ROBERT CREELEY:
A WRITING BIOGRAPHY AND INVENTORY

by

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Now, in 1973, it is possible to say that Robert Creeley is a major American poet. The Inventory of works by and about Creeley which comprises more than half of this dissertation documents the publication process that brought him to this stature. The companion Writing Biography establishes Creeley additionally as the key impulse in the new American writing movement that found its first outlet in *Origin*, *Black Mountain Review*, Divers Books, Jargon Books, and other alternative little magazines and presses in the fifties.

After the second world war a new generation of writers began to define themselves in opposition to the New Criticism and academic poetry then prevalent and in support of Pound and Williams, and as these writers started to appear in tentative little magazines a further definition took place. Some, such as Robert Creeley and Charles Olson, worked toward a new poetic which required a stricter attention on the part of the writer to his content than either metered verse or the loose free verse that rebelled against it. Early in 1950 Creeley began to correspond with Pound, Williams, Olson, Cid Corman, Denise Levertov, Paul Blackburn and others regarding a magazine he wished to start. Out of his correspondence with Olson came the two foremost statements of the new writing, Olson's "Projective Verse" and Creeley's "Notes for a New Prose". Out of the pieces of the collapsed magazine came *Origin* (1951-1957) which, with
Corman as editor and Creeley as informal agent, gave the Origin-Black Mountain poets their first sympathetic publication.

The Writing Biography demonstrates that since 1950 writing has been the primary content of Creeley's life and since 1952 his life the primary content of his writing. Using a biographical order, this essay closely follows Creeley's poetry, prose, and writing theory as they develop coincidentally with an alternative writing and publishing system in the early fifties, and records the transition of his own interest from Origin and Like magazines, through his Divers Press, to Black Mountain Review—the most significant little magazine of the decade—which Creeley edited from 1954 to 1957. Careful documentation is given for the maturing of his belief that the content (and thus the form) of the writing must be the specific issue of the life momentarily to hand, and attention is paid to the changes in his life which changed the circumstances of the writing. Above all, this is Creeley's story, and much is told in his own words by using unpublished letters and other works written at the time.

The Inventory—a bibliographical catalog in type—records, assesses, interrelates, and otherwise takes stock of the mass of Creeley publications scattered world-wide. It is comprehensive for Creeley's works published from 1945 to 1970 and selective for writings about him. In addition, it lists audio-visual material and many unpublished works. The various editions of Creeley's own books, pamphlets, and broadsides are described in detail and the contents itemized. There is a valuable list of as-yet-uncollected publications and information on his editing,
translating, and publishing activities. A separate section gives a publication history (with dates of composition when known) for each of Creeley's poems, stories, and critical notes in the order they appear in his collected works. The writings about Creeley were selected for their usefulness and chronologically arranged within critical groupings. A final section describes letters, manuscripts, and other unpublished works which have found their way into university libraries. Since the Inventory was compiled with the needs of the literary critic and student in mind, cross-references and relationships between publications (and between publications and manuscripts) have been given freely. There is a foreword by Robert Creeley, an introduction, and indexes to names, to poems, and to periodicals.
# CONTENTS

**ACKNOWLEDGMENT** .................................................. vi

**A WRITING BIOGRAPHY TO 1957**

- Chronology ...................................................... 2
- Writing Biography ............................................... 4

**AN INVENTORY 1945-1970**

- Foreword by Robert Creeley .................................. 118
- Detailed Table of Contents .................................. 120
- Introduction ..................................................... 122
  - I Works by Robert Creeley .................................. 128
  - II Selected Writings About Robert Creeley ............. 165
  - III Publication History of Individual Writings by Robert Creeley ................................................................. 190
  - IV Manuscripts, Letters, Recordings, and Proofs ........ 232
- Additions .......................................................... 257
- Index to Names ................................................... 261
- Index to Poems ................................................... 271
- Index to Periodicals ........................................... 284
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In order to verify entries and expand the Inventory I searched for elusive books, little magazines, and manuscripts at a number of Canadian, American, British, and German libraries. Without exception, the library staff was receptive and helpful. I owe most to those libraries acknowledged in the manuscript section of the Inventory for their help with books and periodicals as well as manuscripts. The large Creeley collection at Washington University, which includes many little magazines, most of Creeley's books, and a vast array of his
manuscripts, was by far the most useful. Since 1967 I have been in almost continuous correspondence with Elsie Freivogel and her successor Holly Hall, Head of the Manuscript Division. Their assistance has been invaluable, especially during my visit to the library in 1969. Locally, I have made good use of the fine contemporary literature collection at Simon Fraser University and the general collection at the University of British Columbia where the Inter-Library Loan staff patiently sought out publications when the locations were unknown to me. Kind answers to my letters were received from so many individuals that acknowledgment is unfortunately impractical. Small publishers and little magazine editors were especially helpful and large publishers were generous with dates and figures.

Section II of the Inventory was published in an earlier version, with an introduction to Creeley criticism 1950-1970, in _West Coast Review_, VI, iii (January 1972). The Inventory will be published in 1973 by Kent State University Press in conjunction with McGill-Queen's University Press, with the assistance of a publication grant from the Humanities Research Council of Canada—which I gratefully acknowledge.
This is the only way that occurs to me: myself, and the variations possible upon my experience.... I ask only this exactness...to have no hesitance between what the head is thinking and what the hand is putting down

---Robert Creeley, 1950
1926  Robert White Creeley born May 21, lived in Massachusetts until 1940.

1940-1943  Attended Holderness School, Plymouth, New Hampshire, and contributed stories and articles to two school magazines which he edited in his final year.


1956-1957  BMR outstripped earlier magazines with 1955, 56, and 57 annuals in which Origin poets increased to "Black Mountain" writers. Divorce from Ann January 1956 and
lessening of active involvement with little magazines and presses. Spent Spring 1956 in San Francisco where he met Ginsberg, Snyder, Rexroth, et al. and collected material for BMR No. 7 (1957) which, as the final issue, demonstrated the movement outward toward a broader writing and publishing system.

1957-1959 Taught grades 7 to 9 at small boys school in Albuquerque, New Mexico, from Fall 1956 to Spring 1959. In January 1957 met and married Bobbie Louise Hall, thus acquiring two new daughters, Kirsten and Leslie. Sarah born 1957, Kate 1959. The Whip, a selection of poems written 1950-54, published Summer 1957. First poem in Poetry August 1957. From 1956 to 1959 wrote the poems collected in A Form of Women (1959) and contributed to the new magazines Hearse, Measure, Texas Quarterly, Evergreen Review, Neon, Yuqen, Big Table, as well as to Origin, Poetry, New Mexico Quarterly, and The Nation.
On November 3, 1963 as a result of reading a review of his just-published novel *The Island* in his homestate Belmont *Citizen*, Robert Creeley wrote an explicitly autobiographical poem titled "I". The poem, which quotes directly from the review, takes us back to 1880 in the Creeley family:

"I

"is the grandson
of Thomas L. Creeley, who acquired
eight acres of Belmont land around 1880 and
continued

"His house was numbered 375
Common st.

and his farm lands,
through the heart of which the present Creeley rd. runs, adjoined

the Chenery holdings and extended
toward Waverly from upper
Common st.

The author's father, the late
Dr. Oscar Creeley,
was a prominent Watertown physician
for many years

and headed

the staff of Symmes Hospital in Arlington."

I, is late

But I saw a picture of him once, T.L.
in a chair in Belmont, or it was his invalid
and patient wife they told me sat there, he
was standing, long and steady faced,
a burden to him she was, and the son. The
other child had died

They waited, so my father
who also died when I is four gave all
to something like
the word "adjoined", "extended"
so I feels
I see the time as long and wavering
grass in all about the lot in all that
cemetery again the old man owned a part of
so they couldn't dig him up.¹

Creeley mentioned his family's national origin in a letter to
Ian Hamilton Finlay in 1961:

It is very curious you ask me if I have any Scots in my so-called family etc. As it happens, there are some 20 odd Lauries, of my family, buried in a lot in Cambridge, Massachusetts, that I hold title to, no less, i.e., the ownership of it reverted to me with the expectation I would pay the costs of "perpetual care"—which of course I neither would nor can, with all respect for all. I don't think they will mind, in short. But anyhow I am Scots to that extent—my father's family were mostly Scot, I don't know quite where the Creeley came in—Irish I think. My mother's family were half and half English and French Canadian (from Nova Scotia). I never really knew any of this part of my family—since my father died when I was about four, but maybe the whole thing carried no matter. I'll suppose it anyhow.²

In 1966 Creeley described his own childhood in an autobiographical sketch which has not been published:

I was raised in Massachusetts for the most part, having been born in Arlington, May 21, 1926, son of a physician who died when I was four. That and the loss of my left eye when I was little younger mark for me two conditions I have unequivocally as content, but which I have neither much bitterness about nor other specific feeling. I did miss my father certainly. With him went not only the particular warmth he might have felt for me, but also the whole situation of our life as we had apparently known it. He had got a house in the country, in West Acton, while he continued his practice in Watertown, and so we were left there, when he died, to manage as we could. My mother became, first, town nurse for Stow, then later for the Actons, West, East, North, South, and Center. But Concord was always a qualification, in terms of sophistications of all kinds. I remember being very pleased that Captain Isaac Davis was among those present at the battle in Concord, having brought there a contingent of Acton farmers.

¹Words (New York: Scribner's, 1967), pp. 33-34. This poem is entry 620 in the Inventory. Throughout this Biography, Inventory entry numbers will be given in parentheses to identify works and to direct the reader to further information about them.

²Letter of October 16, 1961 at The University of Texas, Austin (1051).
But my upbringing in that respect was small pickings, happily so. Having no father, I was dependent upon an uncle whose nervous ambitions for his own children I never really trusted, and a grandfather, my mother's father, a Nova Scotian, French, who had gone to sea at the age of twelve to support five younger brothers after the death of his father. He didn't like girls, and so my sister got little from him, but for me he was the one measure of literal man I had for those early years.

We lived first on what had been a farm, though we never used it as such, but its upkeep and general costs became too much for my mother to manage. So we left it, happily having found a buyer, and moved to a smaller place but there were still woods and a sense of much space. I used to like animals very much. I wanted to be a veterinarian until I went to college, at which time I disposed myself toward writing, with much hope, due to sympathetic teachers at the school to which I had gone.

So my childhood was happy, as I remember it. I loved the possibility of the woods, and went with friends into them constantly. We had trails it seemed halfway to Canada. I can remember literal battles employing everything from slingshots up to B.B. guns and an occasional .22—one time my cousin took my stocking-cap off with a spear as I went running through a clearing. Somehow it was a lovely moment of precision for all concerned.

Then, when it came time for me to start my freshman year in high-school, my sister who had got a scholarship to Northfield, having a friend who had a brother at Holderness in New Hampshire, persuaded my mother to apply for my entrance there. I got a scholarship and so went off, very tentatively—in fact, I brought my pigeons with me so generous was that school then in its understanding of boys as myself. Yet I had much indeed to learn. The "sports coat" bought at Grover Cronin's in Waltham turned out to have cardboard buttons so that they dissolved the first time I sent that coat to the cleaners. It was all a new world for me, but I was decently treated—very much so, in fact, and count the most relevant part of my schooling to be the four years spent there. They did not misuse my idealism.

Recently Creeley has written two day books which contain references to his childhood though elsewhere he has added little to this account. His youth has sometimes figured in his poetry

3 Autobiographical note of June 26, 1966 at Washington University (1129).
4 A Day Book (New York: Scribner's, C1972); "Presences; A Text for Marisol"(as yet unpublished as a whole).
and fiction, especially in the story "In the Summer" (462) and as background to the novel The Island (12). Because of his father's early death, Creeley was brought up by his mother and an extended family consisting of sister, aunts, uncles, cousins, grandparents, and the housekeeper Theresa. Certainly his attitude toward women and the central position that holds in his writing has been much affected by his maternal rearing. It has sometimes been a burden as the poem "The Hero" (524) makes clear.

Creeley's reading began, as he remembers, when he was about twelve and his sister Helen, four years older, gave him Conrad and Dostoevski to read. He attended Holderness School in Plymouth, New Hampshire, from Fall 1940 to June 1943. "I had several exceptional teachers, all of whom increased my articulation and also my perception of what 'saying things' could accomplish". While there he wrote a number of brief stories and several were published in the official school magazine, The Dial. There is no evidence that he wrote any poems during this period. During his final year he was actively engaged in occasional writing as editor of The Dial and as one of the editors of the school yearbook. The Bull, a mimeo newsletter, was apparently started by the students to avoid the faculty supervision of The Dial in 1942-43 with Creeley as the first editor. An article in The Bull in 1961 states that he wrote many blasting editorials in this capacity. One of these

5 Foreword by Robert Creeley to the Inventory, p. 118.

6 "Thou Shalt Not Kill", Fall 1940 issue, p. 5; "The Passionate Percival Pappit", Winter 1943, pp. 7-8; "How Should I Then Reply", Summer 1943, p. 6. I am indebted to Barbara P. Searles, Librarian of Holderness School, for providing much of the above information.
advocated "the amelioration of the menu". "In it he made such points as Mrs. Judge allowed that probably prune whip for dessert too often was unwise. Upon publication the chef immediately resigned. In order to retain his services, Rev. Weld, then headmaster, had 'each boy shake the chef's hand and apologize, one by stricken one'. Creeley asserts that this incident brought him to see the power of language".\(^7\)

Creeley was accepted into Harvard in 1943, thus determining a career in writing, "no matter that I was probably not that certain of it at the time", over veterinary medicine, his earlier choice.\(^8\) At Harvard, "I found little place despite the various friendships I made. Only one teacher, Gordon McCreary, gave me any sense that I might have possibility as a writer" (1129). Among his classmates at Harvard were Jacob Leed, John Hall, Seymour Lawrence, John Hawkes, and Mitchell Goodman (who married Denise Levertov in December 1947). The war years at Harvard were confused ones, the students being rushed through before they were called up. Creeley's schooling was interrupted from late 1944 to late 1945 while he drove an ambulance for the American Field Service in the India-Burma theater. The wild awkwardness of this time and of the return to the U.S. via England are delightfully recounted in the \textit{Paris Review} interview (136) and in his unpublished story "The Conversation" (1106).

\(\text{The Wake, started by Harvard undergraduates in 1944, had}\)

\(^7\)\textit{The Bull}, XV, iv (February 2, 1961), 2.

\(^8\)\textit{Foreword to the Inventory}, p. 118.
in Creeley's absence begun to provide an alternative to the Harvard Advocate, and his friends on the magazine offered him the position of Associate Editor for the Cummings issue, Number 5 (Spring 1946). 9 Creeley's first published poem, written on his return to Harvard late 1945, appeared in this issue:

Return
Quiet as is proper for such places;
The street, subdued, half-snow, half-rain,
Endless, but ending in the darkened doors.
Inside, they who will be there always,
Quiet as is proper for such people—
Enough for now to be here, and
To know my door is one of these.

It was to be two years before more of his poems were published, again through friendships at Wake. This association with the editors of Wake, with whom he came to share an antipathy to the New Criticism, was significant for Creeley. During his final years at Harvard 1945-47 he began to read more intensively, working out from Cummings, Hart Crane, and their fellow writers and eventually and decisively to Pound and Williams. He read in Wake the work of new writers such as Denise Levertov and Kenneth Lash (later the editor of New Mexico Quarterly). From 1944 to 1950, though mainly from the Spring 1948 issue, Wake was for Creeley virtually the only example of an alternative little magazine dedicated to the publication of new writing, however ephemeral. It was with this audience in mind that he first began seriously to write and to identify himself as a writer.

From his return from the war up to 1948 or so, Creeley was

9 Creeley reviewed one of Cummings' books for the issue but the review, apparently negative, was refused. Later he briefly became "a very suspect member" of the Harvard Advocate when Wake was suspended between Spring 1946 and Spring 1948. The poem is quoted from The Charm: Early and Uncollected Poems (San Francisco: Four Seasons Foundation, 1969), p. 3 (41, 765).
largely occupied, since otherwise unemployed, with exploring what seemed to be alternatives to the kind of frustrating discipline then dominant in the arts. This activity was shared by many of his friends and Harvard classmates:

This was the time of the whole cult of the hipster...it was a time one wanted desperately an intensive and an absolutely full experience of whatever it was you were engaged with.... Everyone was looking for where it was happening & desperately wanted to be accepted by it, because frankly the society as it then was, coming back from the war and realizing home and mother just wasn't, no matter how lovely, was not any great possibility. And equally the whole sense of professional: become a doctor, a lawyer, the value of one's life as a progression toward some attention was gone because the war demonstrated that no matter how much you tried, as Morgenthal said in his teaching: facts have their own dynamics and this could never be anticipated by any form of adjustment. 10

Creeley was interested mainly in music and literature at this time, his interest in art coming later, in the early 1950's. He was obsessed with jazz, going to clubs around Boston while at Harvard, listening to records much of the time at home. "I was fascinated by what these people did with time...this was where I was hearing things said in terms of rhythmic and sound possibilities" (133). Charlie Parker was the biggest influence, in his rhythm and use of silence, but also Miles Davis, Thelonius Monk, Dizzy Gillespie, and many other jazz musicians. Partially as a result of his continued fascination with jazz, Creeley experimented with new senses of rhythm in his early poems, roughly those written from 1948 until 1954. In the preface--which applies as well to his three earlier books of poetry--to All That Is Lovely in Men (1955) he acknowledges this debt:

10 "Interview: Robert Creeley", Whe're, No. 1 (Summer 1966), pp. 47-58 (133). This interview contains a wealth of information about this period in Creeley's life.
"Line-wise, the most complementary sense I have found is that of musicians like Charlie Parker, and Miles Davis. I am interested in how that is done, how 'time' there is held to a measure peculiarly an evidence (a hand) of the emotion which prompts (drives) the poem in the first place".11

While in music the jazz musicians were the heroes of the post-war college students, in literature Henry Miller, Kenneth Patchen, D.H. Lawrence, and Hart Crane "were the people who kept saying that something is possible, it's possible to say something, you really have access to your feelings and can really use them as a demonstration of your own reality" (133).12 This was hard to believe in the "golden age for criticism". The New Criticism, then prevailing in university English departments, favored the socially-oriented poetry of the 1930's and 40's, such as Eliot, Auden, Ransom, Tate, and their followers. Creeley's then-forming attitude, and that of the group of poets later represented in New American Poetry: 1945-1960 (56) and The New Writing in the U.S.A., is well expressed in Creeley's introduction to the latter anthology:

11Asheville [North Carolina]: Jonathan Williams, 1955 (6, 916). As Frederick Eckman pointed out in his review of All That Is Lovely in Men, two poems, "Broken Back Blues" (821) and "Stomping with Catullus" (824), are "free-swinging variations" influenced directly by jazz (282). In other poems, such as "I Know a Man" (494), it is the philosophy of the hipster which affects the style.

12In the early fifties Creeley defended the work of Crane, Patchen, and Lawrence among others. These writings are collected in A Quick Graph: Collected Notes & Essays (104). This book documents many of Creeley's concerns over the years. Most of the writings were an attempt to encourage recognition of writers whom Creeley admired and felt were neglected, for example Louis Zukofsky and Basil Bunting, or whom he felt were not celebrated as they should be, as William Carlos Williams and Charles Olson.
The forties were a hostile time for the writers here included. The colleges and universities were dominant in their insistence upon an idea of form extrinsic to the given instance. Poems were equivalent to cars insofar as many could occur of similar pattern—although each was, of course, "singular". But it was this assumption of a mold, of a means that could be gained beyond the literal fact of the writing here and now, that had authority.

It is the more ironic to think of it, remembering the incredible pressure of feeling also present in these years—of all that did want "to be said", of so much confusion and pain wanting statement in its own terms. But again, it is Karl Shapiro's Essay on Rime (written in the South Pacific at a military base, "without access to books", in iambic pentameter) which is successful, and Auden is the measure of competence. In contrast Ezra Pound, H.D., William Carlos Williams (despite the token interest as Paterson begins to be published), Hart Crane, and especially Walt Whitman are largely disregarded.

The situation of prose I remember as much the same. Despite the apparent insistence of digression in the work of Joyce, Faulkner, Céline and others who are valued, there is nonetheless the attempt to shape all discussion of their "form" to the context of an overt pattern, a symbolism, an explanation again anterior to the instance. In short, it is a period when criticism enjoys control of literary reference—so much so, that it can propose itself to be of primary value quite apart from its "subjects".

The sense of form which comes of this insistence is defined by Robert Duncan in an essay, "Ideas of the Meaning of Form".... Confronting such rule, men were driven back upon the particulars of their own experience, the literal things of an immediate environment, wherewith to acknowledge the possibilities of their own lives.\textsuperscript{13}

Though it was hardly thus formulated in the late forties, Creeley and the other new writers were beginning to feel part of an underground continuity in poetry which, running from Pound, Williams, and the Imagists of the 1910's through Zukofsky, the Objectivists, and other neglected writers of the 20's and 30's, short-circuited the above-ground poetry of the 30's and 40's.\textsuperscript{14}


\textsuperscript{14}For Creeley's testimony to this effect see "Robert Creeley in Conversation with Charles Tomlinson" (131) and "Olson & Others: Some Orts for the Sports" (955). The Imagists included
This alternate tradition was first encountered by Creeley in the work of Pound and Williams, though it was some time before he made active use of it in his own writing.

Soon after it was published in 1944 Creeley read Williams' *The Wedge*. This paragraph in the introduction has proved an anchor for him:

Therefore each speech having its own character the poetry it engenders will be peculiar to that speech also in its own intrinsic form.... When a man makes a poem, makes it, mind you, he takes words as he finds them interrelated about him and composes them—without distortion which would mar their exact significances—into an intense expression of his perceptions and ardors that they may constitute a revelation in the speech that he uses.\(^{15}\)

Creeley has held to Williams' example throughout the years, though he has never imitated his poetry. What he is indebted to is Williams' sense of poetry as based on the speech of one individual, in one place, at one time—as a particular response to an immediate environment. Creeley said in an interview:

We are both doing something quite akin: we're thinking, we're gaining an articulation for ourselves in the activity of the poem. As he says, "In our family we stammer until, half mad, we come to speech". Or he says, "the words made solely of air". This context for poetry is one very intimate and immediately recognizable to myself. So I don't think that you can say, "Well, this man talks about green bottles and this man talks about his wife; therefore, they are not interested in the same things". It's the way these things are perceived in the poem and how they are articulated that is significant; and in that respect I would feel a great debt to Williams and would feel that I had learned much from him indeed.\(^{16}\)

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Pound, Williams, H.D., T.E. Hulme, D.H. Lawrence, Richard Aldington, F.S. Flint, and Amy Lowell. Wallace Stevens has written Imagist poems. The Objectivists were Zukofsky, Williams, George Oppen, Charles Reznikoff, and Lorine Niedecker.

\(^{15}\) Cummington, Massachusetts: The Cummington Press, 1944.

It is the Williams of *In the American Grain* (1925), of the early and late short poems, of *The Desert Music* (1954) and *Journey to Love* (1955), and finally of *Pictures from Brueghel* (1962) that Creeley has admired, rather than the Williams of *Paterson*, though he followed this work as it appeared from Book I (1946) to Book V (1958).

Pound's influence came in through the early poems in *Personae*, through *Make It New* which Creeley obtained about 1946, and through *Polite Essays, Pavannes and Divisions, Guide to Kulchur*, and *ABC of Reading* (the last not acquired until 1952). Of Pound's criticism, Creeley was most influenced by *Make It New* ---"a book I used practically as a bible when I was younger"---and by the essays "A Retrospect", "How to Read", and "The Serious Artist". In "A Retrospect" Creeley discovered the three do's of Imagism, a clarity lost in the social poetry of the 1930's and 40's:

1. Direct treatment of the "thing" whether subjective or objective.

2. To use absolutely no word that does not contribute to the presentation.

3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome.

Pound taught in all his poetry and prose how to read, by "sharpening one's perceptions", and how to write, by "charging language with meaning to the utmost possible degree". In the

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17Creeley made his own reading of Pound clear in his "Letter to the Editor of *Goad*" (939), written in Pound's defense in 1951. The quotation is from the useful interview with Creeley in *The Unmuzzled Ox*, I, i (November 1971), 42.

packing of the poetic line the medium was the syllable (with an ear for its weight and duration) and the means phanopoeia, melopoeia, and logopoeia. Creeley recalled:

Pound, on the other hand, brought us immediately to the context of how to write. It was impossible to avoid the insistence he put on precisely how the line goes, how the word is, in its context, what has been done, in the practice of verse—and what now seems possible to do. It was, then, a measure he taught—and a measure in just that sense William Carlos Williams insisted upon.... Rather than tell me about some character of verse, he would give the literal instance side by side with that which gave it context. This method is, of course, and as aspect of what he calls the ideogrammic—it presents, rather than comments upon. The emphasis I feel to be present in all his work, from the rationale of imagism, to the latest Cantos.19

Pound acted as a general force for Creeley rather than a personal example (as did Williams); his Cantos were far removed from what Creeley could or would write. But the pressure of Pound's criticism and private letters to Creeley, the necessity he presented of dealing with the deadlock in writing and publishing circa 1950, impelled Creeley to become a prime agent in the resurfacing of the underground continuity which had begun with Imagism.

II

Creeley had married in the Spring of 1946 after renewing his relationship with Ann on his return from the American Field Service. He continued at Harvard until the following winter, dropping out short of a degree in the middle of his final year. He and Ann had by this time moved to Provincetown, Massachusetts,

19 "A Note on Ezra Pound", A Quick Graph (San Francisco: Four Seasons Foundation, 1970), pp. 96-97 (104, 940). This note was written in 1964 to introduce a selection of letters Creeley had received from Pound 1950-51. The Pound quotations above are found time and again in Pound's writings.
"on the strength of a friendship with the first writer I ever knew, a man named Slater Brown" who had been a friend of Cummings and Hart Crane (133). But the commuting by ferry to Boston, plus the sense of having outlived the usefulness of the various courses, proved too much for him. About 1948 they moved to a subsistence farm near Littleton, New Hampshire. There, with a rundown house, a small garden, some livestock, and a young son, they set up home and Creeley set out to write.

During their stay on the farm, roughly 1948 to May 1951, Creeley became a serious breeder of pigeons and chickens which he exhibited in a number of shows in Boston. He was fascinated by the time and care required to produce a show bird. This interest, one he had had since boyhood, taught him habits of attention more useful in writing poetry, he has said, than any university course.

During their marriage the Creeleys lived on a small income which Ann received from a trust fund. As he put it in a letter to Williams in 1957: "I was going to be a writer, and we lived on 215 a month she got from a trust fund.... Embarrassed continually, that I did not 'support' her and the children--but equally endlessly covetous & anxious of the time it gave me".20 Creeley's dependence upon Ann for the support of the family and his lack of outward success as a writer contributed to a constant tension in the marriage and to a kind of mocking offensiveness on Ann's part and defensiveness on Creeley's part about his usefulness, as a writer and otherwise. Many of his

20 Letter of January 1, 1957 at Yale University (1040).
early writings came out of this tension, as his first published story "The Unsuccessful Husband" (456), written about 1948 "in a pique, against Ann", demonstrates. The "businesses" the husband "so carefully guided into failure" are obviously Creeley's early writings and other enterprises. This story reveals the cathartic function writing had for Creeley which Ann had to do without in those years. The wife is killed off at the end (as she was later in The Island which tells the story of the marriage in greater detail). On January 1, 1950 Creeley began a journal with the avowed purpose: "Let it be here that I shake loose of some of this, that I can get into and at the same time away from, what bothers". Further down the page he noted the motivation: "Her laughter is the most subtle cruelty I know".21

During the first years on the farm in New Hampshire Creeley had "no real sense of being a writer" except as an "imaginative possibility" he desperately wanted to get to (133). He read intensively, learning his craft. As he later put it, "one comes into the activity by reading, and then slowly gains the articulation that permits him to write". He remembers:

I read as much as I could...read to see what it was that was happening in prose that I respected; not so much how to get the tricks of the writing, but how it was to get the kinds of experience: how did Lawrence gain that density of emotion? How did Dostoevski poise that kind of dilemma of the singularity of person? How did Stendhal effect that crazy sequence of reference that led you in such an incisive and quick manner to all kinds of ramifications of thought? How do people think? How do they feel in this particular circumstance? How do they manage to make it evident in their writing?22

21 Typescript journal January 1, 1950 to October 18, 1951 at Indiana University (1097).

What he was attending to was not the various uses of form *per se* but the methods of conveying content: how to say what one has to say when one is privileged to have something to say. Though Creeley does not use the word "inspiration", rather speaks of the "given", even at this time he felt that writing should be inspired not occasioned. Like Pound, Creeley thought that the writer must learn his craft carefully in order to be prepared for the event. Unhappily, during this period it was mostly uneventful preparation.

During the late forties Creeley was writing mostly stories and critical notes which he was trying to get published in magazines, though little of this work has survived—only two stories, in fact, neither of which was published before 1951.\(^{23}\) The influence of Dostoevski, Lawrence, and Stendhal, as well as of Cocteau, Gide, and other prose writers, was active up until late 1951. The Dostoevski influence is apparent in "The Unsuccessful Husband", the title made ironical by the fact that this was probably Creeley's first success as husband or writer. "In the Summer"(462), another autobiographical story, was written during the same period (ca. 1948). They were "true stories" not fiction and Creeley was intent on developing a style that would make this truth seem credible. The question is which came first, the need for catharsis or the desire to achieve credibility through the use of believable (i.e. real) material, or were they conceived simultaneously in the writing?

\(^{23}\)"The Unsuccessful Husband" appeared in *The Kenyon Review*, XIII, i (Winter 1951) and "In the Summer" in *Origin* II (Summer 1951). Several stories were submitted to *Accent* around 1949-50 but were rejected and one which Creeley had liked at the time was lost.
In "The Unsuccessful Husband" the need for personal release was the stimulus but in "In the Summer" the achievement of credibility was a more conscious motive. In these early stories Creeley remembers: "I wanted a kind of an 'I-ness' or singularity in the prose, but I wanted it to be stated again in all its activity rather than in some psychological assumptions" (135). The demands he made on his style and the stringency of his self-criticism caused him to discard many attempts.

Creeley was also writing poems, had been occasionally in fact since his return from the war late in 1945, though few were published. As a result of Harvard friendships with Seymour Lawrence and John Hawkes, seven poems by Creeley appeared in *Wake* from 1948 to 1950. These poems and those published in *Accent* in 1949 and *Gryphon* in 1950 were an embarrassment to Creeley by early 1951 and their awkwardness is still very evident. If they had not been published Creeley would no doubt have discarded them as he did the rest of his early poems.

24"Greendoon's Song" (766), *Wake*, No. 6 (Spring 1948), p. 17; "Poem for D.H. Lawrence" (767), No. 6, pp. 16-17; "Poem for Beginners" (768), No. 7 (1948), pp. 84-85; "Sanine to Leda" (769), No. 7, p. 85; "From Pico & the Women: A Life" (773), No. 9 (1950), pp. 88-89; "To the One in the Gray Coat" (774), No. 9, p. 87; "Still Life or" (777), No. 9, p. 88. Creeley repaid the favor in part by reviewing Hawkes' novels. The *Beetle Leg* he considered an example of "How to Write a Novel" in 1952 (923). By 1954, Hawkes' technique did not seem so promising (980).

25"The Late Comer" (770), *Accent*, IX, iv (Summer 1949), 221; "Gangster" (771), *Accent*, X, 1 (Autumn 1949), 28; "Poem for Bob Leed" (772), *Gryphon*, No. 2 (Fall 1950), p. 18. In 1967 Creeley thought more kindly of these early poems and the ones in *Wake* and included them in *The Charm: Early and Uncollected Poems* (32, 41). "Gangster" was in a more colloquial vein than the others. "Still Life or", an exception, will be discussed later.
Even the published ones were competent but unwieldy poems which dealt with "subjects" in a literary tone. Here is a short example:

Sanine to Leda

Beyond this road the blackness bends
in warmth. Two, then three or four,
lovers with wisdom for themselves
enough are sitting there in vague,
unbending poses. They sit.
The quiet grass holds roses.

Begin with that. The beautiful
comes later. Love, the several roses,
lovers with wisdom for themselves,
vague, unbending poses. Look.
Each loses what he chooses.26

During this period Creeley was attempting to write in the manner of Wallace Stevens and his own voice was not coming through. His interest was in the senses of mode which Stevens presented in his poetry and in Stevens' belief that poetic form was not "a derivative of plastic shape". It was some time before Creeley came to realize that Stevens' "use of poetry had fallen to the questionable fact of a device".27

III

One Saturday evening in December 1949 Creeley tuned in to the Boston radio station WMEX and heard Cid Corman's "This Is


27 "A Note on Ezra Pound", A Quick Graph, p. 95 (104, 940). Origin V (Spring 1952) was devoted to Samuel French Morse's essay on Stevens, A Motive for Metaphor. In a letter to the editor, Cid Corman, Creeley criticizes the essay as "not Origin material" and says that it convinces him that Stevens and Marianne Moore--poets Corman liked--were of "NO use" [Letter of May 28, 1952 at Indiana University (1056)].
Poetry" program for the first time. This was a popular fifteen minutes weekly of modern verse, read by Corman or the poet whose work was being featured. Creeley remembers this occasion well:

The guest was Richard Wilbur, who read with such graceful accents I was filled with envious ambition to read also, although I had none of his qualifications; and some weeks later, after correspondence with Cid which that night began, I convinced him I was good enough, or he was tolerant enough, and so I read one Saturday night while I was in Boston showing chickens at the Boston Poultry Show.

The reading took place in January 1950. It was Creeley's first public reading and was a reassurance for him as he wrote in his journal: "Still the proof that frightened as I was I had made something strong enough to hide me, which would bear my weight" (1097). It led to another reading on the same program and to one in which Corman read from Creeley's stories. More importantly, it gave Creeley a new resolve to continue writing. After the first letter which Creeley wrote to Corman on December 14, 1949, they wrote lengthy letters several times a week until 1955 and their concern with the state of contemporary writing and cross-criticism of their own work was a constant stimulus to one another, though Creeley's trust in Corman's judgment was never implicit.

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28 The program was aired for three years, 1949-52. Corman wrote about it for the December 1952 issue of Poetry (LXXXI, 212-215) and in "A Note on the Founding of Origin", Serif, V, i March 1968), 29-30.

29 "Olson & Others: Some Orts for the Sports", A Quick Graph, p. 161 (104, 955). One of the poems read was "From Pico & the Women: A Life" (773).

30 There are 354 letters from Creeley to Corman at Indiana University (1056) and seven at the University of Texas, Austin (1050).
In 1950 there were few magazines and even fewer presses which would venture to publish experimental new writing, especially that of writers associated with Williams and Pound, who was much decried as a fascist at the time. Most were desultory in nature and those which had continuity had literary pretensions as well. Creeley was fed up with the "flabbiness" of literary quarterlies such as Partisan Review and Hudson Review and the bias of new criticism journals like Kenyon Review. "We felt, all of us, a great distance from the more conventional magazines of that time. Either they were dominated by the New Critics, with whom we could have no relation, or else they were so general in character, that no active center of coherence was possible". By now disappointed in Wake which though critical of current literature was failing to provide a viable alternative, Creeley decided early in 1950 to start his own magazine with the help of a friend, Jacob Leed, who had the use of a printing press. In the process of searching for active contributors Creeley formulated the program for the magazine and established his own identity as a writer as reflected back to him by the circle of writers thus contacted. Several of

31 The mimeo magazines which were open to experimental work were full of what Creeley called "bad art": very loose free verse. So they did not, in spite of their antipathy to the academic quarterlies, offer a sympathetic outlet for new writing somewhere in between. Golden Goose (superseding Cronos, Sibylline, and Briarcliff Quarterly) had shown promise in three issues focussing on Williams between Summer 1948 and June 1949 and the editors, Richard Wirtz Emerson and Frederick Eckman, were planning to revive it for another series.

these contacts were to be a direct influence on his writing and some were subsequently to form the core of what has been called the Black Mountain group. In fact, it was Creeley’s decision to start a magazine that put the new writing movement on the road.

Creeley began searching for contributors to his magazine in February 1950. He outlined his program in a letter to Eugene Magner, the editor of *Glass Hill*:

Mr. Corman has given me your name as one who might be interested in the following plan. Briefly, I have just been offered the use of a printing press, paper, ink & type to be supplied as well, and so find myself in an excellent position to print a magazine free of the usual pressures. In consequence, I’d like to make it (1) an outlet for any and all work that deserves attention, (2) an outlet free of the current impositions of the literary heirarchy, (3) an outlet for critical work, prose & poetry, each section to act as reinforcement of the others. These are, of course, very general statements and will depend on demonstration for any meaning they may have. But because I am not satisfied with what magazines exist, because I think a coherent and openly maintained editorial policy is, at least, one of the points a magazine should be concerned with, because I am sick to death of verbiage and evasion in current critical writing, prose & poetry, it seems to the point to make an effort to print a magazine concerned with the clarity and ability of the work which it prints. So, with an eye to this, I’d be grateful for whatever work you might be kind enough to send for a first issue. I wish that I might offer payment but profits, if any, will have to go back into the press. I hope to have a first issue ready by this summer. In any event, I should like to hear from you.

What is unique about this proposal is the suggested use of criticism to comment on the poetry and prose in each issue, by which the taste of the editor acts as a touchstone for the reader as he goes through the primary material. This use of criticism Creeley found sadly lacking in contemporary magazines. He makes this clear in a letter of April 15, 1950 to Magner, in

33 Letter of February 28, 1950 at State University of New York at Buffalo (1033); transcribed with corrections. When later offered some of Charles Olson’s poems for his own magazine, Magner refused them. An identical letter was sent to Vincent Ferrini (Letter of February 27, 1950 at University of Connecticut) and probably to others whose names Creeley had received from Corman as well.
which he criticizes Glass Hill for lack of "editorial policy":
"It seems to me if we are ever to come out of this nightmare of
verbiage and word-muddling, we must first try to make sense
ourselves, make something open and available, something which
readers can react for or against, as they will".34

For the first issue of the magazine Creeley wrote a polemi­
cal introduction which stated his own position as editor. In it
he advanced William Carlos Williams as an example of the clarity
which must be got to:

In poetry, in prose, in criticism—in each of these general
categories and what now falls into them by way of the publishing
houses, the periodicals, etc., can be found this usual method of
evasion. Make It Old—as we come again to the New Classicism,
or at least make it like something else. Accept the tradition.

The tradition, as some have it, as Mr. Eliot, for example, has
had it for some time, isn't something that can be taken other
than in that way. Not to be anything but memorized. A rote.
Nothing more dead. Nothing less of use.

To fight this kind of mesmerism takes: clarity. Clarity of
intention, clarity in the words used to make that intention
accessible. To mean to make sense....

Dr. Williams' program (for those who have managed to miss it,
these past 40 years):

'My own (moral) program can be briefly stated...: To write
badly is an offence to the state since the government can never
be more than the government of the words....

'Bad art is then that which does not serve in the continual
service of cleansing the language of all fixations upon the
dead, the stinking dead, usages of the past. Sanitation and
hygiene or sanitation that we may have hygienic writing".35

34 Letter at State University of New York at Buffalo (1033).
35 This draft of the introduction was sent in the letter of
April 7, 1950 to Williams which is in the collection of letters
from Creeley to Williams, February 11, 1950 to September 23,
1962, at Yale University (1040). In the introduction Creeley
quotes from a letter Williams had written to him on March 3,
1950. I have abbreviated both the introduction and the
In order to make this antipathy to Eliot more evident Creeley obtained Williams' permission to reprint "With Rude Fingers Forced", in which Williams criticized Eliot's turnabout (ending in favor) on Milton.

Creeley had first written to Williams February 11, 1950 requesting a contribution to the new magazine. About the same time he wrote to Ezra Pound in St. Elizabeth's Hospital in Washington with a similar request. Pound's letters were very different from Williams' which revealed a keen practical interest in Creeley's writing and concerns. As Creeley put it in a letter to Richard Emerson ca. May 1950: "Letters from the Dr. these past weeks & letters from P. The 1st: making me see my way, the 2nd: making me see his. Two kinds of poetry, even there". Later Creeley recalled:

Pound very quickly seized on the possibility of our magazine's becoming in some sense a feeder for his own commitments, but was clearly a little questioning of our modus operandi. What he did give me, with quick generosity and clarity, was a kind of rule book for the editing of any magazine. For example, he suggested I think of the magazine as a center around which, "not a box within which/ any item". He proposed that verse consisted of a constant and a variant, and then told me to think from that to the context of a magazine. He suggested I get at least four others, on whom I could depend unequivocally for material, and to make their work the mainstay of the magazine's form. But then, he said, let the rest of it, roughly half, be as various and hogwild as possible, "so that any idiot thinks he has a chance of getting in".

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36 Letter at Simon Fraser University (1041).

37 Introduction to the reprint edition of Black Mountain
Through Pound, Creeley got in touch with many young writers, editors, and publishers, among them René Laubiès, Rainer Gerhardt of *Fragments*, Katue Kitasono of *Vou*, Peter Russell of *Nine*, Dallam Simpson of *Four Pages*, T.D. Horton (Square Dollar Series), and Paul Blackburn—who sent Creeley some poems for the magazine.  

The first issue was beginning to take shape. Through Cid Corman's agency, Creeley was in touch with Vincent Ferrini who submitted some poems, one of which Creeley accepted. Ferrini had gathered some poems by Charles Olson for a magazine he had wanted to start in Gloucester, Massachusetts, and was persuaded by Olson, who had been told by Williams of Creeley's magazine, to forward "Lost Aboard" and "The Laughing Ones". On March 29, after looking them over, Creeley replied to Ferrini: "To tell the truth, I'm rather put off by Mr. Olsen's language which doesn't seem to come [to] any kind of positive diction.... [However] I do like many things in these poems. THE LAUGHING ONES is much better, but still there's the looking around for a language, and the result is a loss of force. Still, if after all this, he'd like to submit others, I'd be very grateful to have that chance to look at them".  

Creeley received a Review (114). A selection of letters from Pound March 1950 to October 1951 was published, with an introduction by Creeley, in *Agenda*, IV, ii (October-November 1965) (940).

Blackburn was then finishing his studies at the University of Wisconsin. When Corman took over Creeley's material for *Origin* he balked at the "looseness" of the Blackburn poems until Creeley explained Blackburn's use of ear, of conversational rhythms [Letter to Corman March 9, 1951 at Indiana University (1056)]. Three of Blackburn's poems were published in *Origin* II (Summer 1951).

Letter at University of Connecticut.
delightfully aggrieved letter from Olson as a result:

my dear robert creeley:

so Bill W. too sez, write creeley, he has ideas and wants to USE 'em
so what do i do? so i write so ferrini
sends creeley a lovely liquid thing, and creeley says, he's a boll weevil, olson, just a lookin' for a lang, just a lookin
nuts, and
i says, creeley, you're off yr trolley: a man
god damn well has to come up with his own lang., syntax and song both, but also each poem under hand has its own language, which is variant of same

Olson sent more poetry for Creeley's consideration and a copy of Y & X. Needless to say, Creeley gave both a careful reading this time. He was so impressed that as well as accepting Olson's "Morning News" (and planning to print more poems later) he wrote a review of Y & X for the magazine, in which he stated that Olson's work was the first big push forward from Pound and Williams' achievement.

In a letter of April 28, 1950 to Emerson, Creeley mentioned that the first issue would be out in a month or two. At that point the line-up was: the Williams' program, Olson's poem, work by Paul Goodman, Donald Paquette, Vincent Ferrini, Samuel French Morse, Jacques Prevert, Byron Vazakas, William Bronk, W.J. Smith, as well as reviews etc. Creeley also had poems by Cid Corman and Denise Levertov on hand. A second issue, an anti-university number, was already planned. By July 24, however, the magazine was in difficulty. They had found it impossible to print on Jacob Leed's George Washington handpress in Lititz, Pennsylvania.

40 The complete letter, dated April 21, 1950, was published in Maps, No. 4 (1971), p. 8.

41 The review was published in the Summer 1951 issue of Montevallo Review (951).
Creeley remembers: "At an unhappily critical moment, he broke his arm, I came running from New Hampshire--but after a full day's labor we found we had set two pages only, each with a single poem". A hasty trip by Creeley to New York to raise money was unsuccessful and the magazine collapsed.

Creeley had been in touch with Cid Corman throughout, and Corman, as well as acting as a strong support for the venture, had provided a number of contacts. By late August 1950 Corman had decided to "pick up the pieces" of Creeley's magazine and was able to find backing for the first two issues of *Origin*. By this time he had probably heard through Creeley of Charles Olson's essay "Projective Verse" which was to be published that Fall in *Poetry, New York*. This seminal work confirmed Olson's and Creeley's sense of being part of a major push forward in contemporary writing and re-confirmed the need for a sympathetic new magazine. Though Corman as the provider of their first coherent publishing outlet was a key stimulus to the new writing movement, he was curiously resistant to much new work that Creeley and Olson praised in their letters to him. In the Summer of 1950 he still thought that both Pound and Olson were unsound (his own tastes lay in the direction of Marianne Moore and Wallace Stevens). Even when convinced by Creeley of Olson's worth he was hesitant about accepting his poems. Though at

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42 Introduction to the reprint edition of *Black Mountain Review* (114).

43 Olson developed this essay in discussions with Pound and letters to Creeley. Williams wrote to Creeley after reading it: "I share your excitement, it is as if the whole area lifted. It's the sort of thing we are after and must have" [Quoted by Creeley in his Introduction to Olson's *Selected Writings* (New York: New Directions, c1966), p. 6 (171, 958)].
first Corman wanted to publish Olson and Creeley for their future not present value, by December 1950 he had decided to stake Origin I and II on their work.

Of the writers Creeley had lined up for his own magazine, Origin published Williams, Olson, Creeley, Levertov, Blackburn, Emerson, Ferrini, Morse, and Bronk. In a letter to Corman February 17, 1951, Creeley acclaimed the listing of contents for Origin I: "I DON'T see who ELSE they can line up behind, BUT yrself.... You offer the only magazine which is willing to 1) print on a strict basis of merit; 2) attempt to emphasize the ynger by any means other than: "new writers"... 3) give any man anywhere ROOM to make his case, free & clear of ALL concerns..." (1056). Origin I, "featuring Charles Olson", appeared late in April 1951. Creeley wrote to Corman: "She damn well FLOATS... it seems the most substantial step that yr lad, in his few yrs, has yet witnessed" (1056). Olson, too, was enthusiastic: "It is very wonderful, damned much object (thus, disclosure, without, statements)". Origin II was out by July 1951 and featured poems, letters, stories, and an essay on prose, by Robert Creeley. Creeley's influence (his remarkable letters to Corman continued) and Olson's, which had begun even before his first letter to Corman October 18, 1950, were most felt on these first two issues--and they were the most significant issues of the
magazine. Corman, Creeley, and Olson were ecstatic at the prospects of the magazine and at the possibilities for new expression—for a lift out of the very actual vacuum in contemporary writing and publishing—through such an organ. In a letter of July 20 to Corman assessing the future of Origin, Creeley suggested depending on four writers—Olson, Blackburn, Bronk, Morse—and unquestionably Creeley himself, for a core of material, through which, "ORIGIN will effect precisely this thing it must: a NEW seeing of what the hell is NOW, what our hands MUST be on, MUST be, now, holding" (1056). Olson summed it up for both of them in a letter to Corman September 8, 1951: "The thing is, because Origin exists, I write better, I write more". Though Creeley's and Olson's enthusiasm cooled with time—Corman as editor proving less tractable than either anticipated—the magazine remained a force to be reckoned with through twenty issues. Though Origin often fell beneath their expectations after the first two issues, both Olson and Creeley found Corman's receptiveness to their own work an actual stimulus until late 1953 at least when Black Mountain Review became a possibility.

IV

When Creeley received his first letter from Charles Olson on April 24, 1950 he was just going into an extensive prose writing period (which lasted until Fall 1951) in which Olson was

45 Letters for Origin, p. 74.
to act as catalyst. Shortly after they began to correspond, Creeley and Olson were writing to each other almost daily, and this was only one of many correspondences—another was with Cid Corman—for them both. In the early fifties Creeley wrote letters for several hours a day and developed in this activity a familiarity with the possible range of his own speech which he was able to draw upon first in his stories, then in his poetry. At this point, Spring 1950, Creeley had written (in 1948 or 49) "The Unsuccessful Husband" and "In the Summer", both autobiographical stories which attempted to establish a "credibility" by way of the narrator, in the first creating an ironic tone, and in the second, a tone of naive sincerity. "The Lover" (461), an offbeat irony with an updated unsuccessful husband as "hero", was written Spring 1950. "The Seance" (463), written by Summer 1950, was an experiment in style perhaps best explained by notes Creeley made in his journal May 26, 1950, regarding the need to break away from static method in order to get to subject (defined as "what CHANGES, shifts, & has movement: ONLY"). The new method was to be "consistent (never dropped) attention to the CHANGE: around & in: and always a modulation, variant, shift on: the CENTER: the head: & HEART: which CANNOT change". Both story and journal notes were influenced by Olson's letters in which he no doubt had already expounded his theory that "one perception

46 There are over 750 letters from Creeley to Olson in the Olson papers at the University of Connecticut. A few of the letters Olson wrote to Creeley from Lerma during his stay there December 1950 to July 1951 were published as Mayan Letters (169).

47 Typescript journal at Indiana University (1097).
must immediately and directly lead to a further perception". A copy of "The Séance" was sent to Olson who suggested two small changes and pronounced it otherwise impeccable. Creeley sent Olson copies of his other stories as well, probably at the same time. At any rate, from the moment that he read Creeley's highly original stories Olson set out to promote Creeley as the push beyond Lawrence into a new prose narrative.

On June 12, 1950, stimulated by the new stories and by his continuing discussion with Olson, Creeley wrote "Notes for a New Prose". This essay, though not nearly as effective, was for prose what Olson's "Projective Verse" was for poetry. (It was no coincidence that the essential parts of both essays came out of the Olson-Creeley correspondence of the Spring and Summer of 1950.) Creeley argues for a new prose taking not Joyce who used words for the sake of content, but Stendhal and Dostoevsky, who used words for the sake of words, as model. "Freely to write what one chooses is the sole pleasure of a writer" (de Gourmont via Pound) was the credo, and Creeley's first rule was


49 The typescript with Olson's comments is at Indiana University (1098).

50 Olson approached Harcourt regarding a book of Creeley's poems and stories ca. September 1950, but nothing came of it. He influenced Corman's decision to publish Creeley's work in Origin by speaking highly of Creeley in his letters from the first, October 18, 1950.

51 A copy was sent to Robert Payne of Montevallo Review the following day, to no avail. Also to Olson, who returned the copy with a few suggestions, most of which Creeley accepted [Typescript at Washington University (1132)]. The essay was published in Origin II (Summer 1951) (921).

52 The headings in Creeley's essay were taken directly from Olson's letters.
"form is the extension of content". He saw the new prose as a coming and going, without arbitrary beginning and end, until the content exhausted its inherent possibilities. The content was to be no less than reality, defined as "just that which is believed, just as long as it is, believed". "Prose is the projection of ideas, in time. This does not mean that the projection must be an 'actual' one, date by date, etc. The word is law, is the creator, and what it can do, is what any prose can do. There is nothing more real, in essence, about a possible prose than there is about any possible poetry. The ordering of conjecture will remain as 'real' as the ordering of fact, given the right hand." 53

Though Olson and Creeley shared the belief that poetry was ahead of prose mid-1950, Creeley's own tales had in fact surpassed his poetry in their ability "(1) to compress, and (2) to project supposition, as fact" by which the new prose was to lead out of connotation back into denotation (921). This new prose theory, to be further developed by Creeley during the coming year, aroused him to write a number of original new stories and to move toward a more personal poetry. The form of Creeley's narratives is the progressive unravelling of the content according to its own dictates, i.e. the speed, tone, emphases of the given tale. Since the writer's task is to bring out, by the choice and ordering of the words, the natural life of the story, this is best accomplished in one sitting (as most of Creeley's stories were written) and revision should only clarify the

53 "Notes for a New Prose", A Quick Graph, p. 13 (921).
intended tone or nature of the "given", not rework it. The
content should come of its own accord not by invention or an act
of will, and it would thus be likely to come out of the writer's
own experience, in his own words, either as autobiographical
fact or as an extension of that fact into fiction or fantasy.
This theory, implicit in "Notes for a New Prose", was hit upon,
with regard to a story Creeley had written, in a letter to Olson
August 30, 1950:

But as nothing is the end, in prose, it's that I'm after, trying
to pick up the thread of, and this is the only way that occurs to
me: myself, and the variations possible upon my experience. My
wife thinks that everything I write is true or that it tries to
force its way thru to that quality. I am not in any sense a
moralist, or not more than I can be--a transmittor, thru which
work forces, moral or otherwise. I ask only this exactness: that
the words keep with the head as that carries thru to conscious-
ness whatever charges the emotions are capable of. The complex.
It is to have no hesitance between what the head is thinking and
what the hand is putting down.54

On August 28, 1950 Creeley made the following entry in his
journal:

Perception:

1/ that dwarfs/gnomes/midgets are, by the fact of their SIZE
(nota: all SIZE tends toward BIG/ BUT in this case): intense.

2/ that dwarfs/gnomes/midgets cause people LARGER than themselves
to appear: whispy/ insubstantial/ cardboard.

Incidental: a child's nerves are CLOSER to each other, than are
an adult's.

The eyes of a madman are BLUE.55

A few days later he wrote "Mr Blue" (457), in which the narrator's
fear of the midget, and the manner in which the incident is forced

54 Letter at Indiana University (1054). The story was
discarded and the letter was not sent.

55 Transcribed with corrections from the journal at Indiana
University (1097).
home to us, word by word, as it was to him, is the story. Olson liked the first half of the draft sent him very much, but thought that the second half needed "salt in the beer": "The principle...wld seem to be, here, specifically, that where the experience is, essentially, out of normal range, the prose must also be". Rethinking the story in this light, Creeley came to realize that the woman was not individualized and that she must be made to exert a "real, or apprehensible force in terms of the narrator" so that there would be something for the midget to break into. So, in the final draft, the woman and her closeness to the narrator are built up and the midget is made more powerful by emphasizing his eyes and by making the ending more dramatic. Olson's help was considerable--his peppery comments are scattered over the drafts--but consisted mainly of pushing Creeley to bring out the potential of the story latent in the first draft.

Olson was quick to seize upon the function of the narrator in creating the peculiar world view of Creeley's stories, and always kept in mind the emerging tone and what was required to bring it out. A case in point is "3 Fate Tales" (459), a story written Spring 1949. At that time the second and third tales were essentially the same as they would be in the final version but the first tale was told directly without the intervention of the narrator which occurs in the first five paragraphs of the

56 The drafts of the story with Olson's comments are at Indiana University (1098).

57 From a letter Creeley wrote to Olson at the time, now at Indiana University (1054). The letter was not sent, apparently because Creeley revised the story instead.
final version. When Olson saw the original he commented that the first tale needed to be changed, stripped, tightened. Creeley rewrote the story so that it became essentially the final draft with the exception of the last two paragraphs of the first tale. The narrator was allowed to intervene in all the ambivalence of his stance at the beginning of the first and second tales. The new draft was sent to Olson who made a number of suggestions, ending:

This makes it, for me, all the way from the beginning (except, think, some advantage to restore the lift-out of--somewhere, 1st page—that biz, the self as means, even tho end fine—1st page) AND, still, end, the event, you don't dig enuf, right there, top, this page [last paragraph of the first tale] For is it, so much, "how" it should be told, as "how can I feel it", it happening to them—which is (or so I take it) what you are distinguishing—spectator vs. participating me.58

Creeley revised the ending of the first tale, putting the equivocal narrator fully IN, on December 2, 1950. The tales, previously separate exempla, are connected in the final draft by the qualifying presence of the narrator. Olson's virtue as a reader was his ability to pull in and out, to hear instantly when the thread was lost or not wound thickly enough. In a letter to Corman September 19, 1951 Creeley spoke of his own use of Olson's "incredible clarity: on verse, on prose, on anything I have ever read him on". "Chas/ saved me god knows how much time, by spotting difficulties for me that I wd have fumbled with for yrs, lacking him. He has never solved one of my own problems; but he has pointed them out, with such exact fineness, that it am'ts to the same thing" (1056). This was apparently as true of Creeley's

58 The three drafts with Olson's comments are at Indiana University (1098).
poetry as it was of his stories and critical prose, but as yet no manuscripts of poems with Olson's comments have been made public.

In 1950 and 1951 Creeley was much concerned with the writer's relation to his material. In late November or early December 1950 he wrote "A Note on Objectivity".\(^{59}\) Previously, Creeley had written in his journal with regard to his attempt to be "intentionally funny" in his early stories:

In any event, will say that once I feel either a despair or a superiority sufficient to assume for me an outside position to my material, I fail in point of intent, always.... And when I provide room ["the 'given' wonder is oneself"] in my own stories for myself, for my own movement, own intention, I have the sustaining feature and/or aspect of belief. That is, the kind of assumption in Gide's Lafcadio, the tolerance for the possible. Interesting that I should think it necessary to be funny in the event that I cannot be involved. Hence my battle against "objectivism" since I cannot believe that such an attitude could be anything but ironic, even insane, to quote a platitude. In any event must include everything in stories, cannot cut or diminish the least echo; this is not to say that I must include all details, etc. Only that I will choose that which is to be in the stories; but that given, cannot cramp or cut or hinder all the possibilities attached to these wonders. I write about wonders only. There is nothing else to see. (1097)

In one sense "A Note on Objectivity" was a rationalization of an apparent difference from Olson who had proclaimed objectivism, "the getting rid of the lyrical interference of the individual as ego", in the second part of "Projective Verse".\(^{60}\) Creeley sent his "note" to Olson with the comment that "to be objective, as far as I can see, MEANS to be so subjective that the possession of

\(^{59}\)It was written as an answer to an editorial in Nine, No. 2, refused by them, sent to Golden Goose, and finally published in Goad, I, i (Summer 1951) as "A Note on the Objective" (922).

\(^{60}\)Human Universe, p. 59.
content...is complete enough for the poet to hand over". But this was stretching it too far; the ends would not join to form a circle. In his "Introduction to Robert Creeley", written about the same time, Olson offered a solution by stating that there were two possible methods of re-enacting experience in prose narrative, that is of projecting realities as opposed to plot (fiction): one in which the narrator is outside and things are in control in the story, the other in which the narrator is inside and things pull to him as to the center of a magnetic field. According to Olson, Creeley's stories were the second way, "the narrator taking on himself the job of making clear by way of his own person that life is preoccupation with itself". The feedback Creeley received from Olson (in this essay and in letters) is reflected in the few revisions made to "A Note on Objectivity" and the final paragraph added April 11, 1951. The revised version ends: "A man and his objects must both be presences in this field of force we call a poem". But this simply clarified; the essence of Creeley's thought, that objectivity must be balanced by subjectivity, was in the first draft. His idea was that the man himself (not mere ego) should be the center in the playing out of objective forces which exist (for him) only in his "subjective realization" of them. The

61 The first draft with note to Olson is at Washington University (1133).
62 Human Universe, p. 127. The original title was "OUTSIDE, INSIDE". This essay remains one of the best insights into Creeley's prose and owed much to his own statements at the time and the literal re-enactment that was "Mr Blue".
63 A Quick Graph, p. 19 (922).
sentimentality of pure subjectivity was something Creeley had no sympathy with, especially when, looking back from a more objective distance, he discovered it in his own writing, as happened not infrequently in the early years. In his own best work the content was subjective and the handling objective.

In November or early December 1950, Olson suggested a book of five stories to Creeley:--Mr Blue--The Lover--In the Summer--3 Fate Tales--The Seance. The title was to be "Mr Blue" after Olson's favorite story, and Creeley's own. It was for this collection that Olson wrote his brief, dense introduction, sum-ming up his sense of two proses. In a letter of December 8 to Corman, Olson suggested introduction and stories for Origin II. The collection was offered to Golden Goose as well and late in December it was sent to James Laughlin of New Directions on Jack Hawkes' suggestion.64 By this time Corman had offered Creeley "substantial room" in Origin II, in fact by January 5, 1951 had talked Creeley into putting all his new work into the issue. On January 7 Creeley forwarded the five stories--from which Corman chose "In the Summer", "3 Fate Tales", and "Mr Blue"--and continued the discussion on the new prose:

But now we get to something somewhat more comprehensive....what IS the difference between a man, writing a novel, & one writing a letter. We know, from facts, etc., that many men have written both with the same intent, or method; as Stendhal, Gide, Dos/, Lawrence, etc. Who "addressed" themselves in a literal sense, who wrote out in the same way a man writes a letter, who kept in, the conjecture, the flux, the indecision, the hesitancy, all of those characters usually suppressed in the supposed artifact.

64 The five stories and preface were accepted for New Directions XIII, 1951 (51), though Laughlin found them "awfully dry and dull reading".
Well, I jump about here, but would like to suggest that the writing of a story, novel, has an energy it rarely taps, which is, precisely: the direct rapport between writer & content, minus gloss, or artifice, or fixing. This NOT to intend or suggest—a writer be "autobiographical" since what is real—is only what's enough to set in motion: conjecture. Or to suggest, he be always "I", or anything of that sort. The narrator may be, precisely, offset, or variation on the writer's own apprehension of content, put there to give him a force to work with, as offset, as that catalyst necessary to bring out the character of what concerns him. But what I do here intend to attack—is that an "outline" or a precise diagram is of use in writing a novel, or anything else. I read with some shuddering James' notes on the novel; or the extent to which he had "arranged". What, to me, is of prime importance, what must happen, directly, is the effect of writing on content & writer;—tho that's vague, but like this: what's of life, what's movement in writing, comes to be, precisely, the flux, constant, which is present in the apprehension of content, even as it's brought out, transferred, in the act of writing. I mean, then, that present in prose is got to, not by artifice, or by device, but comes, of itself, comes inevitably into that writing where the apprehension of content, the uncovering, OCCURS in the act of writing—it makes not a damn bit of difference whether it's "past" or whatever.

This is what happens in "Mr Blue" and from the sequence of apprehension comes the force of the story. This method, of things leading to other things, is what Creeley meant by digression, "the sequence of thought".

Creeley's comments on prose continued in subsequent letters to Corman, becoming more defensive in tone as Corman questioned the halting style of the stories, though he wanted to publish them against Creeley's future value. On January 30, 1951 Creeley wrote: "In the case of the stories, the style, the form IS the extension of the content, is so made, & if it seems unnecessarily rough, cramped, must suggest you read them again to understand, more completely, the nature of the content, being, trying to be, given, & so: the reason for the style" (1056). Olson meanwhile was continuing to promote Creeley's prose. In a letter of June 10, 1951 he counseled Corman to wait for more new prose until
Origin II had been published. "Give that issue a while to get around, and some characters somewhere will see what he's up to with his conjecture. For Creeley is the push beyond Lawrence. And Lawrence is the only predecessor who can carry narrative ahead". Origin II, "featuring Robert Creeley", was published by July 1951. It was Creeley's first substantial publication and--with the exception of the single poem in Origin I--the first publication of his new work. It included the stories "In the Summer", "3 Fate Tales", and "Mr Blue", his critical essay "Notes for a New Prose", four poems, and excerpts from his letters to Corman. Creeley thanked Corman, saying that his best work was in the issue. Olson, too, was excited, calling Corman "the god damn best editor" since Ford (who edited the English Review when Pound, Lawrence, and Hardy contributed). At the time, Olson was at Black Mountain College where Joel Oppenheimer remembers him reading "a remarkable story" to his writing class that summer: "The story was Mr. Blue, and it stunned us all. I seem to remember that we watched Olson's mail more closely than he himself did for the next several months. And the stories kept coming, and an occasional poem also". Though it took them some time to sink in, the two first issues of Origin made an impact still to be felt on the new American writing.

By this time the Creeleys (with another son born December 1950) were living in France, in a small farming town of six or so

65 Letters for Origin, p. 60.

families called Fontrousse, near Aix-en-Provence. They had moved there May 1951 on the advice of Denise Levertov and her husband Mitchell Goodman who were living there cheaply on the G.I. Bill. The circumstances of the Creeleys' life in Fontrousse were not happy since there was no running water, no electricity, poor heating, and a pervasive post-war atmosphere of depression which seemed to have sapped the energy of the French townspeople. They lived there a year then moved to nearby Lambesc where they lived from May to October 1952. Creeley was intent on writing prose the first of his time in France. He was stimulated by the acceptance in June 1951 of the five stories and Olson's preface for *New Directions* XIII and by the appearance of his work in *Origin* II the following month. Furthermore, he had a concrete reason to write: an editor at Morrow had expressed interest in a projected novel. (This was Creeley's second such plan. A novel begun earlier, in 1948 or 49, had been discarded.)

Discussions with Levertov and Goodman, a novelist, on his arrival in France helped Creeley to extend his earlier prose

Creeley and Mitchell Goodman had been classmates at Harvard. It was through their letters that Levertov encountered the writing of the *Origin* poets in 1950 and Creeley encountered an intelligence as incisive as his own, which he has said he learned much from. Creeley, having gathered some for his collapsed magazine, forwarded Levertov's poems to Corman with his praise in 1951. As a result her poem "The Bereaved" appeared in *Origin* II and "The Shifting" in *Origin* VI. On August 30, 1952, Creeley wrote Corman that he liked Levertov's two new poems, "Zest" and "Continuing", commenting that she was making a "breakover from her old style" (1055). "Continuing" was published in a group of four poems in *Origin* IX which established Levertov as an *Origin* poet. Creeley, first in his letters, later directly in France, had been an important influence in her changeover.
theories to the novel. On June 19, 1951 he wrote two very solid pages in his journal, beginning with the central assumption:

Novel: reality as a) the progression of particulars (man, tree, rain) to constitute, to crystallize as, to demand the realization of, relation between things (man, tree, rain); b) the impression, the impingement (Mitch's word), the pressured effect, of that "world" which constitutes, which frames, which makes, the collective condition of the people, man or men, which inhabit it.

The novel he saw must be an "autonomous entity" in which these two realities played out their relation. In fact, the novelist should pit a against b as a "chemist confronting one chemical with another in order to establish the fact & possibility of relation between them":

Viz: a novelist makes the attempt to detach himself from the given biases of his own personal reality not thru any means of denial but altogether on the other hand--by pitting them against whatever presences of the external reality he is able to confront by means of the things, also external, he comes to bump up against.

He argued against the use of place and time in the novel, in fact against any matter which referred beyond the given content:

It's my own belief--any instance of the ASSUMPTIONAL knowledge of referents, which is to say, any case wherein the reader is referred to a reality not literally made a presence, given actuation, in the content, is a direct sapping of that writing's to-be-respected DEMAND on the reader's attention.

I note this, here, because it also is my belief: the bulk of prose writing, 1930 to 50, is of no consequence...in that it assumes, arbitrarily, a knowledge of event, of significance, which it does not make a means to in its own substance.68

The same day Creeley set out on his bicycle to test these theories on his friends. He found Goodman agreeable but Levertov argued strongly for a novel committed to a social consciousness which to

68 Typescript journal at Indiana University (1097). On June 21, 1951 Creeley collected his journal notes on prose, and his August 30, 1950 letter (unsent) to Olson, into an article, "Notebook", which was never published (1097).
Creeley could only be external to the content, as in Camus' *The Plague*. The following day Creeley wrote in his journal that he was convinced that Levertov did not know things (which to Creeley was the only valid way to move to the collective, the abstraction of particulars), but that she lived in a comparative world based on intuition, emotion, and memory. (It was this emotional approach to writing that he complimented Levertov in August 1952 for putting aside in her new poems.) The friendship was soon patched, but the difference remains today, though Levertov's social concerns are so personal that they are hardly external to her work in the sense that Creeley criticized in 1951. Certainly, their argument contributed to her assumption of a belief that form could not be more than the extension of content, which was the main point of disagreement.

However unnerving this argument was at the time—"unhinging" was Creeley's word—it was fine stimulation for a would-be novelist. On July 1 Creeley wrote the first twenty pages. He told Corman that he found it much more difficult, and very different in terms of the attention required, than short-story writing:

I get to see that the premise, the belief, that form is never more than an extension of content means, more than a laxity as some take it of method, quite the damn reverse. It means this: that the artist equip himself as completely as he can, that he know his craft fully—to allow the full passage of whatever content he comes to possess.

His method in the novel was primarily to attend actively to the natural unravelling or digressing of the content and its "attendant implications":

*Digression*, in prose, becomes, finally, a possible "law" in that it provides a method for continuity.... [The writer] divorces himself from the finality of, "subject", & instead, follows all the lines leading from it, all the possible suggestions, and from
these possible suggestions, he makes, each time, a "choice", moving on, then, from each "choice" in like manner. Continuity becomes, in this way, the product of two things: 1) digression (as the taking up of, implication); 2) energy (as the location of emphases, in the sense that, once the energy goes slack, one shifts on to something else, etc.) (1056)

The intelligence of the novelist, given normal preoccupations, "will draw his digression into a loop" but he must begin with the particular then move toward the general, never the reverse (1056).

Late in July 1951 Creeley sent the first half of the novel to the editor at Morrow but it was refused and he put it aside. However, out of the enthusiasm for prose that the novel had generated and his gain in theory and technique came a number of new stories (three of which did not survive). "The Party" (460), written August 5, was the first story to attempt a new handling and move beyond the achievement of the three stories in Origin II. The story can be read as an extended metaphor for coitus. It was sent to Olson who forwarded it to Corman, calling it "a subtle, lovely, light running thing, and full of fate & power". On August 30, the second new story, "The Grace" (464), was written and sent to Corman the following day with Creeley's comment: "The novel got me off into another aspect of style, -- more stripped, if anything, and moving on a barer surface. It allows the same flux, but makes for a quicker passage" (1056). He spoke of the difficulty (in "Mr Blue", "3 Fate Tales", and "In the Summer") of "registering immediate change because of the

69 Letters for Origin, p. 74. The comments had begun to come in, mixed though they were, about Origin II, along with encouraging letters from Corman, Olson, and other friends, and Creeley wanted his new work to go into subsequent issues of the magazine. "The Grace" and a poem were published in Origin III (Fall 1951); one poem in IV; two poems in VI; "The Party", a poem, and a translation in VII; note in XII; reviews in XIII; a story in XVII; and poems in IX, X, XII, XIII, XIV, XVI, XVIII, XIX.
denseness (literature weight & pressure) of the narrator's (or protagonist's) presence" and the fact that this limited the available means of the story under hand. He was trying in the new stories to:

KEEP that denseness, i.e., that full wt/ of sd narrator or protagonist, but to get it into a method that can allow of immediate registering of any & all action (phenomenon)....

But I want to work into a quicker, more flexible style. Not necessarily more bare...but harder, or leaner, and able to shape round the action, at quicker speed. (1056)

A draft of another story, "Jardou" (465), was written October 22, 1951. 70 In a letter of October 30 to Corman, Creeley commented on the three new stories:

Heretofore: plunge on the single perception, that depth--now to manage the most quick movement possible between all perceptions, being, finally, what any poet has to wake up to very early in the job.

The 2 things, anyhow : 1) depth, the plunge on any one perception, which is the first mark of the conjectural... 2) passage, how to gain a movement that will not catch on any anterior or prior point...will move with all possible speed...this passage is the "external world", I suppose. The "depth" is usually single. (1056)

Corman's response that he encountered a "language-block" in "Jardou" and his concern for the reading public (which concern Creeley called "provincial") elicited Creeley's anger in a letter of November 11, 1951 and his insistence that he did not write for the quick but for the careful reader. It seemed an impossible split but was healed by Olson who wrote movingly to Creeley, and also to Corman:

That is, Creeley is a subtle & beautiful man, worth more than all the rest of us you have published--and then some: your magazine shall be known in the history of writing because you there first

70 Published in New Mexico Quarterly, XXII, iii (Autumn 1952).
published the stories and letters of this man....

So do not argue if what else you might think to give—criticism, of mss, or of problems he or I, say, give all the attention of our waking & sleeping hours to,—rubs him wrong. I'd say, learn from him, and in saying it, can tell you that I have learned more from him than from any living man: he is of that sort of dimension that you can well allow—and gain thereby—that you do learn, and modestly learn from him.71

This group of stories—however promising—was not followed by more. From November 1951 to May 1953 Creeley wrote no stories, at least none that he saved. In fact, the Winter of 1951-52 was a dry one for writing of any kind. In Fall 1951 Creeley was much further ahead in his stories than in his poems but the practise given by the prose writing (novel, stories, criticism, and letters) gave him a solid base of craftsmanship from which to write his new poetry. It was not just coincidence that the poems waited to catch up to the stories until Creeley's theory of prose had been fully developed, late in 1951. By that time it was, in fact, a very individual theory of writing. As such it has served Creeley, in its essential aspects, until today.

V

In the late forties and early fifties Creeley was much less articulate in poetry than in prose. This was to remain true until the Spring of 1952. In 1949 and early 1950 Creeley was still writing poetry in the mode of Wallace Stevens. Though the poems were becoming less discursive and more sure, they were still written in long rhetorical lines with little pause at the

end—just enough for the eye to drop down and pick up the next line. They were smooth-running poems in which the accentual pattern of the words and of the lines were submerged in the rhythm of the period or stanza. They were poems written for the eye and inner voice rather than with the actual spoken voice in mind. They would have been awkward for Creeley to read aloud since his breath is very short and his speech sometimes stumbling, as revealed by later poetry readings. When Creeley received Olson's first letter on April 24, 1950, the admonition that "a man god damn well has to come up with his own lang." must have hit him hard, especially when he read the very individualistic poems Olson had sent. Throughout the Spring and Summer of 1950, Olson bombarded Creeley with his theory of the physiologic basis of open poetry, and taught him how to put his own breath into the all-important line, or rather, to make the line record the exigencies of his breath. When Olson first wrote to Creeley he had a draft in hand of the second part of "Projective Verse". He worked out most of the first part of that phenomenal essay in his letters to Creeley. (Creeley remembers sending these letters

72 To understand Creeley's poetry it is almost a necessity to hear him read. Two easily available records are listed as 164 and 165 in the Inventory, but perhaps the finest—because it gives the emotional content as well—is the reading at Berkeley (162).

73 Creeley did not hear Olson's voice until January 7, 1951, when as he told Coman, "after writing him, as it's been, 5 times a week, for the past 6 months—having that chance to 'talk' I can't, couldn't think of anything but platitudes, emptinesses" (1056). He had the "fantastic experience" of hearing Olson read on Corman's radio program about two weeks after the phone call. He told Williams: "I've never heard a thing like it; just force/naked" [Letter of January 1951 at Yale University (1040)].

74 How much direct criticism Creeley's poems received will be revealed when the Olson-Creeley correspondence is made public.
back to Olson for his use in enlarging it.) So, part one, with its lesson "that verse will only do in which a poet manages to register both the acquisitions of his ear and the pressures of his breath", was hammered into Creeley's head by mid-1950.  

Creeley had already refined his ear (by practicing his craft 1945-1950) enough to understand the importance of the syllable, and was quick to seize upon Olson's injunction that the breath must be recorded by the shape and length of the line. Creeley threshed out his sense of Olson's achievement in his review of _Y & X_, written during May or June 1950. Olson's theory was for Creeley an extension of Williams' assertion that the line must be opened up, made of more active use. In _Y & X_ Creeley found that Olson's line becomes:

a way to a movement beyond the single impact of the words which go to make it up, and brings to their logic a force of its own. Instead of the simple wagon which carries the load, he makes it that which drives too, to the common logic, the sense of the poem...

The line is the means to focus, is that which says "how" we are to weight the various things we are told. And as it is there, to do this work, so the words break through to their sense.

In a letter of June 26 to Emerson Creeley interprets this achievement for his own use:

I'd put right there [in the line]: the main problem with current free verse, the fact that so few grip its possible logic & strength....

I think, tho, we got afield or some of us, when we took the eye to be the maker of the line. It was, most obviously, never so. It was the breath that was making the line / as for an analogy, breath is making the line in a phrase, figure, played by C. Parker

75 _Human Universe_, p. 53.

et al. So, then, the line is that which can stress, bring
strength to; the syllable, as stresses, as put to use: in poetry.
We had, in some sense, put it in a subordinate position, using it
for a container, or a random length for our sense.  

This line of thinking brought Creeley to a new understanding
of Pound's and Williams' position, stimulated by their letters to
him. In their work Creeley heard the line begin "to usurp the
place of the stanza, the verse". 78 Pound's *Cantos*, though, with
their breadth and sustention were as distant from Creeley's
possibilities in poetry as Pound's voice was from Creeley's own.
Similarly, the force and scope of Olson's work--his breath and
carens were seemingly exhaustless--were not to be of direct use.
Williams' intimate way of speaking from personal ground in the
brief "common speech" lyric was, however, an example in both
subject and method. Williams' introduction to *The Wedge* now held
a very personal lesson for Creeley:

When a man makes a poem, makes it, mind you, he takes words as
he finds them interrelated about him and composes them...into an
intense expression of his perceptions and ardors that they may
constitute a revelation in the speech that he uses.

Williams' letters, which began in response to Creeley's February
1950, helped Creeley "see his way" in his poetry as well as in
the policy for the projected magazine. With his use of Williams'
"clarity" to head the magazine, Creeley discovered Williams *as
example* and began--not in any sense of imitation--to work towards
a brief lyric form which would record his *own* thought and speech.
The poems now to be written would use the line as the rhythmic

77 *Letter at Simon Fraser University* (1041).
78 *Typescript journal at Indiana University* (1097).
unit, partly out of Creeley's mistaken belief that Williams' poetic lines ended with terminal junctures. In the Summer of 1950 Creeley was making great strides forward in his stories and in his prose theory, and the further development of this prose theory, up to Fall 1951, was coincident with his experimentation in poetry.

The first thing to go was the dense, self-sufficient stanza. Creeley began to use scattered lines of varied length, probably in direct admiration of the quickness and force that Olson got from this form. One of the first poems written (1950) in this lighter and more emphatic form was "Still Life or" (777) which, however, still suffered from a rhetorical attitude. Most of the poems written from 1950 to 1952 were awkward experiments in form which didn't make it because of the rhetorical content. Creeley had not yet learned Pound's caution which he later liked to quote frequently: "Any tendency to general statement is a greased slide". Some of these poems (those which survived) can be read in The Charm: Early and Uncollected Poems (41). With few exceptions these were poems which Creeley felt were off. When the list of contents for his first book was finally settled, few of the early poems were included, and when Creeley compiled his selected poems, The Whip (6), in late 1956 or early 1957, he

79. They did not, as Creeley later realized, but Williams came to use this form in poems written in the triadic line in the fifties and sixties. Poe's stress on the importance of the line was also an influence on Creeley.

80. This poem was published along with two in the old style in Wake, No. 9 (1950).
halved this selection again. The first poem which Creeley felt worth saving for *The Whip* was "Hart Crane" (472). This poem, then titled "Otto Rank & Others", can be dated before September 7, 1950 (though a few changes may date later) and was a cut-down of a June 1950 draft which itself had seen several revisions. "Hart Crane" was Creeley's chosen contribution to the significant first issue of *Origin* and in a letter of April 20, 1951 to Corman, full of praise for the issue, Creeley called the poem his "finest printing of anything to date" (1056). Though even in the final version the content is still external to the speaker, still a "subject", it is one which affected Creeley deeply, and in the three parenthetical stanzas beginning "Slater, let me come home" --Creeley had known Slater Brown personally--a very intimate vein is touched. These stanzas were apparently written by June 1950. They were the first direct push into the personal content from which the best early poems would spring. But in the meantime these lines were few and the spaces large between.

During 1950 Creeley corresponded closely with Richard Emerson who with Frederick Eckman was about to revive *Golden Goose*, a magazine receptive to Williams and his followers. By Fall 1950, however, Creeley had begun to differ with Emerson's theories of poetry especially as these were set out in his pamphlet, *Principles of Vitalist Poetry*, apparently published early in 1951. Creeley objected to a confusion in this work between a sense of form as external construct and a sense of form as an

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81 The manuscripts are at Simon Fraser University (1094). Olson praised this poem in 1950, perhaps had made suggestions for its revision. The poems selected for *The Whip* may be read in the first section of *For Love: Poems 1950-1960* (New York: Scribner's, 1962) (11).
extension of content (which Emerson had derived from Creeley).

He also disagreed with the distinction Emerson made between the rhythms of prose and the rhythms of poetry:

Spoken speech is the norm, against which & from which all other forms of speech move.... I don't agree that it's necessary, even true, as it happens, to assert a difference, at root, between prose rhythms & those of poetry. Well, take it this way. Listen to a man speak, turn on the radio. A few minutes, & you'll find the things flowing, moving in clear patterns of emphasis, sense & breath. What poetry does, consciously, or otherwise, is intensify this process, find & isolate, main ways to intensify, to concentration....

Poetry, then, is in one sense, this slowing, & at the same time, speeding up of reaction, to the base patterns of speech. For what uses it can find.

The line...well, I am of a mind with Olson, that the line is the man's breathing, at best. The ear is the syllable. Is that part of it, the breath is what finds a reasonable continuum: placed as line.82

Through Creeley's connection with Emerson, a group of his poems were published in the first issue of the new series of Golden Goose in July 1951. The issue had apparently been delayed some time and Creeley's poems dated back considerably. "The Epic Expands" (775) had been written by June 16, 1950; "Littleton, N.H." (731) by September 7, 1950; and "Guido..." (779) by December 30, 1950.83 Origin II, also out in July, contained the more recent poems "Love" (776), "Helas" (778), "Le Fou" (473), and another "Hart Crane" (780), all written in scattered lines, all finished by February 12, 1951. "Love" is perhaps the first of Creeley's poems to shake the rhetorical attitude completely.

82 Letter to Emerson Fall 1950 at Simon Fraser University (1041).

83 Olson liked "Guido" enough to suggest its publication as the second broadside in Black Mountain College's series (which began with Olson's This 1952 but did not continue).
The subject, very like that of some of Williams' short poems, is concrete and the form absolutely functional:

Love

The thing comes

of itself

(Look up

to see
the cat & the squirrel,
the one
torn, a red thing,
& the other
somehow immaculate84

Compare it to "Sanine to Leda" quoted above (p. 20), which also has to do with "love", to see how far Creeley had come in three years. "Le Fou" is a light tribute to Olson's influence and was the only poem of this group to be included in The Whip. None of the poems made use of the personal vein touched in the first "Hart Crane".

The Creeleys had moved in May 1951 to France and Creeley was kept busy writing a novel and several stories until the end of October. He wrote few poems during this period. On August 2, "in a moment of a most certain insanity",85 Creeley mailed thirteen poems to Emerson "for a possible pamphlet of poems, if you have eyes for any such at this juncture of time". The poems were all that he wished to save at that time from his previous work:--Still Life or--Hart Crane (472)--Le Fou--Love (776)--Littleton, N.H.--Helas--Hart Crane (780)--Divisions (790)--The Epic Expands--Guido--Canzone (782)--Love (783)--The Sea (787).

85 Letter to Corman August 3, 1951 at Indiana University (1056).
In the accompanying letter he mentioned having discarded "abt 10 times this present number in the past 2 yrs".86

On August 3, 1951 Creeley wrote "A Song", his first good poem. In it he made use for the first time of the significant content of his own life, his troubled relationship with Ann, something he had been able to do as early as 1948 in his stories. Here, even though the midsection is thick and wordy, the characteristic rhythm of Creeley's speech breaks through. Apparently the last seven lines of the poem came to him in one measure and then, with this rhythm in his ear, he wrote the beginning of a piece. It was probably the first poem to be so given to him:

A Song
for Ann

I had wanted a quiet testament
and I had wanted, among other things,
a song. That was to be
of a like monotony.

(A grace

Simply. Very very quiet. A murmur of some lost
thrush, though I have never seen one.

Which was you then. Sitting
and so, at peace, so very much now this same quiet.

A song.

And of you the sign now, surely, of a gross
perpetuity (which is not reluctant, or if it is,
it is no longer important.

A Song.

Which one sings, if he sings it,
with care.87

86 Letter at Simon Fraser University (1041). Creeley had earlier sent a similar package to Swallow Press but had received no answer by this time. Emerson and Eckman published "anthologies" of poems as a separate section of Golden Goose and also
The last seven lines are in fact the song so wanted. Creeley later spoke of this poem as one in which he was "trying to make use of what Charles Olson had...shown me that the line itself could be an articulation of the feelings that were inherent in the statement...the line could be a register of that flux or impress of emotion". Late in September 1951 Emerson replied that he could publish the booklet of poems in 1952 and Creeley, very pleased, sent off "A Song" and "The Letter" to replace "Love" (776) and "Divisions". He suggested the title Le Fou after the poem written in tribute to Olson. On November 30 Creeley signed the contract and asked Emerson to remove "The Sea" and "The Letter". Though he "felt the pinch" in the contents, he wanted only the poems that made it for him.

By Fall 1951 Creeley's prose theory was well developed and had been instrumental in directing him towards a fuller use of personal content in his poetry as well. The Fall of 1951 and the Winter of 1951-52 were even less productive of poems than the years preceding. Creeley's story-writing (he was still writing prose but none was successful), dried up in November as well. A few old poems were revised and a few poems written which were not operated the Golden Goose Press which published chapbooks of poetry.

87 For Love, p. 18 (11, 474). The poem was first published in Origin IV (Winter 1951-52). The two drafts were sent in a letter of August 3, 1951 to Corman at Indiana University (1056).

88 Transcribed from the tape made at Creeley's reading May 3, 1965 at Washington University (1025).

89 "The Letter" was never published. There are manuscripts of the poem at Simon Fraser University (1095) and Indiana University (1099).
considered good enough to keep. "For Rainer Gerhardt" (476), probably written early in 1952, still seemed promising when Creeley wrote to Corman March 29, 1952: "I do feel damn good, as far as writing goes, I think something will get out now.... On the poem for R/--take your time...I like it,--in fact, it is, for me, the same line as A SONG, those two making the most yet.... That there is that TONE in them,--it cheers me a lot. Otherwise, these little ones.... Mainly the immediate, how to get into that" (1056). The poems sent were "Eros" (811), "The Penitent" (810), and "It Is at Times" (608). They were published with one written about the same time, "The Europeans" (609), in Ferrini & Others, an anthology of anonymous poems by Creeley, Corman, Olson and Ferrini, which appeared early in 1953. 

During the first two weeks of April 1952, a period of great bitterness against Ann, Creeley broke his dry spell and wrote about fifteen new poems. Somehow, perhaps in an attempt to use the poetry as a catharsis, he had managed to get away from rhetoric and to write quickly, cleanly from the self. Four of the poems--"The Innocence" (460), "The Crisis" (475), "The Rhyme" (479), and "The Riddle" (477)--were superb. The manuscripts of Creeley found it lacking by May 13, 1952. The poem was published in Origin VI (Summer 1952).

Vincent Ferrini compiled it, Creeley acted as go-between in Europe, and 300 copies were printed in Karlsruhe, Germany through Rainer Gerhardt. Creeley's poems were among those selected out of The Whip.

Also written in the batch were "Something for Easter" (789), written directly as was "The Crisis" out of the bitter content of the marriage; "The Cantos" (768), a "push technically" but otherwise off; and four unpublished poems which didn't make it. The titles of the others have been lost but they were probably among the new poems listed May 29 for Le Fou.
"The Rhyme" give us an insight into the writing of the poems. "The Rhyme" appears to have been written straight off in three stanzas, but in the second stanza the rhythm of the poem is obscured by an awkward wordiness:

There is the sign of the flower-- to borrow the theme.

But otherwise what or where to recover even a part of what is not love too simply.

I saw her and behind her there were flowers, and behind them nothing.

In revising, the stanza is first cut down...

But what or where to recover what is not love too simply.

...then relined so that the first line runs more quickly than the last two and the rhythm is clearly revealed:

There is the sign of the flower-- to borrow the theme.

But what or where to recover what is not love too simply.

I saw her and behind her there were flowers, and behind them nothing. 93

Creeley told Corman that this poem illustrated Pound's law of discourse (Dichten: Condensare): "Say what you have to say and then shut up" (1056). The final version does not have a single 93 from the manuscripts at State University of New York at Buffalo (1087).
inactive word. Form and content were organically conceived and delivered. The function of revision is to reveal the rhythm that is there in the draft, though imperfectly transcribed by the words, not to recast the poem. In "The Innocence", "The Rhyme", "The Crisis", and "The Riddle", the distraction (in the earlier poems) of having the lines scattered all over the page is reduced, and the lines clearly record the structural rhythm of the poems.  

Creeley discussed the new batch of poems in a long letter of May 13, 1952 to Corman:

Finally, I'd like to be able to say anything, either with a poem, or prose, or whatever.... Much of the work, then, of this last group, is of that attempt; I wrote, not too quickly, but at least on whatever thing was then to hand.... I think the attentions are the only leaders, what, say, can be fastened on. I am a little sick of "great thoughts"....

Well, we get now to those two I like most, of this bunch (but to add, possibly, Rhyme), i.e., The Innocence and The Crisis. It's damn hard to balance an actual humor, as I was then getting it, and something under that, which is not at all so. I mean, in short, not a kind of humor that will, by virtue of its generous laughter, slip in the philosophic knife sans pain, etc. I didn't want that; I was angry, I wanted that....one would have to be married to dig this one ultimately....

The Innocence makes me very, very happy. I've never written one like it before. I do feel it an accomplishment, and I honestly do not feel very much that I write is that. I wanted to say something quietly; really, in that way, it harks back to A Song, it is precisely that statement then wanted, and though suggested, in the last lines, of course not actually the issue then to hand.

94 Creeley confirmed his use of the page to score the language of the poem, "in the sense that [the words'] spatial positions there will allow a reader to read them, with his own voice, to that end the poet is after--i.e., the poem in its full impact of speech", in a letter of July 15, 1952 to Raymond Souster, the editor of Contact. The letter was published in Contact, II, ii (February-April 1953), 14-16 (925).

95 At the time of writing the letter Creeley felt that "The Rhyme", like the story "The Grace" (464), was an ugly poem because it recorded an ugly part of his experience.
Two things: concision, of statement; quiet, of statement. I don't get at either very simply, I don't see how one can. I wanted to put it all in, a "statement" (but hardly an "address" etc.), a statement even, or just to, myself, that would say my own sense of that confronting me....

There it is, flatly,—sky/ground. We,—on it. I couldn't condense beyond that, I couldn't say it more completely. Where I am,—where, more, I think we are....

Anyhow, I like it, I like this one very, very much. It is myself as actually as I've ever been able to say it, it is myself talking, or speaking, in my own tongue. You don't do that very often in a poem, no one does....

The two ways life is,—either "leaves", or "rock", and what is, of either kind, also in itself a living. Not at all metaphysical. One acts anyhow, one tries to, and if damn damn lucky sees that something is kept, that one can keep something. (1056)

At the end of May 1952, Emerson advised Creeley that he was committed to a 28-page length for Le Fou and would need more poems to fill the space. On May 29 Creeley sent Emerson the final list of titles:--Still Life or--Hart Crane (472)--Helas—Le Fou—Littleton, N.H.—Hart Crane (780)—Canzone—The Epic Expands—Guido—A Song—Love (783)—The Crisis—For Rainer Gerhardt—The Riddle—The Surf (785)—The Drums (786)—The Rites (478)—The Sea—The Cantos—The Ball Game (481)—The Rhyme—The Innocence—Something for Easter. He pointed out that the order was important—"It's the only one that seems to let the poems keep together without too damn much fighting"—and that the poems were the best he had.96 The dedication was to be "For Helen", his sister. Creeley was not happy that his latest poems had to be combined with the earlier ones. He had originally wanted the book to end with "A Song", the culmination of his early style.

96 Letter at Simon Fraser University (1041). The manuscripts of the poems, sent severally in letters to Emerson, are at Simon Fraser University as well (1095).
The poems were published, with a few changes in order, as Le Fou (1) by the Golden Goose Press, Columbus, Ohio in October 1952. Nine of the poems were published simultaneously as "Anthology: Le Fou" in Golden Goose, Series 4, No. 5 (52). The frontispiece drawing of Creeley in the book was by Ashley Bryan, a young painter who lived next to the Creeleys in France for a time. By mid-November Creeley had received copies and was immensely pleased with this his first book. Corman praised it as well, and in fact gave the book the only "review" it would have, in his article "The Voice as the Instrument of Verse" in Origin IX (Spring 1953) which began, "Today, perhaps the most expressive use of the open line is found in the verse of Robert Creeley". He quoted "The Crisis" in full, commenting succinctly that "much of the beauty of this short poem occurs through the strict usage of language and a clear regard of the poet for the exact progressions of his voice" (255). Creeley liked Corman's whole essay and thought that the comments on his poem were the best he had yet received.

VI

In October 1952, the month that Creeley's first book was published, the family moved to the Spanish island of Mallorca. A few months earlier, Creeley had written to a young English writer, Martin Seymour-Smith, only to discover that he was tutoring Robert Graves' son William on Mallorca. With printing cheap on the island Seymour-Smith was about to set up a press to issue pamphlets of American and British authors and asked Creeley
to help with the American end. The Creeleys visited the island and finding it more pleasant than France, scouted around during October and moved in November to Banyalbufar, a small town on the mountainous north-west coast. Though cut off from the town's people by virtue of their unique language and customs and thrown back on his now tenuous relationship with Ann, Creeley found it a beautiful setting and one conducive to writing. His friendship with Seymour-Smith became more strained as the first Roebuck Press pamphlet went to press in November, and becomes the story of his own Divers Press, to be taken up later.

The Creeleys' life in Banyalbufar from November 1952 to March 1954 is the subject of Creeley's only novel *The Island*, in which Martin and Janet Seymour-Smith appear as Artie and Marge—a sub-tale that Creeley found hard to keep down. Like Creeley's stories the novel is prose narrative not fiction (plot) though unlike the stories there is a distancing—it was written from Fall 1960 to February 1963—from the events narrated. *The Island* is actually relived autobiography and the facts were sometimes extended into fiction or fantasy in Creeley's reliving of them. This process took place naturally in the telling once Creeley gave each chapter of the story (each written on a single day) its head and followed its digression. It is thus John's side (or distortion) of the story, in spite of the use of the third person, and becomes more so as the narration progresses. In his desire to get the story right (in fairness to all concerned), Creeley makes John a dulled alter ego—as if he were trying to be Tiresias through his own eyes. John is the victim of his own lack of success as a writer, his dependence on his wife Joan financially
and otherwise and, more directly, a victim of Artie who exploits John by exaggerating his own difficulties which John is too sympathetic to discredit. The novel details Joan's progressive distancing from John through their sexual and other differences, her illness and operation which expose his sexual guilt, and his persistent forcing of the death of the marriage by way of her person. Finally, Joan is the victim of John's distorted view of things. His attempt to get to the source of his trouble is about as effective as Hamlet's: he loses all in the finding. In the telling, Creeley brings into play a remarkable sense of humor and compassion which, though exaggerating the pathos of John's obsession, increases our enjoyment of the narration. It is, above all, a well-told story.

In May 1953, between Ann's attack and her operation, the Creeleys were visited in Banyalbufar by the artist René Laubies and by the British writer and editor Robert Cooper, who appear in *The Island* as Lely and Willis respectively. Laubies quickly became a close friend and seemed undeniably attractive to Ann whose hidden feelings were discovered accidentally by Creeley in the process of writing the fantasy "The Boat". This story, which is openly dealt with in *The Island*, was written June 2, 1953 out of the actual confusion of that time. It was the first story written since the batch of three--"The Party", "The Grace", and "Jardou"--a year and a half earlier. Like those stories, "The Boat" makes use of the extensive prose theory Creeley had developed by Fall 1951. The narrator is dispensed with and a

97 Published in *The Kenyon Review*, XV, iv (Autumn 1953) (466).
more objective handling results. A second story, "The Gold Diggers" (467), was written August 19, 1953 during a visit by Jonathan Williams (who was with the U.S. Army in Germany at the time) and had apparently been suggested by a conversation with him. It is Creeley's only "fictional" story. "A Death" (458) was written September 27 and becomes part of The Island in a different form. It is based on an incident which took place in the town of Banyalbufar while the Creeleys lived there. All three stories were written in a "quicker, more flexible style. Not necessarily more bare...but harder, or leaner, and able to shape round the action, at quicker speed".98

The three new stories were added to the small collection of Creeley's previous stories which Grove Press had considered and turned down over the past winter. Corman had considered a new selection of Creeley's stories for Origin XII but this did not work out and Jonathan Williams, about to publish a book of Creeley's poems, was not interested in publishing them in his Jargon series. Alexander Trocchi, one of the editors of Merlin, visited Creeley in October 1953 with the suggestion that the stories might make a book in the Collection Merlin series, published by the Olympia Press in Paris. Creeley's reaction to this generous offer is exaggerated amusingly in The Island, in which Trocchi appears as Manus. The book was considered and Merlin was to publish some of Creeley's poems and "The Gold Diggers", but plans for the book fell through and Creeley

98 Letter from Creeley to Corman October 30, 1951 (1056).
retracted the work submitted to the magazine, wanting to keep
the title story clear. The stories were finally published by
He had given up hope of anyone else doing it. The preface,
written December 14, 1953, sums up his theory of form in prose
narrative:

The story has no time finally. Or it hasn't here. Its shape,
if form can be so thought of, is a sphere, an egg of obdurate
kind. The only possible reason for its existence is that it has,
in itself, the fact of reality and the pressure. There, in
short, is its form--no matter how random and broken that will
seem. The old assumptions of beginning and end--those very neat
assertions--have fallen way completely in a place where the only
actuality is life, the only end (never realised) death, and the
only value, what love one can manage.

It is impossible to think otherwise, or at least I have found it
so. I begin where I can, and end when I see the whole thing
returning. Perhaps that is an obsession. These people, and what
happens to them here, have never been completely my decision--
because if you once say something, it will lead you to say more
than you had meant to.99

The stories collected were:--Mr Blue--A Death--3 Fate Tales--The
Party--The Lover--In the Summer--The Seance--The Grace--Jardou--
The Boat--The Gold Diggers. The two most recent, "A Death" and
"The Gold Diggers", had not been previously published.

In spite of the portrayal of John as an unsuccessful writer
in The Island the Banyalbufar period was marked by the beginnings
of success for Creeley. His first four books appeared between
October 1952 and March 1954 when he left the island to teach at
Black Mountain College, North Carolina, on Charles Olson's
invitation. After Le Fou they were The Kind Of Act Of (a book of
poems published July 1953 by Divers Press), The Immoral

99 The Gold Diggers (New York: Scribner's, C1965), pp. 7-8
(19, 915).
Proposition (poems published by Jonathan Williams' Jargon Press in Autumn 1953), and The Gold Diggers. His earlier publication in Origin II, New Directions XIII, Golden Goose Series 4 No. 5, various appearances in other magazines, and the gradual distribution of these four books began to bring Creeley's work to the attention of fellow writers, if not yet critics, first in the circle of contributors to Golden Goose, Origin, and the few other magazines publishing new writing. During this period Creeley corresponded several times a week with Corman and Olson, and regularly with Williams, Pound, Blackburn, Levertov, Ferrini, Trocchi, Raymond Souster, Irving Layton, and a number of others. As well, he was continually dashing off letters to new contacts, primarily writers whose work he admired. He has said that he wrote letters up to eight hours a day while living on Mallorca.

During the Banyalbufar period Creeley's active support of Origin and other new magazines continued. Since early 1950 when he attempted to start a magazine in Littleton, New Hampshire, Creeley's despair at the magazine and book publishing system had involved him in an often full-time struggle to establish an alternate system responsive to the best experimental new writing. He was joined in this struggle by Corman, Olson, and later others. Creeley was, in fact, an informal agent for Origin from its beginning and as American Editor was responsible for the appearance of Williams and the new American writing in the German magazine Fragmenten (1951-52). As well he was a significant contributor to Golden Goose, New Directions, Goad, Vou, New Mexico Quarterly, Contact, CIV/n, and other little magazines. From 1950 to 1957 his own concerns, letters, and critical prose
were largely caught up in the history of the little magazines which opened to new writing in the early fifties and his poetry and fiction was written with this audience in mind. Creeley was one of the major impulses of this movement, though he did not actually edit a magazine until *Black Mountain Review* began Spring 1954. His own Divers Press had begun to publish works by the best new writers a year earlier.

In 1950 the opportunity for a new writer in the Pound and Williams underground to publish through existing magazines or presses was severely limited. From 1950 to 1952 the publishing scene opened up considerably with *Origin* encouraging and publishing new writers and *Golden Goose* continuing receptive to Williams' followers. Olson's friend Robert Payne published a number of works by Olson (and a review of Olson's *Y & X* by Creeley's poetry and fiction are discussed separately. The following is a list of surviving criticism written during this period.

During 1952 Creeley wrote a review of Jack Hawkes' novel *The Beetle Leg* for the Summer 1952 issue of *New Mexico Quarterly* (923). His review of *Introduction to A Science of Mythology* by C.J. Jung and C. Kerenyi, written June 29, 1952, was never published (1118). Letters to the editor were published in the Winter 1951-52 issue of *Goad* (939) and the February-April 1953 issue of *Contact* (925). While in Banyalbufar Creeley wrote a number of reviews for *Origin, Contact*, and *New Mexico Quarterly*. Books reviewed were Williams' *Autobiography*, Olson's *In Cold Hell*, Lawrence's *Studies in Classic American Literature*, and *The Letters of Hart Crane*, edited by Brom Weber. As well, he wrote "A Note on Canadian Poetry" for the September-December 1953 issue of *Contact* (967) and two essays, never published--"A Statement" and "The Limits of Criticism" (1099)--for *Origin*. Another essay, "Hart Crane and the Private Judgment", written in 1953, was finally published in *The Free Lance* in 1960. In 1953 also he wrote a preface (954) for Olson's *Mayan Letters* (Palma de Mallorca: Divers Press, 1953) and a prospectus (953) for Olson's *Maximus Poems 1-10* (Stuttgart: Jonathan Williams, 1953). A statement, "Divers Sentiments", was written for a 1953 or 1954 exhibition in Paris by René Laubiès (991). "To Define", a significant early note, was published in *Nine American Poets* and reprinted in *CIV/n* No. 5 (1953-54) and *Vou*, November 1954 (924).
Creeley) in *Montevallo Review* from 1950 to 1951, though he refused Creeley's story "In the Summer", "because of the theme". Though *Wake* was clearly anti-New-Criticism and with *Accent* had published Creeley's poems in the late forties, neither was open to the other new writers. In fact, Creeley's friend Seymour Lawrence of *Wake* turned down work by Olson, Blackburn, and Corman which Creeley forwarded 1950-51. Another friend, Horace Schwartz of *Goad*, published poems and criticism by Creeley and a poem by Olson from 1951 to 52. His friendship with Creeley probably ended abruptly when he published the first attack on Creeley in print, by Leslie Woolf Hedley in the Summer 1952 issue. Work by both Creeley and Olson appeared periodically in *New Mexico Quarterly* which was edited by Kenneth Lash from Winter 1951 to Summer 1955. Vincent Ferrini's *Four Winds* (1952-53) published poems by Olson and Creeley but was never an active center. During this period as well occasional works by the new writers appeared in *Gryphon*, *Imagi*, *Poetry*, *New York*, *Intro*, and *New Directions* annuals, though this was more by chance than by editorial direction.

Through Pound in St. Elizabeth's Creeley got in touch in 1950 with Katue Kitasono and Rainer Gerhardt, editors of two significant foreign magazines. Kitasono, the editor of *Vou* (Japan), published poems, a story, and critical notes by Creeley from 1951 to 1954. Gerhardt edited *Fragmente* in Freiburg im Breisgau, Germany, from 1951 to 1952. When he first contacted Creeley he had translated Pound and Eliot (his press, Verlag de Fragmente, published translations of two Pound books), but wanted to move into new American writing. With Creeley as
American Editor, the first issue (Summer 1951) published German translations of Pound, Williams, Olson, and others. No. 2 (late 1952) contained translations of Creeley's stories "The Lover" and "The Seance". Creeley had edited an American issue, to include Olson, Bronk, Morse, Blackburn, and Emerson, but it did not come out. To introduce his selection of younger poets, he wrote "Notes on American Poetry: 1951" in which he stated his dislike of the academic poetry then prevalent and offered an alternative, something between "loose thought in loose metric" and the slackness of contemporary free verse. Though Gerhardt's sudden death in July 1954 cut short this activity, the example of what one press could accomplish in attempting to change a national attitude toward literature is one Creeley has continued to admire.

By 1952 Golden Goose had failed to live up to its earlier promise though it made up in its continued support of Williams (whose work first appeared in No. 1, Summer 1948) what it lacked in the publication of new writers. Even so it did print fifteen poems by Creeley between July 1951 and April 1954 and published an anthology of Olson's poems (which came out just after his spread in Origin I). Golden Goose Press was one of the very few of that time publishing new chapbooks of poetry, issuing Williams' The Pink Church in 1949, Creeley's Le Fou in October 1952, and preparing Olson's The Praises in 1951 when a disagreement arose. Creeley was unhappy with Emerson's insistence on the importance of past literature and felt it time to "make our own

101 There are two drafts of this introduction with the journal at Indiana University (1097).
beginnings". Though he continued to contribute, he turned for this renewal to Origin rather than Golden Goose.

By the ninth issue, Spring 1953, not only had Origin proved itself to be a viable alternative, but the diverse contributors were themselves conscious of forming a group (the core of which was the "Origin" poets) which was actively producing this alternative. The writers Corman depended upon for material—Olson, Creeley, Ferrini, Bronk, and Morse—had grown to include Blackburn, Levertov, Robert Duncan (who first appeared in VI), and others. Their desire to generate a new writing and publishing system was probably strengthened by attacks, led by the young academic poets, against the Origin poets as an inbred group derivative of Pound and Williams which was incompetent to publish elsewhere. Within two years the Origin poets had become well enough known so that Le Journal des Poètes (Belgium) asked Corman to write about them for the European public. The article appeared in the December 1953 issue along with the first French translations of poems by Creeley, Olson, Corman, and Levertov. The title, "The Voices of the Individual", is explained in the text:

The poets around whom Origin grows are each of them distinct personalities, voices. However, what they have openly acknowledged in their organic honesty from which their poetry can find useful increase, increment, is in the voice, their own voices. Charles Olson, who may conveniently stand as the guide in this push, in an essay called "Projective Verse"...puts it thus:

"...And the line [the line of verse] comes (I swear it) from the breathing of the man who writes, at the moment that he writes, and thus is, it is here that,

102 The poems were Creeley's "The Crisis" and "The Innocence", Olson's "La Chute", Corman's "La Passerelle", and Levertov's "Kresch's Studio". Creeley thought the translations of his poems very fine. The essay was published in English, without the poems, in Serif, VI, iii (September 1969), from which I quote (256).
the daily work, the WORK, gets in, for only he, the man who writes, can declare, at every moment, the line, its metric and its ending—where its breathings shall come to, termination."

or, as he adds:
"the HEAD, by way of the EAR, to the SYLLABLE
the HEART, by way of the BREATH, to the LINE."

Corman was hardly the force Olson was but he offered, in a series of essays from Origin IV (Winter 1951-52) to XX (Winter 1957), his own eloquently argued theory that poetry is a vocal art and that the new poetry must be based on the voice of the individual poet. Corman, though a diluter (in Pound's sense) of Olson's densely codified prosody, was the first to give both theory and exempla (new poems) an outlet. Though Corman's own poetry and position in the new poetic hierarchy has been downgraded, his influence as an editor-publisher on the new writing has not been surpassed, though later rivalled by Creeley (Divers Press, Black Mountain Review, etc.), Jonathan Williams (Jargon Books), and Donald Allen (Evergreen Review, The New American Poetry 1945-1960, etc.) The impact of the writers who appeared in the first series of Origin is still being felt. It "discovered" and published the company of writers who came to be known as the Black Mountain Poets: Olson, Creeley, Levertov, Blackburn, Duncan, and Edward Dorn. Among other writings it published a body of work by Corman, Ferrini, Bronk, Morse, Paul Carroll, Larry Eigner, Theodore Enslin, Gael Turnbull; by the Canadian poets Raymond Souster, Irving Layton, and Louis Dudek; and works by/about William Carlos Williams and Wallace Stevens.103

103The contents of Origin have been indexed by issue and by author in Albert Glover, "Charles Olson: Letters for Origin" and by author and subject in "An Index to Origin" by Martha Lane Goold, Serif, III, iii (September 1966) (234).
Though they supported Origin from beginning to end of the first series, only the first two issues clearly respected Olson's and Creeley's taste, as expressed in their continuing letters to Corman. From the start they were convinced of the impact on contemporary writing Origin could have and pressed upon Corman both their sense of his mission as editor and individual writers they admired. As Corman built on the confidence of the first issues, however, his own more conservative and literary taste began to prevail. He concurred with Creeley and Olson in seeing Origin primarily as a continuing outlet for new writing, and featured one or more new writers in every issue—which characterized the magazine from the beginning. However his standards were often less than rigorous, allowing writers such as Katherine Hoskins to slip through. As well he had a chronic weakness for Bronk, Morse, and other peripheral writers. It was Corman's idea that the magazine become more international in content and translations and foreign writing appeared frequently after the first issue. What this meant in practice was that valuable space for new North American writing was otherwise taken up. Creeley and Olson were firm in their belief, and in their letters, that Origin should publish only the best experimental new work and should in an active critical section protest against some of the very academics, such as Wilbur and Merrill, who Corman allowed in. But Origin was successful under Corman's editorial policy since its primary function (as we see it now) was to give new writers such as Creeley, Duncan, Levertov, Blackburn, Eigner, Layton, and Carroll, a company of enthusiastic fellow writers and a responsive (if not always acclaiming) audience for the first time. It was
not to be a wide-ranging, critical journal like *Black Mountain Review*, edited by Creeley from 1954 to 1957, which, building on the achievement of *Origin*, could afford to knock about various established writers in an effort to programmatically change prevalent taste. In spite of his admiration for their work and patience with their well-intentioned assaults, Corman proved finally resistant to Olson's expansionist visions for the magazine and many of Creeley's specific suggestions, and *Origin* therefore withheld some of its very actual potential. That *Origin* accomplished what it did is to the credit of Corman who brought out twenty issues between Spring 1951 and Winter 1957 even when the funds were his own.

After forwarding the material he had gathered for his own magazine in 1950, Creeley acted as friend, contributor, critic, and informal agent for *Origin*. Writing by Creeley appeared in fifteen out of twenty issues. He praised the work of Olson, Blackburn, Levertov, Duncan, and Eigner to Corman, and was thus largely responsible for the first appearance of each in the magazine. It was apparently through Creeley that Corman got in touch with Emerson, Eckman, Kitasono, Gerhardt, Laubies, Seymour-Smith, Ashley Bryan, Robert Cooper, Joel Oppenheimer, and possibly a number of others published in the first series of *Origin*. By issues III (featuring Bronk and Morse) and IV (featuring New Foreign Poetry), however, Creeley had begun to criticize *Origin*'s contents privately to Corman: "I suggest 1) a tighter critical standard for the poetry.... 2) a return to some of that informality you had in the 1st two issues, i.e., what you got by printing those letters, etc.; 3) a more active
contact with other magazines". Origin V, taken over by Morse's long essay on Stevens, completely displeased Creeley as it did Olson. After I and II, Creeley liked VI (featuring Williams and Duncan), VIII (Olson's *In Cold Hell, in Thicket*), and XII (featuring Eigner and Carroll) though he disliked the Carroll. He "respected the risks" that Levertov had taken in editing XIII (featuring David Galler) and thought that XIV (featuring Layton) was Corman's best issue in some time. It is significant that in the issues Creeley liked much work by Williams, Olson, Creeley, Blackburn, Levertov, Duncan, Layton, and Eigner appeared. By issues X (Summer 1953) and XI (out Spring 1954) Creeley and Olson had resigned themselves to Corman's internationalism--both issues featured European writing--and to the consequent postponement of new American work. Though they continued to respect Corman for the new writing he did print, from late 1953 they looked to their own magazine, *Black Mountain Review*, to realize *Origin*'s full potential.

Until *Black Mountain Review* began to appear, Creeley's major involvement was with *Origin* and with his own Divers Press which began issuing carefully designed and printed books of new writing Spring 1953. From 1952 to 1954 the small press and magazine situation continued to improve with many new writers and readers, especially in Canada. In January 1952 the first issue of Raymond

104 Letter from Creeley to Corman April 27, 1952 at Indiana University (1056).

105 Olson wrote two long letters to Corman in June 1952 questioning his aestheticism and eclecticism and exhorting him to revive the editorial good sense exhibited in I and II. *Letters for Origin*, pp. 94-102.
Souster's mimeographed magazine *Contact* appeared in Toronto, and both Corman and Creeley freely offered advice, especially as to the necessity, as they saw it, of bringing the new American and European writers into Canada. Largely as a result of this influence *Contact* published work by Olson, Creeley, Blackburn, Levertov, Corman, Ferrini, Bronk, Morse, Eigner, Emerson, Jonathan Williams, and European writers such as Gerhardt, Apollinaire, Jean Cocteau, Jacques Prevert, and Gottfried Benn, in addition to the work by Layton, Dudek, and other Canadians that Souster had originally wanted to publish. Six poems by Creeley appeared between the fifth and the tenth issue, as well as "A Note on Poetry" (925), "A Note on Canadian Poetry" (967), and a review of Williams' *Autobiography* (941). Michael Gnarowski summed up Creeley's influence in his history of *Contact*: "His concern was not so much with the mechanics and the publishing policies of the magazine, rather, he became for *Contact*, a contributor and an active theoretician of a school of literary thought to which he belonged together with Cid Corman and Charles Olson. In addition, he...gave Souster, privately, the benefit of his critical opinion of some of the earliest imprints of *Contact Press". 106 In April 1952 *Contact Press*, founded by Souster, Layton, and Dudek to publish their own and other Canadian works not readily accepted by established publishers, issued its first book, *Cerberus*, by the three founders. It was soon followed by *Twenty-four Poems* by Dudek, *The Black Huntsmen* and *Love the Conqueror Worm* by Layton, and *Canadian Poems 1050-1952*, edited by Dudek and

The tenth and last issue of Contact appeared in March 1954 with the first issue of Creeley's own Black Mountain Review. About a year earlier CIV/n began, edited by Aileen Collins with advice from Louis Dudek. It continued for seven issues into 1954 publishing many of the same authors as Contact. Souster, Layton, and Dudek were intimate to both magazines, and Creeley and Corman continued to offer advice and contributions. (Ten poems and "A Note on Poetry" by Creeley appeared in issues four to seven of CIV/n.) From 1952 to 1954, Origin, Contact, CIV/n, Black Mountain Review, Contact Press, and Divers Press were of common assistance by publishing each other's authors and often in the case of books by advertising, reviewing, and distributing them as well. It seemed that an alternative publishing system had finally been established. Still, though this phase was equally significant in the history of both Canadian and American writing, subsequent magazines and events have proved that there were always two distinct groups. Of the Contact writers, Layton was the only one directly involved with Black Mountain Review as that magazine (to be discussed at length later) advanced the position that Origin had occupied in American writing.

A few small presses beside those mentioned above had started up in the early fifties, including Sparrow Press and the Black Mountain College press, though none had much continuity. The Origin writers have been closely associated since 1953 with the most significant little press of the fifties, Jonathan Williams' 107 Creeley reviewed these books and Contact Nos. 4-8 in Black Mountain Review, No. 1 (Spring 1954) (968).
Jargon Press. It was founded in 1951 and by 1960 had published poems by Joel Oppenheimer, Jonathan Williams, Victor Kalos, Levertov, Michael McClure, Kenneth Patchen, Mina Loy, Paul Goodman, Layton, Bob Brown, Walter Lowenfels, as well as prose by Henry Miller and Patchen and other works. Its most important publications have been Charles Olson's *Maximus Poems* (1-10 in 1953, 11-22 in 1956, and first three volumes complete in 1960) and Creeley's *The Immoral Proposition* (1953), *All That Is Lovely in Men* (1955), *The Whip* (imported from the Migrant Press's English edition, 1957), and *A Form of Women* (in association with Corinth Books, 1959). A number of British presses and magazines began publication in the early fifties though with the exception of *The Window, Merlin, Artisan* (ed. Robert Cooper), and *Nine* (ed. Peter Russell), there was little correspondence with new American or Canadian magazines or presses. *Merlin* was edited in Paris from 1952 to 1955 by a group of American and British expatriates, headed by Alexander Trocchi, who attempted to change the course of contemporary writing by publishing (through their Collection Merlin books as well) avant-garde works, significantly Genet and Beckett. Creeley admired their publishing program and was briefly connected with this activity through Trocchi. Creeley was a Committee Member for *Merlin* II, iv (Spring-Summer 1955), but the magazine had by then lost its backing and could not continue.

By late November 1952 Martin Seymour-Smith's Roebuck Press on Mallorca had a portfolio of four lithographs by René Laubies and four stories by Creeley ("Mr Blue", "The Party", "3 Fate Tales", and "The Grace") ready for press, though it was never published, probably because Grove Press coincidentally expressed
an interest in the stories. The lithographs had already been printed in an edition of twenty copies. At work on the American end, Creeley offered to print Olson's *In Cold Hell, in Thicket* for Corman as an Origin edition not an issue of the magazine, in the hope of giving Olson a beautiful book, "not at all a kind of sleazy pamphlet." By the end of 1952 Creeley had set up the American publications of Roebuck Press for the next six months to include Olson's Mayan letters, a booklet by Larry Eigner, Paul Blackburn's Provencal translations, and a collection of his own poems since *Le Fou*. By January 1953 however, Creeley had separated from Seymour-Smith and he and Ann set up The Divers Press to issue the American works on their own. The falling-out occurred because Seymour-Smith planned to publish Donald Hall who had attacked Williams, Olson, and Creeley in the December 1952 issue of *The World Review*. This quote from the article (with Creeley's note) is taken from a January 18, 1953 letter to Corman:

The only major writer who attacks the contemporary movement (i.e., this "movement" is Roethke, Lowell, Merwin, etc., and Wilbur) is William Carlos Williams, and he is too intelligent a man not to discern the excellence of the best young poets. His attacks are theories, and read like a nationalist imagist manifesto. Williams complains that Americans writing verse do not use the American language; the iamb is old-fashioned, and British; repetitive metres, and the sonnet, above all, are the subject of his scorn. Only a small group of poets, Charles Olson and Robert Creeley among them, continue to fight Williams's battles—battles fought and won twenty years ago. (1056)

In a letter to the editor of *The World Review*, Creeley replied:

103 It was probably one of these lithographs which was to have been published separately with "The Party" by Black Mountain College in 1952, though the publication fell through and the story came out in *Origin* instead.

109 Letter to Corman December 4, 1952 at Indiana University (1056).
I would suggest that poetry, now, in either the United States or England stands in a great and particular need of men who will, with constancy, determine their materials from what lies directly to their hand, and is their given reality—and who will make their forms the direct issue of their speech and of themselves.\textsuperscript{110}

It was the purpose of his Divers Press to publish such writers. Roebuck Press continued independently and Seymour-Smith was commissioned to print several magazines, including Ferrini's Four Winds and Trocchi's Merlin, both of which he muddled. Apparently he printed a number of sleazy pamphlets as well. Only through Creeley's intervention on Corman's behalf in the Spring of 1954 was Origin XI rescued from the same fate, though the Artaud material had to be cut in half. It made a nice story in The Island.\textsuperscript{111}

The first Divers Press book was Olson's In Cold Hell, in Thicket which was issued as Origin VIII, Winter 1953.\textsuperscript{112} It was printed and mailed by March 20, 1953 and was probably the finest printing that Origin ever received. Olson, pressed for time, had asked Creeley to edit the manuscript (too long, it had to be cut down), select the type, and so on. However the final book was as carefully designed, with a wide page and small, thick type, as Olson could have wished. Interestingly, it was, according to Corman, the least popular issue of Origin's first series.

Subsequent Divers Press books were designed and printed with

\textsuperscript{110}Letter of January 16, 1953 at Washington University (1064).

\textsuperscript{111}More recently Seymour-Smith has written the bluffer's guide, Bluff Your Way in Literature (London: Wolfe, \textcopyright 1966), and serious works of literature and criticism, including a review of Creeley's Poems 1950-1965 (381).

\textsuperscript{112}In 1951 this book, then called "The Praises", had been in proof at Golden Goose Press when there was a disagreement and Olson withdrew it.
equal care. The second book and the first published under their own imprint was Paul Blackburn's *Proensa*, a book of translations from Provencal poetry. It was published by June 1953 and was followed in July by Creeley's second book of poems, *The Kind Of Act Of* and Larry Eigner's *From the Sustaining Air*, the first collection of his poems. Charles Olson's *Mayan Letters*, edited by Creeley from letters written to him from Lerma December 1950 to July 1951, planned for 1953 but delayed until January 1954, completed the first series of Divers Press books. These four books were apparently advertised in a loose insert in *Origin IX* (Spring 1953). Distribution, however, was slow since booksellers were reluctant to order a few titles from such a small press. Without the help of friends the books would not have been advertised and few copies would have been distributed. Paul Blackburn helped get copies into New York bookstores and Jonathan Williams sold Divers books along with his own Jargon publications. Contact Press was an encouraging example, and Raymond Souster acted as Divers' agent in Toronto. *Contact* and *CIV/n* reviewed Divers Press books. Even so, without a large distributor and without financial backing the Press was limited to publishing books one at a time in small editions with little hope of obtaining the necessary reviews.

An ad in *Merlin* Autumn 1953 and a brochure issued by the Press announced new books for 1954. Irving Layton's *In the Midst of My Fever* was published in February 1954 and distributed by Contact Press. Creeley's collection of stories, *The Gold Diggers*, was issued in March. It was followed by the first American edition of poems by Martin Seymour-Smith, *All Devils Fading*, and
A Handbook of Fancy Pigeons by H.P. Macklin which was bought out and sold by American Pigeon Journal, a magazine Creeley used to read carefully. Black Rain, the first English translation of Katue Kitasono's poems, was published in August. A booklet of five new poems by Creeley, A Snarling Garland of Xmas Verses, was published anonymously as a gift for friends, Christmas 1954. In 1955 Divers published Douglas Woolf's first novel, The Hypocritic Days (January), the first book of Paul Blackburn's own poems, The Dissolving Fabric (March), and Robert Duncan's Caesar's Gate (September). The last two were reviewed in Poetry October 1956 by a friend, Frederick Eckman. Divers also designed and printed Cid Corman's The Precisions for Sparrow Press (March 1955) and Irving Layton's The Blue Propeller for Contact Press (1955).

There were hopes the Press could continue with arrangements for better distribution, perhaps in conjunction with a small press Robert Duncan wanted to start when he arrived in Palma Spring 1955. However, by Summer 1955 Creeley's own circumstances were too unsettled to allow him to continue publishing.

Since printing was cheap on Mallorca and the books small, all the Divers Press publications sold for about a dollar. They were characterized by the soft covers and heavy mercedes, futura, and bodoni types of Mossen Alcover's print shop in Palma. Creeley called Alcover, who printed Black Mountain Review as well, a "book maker" not just a printer. Speaking of the bargain Mayan Letters was for a dollar, Creeley wrote to Corman January 17, 1954: "It may even be too much of a one, except that I want to keep to this premise of as low prices as are possible. Perhaps I overdo it, and perhaps too it has no finally effectual relation
to possible sales—but, at that, the price is a reasonable proportion or ratio to costs, granted we have not figured to make profits" (1056). Creeley's primary concern was to issue carefully designed and printed works which he admired first of all as writing and which probably would not have been published through established channels. The books were usually first or second works by little known authors most of whom are deservedly well known today. Like the Objectivist Press of Williams, Pound, Zukofsky, Bunting, and friends, the Divers Press was a fine example of "writers publishing their own work". In an interview May 1961 Creeley said:

I think many writers begin by taking on the problem of getting their work printed. I wanted a press that would be of use to specific people, including myself.... We had to have the dignity of our own statement. We had to have it in a form that could be available to other people.... You cannot get your poems out where they ought to be if you don't do something about it. So we put our books out. God, we were laughed at, but that was part of it too.113

Though Divers Press printed only sixteen books it made a valuable contribution not only to contemporary writing but to the small press movement (which flowered in North America and England in the fifties) itself.114 For the new American writers it was, with the more durable Jargon Books, virtually the only fifties press willing to publish for the advancement of writing not profits.


114 The Divers Press was represented by three books in an exhibition held at the American Embassy in London April 24 to May 24, 1968. The catalog was published as The Little Press Movement in England and America (London: Turret Books [1968]), with an introduction by Edward Lucie-Smith.
By October 1952 when *Le Fou*, his first book of poems, was published, Creeley had become more articulate in poetry than in fiction. In the poems written in the few years after *Le Fou* he achieved a deeper use of his own more troubled personal content and moved beyond his interim sense that the line must be a free sweep, unconstrained by rhyme, counterpoint, or repetition. He came to see that such devices could have place in an authentic working-out of tensions. In fact, a stricter line could reveal the tension and though the poem was not to be a facile cathartic it could help provide an understanding of what might otherwise be at that time an almost hopeless fear or depression. In the preface to *All That Is Lovely in Man* (1955) Creeley acknowledges that he is first of all a poet of human relationship:

I have been called a "domestic" poet, which celebration Robert Graves somewhere suggests is the death of the Muse altogether. But such is my "world", like they say--what space I can recognize--and with no confinement of anything whatsoever. At one time it must have been, a woman was this insistence, i.e., a fact in herself so variable her very presence was a wonder. Well, now where is she? I think I have been there now and again--simply there. A poet, call him what you will, knows his Muse, "domestic drudge" or not.115

In a letter of July 19, 1953 to Corman, Creeley admitted that "I should not be writing the poems I now am, good or bad... if I'd limited myself to a strict sense of the formalism I'd got to in *LE FOU*" (1056). This formalism was broken in "The Riddle", "The Innocence", "The Rhyme", and "The Crisis" in April 1952 but

115 *A Quick Graph*, p. 4 (916).
not cast off until a poem such as "The Conspiracy" (1954) which uses rhyme and repetition freely to reveal a mood of mocking desperation. In his lecture, "I'm given to write poems", Creeley spoke of a recognition of limits, both personal and poetic, which came to him about this time:

However, it is really Charles Olson I must thank for whatever freedom I have as a poet.... Freedom has always been for me a difficult experience in that, when younger, I felt it had to propose senses of experience and of the world I was necessarily not in possession of--something in that way one might escape to. I mistook, I think, the meaning of "freely to write what one chooses", which both de Gourmont and Pound may well have had in mind, because I took "freely" to mean "without significant limit" and "chooses" to be an act of will. I therefore was slow in realizing the nature of Olson's proposal, that "Limits / are what any of us / are inside of", just that I had taken such "limits" to be a frustration of possibility rather than the literal possibility they in fact must provoke....

However best it might be put, what Olson made evident to me was that writing could be an intensely specific revelation of one's own content, and of the world the fact of any life must engage. It has nothing to do with "personalism"--which, like personality, is a mirror or reflective image sense, a cosmetic of intentions. To the contrary, what emerges in the writing I most value is a content which cannot be anticipated, which "tells you what you don't know", which you subvert, twist, or misrepresent only on peril of death.

What I have written I knew little of until I had written it. If at times I have said that I enjoy what I write, I mean that writing is for me the most viable and open condition of possibility in the world. Things have happened there, as they have happened nowhere else--and I am not speaking of "make-believe", which, be it said, is "as real as real can be". In poems I have both discovered and born testament to my life in ways no other possibility has given me. Can I like all that I may prove to be, or does it matter? Am I merely living for my own approval? In writing it has seemed to me that such small senses of existence were altogether gone, and that, at last, the world "came true". Far from being its limit or director, the wonder is that I have found myself to be there also.116

This passage argues an honesty in content which has been the basis of Creeley's poetry since he wrote "The Rhyme", the first

poem to deal directly with the suspicion that Ann's love might not be recoverable. Yet Creeley has never exploited personal material to project a particular self-image. Even in the novel The Island there is no self-justification, only a sincere attempt to examine the autobiographical facts. The self-image, however increased or lessened, comes out of an intensive writing process which a more egoistic poet could not withstand. The unsure egoist probes relentlessly until he holds to the light the living tissues of his own self, though he may be as repulsed or as pleased at the sight—the poem—as any reader. The poem itself, if good, is a pleasure regardless. Creeley admits that his "method is not a/tenderness, but hope/defined" and even in poems of ugly content there is a characteristic hope which is at this time often expressed as defiance.

The Dishonest Mailmen

They are taking all my letters, and they put them into a fire.

I see the flames, etc.

But do not care, etc.

They burn everything I have, or what little I have. I don't care, etc.

The poem supreme, addressed to emptiness—this is the courage necessary. This is something quite different.117

In such ways laughter releases rancor. In an interview with David Ossman in May 1961 Creeley replied to the comment that his early poems sometimes moved towards "macabre light verse":

Well that's a New England temper you must remember. When things are really impossible, you start laughing—not weakly, the louder the better. In the earlier poems you mention, the emotional terms are very difficult. The poems come from a context that was difficult to live in, and so I wanted the line to be used to register that kind of problem, or that kind of content. Elsewhere I remember I did say that "Form is never more than an extension of content", and by that I meant that the thing to be said will, in that way, determine how it will be said.... Now the truncated line, or the short, seemingly broken line I was using in my first poems, comes from the somewhat broken emotions that were involved in them.

It is an emotional intensity, a need and capacity for love, which motivates Creeley's writing, though he may fear what the process will reveal once set in motion. This is movingly shown in The Island, in which Creeley is both writer using personal content and subject (John), so that he must attempt an objective dramatization of the interaction of the characters while actually reliving an emotion-charged relationship. The climax to the novel (and to the writing process) is John's discovery of Joan's "suicide", which discovery—at the time Creeley thought he saw his wife's body—is an unconscious murder, an attempt to gain release from the rancor which had spilled obscenely from the incision of Joan's abdomen. John has desperately pushed the forces at work, the hideous secrets unloosed by the operation, to their perhaps otherwise escapable conclusion, the "death" (by distortion) of the marriage. Because John, like Creeley writing the novel years later, wanted (if subconsciously) this proving of his own worst suspicions, he ferrets out the location of a lost eraser with the same rigor, and disregard for his son's feelings, as he tortures Joan to "confess the truth" about her innocent

118The Sullen Art, p. 59 (107).
meetings with Artie. The pathos is that he both does and doesn't want the debt, as Artie's own real debt to him, to be paid off, since this will release him from his involvement, however guilt-producing. The moments of compassion in the novel, as when John rescues Willis, reveal John's motivation, his now desperate need for love and friendship which makes him a willing foil for Artie and the victim of numerous practical fiascos that he doesn't have the inflated sense of ego to extricate himself from. It is this emotional vulnerability which elicits John's guilt for having hurt others, especially for his sexual "crimes" against Joan; and which causes his merciless distortion when he turns upon himself. The fact that others are hurt along the way is not intentional. The writing of the novel was at times a disturbing re-enactment of relationships for Creeley and he has spoken of a feeling of relief when it was done.

This relentless self-examination is a process which took place in the writing of many of Creeley's stories and most of the poems after Spring 1952. From this date, as The Island—which deals with the Banyalbufar period, November 1952 to March 1954—testifies, Creeley's marriage began to falter and given his sensitivity and extraordinary ability to think through his writing this provoked some very bitter poems, most of which may be found in the first and second sections of For Love. It has often been assumed that these poems proceed from an existential imagination, but Creeley has called existentialism "an awfully sad way to think". Charles Altieri accused him of solipsism ("the theory that nothing exists or is real but the self") which is a far cry
from Creeley's stated need for close personal relationships. Even the poems in which love is absent were written for love, in the hope that a place be kept open to receive love when it should be given.

Creeley's poems written between June 1952 and August 1954 were published in Goad, Golden Goose, Contact, CIV/n, and Black Mountain Review, but mainly in Origin VII (Autumn 1952) to XIV (Autumn 1954). These poems and others written at the same time were collected in the four books of poetry published from July 1953 to Fall 1955. With the exception of All That Is Lovely in Men (1955) these were small books published more because the opportunity for publication arose than because a book-full of poems had been written. Even so, there were some very fine poems among them. Those which Creeley considered worthwhile when The Whip (1957) was assembled can be found in that book and in the first section of For Love, and those which were selected out can be found in The Charm: Early and Uncollected Poems. (The order of the poems in these books is only roughly chronological.)

Two significant though little known anthologies which contained work by Creeley were published Spring 1953. One, Ferrini & Others, has been discussed briefly above (p. 57). Nine American Poets was edited by Robert Cooper, who is given an unflattering portrayal as Willis in The Island, and included poems by Olson, Duncan, Creeley, and Blackburn. It was issued as the second

119 "The Unsure Egoist: Robert Creeley and the Theme of Nothingness", Contemporary Literature, XIII, ii (Spring 1972), 162-185. Warren Tallman kindly allowed me to read the manuscript of his note on Creeley, "Sunny Side Up", which effectively answers Altieri.
number of Artisan, an English magazine edited by Cooper, and probably reflects contacts made through Creeley just before Cooper's visit to Banyalbufar. The anthology reprinted three of Creeley's poems from Le Fou and published a new poem, "The Kind of Act of" (484) as well as Creeley's significant essay "To Define" which has been reprinted a number of times since (924).

From June 1952 to March 1953 Creeley was at work on the poems that were to be published as his second book, The Kind Of Act Of (2), by his Divers Press in July 1953. Only a handful of the poems were written before Creeley left France in October 1952. "The Kind of Act of" and Creeley's unique translation "After Lorca" (483) -- which appeared in the Summer (actually Fall) 1952 issue of Goad -- were sent in a letter to Corman September 8, 1952. Creeley commented that the "whole sense now lodges, as always, in most minimal means to a quick & hard juxtaposition of data, and also, in rhythms most directly an issue of the sense to hand.... Williams still strikes me as the line; if one can extend his own use of line, as scorer, I think it will go considerably beyond even Pound" (1056). Also sent in this letter was "The Question" (791), a poem that Raymond Souster didn't understand and so wouldn't print in Contact, which editorial honesty Creeley admired. Although the poem was published in Origin VII (Autumn 1952), Souster's refusal probably influenced Creeley's decision to leave it out of The Kind Of Act Of -- though he shouldn't have because it's delightfully wicked:
The Question

A description of the sensuous
is its own answer: a multiple love is
mine.
These women.

Who in their beds, their
beds or buttocks bared for the nocturnal
revels, agh!

Or if her tits be rose, or roses, or any
flower, with what, say, to water this
garden of particular
intent? 120

Most of the poems collected in The Kind Of Act Of were
written during the Winter of 1952-53 after the Creeleys had
settled in Banyalbufar. In a letter to Corman December 20, 1952,
Creeley said he had been writing a number of poems and spoke of
plans to issue a sixteen-page booklet late Spring through
Seymour-Smith's Roebuck Press. "I'm working in a tighter sense
of line, coming in from sweep, etc., working in broken rhythms,
and now & again quarter & half rhymes. It is more to get a hitch
on the other line, than anything else--also, at present at least,
the morbid natures of my attentions, like they say, make use of
the crippled effects" (1056). Four of the new poems referred to
were published in Origin IX (Spring 1953). They were "In an Act
of Pity" (796), "The Crow" (466), "I Am Held by My Fear of Death"
(605), and--a poem left out of The Kind Of Act Of--"The Mirror"
(793). By Spring 1953 Creeley had split with Seymour-Smith and
The Kind Of Act Of, which he dedicated to Ann, was published as
the second book of their just-formed Divers Press in July. The
cover by René Laubies was probably one of the works done during

his stay with the Creeleys in May and June. Along with the poems mentioned above, the following were published, all for the first time:--The Carnival (482)--The Charm (799)--The Bird, the Bird (800)--The Pedigree (807)--A Ballad (801)--The Method of Actuality (806)--For an Anniversary (802)--Los Guitaristas (803)--Thank You (804)--The Dishonest Mailmen (485)--For Martin (812). The book received two reviews, a brief but kindly one by Louis Dudek in CIV/n, No. 5 (1953-54) and a longer review, quoting and giving a careful reading of the title poem, by Cid Corman in Poetry March 1954. Corman's review was cut down from the copy sent by Poetry's editors who didn't agree with his praise for Creeley. It was the first review as such which Creeley received and the first time his poetry appeared in any context in Poetry. (Creeley's first publication in Poetry was in August 1957.)

The Kind Of Act Of was perhaps too quickly put together to be as fine overall as Le Fou, though that book also contained flawed poems. Only five poems from The Kind Of Act Of were later selected for The Whip, compared to ten poems from Le Fou. However, it is in his second book of poems that Creeley comes into full articulation of his own voice and into full use of his given content. When carefully read the poems, with the possible exception of "The Dishonest Mailmen" quoted above (p. 85), are not bitter, but compassionate:

In an Act of Pity

In an act of pity your hands are quietly offered, and are held at arm's length, because they would be gentle.
Because I am not gentle my voice
is harsh, and my hands likewise. Because
I have nothing for you, and am wrong.

So it is to be wrong. To be at a loss
and unhappy, which is this loss
of one's happiness, in one who had held it. 121

Technically, the poems make use of "crippled effects" to express
the hopes and fears for the marriage--"We will both be miserable/
but no one is damned" 122--primarily a stricter line, caught in by
truncated rhythms and by rhyme. Often a whole poem is pulled up
short by the ending but the words are usually able to carry the
weight without patness (exception: "The Pedigree"). They are all
closely-wrought poems, hardly loose in rhythm or wordy as the
poems in Le Fou often were. The dangers in this tightening up
are obvious: there is a tendency for the poem to become too
concerned with the way things are said. So that some few poems
become mere "sayings", as the short poem "Thank You". 123

By July 1 Creeley had written the three poems which were
published in the Summer 1953 issue of Origin: "The Immoral
Proposition" (437), "The Operation" (490), and "For W.C.W." (488).
"The Operation" refers to Ann's operation June 1953 which
confirmed a severance in the marriage as well. It was a realiza­
tion for Creeley that "My involvement is just an old / habitual

123

A number of poems written probably in Spring 1953 and not
included in The Kind Of Act Of are similar in tone. These poems
were "A Variation" (794), "A Poem" (792), and "Medallion" (796)--
the latter two published in Origin X (Summer 1953)--and several
unpublished poems.
relationship". "The Immoral Proposition", written out of the same crisis, has often been misunderstood as solipsistic because not enough emphasis is placed on the first word of the poem:

The Immoral Proposition

If you never do anything for anyone else you are spared the tragedy of human relationships. If quietly and like another time there is the passage of an unexpected thing:

to look at it is more than it was. God knows

nothing is competent nothing is all there is. The unsure

egoist is not good for himself.125

If Creeley were a sure egoist he might have been an existentialist.

In August 1953 Jonathan Williams visited the Creeleys in Banyalbufar and suggested that he publish a small book of poems with inks by René Laubiès. By mid-August Creeley had written five more poems for the book:--The Trap (813)--Apple Uppfle (489) --The Revelation (814)--An' Obscene Poem (815)--Chasing the Bird (816). The Immoral Proposition was published in Karlsruhe-Durlach, Germany in November by Williams' Jargon Press and consisted of nine leaves tied together, with seven drawings and the eight poems mentioned above. In spite of the difficulties of that time there are poems in this book as warm and hopeful--"For W.C.W."", for instance--as any Creeley has written. The Immoral Proposition, like the title poem, is the work of a "moral" poet involved first of all with the dilemmas primary to his own life with others.

124 For Love, p. 34. 125 For Love, p. 31.
For Christmas 1954, as a gift for friends, the Creeleys published about a hundred copies of *A Snarling Garland of Xmas Verses* (5) by "Anonymous". It contained five new poems by Creeley, probably written that Summer or Fall:--Chanson (491)—Hi There! (817)—Don't Sign Anything (492)—Sopa (818)—The Conspiracy (493). This booklet shows a surprising change in tone: the self-mockery which was an undercurrent in the earlier books is here out in the open. The poems are witty, almost gay. The book was probably put together to complement the season but even so, the change is there.

Creeley's fourth book of poetry, *All That Is Lovely in Men* (6), reflects the friendships made when he taught at Black Mountain College from March to July 1954. (The dedication was "For Charles, Connie, and Kate".) The book consisted of twenty-six poems and fourteen drawings by Dan Rice and was published by Jonathan Williams in Asheville, North Carolina, in Fall 1955. Most of the poems were written between Summer 1953 and August 1954. ("Eros" (811) had been written by March 1952 and was reprinted from *Feriini & Others*.) These were published for the first time:—I Know a Man (494)—The Business (500)—Stomping with Catullus (624)—The Total Parts of a World (827)—All That Is Lovely in Men (509). The rest of the poems, all published by Fall 1954 in *Contact*, CIV/n, Black Mountain Review, *Golden Goose*, or *Origin*, were:—The Changes (819)—For Irving (820)—Broken Back Blues (821)—The End (495)—The Death of Venus (496)—The Lover (497)—A Counterpoint (498)—Wait for Me (499)—Two Ways of Looking in a Mirror (795)—For Somebody's Marriage (823)—The Disappointment (501)—The Warning (502)—A Form of Adaptation
Frederick Eckman, in reviewing *All That Is Lovely in Men* for *Poetry* October 1956, made the oft-quoted claim that Creeley was "the best poet under forty now writing". 126 It was, in fact, Creeley's finest book of poems since *Le Fou*. Most of the poems are first-rate and several are almost perfect. More than half were selected for *The Whip*. What is interesting, though it reveals more about his critics than about Creeley, is that out of all the cheerfully self-mocking poems in the book two depressive poems, "I Know a Man" and "The End"—the second written before July 1953—have been most singled out for comment. "I Know a Man" is often quoted as evidence of Creeley's "existentialism", though to Creeley the darkness in the poem was "just the kinds of senses of confusion and muddiness and opaqueness that people obviously feel in their lives" and which he was obviously feeling at that time. 127 By way of an affair with a student at Black Mountain College Spring 1954, Creeley reaffirmed his chance for love—if not with Ann, then with another woman. Though love is "a remote chance" it is one "on which you stake / yourself" and, as always, it is "a means of sustenance". 128 The poems in *All That Is Lovely in Men* are the "records". In "A Form of Adaptation", "The Whip", and other poems, Creeley's love-affair is mentioned positively. Out of it came one of the most wryly

126 *Poetry*, LXXXIX, 60-62 (282).
128 "The Business", *For Love*, p. 44.
beautiful love poems in the language:

All That Is Lovely in Men

Nothing for a dirty man
but soap in his bathtub, a
greasy hand, lover's
nuts
perhaps. Or else
something like sand
with which to scour him

for all
that is lovely in women.129

VIII

In November 1953, in need of advertising to attract students
to the failing Black Mountain College, Olson, then rector, asked
Creeley--who was to come to the college to teach writing in the
Spring--to edit a new magazine to be called Black Mountain Review.
Olson saw it as "100 pages, big review section, and planned to
compete with Kenyon, Partisan, NMQ (what else is there, are
Hudson, and Sewanee, still in existence?). Anyway, that sort of
thing. And with a circulation of 2500 to be shot at. Also, to
carry ads".130 The magazine, to be produced on $500 an issue,
was to appear quarterly from Spring 1954. At first worried about
overlapping with Origin, though by 1953 well aware of the limita-
tions of that magazine, Creeley soon realized that Black Mountain
Review would widen the front by being considerably more critical

129 For Love, 52.

and improvisational. In the Introduction to the AMS reprint of *Black Mountain Review* Creeley recalls:

I certainly didn't want to compete with Cid. But one possibility did seem to me lacking in *Origin*, despite occasional notes and reviews, and that was the ground that an active, ranging critical section might effect. I wasn't thinking of criticism finally as judgement of whether or no this or that book might be deemed "good" or "bad". What I hoped for, and happily did get, was critical writing that would be, in Olson's sense, "prospective", a kind of writing that would break down habits of "subject" and gain a new experience of context generally. If I have any disappointment in the magazine in retrospect, it's only that this part of it does not extend as far as I had hoped.131

With an unbound copy of the first issue in hand, February 27, 1954, Creeley wrote to Corman:

As you say, it can well go as a complement to *Origin* in point of reviews et al. I think there's some purpose in developing a lot of this "attitude", call it, which has been the basis of *Origin* work the past three years. So that it could go, tho not rigidly, as 1) reviews—to engage current writing, also relevant past instances... 2) articles—to develop, or make clear, certain emphases, or attitudes... and 3) examples—again in no categorical sense, but just as what makes it, as & when. (1056)

Though *Black Mountain Review* did achieve a much wider base than *Origin* the edition for each issue was closer to 500 copies than Olson's inflationary 2500.

Creeley drew on his earlier experience at starting a magazine, recalling Pound's advice:

He suggested I think of the magazine as a center around which, "not a box within which/ any item". He proposed that verse consisted of a constant and a variant, and then told me to think from that to the context of a magazine. He suggested I get at least four others, on whom I could depend unequivocally for material, and to make their work the mainstay of the magazine's form. But then, he said, let the rest of it, roughly half, be as various and hogwild as possible, "so that any idiot thinks he has a chance of getting in". He cited instances of what he considered effective editing, *The Little Review* and the *Nouvelle Revue Francaise* when its editor gave complete license to the nucleus of writers on whom he depended "to write freely what they chose". (114)

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The idea of a magazine as a center for a group of writers was more immediately useful to Creeley in late 1953 than it had been in 1950, since he had established intimate connections with other magazines and presses and through Divers Press had begun to publish some of those writers whose work he admired. Black Mountain Review was to extend this activity, giving sympathetic publication to many writers far removed from the Origin group. With Olson at Black Mountain College since Summer 1951, Creeley was already familiar with the work of many of the writers there. When Black Mountain Review began publication the students and faculty had access to copies and the association was close until the college shut down Fall 1956.

Like Divers Press, Black Mountain Review was to be an example of "writers publishing their own work", though the group was open-ended:

What I felt was the purpose of the press has much to do with my initial sense of the magazine also. For me, and the other writers who came to be involved, it was a place defined by our own activity and accomplished altogether by ourselves—a place wherein we might make evident what we, as writers, had found to be significant, both for ourselves and for that world—no doubt often vague to us indeed—we hoped our writing might enter. (114)

In defining his sense of a like magazine for Tish, Creeley wrote in 1962:

A magazine, not interested in being either the last word apropos some function, or taste, or simply a reflection of what is already "valued" speciously or not—such a magazine may define the new possibility by being, quite literally, the place where it can be formulated... I believe in a magazine which is the specific issue of a few men, facing similar problems, places, things.  


133 A Quick Graph, pp. 40-41 (931).
Creeley invited Blackburn, Layton, Olson, and Kenneth Rexroth to be contributing editors to *Black Mountain Review*. (Rexroth and Blackburn withdrew shortly and were replaced by Robert Hellman. Allen Ginsberg came in on the last issue.) Corman, Levertov, Duncan, Jonathan Williams, and Louis Zukofsky—whose correspondence with Creeley began November 1954—were also very much there in Pound's sense of having writers to depend on for contributions. Olson, Levertov, Blackburn, Duncan, and Layton were the writers Creeley said he admired most among his contemporaries in the mid-fifties, and Zukofsky he felt much in need of attention. These writers provided a core of high quality work which with Creeley's own, much of it pseudonymous, gave a sense of solidity and continuity to the seven issues of *Black Mountain Review* from 1954 to 1957.

The connection with *Origin* for the first issues at least was obvious. Many of *Origin*’s authors appeared subsequently in *Black Mountain Review*, among them Olson, Creeley, Levertov, Blackburn,...

Creeley's correspondence with Blackburn, often including detailed criticism of one another's poems, had been a source of learning to both since 1950. Blackburn was at the University of Toulouse continuing his Provencal translations from 1954 to 1956 and he and his wife came to Banyalbufar in August 1954. An argument with Creeley took place and Blackburn resigned as Contributing Editor. The friendship was later patched and Blackburn acted as distributor for Divers Press (and Jargon Press) books and *Black Mountain Review* in New York City.

The following list of Creeley's work in *Black Mountain Review* refers the reader to entries in the Inventory.

Poems: No. 1 (504, 828), No. 2 (822), No. 3 (499, 508, 821), No. 4 (797), No. 5 (519), No. 6 (511, 517, 523)
Essays: No. 4 (979), No. 6 (983)
Editorial Comment: No. 3 (141)
Introductions to Art Work: No. 1 (992), No. 3 (926), No. 4 (993), No. 6 (994), No. 7 (995)
Reviews: No. 1 (968, 969), No. 2 (943, 981), No. 3 (980), No. 4 (942, 977), No. 5 (982)
Duncan, Corman, Artaud, Bronk, Williams, Laubies, Larry Eigner, Paul Carroll, Edward Dorn, Gael Turnbull, and Sanford Edelstein. (A number of these writers had originally been introduced to Corman by Creeley.) Irving Layton and Joel Oppenheimer appeared for the first time concurrently in both magazines, and Frederick Eckman and Seymour-Smith appeared first in *Black Mountain Review* then in *Origin*. Between June 1953 and Fall 1955 Creeley's own Divers Press published books by Blackburn, Creeley, Eigner, Olson, Layton, Kitasono, Seymour-Smith, Duncan, Corman, and Douglas Woolf. Ads for *Origin*, *Golden Goose*, and Contact, Jargon, and Divers Presses appeared in *Black Mountain Review* as well. So the connections were close, but *Black Mountain Review* had the added advantage of the association with the college which brought in such new writers as Tom Field, Fielding Dawson, and Michael Rumaker, as well as Jonathan Williams, Paul Goodman, and others earlier connected with *Origin*. Creeley's own continued search for good writing netted Woolf, Kitasono, Zukofsky, Edward Dahlberg, Lorine Niedecker, James Purdy, Sherry Mangan, Alfred Kreymborg, Judson Crews, and Hubert Selby Jr., among others. The seventh issue formed a unique bridge between the Black Mountain and the West Coast writing scenes, publishing work Creeley had collected with Allen Ginsberg's help in San Francisco on a visit.

136 The distinctions between students and faculty at Black Mountain College were often blurred and relationships were close with absentees. Among those there at some time in the early fifties were: Olson, Creeley, Duncan, Hellman, Goodman (all writing teachers); Jonathan Williams, Oppenheimer, Dorn, Dawson, Rumaker, Field, John Wieners (all writing students); Merce Cunningham, Catherine Litz (dance); Stanley Vanderbeek (film); John Cage, Stefan Wolpe, Lou Harrison (music); Wes Huss (drama); John Chamberlain (sculpture); Joe Fiore, Aaron Siskind, Dan Rice, Harry Callahan, De Kooning, Kline, Tworkov, Motherwell, Guston, Rauschenberg (art).
there Spring 1956, including writing by Ginsberg, Kerouac, Philip Whalen, Michael McClure, William Burroughs, and Gary Snyder. Creeley's own interest in art which probably began with meeting Ashley Bryan and René Laubiès in France and was encour-aged by his association with Dan Rice and other artists at the college Spring 1954, brought in photographs and reproductions by Franz Kline, Aaron Siskind, Harry Callahan, Philip Guston, Laubiès, Jess Collins, and others. Katue Kitasono did the design on the cover of the first four issues and the last three covers were by John Altoon, Dan Rice, and Edward Corbett respectively.

The extraordinary diversity of writers published in Black Mountain Review makes the designation of only a few as "The Black Mountain Poets" seem unreasonable, though the success of the magazine seems more responsible for this label than the existence of the college itself in the fifties. Of the core group only Creeley and Olson, and Duncan and Olson taught there concurrently and neither Levertov nor Blackburn were at the college. Stretching the group to include Edward Dorn, Joel Oppenheimer, Jonathan Williams, all students at the college, and possibly also Larry Eigner, who was not, makes the label seem even less fitting, though all the abovementioned writers appeared in Black Mountain Review. I should note here that the tendency of recent critics to refer to the Black Mountain Poets as the "Projectivist" poets is probably a good one, though this term is often misunderstood, and in fact may never catch up to the earlier one in popularity. Although some would have it that "Origin poets" is more
historically accurate, the necessity for each poet to project his/her own voice, brought home so strongly in 1950 by Olson's "Projective Verse", is in fact the only common denominator, and one clearly accepted by 1953, of these highly diverse poets.

As well as providing the main outlet from 1954 to 1957 for writers beginning to associate with the Origin group on a wider front, Black Mountain Review published writing which Creeley admired simply for its own sake. The magazine was open to the best experimental new writing of any kind. Creeley was a very careful editor, turning down even work he had requested if it didn't meet his rigorous standards for the magazine. This insistence on the quality and contemporary relevance of individual works and also the care for the impact of each issue is the main reason why Black Mountain Review is still readable today while Origin, with its surplus of foreign writing, often seems dated. (The physical character of Black Mountain Review was also more readable and open.) Creeley gave first significant publication to a number of young writers who are just now receiving more active recognition. A movement beyond Origin was apparent with the first issue in the denser format, the 1955 annual. Although tribute was still paid to Pound, Williams, and their generation, a feeling of accomplishment within a new generation and of building on that was central. By the Spring of 1955 Creeley felt himself to have drifted away from most of the writers in Origin: "Appreciate them as I often do, I can see almost nothing we share in common".¹³⁷ He had also finally tired of Corman's lapses in

¹³⁷ Letter to Corman February 3, 1955 at Indiana University (1056).
taste and his essential conservatism. Corman continued in his old ways, finally unable to move beyond his concern with oral poetry into the wider range of new writing in which fiction and criticism were picking up on the achievement of poetry in the early fifties. Ironically, by publishing Creeley's stories and "Notes for a New Prose" in Origin II he had done much to encourage this wider movement. Robert Duncan's experience was shared by Joel Oppenheimer, Fielding Dawson, and others connected with Black Mountain Review:

Between 1951 and 1954 with the first issues of ORIGIN, edited by Cid Corman, a configuration of new writing appeared which determined my concept of what the tastes of the poet were to be. Charles Olson, Denise Levertov and Robert Creeley were primaries in that field—they gave directive and challenge. It took me a long time to grasp what Creeley was doing in those lyrics: they resist facile appreciations. It was his prose that commanded my admiration, for the short stories in THE GOLD DIGGERS which appeared in 1954 clearly belong in a class with the best of Lawrence, Mary Butts, or William Carlos Williams. The short story is a befouled nest today, and here, at last, was a young writer scrupulous in his attentions.

From the start Black Mountain Review was weighted in favor of prose. The reviews of Theodore Roethke and Dylan Thomas in the first issue (which caused Rexroth's resignation and aroused Duncan's indignation) quickly and aggressively placed the magazine against the still dominant academic tradition. Subsequent essays and reviews in Black Mountain Review had much to do with weakening it. Just as Origin had significantly altered the state of contemporary poetry by publishing the best new poems by the Origin group from 1951 to 1954, so Black Mountain Review advanced prose writing

from 1954 to 1957 by searching out rare instances of new fiction which encouraged by example (and by hope of like publication) more and better prose writing. In 1954 Creeley had difficulty finding enough good fiction for a quarterly and this lack of material was one reason why Black Mountain Review became an annual in 1955. Even so, in the first six issues new fiction appeared by Douglas Woolf, Larry Eigner, Bertram Lippman, Michael Rumaker, James Purdy, Ramon Sender, and Fielding Dawson. By 1957 considerably more new prose was available as the seventh issue shows, with fiction by Kerouac, William Burroughs, Hubert Selby Jr., Edward Dorn, and Sherry Mangan. The prose writers published in Black Mountain Review form the core of the group in New American Story (New York: Grove, 1965) which was edited by Creeley and Donald Allen. This book contains fiction by Kerouac, Burroughs, Rumaker, Creeley, Selby, Dorn, Woolf, William Eastlake, LeRoi Jones, and John Rechy. (Creeley originally wanted Fielding Dawson to be included.)

IX

The first issue of Black Mountain Review was printed just before Creeley left Mallorca to teach at Black Mountain College from March to July 1954. Olson had in fact rescued him from a very difficult time in his marriage, though the college he arrived at was in much reduced circumstances from the liberal educational community founded by John Andrew Rice in 1933. Creeley recalled:
I didn't meet Olson until I went to teach at Black Mountain in 1954—which job saved my life in many ways, and certainly changed it altogether. Living in Mallorca, despite the ease and beauty of the place, I'd begun to feel I was literally good for nothing—so Olson's offer of a job, and equally his giving me the magazine to edit, changed that subject completely. By the time I got to the college, things were pretty tight. There can't have been more than twenty or twenty-five students, and every day it seemed was a kind of last ditch stand.139

Creeley began teaching for the first time the day he arrived at the college. "I worked out the course as I went along. It turned into a reading, not so much an explication, but a fairly intensive reading of William Carlos Williams, mainly from the first New Directions book, the collected shorter poems. We simply read them and talked about senses of writing, and used that as the vocabulary".140 The direct involvement with a small number of exceptional students, among them Michael Rumaker and Tom Field, and frequent discussions with other lecturers about methods of instruction enabled Creeley to begin to see teaching as a possible profession. Creeley's closest relationship of the time was with the artist Dan Rice until he fell in love with a student, Cynthia, and Rice did also. Cynthia apparently drew back from that affair and Creeley returned to Mallorca on leave of absence from the college in July 1954. The second issue of Black Mountain Review was published soon after his return. In October the Creeleys moved to a more comfortable house in Bonanova which had the advantage of being close to the printer in nearby Palma.


While staying with Cynthia in New Hampshire in June 1954, Creeley had written "The Musicians" (469), his first story in almost a year, which relates an experience that took place in New York that Spring. Back on Mallorca in August he wrote "The Suitor" (468) with Cynthia as the heroine, though the hero's predicament is a "fantastic" exaggeration of what Creeley's feelings must have been in the actual situation in New Hampshire. Shortly after writing "The Suitor", while on a visit to Paris, he wrote "The Dress" (470) about his then tenuous relationship with Ann. Creeley's tendency to distance himself mentally from emotionally-charged situations is in effect both subject and method of the story:

I was writing the story not in a sense of symbols, although obviously symbols are there, but in a sort of—I would be my own estimation of that story's context. I wanted to state in surrealist terms the particular isolation I was feeling in the intensity of these two women's talking. My place became the imagined cave under the floor, and when I took them into it, I took them into the intensity and privacy of my own experience, with its own containment. Then I was using caves I knew in Mallorca. They have these wild stalagmites and stalactites which, you know, are obviously insistent sexual presences. So that the whole vocabulary sort of melted in this story which was really about the dilemma of the relation to a literal wife and her own senses of insecurity and the reassurance happily this other friend was giving her; and the dilemma of the dress and "who was she?"  

This was the last story Creeley wrote until November 1960.  

From his first, "In the Summer" (1948), to "The Dress" there is a movement from "credible" narration to dramatized situation which

141 The Unmuzzled Ox, I, i (November 1971), p. 32. "The Musicians" was published in New Mexico Quarterly, XXV, i (Spring 1955), "The Suitor" in Origin XVII (Fall-Winter 1955-56), and "The Dress" in Poetry, Taos, 1957 Annual.  

142 On November 4, 1960 he wrote "The Book" (471), his last published story, and eight days later "The Conversation" (1106) which is the only unpublished story known to have survived.
may or may not (as in "The Death" and "The Gold Diggers") be autobiographical. Through the use of the illusion of objectivity there is a gain in technique, flexibility, and range. The weight of the narrator had limited the available means of the early stories but in those written after "The Party", August 1951, there was a more direct involvement with the content and a move into "a method that can allow of immediate registering of any & all action" without the device of filtering it all through the protagonist's (necessarily subjective) consciousness.\textsuperscript{143} The stories still were often intensely personal and Creeley (as in "The Boat") might be as much involved as in the early ones but the fantasy, symbolism, etc., now available to him provided an "objective" surface to the story, through which the protagonist could himself be viewed with something bordering on perspective. When it came to the writing of The Island in the Fall of 1960 this gain in technique was to prove immensely useful.

Two more issues of Black Mountain Review came out late in 1954. The Fall issue was out by October and the Winter issue by the end of December. The magazine was printed by Mossén Alcover, who did the Divers Press books, in Palma de Mallorca, then shipped to the college which handled the subscriptions. Most of the copies were distributed in the U.S. (as was Origin) by B. de Boer who balked at the delay in shipment of copies, in fact refused the third issue altogether (which got out in New York thanks only to Denise Levertov). The trouble with distribution, the pressure of putting out an issue every four months at the expense of his

\textsuperscript{143}Letter to Corman August 31, 1951 at Indiana University (1056).
own work, and the necessity of writing last-minute fillers when a page or two short at press time (he sometimes had nightmares of doing the whole thing by himself), all when his own circumstances were precarious made Creeley consider less frequent publication. Olson wanted the review to stay quarterly but the difficulty in getting good material in 1954, especially fiction, convinced Creeley that *Black Mountain Review* should become biannual. So No. 5, the 1955 issue, was published in the new format which gave more space and editorial scope in a single issue.

Relations with Ann had not improved after Creeley's return to Mallorca and the inevitable break occurred in the Summer of 1955 when Ann's interest turned elsewhere. Creeley was hardly sure he wanted out so simply and he feared the loss of his family and emotional security. Olson rescued him a second time by calling him back to the college July 1955 for the Fall term, for which Olson was mostly absent. A number of works written late in 1955 were appeals to Ann, the most direct of which was "Ballad of the Despairing Husband" (530). (An essay, "On Love" (983), published in *Black Mountain Review* No. 6 seems also written to Ann.) A chance meeting with Cynthia again in September and Creeley's pull toward her made his emotional situation very unstable that Fall but at least this possibility, however remote, offered hope for a new relationship. Most of the wild stories about the college that include Creeley date from Fall 1955. It was probably about this time as well that he compiled two books which were never published. The first, to be called "The Conspiracy" (1100), was a collection of poems written from 1950 to 1955, many
of which appeared later in The Whip. "The Dress" (1003) was in proof in 1957 but was never published. It included the three stories written in 1954--"The Musicians", "The Suitor", "The Dress"--and about twelve poems written out of the same alienation from Ann. By late Fall Creeley's teaching at the college, though the students were encouraging, was no longer a simple pleasure, and he could not give it the needed attention. Though there was nowhere he would rather have been at the time, he has said, he was too distracted, searching for a new place within himself. In December 1955 he resigned the college subject to recall, though he actually taught until the end of January when Robert Duncan took over. To Creeley's relief Duncan appointed himself managing editor of Black Mountain Review and attacked the problem of distribution. (The return at this point on the first five issues was apparently less than $100.)

Late in January 1956 Ann returned to New York from Mallorca and Creeley met her there to arrange the divorce which was at least a solution, though painful. He then set out West on a "poor man's odyssey" and search for the "means to my supposed redemption".144 He travelled by bus to Albuquerque, New Mexico, to visit friends for a time, then went to San Francisco about mid-April to stay till the end of May. There he met Allen Ginsberg, Philip Whalen, Madeleine Gleason, James Broughton, Philip Lamantia, and Gary Snyder, heard the first four read their poetry, and read himself in May. This was the year that the San Francisco poetry scene opened up with the Six Gallery reading by

144 Letter to William Carlos Williams August 8, 1956 at Yale University (1040).
Ginsberg et al. and Creeley enlisted Ginsberg's help collecting material for the seventh issue of *Black Mountain Review*. The sixth issue was out by June 1956. Probably because of the confusion in Creeley's own life in past months, the magazine had become an annual. This eased the distribution problem, giving it more time to get around, but also made it less a direct influence on the new writing and more a showplace for the best of last year's work.

Another discouraging love-affair in San Francisco brought Creeley back to Albuquerque in June 1956. A sudden opening that Fall in a small day-school for boys gave him a job teaching French and English to Grades 7 to 9, which position he held for three years. (Olson had given him a B.A. from Black Mountain, reasoning that since he had taught the courses he should have credit for them.) In a letter to William Carlos Williams January 1, 1957, Creeley said that the job "had the use of giving me a means to eat for the moment--and also to pull myself together, for some more concerted attack". He spoke of the pleasure of Christmas spent in Mexico with Denise Levertov and Mitchell Goodman and of the continued difficulty in adjusting to life alone. "There seems a lot to do; for my part, I'd like to find a wife this year & write a 'novel' at last". Less than a month later he married Bobbie Louise Hall.

Williams and a few in Canada by Contact Press. The poems had been selected by Creeley from his five earlier books of poetry: *Le Fou* 1952, *The Kind Of Act Of* 1953, *The Immoral Proposition* 1953, *A Snarling Garland* 1954, and *All That Is Lovely in Men* 1955. Because the selection was rigorous—only 37 poems out of the 78 published in the earlier books—many of the poems approached perfection. For this reason and because Creeley had begun to receive a more public recognition, the book made an impact, if not a wide one. (Although about 500 copies of *Le Fou* had been published the other books were only 100-250 copy editions.) *The Whip* received at least four reviews, one in *Poetry* May 1958 by Louis Zukofsky (originally a letter written to Jonathan Williams). A review by William Packard in *The Village Voice* October 22, 1958 has since been quoted many times. All the poems in *The Whip* were reprinted in section one of *For Love: Poems 1950-1960*. At the time that *For Love* was compiled Creeley did not have copies of his earlier books on hand and so could not reassess the selection made for *The Whip*. (The poems left out of both books may be read in *The Charm: Early and Uncollected Poems*.)

All the poems in *The Whip* were written between September 1950 and September 1954 so that by the time the book came out, Summer 1957, Creeley had published a number of new poems in *Origin* and *Black Mountain Review* which were eventually collected, with others, into *A Form of Women* (Fall 1959). In the meantime, eight poems were published as *If You* (7), a portfolio with four drawings by Fielding Dawson, by The Porpoise Bookshop in San Francisco in 1956. The book received one review, by Robert Beum
in *Poetry* September 1958. "Air: 'Cat Bird Singing'" (523), a poem Williams especially liked, was reprinted from the Spring 1956 issue of *Black Mountain Review*. The other seven poems, all written in 1955 or 1956, were published for the first time: --Lady Bird (543) -- If You (516) -- A Marriage (527) -- And (547) -- Oh No (516) -- For the New Year (554) -- For Ann (551). (The last poem was later retitled "The Letter"). "A Marriage", also for Ann, was written before Creeley left Mallorca in July 1955, and was published in the Summer 1956 issue of *Origin*. "Air: 'Cat Bird Singing'" was written by the end of October 1955 while Creeley was at Black Mountain College, and was influenced by his reading that month of Campion, Skelton, and Wyatt. These poems, and perhaps others in the portfolio came out of the same concern with the divorce from Ann which elicited "Ballad of the Despairing Husband" (October 31, 1955). The ambivalent balance of mockery and lyricism in that poem is present in the whole of *If You* and in the other poems of that time, during which Creeley was obsessed with "thinking about Ann and the children—or just what woman might endure me, finally". 146 As well, he experimented with new forms, especially the couplet, and with rhyme. Some of the other poems written during 1955-56 were "A Wicker Basket" (519) published in the Summer 1955 issue of *Black Mountain Review*; "Goodbye" (517), a farewell to Ann published in the Spring 1956 issue; and a number of poems written when Creeley was in San Francisco Spring 1956. Of these, "Please" (514), "Just Friends" (521), and "The Invoice" (539) refer to the affair which had fallen

146 Letter to William Carlos Williams December 7, 1955 at Yale University (1040).
through by Creeley's return to New Mexico in the Summer.

The poems written during 1955-56 and collected in *If You* and *A Form of Women* (9) were transitional poems reflecting a transitional stage in Creeley's life. *A Form of Women*, published Fall 1959, collects a wide spread of poems written from 1955 (most from 1956) to about April 1959. The book documents a movement away from the bitterness of some of the earlier poems and equally from the sometimes harsh self-mockery to an easier, more graceful humor. Creeley was moving carefully towards a new, extended lyricism which was to flower in *Words* (1967). His comment in an interview May 1961 is instructive:

Now the truncated line, or the short, seemingly broken line I was using in my first poems, comes from the somewhat broken emotions that were involved in them. Now, as I begin to relax, as I not so much grow older, but more settled, more at ease in my world, the line can not so much grow softer, but can become, as you say, more lyrical, less afraid of concluding. And rhyme, of course, is to me a balance not only of sounds, but a balance which implies agreement. That's why, I suppose, I'd stayed away from rhymes in the early poems except for this kind of ironic throwback on what was being said.147

"A Form of Women" (511), probably written in late 1955 or early 1956, is the first of a new form, more lyrical, more sustained. (The moon imagery strongly suggests that the woman is Cynthia.) Most of the poems written in this form came after Creeley's January 1957 marriage to Bobbie, though the earlier and later poems are confusedly mixed in the book (and in the second section of *For Love* in which most are reprinted).

*Black Mountain Review* No. 7 was out by Fall 1957.148 It

147 *The Sullen Art*, pp. 59-60 (107).

148 This issue was distributed by Jonathan Williams, the college having shut down a year earlier.
announced the San Francisco writing renaissance with new poetry by Ginsberg, Whalen, Snyder, and Michael McClure, and fiction by Kerouac and Burroughs. It also published work by the "Black Mountain" writers Olson, Levertov, Dorn, Rumaker, Oppenheimer, and Jonathan Williams, by new writers such as Hubert Selby Jr., and Judson Crews, and by an older generation, Borges, Zukofsky, Williams, Sherry Mangan, Alfred Kreymborg, Edward Dahlberg, and Herbert Read. Though Creeley had begun to collect material for an eighth issue, it did not appear. According to Creeley, No. 7 "was unequivocally a shift and opening of the previous center, and finally as good a place as any to end. Other magazines had appeared as well, with much the same concerns, among them Big Table and the Evergreen Review. Whatever battle had been the case did seem effectually won". 149

This battle had in fact occupied Creeley almost full-time since 1950 when he first attempted to start a magazine in opposition to the academic magazines and poets and equally to the mimeo magazines publishing loose free verse. By 1957 the Origin poets who had sought identification with others of like concerns had matured their individual poetic and were no longer in the same need of mutual support. Their common aesthetic, "projectivism"—that writing was the specific issue of the life vouchsafed in given circumstances, time, and place—encouraged their diversification and their own continual growth and change. Their audience, at first simply friends and fellow writers, had grown conclusively, and they had been joined in their struggle by 149 Introduction, Black Mountain Review, reprint of Volume I (114).
the Contact and Black Mountain writers (and later by the San Francisco poets and the Beats). The alternative writing and publishing network thus established was by its nature, like their common aesthetic, an ongoing system responsive to the needs and concerns of new writers. Many of the magazines and small presses (significantly Golden Goose, Fragmente, Contact, CIV/n, Merlin, and Divers Press) active in the early fifties had shut down, with the exception of Contact and Jargon Press. From 1955 to 1957 the system was carried almost singlehandedly by Origin and the Black Mountain Review annuals. However, poetry had finally been taken out of the hands of the academics and once put back into the mouths of the poets—poetry readings in San Francisco in 1956 started a North American trend—it became a public art and the market for poetry magazines and chapbooks of verse rose accordingly.

What at first seemed to be two separate groups, Origin-Black Mountain and San Francisco-Beat, was actually the core of a much more comprehensive popular movement. New magazines such as Evergreen Review (No. 2, Summer 1957, was San Francisco writing), Big Table (a split-off from Chicago Review), John Wiener's Measure and LeRoi Jones' Yugen picked up where Origin and Black Mountain Review left off in 1957. As well, there were a number of new small presses, mostly connected with bookstores or magazines on the west coast. (City Lights had begun to publish pocketbooks by late 1955.) A sub-generation of younger writers (some of whom were first published in Black Mountain Review) had begun to duplicate the process by which the Origin poets had come to definition in the early fifties. Between 1957 and Fall 1959
when *A Form of Women* was published, Creeley's new poems appeared in a spectrum of new magazines including *Big Table*, *Yugen*, *Evergreen Review*, *Measure*, *Texas Quarterly*, *Neon*, *Hearse*, *Poetry Pilot*, *Inland*, *Jabberwock*, *Ark II Moby I*, and *Naked Ear*. Other magazines such as *Combustion*, *Kulchur*, *Prospect*, *Migrant*, *Floating Bear*, *Outburst*, *Sidewalk*, and *Outsider* were to carry this movement into the sixties (and to Britain) to be picked up by "deep-image" magazines such as *The Sixties*, *Quixote*, *Trobar*, and *Poems from the Floating World*. In these and succeeding magazines Olson and Creeley (as well as Levertov, Duncan, and Blackburn) appeared in the same manner Pound and Williams had for Creeley's contemporaries. Their example and success was an influence and encouragement to a younger generation whose concerns were decisively their own.

Since 1950 Creeley's foremost concern had been the relationship of the writer to his writing (and thus to the world) on all levels and in all changes of circumstance. The essentials of his aesthetic were intact--and working--when he wrote the superb batch of new poems in April 1952 which included "The Innocence" and "The Rhyme". Since then in all his poetry, prose, and theory he has worked toward putting himself fully IN his writing, both in the activity and in the final product. Even after 1956 when he began to teach for a living, writing has been the primary content of his life and his life the primary content of his writing. So that a change in one has evoked a change in the other, the content determining the form in the life or in the life's work: writing.
AN INVENTORY 1945-1970

Zukofsky says, one writes
one poem all one's life

---Robert Creeley, 1967
I came to writing with some awkwardness, just that nothing in the situation in which I grew up seemed particularly involved with that possibility. My sister Helen, however, four years older than I, was an intensive reader and it was she who gave me both Conrad and Dostoyevsky to read when I must have been about twelve or thirteen. She also wrote poems which had gained the approval of Robert P. Tristram Coffin among others. At school I had several exceptional teachers, all of whom increased my articulation and also my perception of what "saying things" could accomplish. One, for example, had us translate sections of Joyce's Dubliners into Basic English, an exercise which made very literal the actual agency that the words in Joyce's text were making.

When it came time to go to college, I sent applications to Amherst, the University of Pennsylvania, and Harvard. The first two offered excellent preparation for veterinary medicine, which I then hoped would be my profession, and both offered me substantial scholarships. Harvard's acceptance, however, despite the lack of any financial assistance, must have turned my head, coming from a small town in Massachusetts as I did. In any case, the decision to go to Harvard was also a decision to commit myself to writing, no matter that I was probably not that certain of it at the time. My friends there quickly expanded senses of writing I had had to include Pound and Stein among others. They were also the first to publish me and to invite me, generously, to be one of the editors of the Cummings' issue of the Harvard Wake. Willy Gaddis, Jake Bean, Bernie Weinbaum and Bill Lieberman also had myself and Gordon Rollins elected to the Harvard Advocate but our subsequent conduct caused the university to expunge all record of that fact.

The rest of it, so to speak, is to be found here. It's a very strange feeling now looking through the various entries, much like seeing the rings on a tree stump. I have never had the sense that I was getting very much done and so it's a particular pleasure to see how much has accumulated no matter. I'm grateful, of course,
that it has mattered to others, those readers whom I've never
dared assume might be there. I felt I was doing something very
like tossing pebbles in a pool. The way the rings have gone out
is a very deep pleasure.

I must say I have very few of the books, pamphlets, magazines,
etc. that are here listed. We have moved so frequently in past
years--twenty-two times in the past fourteen--that it was im-
possible to keep any such backlog in hand, even had I wanted to.
So I thank Mary Novik very much indeed for recalling all of them
to me. Her conscientiousness has been an act of extraordinary
generosity.

ROBERT CREELEY

Bolinas, California
December 31, 1971
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword by Robert Creeley</td>
<td>118</td>
</tr>
<tr>
<td>Introduction</td>
<td>122</td>
</tr>
<tr>
<td><strong>I Works by Robert Creeley</strong></td>
<td></td>
</tr>
<tr>
<td>A Publications of Poems, Stories, Novel</td>
<td></td>
</tr>
<tr>
<td>1 Separate Publications (1-49)</td>
<td>128</td>
</tr>
<tr>
<td>2 Selected Contributions to Other Works (50-100)</td>
<td>146</td>
</tr>
<tr>
<td>B Publications of Nonfictional Prose</td>
<td></td>
</tr>
<tr>
<td>1 Separate Publications (101-104)</td>
<td>153</td>
</tr>
<tr>
<td>2 Contributions to Other Works (105-127)</td>
<td>154</td>
</tr>
<tr>
<td>3 Contributions to Periodicals (128-158)</td>
<td>156</td>
</tr>
<tr>
<td>C Audio-Visual Material (159-168)</td>
<td>159</td>
</tr>
<tr>
<td>D Editions by Creeley (169-178)</td>
<td>162</td>
</tr>
<tr>
<td>E The Divers Press (179-180)</td>
<td>163</td>
</tr>
<tr>
<td><strong>II Selected Writings About Robert Creeley</strong></td>
<td></td>
</tr>
<tr>
<td>A In Books (181-230)</td>
<td>165</td>
</tr>
<tr>
<td>B In Periodicals (231-444)</td>
<td>170</td>
</tr>
<tr>
<td>C In Dissertations (445-448)</td>
<td>187</td>
</tr>
<tr>
<td>D Audio-Visual Material (449-450)</td>
<td>187</td>
</tr>
<tr>
<td>E Dedications (451-454)</td>
<td>188</td>
</tr>
<tr>
<td><strong>III Publication History of Individual Writings by Robert Creeley</strong></td>
<td></td>
</tr>
<tr>
<td>A Fictional Prose</td>
<td></td>
</tr>
<tr>
<td>1 Chapter in The Island 1963 (455)</td>
<td>190</td>
</tr>
<tr>
<td>2 Stories in The Gold Diggers 1965 (456-471)</td>
<td>190</td>
</tr>
<tr>
<td>B Collected Poems</td>
<td></td>
</tr>
<tr>
<td>2 Poems in Words 1967 (607-691)</td>
<td>202</td>
</tr>
<tr>
<td>3 Poems in Pieces 1969 (692-764)</td>
<td>208</td>
</tr>
<tr>
<td>4 Poems in The Charm: Early and Uncollected Poems 1969 (765-856)</td>
<td>213</td>
</tr>
</tbody>
</table>
C New Poems

   1970 (857-884) ........................................ 219

2 Poems in St. Martin's 1971 (885-899) .......... 221

3 Uncollected Poems (900-914) ...................... 221

D Nonfictional Prose: Writings in A Quick Graph:
   Collected Notes & Essays 1970 (915-1000) .... 222

IV Manuscripts, Letters, Recordings, and Proofs

A Unpublished Works (1001-2) ......................... 233

B Proofs and Advance Copies (1003-19) .............. 234

C Recordings (1020-26) ................................ 236

D Letters (1027-81) .................................... 236

E Manuscripts (1082-1211) ............................ 242

Additions .................................................... 257

Index to Names ............................................ 261

Index to Poems ........................................... 271

Index to Periodicals .................................... 284
INTRODUCTION

Robert Creeley has said: "I had a curious need to make public, not to publicize, all my feelings. Everything of importance has been written down". And so it has. The purpose of this inventory is to draw attention to the mass of Creeley's writings in the hope that more serious and accurate critical attention will be paid him in the future. Though not all the criticism so far has been wanting, much more appreciation of the literal substance of his work is needed if his true worth is to be brought to light. Most critics now agree that among the poems in For Love: Poems 1950-1960 (1962) and Words (1967) are some of the most perfect lyrics in the language. Few, however, acknowledge the originality of Creeley's novel, The Island (1963), and his short stories, The Gold Diggers (1965). The publication of A Quick Graph: Collected Notes & Essays (1970), which provided easy access to many formerly elusive critical writings, has gone largely unremarked. Much recent criticism has sounded like a peevish monody for the "typical Creeley poem" and critics who praised this touchstone as "concise", "gnomic", "reticent", "proverbial", "sardonic", "formal", and so on, find the adjectives inappropriate, and therefore the poems lacking, after Words. In fact, the much imitated Creeleyesque poem had become an impasse which Creeley struggled to get beyond, in 1967 and 1968, by experimenting with different apprehensions of reality and methods of writing. So that Pieces (1969) can only be seen as a successful breakthrough. In these and more recent poems there is a new range, sustension, openness, and license in both form and content which should, if it proves regenerative, give ground to some of Creeley's finest poetry.

The publication history of Creeley's work is incredibly complicated. Even with the growth of critical attention since the publication of his first book of collected poems, For Love, in 1962, doors have opened slowly. Little magazines are still
more receptive to his work than literary quarterlies, so much so that most of his recent work is as hard to find as his early writings. His new poems come out, often one at a time, in fugitive magazines or in small press publications and are only collected much later into trade editions. The critical writings appear as notes in little magazines, prefaces to friends' books, etc. Even when they come out in more accessible publications they are scattered and hard to collect. *A Quick Graph* has been a godsend, but it omits some of the most useful matter, for example the interviews, and we can hardly expect a sequel for some time. Section I, Works by Robert Creeley, of the present inventory is an attempt to bridge this gap, at least up to 1970. It lists, in A, Creeley's books, pamphlets, broadsides, and works in selected books and anthologies; in B, his critical writings, notes, interviews, letters, not found in *A Quick Graph*; and, in C, D, and E, audio-visual material, editions by Creeley, and books published by his Divers Press. The list of new poems in Section IIIC is given as a stopgap until the next collected edition comes out.

The chief value the inventory will have, however, will be in the uses the critic/student can put it to in tracing the manuscripts and publications of books and individual writings and finding in these source material for a critical evaluation of particular works. The manuscripts in Section IVE provide a starting point for this much needed activity, revealing as they do the careful attention to vowel and syllable which has characterized Creeley's prose and poetry and has given it a consistent quality hardly equalled. The wealth of unpublished material strewn throughout the manuscripts gives ample evidence of the rigor of his self-criticism. The letters, IVD, provide a landscape of Creeley's friendships and literary connections (for which see also the Index to Names), as well as occasional brilliant glimpses into his stimulus and intentions for a particular work. The recordings given in IVC and IC provide an invaluable vocal interpretation of the form and meaning of the poems, confirming the abrupt line endings and the hesitancy of the prosody.
Sections III and IB detail the publication history of individual writings. The dates of composition are given from the manuscripts with the kind permission of Robert Creeley; Indiana University, Bloomington; and Washington University, St. Louis. Sections IB, IIIA and IID list all publications in periodicals, books, and anthologies, with cross referencing to manuscripts, for the prose. Sections IIIB and C list all publications in periodicals, first publications in books and anthologies, and first collections, for the poems. The Index to Poems provides an access route to the range of source material available for each poem.

The Index to Periodicals spells out Creeley's association over the years with a surprising number of little magazines, many of which had no real continuity and published only one or two things by/about Creeley. In the early fifties, Creeley was part of the literary exchange among *Origin*, *Wake*, *Four Winds*, *Contact*, *CIV/n*, *Golden Goose*, *Goad*, *Fragmente*, and *Vou*, and his own *Black Mountain Review* was for many years a center. Later, the relationship, not as close, was with *Evergreen Review*, *Big Table*, *Yugen*, *Kulchur*, and *The Floating Bear*. More recently, *Lillabulero* and *Caterpillar* among others have provided an outlet. The number of foreign titles in the index reveals the warm reception given by foreign periodicals to Creeley's work. The many translations of individual works are listed in Section III. Creeley's penetration abroad is further evidenced, in Section IA, by the number of foreign editions of his major works and by the inclusion of translations of his poems in numerous foreign anthologies. The reviews of the British and German editions, listed in Section IIB5, are only a few of the many which welcomed the foreign publications. The response in Germany in particular was overwhelming.

In Section II, Selected Writings About Robert Creeley, the division of criticism into essays, brief essays, critical reviews, brief reviews, comments, and so forth, provides the reader with a critical approach to the available material. This section, and the list of Creeley's appearances in selected books and anthologies in Section IA2, shows the academic notice which has been paid him.
in recent years. Though a good deal of the acceptance has been 
grudging, there is a steadily growing awareness of Creeley's 
stature which is encouraging. The critical writings about 
Creeley were selected for their usefulness from about twice their 
number. Otherwise, this inventory attempts to be comprehensive 
up to 1970, listing all known publications of Creeley's writings, 
audio-visual material, and manuscripts and unpublished works. 
A few additions have been made at the end of the inventory. The 
number (followed by A, B, etc.) given for each indicates its 
place among the other entries.

A Note on Method

This inventory is directed to students and critics of 
literature, though I hope it will be used by librarians, book 
dealers, book collectors, bibliographers, and others. It is an 
inventory of works by and about Robert Creeley, including 
published and unpublished writings and circulated and uncirculated 
audio-visual material. It is thus more comprehensive and less 
definitive than a descriptive bibliography. It is, in effect, 
a preliminary bibliography which records the findings of a five-
year search. Its contribution to Creeley scholarship is more the 
background "literary detective work", as Robin Blaser termed it, 
than the finished write-up now before your eyes. I have called 
the work an inventory since it records, assesses, interrelates, 
and otherwise takes stock of the mass of Creeley publications 
scattered world-wide. Many of the works were previously unknown 
to all but the few people involved in their production or owner-
ship. No doubt there are other unfound works--notably letters 
and recordings in private hands--which deserve a place in this 
inventory. The entries have been verified, insofar as verifica-
tion was possible, in almost every detail, but they are still only 
as correct as their sources, and in many cases it was possible to 
examine only a single copy (sometimes a xerox). I would hope that 
omissions, variant states of listed books, and mistakes will be 
pointed out to Robert Creeley or myself.
This inventory is, in type, a bibliographical catalog. As such, its aim and method differ substantially from those of a descriptive bibliography. In my opinion, there is a need for bibliographical catalogs of contemporary authors which would provide the ground-work for descriptive bibliographies. (I am speaking now of catalogs which would be quite beyond the usual checklists in judgment, accuracy, and comprehensiveness.) Before a descriptive bibliography may be written a great deal of preliminary legwork must be done, and much of it is best done while contemporary records are still available. Small presses and magazines have a tendency to collapse without leaving any trace of their activities. Works must first be discovered, then verified, examined, and given a place in a preliminary bibliography so that a total picture of the author's publication history begins to emerge. This picture must be clear before the analytical bibliographer can focus on the author's own publications. Before he can begin, a fair number of these works, and their variant states, must have found their way into public collections, since analytical bibliography cannot be performed on an inadequate sample. A descriptive bibliography of a contemporary author cannot be compiled much before the end of his career if it is to adequately sum up the history of the publication of his works. For major contemporary authors, such as Robert Creeley, whose works are not all easily available in a few collected editions, there is a present need for bibliographical catalogs to record the existence and interrelationship of publications both by and about. If well compiled these catalogs would be accurate and complete within their stated limits. They would stop at a certain point in the author's career and would list only those works which were in public circulation at that time. Rare books and other works would be described in enough detail so that the absent reader would be made aware of their contents and literary significance—but not of physical details such as size, price, collation, detailed pagination, and the layout of the title-page, imprint, and colophon. These details would best be left to the expert eye of the analytical bibliographer. Readers
with their own copies would be able to identify the particular edition in hand from the description, but not the impression, issue, or state.

I am aware that I am setting up standards for a bibliographical catalog which are well below those of a descriptive bibliography in method (although not in scope). To quote Fredson Bowers, "better a good checklist with all its deficiencies than an overambitious bibliography which is incomplete in its listing and scamped in its analysis and description". A good bibliographical catalog can be more useful to the literary critic and student than a definitive bibliography.

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This section and Section III together list all published works by Creeley including foreign editions and translations. Section III gives the detailed publication history of individual writings which have been collected—with the exception of the new poems—into trade editions described in this section. Much of Creeley's nonfictional prose has been published by the Four Seasons Foundation in *A Quick Graph: Collected Notes & Essays* 1970. The rest is listed in Section B below. All of Creeley's poetry and fictional prose published to date—with the exception of the new poems published since *Pieces* 1969 listed in Section IIIC—have been collected in the trade editions published by Scribner's (*For Love: Poems 1950-1960* 1962, *The Island* 1963, *The Gold Diggers* 1965, *Words* 1967, *Pieces* 1969) and by the Four Seasons Foundation (*The Charm: Early and Uncollected Poems* 1969). In Britain, *The Gold Diggers*, *The Island*, and *The Charm* are published by Calder and Boyars who also publish Creeley's collected poems in two volumes: *Poems 1950-1965* 1966 and *The Finger: Poems 1966-1969* 1970 (together collecting the poems in *For Love*, *Words*, and *Pieces*, and some new poems).

In Sections A and B below an asterisk indicates that the work was published for the first time. At times this is a calculated guess. In the case of simultaneous publication or uncertain dating two publications may be designated as first. All publications in periodicals may be traced through the Index to Periodicals and all publications of individual poems through the Index to Poems.

A PUBLICATIONS OF POEMS, STORIES, NOVEL

1 SEPARATE PUBLICATIONS

The descriptions given in this section are based on the books themselves with additional information supplied from publishers'
letters and other sources. The information in the first paragraph of each entry is taken from the book—usually from the title page or colophon—unless it is supplied in square brackets. The pagination given in the second paragraph ignores blank leaves and leaves containing only advertisements at the beginning or end of the book. Pages are counted from the first to the last printed page, including any blanks or illustrations within. When the page numbers of paged books do not add up to this total, additional pages are noted in square brackets. When the pages are printed on one side only, the book is described by leaves rather than pages. All variant bindings and special copies are given in one entry for each work, the brief description being for identification only.

1 **Le Fou.** Columbus, Ohio: Golden Goose Press, October 1952. Frontispiece Drawing [of Creeley] by Ashley Bryan. "This first edition was hand set by Frederick Eckman in Garamond & Libra types Designed by Richard Wirtz Emerson & printed by him on Beckett Vellum at the Golden Goose Press in Columbus, Ohio, October 1952".

First book of poems. Ca. 500 copies; unpaged, [32] p including one drawing; stiff paper wrappers. The poems were published from manuscripts or reprinted from periodicals. Nine of the poems (see 52 for list of titles) were published simultaneously as "Anthology: Le Fou", *Golden Goose*, Series 4, No. 5 (October 1952). M3 1095 Related letters 1041 Review 255

Contents: Poems:--Still Life or—Hart Crane ("He had been stuttering")—Le Fou—Helas—Littleton, N. H.—*Canzone—Hart Crane ("Answer: how old / is the wind")—The Epic Expands—Guido, vorrei che tu e Lapo ed io—A Song—Love ("Not enough. The question: what is")—*The Crisis—For Rainer Gerhardt—*The Riddle—*The Surf: An Elegy—*The Drums—*The Sea—*The Rites—*The Cantos—*The Ball Game—*The Rhyme—The Innocence—*Something for Easter.

2 **The Kind Of Act Of.** Palma de Mallorca: The Divers Press, [July] 1953. "This book was handset in Mercedes & Futura Types...by Mossén Alcover in Palma De Mallorca May 1953 Cover by René Laubies".
Second book of poems. Ca. 250 copies; unpaged, [21] p; paper wrappers. The poems were published from manuscripts or reprinted from periodicals. "The Kind of Act of" was reprinted from Nine American Poets 1953 (54). Reviews 280-281

Contents: Poems:--*The Carnival--In an Act of Pity--*The Charm--*The Bird, the Bird, the Bird--*The Pedigree--After Lorca --*A Ballad--*The Method of Actuality--*For an Anniversary--*Los Guitaristas--*Thank You-- The Kind of Act of--I Am Held by My Fear of Death--*The Dishonest Mailmen--The Crow--*For Martin.

3 The Immoral Proposition. Karlsruhe-Durlach, Germany: Jonathan Williams, Autumn 1953. "Drawings: René Laubies...200 copies printed by Verlagsdruckerei Gebr. Tron KG., Karlsruhe-Durlach/ Baden, autumn 1953...PRINTED IN GERMANY designed & published by Jonathan Williams, as JARGON 8".

Third book of poems. Unpaged, [16] p including 7 drawings and back cover; 9 leaves tied together. The poems were published from manuscripts or reprinted from periodicals. Proof 1006

Contents: Poems:--The Immoral Proposition--For W.C.W. ("The pleasure of the wit")--*The Trap--*Apple Uppfle--*The Revelation--*An Obscene Poem--*Chasing the Bird--The Operation.


First collection of short stories. Ca. 500 copies; 3-141, [1] p; paper wrappers. The stories were published from manuscripts or reprinted from periodicals--see 457-467.

Contents:--*Preface (915). Stories:--Mr Blue--*A Death-- 3 Fate Tales--The Party--The Lover--In the Summer--The Seance --The Grace--Jardou--The Boat--*The Gold Diggers.

5 A Snarling Garland of Xmas Verses. By Anonymous. [Palma de Mallorca: The Divers Press, Xmas 1954.] "Handset in Menhart and Grasset Antijua types and printed on laid papers in a limited edition. This is a Wallet pocket-book".

Booklet of poems, mainly for friends. Ca. 100 copies; unpaged, one sheet folded into several pages, attached to
paper wrappers. The poems were published from manuscripts.
MS 1103

Contents: Poems:—*Chanson—*Hi There!—*Don't Sign Anything—*Sopa—*The Conspiracy.

6 All That Is Lovely in Men. Asheville [North Carolina]:
Photograph and design by Jonathan Williams".

Fourth book of poems. Unpaged, [45] p including 14 drawings; paper wrappers. The poems were published from manuscripts or reprinted from periodicals. Review 282

Contents:—*Robert Creeley Writes of This Book [916; inside front and back covers]. Poems:—The Changes—For Irving—*I Know a Man—Broken Back Blues—The End—The Death of Venus—The Lover—A Counterpoint—Wait for Me—Two Ways of Looking in a Mirror—Eros—For Somebody's Marriage—*The Business—The Disappointment—The Warning—A Form of Adaptation—Song ("Were I myself more blithe")—*Stomping with Catullus—The Apology—Like They Say—For a Friend ("You are the one man")—La Noche [titled "El Noche"]—The Whip—*The Total Parts of a World—Alba—*All That Is Lovely in Men.


Fifth book of poems. [2] p, 2-13, [1] including 4 illustrations; 14 loose leaves in a portfolio. The poems were published from manuscripts or reprinted from periodicals. Review 283

Contents: Poems:—*Lady Bird—*If You—*A Marriage— Air: "Cat Bird Singing"—*And—*Oh No—*For the New Year—*The Letter [titled "For Ann"].

8 The Whip. Worcester [England]: Migrant Books, Summer 1957. [Most of the copies were imported and distributed in the U.S. as Jargon 26 by Jonathan Williams, Highlands, North Carolina. Canadian distributor: Contact Press, Toronto.] "This book was handset in Mercedes and Futura types and printed by Mossen Alcover in Palma de Mallorca May 1957. The title-page drawing
is by Kirsten Hoeck [Kirsten Creeley].

Selected poems. 100 copies in cloth, 500 in paper wrappers with a cover design by René Laubiès. Unpaged, [49] p including one drawing. The poems were selected from Le Fou 1952 (1), The Kind Of Act Of 1953 (?), The Immoral Proposition 1953 (3), A Snarling Garland 1954 (5), and All That Is Lovely in Men 1955 (6). Reviews 284-287 Recording 159

Contents:—*Preface (917). Poems: "The Charm" and all of the poems later reprinted in Section One: Poems 1950-1955 (for titles see 472-509) of For Love 1962 (11) with the exception of "Naughty Boy".


Sixth book of poems. 2,000 copies; unpaged, [64] p; stiff paper wrappers. Some of the poems were reprinted from If You 1956 (7), most were newly collected from periodicals, and some were published from manuscripts. Reviews 288-294 Recording 159

Contents:—*A Note to These Poems (918). Poems: All the poems later reprinted in Section Two: Poems 1956-1958 of For Love 1962 (11; for list of titles see 510-556) as well as the following poems:--Naughty Boy--Je vois dans le hasard tous les biens que j'espere--Nathaniel Hawthorne--The Menu. These poems were published for the first time:--Please--The Bed--The Hero--A Folk Song--Somewhere--Song ("God give you pardon from gratitude")--For a Friend ("Who remembers him also")--Heroes--The Souvenir--Nathaniel Hawthorne.

10 Four Poems from "A Form of Women". New York: Eighth Street Bookshop, December 1959. [Designed by Jonathan Williams.]

"Privately printed for the friends of THE EIGHTH STREET BOOKSHOP 32 West Eighth Street, corner MacDougal, New York to celebrate the New Year, December, 1959".

Booklet of poems to announce A Form of Women, not for sale. Ca. 300 copies; unpaged, [4] double 8; tied in paper wrappers.

Contents: Poems reprinted from A Form of Women 1959 (9):--For the New Year--Lady Bird--The Way--The Invoice.

First book of collected poems, trade edition. The first impression, identified by the code number A-2.62 [C] on the reverse of the title page, consisted of 988 hardback and 5,191 paperback copies bound from sheets printed in February 1962. In fall 1963, 250 copies of the paperback first impression were rebound in hard covers. 754 paperback copies were bound with imperfect binding--sewn in gatherings and glued--from sheets on hand from the first impression in 1964. On page 65 of the first impression line 7 is misprinted as "and a head without an apparent size". The second impression (April 1964) corrected this to "any apparent size". There have been several subsequent impressions with a total of 39,000 copies printed as of January 1971. 160 p. Section One reprints poems from The Whip 1957 (8) with the exception of "Naughty Boy" which, with the poems in Section Two, is reprinted from A Form of Women 1959 (9). Section Three contains poems newly collected from periodicals and the following previously unpublished poems:--Midnight--The Man--Not Now--Young Woman. Proofs 1009 MSS 1100, 1101, 1103 Reviews 295-321, 1201 Recordings 159, 160, 161, 1020, 1022, 1025


The Island. New York: Charles Scribner's Sons, ©1963 [published September 13].

First publication of the novel, trade edition. The first impression, identified by the code number A-6.63 [Col] on the reverse of the title page, consisted of 2,616 hardback and 4,991 paperback copies bound from sheets printed in June 1963. In the first impression paperbacks lines 20 and 21 are reversed on page 145. All hardbacks seen have had a cancelled leaf for pages 145-146 correcting the transposition. The second impression of the paperback, printed in August 1964, has lines 20-21 in correct order. There was no hardback second impression as 494 copies were hard bound in 1964 from existing first impression paperbacks. A total of 15,000 copies had been printed as of
January 1971. 190 p. MSS 1105 Related letters 1056, 1057, 1067, 1068, 1071 Reviews 322-342 Recording 1023

Contents:--*Preface (919)--*The Island.


Broadside poem. [2] p including one drawing on reverse; one small folio broadside, unbound. A limited number of copies were signed by the poet.

Contents: Poem:--*Distance.


15 Two Poems. [San Francisco:] Oyez, C1964 [published September]. Oyez 5. "Printed for Oyez by the Auerhahn Press".

Broadside. 323 copies; [1] l; one broadside, unbound. 60 to 70 broadsides were colored by hand because the inside color of the illustration did not print. 27 signed copies were later sold in a special portfolio, Poems in Broadside, First Series, containing Oyez broadsides 1 to 10.

Contents: Poems:--*Some Place--*Song ("What do you / want, love").

16 Mister Blue; Sechzehn Geschichten. [Frankfurt am Main:] Insel, C1964 [published September]. [Translated into German by] Klaus Reichert.

First expanded edition of The Gold Diggers, German translation. 913 copies, 128 p, stiff paper boards. Reviews 343-346

Contents: Preface (915) and stories translated from The Gold Diggers 1954 (for titles see 4) and translations of five stories newly collected from periodicals:--The Unsuccessful Husband--The Suitor--The Musicians--The Dress--The Book.


Contents: Preface (915) and stories reprinted from The Gold Diggers 1954 (4) and five stories reprinted from periodicals which had first been collected, in German translations, in Mister Blue 1964 (16)--for list of titles see 456-471.


[Translated into German by] Ernst Jandl.

German translation of The Island. 813 copies; 201, [1] p; cloth. Reviews 365-368, 1205


Expanded edition of The Gold Diggers, American trade edition. The first impression, identified by the code number A-8.65 [Col] on the reverse of the title page, consisted of 1,980 hardback and 4,083 paperback copies bound from sheets printed in August 1965. As of January 1971 there had not been a subsequent impression. 158 p. MS 1018 Reviews 347-364

Contents: Preface (915) and stories (see list of titles 456-471) reprinted from the Calder edition, 1965 (17), with changes in spelling and grammar.

20 Words. Rochester, Michigan: [The Perishable Press] 1965 [distributed March 1966]. "There have been thirty copies of Words pulled on the Washington at the ROB RUN PRESS, Rochester, Michigan. There are five variant proofs which will be bound as part of the edition. The type is hand-set caslon old style on handmade paper formed and couched by the printer, W S HAMADY".

Book of new poems. Unpaged, [17] pp [8 double L, 1L]; handbound in boards. All of the poems except "Words" were first
published in the February 1966 issue of Poetry. "Words" was reprinted from Resuscitator No. 4. Proofs 1010 MS 1107. Related letters 1062.

Contents: Poems:—Words—A Reason—The Shame—The Statue—The Window ("There will be no simple")—To Bobbie—The Flower ("Remember the way you / hunched up")—A Prayer.


Broadside poems. [1], 5 e; 6 broadsides in hardcover portfolio, unbound. Sold separately, though originally the three poems served as the introduction to Ten Original Lithographs in Color by John Altoon. "Distance" was reprinted from Distance 1964 (13). "Anger" and "The Woman" were reprinted from periodicals.

Contents: Poems:—Anger—The Woman ("I have never / clearly given to you")—Distance.


First British collection of poems, trade edition. 227 p, cloth. There was also a deluxe edition of 100 signed and numbered copies in quarter calf with slipcase. A paperback edition was published January 25, 1968. Advance copy 1019 Reviews 369-383.

Contents: The Preface (917) and all the poems in For Love 1962 (11; see titles 472-606) were reprinted, followed by a fourth section of new poems (for titles see 607-659) later reprinted in Words 1967 (26). Some of the new poems were reprinted from Words 1965 (20), some were newly collected from periodicals; "The Measure" and "Fancy" were published for the first time.


Contents: Preface (915) and stories (see list of titles 456-471) translated from the Calder edition, 1965 (17).

copies on variegated papers hand-made directly from rags by the
printer, W S H. Twenty-five copies are hors commerce".

Broadside poem. [1] 1; one small folio broadside, unbound.
Proofs 1011 MS 1109 Related letters 1062

Contents: Poem: --*For Joel.

25 A Sight. London: Cape Goliard Press, ©January 1967. [Design-
hundred copies of which fifty have been signed by the author &
artist.... Printed in London by Trigram Press".

Poem on broadsides. [2] p, [3] 1 including colored illus-
trations; 4 broadsides in a portfolio, unbound. "A Sight" was
reprinted from Wild Dog No. 17.


February 7].

Second book of collected poems, trade edition. The first
impression, identified by the code number A-1.67 [C] on the reverse
of the title page, consisted of 2,015 hardback and 5,097 paperback
copies bound from sheets printed in January 1967. There have been
several subsequent impressions with a total of 19,000 copies as of
Section Four of Poems 1950-1965 1966 (22) was reprinted, followed
by a new collection of poems published from manuscript and
reprinted from periodicals. Proofs 1013 MSS 1110 Reviews
252, 384-403 Recordings 162, 1026

Contents: --*Preface (920). Poems as listed 607-691. The
following poems were published for the first time:--There--A
Piece--Water Music--Was--Indians--A Birthday--Dancing--A Tally
--"Oh My Love..."--Fragments.


Spanish translation of the expanded edition of The Gold
Diggers, trade edition. 15,000 numbered copies, 124 p, paper
wrappers.

Contents: Preface (915) and stories (see list of titles

Booklet of poems and record. 24 p, paper wrappers. 45 r.p.m. record in back jacket flap, with Creeley reading the poems in the booklet. See 450


First German book of poems, selected poems in English and German, trade edition. 6,000 copies; 167, [4] p; paper wrappers. Reviews 404-408

Contents:--Nachwort von Klaus Reichert [with] Bibliographische Hinweise [190, 201; long preface in German with bibliography by Klaus Reichert]. Poems: Poems newly selected from For Love 1962 (11) and Words 1967 (26) with their German translations. Poems from For Love:--Le Fou--A Song--The Innocence--The Dishonest Mailmen--For W.C.W. ("The pleasure of the wit")--The Operation--Chanson--The Conspiracy--I Know a Man--The Business--The Disappointment--Juggler's Thought--A Form of Women--They Say--Please--Air: "Cat Bird Singing"--The Way--A Gift of Great Value--The Door ("It is hard going to the door")--Kore--The Rain--Lady in Black--The Gift--The Name--Fire--For Love. Poems from Words:--I--The Language--The Pattern--The Dream ("Such perfection / of dream would")--One Way--Anger--Distance--Song ("I wouldn't / embarrass you")--The Answer--Some Echoes--The Window ("There will be no simple")--To Bobbie--The Hole--Enough--Intervals.

1968 in San Francisco by Graham Mackintosh for the Black Sparrow Press. This edition is limited to three hundred copies: two hundred and fifty numbered copies handsewn in paper wrappers, signed by the poet; and fifty numbered copies which are hand bound in boards, each with an original collage by Bobbie Creeley, signed by both author and artist".

Long poem. Unpaged, [21] p including 4 collages. 50 copies have an additional, original collage signed by the artist. 5 extra copies were printed for the author, artist, printer, publisher, and binder. The paperback edition was published February 19, the hardcover edition, February 23. "The first two lines of the second stanza on p. [17] are transposed in some copies. Apparently introduced in the course of printing, the error has been noted in copies bearing numbers above 200. It does not occur in the hardcover edition" [From the Black Sparrow Press Checklist (192)]. Proofs 1005 MSS 1082, 1113, 1115b Review 409 Related letters 1035

Contents: Poem:*The Finger.


First half of poem sequence "Numbers". Unpaged, [12] p; stapled in paper wrappers. Photo-offset holograph; numbered and signed by Creeley. MSS 1115

Contents: Poems:*One--*Two ("When they were / first made")--*Three ("They come now")--*Four ("This number for me")--*Five.

32 The Charm: Early and Uncollected Poems. [Mt. Horeb, Wisconsin:] The Perishable Press, 1967 [not finished and bound until Spring 1968]. "There are two hundred fifty copies of this book hand set & printed in palatino on medway paper. This is the first edition & is numbered & signed by the author".

Book of poems not collected in For Love 1962 (11) and Words 1967 (26). There were only ca. 235 copies printed, a few of which have variant proofs for the title-page signatures.
[8], 77 p; handbound in cloth and half leather. The poems were reprinted from periodicals and five early books: Le Fou 1952 (1), The Kind Of Act Of 1953 (2), The Immoral Proposition 1953 (3), A Snarling Garland 1954 (5), All That Is Lovely in Men 1955 (6). Proofs 1014, 1111 MSS 1100, 1101 Related letters 1061, 1062, 1070 Review 410 Recording 1026

Contents:--*Preface (110). Poems: All the poems later reprinted in The Charm 1969 (41; for list of titles see 765-856) except the sixteen poems reprinted from Divisions 1968 (for titles see 36) and the six poems collected for the first time (for titles see 41).


A poem poster. 50 signed copies, ca. 500 unsigned copies. [l]; one poster with holograph facsimile of poem over enlarged photograph, unbound. "The Boy" was reprinted from Anonym No. 1.

Contents: Poem:--The Boy.


Poem sequence, in English and German. Unpaged, [37] including 10 colored serigraphs. Three editions: Paperback issue of 2500 copies, 8 1/2"x10", slipcased in a black box, 500 for Germany and 2000 for the U.S. Bound edition of 275 copies, on 19 1/2"x25 1/2" offsetkarton paper, numbered and signed by the poet and artist in the imprint. Deluxe edition of 160 portfolios, numbers 1 to 125 for sale and 1 to XXXV not for sale, consisting of unbound 19 1/2"x25 1/2" folios of schoeller-shammer paper enclosed in a linen box; the serigraphs are signed by the artist and the imprint is signed by the poet. Poems "One" to "Five" were reprinted from 5 Numbers 1968 (31) and poems "Six" to "Zero" were published from manuscript. A prospectus of the work was issued; it consisted of one sheet folded into [4] p
with miniatures of the ten serigraphs and publication information.

MSS 1115  Review 411

Contents:--Preface [191; by Dieter Honisch, in English and German]. Poems in English and in German translations:--One--Two ("When they were / first made")--Three ("They come now")--Four ("This number for me")--Five--*Six--*Seven--*Eight--*Nine--*Zero.

35 [If You], [London: Lion and Unicorn Press, 1968.] "Poem by Robert Creeley, printed at the Royal College of Art, designed & illustrated by Roger Roberts".

Broadside poem. 400 copies; [1]e including one illustration; one broadside folded three times, unbound. "If You" was reprinted from For Love 1962 (11).

Contents: Poem:--If You.

36 Divisions & Other Early Poems. [Mt. Horeb, Wisconsin:] The Perishable Press, 1968. "There are one hundred copies numbered 1 through 100 & ten copies for the author numbered I through X. The text is hand-set Palatino printed on SHADWELL, a paper hand made by the printer. The hand-sewn wrapper is Fabriano Cover".

Booklet of poems missed from The Charm 1967 (32). [4], 19 p; handsewn in paper wrappers. The poems were reprinted from periodicals, The Kind Of Act Of 1953 (2), and A Form of Women 1959 (9). MS 1112


hardcover copies numbered and signed by both author & artist; and 26 lettered copies hardbound in boards by Earle Gray, each with an original collage by Bobbie Creeley, signed by both author & artist".

Book of new poems. [4], 13, [2] p plus 8 collages. 26 copies have an additional, original collage. 5 extra copies were printed for the author, artist, printer, publisher, and binder. The poems were published from manuscript or reprinted from periodicals. MS 1114

Contents: Poems:--*As real as thinking (part 3)--*Having to- (parts 3,4)--The car (parts 1,*3,*4)--*Pieces of cake (part 1)--One thing done (parts 1,2,*3)--I cannot see you (parts *1,*2,5)--*In secret (part 1)--"Time" is some sort of hindsight (parts *2,4)--"Follow the Drinking Gourd..."--*One / the Sun / (part 1)--*Pleasures of pain--*The Friends (part 2)--*Citizen--*Happy Love [titled "One Day"]--*So tired--Why say (parts 1,*2)--*Days later (parts 1-3) ["So tired", "Why say" and "Days later" are titled "Time" ("So tired")].


Booklet of new poems. Unpaged, [14] p; tied in paper wrappers. The poems were published from manuscript or reprinted from periodicals. MS 1115c

Contents: Poems: "Mazatlan: Sea" and poems thereafter as reprinted in Pieces 1969 (39; for list of titles see 751-764). The following poems were published for the first time:--Kids walking--B--The kick of the foot--Four ("Before I die")--Some nights--You see the jerked movement--Could write of fucking--Such strangeness of mind--When he and I (part 2).


Third book of collected poems, trade edition. The first impression, identified by the code number A--5.69 (cz) on the
reverse of the title page, consisted of 2,049 hardback and 6,053 paperback copies bound from sheets printed in May 1969. There have been several subsequent impressions with a total of 22,000 copies as of January 1971. x, [2], 81 p. Continues where Words 1967 (26) ended. The poems were reprinted from the following works: The Finger 1968 (30), Numbers 1968 (31), The Boy 1968 (33), Numbers 1968 (34), Pieces 1968 (37), Mazatlan: Sea 1969 (38). In addition, many poems were newly collected from periodicals and a number were published from manuscript. Proofs 1015 MSS 1115 Reviews 246, 412-427

Contents: Poems as listed 692-764. The following poems were published for the first time:--As real as thinking (parts 1,2,4)--The Family (part 2)--For You--Having to-- (parts 1,2)--The car (part 2)--Pieces of cake (part 2)--I cannot see you (part 4)--Gemini (parts 1-3)--In secret (part 2)--"Time" is some sort of hindsight (parts 1,3)--One / the Sun / (parts 2-5)--Can feel it--Chicago (part 2)--NYC--The Friends (parts 3,5)--Diction--Place (part 4)--Canada--3 in 1--They--Echo--Forms' passage (parts 1-3)--Days later (part 4)--No clouds (parts 4,5)--Echo Of--The--Situation of feeling--Again ("One more day gone")--The which it was--In the house of--P.S.--Ice Cream (parts 1,2)--What do you think (parts 3,5)--Re C---Like a man committed (parts 1, 3,4,9,10)--The News--Smell of gum wrappers--The day comes and goes--The first time ("The first / time is / the first / time").


Contents: Poem:--*Hero.


Expanded edition of The Charm, book of poems not collected in For Love 1962 (11) and Words 1967 (26); trade edition. 5,000 copies in paper wrappers; 100 copies specially bound, numbered, and signed. xii, 97 p. This work reprints all the
poems in The Charm 1967 (32) and Divisions 1968 (36), as well as
"Nathaniel Hawthorne" from A Form of Women 1959 (9). It also
includes the following previously uncollected poems:--The Festival
--The Mirror--A Variation--The Happy Man--*The Ear. Review 428
Contents:--Preface [110; reprinted from The Charm 1967].
Poems as listed 765-856.

Photograph: William Katz. "This first edition, rubberstamped
in the summer of 1970 by William Katz, copyright by Bouwerie
Editions, New York City, exists in 402 examples of which 1-100,
signed & numbered by the author, are for sale, poet's proofs
A-Z are for use of the poet, and printer's proofs A-Z are for
use of the printer. Additionally, 250 examples numbered 1-250
exist unsigned".

Poem in booklet. One sheet folded into [4] p including one
colored photograph, laid in a folder, unbound. Proof 1016
Contents: Poem:--*Mary's Fancy.

"200 copies printed by Grabhorn-Hoyem in San Francisco for
Angel Hair Books, Box 253, Bolinas, California 94924".

Poem sequence. 214 copies; unpaged, [9] p; tied in paper
wrappers. 10 copies were signed; 4 copies--with the "L" of
"London" inked in on the title page--were not for sale. "In
London" was reprinted from Stony Brook No. 3/4.

Contents: Poem sequence:--In London.


Second British collection of poems, trade edition. 143 p,
Proof 1017 MS 1116 Review 430

Contents:--Preface [920; reprinted from Words 1967 (26)].
Poems: The last thirty-two poems of Words 1967 (for list of
titles see 660-691) are reprinted along with all the poems in
Pieces 1969 (39; for titles see 692-764). The third section
(for titles see 857-884) contains a poem sequence published
simultaneously as In London 1970 (43), poems newly collected
from periodicals and *A Wall* 1970 (39A), and these poems published for the first time:—We'll die—Sign (part 4)—Love—("Love—let it")—Bobbie's Law—The Edge (parts 2,3)—Little Time—And Place—Dead in the year—"Fine china—In the—Rippling eyelids—The Teachings—Kiki—The men in my life—Neither sadness nor desire (parts 4-6)—There is a space—I don't hate you lately—Way—Looking for a way—Two Times ("Image / docteur") (part 2).


Broadside poem. 400 copies; [l]. one small folio broadside, unbound.

Contents: Poem:—*For Betsy and Tom.*


Broadside poem. [l]. one broadside with enlarged photograph of Creeley, unbound.

Contents: Poem:—*For Betsy and Tom.*


Poem pamphlet, not for sale. 585 copies sewn in paper wrappers, 50 signed and numbered hardcover copies. 4 extra copies were printed for the author, printer, publisher, and binder. [4], 3, [l] p.

Contents: Poem:—*As Now It Would Be Snow.*

48 *Christmas*: May 10, 1970. Buffalo, New York: The Lockwood Memorial Library, State University of New York at Buffalo; December 1970. Christmas Broadside Number Three. "This is the third in a series of Christmas Broadsides published under the auspices of the Friends of the Lockwood Memorial Library in an edition of 2000, of which the first 25 have been signed and numbered by the author and
reserved for sale.

Broadside poem. [2] p; one small folio broadside, folded twice, unbound. 35 unnumbered copies were also signed.


49 St. Martin's. Los Angeles: Black Sparrow Press, [March 25] 1971. Monoprints: Bobbie Creeley. "Printed March 1971 in Santa Barbara for the Black Sparrow Press by Noel Young. Design by Barbara Martin. This edition is limited to 1000 copies in paper wrappers; 250 hardcover copies numbered & signed by the poet; & 50 numbered copies handbound in boards by Earle Gray, each with an original color monoprint by Bobbie Creeley, signed by the poet & artist".

Book of new poems. Unpaged, [39] p including 8 monoprints. 50 copies have an additional, original monoprint. 5 extra copies were printed for the author, artist, printer, publisher, and binder. The paperback was reprinted December 27, 1971; there were 1,034 copies offset in black only from the first impression sheets, with "Second Printing" added and the colophon dropped; the cover was letterpress in three colors only. A prospectus for the book was sent out March 1971; it consisted of one sheet with an untitled poem ["The Birds"] and publication information.

Contents: Poems newly collected from manuscript, periodicals, and Mary's Fancy 1970 (42), as listed 885-899. The following poems were published for the first time:—"Do You Think..."—Two ("Holding / for one / instant")—"Quick Talk..."—Harry—"The Death Of..."—The Problem—The Tiger—On Vacation—Sounds.

2 SELECTED CONTRIBUTIONS TO OTHER WORKS

See also 15, 21.

50 Stories:—*In the Summer (462)—*3 Fate Tales (459)—*Mr Blue (457). Poems:—*Love ("The thing comes / of itself")—*Helas—*Le Fou—*Hart Crane ("Answer: how old / is the wind"). Origin (ed. Cid Corman, Dorchester, Massachusetts), No. 2 (Summer 1951). [Issue featuring Creeley.] See 150, 921
51 Stories:—Mr Blue (457)—*The Seance (463)—*The Lover (461)—
3 Fate Tales (459)—In the Summer (462). New Directions (ed.
was a special section called "Mr. Blue and Other Stories" with
an introduction by Charles Olson (181). 2,003 copies. A paper-
back edition of 1,635 copies was issued May 24, 1965.]
Review 254

52 Poems:—*The Surf: An Elegy—*The Cantos—*The Drums—*The Sea—
*The Ball Game—*Something for Easter—*The Rhyme—*The Rites—
*The Riddle. Golden Goose (ed. Richard Wirtz Emerson and Fred-
erick Eckman, Columbus, Ohio), Series 4, No. 5 (October 1952).
[This was a special section called "Anthology: Le Fou". The
poems were published simultaneously in Le Fou 1952 (1).] MS 1095
Related letters 1041

53 Poems:—*Eros—*It Is at Times—*The Europeans—*The Penitent.
Ferrini & Others. Gloucester, Massachusetts [Vincent Ferrini,
early 1953]. [Printed by Julius Engelberg in Karlsruhe, Germany
on commission of Rainer M. Gerhardt. 300 copies, not for sale.]

54 Poems:—The Crisis—The Riddle—*The Kind of Act of—The Innocence.
Nine American Poets, ed. Robert Cooper. Liverpool: Heron, [Spring]
1953. [Artisan 2.] See 924

55 Poems:—If You—And. A New Folder; Americans: Poems and Drawings,
edition of 850 copies plus 150 specially bound copies. A revised
paperback edition with photographs was published in 1960.]

56 Poems:—The Innocence—The Kind of Act of—The Immoral Proposition—
A Counterpoint—The Warning—The Whip—A Marriage—Ballad
of the Despairing Husband—If You—Just Friends—The Three Ladies
—The Door ("It is hard going to the door")—The Awakening—The
New York: Grove/London: Evergreen, 1960 [published May 29].
[First edition of 1,000 cloth and 8,000 paperback copies. There
have been many subsequent printings.] Proofs 1008 Review 260
See 123, 924, 955

57 Poems in Swedish translations:—Heroes—The Three Ladies. Helgon

58 Poem:—The Gift. The Beat Scene, ed. Elias Wilentz. New York:
Corinth, 1960.
59 Stories:--The Boat (466)--The Gold Diggers (467)--The Unsuccessful Husband (456)--3 Fate Tales (459)--Jardou (465)--The Seance (463)--The Musicians (469). Short Story 3, by Robert Creeley, Burton Raffel, Matthew Carney, and Joseph Slotkin. New York: Scribner's [1960]. [The book consisted of four collections of short stories, one by each author. Creeley's section was titled "The Musicians".]

60 Poems in English and in German translations:--The Dishonest Mailmen--The Conspiracy--Le Fou--The Gift--Chanson--A Form of Adaptation--They Say. Junge Amerikanische Lyrik, ed. Gregory Corso and Walter Höllerer. Munich: Carl Hanser, ©1961. [The first three poems were translated into German by Walter Höllerer, the last four, by Klaus Reichert. There was also a boxed edition with a recording of readings by some of the poets.]


64 Stories:--Mr Blue (457)--The Grace (464)--In the Summer (462)--A Death (458)--The Dress (470)--The Book (471). The Moderns: An Anthology of New Writing in America, ed. LeRoi Jones. New York: Corinth, 1963. Review 265 Related letters 1037 See 915


66 Poem:--The Way. Way Poems. [San Francisco: Clifford Burke,
Summer 1967. [100 copies, published privately for Mary Norbert Korte. The poems of this collection are a response to the first—"The Way" by Robert Creeley.]


Poems in German translations by Klaus Reichert:--The Disappointment--The Flower ("I think I grow tensions")--A Song. Insel-Almanach auf das Jahr 1965. Frankfurt: Insel, 1964. See 924


Stories:--Mr Blue (457)--The Party (460)--The Suitor (468)--The Dress (470). New American Story 1965 (170).


Poems:--Hart Crane ("He had been stuttering")--The Way--The Rose--The Wife--The Snow. American Poetry, ed. Gay Wilson Allen,


80 Story:--The Book (471). Poems:--The Woman ("I have never / clearly given to you")--To Bobbie. The New Writing in the U.S.A. 1967 (172).


84 Poems in Czechoslovak translations by Stanislav Mareš:--Song ("What I took in my hand")--All That Is Lovely in Men--Heroes--The Door ("It is hard going to the door")--The Hill--Air: "The Love of a Woman". Obeznámení s nocí, Noví američtí básníci,


Poem:—*Kate’s. Stamped Indelibly, ed. William Katz. [New York?] Indianakatz, C1967. [225 copies, of which numbers 1 to 110 were for sale. The collection contains 14 rubberstamp prints each signed by the creator and printed by William Katz during May through December of 1967.]

Poem:—Flowers. War Poems, ed. Diana di Prima. New York: Poets Press, April 1968. [2,000 copies, of which 35 were hand bound.]


Poem:—A Wicker Basket. The Poem in Its Skin, by Paul Carroll. Chicago: Big Table, November 1968. See 185


B PUBLICATIONS OF NONFICTIONAL PROSE

Most of Creeley's critical writings have been collected in A Quick Graph: Collected Notes and Essays 1970 (104)—they are listed separately as 915-1000. The entries in this section—with the exception of 102 and 104—give the publication history of critical writings, notes, interviews, and letters not included in A Quick Graph. Dates given after the titles are the dates of composition taken, with one exception (144), from the manuscripts at Washington University; cross-reference is made to the manuscripts in the entries. For unpublished writings see 1093, 1097, 1099, 1118-31.
1 SEPARATE PUBLICATIONS

Please see pages 128-129 for an explanation of the form of the entries given below. See 169.


Essay. Limited edition; 6 p; 3 mimeographed leaves, stapled together, unbound. For other publications see 932.

Contents:—*An American Sense ["Introduction to The New Writing in the USA", 932].


Transcription of July 24, 1963 tape, with postscript dated April 14, 1968. [6], 18 p including photograph; stapled in paper wrappers. Transcribed from the tape of the Vancouver Poetry Festival (166a). For reprinting see 105. MS 1151

Contents:—*Contexts of Poetry [with "A Postscript"].


First collection of nonfictional prose, trade edition. 4,000 copies in paper wrappers, 1,000 in cloth. [8], 365 p. The writings were reprinted from periodicals, books, and anthologies. "Introduction to Charles Olson: Selected Writings 1" was published for the first time. Review 429

Contents: Prefaces, notes on his poetry, and critical writings as listed 915-1000.
154

2 CONTRIBUTIONS TO OTHER WORKS

Essays


Interviews


Prefaces to His Own Works

See also 1002.


Prefaces to Other Works


113 A Note for Kenneth Irby. *Movements/Sequences, by Kenneth Irby. Published as Duende, No. 8 (September 1965). MS 1183

115 [Introduction] [May 9, 1969]. *Krazy Kat/The Unveiling & Other Stories, by Fielding Dawson. Los Angeles: Black Sparrow, [August 22] 1969. [276 cloth and 1,000 paperback copies.] A section was reprinted on the prospectus of Open Road by Fielding Dawson (Los Angeles: Black Sparrow [1970]). MS 1197


Report


Note (Brief Essay) and Comments

118 A Note on Writing [March 20, 1963]. *New American Story 1965 (170). MS 1168


121 [Brief comment on Joanne Kyger.] *Prospectus of Places to Go by Joanne Kyger. Los Angeles: Black Sparrow [1970].

Autobiographical and Bibliographical Comments

122 Notes from the Poet. *Robert Creeley: Reading and Commenting on His Poems [program for reading July 16, 1959]. [San Francisco:] San Francisco State College [July 1959]. See 182


Letter

127 [Letter to Stan Brakhage.] *Metaphors on Vision*, by Stan Brakhage. Published as *Film Culture*, No. 3 (Fall 1963).

3 Contributions to Periodicals

Essay


Reviews


130 The Beat Voznesensky [September 2, 1964] [review of *Selected Poems of Andrei Voznesensky*]. *The Nation*, CIC (November 9, 1964), 336-337. MS 1144 [For a criticism of this review see 434.]

Interviews


137 An Interview with Robert Creeley [by the editors, in three parts]. *Road Apple Review, I, i (Winter 1968-69), 36-38; I, ii (Spring 1969), 32-34; I, iii (Fall 1969), 35-36.


Notes (Brief Essays) and Comments


141 Comment. *Black Mountain Review, No. 3 (Fall 1954), p. 64.


144 A Note on Louis Zukofsky [written by March 2, 1964]. *Kulchur, IV, No. 14 (Summer 1964), 2-4. MSS 1091, 1142

145 A Note on the Black Mountain Review [March 17, 1964]. *Serif, II, ii (June 1965), 21-22. MS 1171

146 Robert Creeley [transcription of comments made during a reading, April 5, 1968]. *Quixote, III, iv [1968], 83-85.

147 The Province of the Poem. *Cultural Affairs, No. 3 (1968), p. 19. See 276 Related letters 1069


149 [Brief comment, "'Re peyote....'", dated April 21, 1969.] *The Magazine of Further Studies, No. 6 [after July 1969].
Letters

150 ["Letters to Cid Corman".*Origin, I, ii (Summer 1951), 71-75
[letter dated November 15, 1950], 92 [September 30, 1950], 104
[February 28, 1951], 124 [June 14, 1950].

151 From a Letter, October, 1959. *Migrant, No. 5 (March 1960),
p. 22.

152 ["Letter to LeRoi Jones", dated September 25, 1959.*Yugen,
No. 6 (1960), p. 30.

153 Jerome Rothenberg and Robert Creeley: An Exchange [letters from
Creeley dated November 6, 1960, December 18, 1960, and January
10, 1961, with Rothenberg's replies]. *Kulchur, II, No. 6
(Summer 1962), 25-42.

154 [Letter to the editors, dated April 22, 1965.*El Corno
Emplumado, No. 15 (July 1965), pp. 155-156.

155 ["Letter to Tom Raworth", dated February 7, 1964. With "A
Voice", a translation into English of a German poem by Rainer
Gerhardt.]*Work, No. 3 (Winter 1965-66), p. 32.

156 Copyright [letter to the editor]. *The Times Literary Supple-
ment, June 22, 1967, p. 559.

Translations

See also 155

157 The City [translation into English of a German poem by Arno

158 Rain [translation into English of a German poem by Kuno Raebcr].
C AUDIO-VISUAL MATERIAL

See list of further recordings 1020-26.

1 READINGS

Taped Readings

159 Reading his poems with commentary in the Recording Laboratory, June 1, 1961. Library of Congress, LWD 3348. Poems from The Whip 1957 (8), A Form of Women 1959 (9), and manuscript of For Love 1962 (11). Copies available from the Library of Congress.

160 Reading from For Love 1962 (11), August 1963. Vancouver Poetry Festival, The University of British Columbia, Vancouver, reel 5. The recording made by Frederick Wah may be heard in the Poetry Room of the Lockwood Memorial Library, State University of New York at Buffalo. See 166.


Recorded Readings

163 45 r.p.m. record in back jacket flap of Robert Creeley Reads 1967 (28). For list of poems read see 28.


Contents: Autobiographical and bibliographical note, "Robert Creeley" (126), and the texts of the poems, in the Descriptive Notes. Reading of the following poems [recorded
Thanksgiving weekend 1966]:--A Tally--Words--The Invoice--The Cracks--A Reason--The Name--The Wife--Naughty Boy--A Form of Women--Oh No--The Ball Game--The Door ("It is hard going to the door").


15,000 copies of a sample record were issued in March 1970 and sent with brochures to prospective buyers. The sampler consisted of one poem each by seventeen poets included in The Treasury, Volumes I to XVIII. Creeley reads "Love Comes Quietly".

Contents: Autobiographical and bibliographical note, "Robert Creeley" (125), on jacket [taken primarily from A Controversy of Poets 1965 (75)]. Reading of the following poems [recorded June 1968]:--Love Comes Quietly--For Love--Song ("What do you / want love")--The Finger.

2. DISCUSSIONS, LECTURES, AND INTERVIEW

Taped Discussions and Lectures

166 Vancouver Poetry Festival, The University of British Columbia, Vancouver, July-August 1963, reels 1 to 4. The recordings made by Frederick Wah may be heard in the Poetry Room of the Lockwood Memorial Library, State University of New York at Buffalo. See 207 and 264 for written accounts of the Festival. See also 160, 167


b July 24: Russian writers, shifts in consciousness--Allen Ginsberg and Robert Creeley.

c July 26: Robert Duncan, Allen Ginsberg, and Robert Creeley.


e July 31: Polis--Charles Olson, Robert Duncan, Allen Ginsberg,
and Robert Creeley.

f August 2: General Discussion—Charles Olson, Robert Duncan, Allen Ginsberg, and Robert Creeley.

g August 5: Intention, induced hypersensitivity—Charles Olson, Robert Duncan, Allen Ginsberg, Denise Levertov, Margaret Avison, and Robert Creeley.

h August 7: Numinous, how is the poet in the poem—Robert Duncan, Allen Ginsberg, Denise Levertov, Margaret Avison, and Robert Creeley.

i August 9: Beginning, middle, end—Robert Duncan, Allen Ginsberg, Denise Levertov, Margaret Avison, and Robert Creeley.


Recorded Interview


A documentary about Robert Creeley, Allen Ginsberg, Denise Levertov, Robert Duncan, and Charles Olson. Recorded at the Vancouver Poetry Festival, The University of British Columbia, Vancouver, July-August 1963, with subsequent interviews. Phyllis Webb was the narrator and interviewer and the interviews were edited to omit her questions. All but Creeley read their poems. The program focuses on Olson and Ginsberg. See 166

3 FILM

"This film provides a candid view of poet Robert Creeley in his home and introduces his poetry. Creeley describes the influences of other literary figures such as W.C. Williams on his works and explains his own method of working. He reminisces about his youth and reads several of his poems. Poems include 'La Noche', 'The First Time' ['We are given a chance'], 'The Place', ['The Whip'], and 'Some Place'."

D EDITIONS BY CREELEY

1 SEPARATE PUBLICATIONS


171 Selected Writings of Charles Olson, edited with an introduction by Robert Creeley. New York: New Directions, C1966. The introduction was reprinted in A Quick Graph 1970 (104)--see 958. Proofs 1012 See 169, 225, 272

172 The New Writing in the U.S.A., edited by Donald Allen and Robert Creeley, with an introduction by Robert Creeley. Harmondsworth, Middlesex, England: Penguin, 1967. The introduction was reprinted in A Quick Graph 1970 (104)--see 932. See also 80, 124

While at Holderness School, Plymouth, New Hampshire from Fall 1940 to June 1943 Creeley contributed to the school literary and news magazine *The Dial* and edited this magazine 1942-43, the same year that he edited the new student publication *The Bull*. He was also one of the editors of the school yearbook in 1942 and 1943.

174 Associate Editor. *Wake* (Harvard), No. 5 (Spring 1946). See 1027

175 American Editor. *Fragmente* (Freiburg im Breisgau, Germany), No. 1-2 (1951-52).


**E THE DIVERS PRESS**

This section lists books put out by Creeley's private press on Mallorca, Spain. Most were printed by Mossén Alcover, Palma de Mallorca. See 101; an advertisement also appeared in *Merlin*, II, ii (Autumn 1953), 133. Related letters 1056

179 Books published by The Divers Press.

c Larry Eigner. *From the Sustaining Air*. July 1953.
e Irving Layton. *In the Midst of My Fever*. February 1954.
g Martin Seymour-Smith. *All Devils Fading*. [Spring 1954.]

j [Robert Creeley.] *A Snarling Garland of Xmas Verses*. [Xmas 1954.] See 5


180 Books designed and printed by The Divers Press.

II SELECTED WRITINGS ABOUT ROBERT CREELEY

This section includes writings in foreign languages. Cross reference is made to manuscripts when they exist. For interviews with Creeley see 107-109, 131-138A, 167, 1024. Other collaborations are listed as 103, 104, 126, 153, 166, 1026, 1085, 1151, 1199. Unpublished letters to/about Creeley are listed as 1035, 1045-47, 1068-81, 1199. See also Unpublished Writings About Creeley, 1201-5.

Please use the Index to Names to find the work of a specific author.

A IN BOOKS

1 ESSAYS


2 REVIEWS


3 PREFACES


4 BIOGRAPHIES AND BIBLIOGRAPHIES

See also 208, 210, 217, 222, 223A, 224, 224A.


195 Chad Walsh. "Robert Creeley" [biographical comment], *Today's Poets* 1964 (70), p. 413.


5 NOTES (BRIEF ESSAYS) AND SELECTED COMMENTS


6 LETTERS


7 SELECTED POEMS

227 Charles Olson. O'Ryan 2 4 6 8 10. San Francisco: White Rabbit,
September 1958. [300 copies.] Second, enlarged edition—O'Ryan 1 2 3 4 5 6 7 8 9 10 (San Francisco: White Rabbit, September 1965). [According to Robert Duncan, "The fugitive hero of that sequence was drawn from Robert Creeley"; "Nights and Days", Sumac, I, i (Fall 1968), 102.]


B IN PERIODICALS

Please use the Index to Periodicals to find writings in a particular journal.

1 BIBLIOGRAPHIES

See also 192.


ESSAYS


237 Cid Corman. "'For Love' of", Kulchur, II, No. 8 (Winter 1962), 49-64.


3 SHORT ESSAYS


249 Glauco Cambon. "Robert Creeley" [in Italian], Il Verri, NS, No. 1 (February 1962), pp. 67-70. [Followed by a selection of poems translated into Italian. See 480, 484, 498, 502]


4 NOTES (BRIEF ESSAYS) AND SELECTED COMMENTS IN ARTICLES

See also 231.

253 Leslie Woolf Hedley. "Letter to the Editor", Goad, I, iii (Summer 1952), 7-9. See 939 [This was the first attack on Creeley in print. The second was Donald Hall's comment in an article in The World Review, December 1952; related letter 1064.]

254 Steven Marcus. Review of New Directions, No. 13, 1951 (51), Commentary, XIV, vi (December 1952), 576-577.

255 Cid Corman. "The Voice as the Instrument of Verse", Origin, No. 9 (Spring 1953), pp. 3-4. [Reviews Le Fou, 1952 (1).]

256 Cid Corman. "Les Voix de L'Individu" [translation into French by Philippe Jones], Le Journal des Poètes, No. 10 (December 1953), p. 7. [This is an essay on the Origin poets followed by the first French translations of poems by Charles Olson, Denise
Levertov, Cid Corman, and Robert Creeley (see 475, 480).] The essay is published in English in Serif, VI, iii (September 1969); see p. 15.


258 Walter Höllerer. "Junge Amerikanische Literatur" [in German], Akzente, No. 1 (February 1959), 40-42.


262 William McNaughton. "'Footnote' to Creeley's Graph", The Floating Bear, No. 4 [1961], p. 8. See 929

263 Jon Edgar Webb. "The Editor's Bit", Outsider, I, iii (Spring 1963), 106. See 975 Related letters 1038


266 Gilbert Sorrentino. Comment on Creeley's prose, The Floating Bear, No. 30 [1964].


274 Thomas Lask. "Poets are United Against Editors", *New York Times*, March 6, 1968, p. 44.


278 "Monocular Poet", *The Times*, July 17, 1969, p. 10. [With photograph.]

SELECTED REVIEWS

The Kind Of Act Of 1953 (2)

Critical Review

Brief Review

All That Is Lovely in Men 1955 (6)

Critical Review

If You 1956 (7)

Critical Review

The Whip 1957 (8)

Critical Review

Brief Reviews
A Form of Women 1959 (9)

Critical Reviews

289 LeRoi Jones. Kulchur, I, No. 3 (Spring-Summer 1961), 81-83.

Brief Reviews

290 Trace, No. 35 (January-February 1960), p. 42.
291 Ralph J. Mills, Jr. New Mexico Quarterly, XXX, ii (Summer 1960), 197.


Critical Reviews

301 Thom Gunn. The Yale Review, LII, i (October 1962), 130-131.


308 David Bromige. *Northwest Review*, VI, iii (Summer 1963), 110-122.

Brief Reviews


310 James Schevill. *San Francisco Chronicle*, July 1, 1962, p. 34.


320 Keith Gunderson. *Good Reading*, XV, i (November 1963).

The Island 1963 (12) and 1964 (14)

Critical Reviews


323 Peter Deane. Book Week, I, v (October 13, 1963), 16.
   [With photograph.]

324 Linda Wagner. Critique, VII, i (Spring 1964), 119-122.


327 Michael Horovitz. Aylesford Review, VII, i (Spring 1965), 60-63.

Brief Reviews


329 Philip Whalen. This World Magazine (San Francisco Chronicle), October 13, 1963, p. 28.

330 Granville Hicks. Saturday Review, XLVI, vi (November 9, 1963), 40.


332 Geoffrey Bush. The Yale Review, LIII, ii (December 1963), 300-301.


334 E.K. [Frederick Wah] Sum, No. 1 (December 1963), p. 27.

335 G. William Jones. Southwest Review, XLIX, i (Winter 1964), 94.
336 Open Space, No. 4 [Spring 1964], pp. 30, 32.

337 Adelaide Simon. The Free Lance, VIII, i (First half of 1964), 41-42.


Mister Blue 1964 (16)

Critical Reviews [in German]


344 Helmut Heissenbüttel. Die Welt der Literatur, February 18, 1965. [With photograph.]

Brief Reviews [in German]


The Gold Diggers 1965 (17) and 1965 (19)

Critical Reviews


**Brief Reviews**


**Die Insel** 1965 (18)

**Critical Reviews [in German]**


Brief Review [in German]


Poems 1950-1965 1966 (22)

Critical Reviews


Brief Reviews


Words 1967 (26)

Critical Reviews

384 Chad Walsh. Book Week, IV, No. 39 (June 4, 1967), 5. [With photograph.]


387 Frederic Will. Poetry, CXI (January 1968), 256-258.


391 Donald Junkins. Massachusetts Review, IX, iii (Summer 1968), 598-601.


Brief Reviews

394 Robert Pawlowski. The Denver Quarterly, II, i (Spring 1967), 171-172.

395 Colleague, III, ix (May 1967), 11-12.


401 Peter Davison. *Atlantic Monthly*, CCXI, ii (February 1968), 141.


**Gedichte 1967 (29)**

Critical Reviews [in German]


405 Peter W. Gerhard. *Die Tat*, June 8, 1968.

Brief Reviews [in German]


**The Finger 1968 (30)**

Brief Review


**The Charm 1967 (32)**

Critical Review

Numbers 1968 (34)

Critical Review


Pieces 1969 (39)

Critical Reviews


419 Jerome Mazzaro. The Kenyon Review, XXXII, i [ca. Spring 1970], 163-165. MS 1211


Brief Reviews

426 Hayden Carruth. Hudson Review, XXIII, i (Spring 1970), 186.

The Charm 1969 (41)

Critical Review


A Quick Graph 1970 (104)

Brief Review


Critical Review


6 LETTERS

See also 940.

434 Alexander Werth and Marcia G. Rucker. "Translation Trap" [letters to the editor], The Nation, CIC (November 30, 1964), 393. See 130
7 SELECTED POEMS


8 STORY


C IN DISSERTATIONS


D AUDIO-VISUAL MATERIAL

A few items should be mentioned here. A letter from Creeley to Raymond Souster was read on the Canadian Broadcasting Corporation program "Modern Canadian Poetry" in the "Extension" TV series (audio recording 670507-8, CBC Program Archives). Jack Nicholson's movie Drive, He Said (released 1971), based on Jeremy Larner's novel, took its title from Creeley's poem "I Know a Man". A number of programs about Creeley were broadcast over German radio stations—see
1205. See also the Audio-Visual Material listed as 162, 166-168, 1024, 1026. Many of Creeley's own books and writings in periodicals are accompanied by photographs of the author. Additionally, a number of photographs of Creeley appear with writings about him. Those that are recorded are mentioned in the individual entries.

1 FILM


Companion film portraits of Robert Creeley and Michael McClure.

This film was reduced to 8 mm. and included in Brakhage's XV Song Traits.

2 PORTRAIT


70 copies, one sheet. Screenprint, some with red and green border, others with red and yellow border. Reproduced in small on the front cover of Robert Creeley Reads 1967 (28). A photograph by John C. Ward showing a detail of the portrait was reproduced in Caterpillar, No. 15/16 (April-July 1971), p. 203. 30 of the 70 sheets were included in the folio First Series Some Poets, a set of ten screenprints by R.B. Kitaj (London: Marlborough Fine Art, 1966-69).

E DEDICATIONS


452 Charles Olson. The Maximus Poems. New York: Jargon/Corinth, 1960. ["For Robert Creeley--the Figure of Outward".]
453 Jack Spicer. *Homage to Creeley*. [San Francisco: Summer 1960?]
[Duplicated, paper wrappers.] Also in *The Heads of the Town up to the Aether* (San Francisco: Auerhahn Society, 1962).

Throughout this section the first publication of a work is indicated by one asterisk and the first collection by two. At times this amounts to a calculated guess. In the case of simultaneous publication or uncertain dating two publications may be so marked. When the first publication is in a book of collected poems this is the first collection as well. When a number of works were first published or collected in a single book this fact may be noted in the introduction to the subsection. For the prose, reprintings and manuscripts are noted in the entries or introductions. All publications in periodicals are noted for poems but the Index to Poems must be used to trace manuscripts and reprintings in books and anthologies. All translations of both prose and poetry are given in the individual entries. Please use the Index to Periodicals to trace publications in a particular journal.

A  FICTIONAL PROSE

1  CHAPTER IN THE ISLAND 1963 (12)

   The novel was published as The Island 1963 (12), and reprinted as The Island 1964 (14) and Die Insel 1965 (18). MSS 1105

   455 Chapter 4. German translation, Akzente, No. 5/6 (November 1964), pp. 403-410.

2  STORIES IN THE GOLD DIGGERS 1965 (19)

   Dates given after the titles are the dates of composition taken, with one exception (470), from the typescripts at Washington University (1106) and Indiana University (1098, 1099). Cross-reference is made to these and other manuscripts in the entries. Some of the stories below were first published in Origin, No. 2, Summer 1951 (50) and New Directions, No. 13, 1951 (51). Stories 457-467 were first collected in The Gold Diggers 1954 (4) and a number were reprinted in Short Story 3 1960 (59), The Moderns 1963 (64), and New American
Story 1965 (72). All of the following stories were published in Mister Blue 1964 (16; the first expanded edition of The Gold Diggers), The Gold Diggers 1965 (17), The Gold Diggers 1965 (19), De goudgravers 1966 (23), and El Amante 1967 (27). "The Book" (471) was reprinted in The New Writing in the U.S.A. 1967 (80). Please see 1106 for a draft of Creeley's only unpublished story, "The Conversation."


457 Mr Blue [Fall 1950]. *Origin, No. 2 (Summer 1951), pp. 111-117. Reprinted in New Directions, No. 13 (1951), pp. 94-100. MSS 1096, 1098

458 A Death [September 27, 1953]. *The Gold Diggers 1954 (4). MS 1098


460 The Party [August 5, 1951]. *Origin, No. 7 (Autumn 1952), pp. 182-186. MSS 1096, 1098, 1099

461 The Lover [Spring 1950]. *New Directions, No. 13 (1951), pp. 102-107. German translation by Rainer Gerhardt, Fragmente, No. 2 ([Late] 1952), pp. 54-60. MSS 1098


466 The Boat [June 2, 1953]. *The Kenyon Review, XV, iv (Autumn 1953), 571-576. MS 1098


B COLLECTED POEMS

All known publications in periodicals are listed below, along with first publications in books and anthologies and first collections in books. Please use the Index to Poems to trace all publications and manuscripts of individual poems.

1 POEMS IN FOR LOVE: POEMS 1950-1960 1962 (11)

Dates given after the titles are the dates of composition taken, for the most part, from the typescripts at Indiana University (1099-1101). Section One of For Love reprints poems (with the exception of "Naughty Boy", reprinted from A Form of Women) collected in The Whip 1957 (8), itself a selection of poems from five earlier books: Le Fou 1952 (1), The Kind Of Act Of 1953 (2), The Immoral Proposition 1953 (3), A Snarling Garland 1954 (5), All That Is Lovely in Men 1955 (6). Section Two reprints poems collected in A Form of Women 1959 (9), some of which were reprinted from If You 1956 (7); four poems were also printed in Four Poems from "A Form of Women" 1959 (10). All the poems in Section Three were collected for the first time and four poems were published for the first time. All of the poems in For Love were reprinted in Poems 1950-1965 1966 (22). A selection of poems from For Love were reprinted with their German translations in Gedichte 1967 (29). One of the poems was reprinted as [If You] 1968 (35).
Section One: Poems 1950-1955

472 Hart Crane ("He had been stuttering") [written by September 7, 1950]. *Origin, No. 1 (Spring 1951), pp. 57-59. **Le Fou 1952 (1).


477 The Riddle [Early April 1952]. *Le Fou 1952 (1). Published simultaneously in Golden Goose, Series 4, No. 5 (October 1952), p. 27.


488 For W.C.W. ("The pleasure of the wit") [written by July 1, 1953] *Origin, No. 10 (Summer 1953), p. 75. **The Immoral Proposition 1953 (3). Reprinted in CIV/n, No. 4 [1953-54], p. 4.

489 Apple Uppfle [written by August 19, 1953]. *The Immoral Proposition 1953 (3).

490 The Operation [written by July 1, 1953]. *Origin, No. 10 (Summer 1953), p. 79. **The Immoral Proposition 1953 (3).


496 The Death of Venus. *CIV/n, No. 5 [1953-54], p. 3 [titled "The Birth of Venus"]. **All That Is Lovely in Men 1955 (6).

497 The Lover. *CIV/n, No. 6 [1953-54], p. 14. **All That Is
Lovely in Men 1955 (6).


501 The Disappointment. *CIV/n, No. 5 [1953-54], p. 4. **All That Is Lovely in Men 1955 (6).


505 Naughty Boy. *Origin, No. 16 (Spring-Summer 1955), p. 130. **A Form of Women 1959 (9).


Section Two: Poems 1956-1958


516 Oh No. *If You 1956 (7).

517 Goodbye. *Black Mountain Review, No. 6 (Spring 1956), p. 163. **A Form of Women 1959 (9).


520 The Bed [April 24, 1959]. *A Form of Women 1959 (9).

521 Just Friends [written ca. Summer 1956]. *Measure, No. 2


524 The Hero [March 26, 1959]. *A Form of Women 1959 (9).


529 A Folk Song. *A Form of Women 1959 (9).


531 Damon & Pythias. *The Naked Ear, No. 5 [ca. 1959], p. 6. **A Form of Women 1959 (9).

532 If You [April 1956]. *If You 1956 (7).


534 The Saints. *The Naked Ear, No. 5 [ca. 1959], p. 2. **A Form of Women 1959 (9).

**A Form of Women 1959 (9).


540 Somewhere. *A Form of Women 1959 (9).


542 Song ("God give you pardon from gratitude") [written ca. January 5, 1956]. *A Form of Women 1959 (9).

543 Lady Bird. *If You 1956 (7).

544 For a Friend ("Who remembers him also") [November 19, 1956]. *A Form of Women 1959 (9).

545 Entre Nous. *Hearse, No. 1 (1957) [titled "Hopeless"]. **A Form of Women 1959 (9).

546 Sing Song. *Poetry, XC (August 1957), 293. **A Form of Women 1959 (9).

547 And. *If You 1956 (7).

548 Heroes [March 22, 1958]. *A Form of Women 1959 (9).


550 The Flower ("I think I grow tensions"). *Texas Quarterly, I, iii (Summer-Autumn 1958), 204. **A Form of Women 1959 (9).

551 The Letter. *If You 1956 (7) [titled "For Ann"].

553 The Souvenir [March 21, 1957]. *A Form of Women 1959 (9).


555 The Door ("It is hard going to the door") [January 1, 1959]. *Poetry, XCIV (April 1959), 17-18. **A Form of Women 1959 (9).


Section Three: Poems 1959-1960


560 The Woman ("I called her across the room") [August 21, 1959]. *Poetry, XCVI (May 1960), 74.


567 The Bird [September 30, 1959]. *Migrant, No. 5 (March 1960),


574 The Memory [August 26, 1959]. *Big Table*, I, iv (Spring 1960), 69.

575 To And [November 20, 1959]. *Folio Magazine*, XXV, ii (Spring 1960), 5.


579 Not Now [September 6, 1959]. *For Love* 1962 (II).


586 For Fear [December 31, 1959]. *Poetry, XCVI (May 1960), 78.


594 The First Time ("We are given a chance") [October 21, 1959]. *Poetry, XCVI (May 1960), 73-74.


601 The Wife [September 30, 1959]. *Big Table, I, iv (Spring 1960), 68.

602 The Snow [December 29, 1958]. *Big Table, I, iv (Spring 1960), 70.


2 POEMS IN WORDS 1967 (26)

Dates given after the titles are the dates of composition taken, for the most part, from the typescripts at Indiana University and Washington University—see 1101 and 1110. The first fifty-three poems were reprinted from Section Four of Poems 1950-1965 1966 (22), which collected poems from periodicals and the following books: Distance 1964 (13), Two Poems 1964 (15), Words 1965 (20), About Women 1966 (21). Most of the poems thereafter were reprinted directly from periodicals and Words 1965, For Joel 1966 (24), and A Sight 1967 (25); ten poems were published for the first time. With the exception of the eight poems collected in Words 1965, the first fifty-three poems were first collected in Poems 1950-1965 and the poems thereafter were first collected in Words 1967. Fifteen poems in Words 1967 were reprinted from Poems 1950-1965 in Robert Creeley Reads 1967 (28), and a selection of poems from Words 1967 were reprinted with their German translations in Gedichte 1967 (29). The last thirty-two poems of Words 1967 were reprinted in The Finger: Poems 1966-1969 1970 (44).
Section One


613 The Turn. *Burning Deck, No. 3 (Fall 1963), pp. 114-115.

614 For W.C.W. ("The rhyme is after / all") [August 16, 1962]. *Beloit Poetry Journal, XIV, i (Fall 1963), 39.


618 The Messengers [early October 1963]. *The Nation, CXCVII (December 7, 1963), 404.

619 For Leslie [same day as "The Messengers"]. *The Nation, CXCVII (December 14, 1963), 420.


624 The Window ("Position is where you / put it") [November 17, 1963]. *Poetry, CIV (June 1964), 146.


626 Hello [November 20, 1963]. *Poetry, CIV (June 1964), 143.

627 Quick-Step [November 20, 1963]. *Poetry, CIV (June 1964), 143.


631 The Woman ("I have never / clearly given to you") [December 14, 1963]. *Poetry, CIV (June 1964), 133-135. Reprinted in Agenda, IV, iii/iv (Summer 1966), 5-6 and About Women 1966 (21).

632 The Pattern [December 14, 1963]. *Poetry, CIV (June 1964), 136.


Section Two


642 Song ("I wouldn't / embarrass you"). *Poetry, CVII (February 1966), 325.


658 The Window ("There will be no simple") [April 22, 1965]. *Poetry, CVII (February 1966), 320. **Words 1965 (20).


663 Pieces ("I didn't / want / to hurt you") [June 2, 1965], *A Nosegay in Black, I, i (Autumn 1966), 18.


668 Same [July 1, 1965]. *A Nosegay in Black, I, i (Autumn 1966), 14.


671 A Picture [January 22, 1966]. *A Nosegay in Black, I, i (Autumn 1966), 16.


675 They ("They were trying to catch up") [January 23, 1966]. *A Nosegay in Black, I, i (Autumn 1966), 19.


3 POEMS IN PIECES 1969 (39)

Dates given after the titles are the dates of composition taken from the manuscripts and typescripts at Washington University—see 1113-15. A number of the first poems in Pieces 1969 were reprinted from Pieces 1968 (see list of titles in 37). The last fourteen poems were reprinted from Mazatlan: Sea 1969 (38). The contents of the following books were also reprinted: The Finger 1968 (30), 5 Numbers 1968 (31), The Boy 1968 (33), Numbers 1968 (34). Unless otherwise specified, the poems were first collected in Pieces 1969. Unless the first publication is mentioned it may be assumed that the poem (or part) was published for the first time in Pieces 1969. All the poems in Pieces 1969 were later reprinted in The Finger: Poems 1966-1969 1970 (44).


For You [May 24, 1967].


Having to- [October 14, 1967]. *Parts 3 and 4, Pieces 1968 (37).

The car [October 15, 1967]. *Part 1, The Little Mag, I, i [1968], 35 and Dimension (feature magazine of The Spectrum), February 16, 1968, p. 15. [In these magazines, part 1 was printed as part of a sequence titled "Pieces" which included parts 1 and 2 of 702, parts 3 and 5 of 703, and part 4 of 706. This was the first publication for them all.] **Part 1, *parts 3 and 4, Pieces 1968 (37).


One thing done [October 18, 1968]. *Parts 1 and 2 (see 699). **Parts 1 and 2, *part 3, Pieces 1968 (37).

I cannot see you [October 31, 1967]. *Parts 3 and 5 (see 699). *Parts 1 and 2, **part 5, Pieces 1968 (37).

Gemini [November 7, 1967]. *Part 4, The Zodiac 1968 (90) [titled "Gemini"].


"Time" is some sort of hindsight [November 18, 1967]. *Part 4 (see 699). *Part 2, **part 4, Pieces 1968 (37).


Numbers [January 15-19, 1968]. [This is a sequence of ten poems:--One--Two ("When they were / first made")--Three ("They come now")--Four ("This number for me")--Five--Six--Seven--Eight--Nine--Zero.] The first five poems were first published in Numbers 1968 (31) and the whole sequence was published--the last five poems for the first time--in Numbers 1968 (34).


One / the Sun [January 17, 1968]. *Part 4, Anonym, No. 1 [April 1968], p. 26 [titled "Song" ("Back where things were / sweeter")]. *Part 1, Pieces 1968 (37).


Can feel it [ca. January 19-21, 1968].


The Friends [January 24, 1968]. *Parts 1, 4, 6, and 7, Poetry, CXII (August 1968), 332. [These parts were printed as part of a sequence titled "The Friends" which included parts 2 and 3 of 721.] *Part 2, Pieces 1968 (37).

Diction [January 25, 1968].


The Puritan Ethos [January 25, 1968]. *Parts 1 to 3, Poetry,
CXII (August 1968), 333, 335 [titled, respectively, "The Puritan Ethos", "I'll Be Here", "Mr. Warner"].


724 Canada [January 25, 1968].

725 Happy love [February 18, 1968]. *Pieces 1968 (37) [titled "One Day"].


727 3 in 1 [February 24, 1968].

728 They ("What could / they give me") [March 11, 1968].

729 Echo [March 11, 1968].

730 So tired [March 13, 1968]. *Pieces 1968 (37). [This poem was printed as part of a sequence titled "Time" ("So tired") which included "Why say" and parts 1 to 3 of 733.]

731 Why say [March 23, 1968]. *Part 1, New Mexico Quarterly, XXXVIII, ii (Summer 1968), 149. [This part was printed as part of a sequence titled "Pieces" which included part 4 of 732, part 3 of 734, and part 2 of 745. This was the first publication for them all.] **Part 1, *part 2, Pieces 1968 (37)—see 730.


733 Days later [April 10, 1968]. *Parts 1 to 3, Pieces 1968 (37)—see 730.


735 Echo Of [April 21, 1968].

736 The [April 21, 1968].

737 Situation of feeling [April 29, 1968].

738 Again ("One more day gone") [April 29, 1968].

739 The which it was [May 8, 1968].
740 In the house of [May 13, 1968].

741 P.S. [May 15, 1968]

742 Ice Cream [May 30, 1968]. *Parts 3 to 5, Noose, No. 6 [1968] [titled, respectively, "How", "Fates", "Song" ("Oh so cute")].

743 What do you think [May 31, 1968]. *Part 1, Noose, No. 6 [1968] [titled "Roads"]. *Parts 2 and 4, Lillabulero, No. 6 (Fall-Winter 1968), pp. 2-3 [titled "Pieces"].

744 Re C- [May 31, 1968].

745 Like a man committed [June 3, 1968]. *Part 2 (see 731). *Parts 5 to 8 and 11, Quixote, IV, iii [ca. 1968], 4-8 [titled, respectively, "Rhyme", "Lines", "You Want...", "'In Pieces...", "Age"].

746 The News.

747 Smell of gum wrappers [June 6, 1968].

748 Where we are [June 7, 1968]. *Jeopardy, V (Spring 1969), 108.

749 The day comes and goes [July 30, 1968].

750 The first time ("The first / time is / the first / time") [August 6, 1968].


757 How that fact [August 12, 1968]. *Mundus Artium, II, i (Winter 1968), 28-29. [This poem was printed as part of a sequence titled "From Pieces" which included "Here" (758).] **Mazatlan: Sea 1969 (38).
758 Here ("Past time--those / memories") [August 13, 1968].


4 POEMS IN THE CHARM: EARLY AND UNCOLLECTED POEMS 1969 (41)

Dates given after the titles are the dates of composition taken, for the most part, from the typescripts at Indiana University and Simon Fraser University--see 1094, 1095, 1099-1101. Most of the poems were reprinted from The Charm 1967 (32) which reprinted poems from periodicals and five early books: Le Fou 1952 (1), The Kind Of Act Of 1953 (2), The Immoral Proposition 1953 (3), A Snarling Garland 1954 (5), All That Is Lovely in Men 1955 (6). Sixteen poems in The Charm 1969 were reprinted from Divisions 1968 (36) which collected poems missed from The Charm 1967 from periodicals, The Kind Of Act Of, and A Form of Women 1959 (9). "Nathaniel Hawthorne" was reprinted directly from A Form of Women in The Charm 1969, and four poems were collected for the first time from periodicals; "The Ear" was published for the first time. Unless otherwise specified, the poems were first collected in The Charm 1967.


214


770 The Late Comer. *Accent, IX, iv (Summer 1949), 221.


778 Helas [written by February 12, 1951]. *Origin, No. 2 (Summer 1951), p. 91. **Le Fou 1952 (1).


780 Hart Crane ("Answer: how old / is the wind") [written by February 12, 1951]. *Origin, No. 2 (Summer 1951), p. 100. **Le Fou 1952 (1).


792 A Poem [written by June 9, 1953]. *Origin*, No. 10 (Summer 1953), p. 76.


796 Medallion [written by July 1, 1953]. *Origin*, No. 10 (Summer 1953), p. 78.


800 The Bird, the Bird, the Bird. *The Kind Of Act Of 1953 (2).
808 It Is at Times [written by March 29, 1952]. *Ferrini & Others 1953 (53).
809 The Europeans. *Ferrini & Others 1953 (53).
812 For Martin. *The Kind Of Act Of 1953 (2). Japanese translation, Vou, No. 38 [ca. 1953], p; 7,
817 Hi There! *A Snarling Garland 1954 (5). Reprinted separately as Hi There! 1965 (16A) and in Free Poems/Among Friends, I, iii (Summer 1967), 1.


820 For Irving. *CIV/n, No. 5 [1953-54], p. 4. **All That Is Lovely in Men 1955 (6).


826 For a Friend ("You are the one man"). *Contact, No. 10 (March 1954), p. 24. **All That Is Lovely in Men 1955 (6).

827 The Total Parts of a World. **All That Is Lovely in Men 1955 (6).


832 "To Work Is to Contradict Contradictions, to Do Violence to Natural Violence..." *Pegasus, IV, i (1955). **Divisions 1968 (36).

833 Not Again. *Beloit Poetry Journal, VI, i (Fall 1955), 30.


838 The Menu [July 1956]. *The Naked Ear, No. 1 [ca. 1959]. **A Form of Women 1959 (9).


841 Je vois dans le hasard tous les biens que j'espère. *The Naked Ear, No. 4 [ca. 1959]. **A Form of Women 1959 (9).


844 Nathaniel Hawthorne [written ca. April 1957]. *A Form of Women 1959 (9).


C NEW POEMS

Dates given after the titles are the dates of composition taken from Creeley's latest manuscript (which includes additional poems), now in the Washington University collection. This manuscript has just been published as the second part of A Day Book (New York: Scribner's, [Ca. December] 1972). All known publications in periodicals are listed below, along with separate publications of individual poems.

1 NEW POEMS IN THE FINGER: POEMS 1966-1969 1970 (44)

These are the poems in the last section, "In London", of The Finger 1970. All the poems except "A Wall" (reprinted from A Wall 1969, 39A) were newly collected from manuscripts and periodicals. Unless otherwise specified, they were published for the first time. The poem-sequence "In London" was published simultaneously as In London 1970 (43).

858 We'll die [October 9, 1968].
860 Love— ("Love—let it").
861 Bobbie's Law [December 17, 1968].
862 The Edge [December 18, 1968]. *Part 1, Paris Review, XII, No. 47 (Summer 1969), 23 [titled "The Edge"].
863 Little Time—And Place [January 27, 1969].
864 The so-called poet [February 15, 1969]. *New Mexico Quarterly,

865 Dead in the year— [April 8, 1969].

866 "Fine china [April 23, 1969].

867 In the [May 14, 1969].

868 Rippling eyelids [June 12, 1969].

869 The Teachings [June 13, 1969].


871 Kiki [June 13, 1969].


873 The men in my life [June 21, 1969].

874 Neither sadness nor desire [July 6, 1969]. *Parts 1-3, The Western Gate [No. 1, May 1970].


876 There is a space [July 20, 1969].


879 I don't hate you lately [August 6, 1969].

880 Way [August 6, 1969].

881 Looking for a way [August 8, 1969].

882 Soup [August 24, 1969]. *Iowa State Liquor Store, II, i (Winter 1970), 42. [This poem was printed as part of a sequence titled "Soup" which included part 1 of 883 and poem 884. This was the first publication for them all.]


884 I want to fuck you [August 26, 1969]. *Iowa State Liquor Store (see 882).
All the poems were newly collected from manuscripts, periodicals, and Mary's Fancy 1970 (42). Unless otherwise specified, they were published for the first time.


887 Two ("Holding / for one / instant") [January 13, 1970].


889 "QuickTalk..." [January 14, 1970].


891 Harry [January 14, 1970].

892 "The Death Of..." [January 15, 1970].


895 The Problem [January 21, 1970].

896 The Tiger [January 21, 1970].


898 On Vacation [January 22, 1970].

899 Sounds [January 22, 1970].

3 UNCOLLECTED POEMS

900 Again ("I wanted you / without virtue"). *Journal of Creative Behavior, I, ii (Spring 1967), 132.

901 Hero. First published as Hero 1969 (40).

903 The day was gathered [September 17, 1969]. *Lillabulero, No. 8 (Winter 1970), pp. 48-49.


912 As Now It Would Be Snow. First published as As Now It Would Be Snow December 7, 1970 (47).


D NONFICTIONAL PROSE: WRITINGS IN A QUICK GRAPH: COLLECTED NOTES & ESSAYS 1970 (104)

Dates given after the titles are the dates of composition taken, for the most part, from the typescripts at Washington University; cross reference is made to the manuscripts in the entries. All the prose writings are collected for the first time. With the exception of the original version of "Introduction to
Charles Olson: *Selected Writings* (957), all the works were published previously. All publications in periodicals, books, and anthologies are noted. For critical writings, notes, interviews, and letters not included in *A Quick Graph* see 101, 103, 105-158. For unpublished writings see 1093, 1097, 1099, 1118-31.

**Prefaces**


916 *All That Is Lovely in Men* [first two paragraphs of the original only]. First published in a much longer version as "Robert Creeley Writes of This Book", *All That Is Lovely in Men* 1955 (6).


918 *A Form of Women*. First published as "A Note to These Poems", *A Form of Women* 1959 (9).

919 *The Island*. *The Island* 1963 (12). Reprinted as the preface to *The Island* 1964 (14) and, in a German translation, to *Die Insel* 1965 (18). MSS 1105, 1169


**One**

921 *Notes for a New Prose* [June 12, 1950]. *Origin*, No. 2 (Summer 1951), pp. 94-99. MS 1132
922 A Note on the Objective [November or December 1950]. *Goad, I, i (Summer 1951), 20-21. MSS 1092, 1133, 1153

923 How to Write a Novel [April 1, 1952] [review of John Hawkes' The Beetle Leg]. *New Mexico Quarterly, XXII, ii (Summer 1952), 239-241. MS 1134


925 A Note on Poetry. *Contact, II, ii (February-April 1953), 14-16 ["This is a portion of a letter written by the author to the Editor on July 15, 1952"].

926 A Dilemma [September 22, 1954]. *Black Mountain Review, No. 3 (Fall 1954), pp. 27-28 [introduction to "Photographs courtesy of Peter Mitchum", actually taken by Ann Creeley]. MS 1162


928 A Note on the Local. *First Person, No. 3 (Spring-Summer 1961), p. 34.

929 A Quick Graph. First published, with slight differences, in The Floating Bear, No. 2 [1961], pp. 5-6. See 262


"Poems are a complex" [dated July 30, 1965 in *A Nosegay*]. First published as "A Note", *A Nosegay in Black*, I, i (Autumn 1966). MS 1181

A Statement about the Poem "The Name". First published as "A Statement about 'The Name'", *Poems for Young Readers* 1966 (79) [following "The Name"].

Notes Apropos "Free Verse" [December 11, 1966] [with an extra paragraph inserted from the typescript, 1147]. *Naked Poetry* 1969 (95).


Two


The Letters of Hart Crane [November 30, 1953] [a review]. *Origin*, No. 13 (Summer 1954), pp. 59-61. MS 1158


A Note on Ezra Pound [July 21, 1964] [without the letters]. First published, with the letters, as "A Note and a Selection of Letters from Ezra Pound", *Agenda*, IV, ii (October-November 1965), 11-21 and in a French translation by Michel Beaujour, with the letters, "Lettres à Robert Creeley", *Ezra Pound* (Volume I, Les Cahiers de L'Hern, Numéro 6. France, 1965.) MS 1173


946 "...paradise / our / speech..." [July 8, 1965] [review of Louis Zukofsky's *All: 1923-1958*]. *Poetry*, CVII (October 1965), 52-55. [The first part of this review was quoted on the back cover of Zukofsky's *All: 1956-1964* (New York: Norton, 1966).] MS 1145

947 Louis Zukofsky: *All: The Collected Short Poems, 1923-58* [July 4, 1965] [a review]. First published, with a slight difference, as "Louis Zukofsky", *Agenda*, IV, iii/iv (Summer 1966), 45-48. MSS 1182


950 A Note on Basil Bunting [September 13, 1966]. *Agenda*, IV, v (Autumn 1966), 18-19. MS 1189

Three

951 Charles Olson: *Y & X* [a review]. *Montevallo Review*, I, ii (Summer 1951), 59-60.

952 Charles Olson: *In Cold Hell, in Thicket* [a review]. *New Mexico Quarterly*, XXIII, iii (Autumn 1953), 350-352. MS 1157
953 Charles Olson: The Maximus Poems, 1-10 [August 10, 1953].
First published on a prospectus of The Maximus Poems enclosed as a loose insert in The Maximus Poems 1-10 by Charles Olson (Stuttgart: Jonathan Williams, 1953). Reprinted in Migrant, No. 3 (November 1959), pp. 2-3. MS 1156


956 Some Notes on Olson's Maximus [February 11, 1961]. *Yugen, No. 8 (1962), pp. 51-55. MS 1137

957 Introduction to Charles Olson: Selected Writings 1 [February 12, 1965] [original version, published for the first time in A Quick Graph 1970 (104) from the typescript, 1176].

958 Introduction to Charles Olson: Selected Writings 2 [dated October 3, 1965 in Selected Writings]. First published, with some differences, in Selected Writings of Charles Olson 1966 (171). MS 1185

959 "A Foot Is to Kick with" [April 7, 1966] [review of Charles Olson's Human Universe, Proprioception, and Bibliography on America for Ed Dorn]. *Poetry, CIX (October 1966), 40-43. MSS 1188

960 "A light, a glory, a fair luminous cloud" [review of Robert Duncan's Letters]. *Poetry, XCVI (April 1960), 55-57. MS 1084 Proof 1004

961 "To disclose that vision particular to dreams" [November 28, 1965] [review of Robert Duncan's Roots and Branches]. *The Humanist, XXVI, i (January-February 1966), 28. MSS 1186

962 "An intensely singular art" [review of Denise Levertov's Here and Now, Joel Oppenheimer's The Dutiful Son, and Louis
Zukofsky's Some Time]. *New Mexico Quarterly, XXVII, i/ii (Spring-Summer 1957), 125-127.


965 Edward Dorn's Geography [April 15, 1966] [a review]. *Stand, VIII, ii (1966), 74-76. MSS 1187

966 Rainer Gerhardt: A Note [January 20, 1964]. First published, with a slight difference, in Work, No. 3 (Winter 1965-66), pp. 4-5. MS 1170

Four

967 A Note on Canadian Poetry [January 2, 1953]. *Contact, No. 8 (September-December 1953), pp. 22-23. MS 1155


969 Kenneth Patchen: Fables and Other Little Tales [a review]. *Black Mountain Review, No. 1 (Spring 1954), pp. 63-64.


972 Ways of Looking [review of Kenneth Koch's Kô, Jack Kerouac's Mexico City Blues, Irving Layton's A Red Carpet for the Sun, Judson Crews' The Heart in Naked Hunger and The Feel of Sun &
Air upon Her Body, Barriss Mills' Parvensus & Ancestors, and Experiment Theatre Anthology No. 1]. *Poetry, XCVIII (June 1961), 192-198. Proof 1004


975 More on Kearns. *Outsider, I, iii (Spring 1963), 20. MS 1086 See 263

976 Frederick Eckman: The Epistemology of Loss [a review]. *Eliz-abeth, No. 8 (March 1965), p. 2. MS 1177

Five


978 D.H. Lawrence: Studies in Classic American Literature [December 27, 1953] [a review]. First published, with some differences, in Origin, No. 13 (Summer 1954), pp. 61-62. MS 1160


981 Witter Bynner: Journey with Genius [a review]. *Black Mountain Review, No. 2 (Summer 1954), pp. 62-63. MS 1161

982 Ramon Sender: Two Novels [review of The Sphere and The Affable


985 Evergreen Review, No's. 1 and 2 [a review]. *New Mexico Quarterly, XXVII, i/ii (Spring-Summer 1957), 123-125.

986 Edward Dahlberg: The Sorrows of Priapus [a review]. *New Mexico Quarterly, XXVIII, i (Spring 1958), 75-77.


990 Introduction to Thongs by Alex Trocchi [July 28, 1967].

Six


994 Philip Guston: A Note. First published as "A Note", the introduction to Guston's drawings, Black Mountain Review, No. 6 (Spring 1956), p. 170.

995 Harry Callahan: A Note. First published as the introduction to Callahan's photographs, Black Mountain Review, No. 7 (Autumn 1957), pp. 149-150.

996 A Note [August 25, 1962]. First published as the introduction to Togetherness, by Alice Garver. [Albuquerque:] ©1962. [Fewer than 500 copies.] MS 1140


998 Frank Stella: A Way to Go. First published as essay with Stella's reproductions, The Lugano Review, I, iii/iv (Summer 1965), 189-190, 195-197. MS 1179


1000 "Mehr licht..." [October 29, 1968] [notes on Stan Brakhage's films]. *ArtsCanada, XXV, v (December 1968), 28-29. Reprinted in Film Culture, No. 47 (Summer 1969), pp. 22-23. MS 1195
Included in Section IV are letters, recordings, proofs, and manuscripts of published and unpublished writings, both by and about Creeley. For published prose, cross reference is made to the main entry giving publication details. Please use the Index to Poems to find where poems were published.

This section lists, for the most part, those works which have found their way into university libraries. There are many letters still in the hands of the recipients and probably some letters, manuscripts, and proofs in the files of publishers. In addition, several universities have recordings of Creeley's readings there and a number of recordings are in private collections. Creeley's own manuscripts were sent to Indiana University in 1961. From 1964 his manuscripts, letters, etc., have been going into the large Creeley collection at Washington University.

My thanks go to the following people who opened their collections to me when I visited their libraries: Elfrieda Lang, Curator of Manuscripts, The Lilly Library, Indiana University, Bloomington; R. Russell Maylone, Curator, Department of Special Collections, The University Library, Northwestern University, Evanston, Illinois; Pamela R. Mason, Assistant Curator for Modern Poetry, Department of Special Collections, The University of Chicago Library; E. Bridwell, Humanities Librarian, University Library, Simon Fraser University, Burnaby, British Columbia; B.J. McMullin, Librarian, Special Collections Department, Cameron Library, University of Alberta, Edmonton; and above all to Elsie Freivogel, former Head, and Holly Hall, Head, Manuscript Division, and William Matheson, former Chief, and Roger Mortimer, Chief, Rare Book Department, John M. Olin Library, Washington University, St. Louis.

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Poetry Collection, Lockwood Memorial Library, State University of New York at Buffalo; and Christine D. Hathaway, Special Collections Librarian, The John Hay Library, Brown University, Providence, Rhode Island. Stan Phillips and Warren Tallman kindly loaned copies of recordings in their own collections.

A UNPUBLISHED WORKS

1001 Two Ways of Looking in a Mirror. 1957. [Illustrated by] René Laubiès.

A "poème-objet" composed of a drawing by Laubiès over which the poem "Two Ways of Looking in a Mirror" has been handwritten by Creeley. 2 copies, [1]④ including one drawing, one broadside, unbound. One copy is at Washington University. The poem had been published previously.


Ca. 3 copies; [7], 43④. The poems were reprinted from If You 1956 (7), collected from periodicals, or published from manuscripts. Those poems indicated with an asterisk had not been previously published. Most of the poems were later collected in A Form of Women 1959 (9) and all have been collected in either For Love 1962 (11) or The Charm 1969 (41). The preface has not been otherwise published.

B PROOFS AND ADVANCE COPIES

1 PROOF OF UNPUBLISHED WORK

1003 The Dress. To have been published late 1957 in an edition of 125 copies by The Windhover Press, Summit, New Jersey. Compiled Summer 1955. Consisted of 12-15 poems; three stories, "The Musicians" (469), "The Suitor" (468), and "The Dress" (470); with a drawing by Philip Guston. Location unknown.

2 PROOFS OF PUBLISHED WORKS

The University of Chicago

1004 Proofs of poems and reviews published in Poetry. Corrected galley proofs of "'A light, a glory, a fair luminous cloud'" (960) and "'To Build Castles in Spain'" (971). Uncorrected galley proofs of "'Her Service Is Perfect Freedom'" (987), "Ways of Looking" (972), and the following poems: --The Hill --My Love--A Gift of Great Value--Going to Bed--The Door ("Thump, Thump.")--The Names--The Herd--The Door ("It is hard going to the door")--The Rose--The First Time ("We are given a chance")--The Woman ("I called her across the room")--Jack's Blues--Air: "The Love of a Woman"--Out of Sight--The Cracks--For Fear--Song ("What I took in my hand")--For Love--The Rescue. See 1084 Related letters 1042-47, 1053, 1072

University of Alberta, Edmonton

1005 Proofs of The Finger 1968 (30). Galley proofs of poem "The Finger" with corrections and notes by Creeley. Semi-final proof, with a number of differences from the final proof. Final proof, with early proof of the colophon page.

Washington University

1006 Proof copy of The Immoral Proposition 1953 (3). Paper wrappers, with drawings by René Laubiès. Three of the poems are in Creeley's handwriting.

1007 Proof of poem "The Place", for publication in Inland, II, iv, Spring 1959 (552).

1009 Proofs of *For Love* 1962 (11). Three sets of galley proofs. First and final galleys with printer's markings. Another set of first galleys with Creeley's markings; accompanied by a letter from Viola Sperka.

1010 Proofs of *Words* 1965 (20). One of five proofs printed as part of the edition, the only copy which remained unbound, on light blue paper. Also, separate proof of colophon.

1011 Proofs of *For Joel* 1966 (24). First, second, fourth, sixth, and final proofs. The early proofs have Creeley's corrections.

1012 Galley proof, with one correction, of the table of contents and acknowledgements of *Selected Writings of Charles Olson* 1966 (171).


1014 Proofs of *The Charm* 1967 (32). Proofs of each eight-page signature of the book with several proofs of some signatures and a proof of the colophon which was not used. The proofs have Creeley's comments and corrections throughout. Also, an unbound final proof. The author's proofs were sent severally from the publisher, Walter Hamady, to Creeley and back during the Fall of 1967. For the letters which accompanied some of the proofs, see 1062.

1015 Corrected galley proofs of *Pieces* 1969 (39).

1016 Early proof of *Mary's Fancy* 1970 (42), consisting of poem, "Mary's Fancy", color photo of Robert Indiana, and notes by William Katz, the publisher.


3 ADVANCE COPIES

*Washington University*


C RECORDINGS

See list of further recordings 159-167.

Private Collections

1020 Reading from the manuscript of For Love 1962 (11), February 16, 1962 at the University of British Columbia, Vancouver.

1021 Tape-recorded lectures given at the home of Warren Tallman, Vancouver, British Columbia, August 26, 28, 29, 1962.

1022 Reading from For Love 1962 (11). Recording made by Stan Phillips for a record which was never pressed. Related letter 1080

1023 Reading from The Island 1963 (12) and poems after Words 1967 (26), February 8, 1968 at the University of British Columbia, Vancouver.


Audio-Visual Department, John M. Olin Library, Washington University

1025 Reading from For Love 1962 (11) and later poems, May 3, 1965 at Washington University.

1026 Reading from the manuscript of The Charm 1967 (32) and from Words 1967 (26), April 28, 1967 at Washington University. Joint reading with Robert Duncan.

D LETTERS

Harvard University

1027 Two letters to e.e. cummings, January 31, 1946, for The Harvard Wake (174).
University of California, Los Angeles

1028 Four letters to Clark Coolidge, October 26, 1963 to August 18, 1964.

1029 Two letters to Aram Saroyan, one dated February 20, 1966, one undated.

Brown University

1030 Nine letters to Winfield Townley Scott, August 1, 1961 to October 24, 1965.

1031 Two letters to William Kinter, January 26 and May 12, 1965.

1032 One letter to Roger E. Stoddard, then Curator of the Harris Collection, Brown University, February 17, 1964. See 1080

State University of New York at Buffalo

1033 14 letters to Eugene Magner, then editor of Glass Hill and Assistant Curator of the Poetry Collection at S.U.N.Y.A.B., February 28, 1950 to April 15, 1954. Also one letter to Martha S. Koester of the Library, S.U.N.Y.A.B., November 27, 1954. See 1087

1034 One letter to Peter Russell, editor of Nine, November 16, 1951.

University of Alberta, Edmonton


Northwestern University

1036 11 letters to Nick Dean, August 11, 1954 to April 18, 1959.

1037 Seven letters to LeRoi Jones, regarding The Moderns 1963
(64) and other things, June 4, 1962 to November 23, 1963. See 1080

1038 Seven letters to Jon Edgar Webb, editor of Outsider, and Jon Edgar Webb, Jr., July 29, 1960 to April 1, 1963. See 263, 1086


Yale University

1040 37 letters to William Carlos Williams, February 11, 1950 to September 23, 1962; the first letters involved a magazine Creeley was trying to start up. One letter to Mrs. Williams, November 20, 1961. See 1083.

Simon Fraser University

1041 60 letters to Richard Wirtz Emerson, who with Frederick Eckman edited Golden Goose and operated the Golden Goose Press which published Le Fou 1952 (1), April 24, 1950 to October 9, 1952. Regarding a magazine Creeley was trying to start up; Creeley's poems published in Golden Goose, especially in "Anthology: Le Fou", Series 4, No. 5, October 1952 (52); the publication of Le Fou; etc. See 1092-95.

The University of Chicago

1042 50 letters to Henry Rago, editor of Poetry, March 6, 1956 to September 22, 1961. See 1045, 1053, 1072, 1084

1043 13 letters to John Frederick Nims, editor of Poetry, October 9, 1960 to July 27, 1961. See 1046, 1072

1044 Three letters to Miss Schaefer, secretary for Poetry, April 21 to November 4, 1960. See 1046

1045 23 letters (carbons) from Henry Rago, February 4, 1957 to September 11, 1961. See 1042, 1072

1046 One letter from John Frederick Nims, October 3, 1960 and one letter from Miss Schaefer, November 11, 1960. See 1043, 1072

1047 Three letters from Scribner's, Creeley's publishers, to Poetry, November 17 to December 12, 1961. One letter from Poetry to Scribner's, December 6, 1961. One letter from
Henry Rago to Doubleday & Co., July 8, 1958. See 1057, 1071

The University of Texas, Austin

1048 20 letters to Edward Dahlberg, January 24, 1955 to April 15, 1965. See 1089


1050 Seven letters to Cid Corman, editor of Origin, December 21, 1953 to April 29, 1955, concerning Black Mountain Review (176), etc. See 1056

1051 Seven letters to Ian Hamilton Finlay, October 16, 1961 to September 8, 1964. See 1090


Indiana University

1053 26 letters to Henry Rago, the editor of Poetry, January 24, 1962 to December 3, 1967. See 1042, 1045

1054 Three letters to Charles Olson, August 30, September 11 and [Fall] 1950, none of which were sent. See 1080, 1097

1055 One letter to Mrs. Simon, August 21, 1954.

1056 354 letters to Cid Corman, editor of Origin, December 14, 1949 to November 22, 1955, concerning Origin; other magazines, editors, and writers; books, poetry, prose, friends; poems, stories, and essays Creeley was then writing; The Divers Press (179, 180); Black Mountain Review (176); personal matters related to The Island 1963 (12); etc. See 1050, 1099

Washington University

From Creeley

1057 26 letters to Donald Hutter, Creeley's editor at Scribner's, June 1, 1960 to June 6, 1964, concerning The Island 1963 (12). See 1047, 1071, 1104

1058 Eight letters to William Matheson, Chief, George N. Meissner Rare Book Department, Washington University, and Mona Van Duyn, Poetry Consultant, July 31, 1964 to August 29, 1968, regarding the Washington University collection. See 1073
1059 Two letters to Dudley Wynn, Acting Chairman, Department of Language and Literature, University of New Mexico, December 27 and 28, 1965.

1060 Two letters to Mrs. Ward Raymond, June 29, 1945.

1061 42 letters to Henry Wenning, dealer in rare books and manuscripts, October 11, 1963 to August 17, 1967, concerning the sale of books and manuscripts and the publication of *The Charm* 1967 (32). See 1062, 1070, 1078

1062 33 letters to Walter Hamady of The Perishable Press, September 7, 1964 to November 25, 1967, concerning the publication of *Words* 1965 (20), *For Joel* 1966 (24), and *The Charm* 1967 (32). See 1014, 1061, 1070, 1078, 1107, 1109, 1111


1064 One letter each to ten correspondents, including *The World Review*, January 16, 1953; Mrs. O.S. Creeley, July 30, 1959; Jacob Zilber, Department of Creative Writing, the University of British Columbia, Vancouver, September 6, 1962; Allen Ginsberg, September 17, 1962; Diane di Prima, September 3, 1964 (see 1081); [Olga] Rudge, Ezra Pound’s mistress, January 3, 1968; and *The Albuquerque Journal*, September 16, 1968.

1065 Two letters to Walter Lowenfels, July 31 and August 5, 1966. [In the Walter Lowenfels papers.] See 1108

1066 Two letters to Timothy Leach, April 15 and 28, 1965. [In the Timothy Leach papers.]

1067 12 letters to Alexander Trocchi, [October] 1953 to April 16, 1965, related to *The Island* 1963 (12). [In the Alexander Trocchi papers.]

About Creeley

1068 Four letters related to or incorporated in *The Island* 1963 (12). Martin Seymour-Smith to Creeley [Ca. 1953-54]; Ann Creeley to Julie [Eastman], June 27 [1954]; Ruth F. Stevens to Ann Creeley, December 6, 1954; Austryn Wainhouse to Ann Creeley, July 7, 1955. [Kept with *The Island* manuscripts.]
Correspondence regarding a controversy which arose when Robert Vas Dias of the American Language Institute used poems by Creeley and Gary Snyder in the Cultural Program of Monett Schools (Monett, Missouri). See 147, 276


To Creeley

41 letters from Donald Hutter, and others, of Scribner's, August 17, 1962 to December 7, 1964. See 1047, 1057

37 letters from Henry Rago and John Frederick Nims, editors, and others, of Poetry, February 8, 1960 to November 23, 1964. See 1042-47, 1053

Four letters from William Matheson and Mona Van Duyn, of Washington University, July 29, 1964 to August 4, 1964. See 1058.

Ten letters from Donald Allen, October 30, 1963 to August 24, 1964.


42 letters from Henry Wenning, September 16, 1963 to August 21, 1967. See 1061-62, 1070

22 letters from the Guggenheim Foundation; members of the faculty at the State University of New York at Buffalo; and Elizabeth Kray, and others, of The Poetry Center; November 30, 1961 to April 2, 1964.

94 letters, several from each of various correspondents,
including David Ignatow, Roger E. Stoddard (see 1032), LeRoi Jones (see 1037), Chad Walsh (see 70), Andrew Crozier, Lita Hornick, Witter Bynner, Stan Phillips (see 1022), John Logan, David Schaff, Klaus Reichert, and Charles Olson (see 1054); May 21, 1960 to January 30, 1965.

1081 68 letters, one each from various correspondents, including Tom Creeley, Louis Zukofsky (see 1049), Lawrence Ferlinghetti, W.S. Merwin, Diane di Prima (see 1064), Denise Levertov, Frederick Eckman, Robert B. Heilman, Robert Beum, Kenneth Rexroth, and Anselm Hollo; May 31, 1958 to March 11, 1968.

MANUSCRIPTS

The description of the manuscripts as early, semi-final, and final drafts refers to the closeness of the draft to the published version of the work. In many cases the semi-final or final draft was Creeley's first draft. Reference is made to the published versions of all writings except poems; please use the Index to Poems to trace all publications of individual poems. Poems are sometimes identified by their main entry number.

University of Alberta, Edmonton

1082 Final typescript of *The Finger* 1968 (30), readied for the printer. Consists of the final draft of the poem, "The Finger", as in the published book. Sent to John Martin, the publisher, in a letter of October 17, 1967 (1035). Other drafts 1113, 1115t

Yale University


The University of Chicago

1084 Final drafts of all the works listed in 1004 except "Ways of
Looking". Also, final drafts of "Sing Song" and "The Gesture". The typescripts were sent severally in letters to Henry Rago; for some of the letters see 1042. Related letters 1043-47, 1053, 1072.

Northwestern University

1085 Poems (Not in The Whip). Typescript, ca. 1957-59, of poems left out of Creeley's selected poems The Whip 1957 (8). Typed up by Diane di Prima from Creeley's early books for her own use.


State University of New York at Buffalo

1087 Early drafts of "The Rhyme" and "The Carnival". Final draft of "The Crow". Creeley describes these manuscripts in a letter to Eugene Magner, April 15, 1954 (1033).

Brown University


The University of Texas, Austin


1090 Final drafts of "For No Clear Reason", "The Invitation", "The Rhythm", "Water" ("The sun's / sky in"), "Song" ("The
grit / of things"), "One Way", probably sent in a letter to Ian Hamilton Finlay, ca. Spring 1964. Related letter 1051

1091 Manuscripts in letters to Louis Zukofsky (1049). Final drafts of poems 510, 521, 528, 552, 560, 564, 567, 591 (showing cuts suggested by Zukofsky), 592, 609, 844. Early drafts of poems 522 and 588 (both showing cuts suggested by Zukofsky), and 542 (with an extra stanza). Drafts of unpublished poems "The Hen" and "I Think". Semi-final draft of "A Note on Louis Zukofsky" (144) in letter of March 2, 1964. Other drafts 1142

Simon Fraser University

Manuscripts sent to Richard Wirtz Emerson (see 1041).

1092 Early typescript draft of "A Note on Objectivity" ("A Note on the Objective", 922), virtually identical to typescript at Washington University (1133), with a note to Richard Wirtz Emerson at the bottom. Another draft 1153

1093 Typescript draft of "From Type to Prototype", a long, unpublished essay.

1094 Typescripts of poems sent to Richard Wirtz Emerson, probably with letters (1041) from April 24, 1950 to April 24, 1951. "From Pico & the Women: A Life", in five sections of which only three were later published. "The Poor Season", a poem-sequence of which only one part, titled "Helas", has been published. "Otto Rank & Others", an early draft of a poem retitled "Hart Crane" ("He had been stuttering"). Unpublished poem, "The Primitives", enclosed with a letter of May 10, 1950.

1095 Typescript of Le Fou 1952 (1) and "Anthology: Le Fou", published in Golden Goose, Series 4, No. 5, October 1952 (52). Consists of poems sent severally in letters (1041) to Richard Wirtz Emerson. Includes final drafts of all the poems published in Le Fou and "Anthology: Le Fou"—for list of titles see 1 and 52. Also, drafts of three unpublished poems, "The Letter" ("Brown, dark grey against / the sun"), "Popular Song", and "Lyric for Dave" (a poem included with a letter of May 10, 1950). Two earlier drafts of "Littleton, N.H." (the
second dated July 24, 1950) are included. See 1099

Typescript [June 18, 1952] for possible publication of group of stories. Consists of typescripts of four stories published in The Gold Diggers 1954 (4) with note on earlier publications, order, etc. Final and semi-final drafts of "Mr Blue" (457), "The Party" (460), "3 Fate Tales" (459), and "The Grace" (464).

Indiana University

Typescript journal kept by Creeley January 1, 1950 to October 18, 1951 which includes personal notes, theories of poetry and prose, and working notes for stories, articles, letters, and poems (including an early draft of part 2 of "Divisions"). Includes drafts of four unpublished articles: "An Open Letter", "A Note on American Poetry: 1951" (intended for the proposed American issue of Fragmente), "Notes on American Poetry: 1951" (a rewrite of the previous work), and "Notebook" (June 21, 1951; excerpts from the journal and the August 30, 1950 letter to Olson listed in 1054).

Typescripts of stories, 1949-53, published in The Gold Diggers 1954 (4). Final drafts of "A Death" (458), "The Party" (460) with Creeley's comments on the story, "The Seance" (463), "Jardou" (465), "The Boat" (466), and "The Gold Diggers" (467). Semi-final drafts of "The Grace" (464), "The Lover" (461), and "The Suitor" (468). Three variant drafts each of "Mr Blue" (457) and "3 Fate Tales" (459), some with Charles Olson's comments.


"Notes on the Manuscripts", November 6, 1961, describing the manuscripts sent to Indiana University.

**Washington University**

Creeley describes the manuscripts in letters to William Matheson, Mona Van Duyn, and Henry Wenning (1058, 1061) and in manuscript notes (1131).

**Manuscripts of Poems and Separate Publications**

Dummy final draft, with Creeley's notations, of *A Snarling Garland* 1954 (5). Final drafts of "Chanson", "Hi There!", "Don't Sign Anything", "Sopa", "The Conspiracy".

Typescript of *For Love* 1962 (11). Final draft, readied for the printer, with preface (917), corrected table of contents, and all the poems in the published version (for list of
titles see 472-606). Includes layout sheets, additional printer's instructions, corrections to "Ballad of the Despairing Husband" and "The Time", and printer's markings throughout. This is apparently the typescript sent by Creeley to Donald Hutter, his editor at Scribner's, on September 26, 1960 (see letter of September 25, 1960, 1057).

1105 Typescripts of The Island 1963 (12) and manuscripts related to The Island. Related letters 1056, 1057, 1067, 1068, 1071
a Manuscript journal, July 11-21, 1955, with comments on Creeley's first marriage, relations with friends.
b Manuscript notes on loose sheets, concerned with plans and corrections for The Island.
c Original working draft of The Island, typescript, with handwritten deletions and corrections. Finished January 6, 1963 (begun Fall 1960). With two drafts of the ending, the second completed February 20, 1963.
d Semi-final typescript of The Island, incorporating corrections noted by Creeley and Bobbie Creeley (1203) with revisions in the final parts. Last revisions dated February 20, 1963.
e Final typescript of The Island, readied for the printer.


1107 Typescript of Words 1965 (20). Final draft, readied for the printer, containing all the poems (for list of titles see 20) in the published version. Apparently sent to Walter Hamady, the publisher, in a letter of June 8, 1965 (1062).

1108 Final drafts of "The Sign Board" and "For No Clear Reason" in letter to Walter Lowenfels of August 5, 1966 (1065). See 81. The poems were taken from For Love 1962 (11).

1109 Typescript of For Joel 1966 (24). Final draft, readied for the printer, of the poem "For Joel". Apparently sent to Walter Hamady, the publisher, in a letter of June 4, 1966 (1062).
1110 Typescripts of Words 1967 (26).


1111 Typescripts (xerox) of The Charm 1967 (32). One complete final draft, containing acknowledgements, preface (110), and all the poems in the published version (for list of titles see 32). Includes manuscript notes and letter from Walter Hamady, September 17, 1967. Also, two incomplete copies (lacking front matter and one or two poems), one apparently the printer's copy sent by Creeley to Walter Hamady, the publisher, in letter of June 20, 1967 (1062).

1112 Typescript (xerox) of Divisions 1968 (36). Final draft, readied for the printer, containing all the poems in the published version (for list of titles see 36) and manuscript acknowledgements for each poem. These were the xerox copies of poems published in periodicals sent to Creeley by Lowell Cohn in the Spring of 1968. Also, one carbon typescript of "The Method of Actuality".
Early draft of *The Finger* 1968 (30). Early manuscript draft (xerox) with incomplete typescript draft. One page of this manuscript was printed in *Paris Review*, XI, No. 44, Fall 1968 (701). Other drafts 1082, 1115b

Typescript of *Pieces* 1968 (37). Final draft, readied for the printer, containing all the poems in the published work (for list of titles see 37). Carbon copy 1115d

Manuscripts and typescripts of *Pieces* 1969 (39).

a Drafts of "Numbers" (709). Early manuscript draft of part of "Eight", two early manuscript drafts of "Seven", and final draft of one section of "Zero".

b Manuscript journal, February 10, 1966 to November 18, 1967. Final or semi-final drafts of poems in *Pieces* 1969: 692, 698-700, 701 (part only), 702, 703, 705, 706 (parts 1-3). Early draft of part 4 of "'Time' is some sort of hindsight". Four short unpublished notes on writing. Three untitled, unpublished poems. Addresses, etc.


d Manuscript and typescript drafts of poems on loose sheets. Final or semi-final drafts of poems in *Pieces* 1969: 693-697, 698 (part 3), 699 (part 1), 702 (parts 1,2), 703 (parts 3,5), 704, 706 (part 4), 707, 708, 710 (part 2), 711 (part 4), 712, 714, 717 (parts 1,4,6,7), 719, 720, 721 (parts 1-3), 722, 723, 726, 727, 736, 740, 742 (parts 3,4), 743 (parts 1,2,4), 745 (parts 1-10). Early drafts of poems in *Pieces* 1969: 694 (part 1), 695, 726, 742 (part 5), 745 (part 11). [The only unique drafts are
693-697, 704, 707, 726, 727, and 736. Drafts of the other poems also appear in a, b, and c above.] Final drafts of all the poems published in *Pieces* 1968 (see list of titles 37); this section of the manuscript is actually a carbon of the final typescript of *Pieces* 1968 listed as 1114. Drafts of unpublished poems, "One", "Two", "Three", "Four", "Five" (unused drafts of "Numbers"), "That", and one untitled poem.

e Semi-final typescript (carbon), readied for the printer. With additional poems at end to be inserted in text, and early draft of "3 in 1". Contains all poems in published version (see list of titles 692-764). Some dates, notes for acknowledgements, etc.

1116 Notes for title, cover, contents, and acknowledgements for *The Finger* 1970 (44). See 1017


Drafts of Unpublished Essays, Reviews, Notes, and Lecture

1118 The New Odyssey [June 29, 1952] [review of *Introduction to A Science of Mythology* by C. J. Jung and C. Kerenyi].

1119 The Limits of Criticism [September 25, 1953] [essay concerning poetry]. Another draft 1099

1120 The Gentle Admonition [August 22, 1954] [preface to proposed collection of criticism].


1122 [Notes concerning dream, anecdotes.] [195—]

1123 I, Robert Creeley, being of sound mind and body... [June 16, 1961].

1124[Manuscript notes concerning works sent out. Note concerning

1125 Rules of Thumb [1961 or later] [notes from Olson, Whatmough, others].

1126 [Plan for renewing application for Guggenheim Fellowship.] [ca. 1962-63]

1127 There are books enough "about" things... [1964 or later] [notes on Robert Duncan].

1128 Plan for Rockefeller [March 20, 1965].

1129 [Long, autobiographical note.] [June 26, 1966]

1130 Imaginations of the City [lecture given at symposium at Central Washington State College, Ellensburg, April 18, 1969].

1131 [Manuscript notes describing materials sent to Washington University, May 29, 1970.]

Early Drafts of Essays, Reviews, and Notes

1132 Notes for a New Prose (921) [with comments by Charles Olson].

1133 A Note on Objectivity ["A Note on the Objective", 922] [with a note to Charles Olson]. Other drafts 1092', 1153

1134 How to Write a Novel (923).

1135 A Character for Love (943).

1136 For Paterson Society [''Statement' for Paterson Society'', 930].

1137 Some Notes on Olson's *Maximus* (956).

1138 The New World (963).

1139 The Fascinating Bore (973).

1140 For Alice Garver's drawings [''A Note'', 996].
1141 [Three drafts of "The Fact", 944, the final draft showing the editorial changes requested by Robert Hatch of The Nation.]

1142 [Two drafts of "A Note on Louis Zukofsky", 144. Another draft 1091]

1143 [Untitled draft of "Introduction to The New Writing in the USA", 932. Another draft 1174]

1144 A Significant Distortion ["The Beat Voznesensky", 130].

1145 ". . .paradise / our / speech..." (946).

1146 [Taped improvisation, "'I'm given to write poems'", 936. Another draft 1190]

1147 Notes Apropos "Free Verse" (935).

1148 [Untitled draft of "Feedback: 'Contemporary Voices in the Arts'", 999.]

1149 Preface for Trocchi ["Introduction to Thongs by Alex Trocchi, 990]. Another draft 1193

1150 [Autobiographical note, "Robert Creeley", 126.]

1151 Contexts of Poetry (103) [transcription by George F. Butterick, corrections by Creeley].


Final or Semi-Final Drafts of Essays, Reviews, and Notes

1153 A Note on the Objective (922). Other drafts 1092, 1133

1154 The Release (941).

1155 Note for Souster on Canadian Poems (1850-1952) ["A Note on Canadian Poetry", 967].

1156 Olson ["Charles Olson: The Maximus Poems, 1-10", 953].

1157 Charles Olson: In Cold Hell, in Thicket (952).

1158 The Letters of Hart Crane (938).
1159 Preface ['"The Gold Diggers", 915].
1161 Journey with Genius, by Witter Bynner ['"Witter Bynner: Journey with Genius", 981].
1162 A Dilemma (926).
1163 Edward Dorn in the News (964).
1164 A New Testament (988).
1165 Why Bother? (931).
1166 [Untitled review, '"Think what's got away..."', 974.]
1167 [Untitled essay, "Louis Zukofsky: 'A' 1-12 & Barely and Widely", 945.]
1168 A Note on Writing (118).
1169 [Preface, "The Island", 919.]
1170 Rainer Gerhardt: A Note (966).
1171 [Untitled note, "A Note on the Black Mountain Review", 145.]
1172 For John Chamberlain ['"John Chamberlain", 997].
1173 A Note [including Pound's letters] ['"A Note on Ezra Pound", 940].
1174 Introduction ['"Introduction to The New Writing in the USA", 932]. Another draft 1143
1175 A Sense of Measure ['"Sense of Measure", 128].
1176 Introduction: Selected Writings of Charles Olson ['"Introduction to Charles Olson: Selected Writings 1", 957].
1177 Review of Fred Eckman's The Epistemology of Loss ['"Frederick Eckman: The Epistemology of Loss", 976].
1178 A Note for David Franks ['"A Note for These Poems", 112].
1179 [Two drafts of "Frank Stella: A Way to Go", 998.]
1180 [Untitled note, "Robert Creeley", 124.]
1181 [Untitled note, "'Poems are a complex'", 933.].


1183 A Note for Kenneth Irby (113).

1184 A Personal Note (949).

1185 Introduction to Charles Olson: Selected Writings 2 (958).

1186 [Two drafts of "'To disclose that vision particular to dreams'", 961.]

1187 Geography by Edward Dorn [two drafts] ["Edward Dorn's Geography", 965].

1188 [Two drafts of "'A Foot Is to Kick with'", 959.]

1189 A Note on Basil Bunting (950).

1190 Robert Creeley Talks About Poetry ["'I'm given to write poems'", 936]. Another draft 1146

1191 A Note (948).

1192 Preface (110).

1193 [Untitled introduction, "Introduction to Thongs by Alex Trocchi", 990. Another draft 1149 ]

1194 Note for Alan Marlowe's book of poems ["AM", 116].

1195 "Mehr licht..." (1000).

1196 [Introduction to the reprint of the Black Mountain Review, 114.]

1197 Note for Fee's Book of Stories [Introduction, 115].

1198 Writing (105) [two drafts, one with xerox of text of Contexts of Poetry 1968 (103) attached].

Miscellaneous

1199 Folder of response to the Contemporary Voices in the Arts tour, Spring 1967, sponsored by the New York State Council on the Arts. The folder was compiled for Creeley by the
Executive Director, John B. Hightower. It includes an introductory letter from Hightower, letters of approval from the universities visited, and xeroxed clippings from various newspapers. See 999


Unpublished Writings About Creeley


1203 Bobbie Creeley. Manuscript notebook [ca. 1962-63] with comments on the manuscript of *The Island* 1963 (12) -- see 1105d.


1205 German radio scripts for programs broadcast over German stations August 6, 1962; January 9, April 29, May 1, May 2, August 29, September 2, 1966. The first was a reading and discussion of Creeley's poems. The 1966 broadcasts were all reviews of *Die Insel* 1965 (18).

Drafts of Published Writings About Creeley

1206 Kenneth Rexroth. Final draft of section concerning Creeley in *Assays* 1961 (204).

1207 David Galler. Final draft of review of *A Form of Women* 1959 (9) -- see 288.

1208 Charles Olson. Early draft of review of *For Love* 1962 (11) -- see 299.

1209 Robert Duncan. Draft of "A Dancing Concerning A Form of Women" (228).

1210 Kenneth Cox. Draft of "Address and Posture in the Poetry of Robert Creeley" (244) [without biographical note].
Jerome Mazzaro. Final draft of review of Pieces 1969 (39)—see 419.
ADDITIONS

These additions have been made in an attempt to complete the inventory up to 1970. The number given for each entry indicates its place among the other writings. The additions have been cross referenced and indexed. I am indebted to two checklists which appeared since this inventory was originally compiled. "Robert Creeley: A Checklist 1946-1970" by Lee Ann Johnson was published in Twentieth Century Literature, XVII, iii (July 1971), 181-198. Douglas Calhoun's checklist of Creeley criticism appeared in West Coast Review, VI, iii (January 1972), 64-71. Both checklists list a number of brief comments about Creeley which are not included in the present work.


Contents: Poem:--Hi There!

39A  **A Wall.** New York: Bouwerie Editions/Stuttgart: Edition Domberger; [November-December] 1969. Serigraph: William Katz. "This first edition was designed by William Katz in the fall of 1969 and was serigraphed on Roemerturm Buetten paper in West Germany under the direction of Luitpold Domberger at Edition Domberger, Bonlanden bei Stuttgart, in the winter of the same year.... Of 210 examples, each signed by the author, 1-125 are for sale through the Gotham Book Mart, New York City, P1-P25 are for the poet, A1-A25 are for the artist, I-XXV are for the publisher, and D1-D10 are for the printer."


Contents: Poem:--*A Wall.*

Broadside poem, not for sale. Ca. 2,700 copies; 1 unbound. "America" was reprinted from Pieces 1969 (39).

Contents: Poem:--America.


166A A Sense of Measure [lecture by Creeley], July 23, 1965. Berkeley Poetry Conference, The University of California at Berkeley, #644. Copies available from the Language Laboratory, U.C. at Berkeley. [Creeley also introduced John Weiners and Edward Dorn at the Conference. His introductions are found on the tapes with their readings.] See 162, 268


308A Robert Burleigh. *Xenia*, No. 1 (Fall 1965). [See also
"Translators' Pages" and "The Domestication of Free Verse", by O.S. Scardinelli, in this issue.


319A Samuel French Morse. Wisconsin Studies in Contemporary Literature, IV, iii (Autumn 1963), 376.


426A Warren Tallman. Britannia, 1970. [See also brief review by Duncan McNaughton on preceding pages.]

Brief Reviews


430E Derek Stanford. Books and Bookmen, XVI, iii (December 1970), 32.

INDEX TO NAMES

This index lists names of persons wherever they occur in the entries, but not in the introductions. First names, shortened names, and initials are entered under the full name, when known. Names of publishers are listed only when the publisher is an individual. The capitalized surnames are those of authors listed in Section II, Selected Writings About Robert Creeley.

AIKEN, William 422A
Alcover, Mossén 2, 4, 8, 176, 179, 180
Aldan, Daisy 55
ALEXANDER, Michael 251
ALLEN, Dick 362
Allen, Donald M. 56, 72, 80, 104, 170, 172, 181, 1074, 1124
Allen, Gay Wilson 74
ALLEN, Gay Wilson 208
Altoon, John 21
Anders, Willi 63
Angell, Richard C. 142A
Antoninus, Brother 974
Apuleius 987
Ashbery, John 173
Avison, Margaret 166
Bacon, Reg 138A
Bagguley, John 119
BANKS, Russell 417
Baudelaire, Charles 223B
Baumbach, Jonathan 105
BAUSCHINGER, Sigrid 404
BAYES, Ronald H. 272, 390, 413
Beaujour, Michel 940
Beckett, Samuel 977
BENDER, Hans 368
Berg, Stephen 95
BERGÉ, Carol 207
BERGONZI, Bernard 350, 372
Beym, Robert 1081
BEUM, Robert 283
Blackburn, Paul 179, 1088
BLACKBURN, Paul 231
BLAKESTON, Oswell 383
Bly, Robert 76, 165
BLY, Robert 235
BOLAND, Eavan 4308
BOWEN, C. 245
Bowering, George 111
Dunning, Stephen 126, 164
Eastman, Julie 1068
Eckman, Frederick 1, 52, 976, 1041, 1081, 1177
ECKMAN, Frederick 202, 282
EHRENREIS, Irvin 293
Eichele, Robin 133
EICHELE, Robin 268
EICHHORN, Doug 250
Eigner, Larry 179, 226A
EIGNER, Larry 441
Ekner, Reidar 57
Emerson, Ralph Waldo 448
Emerson, Richard Wirtz 1, 52, 1041, 1092-96
Engelberg, Julius 53
ENGELS, John 313A
ENRIGHT, D.J. 347
Esparza, Alfonso 27
Ethridge, James M. 224
Evans, Henry 7
Ezcurra, Madele 636, 647
FALCK, Colin 370
FARR, Anne 430D
FAUCHEREAU, Serge 221A
Ferlinghetti, Lawrence 1081
Ferrini, Vincent 53
FERRINI, Vincent 236
Finlay, Ian Hamilton 1051, 1090
FINLAY, Ian Hamilton 432
FITTS, Dudley 297
FLES, John 247
FLINT, R.W. 319, 331
Fowlie, Wallace 984
FRANKLYN, A. Fredric 264, 433
Franks, David 112, 1178
FRANKS, David 351
FRASER, G.S. 402
FREEMAN, J.P. 354
Fritsch, Bill 1115
FULLER, John 341, 380
FULLER, Roy 276A
Galler, David 1207
GALLER, David 288
Garver, Alice 996, 1140
Geddes, Gary 96
GEDDIES, Gary 222
GERHARD, Peter W. 405
Gerhardt, Rainer M. 1, 142, 155, 461, 463, 476, 966, 1170
GERHARDT, Rainer M. 437
Gerhardt, Renate 852
Germann, Leonore 1075
Ginsberg, Allen 103, 165, 166, 167, 1064
GINSBERG, Allen 203, 443
Girri, Alberto 77
GIRRI, Alberto 211
Gleeson, Patrick 99
GLEESON, Patrick 223
Glover, Albert 226
GNAROWSKI, Michael 210
GOOLD, Martha Lane 234
Göpfert, H.C. 1075
Graves, Robert 987
Gray, Earle 37, 47, 49
GREENBERG, Alvin 410
GROSSINGER, Richard 444
GUNDERSON, Keith 320
GUNN, Thom 201
Guston, Philip 994, 1003
GUTTMANN, Allen 321
H., R.K. 407
Hall, Donald 61
HALL, Donald 253
Hamady, Walter 20, 24, 1014, 1062, 1070, 1107, 1109, 1111
HAMDY, Walter 192
HAMBURGER, Michael 2238
Harding, Gunnar 494, 502, 513, 514, 518, 521, 527
HARRIS, Daniel A. 238
HARRISON-FORD, Carl 245
Harte, Barbara 224
Hatch, Robert 944, 1141
HÄUSERMANN, H.W. 241
Hawkes, John 923, 980
Hawthorne, Nathaniel 9, 844
HAYMAN, Ronald 371
Hedley, Leslie Woolf 253
Heider, Werner 437
Heilmann, Robert B. 1081
HEISSENBÜTTEL, Helmut 344, 365
HERZBERG, Max J. 193
HICKS, Granville 330, 361
Hightower, John B. 1199
Hirschman, Jack 129
Hitchcock, George 251
HOFFMAN, Frederick J. 214
Hoffman, Hester R. 221
Höllerer, Walter 60, 86
HÖLLERER, Walter 217, 258
Hollo, Anselm 62, 1081
HOLMES, Richard 430C
Honisch, Dieter 34
HONISCH, Dieter 191
Hornick, Lita 1080
HOROVITZ, Michael 327
HOWARD, Richard 186, 243
HUGHES, D.J. 306
HUGHES, Daniel 427
HUGHES, John W. 425
Hutter, Donald 1057, 1071, 1104
Ignatow, David 164, 1080
Indiana, Robert 31, 34, 40, 1016, 1035
Irby, Kenneth 113, 1183
Izzo, Carlo 65
JACOBSEN, Josephine 424
Jalowetz, Joanna 437
Jandl, Ernst 18
Janta, Aleksander 607, 612, 633-635
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>JEROME, Judson</td>
<td>270</td>
</tr>
<tr>
<td>Johnston, Rand</td>
<td>138</td>
</tr>
<tr>
<td>JONES, G. William</td>
<td>335</td>
</tr>
<tr>
<td>Jones, LeRoi</td>
<td>64, 152, 1037, 1080</td>
</tr>
<tr>
<td>JONES, LeRoi</td>
<td>289</td>
</tr>
<tr>
<td>Jones, Philippe</td>
<td>256, 475, 480</td>
</tr>
<tr>
<td>Jung, C.J.</td>
<td>1118</td>
</tr>
<tr>
<td>JUNKINS, Donald</td>
<td>291</td>
</tr>
<tr>
<td>Katz, William</td>
<td>31, 39A, 40, 42, 88, 1016</td>
</tr>
<tr>
<td>Kearns, Lionel</td>
<td>975, 1086</td>
</tr>
<tr>
<td>KEENE, Dennis</td>
<td>285</td>
</tr>
<tr>
<td>KELLER, Anthony</td>
<td>349</td>
</tr>
<tr>
<td>Kelly, Robert</td>
<td>75</td>
</tr>
<tr>
<td>KELLY, Robert</td>
<td>206, 409</td>
</tr>
<tr>
<td>KENNEDY, X.J.</td>
<td>212</td>
</tr>
<tr>
<td>KENNER, Hugh</td>
<td>292</td>
</tr>
<tr>
<td>Kerenyi, C.</td>
<td>1118</td>
</tr>
<tr>
<td>Kerouac, Jack</td>
<td>972</td>
</tr>
<tr>
<td>Kessler, Jascha</td>
<td>67</td>
</tr>
<tr>
<td>Kiley, Carolyn</td>
<td>224</td>
</tr>
<tr>
<td>KING, Francis</td>
<td>340, 355</td>
</tr>
<tr>
<td>Kinnell, Galway</td>
<td>165</td>
</tr>
<tr>
<td>Kinter, William</td>
<td>1031</td>
</tr>
<tr>
<td>Kitaj, R.B.</td>
<td>25</td>
</tr>
<tr>
<td>KITAJ, R.B.</td>
<td>450</td>
</tr>
<tr>
<td>Kitasono, Katue</td>
<td>139, 179, 464</td>
</tr>
<tr>
<td>KITCHEN, Paddy</td>
<td>374</td>
</tr>
<tr>
<td>Klein, Arthur Luce</td>
<td>165</td>
</tr>
<tr>
<td>Kline, Franz</td>
<td>214A, 993</td>
</tr>
<tr>
<td>Knief, William</td>
<td>135</td>
</tr>
<tr>
<td>Koch, Kenneth</td>
<td>972</td>
</tr>
<tr>
<td>Koester, Martha S.</td>
<td>1033</td>
</tr>
<tr>
<td>Kopala, Barbara</td>
<td>224</td>
</tr>
<tr>
<td>Korte, Mary Norbert</td>
<td>66</td>
</tr>
<tr>
<td>Kramer, Elaine Fialka</td>
<td>223A</td>
</tr>
<tr>
<td>Kramer, Maurice</td>
<td>223A</td>
</tr>
<tr>
<td>Kray, Elizabeth</td>
<td>1079</td>
</tr>
<tr>
<td>Kresh, Paul</td>
<td>165</td>
</tr>
<tr>
<td>Kroofer, Karl</td>
<td>73</td>
</tr>
<tr>
<td>KROLOW, Karl</td>
<td>367, 406</td>
</tr>
<tr>
<td>KUNITZ, Stanley</td>
<td>302</td>
</tr>
<tr>
<td>Kyger, Joanne</td>
<td>121</td>
</tr>
<tr>
<td>Lafrance, Marston</td>
<td>214</td>
</tr>
<tr>
<td>Lahtela, Markku</td>
<td>62</td>
</tr>
<tr>
<td>Larkin, Philip</td>
<td>248</td>
</tr>
<tr>
<td>LASK, Thomas</td>
<td>274, 316, 397</td>
</tr>
<tr>
<td>Laubiès, René</td>
<td>2-4, 8, 156A, 991, 992, 1001, 1006</td>
</tr>
<tr>
<td>Laughlin, James</td>
<td>51</td>
</tr>
<tr>
<td>Lawrence, D.H.</td>
<td>767, 978, 1160</td>
</tr>
<tr>
<td>Layton, Irving</td>
<td>6, 179, 180, 820, 968, 972</td>
</tr>
<tr>
<td>Leach, Timothy</td>
<td>1066</td>
</tr>
<tr>
<td>Leary, Paris</td>
<td>75</td>
</tr>
<tr>
<td>Leed, Bob</td>
<td>36, 772</td>
</tr>
<tr>
<td>LEVERTOV, Denise</td>
<td>85, 164, 166, 167, 256, 962, 1081</td>
</tr>
<tr>
<td>LEVERTOV, Denise</td>
<td>415, 438A</td>
</tr>
</tbody>
</table>
Levine, Madeline 134
LINICK, Anthony 445
Lipton, Laurence 203
Loewinsohn, Ron 963
Logan, John 1080
Lorca, Federico Garcia 2, 61, 82, 95, 483
Lowenfels, Walter 81, 1065, 1108
Lucie-Smith, Edward 109
Lyons, John O. 73
MacAdams, Lewis, Jr. 136
McClure, Michael 449, 963
McGANN, Jerome 423
McGrath, Thomas 974
McGuffie, Jessie 1052
McMillan, Byron 1063
McNAUGHTON, Duncan 426A
McNAUGHTON, William 262
Mackintosh, Graham 30, 1035
Macklin, H.P. 179
Magnier, Eugene 1033, 1087
MALANGA, Gerard 230
Mailarmé, Stéphane 599
MALOFF, Saul 360
MANTHEY, Jürgen 345
Maraini, Dacia 567, 620
MARCUS, Steven 254
Marčes, Stanislav 84
Marks, Lillian 37
Marks, Saul 37
Marlowe, Alan 116, 1194
MARSH, Peter 375
Martin, Barbara 47, 49
MARTIN, Graham 379
Martin, John 1035, 1082
MARTZ, Louis L. 414
MASLOW, Ellen 239
Matheson, William 1058, 1073
MAUD, Ralph 272
Mazzaro, Jerome 1211
MAZZARO, Jerome 419
Merrill, James 165
Merwin, W.S. 1081
MESSING, Gordon M. 279
METCALF, Paul 338
Mezey, Robert 95
Miller, J. Hillis 943
Mills, Barriss 972
MILLS, Ralph J., Jr. 291
MITCHELL, Julian 373
Mitchum, Peter 926
Mondragón, Sergio 578
MOON, Samuel 353
MORSE, Samuel French 319A
MOTTRAM, Eric 317
Murphy, Rosalie 224A
Niedecker, Lorine 974
Nims, John Frederick 1043, 1046, 1072
Olson, Charles 51, 104, 108, 166, 167, 169, 171, 179, 180, 221A, 256, 272, 447, 951-959, 1012, 1024, 1054, 1080, 1098, 1125, 1132, 1133, 1137, 1156, 1157, 1176, 1185, 1208
OLSON, Charles 181, 225-227, 299, 437, 452
Oppenheimer, Joel 24, 686, 962, 1011, 1109
OPPENHEIMER, Joel 252A, 295
Ossman, David 107, 206
Ostroff, Anthony 974
Packard, William 1201
PACKARD, William 287
Paetel, Karl O. 63
PAETEL, Karl O. 194
Parkman, Francis 979
Patchen, Kenneth 969
PAWLowski, Robert 394
PERREAULT, John 386, 435
Peters, Robert L. 251
Pezzoni, Enrique 864
PHILBRICK, Charles 396
PHILIP, Jim 267
Phillips, Stan 1022, 1080
Pivano, Fernanda 69
POTTS, Charles 246
Pound, Ezra 940, 1064, 1173
PRESS, John 376
PRITCHARD, William H. 398
PROCTOR, Roy 363
PRYCE-JONES, Alan 358
QUIN, Ann 454
RABAN, Jonathan 277
Raeber, Kuno 158
Raffel, Burton 59
Rago, Henry 1042, 1045, 1047, 1053, 1072, 1084
Rahv, Philip 213
Randall, Margaret 578
Rank, Otto 1094
Raworth, Tom 155
Ray, David 76
Raymond, Ward, Mrs. 1060
Reichert, Klaus 16, 29, 34, 60, 68, 86, 924, 936, 1080
REICHERT, Klaus 190, 201
Reinfrank, Arno 157
Rexroth, Kenneth 970, 1081, 1206
REXROTH, Kenneth 204, 261, 315
Rice, Dan 6
Rideout, Walter B. 74
RIDEOUT, Walter B. 208
Roberts, Roger 35
Robinson, James K. 74
ROBINSON, James K. 208
RODEFER, Stephen 233
Rohmer, Bret 90
Rosenthal, M.L. 83, 91
ROSENTHAL, M.L. 183, 205, 257, 272
Rothenberg, Jerome 153
ROTHENBERG, Jerome 206
Rucker, Marcia G. 434
Rudge, Miss 1064
RUMAKER, Michael 328
Russell, Peter 1034
Saroyan, Aram 1029
SAROYAN, Aram 325
SCARDINELLI, O.S. 308A
Schafer, Miss 1044, 1046
Schaff, David 1080
Schevill, James 310
Schmitt, Hans-Jürgen 408
Schorer, Mark 100
SCHORER, Mark 2248
Scott, Winfield Townley 1030
Sender, Ramon 982
Seymour-Smith, Martin 2, 179, 812, 1068
SEYMOUR-SMITH, Martin 381
Sheppard, R.Z. 348
Simon, Adelaide 337, 1055
Simon, John 313
Simpson, Louis 82
SIMPSON, Louis 399
Sinclair, John 133
Sitwell, Edith 973
Skelton, Robin 311
Sleeth, Irene Lynn 232
Slotkin, Joseph 59
Snyder, Gary 963, 1069
Solt, Mary Ellen 93
SOLT, Mary Ellen 219
Sorrentino, Gilbert 206, 227A, 265, 266, 411
Souster, Raymond 968, 974, 1155
Southern, Terry 322
Sperka, Viola 1009
Spicer, Jack 453
Stafford, William 974
Stanford, Derek 430E
Stefanile, Felix 314
Stella, Frank 998, 1179
Stepanchev, Stephen 184, 271
Stevens, Ruth F. 1068
Stoddard, Roger C. 1032, 1080
Strand, Mark 97
Summerfield, Geoffrey 92
Sward, Robert 974
SWARD, Robert 300
Swinburne, Algernon Charles 973
Tagett, Richard 425B
Tallman, Warren 170, 1021
TALLMAN, Warren 187, 209, 236, 240, 426A
Terris, Virginia R. 98
Thompson, Frank H., Jr. 342
THOMPSON, John 392
THURLEY, Geoffrey 279B
Tomlinson, Charles 131
Tranquillus 987
TRISTMAN, Richard 296
Trocchi, Alexander 990, 1067, 1149, 1193
Turnbull, E. L. 971
TURNBULL, Gael 442
Vas Dias, Robert 1069
VAS DIAS, Robert 276
Van Duyn, Mona 1058, 1073
Voznesensky, Andrei 130, 1144
WAGGONER, Hyatt A. 218
Wagner, Linda W. 132, 136
WAGNER, Linda W. 324, 352
Wagoner, David 165
Wah, Frederick 160, 166, 1202
WAH, Frederick 334
Wainhouse, Austryn 1068
Walsh, Chad 70, 1080
WALSH, Chad 195, 384
WARD, John C. 450
Waters, Mollie 1077
WEATHERHEAD, A. Kingsley 215
Webb, Jon Edgar 1038, 1086
WEBB, Jon Edgar 263
Webb, Jon Edgar, Jr. 1038
Webb, Phyllis 167
Weil, James L. 78
WEIL, James L. 294, 3198
Weiners, John 166A
Wenning, Henry 1061, 1070, 1078
WERTH, Alexander 434
WESLING, Donald 268
Whalen, Philip 166, 963
WHALEN, Philip .329, 439
Whatmough, Joshua 1125
WHITE, Tom 295
Whitman, Walt 448
WHITTEMORE, Reed 412
Wilentz, Elias 58
Will, Frederic 974
WILL, Frederic 387
Williams, Jonathan 3, 6, 8-10, 155A, 227A, 953
WILLIAMS, Jonathan 192, 220, 229, 273, 435, 438
WILLIAMS, Richard 425A
Williams, Terrence 13
Williams, William Carlos 3, 29, 168, 251, 488, 614, 941-944, 1040, 1083, 1121
WILLIAMS, William Carlos 226A, 431
Williams, William Carlos, Mrs. 1040
Woolf, Cecil 119
YATES, Peter 286
Young, Noel 47, 49
Zábrana, Ján 84
Zilber, Jacob 1064
Zukofsky, Louis 144, 945-948, 962, 1049, 1081, 1091, 1142, 1167, 1182
ZUKOFSKY, Louis 284
INDEX TO POEMS

The following index lists all publications and manuscripts of poems and other references to poems. It does not list recordings, proofs, or criticism of poems. Unpublished poems are not included; they may be found in the manuscript section. The title used in the collected editions is given for each poem. Cross reference has been made to variant titles and to the first lines of poems or parts of poems published without titles. Translations are listed under the English title. The main entry for each poem is underlined. The numbers refer most often to the following sections of the inventory:

Works By Robert Creeley: Publications of Poems, Stories, Novel
1 Separate Publications ............... 1- 49
2 Contributions to Other Works ....... 50-100

Publication History of Individual Writings
B Collected Poems
1 Poems in *For Love* 1962 (11) .... 472-606
2 Poems in *Words* 1967 (26) ....... 607-691
3 Poems in *Pieces* 1969 (39) ....... 692-764
4 Poems in *The Charm* 1969 (41) .... 765-856

C New Poems .......................... 857-914

Manuscripts .......................... 1082-1117

A Ballad 2, 32, 41, 801, 1111
A big crow, part 4 of "The car"
A Birthday 26, 44, 687, 1110
A Counterpoint 6, 8, 11, 22, 56, 498, 1008, 1099, 1100, 1104
A day late—, part 2 of "The so-called poet"
A Folk Song 9, 11, 22, 529, 1101, 1104
A Form of Adaptation 6, 8, 11, 22, 60, 67, 503, 1100, 1101, 1104
A Form of Women 9, 11, 22, 29, 62, 67, 95, 164, 511, 1104
A Fragment 32, 41, 856, 1111
A Gift of Great Value 9, 11, 22, 29, 95, 536, 1002, 1004, 1084, 1088, 1101, 1104
A Marriage 7, 9, 11, 22, 56, 62, 77, 527, 1002, 1008, 1101, 1104
A Method 26, 44, 661, 1110
A Night Sky 22, 26, 28, 99, 645, 1110
A Picture 26, 44, 671, 1110
A Piece 26, 44, 672, 1110
A Place 22, 26, 96, 648, 1110
A Poem 32, 41, 792, 1099, 1111
A Prayer 20, 26, 44, 665, 1107, 1110
A Reason 20, 22, 26, 95, 164, 655, 1107, 1110
A Sight 25, 26, 44, 95, 662, 1110
A Song 1, 8, 11, 22, 29, 68, 474, 1095, 1099, 1100, 1104
A Step 39, 44, 697, 1115
A Tally 26, 44, 164, 689, 1110
A Testament 49, 890
A Token 11, 22, 572, 1101, 1104
A trembling now, part 3 of "I want to fuck you"
A Variation 41, 794
A Wall 39A, 44, 872
A Wicker Basket 9, 11, 22, 67, 70, 94, 519, 1104
A Wish 11, 22, 576, 1101, 1104
Across the / table, / years, part 4 of "How that fact"
After Lorca 2, 8, 11, 22, 61, 82, 95, 483, 1099, 1100, 1104
After Mallarmé 11, 22, 599, 1101, 1104
Again (""I wanted you / without virtue") 900
Again ("One more day gone") 39, 44, 738, 1115
Again / and again, part 5 of "I cannot see you"
Age, variant title for part 11 of "Like a man committed"
Agh— 38, 39, 44, 754, 1115
Air: "Cat Bird Singing" 7, 9, 11, 22, 29, 523, 1002, 1083, 1104
Air: "The Love of a Woman" 11, 22, 84, 591, 1004, 1084, 1091, 1101, 1104
Alba 6, 32, 41, 828, 1100, 1111
All That Is Lovely in Men 6, 8, 11, 22, 84, 95, 509, 1100, 1104
America 39, 44, 47A, 729, 1115
An Illness 907
An Irishman's Lament on the Approaching Winter 36, 41, 829, 1112
An Obscene Poem 3, 32, 41, 815, 1006, 1111
an unexamined hump, part 3 of "Agh—"
And 7, 9, 11, 22, 55, 547, 1002, 1104
Anger 21, 22, 26, 29, 75, 86, 95, 639, 1110
Anxious about the weather, part 2 of "Where we are"
Apple Uppfle 3, 8, 11, 22, 489, 1006, 1100, 1104
As Now It Would Be Snow 47, 912
As real as thinking 37 (part 3), 39, 44, 692, 1114, 1115
B— 38, 39, 44, 753, 1115
Back where things, part 4 of "One / the Sun /"
Ballad of the Despairing Husband 9, 11, 22, 56, 67, 70, 96, 530, 1002, 1008, 1101, 1104
Bird flicker, part 3 of "Mazatlan: Sea"
Bobbie's Law 44, 861
"Bolinas and Me..." 914
Broken Back Blues 6, 32, 41, 821, 1101, 1111
By location, e.g., part 3 of "The Puritan Ethos"
Can feel it 39, 44, 713, 1115
Canada 39, 44, 724, 1115
Canzone 1, 32, 41, 782, 1095, 1111
Chanson 5, 8, 11, 22, 29, 60, 86, 491, 1099, 1100, 1103, 1104
Charmed, part 2 of "I want to fuck you"
Chasing the Bird 3, 32, 41, 816, 1006, 1111
Chicago 39, 44, 714, 1115
Christmas: May 10, 1970 48, 913
Citizen 37, 39, 44, 720, 1114, 1115
Could write of fucking— 38, 39, 44, 761, 1115
Counting age as form, part 2 of "Such strangeness of mind"
Damon & Pythias 9, 11, 22, 531, 1104
Dancing 26, 44, 688, 1110
Days later 37 (parts 1-3), 39, 44, 733, 1114, 1115
Dead in the year— 44, 865
Diction 39, 44, 718, 1115
Dimensions 22, 26, 647, 1110
Distance 13, 21, 22, 26, 29, 75, 640, 1110
Divisions 36, 41, 790, 1112
"Do You Think..." 49, 885
Don't Sign Anything 5, 11, 22, 63, 92, 492, 1100, 1103, 1104
Don't think I'm / so awful, part 4 of "The Friends"
Dreary, heavy 44, 870
Each moment constitutes reality, part 11 of "Like a man committed"
Echo 39, 44, 729, 1115
Echo Of 39, 44, 735, 1115
Echoes—what / air, part 3 of "Sweet, sad"
Eight, poem 8 of "Numbers"
El Noche, variant title of "La Noche"
Endless trouble, part 8 of "Like a man committed"
Enough 26, 29, 44, 679, 1110
Entre Nous 9, 11, 22, 545, 1002, 1101, 1104
Eros 6, 32, 41, 53, 811, 1099, 1111
Fall 906
Fancy 22, 26, 650, 1110
Fates, variant title for part 4 of "Ice Cream"
"Fine china 44, 866
Fire 11, 22, 29, 603, 1101, 1104
Fire the / half burnt / log, part 4 of "That day"
Five, poem 5 of "Numbers"
Flowers 39, 44, 85, 87, 89, 693, 1115
"Follow the Drinking Gourd..." 37, 39, 44, 707, 1114, 1115
For a Friend ("Who remembers him also") 9, 11, 22, 217A, 544, 1101, 1104
For a Friend ("You are the one man") 6, 32, 41, 826, 1111
For a Screaming Lady 32, 41, 836, 1101, 1111
For a Valentine, variant title of "The so-called poet"
For an Anniversary 2, 32, 41, 802, 1111
For Ann, variant title of "The Letter"
For Benny and Sabina 46, 911
For Betsy and Tom 45, 909
For Fear 11, 22, 586, 1004, 1084, 1101, 1104
For Friendship 11, 22, 604, 1101, 1104
For Helen 22, 26, 644, 1110
For Irving 6, 32, 41, 820, 1100, 1111
For Joel 24, 26, 44, 688, 1011, 1109, 1110
For Leslie 22, 26, 619, 1110
For Love 11, 22, 29, 61, 69, 96, 165, 606, 1004, 1084, 1101, 1104
For Martin 2, 32, 41, 812, 1100, 1111
For No Clear Reason 22, 26, 28, 76, 81, 100, 617, 1090, 1108, 1110
For Rainer Gerhardt 1, 8, 11, 22, 476, 1095, 1104
For Somebody's Marriage 6, 32, 41, 823, 1100, 1111
For the New Year 7, 9, 10, 11, 22, 95, 554, 1002, 1100, 1104
For W.C.W. ("The pleasure of the wit") 3, 8, 11, 22, 29, 488, 1006, 1099, 1100, 1104
For W.C.W. ("The rhyme is after / all") 22, 26, 614, 1110
For You 39, 44, 696, 1115
Forms fact / facts find, part 2 of "Happy love"
Forms' passage 39, 44, 732, 1115
Four ("Before I die") 38, 39, 44, 756, 1115
Four ("This number for me"), poem 4 of "Numbers"
Fragments 26, 44, 691, 1110
From Pico & the Women: A Life 32, 41, 773, 1094, 1115
From Pieces, see separate entries
Gangster 32, 41, 771, 1111
Gemini, variant title for part 4 of "Gemini"
Gemini 39, 44, 90 (part 4), 704, 1115
God, I hate, part 5 of "The Friends"
Going 22, 26, 652, 1110
Going to Bed 9, 11, 22, 549, 1002, 1004, 1084, 1088, 1101, 1104
Goodbye 9, 11, 22, 517, 1104
Grease / on the hands—, part 4 of "The kick of the foot"
Greendoon's Song, 32, 41, 766, 1111
Grey mist forms, part 4 of "What do you think"
Guido, vorrei che tu e Lapo ed io 1, 32, 41, 779, 1095, 1111
Happy love 37, 39, 44, 725, 1114, 1115
Harry 49, 891
Hart Crane ("Answer: how old / is the wind") 1, 32, 41, 50, 780, 1095, 1099, 1111
Hart Crane ("He had been stuttering") 1, 8, 11, 22, 74, 208, 472, 1094, 1095, 1100, 1104
Having to— 37 (parts 3, 4), 39, 44, 698, 1114, 1115
Heal it, be / patient, part 3 of "How that fact"
Hearing it—snivelling—, part 7 of "Some nights"
Helas 1, 32, 41, 50, 778, 1094, 1095, 1099, 1111
Hello 22, 26, 28, 626, 1110
Hello there—instant / reality, part 2 of "Place"
Here ("Past time—those / memories") 38, 39, 44, 758, 1115
Here ("What / has happened") 26, 44, 680, 1110
Here here, part 3 of "One thing done"
Here I / am, part 3 of "I cannot see you"
Here is all there is, part 2 of "How that fact"
Here now— / begin! part 4 of "Kids walking"
Hero 40, 901
Heroes 9, 11, 22, 57, 84, 548, 1101, 1104
Hi There! 5, 16A, 32, 41, 817, 1103, 1111
Hopeless, variant title of "Entre Nous"
How, variant title for part 3 of "Ice Cream"
How much / money, part 4 of "Listless"
How that fact 38, 39, 44, 757, 1115
I am finally, part 2 of "Why say"
I Am Held by My Fear of Death 2, 32, 41, 805, 1111
I am here, part 4 of "I want to fuck you"
I cannot see you 37 (parts 1, 2, 5), 39, 44, 703, 1114, 1115
I didn't know what I could do, part 2 of "Here"
I don't hate you lately 44, 879
I have no ease, part 6 of "Like a man committed"
"I Keep to Myself Such Measures..." 22, 26, 96, 635, 1110
I Know a Man 6, 8, 11, 22, 29, 61, 62, 67, 69, 75, 82, 86, 494, 1100, 1104
I listen, part 2 of "The Friends"
"...I ran out of my cabin", part 5 of "Agh—"
I want to fuck you 44, 884
I want to sing, part 3 of "No clouds"
I was sleeping / and saw, part 2 of "Listless"
Ice Cream 39, 44, 742, 1115
If You 7, 9, 11, 22, 35, 55, 56, 532, 1002, 1008, 1101, 1104
I'll Be Here, variant title for part 2 of "The Puritan Ethos"
In a Boat Shed 36, 41, 839, 1002, 1101, 1112
In an Act of Piety, variant title of "In an Act of Pity"
In an Act of Pity 2, 32, 41, 798, 1111
In London 43, 44, 875
"In Pieces...", see separate entries
In secret 37 (part 1), 39, 44, 705, 1114, 1115
In the 44, 867
In the house of 39, 44, 740, 1115
Indians 26, 44, 678, 1110
Interrupt- / ions, part 2 of "That day"
Intervals 26, 29, 44, 681, 1110
It Is at Times 32, 41, 53, 806, 1099, 1111
—it / it—, part 4 of "'Time' is some sort of hindsight"
"It's strange", part 3 of "Listless"
Jack's Blues 11, 22, 70, 100, 570, 1004, 1084, 1101, 1104
Je vois dans le hasard tous les biens que j'espère 9, 36, 41, 841, 1002, 1101, 1112
Joy 26, 44, 670, 1110
Juggler's Thot, variant titles of "Juggler's Thought"
Juggler's Thought 9, 11, 22, 29, 510, 1002, 1091, 1101, 1104
Just Friends 9, 11, 22, 56, 521, 1002, 1008, 1091, 1101, 1104
Kate's 39, 44, 88, 695, 1115
Kids walking 38, 39, 44, 752, 1111
Kiki 44, 871
Kore 11, 22, 29, 61, 65, 75, 82, 83, 91, 558, 1101, 1104
La Noche 6, 8, 11, 22, 168, 507, 1100, 1104
Lady Bird 7, 9, 10, 11, 22, 543, 1002, 1104
Lady in Black 11, 22, 29, 563, 1101, 1104
Last night's dream, part 5 of "Such strangeness of mind"
Le Fou 1, 8, 11, 22, 29, 50, 60, 78, 93, 99, 219, 473, 1095, 1100, 1104
Let me see, part 2 of "Sweet, sad"
Letter to General / Eisenhower, part 3 of "Ice Cream"
Life like you / think, part 4 of "Forms' passage"
Lift me / from such I, part 6 of "Some nights"
Like a man committed 39, 44, 745, 1115
Like They Say 6, 8, 11, 22, 62, 506, 1104
Liking is, part 6 of "The Friends"
Lines, variant title for part 6 of "Like a man committed"
Listless 38, 39, 44, 762, 1115
Little bits, part 3 of "The so-called poet"
Little Time—And Place 44, 863
Littleton, N.H. 1, 32, 41, 781, 1095, 1111
Look 904
Looking for a way 44, 881
Los Guitaristas 2, 32, 41, 803, 1111
Love—("Love—let it") 44, 860
Love ("Not enough. The question: what is") 1, 32, 41, 783, 1095, 1111
Love ("The thing comes / of itself") 36, 41, 50, 776, 1112
Love Comes Quietly 11, 22, 92, 165, 598, 1101, 1104
Make time / of irritations, part 2 of "The kick of the foot"
Mary's Fancy 42, 49, 886, 1016
Massachusetts 910
Mazatlan: Sea 38, 39, 44, 751, 1115
Medallion 32, 41, 796, 1099, 1111
Midnight 11, 22, 561, 1101, 1104
Mind's Heart 11, 22, 98, 592, 1086, 1091, 1101, 1104
Mr. Warner, variant title for part 3 of "The Puritan Ethos"
Moving away in time, part 2 of "Agh—"
Moving in the mind's / patterns, part 3 of "The kick of the foot"
My Love 9, 11, 22, 536, 1002, 1004, 1084, 1088, 1089, 1101, 1104
My plan is / these little boxes, part 5 of "Some nights"
NYC 39, 44, 716, 1115
Names 39, 44, 712, 1115
Nathaniel Hawthorne 9, 41, 844, 1091, 1101
Naughty Boy 9, 11, 22, 67, 164, 505, 1104
Neither sadness nor desire 44, 874
New Year's 9, 11, 22, 541, 1002, 1101, 1104
New Year's 1958, variant title of "New Year's"
Nine, poem 9 of "Numbers"
No clouds 39, 44, 734, 1115
No one lives in / the life, part 2 of "Some nights"
No sense one, part 5 of "The so-called poet"
Not Again 32, 41, 833, 1111
Not from not, part 2 of "One thing done"
Not Now 11, 22, 579, 1101, 1104
Nothing grand—, part 2 of "Kids walking"
Now Then 36, 41, 830, 1112
Nowhere one / goes, part 3 of "Days later"
Numbers 31 (poems 1-5), 34, 39, 44, 709, 1115
Of Years 26, 44, 684, 1110
"Oh My Love..." 26, 44, 690, 1110
Oh No 7, 9, 11, 22, 67, 95, 164, 212, 516, 1002, 1101, 1104
Oh no you / don't, part 3 of "Place"
Oh so cute, part 5 of "Ice Cream"
Old Song 32, 41, 797, 1100, 1111
On Vacation 49, 499
One, poem 1 of "Numbers"
One cock / pheasant, part 3 of "Happy love"
One day, variant title of "Happy love"
One / the Sun / 37 (part 1), 39, 44, 711, 1114, 1115
One thing done 37 (parts 1, 2, 3), 39, 44, 702, 1114, 1115
One, two / is the rule—, part 4 of "Some nights"
One Way 22, 26, 29, 86, 637, 1090, 1110
Other way / dark / eyed, part 2 of "B—"
Out of Sight 11, 22, 571, 1004, 1084, 1101, 1104
P.S. 39, 44, 741, 1115
Peace, brother, part 2 of "Like a man committed"
People without their own scene, part 2 of "Soup"
Pieces, see separate entries
Pieces ("I didn't / want / to hurt you") 26, 44, 663, 1110
Pieces of cake 37 (part 1), 39, 44, 700, 1114, 1115
Place 39, 44, 721, 1115
Please 9, 11, 22, 29, 86, 514, 1002, 1101, 1104
Pleasures of pain 37, 39, 44, 715, 1114, 1115
Poem for Beginners 32, 41, 768, 1111
Poem for Bob Leed 36, 41, 772, 1111, 1112
Poem for D.H. Lawrence 32, 41, 767, 1111
"Quick Talk..." 49, 889
Quick-Step 22, 26, 627, 1110
Re C— 39, 44, 744, 1115
Return 32, 41 765, 1111
Rhyme, variant title for part 5 of "Like a man committed"
Rippling eyelids 44, 868
Roads, variant title for part 1 of "What do you think"
Same 26, 44, 668, 1110
Sanine to Leda 32, 41, 769, 1111
Saturday Afternoon 9, 11, 22, 538, 1002, 1101, 1104
Sell the motherfucker, part 4 of "Agh—"
Seven, poem 7 of "Numbers"
She Went to Stay 9, 11, 22, 70, 528, 1091, 1104
Shimmer of reflected / sand tones, part 2 of "Mazatlan: Sea"
Sign 44, 859
Sing Song 9, 11, 22, 62, 83, 546, 1084, 1104
Sit. Eat a doughnut, part 3 of "The car"
Sitting, waves on the beach, part 4 of "Having to—"
Situation of feeling 39, 44, 737, 1115
Six, poem 6 of "Numbers"
Sleep—it washes / away, part 5 of "Mazatlan: Sea"
Small facts / of eyes, part 3 of "As real as thinking"
Smell of gun wrappers 39, 44, 747, 1115
So Big 44, 877
So that's what you do, part 3 of "Where we are"
So tired 37, 39, 44, 730, 1114, 1115
Some Afternoon 22, 26, 638, 1110
Some Echoes 22, 26, 29, 86, 649, 1110
Some nights 38, 39, 44, 759, 1115
Some Place 15, 22, 26, 168, 641, 1110
Something 22, 26, 95, 621, 1110
Something for Easter 1, 32, 41, 52, 789, 1095, 1100, 1111
Something that hasn't as yet, part 4 of "Ice Cream"
Somewhere 9, 11, 22, 540, 1104
Song ("At midnight the world"), variant title of "Two Ways of Looking in a Mirror"
Song ("Back where things were / sweeter"), variant title for part 4 of "One / the Sun /"
Song ("God give you pardon from gratitude") 9, 11, 22, 542, 1002, 1091, 1101, 1104
Song ("I wouldn't / embarrass you") 22, 26, 29, 642, 1110
Song ("Oh so cute"), variant title for part 5 of "Ice Cream"
Song ("The grit / of things") 22, 26, 615, 1090, 1110
Song ("Those rivers run from that land") 11, 22, 65, 581, 1101, 1104
Song ("Were I myself more blithe") 6, 8, 11, 22, 63, 504, 1104
Song ("What do you / want, love") 15, 22, 26, 165, 643, 1110
Song ("What I took in my hand") 11, 22, 84, 577, 1004, 1084, 1101, 1104
Soup 5, 32, 41, 818, 1103, 1111
Sounds 49, 899
Soup, variant title for "Soup", part 1 of "Two Times" ("Image / docteur"), and "I want to fuck you"
Song 44, 882
Standing in a Boatshed, variant title of "In a Boat Shed"
Still Life or 1, 32, 41, 777, 1095, 1111
Stomping with Catullus 6, 32, 41, 824, 1099, 1100, 1111
Such strangeness of mind 38, 39, 44, 763, 1115
Sweet, sad 44, 878
Swinging down Central 36, 41, 840, 1101, 1112
Thank You 2, 32, 41, 804, 1111
"That Day...", variant title of "That day"
That day 44, 857
The 39, 44, 736, 1115
The Act of Love 49, 893
The air is thick, part 4 of "Mazatlan: Sea"
The Animal 36, 41, 849, 1112
The Answer 22, 26, 28, 29, 646, 1110
The Apology 6, 32, 41, 825, 1111
The Awakening 11, 22, 56, 69, 96, 557, 1002, 1008, 1101, 1104
The Ball Game 1, 8, 11, 22, 52, 164, 481, 1095, 1100, 1104
The Bed 9, 11, 22, 73, 520, 1101, 1104
"The Bedpost...", variant title for part 1 of "The bedpost"
The bedpost 39, 44, 710, 1115
The Bird 11, 22, 567, 1086, 1091, 1101, 1104
The Bird, the Bird, the Bird 2, 32, 41, 800, 1111
The Birds 49, 897
The Birth of Venus, variant title of "The Death of Venus"
The Box 26, 44, 673, 1110
The Boy 33, 39, 44, 726, 1115
The "breathtaking banalities", part 7 of "The Friends"
The Business 6, 8, 11, 22, 29, 500, 1104
The Cantos 1, 32, 41, 52, 788, 1095, 1100, 1111
The car 37 (parts 1, 3, 4), 39, 44, 699, 1114, 1115
The Carnival 2, 8, 11, 22, 482, 1087, 1100, 1104
The Chance 22, 26, 99, 625, 1110
The Changes 6, 32, 41, 819, 1100, 1111
The Charm 2, 8, 32, 41, 799, 1100, 1111
The Circle 26, 44, 664, 1110
The City 22, 26, 28, 653, 1110
The Conspiracy 5, 8, 11, 22, 29, 60, 62, 63, 493, 1100, 1103, 1104
The Cracks 11, 22, 61, 164, 569, 1004, 1084, 1101, 1104
The Crisis 1, 8, 11, 22, 54, 475, 1095, 1100, 1104
The Crow 2, 8, 11, 22, 65, 486, 1087, 1100, 1104
The day comes and goes 39, 44, 749, 1115
The day was gathered 903
"The Death Of..." 49, 892
The Death of Venus 6, 8, 11, 22, 65, 67, 73, 496, 1100, 1104
The Disappointment 6, 8, 11, 22, 29, 68, 86, 501, 1100, 1104
The Dishonest Mailman, variant title of "The Dishonest Mailmen"
The Dishonest Mailmen 2, 8, 11, 22, 29, 60, 62, 65, 69, 77, 485, 1100, 1104
The Door ("It is hard going to the door") 9, 11, 22, 29, 56, 70, 84, 95, 164, 555, 1002, 1004, 1008, 1084, 1101, 1104
The Door ("Thump. Thump") 32, 41, 843, 1004, 1084, 1088, 1101, 1111
The Dream ("A lake in the head") 36, 41, 845, 1112
The Dream ("Such perfection / of dream would") 22, 26, 29, 636, 1110
The Drums 1, 32, 41, 52, 786, 1095, 1111
The Ear 41, 851, 1002
The Edge, variant title for part 1 of "The Edge"
The Edge 44, 862
The End 6, 8, 11, 22, 495, 1099, 1104
The End of the Day 11, 22, 67, 584, 1086, 1101, 1104
The Epic Expands 1, 32, 41, 775, 1095, 1111
The Europeans 32, 41, 53, 809, 1111
The Eye ("Moon / and clouds") 11, 22, 597, 1101, 1104
The Eye ("The eye I look out of") 26, 44, 683, 1110
The Family 39, 44, 694, 1115
The Farm 26, 44, 677, 1110
The Festival 41, 784
The Figures 11, 22, 595, 1101, 1104
The Finger 30, 39, 44, 165, 701, 1005, 1082, 1113, 1115b
The Fire 22, 26, 616, 1110
The first time ("The first / time is / the first / time") 39, 44, 750, 1115
The First Time ("We are given a chance") 11, 22, 168, 594, 1004, 1084, 1101, 1104
The Flower ("I think I grow tensions") 9, 11, 22, 68, 550, 1101, 1104
The Flower ("Remember the way you / hunched up") 20, 26, 44, 667, 1107, 1110
The Fool, part of poem 10 of "Numbers"
The Friend 9, 11, 22, 513, 1002, 1086, 1101, 1104
The Friends, variant title for parts 1, 4, 6, and 7 of "The Friends", and parts 2 and 3 of "Place"
The Friends 37 (part 2), 39, 44, 717, 1114, 1115
The Gesture 11, 22, 605, 1084, 1101, 1104
The Gift 11, 22, 29, 58, 60, 86, 587, 1101, 1104
The Hands 36, 41, 846, 1112
The Happy Man 41, 822
The Herd 32, 41, 842, 1004, 1084, 1111
The Hero 9, 11, 22, 524, 1002, 1101, 1104
The Hill 9, 11, 22, 61, 84, 556, 1002, 1004, 1084, 1088, 1099, 1101, 1104
The Hole 26, 29, 44, 665, 1110
The House 11, 22, 75, 588, 1091, 1101, 1104
The Immoral Proposition 3, 8, 11, 22, 56, 65, 70, 77, 96, 487, 1006, 1008, 1099, 1100, 1104
The Innocence 1, 8, 11, 22, 29, 54, 56, 77, 480, 1008, 1095, 1100, 1104
The Interview 9, 11, 22, 518, 1002, 1101, 1104
The Invitation 22, 26, 612, 1090, 1110
The Invoice 9, 10, 11, 22, 62, 67, 99, 164, 539, 1002, 1101, 1104
The Joke 11, 22, 565, 1101, 1104
The kick of the foot 38, 39, 44, 755, 1115
The Kid 11, 22, 562, 1101, 1104
The Kind of Act of 2, 8, 11, 22, 54, 56, 484, 1008, 1099, 1100, 1104
The Language 22, 26, 28, 29, 75, 623, 1110
The Late Comer 32, 41, 770, 1111
The Letter 7, 9, 11, 22, 551, 1002, 1104
The Lion and the Dog 32, 41, 853, 1111
The Lover 6, 8, 11, 22, 497, 1104
The Man 11, 22, 573, 1101, 1104
The Measure 22, 26, 630, 1110
The Mechanic 22, 26, 95, 633, 1110
The Memory 11, 22, 574, 1101, 1104
The men in my life 44, 873
The Menu 9, 36, 41, 838, 1002, 1101, 1112
The Message 905
The Messengers 22, 26, 28, 618, 1110
The Method of Actuality 2, 36, 41, 806, 1112
The Mirror 41, 793
The Moon 39, 44, 708, 1115
The Mountains in the Desert 22, 26, 28, 75, 610, 1101, 1110
The Name 11, 22, 29, 65, 69, 70, 75, 79, 98, 164, 593, 934, 1101, 1104
The Names 9, 11, 22, 535, 1002, 1004, 1084, 1101, 1104
The News 39, 44, 746, 1115
The Operation 3, 8, 11, 22, 29, 70, 95, 490, 1006, 1099, 1100, 1104
The Paradox 11, 22, 583, 1101, 1104
The Passage 32, 41, 847, 1111
The Pattern 22, 26, 29, 99, 632, 1110
The Pedigree 2, 32, 41, 807, 1100, 1111
The Penitent 32, 41, 53, 810, 1099, 1111
The People 11, 22, 600, 1101, 1104
The Picnic 36, 41, 837, 1101, 1112
The Place 9, 11, 22, 168, 552, 1002, 1007
The Places, variant title of "The Place" The Plan 11, 22, 69, 564, 1091, 1101, 1104
The Pool 11, 22, 97, 590, 1101, 1104
The Prejudice 32, 41, 834, 1100, 1111
The Problem 49, 895
The Province 39, 44, 723, 1115
The Puritan Ethos, variant title for part 1 of "The Puritan Ethos"
The Puritan Ethos 39, 44, 722, 1115
The Question 32, 41, 791, 1099, 1111
The Rain 11, 22, 29, 61, 96, 97, 100, 559, 1101, 1104
The Rescue 11, 22, 582, 1004, 1084, 1101, 1104
The Revelation 3, 32, 41, 814, 1006, 1100, 1111
The Rhyme 1, 8, 11, 22, 52, 67, 479, 1087, 1095, 1100, 1104
The Rhythm 22, 26, 28, 62, 75, 98, 99, 607, 1090, 1101, 1110
The Riddle 1, 8, 11, 22, 52, 478, 1095, 1100, 1104
The Rites 1, 8, 11, 22, 566, 1100, 1104
The Rocks 22, 26, 28, 608, 1110
The room's spaces, part 3 of "That day"
The Rose 11, 22, 69, 70, 74, 596, 1004, 1083, 1084, 1101, 1104
The Saints 9, 11, 22, 83, 534, 1101, 1104
The Sea 1, 32, 41, 52, 787, 1095, 1099, 1111
The Sentence 32, 41, 850, 1111
The Shame 20, 22, 26, 656, 1107, 1110
The Sign Board 11, 22, 61, 578, 1101, 1104, 1108
The Skeleton 32, 41, 852, 1111
The Snow 11, 22, 74, 602, 1002, 1101, 1104
The so-called poet 44, 864
The Song 11, 22, 566, 1101, 1104
The Souvenir 9, 11, 22, 99, 553, 1002, 1101, 1104
The Statue 20, 22, 26, 657, 1107, 1110
The Story 32, 41, 854, 1111
The sun drops, part 2 of "You see the jerked movement"
The sun will set again, part 5 of "Like a man committed"
The Surf: An Elegy 1, 32, 41, 52, 785, 1095, 1111
The Teachings 44, 869
The Three ladies 9, 11, 22, 56, 57, 65, 96, 515, 1002, 1008, 1101, 1104
The Tiger 49, 896
The Time 11, 22, 580, 1101, 1104
The Total Parts of a World 6, 32, 41, 827, 1111
The Trap 3, 32, 41, 813, 1006, 1100, 1111
The Traveller 9, 11, 22, 526, 1101, 1104
The Tunnel 9, 11, 22, 533, 1002, 1101, 1104
The Turn 22, 26, 613, 1110
"The Wall..." 49, 888
The Warning 6, 8, 11, 22, 56, 77, 502, 1008, 1104
The Way 9, 10, 11, 22, 29, 56, 66, 74, 96, 525, 1008, 1101, 1104
The way into the form, part 3 of "Having to—"
The which it was 39, 44, 739, 1115
The Whip 6, 8, 11, 22, 56, 70, 95, 168, 508, 1008, 1100, 1104
The Wife 11, 22, 67, 69, 70, 74, 164, 601, 1101, 1104
The Wind 9, 11, 22, 67, 522, 1002, 1091, 1101, 1104
The wind holds / my leg, part 4 of "Here"
The Window ("Position is where you / put it") 22, 26, 624, 1110
The Window ("There will be no simple") 20, 22, 26, 28, 29, 91, 658, 1107, 1110
The Woman ("I called her across the room") 11, 22, 560, 1004, 1091, 1101, 1104
The Woman ("I have never / clearly given to you") 21, 22, 26, 28, 80, 651, 1110
The Woman ("When he and I"), variant title for part 1 of "When he and I"
The Women 11, 22, 585, 1101, 1104
The World 22, 26, 95, 651, 1110
There 26, 44, 669, 1110
There Is 22, 26, 629, 1110
There is a lake of clear water, part 2 of "The Puritan Ethos"
There is a space 44, 876
There was no one there, part 3 of "Such strangeness of mind"
They ("I wondered what had / happened") 26, 44, 660, 1110
They ("They were trying to catch up") 26, 44, 675, 1110
They ("What could / they give me") 39, 44, 728, 1115
They all walk by, part 3 of "Here"
They are useful, part 4 of "The so-called poet"
They Say 9, 11, 22, 29, 60, 86, 512, 1002, 1101, 1104
Thinking 902
This singleness, part 2 of "What do you think"
Three ("Sweet, sad / nostalgia—"), variant title of "Sweet, sad"
Three ("They come now"), poem 3 of "Numbers"
3 in 1 39, 44, 727, 1115
Time ("Moment to / moment") 49, 894
Time ("So tired"), variant title for "So tired", "Why say", and "Days later" (parts 1-3)
"Time" is some sort of hindsight 37 (parts 2, 4), 39, 44, 706, 1114, 1115
To And 11, 22, 575, 1101, 1104
To Bobbie 20, 22, 26, 29, 80, 659, 1107, 1110
To the One in the Gray Coat 32, 41, 774, 1111
"To Work Is to Contradict Contradictions, to Do Violence to Natural Violence..." 36, 41, 832, 1112
Trees 36, 41, 831, 1112
Two ("Holding / for one / instant") 49, 887
Two ("When they were / first made"), poem 2 of "Numbers"
Two Pieces, see separate entries
Two Times ("Image / docteur") 44, 883
Two Times ("It takes so long to look down") 32, 41, 855, 1111
Two Ways of Looking in a Mirror 6, 32, 41, 795, 1001, 1099, 1111
Variations 22, 26, 628, 1110
Wait for Me 5, 8, 11, 22, 499, 1100, 1104
Waiting 22, 26, 28, 611, 1101, 1110
Waked to past, part 5 of "That day"
Walking 22, 26, 622, 1110
Walking the Dog 908
Walls 22, 26, 634, 1110
Want to get the sense of "I", part 3 of "Kids walking"
Wants, variant title for part 2 of "The bedpost"
Was 26, 44, 675, 1110
Was that right, part 4 of "Where we are"
Water ("The sun's / sky in") 22, 26, 28, 609, 1090, 1091, 1101
Water ("Water drips") 26, 44, 682, 1110
Water Music  26, 44, 674, 1110
Way  44, 880
We'll die  44, 858
Were you there, part 2 of "I cannot see you"
What changes, part 5 of "Listless"
What do you do, part 2 of "When he and I"
What do you think  39, 44, 743, 1115
What is the / day, part 6 of "That day"
What it says is that one, part 4 of "Gemini"
What she says she wants, part 2 of "The bedpost"
What would you have, part 3 of "Some nights"
What's for Dinner  32, 41, 848, 1111
When he and I  38, 39, 44, 764, 1115
Where it is / was, part 2 of "'Time' is some sort of hindsight"
Where we are  39, 44, 748, 1115
Why say  37, 39, 44, 731, 1114, 1115
Why the echo of, part 4 of "Such strangeness of mind"
Words  26, 22, 26, 28, 164, 654, 1107, 1110
Yellow  11, 22, 568, 1101, 1104
You look up the street, part 2 of "Days later"
You see the jerked movement  38, 39, 44, 760, 1115
You Want..., variant title for part 7 of "Like a man committed"
Young Woman  11, 22, 589, 1101, 1104
Your opaqueness, part 2 of "No clouds"
"You've Tried the World, Try Jesus"  32, 41, 835, 1111
Zero, poem 10 of "Numbers"
INDEX TO PERIODICALS

The following index lists publications by and about Creeley in periodicals and other references to periodicals. It does not list books in a series with the exception of annuals. The numbers refer most often to the following sections of the inventory:

<table>
<thead>
<tr>
<th>Classification</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works By Robert Creeley: Publications</td>
<td></td>
</tr>
<tr>
<td>of Nonfictional Prose: Contributions</td>
<td>128-158</td>
</tr>
<tr>
<td>to Periodicals</td>
<td></td>
</tr>
<tr>
<td>About Robert Creeley: In Periodicals</td>
<td>231-444</td>
</tr>
<tr>
<td>Publication History of Individual</td>
<td></td>
</tr>
<tr>
<td>Writings</td>
<td></td>
</tr>
<tr>
<td>Fictional Prose</td>
<td>455-471</td>
</tr>
<tr>
<td>Collected Poems</td>
<td>472-856</td>
</tr>
<tr>
<td>New Poems</td>
<td>857-914</td>
</tr>
<tr>
<td>Nonfictional Prose</td>
<td>915-1000</td>
</tr>
</tbody>
</table>

Accent 770, 771
Agenda 251, 378A, 631, 940, 947, 950
Airón 636, 647
Akzente 258, 455
The Albuquerque Journal 1064
Ampmka 479
Anonym 33, 695, 710, 711, 726
The Antioch Review 890
Arbor 609
Ark II Moby I 530
Artes Hispanicas 220, 273, 473
Arts Magazine 999
Artscanada 1000
Atlantic Monthly 303, 401
Audit 103
Aylesford Review 327
The Baltimore Sun 424
Basler Nachrichten 407
Beloit Poetry Journal 614, 833
Best & Company 859
Between Worlds 603, 604
Big Table 525, 557, 574, 601, 602, 955
Book Week 323, 348, 384
Books and Bookmen 383, 430E
Books U.S.A. 317
Britannia 426A
Burning Deck 613, 853
Café Solo 710
Cambridge Quarterly 244, 354
Cambridge Review 369
Canadian Forum 385, 422
Cape Ann Summer Sun 138A
Carolina Quarterly 425A
Carte Segrete 567, 620
Caterpillar 409, 415, 416, 450, 909
Chelsea 300, 563, 597, 599, 600, 846
Chicago Review 242
Choice (Poetry seminar, Chicago) 185, 608, 687
CIV/n 281, 439, 488, 495-497, 501, 503, 506, 795, 816, 820, 924
Coastlines 286
Colleague 395, 554
Columbia Daily Spectator, see The Supplement
Combustion 440, 441
Commentary 254
Commonwealth 349
Concerning Poetry 252, 272
Contact 485, 794, 799, 819, 823, 826, 925, 941, 967, 968
Indexed in 210
El Corno Emplumado 154, 433, 578, 639
The Cottonwood Review 135
Coyote's Journal 630, 650, 654, 677
Critical Quarterly Poetry Supplement 525
Critique 324
Cultural Affairs 147, 276, 494
Darmstädt Der Echo 367
The Denver Quarterly 394
The Desert Review 143
Deutsches Allgemeines Sonntagsblatt 406
Dimension (feature magazine of The Spectrum) 134, 699, 702, 703, 706
Dissertation Abstracts 445-447
Duende 113
Elizabeth 314, 319B, 403, 568, 906, 976
Encounter 370, 371, 641, 643
The English Record 751
Espejo 762
Evergreen Review 439, 471, 515, 528, 665, 985
Field 894
The Fifties 235
Film Culture 127
First Person 928
The Floating Bear 262, 266, 328, 852, 929, 930, 964
Folio Magazine 575, 587
Four Winds 790
Fragmente 175, 461, 463, 1097
Frankfurter Allgemeine Zeitung 346, 404
The Free Lance 318, 337, 494, 500, 795, 819, 829, 937
Free Poems/Among Friends 697, 817
Fubbalo 649
Fuck You: A Magazine of the Arts 621, 855
The Galley Sail Review 845
The Genre of Silence 688-691
Georgia Straight, see Writing
Glass Hill 1033
Goad 253, 483, 784, 922, 939
Golden Goose 1, 52, 477-479, 481, 495, 775, 779, 781, 785-789, 802, 807, 1041, 1092-95
Good Reading 320
Granta 267, 609, 615, 617, 637, 949
Greensboro Daily News 363
Grist 616, 621, 643
Gryphon 772
The Guardian 372
Harper's Bazaar 936
Harper's Magazine 302, 333, 399
Hearse 525, 539, 545, 836
Hierophant 734
Hip Pocket Poems 590
Hudson Review 313, 398, 426
Human Voice 413
The Humanist 961
Il Verri 249, 480, 484, 498, 502
Inland 526, 552, 1007
Inscape 178, 566, 581
Io 444
Iowa State Liquor Store 882-884
Irish Times 4308
Isis 285
Jabberwock 502, 556
Jeopardy 748
Le Journal des Poètes 256, 475, 480
Journal for the Protection of All Beings 1039
Journal of American Studies 277
Journal of Creative Behavior 900
Kayak 422A
The Kenyon Review 419, 456, 466
Kulchur 131, 144, 153, 231, 236, 237, 239, 247, 265, 289, 295, 338
The Lampeter Muse 764
Language and Style 279
Lillabulero 252A, 389, 417, 743, 902-905, 908
The Listener 379
The Little Mag 699, 702, 703, 706
London Magazine 380
The Lugano Review 648, 652, 653, 998
MLA Quarterly 192
Magazine 644
The Magazine of Further Studies 149
Man-Root 4258
Marijuana Review 885
Massachusetts Review 306, 391, 427
Measure 510, 512, 521, 528, 533
Merlin 177
Mica 432, 850
Migrant 151, 248, 557-559, 567, 585, 592, 600, 915, 917, 953
The Minnesota Review 132, 186, 243, 260, 293, 313A, 410, 443, 708
Mojo Navigator(e) 888
Montevallo Review .951
Mother 694
Mundus Artium 757, 758
My Own Mag 629
The Naked Ear 531, 534, 837-841
The Nation 130, 257, 268, 298, 434, 558, 559, 618, 619, 944, 1141
National Review 292, 576, 593, 595
Neon: Supplement to Now 518, 522
Neue Zürcher Zeitung 241
New American Review 106
New Departures 519, 564, 600
New Directions 51, 181, 254, 457, 459, 461-463, 558, 559
The New Leader 271, 425
New Mexico Quarterly 142A, 291, 304, 465, 469, 707, 731, 732, 734,
745, 864, 923, 952, 962, 970, 984, 986
The New Mexico Review 420, 893
New Orlando Poetry Anthology 483, 487
The New Republic 412
New Statesman 341, 347, 378, 430A
New York Herald Tribune 358
New York Review of Books 319, 331, 350, 392
New York Times 274, 397
New York Times Book Review 204, 261, 272, 315, 316, 322, 360, 386,
435, 513, 556
Niagara Frontier Review 629
Nine 1034
Nomad 562, 847, 927
Noose 742, 743
The North American Review 421
Northwest Review 307, 308, 390
A Nosegay in Black 240, 644, 648, 653, 660, 661, 663, 668, 670,
671, 673, 675, 933
Observer 375
Open Space 336
Opus 138
Ord Och Bild 494, 502, 513, 514, 518, 521, 527
Origin 50, 140, 150, 156A, 180a, 255, 256, 275, 431, 436, 437,
438A, 457, 459, 460, 462, 464, 468, 472-474, 476, 480, 486-488,
490, 498, 500, 502, 505, 507, 509, 527, 609, 616, 776, 778,
780, 783, 791-793, 795, 796, 798, 805, 825, 830, 831, 834,
835, 854, 921, 936, 978, 1050, 1056, 1099
Observer 375
Outburst 580, 596, 988
Outsider 263, 567, 584, 592, 975, 1038, 1086
Paris Review 136, 610, 611, 639, 701, 862, 907, 1113
Partisan Review 402, 878
The Peak 597, 670, 677, 683
Pegasus 832
The Pigeon News 149A
Poems from the Floating World 849
Poetry 20, 280, 282-284, 305, 325, 353, 387, 411, 423, 535-537,
546, 549, 555, 556, 560, 569-571, 577, 582, 586, 591, 594,
596, 605-607, 612, 622-628, 631-636, 642, 645-647, 651,
655-659, 664, 666, 667, 679-685, 712, 714, 717, 719, 721-
723, 842, 843, 877, 946, 959, 960, 971-974, 987, 1004,
1042-47, 1053, 1072, 1084
Poetry Magazine (Australia) 245
Poetry Pilot 515, 573
Poetry Taos 470
Poor. Old. Tired. Horse. 856
Pound Newsletter 142
Prairie Schooner 342
Presence 148, 754
Prism 470
Prospect 464
Providence Journal 362
Punch 357, 376
Quagga 583, 585
Quatrebras 502, 515
Quixote 146, 745
Resuscitator 20, 654
The Review 131, 442, 474, 511, 587
Rhinozeros 157, 158, 852
Road Apple Review 137
Saarbrücker Zeitung 343
San Francisco Chronicle 310, 329
Saturday Review 297, 330, 361, 396
The Scotsman, see Weekend Magazine
Serif 145, 234, 256, 275
Sewanee Review 288
The Sidewalk 470
South Wales Argus 430D
Southern Review (Australia) 279B
Southern Review (Louisiana) 364
Southwest Review 335, 400, 424A
The Sparrow Magazine 129, 294, 945
Spectrum, see Dimension
Stand 965
Stony Brook 393, 875, 949
Studies in Short Fiction 352
Studies on the Left 321
Stuttgarter Zeitung 343, 366
Süddeutsche Zeitung 365
Sum 334
Sumac 227, 418
The Sunday Ramparts 388
The Sunday Telegraph 340, 355
The Sunday Times 373
The Supplement (Columbia Daily Spectator) 296
Sur 864
Tamarack Review 309
Tarasque 567
Die Tat 367, 405
Tel Quel 596
Tematy 607, 612, 633-635
Texas Quarterly 513, 550
This World Magazine, see San Francisco Chronicle
The Times 278, 339, 356, 377, 430C See also The Sunday Times
The Times Literary Supplement 128, 156, 188, 189, 259, 269, 276A, 279A, 326, 359, 392, 428, 429, 430
Tish 236, 240, 931
Trace 264, 290
Transition 897
Tribune 374
Trobar 588, 598
Trojan Horse 250
Tusitala 857
Underdog 525, 538, 556, 592, 621
The Vancouver Sun 311
Village Voice 287, 299
Virginia Quarterly Review 312
Vou 139, 464, 482, 790, 812, 813, 924
Wake 174, 765-769, 773, 774, 777, 1027
Weekend Magazine (The Scotsman) 381
Die Welt der Literatur 344, 368
Die Weltwoche 345, 408
West Coast Review 246, 272
West Wind 578
The Western Gate 870, 872, 874
Whe're 133, 233, 351
White Dove Review 572
Wild Dog 637, 662
The Window 777
Wisconsin Studies in Contemporary Literature 319A
Work 155, 155A, 437, 476, 966
The World 910, 914
The World Review 253, 1064
Writer's Digest 270
Writing (Georgia Straight) 914
The Yale Literary Magazine 238, 615, 932
The Yale Review 301, 332, 414
Yugen 152, 538, 541, 565, 848, 956, 963
Xenia 308A