Master, October 2008 **Container 11.4-6**

Page proofs. Second Pass-Master, December 2008 **Container 12.1-3**

Page proofs. Final Pass-Master, December 2008 **Container 12.4-6**

Page proofs. Indices and contents, December 2008-February 2009	<b>Container</b> 13.1
Proclamations of Emancipation (unpublished in this form; some poems published in <i>Going Fast</i> [Farrar, Straus and Giroux, 1999]). Manuscript draft (bound), undated	<b>Container</b> 13.2
Sunrise (Viking Press, 1980)	
'Sunrise manuscript' [crossed out title: <i>The Expression in the Quadriplegic's Eyes</i> ], undated	<b>Container</b> 13.3
Photographs. Snapshots of a lighthouse, Seidel, Jill Fox, and her son Blair, 1976	<b>Container</b> 13.4
<i>These Days</i> (Knopf, 1989). Cover proof, 1989	<b>Container</b> 10.4
<i>Widening Income Inequality</i> (Farrar, Straus and Giroux, 2016)	
Manuscript draft (three copies; two bound), undated	<b>Container</b> 13.5-7
Manuscript draft. 'Author's unformatted--for reference only' (two copies), undated	<b>Container</b> 13.8, 14.1
Manuscript draft. Setting copy (original and photocopy), undated	<b>Container</b> 14.2-3
Page proofs. First Pass-Master, September 2015	<b>Container</b> 14.4
Page proofs. Second Pass, October 2015	<b>Container</b> 14.5
Page proofs. Second Pass-Master, October 2015	<b>Container</b> 14.6
Final correction pages, October-November 2015	<b>Container</b> 14.7
Subseries D. Serials with Seidel's Poems, 1960-2018	
<i>American Poetry Review</i> (November/December 1979). Includes "Fucking," "To Robert Lowell and Osip Mandelstam," "Sunrise," 1979	<b>Container</b> osb 1
<i>Antaeus</i> (Winter 1982). Contains "The New Cosmology," 1982	<b>Container</b> 15.1
<i>The Atlantic Monthly</i> (June 1960). Contains "The Love Letter," 1960	<b>Container</b> 15.2

The Harvard Advocate. Commemorative to Robert Lowell (November 1979).  
Contains "To Robert Lowell and Osip Mandelstam," 1979 **Container**  
15.3

The Listener (11 November 1971). Contains "Art and Life" collection with  
"Death Valley," "The Trip," "The Room and the Cloud." Each poem contains  
editor's proof marks and Seidel's notes, 1971 **Container**  
osb 1

#### London Review of Books

5 June 1980. Contains "Scotland," 1980 [BRITTLE] **Container** osb  
1

3 March 1983. Contains "A Dimpled Cloud" and "That Fall," 1983

19 January 1984. Contains "The Blue-Eyed Doe," 1984

8 May 1986. Contains "On Wings of Song," 1986

6 November 1986. Contains "Morphine," 1986

22 January 1987. Contains "Gethsemane," 1987

26 February 2009. Contains "Lisbon," 2009

11 February 2010. Contains "Then All the Empty Shall Be Full," 2010

11 March 2010. Contains "London," 2010

7 May 2015. Contains "Down below Riverside Park," 2015

10 September 2015. Contains "Michael C. Rockefeller Wing, Metropolitan  
Museum of Art," 2015

15 December 2016. Contains "In Late December," 2016

16 November 2017. Contains "Generalissimo Francisco Franco Is Dead,"  
2017

7 June 2018. Contains "The Blue Suit," 2018

#### New York Review of Books

16 November 1972. Contains "What One Must Contend With," 1972  
[BRITTLE] **Container**  
osb 1

26 October 1978. Contains "1968," 1978 [BRITTLE]

22 March 1979. Contains "Men and Woman," 1979 [BRITTLE]

11 March 2010. Contains "Charlie," 2010

Nuova Argomenti (January-March 1982). Contains "Impero" (Italian translation with English text of poem "Empire"), 1982 **Container**  
15.4

#### Partisan Review

Winter 1964. Contains "Hart Crane Near the End," 1964 **Container**  
15.5

Spring 1966. Contains "A Fragment" (retitled "November 24, 1963"); "In Labor, Dreaming" (retitled "Fever"); "The Shrine" (retitled "De Sade"). Each poem contains editor's proof marks and Seidel's notes, 1966 **Container**  
15.6

Winter 1969. Contains "The Soul Mate" and "The Curtain Stirs" (retitled "Hamlet"), 1969 **Container**  
15.7

Poetry (May 1966). Contains "The Young Reporter" (retitled "The New Frontier"), "Black Sapho" (retitled "Erato"). Each poem contains editor's proof marks and Seidel's notes, 1966 **Container**  
15.8

#### Subseries E. Film Projects, 1979-2003, undated

Afraid of the Dark (screenplay by Mark Peploe and Frederick Seidel, Directed by Mark Peploe, 1991)

Lucas [working title]. Script, 4 July 1981 **Container** 15.9

The Slasher [working title]. Script, undated **Container** 15.10

Afraid of the Dark [title The Slasher crossed out]. Same script as The Slasher above, undated **Container**  
16.1

Afraid of the Dark. Script, undated **Container** 16.2

Afraid of the Dark. Same script as above with edits, undated **Container**  
16.3

Afraid of the Dark. Second draft script, 5 June 1990 **Container**  
16.4

Review, July 1992 **Container** 16.5

Angel of Death (screenplay based on the novel Obsession by Lionel White)

Dark Passion [working title]. Script by Charles Eastman and Mark Peploe, undated **Container**  
16.6

Obsession I [working title]. Preliminary draft script by Mark Peploe, September 1980	<b>Container</b> 16.7
Angel of Death. Script by Mark Peploe and Frederick Seidel with inserted pages, undated	<b>Container</b> 16.8
Anton 'Webern Opera.' Notes, 1992	<b>Container</b> 17.1
'Blackbird / Zanetti.' Nuits Blanches script by Jacques Zanetti, undated	<b>Container</b> 17.2
City Poet (screenplay by Frederick Seidel)	
First draft, 15 May 2003	<b>Container</b> 17.3
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First draft (15 May 2003) with handwritten notes and script notes (10 July 2003), 2003	<b>Container</b> 17.5
Doctor Dove / Doctor Love (screenplay by Frederick Seidel)	
Doctor Love. Script (incomplete), undated	<b>Container</b> 17.6
Doctor Love. Script with inserted pages, 23 May 1994	<b>Container</b> 17.7
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'The Future.' Film treatment by Frederick Seidel, undated	<b>Container</b> 18.3
Going Fast. Text and images for a movie by Frederick Seidel, undated	<b>Container</b> 18.4
'The Good Leviathan' (film idea based on the novel by Pierre Boulle). Film treatment by Mark Peploe and Frederick Seidel, undated	<b>Container</b> 18.5
Henry 'Dunant project' (partnership between Frederick Seidel and Mark Peploe)	
Dunant. Film treatment by Seidel, September 1989	<b>Container</b> 18.6
Red Cross. Film treatment by Seidel, undated	<b>Container</b> 18.7
Correspondence, 1988-1990	<b>Container</b> 18.8

Laure and Hiro (screenplay by Frederick Seidel and Jérôme Laperrousaz)

A Dream Come True. Film treatment, undated	<b>Container 18.9</b>
Laure and Hiro. First draft script (26 July 1995) with notes and letter from Laperrousaz (August-September 1995), 1995	<b>Container 18.10</b>
Laure and Hiro. Revised script, 13 November 1995	<b>Container 19.1</b>
Laure and Hiro. Revised script, 1997	<b>Container 19.2</b>
Laure and Hiro. Same script as above, 1997	<b>Container 19.3</b>
'Naples movie for Clare' Peploe. Film synopsis and treatment, script notes, March-April 1988	<b>Container 19.4</b>
'Nathan Creed' (screenplay by Mark Peploe and Peter Wollen). Script with notes by Seidel, undated	<b>Container 19.5</b>
Out of the Blue (story by Mark Peploe, screenplay by Mark Peploe and Frederick Seidel)	
Treatment by Mark Peploe, undated	<b>Container 19.6</b>
Script, undated	<b>Container 19.7</b>
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Revised script with extensive edits by Seidel, undated	<b>Container 20.5</b>
Proposed revisions by Hercules Bellville, August 1989	<b>Container 20.6</b>
'Samson and Delilah' (screenplay by Mark Peploe and Frederick Seidel based on the short story by D. H. Lawrence). Scripts, 1983, undated	<b>Container 20.7</b>

' "The Siege": Clare Peploe movie idea' (short story by James Lasdun; ultimately made into 1998 movie Besieged by Bernardo Bertolucci; written by Clare Peploe). Photocopy of short story, undated **Container**  
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'Tolstoy.' Film project research sent by Diane von Furstenberg, 1998 **Container**  
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Consideration at Length of Three New Novels. Reviews of Jim Dilles' The Good Thief, James Chace's The Rules of the Game, Eveline Mahyere's I Will Not Serve (The Courier-Journal, Louisville, KY, 17 April 1960). Excerpt, 1960 [BRITTLE]

Fine Novel of Childhood. Review of Jon Rose's Peppercorn Days (The Courier-Journal, Louisville, KY, 21 February 1960). Excerpt, 1960 [BRITTLE]

Photographs That Count. Review of Richard Avedon's Observations (The Courier-Journal, Louisville, KY, 29 November 1959). Excerpt, 1959 [BRITTLE]

Rock Star. (Town and Country, December 2013). Complete issue, 2013 **Container**  
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Speed Demons (Town and Country, October 2013). Complete issue, 2013



Start Your Engines! (New York Review of Books, 19 January 2017). Complete issue with notes by Seidel, 2017	<b>Container</b> osb 1
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Tioman Island in Malaysia. Draft, photograph slides, 1995 [see also film Victory]	<b>Container</b> 21.10
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NB1. Brown (only three pages contain writing). Description of trip to Florida, poem fragments and verses, undated	<b>Container</b> 21.12
NB2. Yellow memo book. Poem fragments and verses, contacts and phone numbers, jottings, circa 1960s	<b>Container</b> 21.13
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NB5. Tan Baberton (only eight pages contain writing). Jottings, poem fragments and verses, undated	<b>Container</b> 22.1
NB6. Pink plaid (only ten pages contain writing). Jottings, poem fragments and verses, circa 1990s	<b>Container</b> 22.2
NB7. Pink and brown plaid (only partially used). Jottings, poem fragments and verses, circa 2000s	<b>Container</b> 22.3
NB8. Ritz notepad (only two pages contain writing). Poem Lisbon, circa 2000s	<b>Container</b> 22.4
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Images of Seidel, family and friends, unidentified people in various settings and travel destinations, motorcycles, circa 1970s-1990s **Container**  
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- Dawn. Leni Riefenstahl...--31.2
- The Day After the Second Closest Election Ever--1.7
- De Sade--30.10
- Das Kapital--31.4
- The Death of Meta Burden in an Avalanche--31.2
- Death Valley / Untitled (Antonioni walks in the desert shooting...) [see also The Room and the Cloud]--1.5, 30.10
- The Descent--1.2
- Descent into the Underworld--30.10

- A Dimpled Cloud--30.9, 30.11
- A Dream Come True--31.1
- A Dream of Rome [crossed out: Levy in Rome]--1.2
- The Drill--30.10
- Drinking in the Daytime--31.6
- Ducati 916--31.1
- Dune Road, Southampton--31.3-4
- Early Sunday Morning in the Cher--30.9, 30.11
- Edward Witten--31.5
- Eisenhower Years--31.4
- The Eleven Dimensions--31.5
- Elms--30.9, 30.11
- Empire--30.9, 30.11
- The Empress Rialto--31.2
- The End--30.9
- Epitaph for a Young Athlete--1.1
- An Epithalamion for Sally Tilghman--1.1
- Erato--30.10
- Everything--31.5
- The Expression in the Quadriplegic's Eyes--30.10
- Faint Galaxy--31.5
- Feb.--1.7
- Feminists in Space--31.5
- Fever--30.10
- The Final Hour / For Jane Canfield--30.9, 30.11
- Finals--30.10
- First Love--1.1
- Flame--30.11
- Fog / Untitled (I spend most of my time not dying...)--22.3
- A Fragment--30.8
- Freedom Bombs for Vietnam--30.8, 30.10
- From a High Floor--31.1
- Fucking / Untitled (I wake because the phone is really ringing...)--1.6, 30.8, 30.10
- The Future--1.6, 30.9-10
- Galaxies--31.5
- A Gallop to Farewell--31.1, 31.4
- Gethsemane / Untitled (My Life. I live with it...)--1.5, 30.9, 30.11
- The Girl of His Dreams--1.2
- The Girl in the Mirror / Untitled (Oh never to be yourself...)--1.6, 30.10
- Glory--31.2
- Going Fast (Extra Heartbeats; Candle Made from Fat; Lauda, Jerusalem; Poem Does; Israel; Killing Hitler)--31.4
- The Great Depression--31.4
- Hair in a Net--31.2
- L'Hallali--30.9
- Hamlet--30.10
- Happiness--31.5
- Hart Crane Near the End--30.10
- Heart Art--31.1, 31.4
- Henry Durant at Solferino--31.1
- Henry Levy Grieves for His Wife (Pearl is his blond daughter)--1.2

- Homage to Cicero--30.10
- Hot Night, Lightning--31.4
- Hotel Carlyle, New York--31.3-4
- The Hour--31.2
- In Labor, Dreaming--30.8
- In Memoriam--31.4
- In Memory of Ted Cumming--1.3
- The Infinite--31.4
- Into the Emptiness--31.5
- Invisible Dark Matter--31.5
- Israel--31.1
- It Gets Better--31.6
- It is the Morning of the Universe--31.5
- Italy / Untitled (My last summer on earth...)--22.3
- Jane Canfield, 1897-1984 / In Memory of Jane Canfield--30.9, 30.11
- June--31.6
- Last Bit of Summer--31.6
- The Last Entries in Mayakovsky's Notebook--30.10
- Levy's Bellevue Nights and Days--1.2
- Levy's Dream--1.2
- Levy's Homecoming to St. Louis--1.2
- Life After Death--31.1
- Lisbon (Nothing much happens...)--22.4
- The Lighting of the Candles--31.2
- Little Song--31.4
- The Little White Dog--30.11
- Loraine Motel, Memphis--31.1
- Love Grandly Stated in a Faded Voice--1.1
- The Love Letter--1.3
- The Lover, for Marie-Claude Char--31.2
- March--31.6
- Martin Luther King, Jr.--31.2
- May--31.6
- Memorial for Those Who Died in the Camps / Untitled (Forence has a friend who named her daughter Pishy...)--1.7
- Men and Women--30.10
- Michael Levy in Bellevue--1.2
- Midnight--31.4
- Milan--31.4
- The Millennium--31.1
- The Mirror--31.2
- Mirror Full of Stars--31.5
- Mood Indigo--31.4
- Morphine / Untitled (What hasn't happened isn't everything...)--30.9, 30.11
- The Most Beautiful Ever Made--31.1
- Motorcycles: Poetry in Motion / Milan--31.1
- My Tokyo / Untitled (Moshi-moshi (Hello)...)/ Le Dame de Berlin--22.2, 31.2
- The New Cosmology--30.9, 30.11
- The New Frontier--30.10
- The New Music--31.1
- The New Woman--31.2



- The Night Sky--31.4
- Nine Years Before 2000--31.1
- No Words or Deeds--1.1
- Noon--31.4
- "Not to Be Born Is Obviously Best of All" / A Persian Girl / Untitled (Your face swims to my window, beautiful...)--1.6, 30.10
- November 24, 1963--30.10
- On Trying to Sneak into the Fox Theatre in St. Louis on New Year's Eve [crossed out: From the Widow's Walk]--1.1
- On Wings of Song--30.9, 30.11
- The One Missing--30.9
- Organized Religion / Untitled (Will you? Anything?...)--22.3
- Our Gods--30.9, 30.11
- Ovid, Metamorphoses X, 298-518--31.4
- The Pierre Hotel, New York, 1946--31.3-4
- Poem--31.5
- Poem Does--31.1
- Pol Pot--31.1
- Prayer--3.4
- Pressed Duck--30.8, 30.10
- A Pretty Girl--31.1, 31.4
- Proclamations of Emancipation ("Spring;" "Hotel Carlyle, New York;" "The Pierre Hotel, New York, 1946;" "Noon;" "The Age;" "Dune Road, Southampton")--31.1, 31.3
- Puberty--31.4
- Quantum Mechanics--31.5
- Rackets--31.2
- Recessional--31.2
- Red Guards of Love--31.4
- Resorts (1960)--1.3
- The Resumption of Nuclear Testing in the South Pacific--31.4
- The Ritz, Paris--31.2
- Robert Kennedy--30.10
- The Room and the Cloud / Untitled (The tan table of the desert is empty...) [see also Death Valley]--1.5
- A Row of Federal Houses--30.9, 30.11
- The Royal Palm--31.5
- Rue De Seine--31.1
- Self-Portrait--31.1
- A St. Grottlesex Negro Boy's Ghost--1.7
- Scotland--30.8, 30.11
- "Seidel Movie Proposal for Clare"--30.9
- Self-Portrait: January 1991--31.1
- The Shrine--30.8
- The Sickness--1.2
- The Silence--30.9
- Since Childhood--30.8
- A Slight Pause for Identification--1.1
- Some Simple Facts--1.1
- A Song for the Month of April--1.1
- Sonnet--31.2
- The Soul Mate--30.10

- Special Relativity--31.5
- Spin--31.4
- Spring--31.4
- Stanzas--30.11
- The Star--31.5
- Starlight--31.5
- Stars--31.4
- The Stars Above the Empty Quarter--31.4
- The Storm--31.1, 31.4
- Stroke--31.2
- Supersymmetry--31.5
- Sweet Summer--31.6
- That Fall--30.11
- Tahiti--31.1
- Take Me to Infinity--31.5
- This Just In--31.2
- This New Planetarium--31.5
- To Robert Lowell and Osip Mandelstam / Untitled (I look out the window: spring is coming...)--1.5, 30.10
- To the Muse / Untitled (I'd had my hair cut at Molé...)--22.2, 31.2
- Tolstoy's Flight--31.6
- True Story--31.4
- A Twittering Ball--31.5
- Universes--31.5
- Unpainted / Untitled (I could never draw...) [not On Wings of Song]--1.5
- Untitled / [Tioman Island in Malaysia]--31.1
- Untitled [actual poem title]--31.2
- A Vampire in the Age of Aids--31.1, 31.4
- Victory--31.1, 31.4
- The Visiting Minister--1.2
- Vermont--31.4
- Racine--31.4
- The Walk There--1.2
- What One Must Contend With--1.6, 24.2, 30.10
- The White House--1.7, 30.8
- Who the Universe Is--31.5
- A Widower--1.3
- The World of Dew--31.2
- Years Have Passed / Untitled (Seeing you again...)--1.6, 30.10
- Untitled (Now clinging lovers everywhere awake...)--1.1
- Untitled (There is no end of coming home slow deaths...)--1.3
- Untitled (I pace my mind...)--1.6
- Untitled (The Land Rover lays down its sand spawn...)--1.6
- Untitled (It was too late to be someone else...)--1.6
- Untitled (I suppose most excavators would confess...)--1.6
- Untitled (Montale's two couplets on the menu are...)--1.7
- Untitled (I thought it was evening but it was dawn...)--1.7
- Untitled (Cancer of the colon is very common...)--1.7
- Untitled (My vow of silence in Paris...) / ([Eyesight?] penetrates the closed window...)--1.7
- Untitled (The little back road...)--1.7
- Untitled (It can't happen so of course it did...)--1.7

- Untitled (Idler, dear idle spider speared...)--1.7
- Untitled (A blind negro links his houndstooth arm...)--1.7
- Untitled (As he approaches each tree goes on...)--1.7
- Untitled (One night when she said she didn't want to be lectured...)--1.7
- Untitled (I look out the window: spring is coming...)--1.7
- Untitled (This room has been out sleighing for hours...)--1.7
- Untitled (On the seventh day God really slept...)--1.7
- Untitled (My mind is still...)--1.7
- Untitled (Morning is in the air...)--1.7
- Untitled (The house lights slowly stop under the surface...)--1.7
- Untitled (Living along the underside...)--1.7
- Untitled (Balls of mistletoe in the trees...)--21.12
- Untitled (An island floats on a river...)--21.13
- Untitled (The racebikes leap...)--22.3
- Untitled (The two Venuses on opposite sides of the gallery...)--22.3
- Untitled (Michael, who is a charming man...)--30.8
- Untitled--21.14, 21.15, 22.1, 31.3