

**THE JOHN CROWE RANSOM PAPERS**

(MSS. 006)

**Inventory**

ARRANGED AND DESCRIBED BY

CATHERINE ASHLEY VIA

2005

SPECIAL COLLECTIONS  
JEAN AND ALEXANDER HEARD LIBRARY  
VANDERBILT UNIVERSITY

419 21<sup>ST</sup> Avenue South  
Nashville, TN 37240  
615-322-2807

## CONTENTS OF INVENTORY

<u>Contents</u>	<u>Page #</u>
Summary	3
Biographical/Historical Note	4-8
Scope and Content Note	9
List of Series and Subseries	10-11
Series and Subseries Descriptions	12-13
Container List	14-33

## SUMMARY

Size	3 linear ft.
Geographic Locations	United States
Inclusive Dates	1908-1976
Bulk Dates	1911-1974
Languages	English
Summary	The Papers of John Crowe Ransom (1888-1974), poet, educator, editor, critic, Vanderbilt alumnus (B.A. 1909) and former Vanderbilt faculty member (1914-1937), were acquired by The Jean and Alexander Heard library during the summer of 1988 from collector Stuart T. Wright of Winston-Salem, North Carolina.
Access Restrictions	No Restrictions
Copyright	Consult Head of Special Collections
Stack Locations	Manuscripts

## BIOGRAPHICAL/HISTORICAL NOTE

- 1888 John Crowe Ransom was born April 30, in Pulaski, Tennessee, the third of the four children of John James Ransom (1853-1934) and Sara Ella Crowe Ransom (1859-1947); his siblings were Annie Phillips, Richard B. (Dick), and Ella Irene (Ellene).
- 1891-1899 Ransom lived in four Middle Tennessee communities served by his father, a Methodist minister, Spring Hill, Franklin, Springfield, and Nashville. Educated at home until he was ten, Ransom entered public school in October 1898.
- 1899 In September entered the Bowen School in Nashville. Angus Gordon Bowen, the headmaster, Ransom wrote many years later, "did more for my...education than any other man."
- 1903 In June he was graduated at the head of his class from Bowen, and in September he entered Vanderbilt University.
- 1905-1906 Taught sixth and seventh grades at Taylorsville (Mississippi) High School.
- 1906-1907 Reentered Vanderbilt; selected for Phi Beta Kappa at the end of his junior year; elected editor of the Observer, the undergraduate literary magazine, in the spring of 1908; on June 16, 1909, was graduated from Vanderbilt at the head of his class.
- 1909-1910 Senior master and co-principal of Haynes-McLean, he taught Latin and Greek to the sixth form and was chief academic officer of the school.
- 1910-1913 At Christ Church College, Oxford, as Rhodes scholar; read "The Greats" (the School of Literae Humaniores) and in summers traveled extensively in the British Isles and on the Continent; his degree from Oxford was deemed the "best of the Seconds."
- 1913-1914 Taught Latin at the Hotchkiss School in Lakeville, Connecticut, where he met and shared literary ideas with Samuel Claggert Chew, a member of the English department; read English literature seriously for the first time and began to formulate his ideas on the nature and function of poetry in conversations with Chew and in letters to his father.
- 1914-1917 In September, 1914, joined the faculty of Vanderbilt University s instructor of English; published his first essay, "The Question of Justice," in the Yale Review (July, 1915); in the fall of 1914 began a series of informal discussions of philosophy and literature with a group of students and friends, later known as the Fugitives: Donald Davidson, Alec B. Stevenson, William Yandell Elliot, Stanely Johnson and Sidney Mtron

Hirsch; summer of 1915 read his first poem, "Sunset," to Davidson; on May 12, 1917, reported with Davidson to Officers' Training Camp at Fort Oglethorpe, Georgia; during summer read to Davidson some of the poems later to appear in *Poems About God*.

1917-1919 Was commissioned in August, 1917, and assigned to Field Artillery Training Base in Saumur, France; sent to the front as a member of the Fifth Field Artillery in January, 1918; in April, 1918, reassigned to Saumur as instructor; Alec Stevenson and William Frierson, later members of the Fugitive group, attended the artillery school while Ransom was an instructor; on May 13, 1918, sent complete draft of *Poems About God* to Christopher Morley, who had been at Oxford with Ransom and who helped him find a publisher, Henry Holt and Company; upon recommendation of Robert Frost the book was published in spring 1919; enrolled at the universities of Grenoble and Nancy in spring and summer of 1919 while awaiting orders to return to the United States for discharge; first poems appeared in print: "One Who Rejected Christ," *Independent* (July 27, 1918); "Roses," *Contemporary Verse* (December, 1918); "Darkness" and "Under the Locusts," *Independent* (June 28, 1919); at Nancy first saw copies of *Poems About God*.

1919-1925 Arrived in New York in mid-August, uncertain of future plans; explored possibility of career in publishing in New York or in teaching in an eastern university; arrived in Nashville in late August and decided to return to Vanderbilt to be near aging parents; in the fall of 1919 the Fugitive group met at home of Sidney Hirsch's brother-in-law, James M. Frank, at 3802 Whitland Avenue; in January, 1920, met Robb Reavill of Denver, Colorado to whom he was married on December 22, 1920; in November, 1921, Allen Tate began attending Fugitive meetings and discussions of the group, which soon were almost exclusively concerned with poems written by its members; daughter Helen born January 17, 1922; in April, 1922, the first of nineteen issues of the Fugitive appeared (most of Ransom's best poetry was published in this little periodical); in 1922 began correspondence with Robert Graves; review of *The Waste Land*, to which Tate responded, appeared in *Literary Review* (July 14, 1923); in spring of 1923 Tate brought Robert Penn Warren to Fugitive meeting; during 1923 published twenty-one poems, all but three in the Fugitive; a son, Reavill, was born September 14, 1923; *Chills and Fever* was accepted by Alfred Knopf in May, 1924, and a few weeks later, with assistance from T.S. Eliot, Graves convinced Hogarth to bring out *Grace After Meat* in England; received serious consideration for Pulitzer prize in poetry, which went to Edwin Arlington Robinson, in 1924; Ransom's first serious critical essays appeared in the Fugitive: "Mixed Modes" (March, 1925); "Thoughts on the Poetic Discontent" (June, 1925); "A Doctrine of Relativity" (September, 1925); the last issue of Fugitive appeared in December, 1925.

- 1926-1930 Spent leave from Vanderbilt during fall of 1925 composing a book-length manuscript on the nature and function of poetry, entitled "The Third Moment," and later destroyed it because it was "hopelessly abstract"; a detailed summary of the ideas he hoped to include in this manuscript is included in letter to Tate (September 5, 1926); in January, 1927, *Two Gentleman in Bonds* appeared and was hailed by reviewers as a major achievement by one of the most important poets of the era; promoted to professor of English at Vanderbilt in June, 1927; in 1926 his correspondence with Tate turned from discussion of literary theory toward concepts of society and culture presented in *I'll Take My Stand* (1930) to which Ransom contributed the introduction and an essay; at work, beginning in 1928, on *God without Thunder* (1930); published "Classical and Romantic," on September 14, 1929, an essay in which he outlined the basic thesis of *The World's Body* (1938); 1927-1930: the discussions resulting in *I'll Take My Stand* occurred; in 1930-1931 Ransom engaged in a series of public debates with Stringfellow Barr, William S. Knickerbocker, and William D. Anderson on the principles of Agrarianism.
- 1931-1940 The Ransoms spent the academic year 1931-1932 in England on Guggenheim fellowship; Ransom published "The State and the Land" (*New Republic*, February, 1932) and "Land! An Answer to the Unemployment Problem" (*Harper's*, July, 1932); began work on essays to appear in *The World's Body* and published first two: "A Poem Nearly Anonymous" and "A Poem Nearly Anonymous: A Poet and His Formal Tradition: in May and September, 1933; published "Modern with the Southern Accent" (April, 1935) and "What Does the South Want?" (April, 1936) in the *Virginia Quarterly Review*; the latter is Ransom's contribution to the second Agrarian symposium, *Who Owns America?* (1936); his son John James (called Jack) born April 12, 1935; left Vanderbilt to become professor of poetry at Kenyon College in Gambier, Ohio, in September, 1937; published "Shakespeare at Sonnets" in *Southern Review* (Winter, 1938); *The World's Body* appeared from Scribner's in later winter 1938; during winter of 1937-1938 began discussions with Gordon Chalmers, president of Kenyon, about publication of a review; first issue of *Kenyon Review* appeared in January, 1939; began work on *The New Criticism* in summer of 1938 and published first essay to appear in the book in *Southern Review* in winter 1939; became Carnegie professor of poetry at Kenyon in spring 1939 and declined offer to become chairman of the English department of the Woman's College of North Carolina at Greensboro.
- 1941-1950 *The New Criticism* appeared from *New Directions*, in spring of 1941; in spring of 1942 *Southern Review* (old series) was discontinued, and the *Kenyon Review* took over "all unexpired subscriptions"; during 1944 and 1945, with the assistance of Doubleday, Doran and Company, the *Kenyon*

Review offered a first prize of \$500 and a second prize of \$250 for the best short stories “submitted by a writer who has not published a book of stories”; Selected Poems appeared from Knopf in spring of 1945 and reviews indicate Ransom’s reputation as a poet was already firmly established; from 1945 to 1945 the Rockefeller Foundation supported a series of Kenyon Review fellows; from 1948 through 1950 this foundation supported the Kenyon School of English, which had on its faculty the most celebrated writers and critics of the time and attracted to Gambier many returning veterans and other students seriously interested in the study of literature; on December 30, 1947, Ransom became a member of the National Institute of Arts and Letters; the summer 1948 issue of the Sewanee Review was devoted to “a tribute to Ransom on his sixtieth birthday”; Ransom spent the academic year 1949-1950 as visiting professor at Indiana University.

1951-1959 In the summer of 1951 the Kenyon School of English moved to Indiana University and became the School of Letters; on January 22, 1951, he received the Bollingen prize in poetry for 1950 and a few weeks later the Russell Loines Award in Literature from the National Institute of Arts and Letters; in 1951 Ransom edited, with introduction, *The Kenyon Critics*; from 1953 to 1955 Kenyon Review offered a fellowship each year to a poet, a writer of fiction, and a critic; among those receiving these awards were Irving Howe, Flannery O’Connor, W.S. Merwin, R.W.B. Lewis, Howard Nemerov and Richard Ellman; the fellowships were renewed for 1956-1958 and attracted, among others, Delmore Schwartz, James Wright, Andrew Lytle, J.F. Powers, Elizabeth Spencer, Leslie Fiedler, and Francis Fergusson; Ransom taught at School of Letters three summers: 1952, 1954, and 1958; published two of his most important critical essays in the mid-1950s, both in the Kenyon Review: “The Concrete Universal: Observations on the Understanding of Poetry, I” (Autumn, 1954) and “The Concrete Universal: Observations on the Understanding of Poetry, II” (Summer, 1955); on January 13, 1956 he presented “New Poets and Old Muses,” as one of the Gertrude Clarke Whittall poetry lectures at the Library of Congress; returned to Vanderbilt for the Fugitives’ reunion May 3-5, 1956; became honorary consultant in American literature for the Library of Congress; received the Creative Arts Committee Award in Poetry from Brandeis University on January 28, 1958; retired from teaching in the spring of 1958 and from the editorship of the Kenyon Review in the spring of 1959.

1960-1974 Visiting professor at Northwestern University for the winter term, 1960; participant in Vanderbilt Literary Symposium on April 20-21; returned to Vanderbilt as visiting professor, fall 1960; on December 4, 1962, received \$5,000 award from the Academy of American Poets for distinguished poetic achievement; in April, 1963, a new edition of Selected Poems appeared; John Crowe Ransom: A Tribute from the Community of Letters appeared; and the spring issue of Shenandoah was a "Tribute to John Crowe Ransom on His Seventy-Fifth Birthday"; the Kenyon-Review sponsored a symposium on the subject: "Quo Vadimus? Or the Books Still Unwritten," with Allen Tate, Robert Penn Warren, Robert Lowell, Robie Macauley, and Stephen Spender as participants; published essay on Wallace Stevens in Kenyon Review (Winter, 1964); in winter of 1964 made extended trip to California; on March 10, 1964, received National Book Award for Selected Poems (1963); wrote essay on "Gerontion" for Sewanee Review (Spring, 1966); on December 16, 1966, elected to membership in the American Academy of Arts and Letters; in July, 1966, received \$10,000 from the National Endowment for the Arts, an award made to a small number of "distinguished senior American writers"; on April 28, 1967, Martin College in Pulaski, Tennessee, gave a dinner honoring Ransom on his eightieth birthday; with other Agrarians participated, in mid-April, 1968, in Southern Literary Festival at the University of Dallas; a dinner was held in his honor at Kenyon on April 30, 1968, at which Allen Tate was the principal speaker; a third edition of Selected Poems appeared in April, 1968, and The World's Body, with a lengthy postscript, was reissued by Louisiana State University Press at the same time; on May 9, 1968, received Emerson-Thoreau Medal and an award of \$1,000 from the American Academy of Arts and Sciences; made last public appearance at Kenyon College on February 27, 1973, in presenting Robert Penn Warren, who was in Gambier to read his poetry; his poem "Four Threesomes or Three Foursomes" appeared in Sewanee Review for summer 1973; died in his sleep in Gambier, Ohio on July 3, 1974; was cremated, and his ashes buried behind the Chalmers Library on the Kenyon College campus.

From

---

**Selected Letters of John Crowe Ransom.** Edited, with an introduction, by Thomas Daniel Young and George Core. Baton Rouge: Louisiana State University Press, 1985.



## SCOPE AND CONTENT NOTE

The acquisition of the John Crowe Ransom portion of the Stuart Wright Collection during 1988 brought to Vanderbilt University what is probably the largest single collection of Ransom material in one repository. Ransom's biographer, Thomas Daniel Young (*Gentleman In A Dustcoat*), noted that Ransom saved few letters from his wide range of correspondents and "even fewer of the manuscripts of his poems and essays, and almost none of the material relating to his literary career" (Young, xvi). Though this collection is fragmentary, it is somewhat surprising that even this much material has survived, given Ransom's habits concerning his papers. Fortunately, he did not get around to disposing of these materials, most of which Wright obtained from the Ransom family.

The collection consists primarily of correspondence by and to Ransom, and manuscripts of writing by Ransom, most of which fall into the decades of the 1960s and 1970s when Ransom was retired. There are important exceptions to these bulk dates, however. One of the highlights of the collection is a group of 182 "love letters" by Ransom to his fiancé and wife, Robb Reavill Ransom, spanning 1920-1938, though most of the letters are dated 1920-1923. There are also a few scattered older pieces of incoming correspondence, such as a 1917 letter from Macmillan rejecting the manuscript that was eventually published as *Poems About God*. Transcripts of telegrams from various notable persons honoring Ransom on the occasion of his departure from Vanderbilt in 1937 are also preserved here.

This collection will obviously be of most interest to researchers working on Ransom and offers new insight into Ransom's personal life and relationships, his criticism of poetry, his working method, and his activities, especially in the latter years of his life. Students of the Fugitives and Agrarians, literary criticism, Southern literature, the American literary scene in the mid-twentieth century, and the study and teaching of literature will also benefit from these papers. To a lesser extent, these papers will also be useful to those studying educational institutions, including Vanderbilt University and Kenyon College, as well as special schools such as the Kenyon School of English (and its successor, The School of Letters at Indiana University) and the Bread Loaf School of English. There are also a few items relating to the Kenyon Review itself.

For details of Ransom's life and writings, the following are recommended:

1. Young, Thomas Daniel. **Gentleman In A Dustcoat**. Baton Rouge: Louisiana State University Press, 1976.
2. Young, Thomas Daniel. **John Crowe Ransom: An Annotated Bibliography**. New York: Garland Publishing, 1982.

## LIST OF SERIES AND SUBSERIES

### Series I. Correspondence

- Subseries 1. Outgoing
- Subseries 2. Incoming
- Subseries 3. Miscellaneous

### Series II. Writings

- Subseries 1. Poetry
- Subseries 2. Prose
- Subseries 3. Miscellaneous
- Subseries 4. Published Works

### Series III. Academics

- Subseries 1. Catalogs
- Subseries 2. Class Rolls
- Subseries 3. Kenyon College
- Subseries 4. Lecture Notes
- Subseries 5. Programs
- Subseries 6. Publications Received
- Subseries 7. Recommendations
- Subseries 8. Miscellaneous

### Series IV. Author

- Subseries 1. Lists
- Subseries 2. Financial and Contractual

### Series V. Editor

- Subseries 1. Kenyon Review

### Series VI. Biographical

- Subseries 1. Clippings
- Subseries 2. Family Papers
- Subseries 3. Financial Papers
- Subseries 4. Memorabilia
- Subseries 5. Notes
- Subseries 6. Miscellaneous
- Subseries 7. Photographs (56 Total)

Series VII. Writings By Others

Subseries 1. Manuscripts

Subseries 2. Reprints

Series VIII. Unidentified

Subseries 1. Manuscripts

Subseries 2. Miscellaneous

Series IX. Envelopes

Series X. Ephemera

## SERIES AND SUBSERIES DESCRIPTIONS

### Series I. Correspondence

The bulk of the incoming correspondence reflects the period of retirement with letters inviting Ransom to read, teach or lecture, congratulating him on his various awards of family correspondence, but a good number of fond, warm letters from former students and colleagues, most notably from Allen Tate and Robert Penn Warren. On the business side, there are letters from editors, presses and publishing firms regarding publication of essays and new editions of his works. Also included are letters from researchers working on topics involving Ransom and seeking input on a number of other subjects.

The outgoing correspondence is dated between 1911 through 1972, and is arranged chronologically. The incoming correspondence has been arranged alphabetically with date ranges between 1917 and 1974. Included within this series are two photographs that have been attached to correspondences.

Among correspondents included are John Peale Bishop, Robert Bly, Cleanth Brooks, Kenneth Burke, Henry S. Canby, Brainard Cheney, Francis Neel Cheney, Charles Coffin, George Core, Malcolm Cowley, Donald Davidson, T.S. Eliot, William Empson, Paul Engle, Irving Feldman, Robert Fitzgerald, William Frierson, Robert Graves, James H. Kirkland, Lyle Lanier, Robert Lowell, Andrew Lytle, Robie Macauley, Archibald MacLeish, Bob Mezey, Arthur Mizener, George Marion O'Donnell, Maxwell Perkins, Katherine Anne Porter, I.A. Richards, Henry Sanborn, Carl Sanburg, Stephen Spender, Newton P. Stallknecht, Wallace Stevens, Alec B. Stevenson, Roberta Teale Swartz, Allen Tate, Peter Taylor, Leonard Unger, Louis Untermeyer, Carl Van Doren, Mark Van Doren, Austin Warren, Robert Penn Warren, Oscar Williams, Jesse Wills, Edmund Wilson, Anne Winslow and Stark Young.

### Series II. Writings

Although most of the manuscript writings also fall into the period from the 1960s and 1970s, there are some surprising exceptions. These include two short stories, one of which was almost certainly written for a contest when Ransom was a senior at Vanderbilt during 1908-1909, and four chapters of the agrarian manuscript "Land!," which had been presumed destroyed as Ransom threatened in a 1932 letter to Allen Tate (Young, 241). The manuscripts of Ransom poems in the collection are mostly revisions of published poems reflecting Ransom's "tinkering" for the various editions of *Selected Poems*, but there are seven Ransom manuscripts in this collection, including both published and unpublished works, essays, speeches or lectures, a number of which are fragmentary or incomplete.

### **Series III. Academics**

This series contains documents as they relate to John Crowe Ransom as an educator. Types of material include: catalogs, lecture notes, programs, publications received, and recommendations. Documents that relate to Kenyon College are also included as well as miscellaneous material.

### **Series IV. Author**

Two files relate to documents that concern Ransom's career as an author. Such documents include lists as well as financial and contractual information.

### **Series V. Editor**

This brief series contains one folder that relates to Ransom's position as editor at the Kenyon Review. Ransom served as editor of the literary journal from 1939 to 1959.

### **Series VI. Biographical**

Documents contained with this series relate to biographical information about John Crowe Ransom and his family. Materials include clippings, family papers, financial papers, memorabilia, notes, and miscellaneous documents. In addition to this material, there is also a substantial amount of photographs (56 total) of Ransom. Some photographs are of family members and Ransom as an adult, however most are of Ransom as a child.

### **Series VII. Writings By Others**

Ransom received a large number of manuscripts and offprints from aspiring writers, former students, friends, and colleagues. Manuscripts by Kenneth Burke, Donald Davidson, Robert Duncan, Irving Feldman, Denise Levertov, Marion Montgomery, George Marion O'Donnell, I.A. Richards, Muriel Rukeyser and Robert Penn Warren are among those included in this series.

### **Series VIII. Unidentified**

This series contains manuscripts and miscellaneous materials that are unidentifiable. It cannot be determined if this information was written by John Crowe Ransom or others.

### **Series IX. Envelopes**

Envelopes from correspondence make up this series. Dates are as followed: 1920, 1921, 1922, 1923-1933, and dates undetermined.

### **Series X. Ephemera**

A black "money purse" is the only object contained within this series.

## CONTAINER LIST

### SERIES I. CORRESPONDENCE

#### Box 1

1. Outgoing Correspondence: Jan. 22, 1911 – Oct. 29, 1911
2. Outgoing Correspondence: Nov. 6, 1911 – Dec. 28, 1911
3. Outgoing Correspondence: Jan. 14, 1912 – Mar. 26, 1912
4. Outgoing Correspondence: Apr. 4, 1912 – Jun. 10, 1912
5. Outgoing Correspondence: July 5, 1912 – Dec. 26, 1912
6. Outgoing Correspondence: Jan. 3, 1913 – Mar. 28, 1913
7. Outgoing Correspondence: Apr. 9, 1913 – July 31, 1913
8. Outgoing Correspondence: Aug. 13, 1913 – Dec. 15, 1913
9. Outgoing Correspondence: Jan. 9, 1914 – Jun. 2, 1914
10. Outgoing Correspondence: May 20, 1917 – Oct. 29, 1917
11. Outgoing Correspondence: Nov. 12, 1917 – Dec. 23, 1917
12. Outgoing Correspondence: Jan. 14, 1918 – June 27, 1918
13. Outgoing Correspondence: 1920
14. Outgoing Correspondence: Sept. 6, 1921 – Oct. 18, 1921
15. Outgoing Correspondence: Oct. 19, 1921 – Nov. 19, 1921
16. Outgoing Correspondence: Nov. 20, 1921 – Dec. 15, 1921
17. Outgoing Correspondence: an. 1922 – Feb. 1922
18. Outgoing Correspondence: 1923
19. Outgoing Correspondence: Jun. 6, 1926 – [1938]
20. Outgoing Correspondence: 1963 – 1972 (mostly fragments and drafts)
21. Outgoing Correspondence: Transcriptions (1911 – 1912)
22. Incoming Correspondence: Ackerman - Arnold
23. Incoming Correspondence: Bann – Dean
24. Incoming Correspondence: Bell – Bujalski
25. Incoming Correspondence: Burke – Chvala
26. Incoming Correspondence: Claire – Curran

#### Box 2

1. Incoming Correspondence: Daniel – Durrett
2. Incoming Correspondence: Eckel – Ezell
3. Incoming Correspondence: Falkenham – Frye
4. Incoming Correspondence: Gama – Gunther
5. Incoming Correspondence: Haas – Hurley
6. Incoming Correspondence: Jacoby – Junnarkar
7. Incoming Correspondence: Kammen – Kreutz
8. Incoming Correspondence: Lanier – Lytle
9. Incoming Correspondence: MacCaffrey – Munson
10. Incoming Correspondence: Nare – Ostroff
11. Incoming Correspondence: Pace – Putnam
12. Incoming Correspondence: Rachal – Reynolds
13. Incoming Correspondence: Rice – Rudnick

## **Box 2 (Continued)**

14. Incoming Correspondence: Sakmyster – Silvers
15. Incoming Correspondence: Simmons – Simpson
16. Incoming Correspondence: Smith – Swartz
17. Incoming Correspondence: Teale – Tuony
18. Incoming Correspondence: Unger – Voss
19. Incoming Correspondence: Wagner – Watkins
20. Incoming Correspondence: Watts – Wright
21. Incoming Correspondence: Yoken – Zabel
22. Incoming Correspondence: Unidentified: Bob – Tom
23. Incoming Correspondence: Unidentified: Fragments
24. Incoming Correspondence: Miscellaneous: March 13, 1913
25. Incoming Correspondence: Miscellaneous: 1950-1951

## **SERIES II. WRITINGS**

### **Box 3**

1. Poetry: Unpublished
  - “Daily”, Typescript, 1 page
  - “Hallowe`en Poem”, Photocopy of Typescript, 1 page
  - “I Would Do Violence”, Typescript, 1 page
  - “Mother and Child”, Typescript, 1 page
  - “My Dog”, Typescript with corrections, 1 page
  - “Question and Answer”, Typescript, 1 page
  - “This Lady”, Typescript, 1 page
2. Poetry: Published (1 of 2)
  - “Agitato Ma Non Troppo”, Typescript, photocopy of incomplete typescript and photocopy from published version (New York Review), with corrections, 3 pages
  - “Antique Harvesters”, Typescript with corrections, 3 pages, one titled “Harvesters for the Lady”
  - “Bells for John Whiteside’s Daughter”, Typescript and photocopy from publication, 3 pages
  - “Birthday of the Seer”, Typescript with corrections, 1 page
  - “Blue Girls”, Typescript, 1 page
  - “Captain Carpenter”, Typescript with corrections, 2 pages
  - “Cloak Model”, Typescript with corrections, 1 page
  - “Dead Boy”, Typescript and photocopy from publication, 2 pages
  - “Dog”, Typescript with corrections, 1 page
  - “Eclogue”, Typescript with corrections, 3 pages
  - “Emily Hardcastle, Spinster”, Typescript and photocopy from publication, 2 pages

### **Box 3 (Continued)**

- “First Travels of Max”, Typescript with corrections, 1 page  
“Four Threesomes; or Three Foursomes?”, Typescript with corrections, 1 page  
“Grim Wedlock”, Typescript with corrections, 1 page (variant of “In Process of a Noble Alliance”)  
“Her Eyes”, Typescript, 1 page  
“Here Lies a Lady”, Page from publication, with corrections, 1 page  
“Janet Waking”, Photocopy from publication, 2 pages  
“Judith of Bethulia”, Typescript with corrections, 1 page  
“Man Without Sense of Direction”, Typescript with corrections, 1 page  
“Master’s in the Garden Again”, Typescript with corrections, 10 pages  
“Miller’s Daughter”, Typescript with corrections, 4 pages  
“Miriam Tazewell”, Typescript with corrections and photocopy from publication, 2 pages  
“Miss Euphemia”, Typescript with corrections, 1 page  
“Moments of Minnie”, Typescript with corrections, 1 page  
“Necrological”, Typescript with corrections, 1 page
3. Poetry: Published (2 of 2)  
“Of Margaret”, Typescript with corrections, 1 page  
“Old Mansion”, Typescript with corrections, 5 pages  
“On the Road to Wockensutter”, Typescript with corrections, 1 page  
“Parting at Dawn”, Typescript, 1 page  
“Parting, Without a Sequel”, Typescript, 1 page  
“Piazza Piece”, Typescript and photocopy from publication, 3 pages  
“The Rose”, Typescript with correction, 1 page  
“Survey of Literature”, Typescript and photocopy from publication, with corrections, 5 pages (also titled “Roll-Call of Eminent Poets and How They Subsisted”)  
“These Winters and Those”, Typescript with corrections, 1 page  
“Two in August”, Typescript with corrections, 1 page  
“The Vanity of the Bright Young Men”, Typescript with corrections, 9 pages (also titled “Tom, Tom, The Piper’s Son”)  
“Vision by Sweetwater”, Typescript with corrections, 2 pages  
“What Ducks Require”, Typescript with corrections, 1 page  
“Winter Remembered”, Photocopy from publication, 1 page
4. Poetry: Anthology (1 of 3)  
Anthology, Typescript partial table of contents and miscellaneous poems by various American and English poets (c. 100 items), some with annotation. Appears to be a draft of a proposed anthology of poetry, though some poems may have been typed for use in a lecture or reading. List of poets and authors provided in file.



### **Box 3 (Continued)**

5. Poetry: Anthology (2 of 3)  
Same as above.
6. Poetry: Anthology (3 of 3)  
Same as above.
7. Prose: "The Creative Artist In America"  
Holograph speech or lecture (possibly given at Penn State), 13 pages
8. Prose: "Editorial Note: The Meters"  
Holograph editorial note apparently for the Kenyon Review, 3 pages
9. Prose: "Empirics in Politics"  
Issue of the Kenyon Review (Vol. XV, Autumn, 1953), with this essay revised by hand and to which are appended 4 pages of holograph notes apparently for the version that appeared in Poems and Essays (1955).
10. Prose: "Fifty Years of American Verse"  
Typescript fragment with corrections, c. 1961, 5 pages.
11. Prose: "The Final Cause of Poetry"  
Multiple typescript drafts with corrections and holograph notes of a speech given to Lambda Iota Tau Fraternity, c. [1966], 41 pages.
12. Prose: "The Idea of a Literary Anthropologist"  
Holograph draft (lacking first page), probably of the article by this title, which was published in the Kenyon Review [1959], 15 pages.
13. Prose: "Introduction"  
Typescript fragment with corrections of the Introduction to Selected Poems of Thomas Hardy (1960), 10 pages.
14. Prose: "Thomas Hardy"  
Typescript with corrections of an entry that appeared in The Concise Encyclopedia of English and American Poets and Poetry, 5 pages. (See correspondence from Tony Raven and Jocelyn Selson for further information regarding this project.)

### **Box 3 (Continued)**

15. Prose: "Land"  
Typescript with corrections, consisting of four chapters:
  - Preface, 7 pages
  - 1. "Homeless People and Vacant Land," 21 pages
  - 2. "The Excess of Capital," 32 pages
  - 3. "Some Proposed Extinguishers," 31 pages
  - 4. "The Amphibian Farmer," 35 pages
16. Prose: "A Little Bit of Nostalgia, And A Note Of Hope"  
Typescript with correction, probably a speech about Robert Lowell, c. [1961], 4 pages.
17. Prose: Masters and Friends, "Introduction" (1 of 2)  
Typescript and holograph drafts with corrections, of an Introduction to Volume 9 of a fifteen volume Bollingen series of the works Paul Valery, 87 pages. (See correspondence from Jackson Mathews for more information on this project.)
18. Prose: Masters and Friends, "Introduction" (2 of 2)  
Continued from above.
19. Prose: "Mr. Lewis' Teeth"  
Typescript with corrections, 16 pages. Apparently written in response to "What Is The Use of Art, Anyway" by Coomaraswamy.
20. Prose: "New Poets and Old Muses"  
Typescript with corrections, 26 pages.

### **Box 4**

1. Prose: "No Hay"  
Typescript fragment of a short story written under the pseudonym John Creveling, 8 pages. (Verso of title page reads "No Hay by John Crowe Ra")
2. Prose: "The Poet Laureate"  
Typescript of an article published in the Literary Review (1924), 8 pages.
3. Prose: "The Postmaster"  
Typescript fragment of a short story "for the Short Story Contest," 20 pages. (Most likely written for the Sigma Upsilon contest while Ransom was a senior at Vanderbilt University, 1908-1909.)
4. Prose: "Postscript"  
Typescript fragment with corrections, 16 pages. (See outgoing correspondence to Richard Wentworth of October 19, 1968 for Ransom's comments on this essay.)

#### **Box 4 (Continued)**

5. Prose: "Pound and Eliot"  
Typescript and holograph drafts and notes, 16 pages. Possibly part of "Fifty Years of American Verse."
6. Prose: "Religion and Poetry: Sisters But Not Twin Sisters"  
Typescript with corrections (lacks first page), and holograph notes, probably of a speech, c. 1958, 20 pages.
7. Prose: "The Religion of the Poets"  
Typescript fragment with corrections, 9 pages.
8. Prose: "Theory of Poetic Form"  
Typescript fragment with corrections, 9 pages.
9. Prose: Untitled (T.S. Eliot)  
Typescript and holograph drafts and notes of a paper or lecture about T.S. Eliot, 33 pages.
10. Prose: Untitled (Theodore Roethke)  
Typescript with corrections of a paper about Theodore Roethke, 12 pages.
11. Prose: Untitled (Wallace Stevens and William Carlos Williams)  
Typescript fragment with corrections (lacks first page) of a speech or lecture about Wallace Stevens and William Carlos Williams, c. 1963, 16 pages.
12. Miscellaneous  
Unidentified typescript and holograph fragments and notes, 22 pages.
13. Published Works: Chills and Fever (1924)  
Ransom's annotated copy.
14. Published Works: Two Gentlemen In Bonds (1927)  
Ransom's annotated copy.
15. Published Works: Poems And Essays (1955)  
Ransom's annotated copies, (2).
16. Published Works: "Introduction" Selected Poems of Thomas Hardy  
"Introduction," Selected Poems of Thomas Hardy (1961), pages iii-xxxiii initialed by Ransom.
17. Published Works: "The Planetary Poet"  
Pages 233-264 from the **Kenyon Review** (Winter, 1964).

#### **Box 4 (Continued)**

18. Published Works: "The State of Letters"  
Pages 548-550, source unknown, of Ransom's acceptance speech for the National Book Award, 1964.

#### **Box 5**

1. Published Works: **Selected Poems** (1969, 3<sup>rd</sup> Edition)  
Ransom's annotated copy.

#### **SERIES III. ACADEMICS**

2. Catalogs  
The School of Letters, Indiana University (1951, 1963, 1969)  
Piedmont School Manifesto (n.d.)
3. Class rolls  
English 259 (n.d.)  
English K581, Indiana University (Summer, 1958)  
English 715, 2<sup>nd</sup> Quarter (1960-1961)
4. Kenyon College  
Honors Committee Report (1940)  
Kenyon School of English Catalog (1949)  
Minutes of the Faculty Committee (1956)  
Commencement Program (1959)
5. Lecture Notes
6. Programs  
The Sixteenth Peters Rushton Seminar in Contemporary Prose and Poetry (1958)  
Southern Literary Festival, Mississippi State College for Women, Columbus, MS (1964)  
National Poetry Day, Lamar State College of Technology (1964)  
The International Poetry Forum Presents John Crowe Ransom in the First Annual Institute on Poetics (1967)  
The International Poetry Forum, Carnegie Library of Pittsburgh (1967)  
Florida Writers' Conference, University of Florida, Gainesville, FL (1970)  
Prospectus for a Conference on Religion and Literature Conducted by the Church Society for College Work (n.d.)

## **Box 5 (Continued)**

7. Publications Received  
Belhaven Briefs, (Belhaven College Newsletter, Jackson, MS, Spring, 1974)  
Bulletin of the American Academy of Arts and Sciences (Nov. 1972, Mar. 1973)  
Christ Church (1961, 1966)  
Miscellaneous from the Institute of Contemporary Arts (2 items)  
Miscellaneous announcements from Alfred A. Knopf (5 items)  
Prospectus from New American Review  
Publisher's announcements from New Directions (2 items)
  
8. Recommendations  
D.S. Berman  
Elizabeth Brown  
Thomas A. Claire  
Charles Frederick McKinley  
Ralph Treitel
  
9. Miscellaneous  
Bibliography (c. 1964), 3 copies  
Syllabus (Eng. XV, Instructor Mr. Mott)  
Poems by Thomas Hardy  
Survey on Current English Usage by Raymond D. Crisp, 1971.

## **SERIES IV. AUTHOR**

10. Lists  
List of Ransom essays  
List of Ransom poems  
List of various writers and works
  
11. Financial and Contractual  
Royalty Statements (Knopf, 1949-1953), 4 items  
Contract (University of Minnesota, 1962)  
Permission to Quote (Vanderbilt University, 1967)

## **SERIES V. EDITOR**

12. Kenyon Review  
Statement of Income and Disbursements (July 1, 1957-June 30, 1958)

**Box 5 (Continued)**

**SERIES VI. BIOGRAPHICAL**

13. Clippings  
Review of **Poems About God**, San Francisco **Chronicle**, 1919.  
“Ghosts,” printed in **Harper’s**, 1926.  
Review of **God Without Thunder**, New York **Herald Tribune**, 1931.  
Memorial to Dr. John J. Ransom, Nashville **Tennessean**, 1934.  
“Discovery Wonderful Says Poet in UR Visit,” Richmond **News**, 1958.  
“Teacher, Ex-Pupil at Kenyon Talk Only Poetry,” Columbus **Citizen Journal**, 1968.  
Fragment of book review of **Beating the Bushes** and two other books about Ransom from **Georgia Review**, 1973.  
Revision copy for a new cumulated edition of **Contemporary Authors**, c. 1965.
14. Family Papers  
Ransom’s Marriage Certificate (1920)  
Report Cards for Robb Reavill (1909-1913), 5 items  
Transcript (Columbia University, 1946) and Air Force Orders (1945) for Reavill Ransom  
Webb School Catalog (c. 1945) and Statement (1950), and Ohio State University grades for John James (“Jack”) Ransom.
15. Financial Papers  
Cancelled checks, deposit slips, bank statements, savings passbooks, nursing home bills (Annie Ransom), receipts, tax receipts, notes
16. Memorabilia  
Typescripts of telegrams (35) received for the 1937 dinner honoring Ransom Program for the “Dinner in Honor of the Fugitives, Belle Meade Club” (1956)
17. Notes  
13 holograph items
18. Miscellaneous  
Passenger List, White Star Line, M.V. Britannic from New York to Liverpool (1931)  
Pedigree for Mosnar Jane, The Kennel Club, London (1932)  
West Cornwall Golf Club, Official Handbook (n.d.)  
Official Rules of Croquet (1951)  
Application for Duplicate Driver’s License (Ransom, 1959)  
Reservation Card (Harvard, 1966)  
Child’s Drawing (Roland Camire?, n.d.)  
Advertisement (Murray Corporation, n.d.)  
Advertisement (Montaldo’s, n.d.)

### **Box 5 (Continued)**

19. Photographs (1 of 7)  
56 items, primarily of Ransom and various family members, especially his wife Robb and her relations.
20. Photographs (2 of 7)  
Same as above.
21. Photographs (3 of 7)  
Same as above.

### **Box 6**

1. Photographs (4 of 7)  
Same as above.
2. Photographs (5 of 7)  
Same as above.
3. Photographs (6 of 7)  
Same as above.
4. Photographs (7 of 7)  
Same as above.

### **SERIES VII. WRITINGS BY OTHERS**

5. Manuscripts: Alrich, Virgil C.  
“Cultural Viscosity – A Brief Meditation”
6. Manuscripts: Barlow, Nathan L.  
“To Youth”  
“Love’s Creation”  
“Remember, Solomon?”
7. Manuscripts: Benson, Anne  
“Summer Back Yard”  
“The Suitor”
8. Manuscripts: Berkwicz, Tom  
“Phoenix”  
“My Tongue”  
“Flat lies my breast...”  
“In golden oranges...”

**Box 6 (Continued)**

9. Manuscripts: Buford, William  
“The Ambassadors”
10. Manuscripts: Burke, Kenneth  
“Introduction to What”
11. Manuscripts: Das, Manas Mukul  
“Silence: The Language of Poetry”
12. Manuscripts: Davidson, Donald  
“Introduction,” to a 1966 reprint of *The Fugitive*. Includes corrections.  
Photocopy.
13. Manuscripts: Detlef, R.E.  
“Rumble”
14. Manuscripts: Drath, Wilfred  
“Oedipus”  
“Five Short Poems”
15. Manuscripts: Duncan, Robert  
“The Truth and Life of Myth in Poetry”, Includes corrections, photocopy.
16. Manuscripts: Feldman, Irving  
“Poem”  
“The Heir”  
“Dunkerque 1951”  
“The Word”  
“A Psalm”  
“Sea, Island, Night”  
“Dressing Hornpout”  
“At Pasha’s Greek Gardens Cafe, 1954”  
“Party on East Tenth Street, 1955”  
“Reredos Showing the Assumption Into Heaven of Frank O’Hara”  
“Poet at Twelve”  
“Dark Nights”
17. Manuscripts: Forman, Robb Reavill  
“Summer’s End”, a 21 page recollection of family and summers at Gambier, OH  
by Ransom’s granddaughter.
18. Manuscripts: Frost, Graham Nicol  
“Golgotha”



**Box 6 (Continued)**

19. Manuscripts: Gjelsness, Barent  
“Quartet – 1963”  
“The Women of La Rochelle”  
“Wheatfields”  
“Pictures”  
“Analogy”  
“Snow Song”  
“Story”  
“For Everyone”
20. Manuscripts: Hemphill, George  
“The First Draft of Lycidas”
21. Manuscripts: Holladay, Helen H.  
“Vanity”
22. Manuscripts: Hull, A.H.  
“Sun”  
“Wind”  
“Snow”  
“Dew”  
“Clouds”  
“Rain”  
“Fog”
23. Manuscripts: Hulbert, Russell  
“Dialogue Upon A Fall”  
“The Spring Has Come”  
“Song of Confederacy”  
“The Professor and the Poet”  
“Shakespeare”
24. Manuscripts: Jacoby, Grover  
“Translation from ‘The Antiquities of Rome’ (Du Bellay)”
25. Manuscripts: Jewell, Therese  
“Thomas Hardy’s Theological Dilemma As It Appears in The Dynasts and Selected Short Poems”
26. Manuscripts: Levertov, Denise  
“A Personal Approach”, fragment, photocopy.

**Box 6 (Continued)**

27. Manuscripts: Lewis, Zella  
“Summitry”  
“Sterling Circuit”  
“Circuit”
28. Manuscripts: Lillit, Hazel Ransom  
“Birthday Greeting”  
“A Candle’s Message”
29. Manuscripts: Logan, John  
“Poem, Slow To Come, On The Death of Cummings (1896-1962)”
30. Manuscripts: Lyle, David  
“After Reading a Few of James Dickey’s Poems”  
“We Stop”  
“I Am The Music”  
“Listening”  
“Phantasma”  
“Poem”  
“I Used to Make”  
“Autumn Day”
31. Manuscripts: Montgomery, Marion  
“A Summer of Words in A Formal Garden”  
“Prelude”  
“As I Walk Toward The Formal Garden”  
“The New Riding Class”  
“A Word in the Stone”  
“Miracle”  
“Amber and Earth”  
“Postlude”  
“Ed Krickel”
32. Manuscripts: Mott, Michael  
“The Climb”  
“Poets”  
“Dream about my Brother”  
“Glastonbury Tor”
33. Manuscripts: O’Brien, Mike  
“The little girl with chinese eyes”

**Box 6 (Continued)**

34. Manuscripts: O'Donnell, George Marion  
"Return and Other Poems"  
"Return"  
"John Sterling"  
"Autumn and Mrs. Noel, Old"  
"In the Delta, Remembering"  
"Letter for the Confederates"  
"Travelogue"  
"August Afternoon"  
"Mask of Christ"  
"Injured Mind"  
"Season of Dying"  
"Lacking Art"  
"Letter From The Hills"  
"Ancestor"  
"Mirrored Dead"  
"The Rivals of My Watch"  
"Jefferson Davis in Stone"  
"The Negress and the Astronomer"  
"Two Poems for a Season of Holiday"  
"Descent of Leaf"  
"Reprimand"  
"Elegy"
35. Manuscripts: Olsen, Karen
36. Manuscripts: Pearce, Roy  
"Lord Randall, My Friend..."
37. Manuscripts: Petitjean, A.M.  
Translation of "Captain Carpenter" into French (See correspondence from Henry Church for further information.)
38. Manuscripts: Richards, I.A.  
"Content"  
"End of a Course"
39. Manuscripts: Rukeyser, Muriel  
"Essay" (On "Master's in the Garden Again")

**Box 6 (Continued)**

40. Manuscripts: Simmons, J. Edgar (1 of 9)  
“Abstraction”  
“Address to a Cannon”  
“And Now Art’s Rising Cross Is Dead”  
“Are We Not in Times of Mass Carnage”  
“As a Modigliani Neck”  
“As Slowly the Dark Muscle Grew”  
“At The Logical Wall”  
“At The Seed and Feed”  
“Belief”  
“Blonde Majorette: Close-Up of her Face on TV”  
“The Bracelet”  
“Bright Pavilions”
41. Manuscripts: Simmons, J. Edgar (2 of 9)  
“Child at Riverbed”
42. Manuscripts: Simmons, J. Edgar (3 of 9)  
“Child at Riverbed”
43. Manuscripts: Simmons, J. Edgar (4 of 9)  
“A Child Flies in a Tree”  
“Cleopatra”  
“Contemplation”  
“The Creative Dialogue”  
“Crowd”  
“A Day and a Night in the Funhouse”  
“The Dead Endure the Ecstatic”  
“Death Massque for Poets”  
“Dedicated to...”  
“Dialogue for Winter”  
“Discriminate Cinder Man”  
“Eden Ways and Wars”  
“Effluvium”  
“Elan”  
“Elegy for a Gentle Poet”
44. Manuscripts: Simmons, J. Edgar (5 of 9)  
“Flaxen Light”

**Box 6 (Continued)**

45. Manuscripts: Simmons, J. Edgar (6 of 9)  
“Focus in Purgatory”  
“The Game of Galley Galls”  
“A Goose-Keeper’s Parody of ‘Bells for John Whiteside’s Daughter’”  
“go-ril-la je-ho-vah”  
“Grace”  
“Green Grow the Rashes”
46. Manuscripts: Simmons, J. Edgar (7 of 9)  
“The Green Key: The Drama of Mimesis as Mutation”  
“Hell on 125<sup>th</sup> Street Revisited”  
“I Am Freed to Praise a Bruise”  
“In an Ivory Tower”  
“In Memoriam (J.C. McGehee, Jr.)”  
“Intelligence Under the Puritan Fathers”  
“I Think of All the Untidy Men”  
“Journeyman”  
“Journey to Headland”  
“just when we think we feel we start eternity”  
“Lady in the Woods”  
“Lone Prairie”  
“The Long Riot Remembered”  
“Love’s Failure”  
“The Magnetic Field”  
“Man in His Field”  
“Mass Death at the Friday Football Game”  
“To Meet The Lord in Air”  
“Metaphor”
47. Manuscripts: Simmons, J. Edgar (8 of 9)  
“Metaphor”  
“Modulation”  
“Muzz and the Stuttered Corpses”  
“Myth is Ice Cream in Redolent Summertime”  
“The Necessity of Profane Love”  
“Note to Walt Whitman”  
“Osiris and the Sacraments of Erotic Hesitation”  
Osiris Burlesque”

### **Box 6 (Continued)**

48. Manuscripts: Simmons, J. Edgar (9 of 9)
  - “Osiris in a Taste of Bury”
  - “The Pain and the Fig Leaf”
  - “Parsimony”
  - “The Philosopher’s Walk”
  - “Pity Pity Pretty Paris”
  - “A Plot in Indiana”
  - “The Procrastinate Players”
  - “Riddle”
  - “Ripest Riposte”
  - “The Rise of Individualism in the West”
  - “The Roots That Blanch”
  - “Santa Claus”
  - “Sedimentation”
  - “Sequel to Burlesque”
  - “Several Ghosts”
  - “Sound of Eros”
  - “A Southerner’s Lament for Lincoln”
  - “Straight Lines, Triangles, and Circles”
  - “To Consummate a Pink Spring”
  - “To Sing A Moving Round”
  - “Transformation in a middleground”
  - “Traveller”
  - “Why Eden”
  - “The Windy Cleavage”
  - “Wink”
  - “Winter Estuary”

### **Box 7**

1. Manuscripts: Van Tassell, Etta May
  - “Here Lies A Lady (For John Crowe Ransom...)”
2. Manuscripts: Warren, Robert Penn
  - “Dragon-Tree”, Typescript with corrections, published in 1966.
3. Manuscripts: Watkins, Edwin
  - “The God of Wars”

## **Box 7 (Continued)**

4. Manuscripts: Wilcox, Pat
  - “Impulse”
  - “Still Life”
  - “To Emily”
  - “Now That She Loves”
  - “Two Small Boys Play in Mid-March Sun”
  - “Evensong”
  - “I Know A Tree”
  - “In A High-Autumn Wood”
  - “To The Lady in Van Der Weyden’s Frame”
  - “Sisters”
  - “Girl”
  - “Angry”
  - “They Have Always Been”
  - “Fear Death By Water”
  - “She Inadvertently Defends God”
  
5. Manuscripts: Wimsatt, W.K. (Jr.) and Monroe C. Beardsley
  - “The Concept of Meter: An Exercise in Abstraction”
  
6. Reprints: Abrams – Arnold
  - Abrams, M.H. – “Archetypal Analogies in the Language of Criticism”
  - Arnold, Aerol – “Why Structure in Fiction: A Note to Social Scientists”
  
7. Reprints: Babb – Burke
  - Babb, Howard S. – “The Great Gatsby and the Grotesque”
    - “Setting and Theme in Far From The Madding Crowd”
  - Baker, John Ross – “Ideology and Literary Studies: A Dilemma”
  - Bradford, M.E. – “Faulkner’s ‘Tall Men’”
    - “A Modern Elegy: Ransom’s ‘Bells for Whiteside’s Daughter’”
  - Burke, Kenneth – “Definition of Man”
  
8. Reprints: Ceserani – Frierson
  - Ceserani, Remo – “Sulle Teorie Poetiche Di John Crowe Ransom”
  - Core, George – “New Critic, Antique, Poet”
  - Dew, Charles B. – “Who Won The Secession Election in Louisiana”
  - Frost, Robert – “The Prophets Really Prophecy As Mystics, The Commentators Merely By Statistics”
  - Frierson, William C. - “Impact of French Naturalism on American Critical Opinion, 1877-1892”

## **Box 7 (Continued)**

9.     Reprints: Harder – Kriegar  
Harder, Kelsie B. – “John Crowe Ransom as Economist”  
Honig, Edwin – “Re-Creating Authority in Allegory”  
Joseph, Sister Miriam – “Hamlet: A Christian Tragedy”  
Krieger, Murray – “After the New Criticism”
  
10.    Reprints: Larson – Nichols  
Larson, Clinton F. – “The Conversions of God”  
Markovic, Vida E. – “Graham Greene in Search of God”  
Nichols, Douglas – “The Narrative of Johnny Appleseed”  
                                  “Three Poems”
  
11.    Reprints: Ong – Owsley  
Ong, Walter J. - “Wit and Mystery: A Revaluation in Medieval Latin Hymnody”  
Ostroff, Anthony – “The Poet and His Critics”  
Owsley, Harriet Chappell – “Henry Shelton Sanford and Federal Surveillance  
  Abroad, 1861-1865”
  
12.    Reprints: Parks – Rago  
Parks, Lloyd C. – “The Hidden Aspect of ‘Sailing To Byzantium’”  
Pearce, Roy Harvey – “Wallace Stevens: The Last Lesson of the Master”  
Plotinsky, Melvin L. – “The Kingdom of Infinite Space”  
Rago, Henry – “T.S. Eliot: A Memoir and a Tribute”
  
13.    Reprints: Rantavaara – Trilling  
Rantavaara, Irma – “On Romantic Imagery in Virginia Wolf’s **The Waves**”  
Rubin, Louis D. Jr. – “Notes on a Rear-Guard Action”  
Shapiro, Edward – “The Southern Agrarians and the Tennessee Valley Authority”  
Stanford, Donald E. – “Yvor Winters: 1900-1968”  
Trilling, Lionel – “Wordsworth’s ‘Ode: Intimations of Immortality’”
  
14.    Reprints: Utley – Wright  
Utley, Francis Lee – “The Infernos of Lucretius and of Keats’ ‘La Belle Dame  
  Sans Merci”  
Wellek, Rene – “R.P. Blackmur Re-Examined”  
Woods, Samuel H. Jr. – “‘Philomela’ John Crowe Ransom’s **Ars Poetica**”  
Wright, James – “Afterword to **Far From The Madding Crowd**”



**Box 7 (Continued)**

**SERIES VIII. UNIDENTIFIED**

15. Manuscripts
  - “Artemis at Aventine”
  - “Manhattan From the Hacienda”
  - “Proteus Part I: Flight”
  - “Pundit”
  - “The Sonnet Revisited”
  - “Illegitimate Father”
  - “Diana Upon Actaeon”
  - “Streaks of Gold at the World’s Edge”
  - “Diatribes”
  - “Kind of Love”
  - “The Epicycles of Rhea”
  - “Epistle”
  - “No Country You Remember”
  - “Orpheus’ Song”
  - “Waves”
  - “The White Rose”
  - “Captain Jerry”
  - “God By The Sea”
  - “Granden’s Wharf”
  - “Day and Night”
16. Notes and Fragments (1 of 4)
17. Notes and Fragments (2 of 4)
18. Notes and Fragments (3 of 4)
19. Notes and Fragments (4 of 4)

**SERIES IX. ENVELOPES**

20. 1920
21. 1921 (1 of 2)
22. 1921 (2 of 2)
23. 1922
24. 1923 – 1933
25. Dates Undetermined

**SERIES X. EPHEMERA**

26. Black “Money Purse”