

**Papers of John L. (Jack) Sweeney and Máire MacNeill Sweeney**

**LA52**

**Descriptive Catalogue**



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School of History and Archives**

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## Biographical History

John Lincoln ‘Jack’ Sweeney was a scholar, critic, art collector, and poet. Born in Brooklyn, New York, he attended university at Georgetown and Cambridge, where he studied with I.A. Richards, and Columbia, where he studied law. In 1942 he was appointed curator of Harvard Library’s Poetry Room (established in 1931 and specialising in twentieth century poetry in English); curator of the Farnsworth Room in 1945; and Subject Specialist in English Literature in 1947. Stratis Haviaras writes in *The Harvard Librarian* that ‘Though five other curators preceded him, Jack Sweeney is considered the Father of the Poetry Room ...’.<sup>1</sup> He oversaw the Poetry Room’s move to the Lamont Library, ‘establishing its philosophy and its role within the library system and the University; and he endowed it with an international reputation’.<sup>2</sup> He also lectured in General Education and English at Harvard. He was the brother of art critic and museum director, James Johnson Sweeney (Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and the Museum of Fine Arts in Houston, amongst others). He married in 1949 Máire MacNeill, a distinguished folklorist and daughter of Eoin MacNeill and Agnes Moore (the novelist Brian Moore was Máire’s first cousin). After his retirement from Harvard, the Sweeneys moved to their house in Corofin, County Clare.

Máire MacNeill was born in Portmarnock, County Dublin. She grew up in a bilingual household, acquiring a deep knowledge of Irish culture: her father was a founding member of the Gaelic League, Professor of Early Irish History at UCD, and Minister for Education, 1922–25, in the first Irish Free State government. Máire was educated at Muckross College, Dublin and UCD, graduating with a BA degree in Celtic Studies in 1925. Initially, she worked as a clerk in the Cumann na nGaedheal office and then as a secretary, journalist and sub-editor until 1935 when she joined the staff of the Irish Folklore Commission where she met the renowned folklorist, Seamus Ó Duilearga. Under his guidance, she worked for several years with a team of people collecting and recording an enormous wealth of folklore. She left the Folklore Commission when she married. Máire and Jack went to live in Boston and she taught in the Department of Celtic Studies at Harvard. Her major publication, *The Festival of Lughnasa*, was published in 1962. She was awarded a DLitt from the National University in recognition of her work.

The Sweeneys settled in Clare in 1967 and moved to a house beside Lake Inchiquin near Corofin, memorialised in a poem by their friend Richard Eberhart. Máire renewed her ties with the Folklore Commission and continued with her research. Jack died suddenly in 1986 and Máire died the following year. Her generous bequest of a collection of modern art to the National Gallery of Ireland is known as The Máire MacNeill Sweeney Bequest and includes paintings by Picasso, Modigliani, Matisse, Gerard Dillon and Barrie Cooke.

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<sup>1</sup> *The Harvard Librarian* July 1986, p. 9.

<sup>2</sup> *Ibid.*

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## **Archival history**

The Sweeney Papers were bequeathed to University College Dublin by Máire Sweeney and were transferred by her sister and executor, Eilis McDowell. The bulk of the collection was transferred on 1 December 1988. It should be noted that letters from certain correspondents to Sweeney are not necessarily situated within this collection. There are indications within the papers, usually consisting of acknowledgements from manuscript librarians and archivists, that Sweeney gave batches of letters from individual correspondents to whatever curatorial institution held the literary papers of that correspondent.

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## **Scope and Content**

Letters to Jack and Máire Sweeney at 51 Beacon Street, Boston, Mass.; the Woodberry Poetry Room, Harvard University Library; and Corofin, County Clare from a large number of poets, playwrights, artists and critics, concerning the progress of their own work and its publication, developments in contemporary culture and letters, Irish writers and literature, their views of the work of other writers, arrangements for public readings, news of mutual friends, and personal and social affairs and travels. The majority of the correspondents are personal friends of the Sweeneys. Includes occasional draft letters and copies of letters by Jack. It should be noted that the collection provides little information concerning Máire and her work.

Correspondents include Conrad Aiken, William Alfred, Katherine Biddle, Austin Clarke, Padraic Colum, Barrie Cooke, EE Cummings, Richard Eberhart, Leon Edel, TS Eliot, Robert Fitzgerald, Seamus Heaney, Ted Hughes and Sylvia Plath, Thomas Kinsella, Philip Larkin, Harry Levin, Thomas MacGreevy, John Montague, Marianne Moore, Edwin and Willa Muir, Peter Orr, Wallace Stevens, Robert Tracy, Hugh Whitney and Richard Wilbur. A feature of the collection is the strong presence of certain literary figures who are not represented in the collection to any great extent, except in other people's letters. This applies particularly to Robert Lowell. Another noteworthy feature of the collection is the close-knit nature of the artistic community in which the Sweeney's lived: many of the correspondents refer to each other in their letters.

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## System of Arrangement

The original arrangement of the collection has been maintained, the files of correspondence are in alphabetical order by correspondent, with the exception of two files, one of Christmas cards and the other of letters of condolence to Máire Sweeney on the death of her husband, which are placed at the end of the catalogue. Within the papers relating to individual correspondents, correspondence has been placed first, followed by any supplementary material. Photographs are not necessarily described separately but are noted within the file description.

There is some evidence within the collection that Jack Sweeney kept subject files made up of letters from a number of different correspondents, for example concerning the death of Robert Lowell. It seems that the contents of such files were at some stage redistributed amongst the files of correspondence for each individual.

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<b>Access</b>	Available by appointment to holders of a UCDA reader's ticket. Produced for consultation in microform.
<b>Language:</b>	English, occasional French.
<b>Finding aid:</b>	Descriptive catalogue

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### **Archivist's Note**

An initial listing of the papers by Eilis McDowell came with the first accession in 1988. This descriptive catalogue prepared by Kate Manning in January 2007 replaces that catalogue.

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### **Related collections in UCDA**

LA1 Papers of Eoin MacNeill (1867–1945)

### **Related collections elsewhere**

UCD Special Collections: Sweeney Book Collection  
National Gallery of Ireland: The Máire MacNeill Sweeney Bequest

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**CONRAD POTTER AIKEN (1889–1973)**

American Pulitzer Prize-winning author (poetry, short stories and novels). Aiken was educated at Harvard University where he edited the *Advocate* with T.S. Eliot. His work is deeply musical and has been set by several American composers, including Leonard Bernstein and Henry Cowell. He was appointed Consultant in Poetry to the Library of Congress.

**LA52/1** 30 September 1953–12 March 1973

50 items

Mostly typescript postcards and letters from Conrad Aiken. Writes from East 33 Street, New York City; Stony Brook Road, Brewster, Mass; South Capitol St, Washington DC; 2nd St S.E., Washington DC; and Oglethorpe Avenue East, Savannah, Georgia.

Acknowledges the Sweeneys' hospitality and makes arrangements to meet with them, for example invites Jack and Máire to lunch at the Harvard Club with British philosopher Erich Heller. Comments warmly on their friendship and on family with detailed comment on health matters. Mostly discusses his work, including travails with publishers, editing, his writing process, for example about *Letter From Li Po and Other Poems* he asks Jack to ignore the emendations: 'these tentative changes in a moment of inebriation have now been rejected!' (2 May 1955) and the difficulties in writing as he grows old, expressing gratitude that he is still writing, 'For I now begin to feel as Tom [Eliot] felt, when, two years ago, he asked me forlornly if I was still writing, and I said Yes, and he looked stricken' (28 January 1966). Comments on the music settings of his poetry 'the BBC will do Osiris Jones in a four-voice (I think) choral version' (27 November 1954). Also discusses Jack's work, congratulating him on his recognition by various formal bodies, 'I heard via grapevine about Phi Beta Kappa—congratulations!' (5 June 1954). Refers to university positions that he holds and to his work for the Library of Congress, including making recordings with Jack. Comments on Harvard and his life in Savannah, '...yesterday believe it or not, kids, was proclaimed by the Mayor as Conrad Aiken Day ... (12 March 1973). Mentions mutual friends and acquaintances, particularly T.S. Eliot, but also American composer Walter Piston, English composer Benjamin Britten, American poets Hyman Jordan Sobiloff, Robert Lowell, Katherine Biddle; English poets Ted Hughes, Ivor Armstrong Richards.

Includes:

- Discusses Heller's seminal work *The Disinherited Mind*, which in Aiken's opinion 'is one of the most profound on poetry ever written, and Tom Eliot shared my enthusiasm for a subsequent series of BBC lectures, *The Hazard of Modern Poetry*' (30 September 1953).
- Holograph limerick beginning 'I'm the loin of Babylon Town' and a postcard with the title 'The Loin of Babelon' (23 October 1953).
- Asks that if Jack and Máire see Erich (Heller) at Swansea 'tell him not to be surprised if he's offered a queer job at the U. of Cal., ... the offer

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came to the Poetry Room here at the L of C, and there being no Consultant it was turned over to me for suggestions...' (2 May 1955).

- 'My millionaire poet friend [Hy Sobilloff] has endowed me as a kind of visiting or intermittent poet-in-residence ... at Florida Southern, and also with charge of the Stevens prize' (16 February 1957, 1p).
- Four limericks [6 January 1963] beginning:
  1. 'Said a nubile young nudist from Wareham ...'
  2. 'Said a Point being approached by a Locus ...'
  3. 'Cried a chorus of gals in bikinis ...'
  4. 'A delectable gal from Augusta ...'
- Limerick beginning 'An Indian Brave on Vacation ...' (8 January 1963).
- Comments that 'Cal's [Robert Lowell] pome (*sic*) ['Central Park'] has some striking things in it, but seems to me curiously discontinuous—breaks apart every so often, as if the line of thought had wandered' drawing Jack's attention to 'a fascinating parallel in theme, scene, and texture' with 'The Lady in Pink Pyjamas' in Conrad's *Brownstone Eclogues* which Conrad's wife Mary noticed (16 October 1965). Newspaper cutting of Lowell's poem attached.
- Delighted that Jack enjoyed 'the old preludes. I'm so glad you agree with me that they DO improve when took consecutively, and at least LOOK as if they intended, or were intended, to go somewhere ... And holy cats how nice of you to pick up on them unconscious, or preconscious, refs. to Margaret Mitchell's masterpiece'.
- Informs Jack that American soprano Marian Anderson has commissioned composer [James] DePriest 'to compose a "major" work for Narrator and Orchestra for Preludes for Memnon. My cautious agents asked the gent for credentials, which I hope hasn't bugged it all up—as I replied, M.A. was quite enough of a credential!' Also mentions that his wife, Mary, 'has been putting THE KID into the form of a minstrel show ... so that we now have a play for the Am. Educational Theatre Ass. Inc.' from which he received a commission. If they accept the play '...they might ask [Benjamin] Britten to do the score' (25 February 1966).
- Read Ivor [Armstrong Richards] 'on the difficulties of writing a poem ... in St Rev. Fascinating the way he presents the succession of choices all along the way, with no chanc[e] of ever turning back, so that the end-product is seldom what you THINK you were going to do' (21 February 1968).
- Humorous poem beginning 'God the Designer ...' (21 June 1968).
- Christmas card with printed poem by Aiken entitled 'Christmas Eve' beginning 'Between the snowflake and the star ...' described by him as 'This questionable little effort was written on command for the Abbott Laboratory Christmas Book for a modest fee ... and written I might say, in a flash of ninety-proof gin.'
- Humorous verse beginning 'The Mouse upon the Christmas day ...' (not dated).
- Christmas greetings with printed copy of 'The Fluteplayer' beginning 'Excellent O excellent in morning sunlight ...' (not dated).

*Jack & Máire Sweeney Papers*

**LA52/2** 1968, 30 January 1971

9pp

Photocopy of printed article R.B. Frank, 'Conrad Aiken: A Conversation' *Panache*, 2 (1968), pp51-55; printed review of Aiken's *Collected Poems*, Benjamin DeMott, 'Life Carved to a Pointed End' *Saturday Review* (1971).

**LA52/3** 19 September 1969

3pp

Copy of typescript memorandum from Peter S. Jennison, National Book Committee, Park Avenue, New York to the Electors, National Medal for Literature concerning the fifth National Medal for Literature Award for which Aiken is a candidate (and which he won). Includes a bibliography of his works and a list of awards he has received.

**LA52/4** 17 October 1975, 12 April 1977

2 items

Printed and typescript letter from Daniel H. Woodward, Librarian, Henry E. Huntington Library and Art Gallery, San Marino, California, thanking Sweeney for his 'kind gift' of letters and postcards from Conrad Aiken to Sweeney, 1958-75 and *The Flute Player*, 1955 (1975). Typescript copy letter from Rodney Armstrong, Thomas B. Adams and Alexander W. Williams, The Somerset Club to its members asking for donations to its library. Note in pen by Jack that he has 'offered Aiken's Collected Poems the not inscribed copy' (1977)

**MARY HOOVER AIKEN (B. 1907)**

Painter, Conrad Aiken's third wife (m. 7 July 1937).

**LA52/5**

17 February 1963–10 February 1980

35 items

Holograph letters and air-letters from Mary Hoover Aiken. Writes from Ogelthorpe Avenue East, and State Street East Savannah, Georgia.. Mainly discusses Savannah, life without Conrad and her memories of their time together: 'I sometimes remind myself when gloom looks me in the eye that Conrad is probably the only human bean (*sic*) who had ☺ martini cocktail parties every day for 37 years!!' (8 September 1976). Thanks Jack and Máire for their support following Conrad's death, 'Of course it was all just as you say ... but still, no matter how ill he was, life with him was an incredible joy ... I have come down to earth with a crash' but she will stay in Savannah because 'they really loved Conrad' and discusses leaving the house that Hy Sobiloff let them use (2 December 1973). Discusses the disposition of Conrad's papers, 'I so want them to go the right place & not just get lost' (22 December 1974). Plans to visit Ireland and her family in Rye, Sussex. Writes of her desire to get back to drawing and painting. Occasionally refers to politics, '...they ought to export tricky Dickie to Ulster or a buoy in the Suez Canal' (2 December 1973); 'Anyway I have to vote tomorrow—& they have voting machines here [Savannah] which are a mystery to me—we always had paper ballots on Cape Cod, & only had to make an X beside somebody's name written in large letters' (2 May 1976). Encloses programmes of exhibitions (Telfair Academy of Arts and Sciences, Savannah, Georgia 30 January–16 February 1964, Roko Gallery, 867 Madison Avenue, New York 27 April–20 May 1964). Mentions mutual friends and acquaintances, including American poets Hy Sobiloff and Wallace Stevens; American composer Walter Piston and English artist Edward Burra.

Includes:

- Informs Jack and Máire that Conrad had a heart attack and includes two limericks from Conrad beginning 'Said an oyster fed stallion from Whitstable ...' and 'There once was a wicked young minister ...' (17 February 1963).
- Comments on the cold winters: '...these Georgians are as hardy as any English or Irish I ever encountered. Practically no climatic change will get them into a coat ...'.
- Two hand painted cards 'Caucus of Robins at Ancient Drinking fountain: Old colonial Graveyard' by Mary Aiken (1977).

**LA52/6** 21 June 1975–9 October 1975

12 items

Mostly typescript letters and copy letters between Joseph Killorin, Calloway Professor of Literature and Philosophy, Armstrong State College, Savannah, Georgia, Jack and Máire Sweeney, and Mary Aiken, concerning Killorin's edition of Conrad's letters [*Selected Letters of Conrad Aiken* New Haven: Yale University Press, 1978].

Killorin asks the Sweeneys for copies of the correspondence between them and Conrad Aiken, writing that Conrad 'noted your names early on the list (when I said name the good ones first) and, if his to you were nearly as delicious as yours to him, I really ought to have them' (21 June 1975). The Sweeneys demur as they cannot see the correspondence 'as being more than a record of warm friendship' (19 July 1975) and write to Mary that the letters 'are very dear to us, very precious' and 'Because of their casualness, intimacy and shared fun we think there is little in them for other readers' (19 July 1975). Mary replies urging them to include the letters pointing out that 'The Selected Letters of CA are supposed to be FUN, not necessarily Lit'RY, since he hardly EVER wrote that sort of pomposity' and mentions others who have donated letters (27 July 1975) and the Sweeneys agree. They also discuss the ultimate disposition of the Sweeneys' letters. Jack considers that 'the right place for them is with Conrad's main collection wherever you [Mary] decide that will be' (16 August 1975).

**UNA GWYNN ALBERY (D.1981)**

Una Gwynn was the daughter of Thomas William Rolleston, of Glasshouse, Shinrone, Irish scholar, poet, and friend of W.B. Yeats. She married theatre director Sir Bronson James Alberly in 1912 and they had two sons and two daughters.

**LA52/7** 14 August 1950

1 item

Holograph letter from Lady Una Gwynn Alberly, The Grove, Harpenden, Herts. Apologises that she cannot 'find the photographs of Yeats etc. which I told you about ...' but in the meantime sends a book about her 'father & his work ... It contains many of the photos I mentioned ...'. Includes a photograph of W.B. Yeats with a boy and a girl (his children?), marked 'Killiney 1894'.

**WILLIAM 'BUZZ' ALEXANDER**

American translator

**LA52/8**

31 January–23 March 1968

50 items

Typescript letters and holograph draft letters between Buzz Alexander, Jack Sweeney and Italian poet Roberto Sanesi concerning Alexander's translation of Sanesi's poem 'Information Report'.

Buzz writes to Jack from Labour-in-Vain Road, Ipswich, Mass asking his opinion of the poem, enclosing a photocopy of the printed text of 'Information Report' in Italian, and typescript copy of Buzz's translation and introduction to the poem (with later pencilled annotations by Jack). He notes that Reuben Brewer did read the translation but 'felt that he should look at it as a translation, however, and did not give the kind of response to it as a poem that Roberto had hoped for ...' and that he is sending it to Jack '...because Roberto very much respects your opinion (as do I)' (31 January 1968). Jack outlines his thoughts on the poem and translation in two rough draft holograph letters from Corofin to Buzz, commenting that 'It is, for me, a striking poem on its own but the reader must attend to your excellent introduction and (almost adequate) notes. These are for (let's say) the American reader and essential preparation for the poem's discourse.' He goes on to thoroughly describe his reading process to assess both the poem and the translation and makes detailed comments on some problems he has with the notes (3 March 1968). Sanesi writes to Jack from Milan thanking him for his careful reading of both and agrees with his observations on the poem's notes. He clarifies some other issues raised by Jack and comments on his 'great dream to have a little house in the country, with a garden ...' and refers to his translation of T.S. Eliot (23 March 1968).

**WILLIAM 'BILL' ALFRED (1922–99)**

Playwright, poet and Abbott Lawrence Lowell Professor of the Humanities at Harvard.

**LA52/9** 18 December 1956–19 January 1986

40 items

Typescript and holograph letters and air-letters from Bill Alfred. Writes mostly from Clarence Terrace, London NW1; Athens Street, Cambridge, Mass; Chapel Street, London SW1.

Discusses his health: 'we had three days of East Wind which took my breath away and made my rheumatic bones ache like sapped teeth' (14 February 1957); students; life at Harvard, 'The English Department is the same as ever; as Bob O'Clair used to say, full of guys you'd never have played with when you were kids' (1 May 1981) and discusses the appointment of a woman to teach on a course. 'Could you let me know as soon as possible, if you do not want her? I have, on the off chance that you may have an aversion to a woman on the staff, left us the out of pleading previous commitments' (27 February 1959). Occasionally asks Jack to help students of his who are travelling to Ireland. Writes often of missing the Sweeneys and his pleasure when they manage to meet—'Lord, what a fine , quiet, loving time I had with you down there [Corofin], a transfusion of spirit!' (15 September 1971). He writes atmospheric descriptions of living in London for the UK productions of his play *The Hidden King*, time spent there with Louis MacNeice and his second wife, English singer and actor Hedli Anderson, and people whom he met there, for example the art collector Lady Norton who 'is offhand about the most appalling things ... "I never cared for Nicholas' work ... and though I did buy one or two when his first wife starved to death, I bought them without conviction"' (14 February 1957).

Writes about his process as a writer, the differences between writing drama and poetry; and writing novels. 'I envy the scope for untidiness in the novel; I suppose its compulsive neatness which paralyses me every time I think of trying one' (18 December 1956 ). Provides vivid pen portraits of people and places. 'I am near a housing, or garden project (I don't know that it's called here) called Sallynoggin full of the most enchanting tiny children who say hello to me on my ways, and of the most variegated dogs ... who do me the honor of either ignoring me or nodding their muzzles at me' (15 September 1971). He writes of the difficulties involved in putting on his plays. Of an amateur performance of *Hogan's Goat* he notes cuts that displease him and 'the brogues are bad, enough to raise boils on any honest Irishman's neck' (29 October 1958). He writes occasionally about rewriting film scripts such as *Mommie Dearest* and *Duet for One* 'I think something can be made of it, if we can evade the producer who made his first boodle in blue movies and keeps trying to introduce acres of skin at the most unlikely moments' (16 August 1983).

LA52/9 contd

Mentions Irish painter Barrie Cooke; Gertrude Stein's lover and confidante Alice B. Toklas; French composers Nadia Boulanger and Francis Poulenc; American poets Robert Frost, W.H. Auden, Robert Lowell and Elizabeth Hardwick; Anglo-American biographer and historian Iris Origo. 'Everyone was impressed by her as a woman as well as a hard-worker. ... She unpacks the human meanings out of the driest facts in that pretty way Virginia Woolf used to write reviews' (29 October 1958); American actress Faye Dunaway, her first husband American rock and roll musician, Peter Wolf and second husband English photographer Terry O'Neill; Elia Kazan. 'Kazan ... goes through plays the way Hausmann went through Paris: he pulls down what puzzles him, and the only thing that doesn't puzzle him is sex (I forgot "and money" )' (29 October 1958); American poet, writer and the Librarian of Congress, Archibald MacLeish and Ada MacLeish. 'Ada MacLeish is holding up well at ninety one. When I phoned her a few months back, she said, of course, she missed Archie, but except for a rare hour of being gaga now and then, she has nothing to complain of' (16 August 1983).

Includes:

- Discusses 'the Brooklyn play'—'It is a bit foul-mouthed as yet. It is a terrible thing, but when poets try to be colloquial, they often only succeed in being dirty-talking' (18 December 1956).
- 'Teddy gave me a fine send-off evening [in Paris] at Nadia Boulanger's, where after a wonderful French dinner in a perfect French flat, Poulenc sat down at the piano and sang us two new song-cycles, in what he called his uncertain baritone. It made me feel like someone in Saint Beuve, being there' (2 May 1957).
- 'Lillian Hellman and Irene Selznick, both of whom turned the play down in MS, were supposed to come up to have it proved to them how stageworthy the play is. They both ... could not make it. My new agent is trying to get Siobhawn McKenna to come listen to it ... but between Kilty [the director] snipping every time I turn around, ... and the cold shoulder New York is giving the overture, I am beginning to feel like someone out of Hardy' (29 October 1958).
- 'Cal is well, but a little depressed at times. ... Cal had Frost over for a snack after his Ford Hall Forum reading, and we sat talking, Frost, Bob Gardner, and Ted Hughes and his wife, till quarter past one. The old man was hurt about missing the Nobel again, ...' (29 October 1958).
- Typescript copy of poem Alfred wrote 'In memory of my friend Robert Lowell' beginning 'I have a thing/To get off my chest and that's not half. ...' (16 February 1979).
- Cutting from *The New York Review* (18 February 1981) of poem 'To a friend in fall' beginning 'Me/You'd never recognize/I look so old. ...' (5 February 1981).
- 'It was like a wall of my house collapsing when Helen Kelleher called and told me about Jack's dying. Thank God, you are still there. There are so few left with the humane elegance of heart and mind you two stand for in my world ...' and writes of organising 'an intimate memorial' (17 January 1986).

*Jack & Máire Sweeney Papers*

**LA52/10** 1948–62

c38pp

Mostly printed copies of some of Alfred's poetry.

1. Dramatic poem 'The Annunciation Rosary' in 'fifteen lyric-movements' beginning 'Away, away, /o proud, /to seedling stars' /nectars, ...' (New Jersey: The Sower Press, 1948) 31pp. Inscribed 'For Jack Sweeney With respect and kindest regards. William Alfred'.
2. Printed copy of 'Repudiation of Spring' beginning 'I dread being tried by this usurper, Spring; /For I am proud. ...' in *Audience 2*: 7 & 8, December 1955.
3. Printed copy of 'The Agony in the Garden' beginning 'Our parents felt so poor they had to leave /That lent estate with everything at hand. ...' in *Current* (Harvard Catholic Club: February–March 1960).
4. Holograph text of Alfred's translation of the English monk Alcuin of York's (735–804) epitaph beginning 'Busy as you are, do not go yet. Please. Stay with me a moment. ...'. Inscribed 'For Máire and Jack Sweeney with love', Includes printed and photocopied versions from *Harper's Magazine* (April 1962) with a penned dedication to the Sweeneyes.

**LA52/11** [1958]

3 items

Printed flyer for The American Place Theatre, 423 West 46th Street, New York and printed programmes for *Hogan's Goat* at the American Place Theatre directed by Frederick Rolf (8pp) and Sanders Theatre presented by The Poet's Theatre directed by Jerome Kilty (1–2 November 1958).

**LA52/12** 20 November 1965

134pp

Copy of typescript text of Alfred's play *Hogan's Goat*, the American Place Theatre, 423 West 46 Street, New York City inscribed 'A.M.D.G. for John and Máire Sweeney with love' and holograph dedication 'For Jack and Máire with abiding love and thanks Always, Bill Wm Alfred'. Includes a photocopy of a poem by John Lewis, written out by David McClelland. 'For William Alfred On the occasion of the Opening of his Play *Hogan's Goat* in New York, Nov. 1965'. Opens with a quotation in Greek from Pindar, *Pythia* VIII beginning: εἰσαυεροι τι δε τις ... . The poem begins 'First was the rock /Unshaped and single ...'

*Jack & Máire Sweeney Papers*

- LA52/13** 11 October 1965–6 October 1966
- 19 items
- Mainly newspaper cuttings and magazine reviews of the New York production of *Hogan's Goat*. Includes cutting from the *Irish Press* about the play's opening in Dublin (6 October 1966).
- LA52/14** 1965–79
- 6 items
- Printed interviews with Alfred.
1. 'One Saturday in Brooklyn' *The New Yorker* (18 December 1965).
  2. 'Interview with William Alfred' *The Island* 1 (Winter 1965).
  3. Daniel L. Flaherty 'Hogan's Goat' *America* (19 March 1966).
  4. 'Professors in Action—100' *Harvard Alumni Bulletin* [1966].
  5. Catherine Durnell 'William Alfred: Learning and Teaching at Harvard' *The Harvard Independent*.
  6. Henry S. Miller Jr. 'A conversation with William Alfred, scholar, teacher, playwright, poet' *Harvard Magazine* (November–December 1979).
- LA52/15** Not dated
- 39pp, 1 item
- Author's typescript text of play *Agamemnon* with manuscript revisions.
- LA52/16** 1979
- 81pp
- Photocopy of typescript text of play *To your heart's desire* inscribed 'For Jack and Máire, My wayward muse's God parents With love and blessings always[s] Bill'. Includes holograph draft letter from Jack thanking Alfred for the play, commenting that he doesn't consider it 'as comedy—not quite tragedy either although your central character is brave and bruised.' Comments further on the play's language finding some of it 'very rough, specially in the mouths of young girls. No doubt you are being true to the milieu ...' and goes on to discuss 'cant' the cryptolectic language of Irish Travellers, recommending sources to consult and providing examples of

*Jack & Máire Sweeney Papers*

**LA52/16 contd** some words (3 January 1979).

**LA52/17** 16 August 1983

148pp

Printed edition of Alfred's play *The curse of an aching heart: an evening's comedy* (New York: Samuel French, 1982). Penned dedication on front cover 'For Máire and Jack my first patrons and oldest friends with love and thanks Always Bill (William Alfred)'.

**LEE ANDERSON (1896–1972)**

American poet. Anderson's primary contribution to the world of literature was his pioneering work in audio taping contemporary poets reading from their work. He was coordinator of the Yale Series of Recorded Poets.

**LA52/18** 12 September 1962–2 January 1968

7 items

Holograph letters with typescript additions from Lee Anderson. Writes from Glen Rock, Pennsylvania; and Dwight Way and Spruce Street, Berkeley, California.

He discusses the poets, the recording process and matters arising as coordinator of the Yale Series of Recorded Poets, including the possible deposit of a set of the recordings in Harvard and that if Jack is interested in their broadcast 'over the NAEB [National Association of Educational Broadcasters] I think I could be of some service there. Yale has apparently lost interest in a very valuable instrument' (12 September 1962) and is unhappy about 'the way things turned out at new Haven. The twenty-two records are excellent and a major contribution to the idea of oral presentation. Last July with the publication of the Frost record things came to a complete standstill and are likely to continue in that state' (12 September 1962) and although he considers the venture successful artistically, it has taken its toll personally and financially. 'So you see the major effort of my career, aside from writing poems, has come to a dead end' (12 September 1962). He discusses work at different universities mostly as a visiting lecturer or poet-in-residence, 'At last I have a captive audience for my endless talk on listening to poets. I'm visiting lecturer at the University for the fall semester' (31 August 1963); progress with books, 'I am writing a textbook on the art of reading poems—and I have a thousand lines towards a new book of poems' (December 1964); and conferences/symposia and festivals (2 January 1968).

Includes:

LA52/18 contd

- Four photographs of the house where he is staying and its view (31 August 1963).
- 'My visit to Harrow-on-the-Hill and the David Jones recording, are the brightest memories of my London sojourn for Yale ... I took my equipment in a London cab to Harrow, carried it up the stairs ... and then tried to connect the cord to the electric outlet. I had gone to England with a transformer & a special plug to fit British outlets, or so I thought. I found that there are sixteen different plugs' (12 September 1962).
- 'As I see my project, the important thing is to preserve the voices ... The unique thing about recordings is that so personal a factor of the poets' personalities lives on in the tapes' (12 September 1962).

**W.H. AUDEN (1907-73)**

Anglo-American writer and critic. He was educated at Oxford University and taught English for a while at the University of Michigan and at Swarthmore College. In 1956-61, he was Professor of Poetry at Oxford University. He gave readings and lecture tours, and wrote for *The New Yorker* and other magazines.

LA52/19

1956-82

10 items

Newspaper cuttings and photocopies of W.H. Auden's lectures, poetry and criticism and a review of Auden's work, one with notes to Jack and occasional notes by Jack:

1. 'On writing poetry today' *The Listener* (30 June 1955).
2. Review by Louise Bogan of *The Criterion Book of Modern American Verse* edited by Auden [*The New Yorker*, 1956].
3. John Carter 'The Education of a poet' *The Times Literary Supplement* (15 June 1956).
4. 'The Making of a poet: W.H. Auden's lecture' *The Sunday Times* (17 June 1956).
5. 'The Martyr as Dramatic Hero' *The Listener* 79: 2023 (4 January 1968).
6. Poem 'Talking to myself' beginning 'Spring this year in Austria started off benign,/the heavens lucid, the air stable, the about/sane to all feeders, vegetate or bestial:...' *The New Yorker* (24 June 1972).
7. Poem 'The Chimeras' beginning 'Absence of heart—as in public buildings,/Absence of mind—as in public speeches, ...'.
8. Photocopy of Auden's *A Christmas Oratorio (Epiphany Portion)* used in Auden's memorial service, Christ Church, Cambridge, Mass. (6 January 1974).
9. Letter to the editor from James Stern, Hatch Manor, Tisbury, Wiltshire

- LA52/19 contd** concerning Auden's feet *Time Literary Supplement* (27 October 1978).  
10. Photocopy: Samuel Hynes 'The Voice of Exile: Auden in 1940' *Sewanee Review* 90:1 (Winter 1982).

**MICHAEL AYRTON (1921-75)**

English artist and writer, known as a painter, printmaker and sculptor, and also as a critic, broadcaster and novelist. He was also a stage and costume designer, and a book designer and illustrator.

**LA52/20** 29 December 1959

6pp

Holograph letter from Michael Ayrton, Bradfields, Toppesfield, Nr Halstead, Essex.

Includes typescript copies of five of his poems seeking Jack's opinion: 'It may seem odd that I should do this but you are several thousand miles away and I have no desire to expose them to the basilisk glare of authors, publishers and what-not nearer home.'

1. 'Delos at noon' beginning 'See the earth sparkle, glittering gives ground/And rises on the dun haze of the air ...'
2. 'At Olympia. Noon.' beginning 'The lizards on the trembled edge of thought/Dart in the myth and hover at the gate. ...'
3. 'Essex November Noon.' beginning 'Dark water-loaded lapped upon and bare/The sweet trees lean into the skein of sleep ...'
4. 'Flies' beginning 'The strutting chamberlains of heat/Clutter and start my crawling skin ...'
5. 'A Dig, partially uncovered on a Doubtful Sight' beginning 'All that I understand is Greek to me/Or Greek strained drop by every wrenching drop ...'

**HERSCHEL BAKER (B. 1914)**

Francis Lee Higginson Professor of English Literature, Harvard University. He taught at Harvard from 1946 to 1984.

**LA52/21** 30 March 1971

1p

Herschel Bakker, Borgo San Jacopo, 8 Firenze to Jack.

**WENDY BECK**

**LA52/22** 7 December 1966, 13 June 1968

2 items

Holograph and typescript letters from Wendy Beck, Little, Brown & Company, Boston and The Atlantic Monthly Press to Jack concerning his contributions to *Bartlett* [*Bartlett's Familiar Quotations*].

**JOHN BEECHER (1904–80)**

American poet, active in the American labour and civil rights movements.

**LA52/23** 19 April 1970, 20 April 1980

6 items

Typescript and holograph letters and annotated articles from John Beecher. Writes from Newburyport, Mass and 34th Avenue, San Francisco, California.

Introduces himself to Jack, expressing his pleasure at seeing most of his collections of poetry in the Harvard Poetry Room when he was there in the spring and hoping to meet him in Ireland (Jack notes invitation to lunch on the envelope). Outlines travel plans 'strictly for rest' and that he and his wife occasionally consider moving to Ireland, 'I never thought I would get as sick of my native land as I now am' and discusses his Irish heritage, 'On my father's side I am all English (with perhaps some Standing Order cousins around Cork who are now Irish superpatriots and speak Gaelic) but my mother was echt Irisch' (19 April 1970). Writes of his failed plan to move to Ireland and his ill-health 'on liquid oxygen 24 hours a day'; his forthcoming books and his death 'Will soon move to Los Gatos Memorial Park at foot of Santa Cruz Mts. Plain pine box selected' (20 April 1980).

Includes:

- 'some identifying material': printed flier advertising his reading tours with reviews and biographical information and copy of typescript 'excerpts from more than 1300 reviews & special articles so far generated' by his *Collected Poems: 1924–74* (19 April 1970).
- Typescript copy of poem 'Angel Unawares' 'only poem I got out of Ireland' beginning 'A stony cluster, seeming grown not built/with hands, Allihies, westernmost/cliff town. ...' (20 April 1980)
- Photocopy of an article by Mickey Friedman 'A life-long habit of radicalism' in the *San Francisco Examiner* (14 January 1980) on which he has written 'Stories on me have been coming out all over,

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**LA52/23 contd**

dissertations, books in progress. Anthologists beginning to pick me up (bad company today) and even academics. I should live so long? This story succinct & typical. J.B.' (20 April 1980).

- Photocopy of a brief article from the *San Francisco Examiner* (18 April 1980) about the United Professors of California who filed suit in the San Francisco Superior Court on behalf of John Beecher, who refused to take the Levering Act oath in the 1950s and was fired along with six other state college teachers (1 item).

**BRUCE BENNETT (B.1940)**

American poet and professor of English and director of creative writing at Wells College, Aurora, New York.

**LA52/24**

11 December 1972, 16 December 1976

7 items

Handwritten cards from Bruce Bennett, Costa San Giorgia, Firenze, Italy and [New York]. Bennett discusses travel plans, job and career prospects, time spent in Italy, the progress of his wife's (Bonnie) dissertation and their son Evan. Mentions finishing his novel (11 December 1972) and sending Jack his 'current manuscript, not for comments, but just so you'll see the changes and how different it's gotten over the years' (16 December 1976, 2 items).

Includes

- Black and white photographs, including one of Bruce with Evan (August 1976).
- Photocopy of printed poem about Harold Bloom 'Incident at the Gate' beginning 'A poet of avowed ambition/applies discreetly for admission ...' *New Republic*, 2 April 1977.

**JOHN BERRYMAN (1914–72) [JOHN ALLYN SMITH]**

American poet, considered one of the founders of the confessional school of poetry.

**LA52/25** 23 November 1956, 2 November 1962

3 items

Typescript and holograph letters from John Berryman, South 3rd St, Mpls, Minn. and Croydon Street, Providence, agreeing to lend material for an exhibition [?] commenting a little on his writing process (23 October 1956) and asking for time to think 'About [the] recording ... everyone now wants things taped—and I usually agree, whereas I never used to—but Elizabeth Drew and I agreed this Summer in VT. It really is unreasonable & economically injurious' (2 November 1962).

**JOHN BETJEMAN (1906–84)**

English poet (Poet Laureate 1972–84), writer and broadcaster. He attended Oxford but never obtained his degree, although he received an honorary degree from Oxford in 1974. Awards and honours include the Queen's Medal for Poetry, CBE, Companion of Literature, the Royal Society of Literature and Honorary Member, the American Academy of Arts and Letters.

**LA52/26** 14 September 1962  
[XIV IX MCMLXII]

2pp

Holograph air letter and cards from John Betjeman, as from Treen, Trebetherick, Wadebridge, Cornwall.

Betjeman writes the letter in 'my best Fiona Macleod art lettering style of MCMI [1901]' and informs Jack that his son, Paul, is studying jazz at the Bernlee School of Music in Boston and 'If you know anyone who could ask him out or could do so yourself it would be a great kindness. He is shy, quiet & a much better character than I am ...'. Pencilled reply from Jack on the reverse saying that 'After Máire returns ... we'll seek him out and try to compel [him] to have a meal with us'. Two undated Christmas cards, including one signed 'Seán Ó Betjemeán'.

**KATHERINE GARRISON CHAPIN BIDDLE (1890–1977) AND FRANCIS BIDDLE (1886–1968)**

Katherine Biddle was an American poet and translator and prolific essay writer on and reviewer of poetry. Appointed one of the original Fellows in American Letters of the Library of Congress. Francis Biddle was an American lawyer and judge (US Attorney General, 1942–5) and primary American judge at the International Military Tribunal at Nuremberg.

**LA52/27** 5 January 1960–27 March 1978

25 items

Holograph letters from Katherine Biddle and occasionally her husband, Francis Biddle. Writes mainly from Thirty-First Street NW, Washington DC; and Bound Brook Island, Wellfleet, Cape Cod, Mass.

Comments often on the pleasure of Jack and Máire's company and plans to meet. Discusses family and friends, particularly Conrad and Mary Aiken and French poet Alexis Léger [Saint-John Perse]; travelling in France; exhibitions, Katherine writes for example 'We did go to see the Cartier-Bresson & followed your advice—what an artist' (15 May 1961). Discuss their writing, for example Francis thanks Jack for his approval, 'Could any praise have been more subtly or charmingly phrased—"the seamless weave in the style of your story"—certainly worthy of Henry James, whose spirit, I think you will agree, breathes now and then over a page' (20 February 1961) and Katherine hopes 'that you [Jack] are writing and publishing more—as I remember my pleasure in your poems' (5 January 1960). She discusses her reviewing commitments, for example 'My summer's work, or part of it, will be to write a review of St-J. Perse's "Chronique"—shorter, but exactly as difficult as all the other longer poems' (21 June, 1961) and her determination not to stop writing after Francis's death, 'I will try not to give up poetry—and my other "mentor" St John Perse wrote me that I must not abandon the poet in me' (14 December 1968). Discusses current writing, Katherine is 'struggling with the Beat poets ... Some of it is almost like a foreign language to me ... Légers "Chronique" is a fine poem & wonderful antidote' (4 November 1960) and 'Have you ever wondered what the modern novelists and playwrights would do without the theme of Freud's sense of guilt to propel them forward into action?' (2 October 1967). Mentions English 'man-of-letters' Percy Lubbock; Lubbock's step-daughter, Anglo-American biographer and historian Iris Origo; English poet Kathleen Raine; American poet [John Orley] Allen Tate; American art collector Duncan Phillips and his wife artist American Marjorie Acker; American writer Mina Curtiss.

Includes:

- 'we went to Aix-en-Provence, ... & finally went to Giens to visit the Legers, & were there at the great moment of the Nobel Prize [to Léger]. It was exciting, and good fun. Of course we were delighted having "rooted" for him for some time' (4 November 1960).
- 'I [Katherine] look forward to making a recording for your Library

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- LA52/27 contd**            sometime in the summer. It is good of you to suggest it' (21 June, 1961).
- Offprint, Katherine's review of Berenson's *Sunset and Twilight: from the Diaries of 1947–58*, introduced by Iris Origo and *The Selected Letters of Bernard Berenson* edited by Arthur K. McComb entitled 'The Personal Legacy of Bernard Berenson' *Yale Review* Spring 1964 (16 March 1964).
  - Three photographs of the Biddles with the Sweeneys: 2 June 1964 and 2 October 1967.
  - Katherine writes of Francis's death. 'But at least he did not drag on as an invalid. He could not have tolerated that. And so I must be thankful & go back in my mind to all the happiness and interest of our 50 years together' (14 December 1968).
  - Typescript copy of Katherine's poem 'Year's End' beginning 'Sweep up dust and green/Sweep up rust and sorrow, ...' (25 April & 6 May 1971).

**LA52/27a**            27, 28 March 1978

2 items

Letter from Randy & Fran Biddle to Máire and Jack informing them of Katherine's death. 'The day before your letter of Dec. 31<sup>st</sup> was written, our poor Katherine slipped away from us quietly & forever' (28 March 1978, 1p) and printed notice of her memorial service (27 March 1978, 2 items).

**ELIZABETH BISHOP (1911–79)**

American poet and writer. She was educated at Vassar College and was greatly influenced by poet Marianne Moore. She traveled widely and lived in many cities and countries, many of which are described in her poems. For a short time she taught at the University of Washington, before moving to Harvard for seven years. She also taught at New York University, before finishing at the Mass Institute of Technology. She was awarded the Houghton Mifflin Prize for Poetry, Pulitzer Prize for Poetry, the National Book Award and the National Book Critics Circle Award, as well as two Guggenheim fellowships and an Ingram Merrill Foundation grant. In 1976, she became the first woman to receive the International Neustadt Prize for Literature, and remains the only American to be awarded that prize.

**LA52/28**            22 May 1960—March 1967

3pp

Typescript and holograph letters from Elizabeth Bishop, Petrópolis, Estado do Rio de Janeiro, Brasil.

**LA52/28 contd** Writes that she is applying for a grant to the Chapel Brook Foundation as recommended by Cal (Robert Lowell) and that she is 'feeling poor partly because of the fantastic inflation here, ..., and partly because of my own inability to write prose—or anything, as far as that goes—when I want to and need to' (22 May 1960). Comments on Brazilian politics, its president [Juscelino] Kubitschek [de Oliveira] and architecture. Asks Jack to assist 'a young Brazilian friend' who will be in America for three months and mentions a forthcoming trip to England (25 March 1964). Mentions American art historians Agnes Mongan and Meyer Schapiro.

Includes:

- Photocopy of a prose piece about an artist, Mr. Wehr beginning 'I have seen Mr. Wehr open his battered brief-case (with the broken zipper) at a table in a crowded, steamy coffee-shop, and deal out his latest paintings, carefully encased in plastic until they are framed, like a set of magic playing cards.' (March 1967).

**THOMAS BLACKBURN (1916–77)**

English poet, novelist, and critic.

**LA52/29** 26 April–25 November 1956

3 items

Holograph air-letters and letter from Thomas Blackburn. Writes from Heathfield Terrace, Leeds and Leeds University.

Mainly concern attending the International Seminar at Harvard. Also discusses Jack's thoughts on his poetry considering it 'reassuring that you think "In the Fire" has moved on from my earlier collection. I see many crudities in "Holy Stone" now but had not grown up enough to recognize them at the time' (26 April 1956). Writes that he does not think that the BBC 'will let me send you a tape recording of the "Place of Meeting" ' but will send Jack the script, 'is delighted that you enjoyed Oedipus' and mentions editing 'the new PEN Anthology of verse' with [Cecil] Day Lewis and Kathleen Mott (25 November 1956).

**ALAN MARTIN BOASE (1902–82)**

Marshall Professor of French Language and Literature, Glasgow, 1937–66.

**LA52/30** 5 September 1935

3pp

Holograph letter from Alan M. Boase, Holly Tree Cottage, Wilmington, Polegate, [East Sussex] to 'My dear Sweeney' sending him 'the dust-cover and 'blurb' of my 'monumental work' [*The fortunes of Montaigne: a history of the Essays in France, 1580–1669* London 1935]—which has been given some 'quite decent reviews'. Asks Jack's advice on which American journals to send review copies. Mentions attending the 'Liberal Summer School' and found 'that the Liberal 'scholars' were characterised when male by extreme age, when female by 'cascading teeth'. Highly recommends Jeffrey Mark's book *A Modern Idolatry—being an analysis of usury & the pathology of debt*.

**WILLIAM H. 'BILL' BOND**

Librarian, The Houghton Library, Harvard

**LA52/31** July 1971–February 1981

10 items

Typescript letters and air letters from Bill Bond, The Houghton Library, Harvard University.

Comments on Harvard and the Friends of Harvard College Library; family and health; and his plans to travel to Britain and Ireland. Discusses in detail the problems that have arisen in trying to acquire Cal (Robert) Lowell's papers, particularly a competing offer from Stonybrook [State University New York, Stony Brook]. Writes that he is 'not asking you [Jack] to take action in the Lowell matter ... If you should see him, I am sure he [Lowell] would value your assurance that we can be trusted to be as discreet as anyone in the handling of his papers. I believe that he needs reassurance on such points' (7 July 1971). Later comments on the 'fine exhibition of his [Lowell's] MSS we now have up' and of Lowell's memorial service 'which was surprisingly sparsely attended, and its highlights were Peter Gomes's [Plummer Professor of Christian Morals, Harvard] extremely fine opening remarks, and the reminiscences of JLS [Jack] as read by Munroe Engel—but I missed your own inflections and wished it had been a tape from Corofin' (13 March 1978). Thanks Jack for the letter of American modernist poet Charles Olson which he will

**LA52/31 contd**

give 'to our Manuscripts Department for cataloguing and preservation' and discusses the letter in detail (24 January 1977). Sends Jack copies of poems, clerihews and 'non-clerihew' which he calls a 'Taney'. Mentions Helen Willard (Harvard University Theatre Collection); Senegalese poet and politician [Léopold Sédar] Senghor 'I wish you could have heard him read (in French, of course)—it was magnificent' (7 July 1971); and American historian and Harvard professor Oscar Handlin.

Includes:

- Signed typescript copy of a poem by Bond entitled 'Beech Hill' beginning 'Drowning between hawthorne and apple tree,/Our timepiece is an hourglass that clogs/And will not drop another grain of sand or time ...' (1 August 1977)
- Typescript copy of forty-three clerihews 'on, of all things, the history of science' that he wrote during a bout of insomnia (3 October 1977).
- Three clerihews on Francis Beaufort, Seno and Greek homosexuality and 'a serious one that might be a poem' entitled 'A Voluntary of Choices' (19 October 1977).
- One 'taney' entitled '... In the Sky' (1 November 1977).

**YVES BONNEFOY (B.1923)**

French poet, essayist, translator, and art historian.

**LA52/32**

13 July 1962–5 January 1977

8 items

Holograph letters and postcards, mostly in French from Yves Bonnefoy. Writes from Cambridge, Mass; Fairfax Hotel, Pittsburgh, Pennsylvania; Bonnieux, Vaucluse; and Paris.

Mostly concern making arrangements to meet and his regret at not being able to visit Ireland and their missing each other. Over the course of the letters Bonnefoy expresses his deep fondness for the Sweeneys and assures them that they are often in his thoughts. Appreciates the pleasure the Sweeneys feel in the solitude of the west coast of Ireland. Wishes Máire a speedy recovery from her illness. Outlines his travel plans and work at various universities, including Brandeis, Princeton, the University of Pittsburgh, the University of Nice, and Yale. Mentions Brinley Rees' long study of Celtic religions and refers to his own work on the *Dictionnaire des Mythologie et des Religions Polythéistes*, his translations of Yeats and work in progress. Mentions mutual friends Charles Singleton and Jackson Matthews and Matthews' illness.

Includes:

- Printed formal announcement by Lucie and Yves Bonnefoy of the birth of Mathilde Ollivia. Annotated with good wishes.

**LA52/33** [12 September 1967]

20pp

Offprint of conference paper *L'art et le sacré: Baudelaire parlant a Mallarmé* by Yves Bonnefoy 'pour Jack et Máire'.

**LA52/34** 1982

29pp

Printed edition of Bonnefoy's inaugural address given on 4 December 1981 following his appointment to the Chaire d'Études Comparées de la fonction poétique at the Collège de France on the death of Roland Barthes.

**PHILIP BOOTH (B.1925)**

American poet and educator. Booth served in the United State Air Force in the Second World War. He was educated at Dartmouth College, where he studied with Robert Frost, and at Columbia University. He has been an instructor and professor of English and of creative writing at Dartmouth College, Wellesley College, and at Syracuse University. Awards include the Beth Hokin Prize (1955), Lamont Poetry Prize for *Letter from a Distant Land* (1956) and fellowships from the American Academy of Poets (1983), the Guggenheim Foundation (1958, 1964), and the Rockefeller Foundation.

**LA52/35** 19 December 1961

2pp

Typescript letter from Philip Booth, Department of English, Syracuse University, New York to Jack asking his 'further reactions ...if I try to note what I was after' regarding Jack's doubts 'about the short-line poems in *The Islanders*'. Booth discusses in detail the effect he was trying to achieve with these poems by using 'If it comes' as an example, recognising that 'All of what I'm saying is, of course, suspect as an after-the-fact rationale ...' and that his 'concern is to find ways of making implicit the rhythmic energy' that he is after. He writes that 'I can hear myself reading "If It Comes," I can half-hear Cummings reading it, but to have failed—as I think I must—to have you hear it is a failure I want not to pursue or repeat.'

**FRANCIS JAMES RONALD BOTTRALL (1906–89)**

English poet. He was educated at Pembroke College, Cambridge. He taught at the University of Helsingfors, Finland; Princeton University, USA; Raffles College, Singapore; and was Assistant Director, British Institute, Florence, Italy (1937–38) and the Secretary of SOAS (1939–45).

**LA52/36** 24 September 1961–21 January 1962

3 items

Holograph letter and air letters from Ronald Bottrall. Writes from the British Embassy, Tokyo, Japan and Cumberland Court, Great Cumberland Place, London, W1.

Discusses the publication of his *Collected Poems*; visiting professorships, 'They seem to me more frequent on the Pacific coast than in the Ivy League. A pity!' (24 September 1961); the process of recording and the possibility of making recordings of his poetry for the BBC; and of his retirement plans. Thanks Jack for advice on getting published in America and comments on the necessity of getting reviewed in America.

**MURIEL CLARA BRADBROOK (1909–93)**

British literary scholar

**LA52/37** [19] August 1968

1 item

Holograph letter from Muriel Bradbrook, Imperial Hotel, Sligo, hoping that Jack would come to the Yeats Summer School. Remarks that 'I shall always remember your talking about [Ezra] Pound when I came to stay with Ivor & Dorothy Richards in 1962.'

**JOHN O. BREW AND EVELYN BREW**

John O. Brew worked at the Peabody Museum of Archaeology & Ethnology at Harvard University.

**LA52/38** 27 April–26 June 1971

3 items

Holograph air-letters and typescript letter from John O. 'Jo' Brew, Bowdoin Street, Cambridge, Mass. Mostly concerns making

**LA52/38 contd** arrangements to visit the Sweeneys in Corofin. Discusses his dislike of modern travel 'But, as Pogo says, "You can fight City Hall, but you can't fight progress" '(7 May 1971). Describes his pleasure at seeing the Sweeneys and the Burren again and how much he is looking forward to seeing Lake Inchiquin '...(which sounds like a New England Indian name)...'(7 May 1971). Hopes that '...the old church at Kilfinora is still standing. If my memory serves me correctly, there is a *Cheval de Frise* there, the first I ever saw' (7 May 1971). Includes letter from Evelyn, Jo's wife, thanking the Sweeneys for their hospitality and announcing that she is trying to persuade Jo to retire to London 'With Hampton Court and the like for Sunday afternoons and Ireland for long weekends, to say nothing of the capitals of Europe withing commuting distance, life should be ideal' (26 June 1971).

**DOUGLAS GEOFFREY BRIDSON (1910–80)**

English writer and BBC producer

**LA52/39** 19 June 1971

1p

Typescript letter from Geoffrey Bridson, 26 North Grove, Highgate Village, London, informing Jack that Bridson has sent him a copy of his book *Prospero and Ariel* 'which tells the story of my thirty-five years with BBC. There is a chapter devoted to poetry reading and recording, with special reference to Ezra Pound and Dylan Thomas, and accounts of the many conversations I recorded with Graves, Durrell, Hugh MacDiarmid, Conrad Aiken, Langston Hughes, Rexroth and others'. Includes pencil note from 'Seamus'.

**DONALD G. BRIEN**

**LA52/40** 26 May, 7 October [1956]

4pp

Holograph letters from Donald G. Brien, St Georges Road, Ardmore, Pennsylvania to Jack and Máire. Writes of his disappointment in and frustration at not being able to acquire Forrest Reid's *The Garden God* and *The Gentle Loner* as he owns '19 out of the 24 titles but of course "The Garden God" has a special H.J. [Henry James] interest' and discusses other items of Henry James interest that he has collected (26 May, 2pp).

**JACOB (1908–74) AND RITA BRONOWSKI**

Jacob Bronowski was a Polish mathematician and polymath, and presenter of the groundbreaking BBC television documentary series, *The Ascent of Man*. His wife Rita was a sculptor.

**LA52/41** 1960–70

8 items

Christmas cards from Jacob Bronowski and his wife Rita. They write from The Hexagon, Fitzroy Park, Highgate, London and La Jolla, California. All the cards contain original artwork by Rita and printed poems by Jacob:

1. 'I, having built a house, reject/The feud of eye and intellect, ...' (1960).
2. 'It was a sign, it was a bird,/It was a toy, it was absurd— ...' (1961).
3. 'He wore sandals and a beard;/What he said had not been cleared. ...' (1967).
4. 'Beyond the walls of dogma bloom/(You must believe me) fields of broom. ...' (1968).
5. 'Again the desert re-deploys/Its haunted armies of despair, ...' (1970).

**ESTHER AND PETER BROOKS**

**LA52/42** 9 March 1975–14 February 1982

20 items

Typescript and holograph letters from Esther (mainly) and Peter Brooks. From Villa San Francesco di Paola, Piazza San Francesco do Paola 3, Firenze, Italia; Owlwood, Dublin, New Hampshire; and various addresses in Positano, Italy.

Esther outlines plans to visit Ireland and recalls fondly visits to the Sweeneys. 'We both think of you both with such love!' (21 September 1979); discusses her children, particularly her daughter Dixey and her concern for 'our child who has drifted so far from any shore we have ever known' (9 March 1975); recounts their experience buying '5 acres of unarable mountain side ... and a two storey stone cottage with knocked off chimney pots' in Kerry for Dixey (9 March 1975). Comments on life in America and their home 'Peter is at this moment finishing up the last of a series of book cases in the drawing room' (21 September 1979). Recounts time spent in Italy and France, including being 'robbed blind in Paris' and going to Italy instead of Spain because 'having lost everything that didn't matter too much except for my notes which

**LA52/42 contd** mattered everything to me and Peter his beautiful silver flute which mattered very much to him, we could not face a foreign country whose language we could not speak' (18 April 1980). Discusses their health, family and friends. Mentions Archie and Ada McLeish; William Alfred. 'Bill's play was a marvellous success in Chicago. He got wonderful reviews ... it seems to be wending its way to New York in Feb via Boston in January' (21 September 1979); Elizabeth Hardwick; Robert Lowell. 'My piece on Cal has come out in a small collection essays published in Pisa' (21 September 1979); Faye Dunaway.

Peter comments in detail about the Chicago and New York productions of Bill Alfred's play, 'Charming as its was the Chicago production displayed the play's structural faults...' and that 'Bill ... couldn't understand the [New York] reviews. "Faye [Dunaway] had standing ovations every night," he said; but as an article in the Paris Herald Tribune pointed out two days ago, the standing ovation is now routine behaviour for audiences who've had to pay \$30 or more for a ticket' (14 February 1982). Thanks Jack for the loan of the biography of Henry Adams wife, Clover, and discusses it in detail.

**LA52/43** [30 December 1978]

8pp

'Esther Brooks on Cal Lowell'. Photocopy of typescript text of an appreciation written by Esther entitled 'Remember Cal'.

**RENE KUHN BRYANT AND DOUGLAS BRYANT (D.1994)**

Rene Kuhn Bryant was an American writer and editor. Her husband Douglas was the Harvard University librarian and director of the library system.

**LA52/44** 8 March 1971-[30 July 1979]

10 items

Holograph and typescript letters, air-letter and postcard from Rene Kuhn Bryant and occasionally Rene and her husband Douglas Bryant. Writes mainly from Woodland Road, Lexington, Mass and Lamont Library 505, Cambridge Mass.

Discusses family. 'I'm sure you'll find it a startling notion—we are only just getting used to it ourselves—but Heather's autumn has been filled with the business of applying to colleges, for heaven's sake' (14 December 1976) and comments on the complexities and absurdities of

**LA52/44 contd** the applications processes of various universities. Recalls fondly time spent with the Sweeneys 'I so much enjoyed meeting Seán O'Faolain. He has been an enthusiasm of mine for years and it was pleasant to discover he's every bit as enjoyable in the flesh as on paper!' (1979). Comments on life at Harvard. 'Dame Helen Gardner is the Norton Poetry Professor his year. She has given three lectures demolishing the "new criticism" in very witty and thorough fashion ...' (12 December 1979).

Includes:

- Cutting from *The Harvard Librarian* [September 1979] concerning the dedication of the Theodore Roosevelt Reading Alcove and Gallery at which Douglas presided.

**GERTRUDE BUCKMAN**

Was married for six years to American poet Delmore Schwartz and was for a time one of Robert Lowell's lovers.

**LA52/45** 7-11 December 1978

2pp

Typescript letter from Gertrude Buckman, 8B Campden Grove, London W8. Expresses her delight that Jack has chosen County Clare in which to settle. 'I can picture you very well in that beautiful background and in such a house ...' (7 December 1978). Mentions her recent visit to America and catching up with old friends there. Describes her life in London and before that, in Rome, and hopes that they might visit her in London. Holograph draft reply from Jack, expressing his pleasure on receiving her letter. 'Like yourself I'm not easily overtaken by nostalgia but I enjoy my memories of meeting you on Beacon Street and on the Boston Common while you were happily humming a lovely air' (11 December 1978).

Includes:

- 'Maire is keeping well, Thank God. I am, understandably, getting very old and not taking that progress very cheerfully. However, if I could brace myself to face up to airports (a circle of Hell which Dante missed) and come to London we shall seek out you and Joan [Aiken]' (11 December 1978).

**WILLIAM S. BURROUGHS (1914–97)**

American novelist, essayist, social critic, painter and performer. He was a key member of the Beat Generation, an *avant-garde* author who affected popular culture as well as literature. He was educated at Harvard. He had a long history of drug abuse and was convicted of the murder of his common-law wife, Joan Vollmer, although he never served his prison sentence. In 1984, he was elected to the American Academy and Institute of Arts and Letters.

**LA52/46** 27 September 1962

2pp

Typescript letter from William S. Burroughs, Rue Git le Coeur, Paris 6, France to 'Shaun' informing him that he read his writing 'with great interest—Liked especially the instructions for dealing with Djoun'. Burroughs made a 'fold in' [technique of taking two different sheets of linear text—with the same line spacing, cutting each sheet in half and combining with the other, then reading across the resulting page] using Shaun's writing and 'some texts of mine' which is attached. Explains the fold in technique and comments 'Notice how the dream atmosphere of your texts carries over'.

**DOUGLAS BUSH (1896–1983) AND HAZEL BUSH**

Douglas Bush was a Harvard literary critic and literary historian.

**LA52/47** December 1967–Christmas 1980

10 items

Mostly typescript air-letters from Douglas Bush and occasionally from Hazel and Douglas. Writes mainly from Clement Circle, Cambridge, Mass 02138.

Hazel writes of their sympathy for Máire and her recent illness. Douglas discusses life at Harvard, colleagues and friends. 'You will have read of that most distressing event, Cal Lowell's sudden death in a taxi in New York ... What an unhappy life he had, much of the time!' (23 September 1977). Discusses his work 'Volume I of the Variorum Milton came out in 1970 and the 3 volumes of Volume II will at least begin to come out this fall, and I have nothing more on the agenda. I feel ... like Gibbon after the Decline and Fall was done' (1 July 1971). Writes of his and Hazel's quieter life, 'We move between Cambridge and Norwich as the vicar of Wakefield and his wife moved from the black bed to the brown' (26 September 1975), and their health, 'we are less sure-footed that we could wish and hold hands on

**LA52/47 contd** the street and in going upstairs. But we do pretty well for a pair of ancients' (Christmas 1980); and is sorry to hear of Jack's 'failing eye, which is a daily tribulation, but otherwise, we gather, you are both well' (Christmas 1980). Comments on [Eberhart's] poem 'Loch Inchiquin' which he considers 'a fine poem ... The poem makes a mass of current verse sound ... like the crackling of thorns under the pot' (1 July 1971) and discusses reviews that Jack has written and books that they have read. Mentions politics 'The election has got us all down, and you may be relieved over not having to vote ... As you will have read, the unspeakable Nixon has been leading all along.' (6 October 1968). Mentions Ivor and Dorothea Richards; Dick and Mary Ellmann.

**HENRI CARTIER-BRESSON (1908–2004)**

French photographer, father of modern photojournalism who helped to develop the street photography style.

**LA52/48** 18 March 1930–13 April 1962

6 items

Holograph letters from Henri Cartier-Bresson. Writes from Paris and Boston. Apologises for the delay in returning a book borrowed from Jack. 'I hope you will not fine me threepence a day ...' (18 March 1930). Outlines his and his first wife, Eli's [Javanese dancer, Ratna Mohini] travel plans and regrets being a poor correspondent. Is sorry there has been so long a gap since they have seen each other 'and I have no excuse; I am confessing it directly to you as there is no longer father Logan to go to' (18 August 1960). Discusses his current work projects, 'I am also doing photographic profiles of people known or a little unknown not too old for the English magazine "Queen" I have done Doctor G. Seabing at Berkeley last month. I am doing here now Jerome Robbins. Have you idea of poet or novelist or playwright or architect?' (18 August 1960, 2pp).

Includes:

- Four black and white photographs.

**JOHN E. CASTELLINI (1906–2002)**

American composer, conductor and teacher.

**LA52/49** 27 March 1928–6 December 1984

33pp

Mostly typescript letters, air-letter and postcards from John E. Castellini.

**LA52/49 contd** Writes mainly from Trumbull Road, Manhasset, New York and Pine Lake Road, Deerwood, Jacksonville, Florida. Is glad to hear from Jack 'after all these years' (17 February 1963, 1p) and exchanges news of family and friends. Discusses his work and wishes that Jack could come to hear some of his concerts including one of his 'big spring concerts' in New York 'the "Symphony of Psalms" by Stravinsky; a world premiere of Hugo Weisgall's "Soldier Songs"; a Schubert Mass in G; and the finale to "Die Meistersinger" ' (12 February 1964, 1p.). Refers to an audio-tape recording of some his compositions that he has sent to Máire, describing its contents.

Includes:

- Newspaper cutting from the *Jacksonville Journal* (8 November 1977) of a concert review with a typescript comment by Castellini, 'isn't this dreadful? And the writer gets paid!!' (1 December 1977, 2pp, 2 items).
- Printed programmes of concerts featuring Castellini's compositions on 15 November 1941 and 9 May 1953 (6 December 1984, 6pp).
- Photographs.

**JEAN VALENTINE CHACE (B.1934)**

American poet. Her early poem 'Dream Barker' received the Yale Younger Poets Award in 1965, and the 2004 collection of her poetry, *Door in the Mountain*, received the National Book Award for poetry. She has taught with the Graduate Writing Program at New York University, at Columbia University, at the 92nd Street Y in Manhattan, and at Sarah Lawrence College. She was married to the late American historian James Chace.

**LA52/50** 10 May 1965-[1977]

33 items

Holograph and typescript letters from Jean Chace. Writes mostly from New York. Writes as both Jean Chace and Jean Valentine.

Thanks the Sweeneys for their hospitality and support. Mentions her husband and children and occasionally health matters. Outlines travel plans and arrangements for her to visit them in Ireland. Discusses her teaching, including English and American poetry at the Sarah Lawrence Summer Session in London and asks Jack's assistance in suggesting the names of Irish poets after World War II to include in her course. Occasionally refers to her own poetry, including thanking Jack for his critical comments. Refers to the deposit of some of her manuscripts at Harvard. Refers to her Guggenheim award. Mentions Robert and Sally Fitzgerald; Bill Alfred; Barrie & Sonja Cooke; Adreinne Rich; Robert Lowell; and Seamus Heaney.

Includes:

- 'I was awfully happy yesterday to have lunch with Seamus Heaney, who I'd never met—he was over here for a week of readings—what a

**LA52/50**

wonderful warm, fine person he is. And I love what I've seen of his new poems' (7 December 1974).

- Typescript poem 'Beka, 14' beginning 'Squat, slant-eyed, speaking in phrase-book phrases, the messenger/says he is your brother, and settles down on his heels ...'. Letter includes comment from *The New Yorker* to whom she sent it for publication and an acknowledgement to Jack who suggested that she write about her children (7 December 1974).
- Copies of other poets' work that interests her.
- Printed booklet *Turn: Poems by Jean Valentine* (July 1977) inscribed to Jack and Máire and includes authors holograph annotations and corrections.
- Typescript manuscript of 'Ordinary Things' inscribed to Jack and Máire (not dated).

**MARGARET CHANLER (1862–1952)**

American author.

**LA52/51**

20 May 1950

2pp

Typescript letter from Margaret Chanler, Dudley Farms, Bedford, Mass, thanking Sweeney for the 'strange book about John Clare ... What a real poet and what a perfect madman ...'. Hopes to meet him and his 'charming wife' for lunch.

**AUSTIN CLARKE (1896–1974)**

Irish poet who also wrote plays, novels and memoirs.

**LA52/53**

8 November 1950–20 October 1964

12 items

Typescript and holograph letters and postcards from Austin Clarke, Bridge House, Tempogue, Dublin.

Comments a little on life in Dublin and on his health. 'I keep well, with occasional neurotic "black-outs" ' (4 November 1958). Describes his writing process, 'Usually I scribble rough work on scraps of paper or in old notebooks—most of it illegible and-or dash it off on a typewriter—then make a fair copy on the machine—get that typed—and destroy the rough work' (8 November 1950), and discusses his writing, 'I have been in retirement for two months finishing a third series of Satires—I fear more

LA52/53 contd

bad-tempered' (11 April 1960), and his experiences with printers and sub-editors, 'Often when I send in corrected proofs to the I.T. [Irish Times], they knock out some of the leads and make worse misprints' (4 November 1958). Comments on some of the issues involved in compiling anthologies. 'The question of including writers like R.G. [Robert Graves] (whom I admire) is a difficult problem. The trouble is that they have their cake and eat it. In military matters, we don't claim Wellington or Kitchener!' (4 November 1954). Discusses Robert Graves at some length. Compliments Jack on his writing and reviewing. 'I got a signed copy of Padraic Colum's book ... and was pleased to see your Preface' (26 November 1953) and thanks him for gifts, including 'the Daumier, so comic and yet so tragic' (21 November 1960). Recommends and comments on books. 'An unfortunate rumour has been spreading here that Joyce was more or less a dipsomaniac. It seems to arise from Ellmann's book with its indiscriminate gossip and phrases such as "outbursts of abstinence" (11 April 1960). Thanks Jack for his hospitality at Corofin. 'I have quite a little stock to think about, the three cuckoos emerging from poetic invisibility, Máire's discovery of Yeat's Island, and all those hidden pike' (25 May 1959) and makes plans to meet or regrets missed opportunities to meet.

Includes:

- 'I am rather puzzled by your request, as I don't know how one defines a manuscript nowadays! ... After all this is the machine age! ... I am wondering whether other writers still use the pen instead of the ribbon' (8 November 1950).
- Comments on Irish libraries 'Here the Municipal Libraries are hopeless and the Corporation officials are lazy. They have been closing down the newsroom service which has lasted here for more than fifty years and was very useful, on the pretext that this service attracts "undesirable types". By this they mean humble people and old age pensioners. I wrote a letter of protest to the Irish Times but nobody bothered' (10 November 1958); and on Dublin Corporation: 'You'll be sorry to hear Thomas Moore's house is demolished by Dublin Corporation. Brinsley Sheridan next, then W.B.Y at Sandymount' (14 December 1962).
- 'I suppose you saw that the brother-in-law of MacEntee has been appointed Director of the Arts Council. I was one of the three unsuccessful candidates' (17 July 1959).
- 'Lock-out here at present: all newspapers closed down: so partly unemployed' (17 October 1960).
- 'The Irish Times was too frightened to mention the Lady Chatterley trial even in its London Letter column though everybody was reading a full account of it in the English papers which are in daily circulation here' (21 November 1960).
- 'I once attended a Congress of 120 poets on the Continent and thought it best not to repeat the experience!' (8 August 1961).
- 'Bloomsday went well here and the sun shone down. But the 'Boys' all made for the marquee and remained there until the drink was gone. Apart from books and photographs, the Museum has only Joyce's walking stick and that well-known wallet through which 35,000 passed so merrily' (8 July 1962).

*Jack & Máire Sweeney Papers*

**LA52/54** [27 January 1958]

4pp

Printed programme for Clarke's play *The moment next to nothing*, presented by The Lyric Theatre Company at the Player's Theatre, TCD, 27 January–1 February 1958. [The Lyric Theatre Company was founded in 1944 by Clarke.]

**LA52/55** 17 February 1951–2 September 1961

14 items

Newspaper cuttings of book reviews in the *Irish Times* by Clarke and an exchange of letters concerning one review.

**WILLIAM F. CLARKE**

**LA52/52** 1 October 1985

2pp

Holograph letter from William F. Clarke Jr, Belleville Blvd, Bellair, FLA to Jack. Describes his move to Florida and discusses his family, including that his wife. [Milo] died 'about 15 years ago' and that his son, Timmy, is now divorced but graduated from Georgetown and has a successful career. Comments on his grandchildren.

**ALVIN LANGDON COBURN (1882–1966)**

American pioneering photographer. He was born in Boston but became a British citizen. A leading figure in the struggle for photography's recognition as a fine art, he pioneered vortographs, an abstract work produced using mirrors in a vortoscope. He became very interested in the occult and from 1923–30 he was fully devoted to the Hermetic Truth Society and the Order of Ancient Wisdom. After 1930 he made abstract photographs in the same vein as Minor White. He was also a member of The Linked Ring Brotherhood. In 1931 he was elected Honorary Fellow of the Royal Photographic Society

**LA52/56**

1 September 1947–[December 1959]

24pp

Holograph and typescript letters and air-letters from Alvin Langdon Coburn mostly from “Awen”, Eberston Road Eat, Rhos-on Sea, North Wales.

Makes plans to meet with Jack. Discusses books that he has read, ‘What do you think of Franz Kafka? I have been reading him of late and find him curious but of interest’ (22 November 1948). Writes about his and his wife’s visits to France. Discusses plans for a Henry James book to be published by Harvard University Press and which ultimately is not published (see letter of 19 December 1950), thanks Jack for his advice and asks for his help. ‘I am wondering if the set of my original photographs for the New York Edition of Henry James ... came to the Harvard library. ... Why I ask is this: this set which I made for “St. J.” was the only one there is, and would be of value to use for purposes of reproduction for the new book, as the photogravure plates used in the New York Edition have been “melted” ’ (16 March 1950). Writes further about possible publication of his letters from Henry James. ‘Now I am talking with Hart-Davis about an illustrated edition of my Henry James Letters ..., and he says he is “extremely interested” in the project!’ (28 September 1954). Informs Jack that ‘Mr P.H. Newby’ of the BBC has approached him ‘to “prepare a script” of about 2,800 words for a twenty minutes talk ...on “Illustrating Henry James by Photography”, and I understand that I owe his interest to a meeting he had with you!’ (10 March 1953). Mentions other broadcasts for the BBC. Comments a little on his friendship with Henry James. Discusses his work, forthcoming and possible exhibitions and critical interest in his work. ‘I wrote to you not long ago about my new book: Stevenson’s “Edinburgh: Picturesque Notes” published by Rupert Hart-Davis with 25 of my Edinburgh photographs! It is out, and the reviews have been excellent!’ (28 September 1954).

Includes:

- Black and white photograph ‘of odd corners of French villages! Sample herewith’ (7 February 1950).
- Brief biographical details ‘Born June 11th 1882. made first photograph

*Jack & Máire Sweeney Papers*

**LA52/56 contd**

on 8th birthday in 1890. Photographed Ezra Pound on October 22nd 1913. First exhibition of "Vortographs" in February 1917. ... The catalogue of the Exhibition had a preface (unsigned) by Ezra Pound. It had a most amazing opening evening with E.P. and G.B.S. present!' (3 October 1954).

- Signed print of black and white photograph of London sent as a Christmas card (1954).
- Signed print of black and white photograph of Paris sent as a Christmas card (1956).
- Printed text of poem 'The Ascent' beginning 'Before time there was ever Deity/Supremely perfect in its Unity ...' sent as a Christmas card (1959, 1p).
- Print of black and white photograph of London (St Paul's Cathedral) sent as a Christmas card (not dated).

**LA52/57**

[17 July 1953]

6pp

Copy of a script of a BBC Third Programme broadcast by Coburn entitled 'Illustrating Henry James by Photography, Alvin Langdon Coburn', recorded on 2 April 1953.

**LA52/58**

22 October 1953

2pp

Typescript letter from British publisher Rupert Hart-Davis, Soho Square, London W1 to Jack, enclosing a copy of a 'most satisfactory letter' from Coburn concerning Coburn's correspondence with Henry James. Hart-Davis does not 'know whether anything will come of it ...', but if it does it will be entirely due to your persuading the old gent to move'.

**MAURICE S. COCTIN**

**LA52/59**

30 My 1957

1p

Typescript letter from Maurice S. Coctin, Leyden House, Mortlake, London SW14, sending Sweeney a copy of his 'little book on Mortlake' as requested by Dorothy Richards: 'She tells me you are interested in John Dee [British

*Jack & Máire Sweeney Papers*

**LA52/59 contd** mathematician, astronomer, astrologer, geographer, occultist, 1527–1608/09], ...you will find a section dealing with this very interesting gentleman'. Goes on to discuss an error in the original edition of his book and the possibility that Shakespeare may have known Dee.

**JANE RABB COHEN**

The Radcliffe Seminars Program, Radcliffe College

**LA52/60** 1 April 1981

2pp

Typescript letter from Dr Jane Rabb Cohen, Fayerweather Street, Cambridge, Mass, recalling that Sweeney 'assisted Harry Levin and Bill Alfred in getting me through my Ph.D. orals' and noting their mutual acquaintance with Roger Rosenblatt and her acquaintance with Jack's nephew Tadgh. She asks his help with planning a study tour she will conduct in 1982, asking their advice on social venues and 'unobvious literary places' and hopes that Jack and Máire will be her guests for lunch or tea. Pencil holograph draft reply attached informing her that they look forward to meeting her. However, 'As for advice about inns, pubs etc I must warn you that we are elderly and alas are unacquainted with such lively resorts'.

**CARVEL COLLINS (1912–90)**

American academic and critic, biographer of William Faulkner.

**LA52/61** 27 February 1978, 5 May 1980

2pp

Typescript letter from Carvel Collins, 52506 Highlands Drive, South Bend, Indiana 46635.

Discusses [Georges] Simenon who 'seems to keep rolling along' commenting that 'It is good to learn that he has winnowed the ideal one out of ten thousand' [his housekeeper, Teresa? and a reference to Simenon's reputation as 'the man of 10,000 women']. Goes on to inform Jack that Simenon's late wife [Denyse Ouimet?] 'showed me, with his permission, a large album of snapshots of young women, each with a—single—date under each photo. As she pointed out to me then and later—again with his sage agreement—"Women are monogamous and men are polygamous" '. Comments on his teaching, family life, moving to California, the changes to Cambridge, Mass and mutual acquaintances. Typescript

**LA52/61 contd** draft letter from Jack, Poulivan, Corofin, County Clare to Carvel, thanking him for [William Faulkner's] *Mayday* commenting that 'Your introduction is essential. ... It is definitely "Bunyanesque allegory" and as I'm a Bunyan buff your perception of that feature increased my pleasure'. Continues in this vein about Collins' perceptiveness. Comments on Faulkner's 'graphic artistry' but is 'glad that he stuck to narrative'.

**CECIL COLLINS (1908–89)**

English artist originally associated with the Surrealist movement.

**LA52/62** 17 August 1955

3pp

Holograph letter from Cecil Collins, 15 Selwyn Gardens, Cambridge, England, informing Sweeney that the drawings will be with him soon. Encloses a gramophone record, printed copy of *The Vision of the Drowned Man*, and a typescript copy of poems [not included] 'by a young English poet (he is not yet 30 I think), called Christopher Middleton, who, in my opinion is one of the most interesting young poets in England to-day'. Comments further on Middleton's work, asking Jack's opinion of it and advice on poetry magazines that might publish single poems. Further informs Jack that Middleton 'is also the first translator into English of the remarkable stories of the Swiss writer Robert Walser' about whom Middleton has written a poem. Informs Jack about his forthcoming exhibition at the Leicester Galleries and expresses regret that he missed his brother [James, director of the Guggenheim Museum] as he would have liked him to see his paintings.

**HORATIO COLONY (1900–77)**

American poet and novelist.

**LA52/63** 11 February 1960, 1 May 1963

4pp

Holograph and typescript letters from Horatio Colony. Writes from Chestnut Street, Boston, Mass and Keene, New Hampshire. Thanks Jack for 'the picture of the duck, which, though it is perhaps Japanese, makes me think of Chinese cuisine ...' (11 February 1960). Expresses pleasure at being remembered by Marianne Moore in a poem and comments on the lines she quotes (11 February 1960, 3pp). Thanks Jack for 'the most agreeable notice of *The Early Land* in the Harvard

**LA52/63 contd** Alumni Bulletin' and comments on the revised Modern Library anthology. 'I find with pleasure that we are both in it and that you are a poet as well as an organizer of poets. Congratulations to ourselves and to you especially for such compelling and distinguished poetry' (1 May 1963).

**PADRAIC COLUM (1881–1972)**

Irish poet, novelist, dramatist and folklorist.

**LA52/64** 3 April 1951–[1957]

12pp

Typescript and holograph letters and air-letter from Padraic Colum. Writes mainly from 415 Central Park West, New York and Woods Hole, Mass. Writes to Máire thanking her for her kind invitation and asks her to invite John V. Kelleher and Stephen Joyce to 'the conference' (3 April 1951) and asks her if she remembered her father [Eoin MacNeill] telling her 'what passed between him and Arthur Griffith when Griffith bicycled out to see him on Easter Monday 1916' as he has reached that point in his biography of Griffith (24 November 1951). Will record 'some part of Finnegans Wake for the Caedon people' as Jack requests (10 March 1953) and thinks that Austin [Clarke] is confused about Colum being awarded 'honors from the Irish Academy' as he's a foundation member 'and what honours they could give I think I've already had' (10 March 1953). Asks Jack to write the preface to his *Collected Poems*, discusses what is expected of him and thanks him 'for your good preface which was the kind I wanted' (24 July 1953). Informs Jack and Máire of the death of his sister, Eileen 'I still can't believe she's gone' (24 July 1953). Mentions Ezra Pound.

Includes:

- 'Yeats, in the Introduction to his Oxford book says that only two poets of his time have reached the people—Joseph Campbell and Padraic Colum whose songs are sung by men and women who don't know their names' (18 June 1953).
- '...two years ago I was broadcasting for Radio Eireann when a telephone message came asking me to remain until someone from the Folk Lore Commission came to see me. It was very urgent. I waited, and a flurried person arrived. Lomas, the American folk song collector had heard a ballad sung in Drogheda. He had taken it down from the ballad singer and the Commission was publishing it as a folk-song. Then someone discovered it was by me. What were they to do, as it was already set up? I told them to leave it as it was I was very proud to be Anon.' (18 June 1953).
- Printed card acknowledging sympathy, possibly on the death of his wife, Mary [1957].

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**LA52/65** 26 June, 17 August 1953

7pp

Typescript letters from T.O'Connor Sloane III, Editor and Devin A. Garrity, President, The Devin-Adair Company, Publishers, 23 East 26th Street, New York concerning Jack's preface for Colum's forthcoming *Collected Poems*. Includes some of Jack's holograph notes on Colum and the printed text of Jeremiah J. Hogan's introductory address on the conferral of an honorary doctorate of literature on Colum by the National University of Ireland.

**LA52/66** 5 April 1961

1p

Typescript letter from Diggory Venn, Managing Director, Boston Arts Festival, 31 Newbury Street, Boston, Mass to Jack informing him that Colum will be the 1961 Festival Poet and thanking him for his help in making the judgement.

**LA52/67** 18 August 1951–22 April 1970

10 items

Mostly newspaper cuttings of reviews of Colum's work; articles and letters to the editor written by Colum.

1. Kees Van Hoek, 'Vignette: Padraic Colum' *The Irish Times* (18 August 1951).
2. Notice that the Council of the Irish Academy of Letters has awarded its Gregory medal to Padraic Colum (1953).
3. Padraic Colum, 'It takes Seeing and Believing to Tell a Story' *The New York Times Book Review* (7 June 1953).
4. Austin Clarke, 'Remembered Fields' *The Irish Times* (9 January 1954). Review of *The Collected Poems of Padraic Colum* (New York: Devin-Adair, 1943).
5. Poem by Colum entitled 'Homage to Philip Sheridan' beginning 'If I were Pindar, that Theban eagle,/I'd praise you, horseman, with word unreined...' (*The Irish Times*, 19 May 1956).
6. Notice that Colum will give a reading of his poetry at the Eblana Theatre (1959).
7. Poem by Colum entitled 'A Man Living in a Tower Speaks' beginning 'The seagulls fly around the tower,/And range that's higher claim, ...' (*The Irish Times*, 19 January 1963)
8. John Jordan, 'Latest Colum' *Irish Independent* (11 October 1969).

*Jack & Máire Sweeney Papers*

**LA52/67 contd**

Review of *Images of Departure* (Dublin: Dolmen Press, 1969).

9. Letter to the editor from Colum concerning the song 'She moved through the fair' (*The Irish Times*, 22 April 1970).
10. Copy typescript text of song by Colum beginning 'On Garland Sunday, the weaver told me,/Things grown gloomy with years' disuse, ...' (not dated)

**JILL KER CONWAY (B.1934) AND JOHN CONWAY (D.1995)**

Jill Conway is an Australian feminist, historian and visiting professor in the programme in Science, Technology and Society at MIT. Her husband, John, was a Canadian historian.

**LA52/68**

4 September 1969–15 June 1985

c19 items

Typescript letters and air-letters from Jill Conway and occasionally her husband John Conway. Includes typescript and holograph draft letters from Jack and Máire. Write from Founders College, York University, Toronto 12, Ontario and Lampport Avenue, Toronto 5, Ontario.

Jill apologises for being a tardy correspondent. Remembers time spent with Jack and Máire. 'What fun it was to see us all in our parts for that hilarious evening at the mediaeval banquet. I have it recorded in my diary as a vintage comedy. Nothing quite so funny has happened to us since' (2 January 1970). Comments on their home and careers. Writes to Jack concerning a former student, Kathie O'Keefe, outlining her background and commenting on her abilities as a writer and on her subject matter. 'She's a solitary person who has adopted John and me for parents. We're the only people she shows what she writes and we feel very weak reeds as critical guides' (4 September 1969) and sends Jack copies of five of her poems asking his opinion. Includes a draft response from Jack who makes some comments on them. 'I'm delighted by "stained as the gutter in Chartres." That's a good specimen of the voltage I feel throughout the sequence' (11 October 1969) and suggests places to publish them. John writes about university politics. 'Our time since December 1 has, in addition to teaching and endless committee-ing, been taken up with a very bitter battle about who would be the new president of York University' (17 June 1970). Comments on family matters. 'Jill is spending September in Sydney with her elderly, ailing and unhappy mother' (17 June 1970); politics and literature. Both write to make plans to meet in Ireland 'We are in two minds now about settling in Ireland with all the trouble in the north. Will it spread to the south?' (12 May 1972). Mentions Ada and Archie MacLeish. Includes:

- Jill writes 'I'd never even thought about what would be a feminine voice in poetry because I work away at abstractions which have no particular sex. It has always seemed to me that my imagination can deal with the

**LA52/68 contd**

relationship between say romanticism and the rise of fascism just as well as anyone else's' (4 September 1969).

**BARRIE COOKE (B.1931)**

Irish abstract expressionist painter. He studied art history at Harvard University. While he has been based in Ireland since the 1950s, frequent travels to places such as Lapland, New Zealand, Borneo and Malaya have strongly influenced paintings about the variety and flux of nature. He has collaborated with poets including Seamus Heaney and Ted Hughes and has exhibited widely throughout Europe, the U.S. and Canada. He won the Marten Toonder Award in 1988, and the Irish-American Cultural Institute's O'Malley Award in 2002.

**LA52/69**

[1955-71]

103pp

Holograph letters (mostly undated) from Barrie Cooke. Writes mainly from Bankyle, Corofin, County Clare. Letters occasionally include penned sketches and doodles. Includes occasional letters from his wife, Harriet, who also became his manager.

Informs the Sweeneys that he met 'an American girl that I shall marry at the beginning of next month' (11 January 1957) and the change that meeting Harriet has wrought in his disposition. Describes their wedding and announces the birth of their children. Describes their home and the places in which they lived. Makes arrangements to meet and informs the Sweeneys about his exhibitions in the hope that they will be able to view his work, including asking Jack to open an exhibition in Dublin 'You have been my earliest and best "patron" ...' (not dated). Comments on Máire's choice in purchasing one of his paintings 'it was the best. Though I hope in a couple of years with your permission, to exchange it for something better. It still has too much of me and other people in it and not enough of the fowlers and their landscape' (12 March 1956) and on how much he values the Sweeney's critical opinion. 'You have enormously acute vision, you do seem to be able to look and see the meaning and the flaws and the virtues and the intentions of pictures' (10 June 1957). Acknowledges their support, 'Thank you for your nice letter. It means a great deal to me to feel you behind me in my painting efforts' (not dated). Comments on the difficulties in getting paintings framed properly outside Dublin. Refers to his pleasure in hunting and fishing and to writing articles about fishing 'beginning to be a nice addition to bread money' (not dated).

Writes in detail of his time spent with the Austrian artist and poet Oskar Kokoschka and his School of Seeing in Salzburg. 'His teaching was quite unbiased (except for non-objectors!) and all he demanded was that we should be honest and look and be as truthful as possible ... Maybe what he did more than anything else was to tell me once of the

LA52/69 contd

responsibility I have for myself and the things I want to paint' [1955]. Also mentions studying with Jack Levine. Mentions forthcoming exhibitions, including the Paris Biennale, his travel plans and time spent in other countries and how those countries have affected his painting, especially Spain, Jamaica, Bermuda. Discusses exhibitions that he has attended as well as those in which he participated and visits to art galleries around the world.

Describes his process, choice of materials and subject matter, including asking Máire if she would sit for him. 'The blank canvas is waiting impatiently!' (29 November [1958]) and his fascination with the Sheela na Gigs in the National Museum of Ireland. Describes in detail his occasional difficulties in painting. Also describes the progress of individual paintings, comparing them to previous work and comments on earlier work that now displeases him. 'It is rather frightening to realize that I once took them perfectly seriously. ... Also rather horrifying that so much genuine labour and anguish could go into the manufacture of such bad and often pretentious drivel' (1 August 1958). Mentions his bone boxes. Comments on asking Sir Basil Goulding to sponsor the publication of his illustrations for Ted Hughes's poems, 'I don't think he likes Ted's poetry much. He also thinks that the idea "does not suit my individual talent." I think he is very wrong there' (13 November 1961) but that he will help secure another sponsor. Writes in detail about Hughes' poetry and his friendship with Hughes.

Discusses other artists, such as de Stael 'when he painted the sea he made paint turn back into sea again' [1956?]; Rembrandt, 'staggering things wherever you see them—they're almost all impossible to believe that they were really hand-done by a Man!' (7 January 1958); Chagall, 'I always thought him too flimsy and girly. But there are six really splendid Chagalls at the Stedlijk that have rather bowled me over' (7 January 1958); Louis Le Brocqy, 'I also saw a L. Le Brocqy show which was quite startling. ...It was a bit precious perhaps and too elegant & refined for my taste but superbly painted' (not dated); Rubens, 'All the academical attributes he has and driven by the most incredibly inventive eyes in painting' (undated). Mentions his bother Colin; Ernst Beukert; William Alfred; Louis Macniece; John and Madelaine Montague; Ted Hughes and Sylvia Plath; Brian Boydell.

Includes:

- '[Oskar Kokoschka] himself is a pretty difficult man to describe. He is a tall man of 70 but he springs aound like 30 and looks like fifty'. He has more love and real vitality than anyone I have imagined' [1956?].
- The picture has been going on now—from drawings to its present state—for about 4 months. Today I feel pleased with it. I think there is less obviously psychological-mental matter in it than previously (compared to triptychs). More things that I've always wanted to paint unexplained. And there is because of that, more paint, pure paint. Because I'm not dealing with ideas (hence faces) the paint itself seems to be more green and physical. There seems to be endless things that paint can do' (1956).
- 'When am I going to do a fishing painting? I've tried several times and always flopped miserably! That's funny because I love fishing more than

LA52/69 contd

- anything. It would be nice and about time to toe my split personality together again! A lot of people who know me don't know that I do anything except fish! And some think I do nothing but paint!' [1956?].
- On his return from Bermuda: 'Do you remember my once saying that I would like to circle back toward the pictures I did in Jamaica that they were more powerful, more painterly though cruder. Well that seems to have happened. I seem finally to have hit the right track again. I wish you could see them—a lot of nudes and nudes in foliage, a continuation of what I was doing in Spain but with more conviction. It was like returning to an old house. I suddenly realized what had to be done!' (not dated).
  - 'Harriet understands my need to paint. She is a magnificent and truly inspiring model. She is patient. She's too damn good and I don't feel as lonely as often that's the trouble. Do I have to be lonely? ..., I've never been more happy and often ecstatic. I love her'. ...I've told myself that I wanted to paint pictures like Renoir and Rubens, calm pictures, but now I have the chance I'm not doing it. I'm too happy. And yet I have to paint' (11 January 1957).
  - 'Recently I've had a tremendous urge to do some modelling (sculpture that is!) I have just got some clay and am now preparing it. I don't think it will replace painting but there is something I believe I can do with it that I can't with paint. When I draw I always wish the paper were deeper so I could dig my charcoal in and behind the forms. We shall see what happens' ([1957]).
  - 'The Pike in the Living Art looks godawful. It is hung over a tattered tin radiator in a corner and the home-made effect of the frame together with the subdued colour of the picture make it look pretty drab in comparison with all the decoration around it. The show itself is disappointing. Several coffee-bar Patrick Scotts, some poor G. Dillons (whom I usually like) Nano Reid not at her best. A Le Brocquy that looks as though it should be in the boudoir of a fat rich bankers wife. No F. Bacon this year. The effect is of awful prettiness. Of faint poesy and playfulness' (not dated).
  - 'I sent one of the drawings of animals that I made at the zoo to Ted Hughes thinking he might like it. Two weeks ago and I haven't heard from him. I asked to address him by his first name as it seems so stuffy to do all the Mister business. Do you think he is offended or more likely thinks I am a jumper-upon-early fame? Which isn't so. I do admire his writing ... and I would like to know him' (not dated).
  - 'Despite the terrible news of Sylvia, Liam Miller [Dolmen Press] is going ahead with the prospectus for the Hughes book' [1963]. Copy of Jack's preface for the book is included.
  - 'Ted (Hughes) came here suddenly last night. Asja has killed herself and her child. (Their child) He loved her very much and she had just got divorced and they would have married. He is very broken indeed but won't show it. He left here an hour ago. We fished all day. He is going to Waterford first to see the headmaster of Newton School so that his 2 other children can go there. Then I think he may go to visit you. ... He is a good man and not the ruthless man that everyone thinks he is and even I thought he was ... This is a very terrible thing for one man. It is

**LA52/69 contd**

terrible' (25 April 1969).

- Printed catalogues of exhibition at the Ritchie Hendricks Gallery, Dublin (1962) with newspaper cuttings and the Independent Artists exhibition (1961).
- Holograph biographical notes by Cooke.

**CID CORMAN (1924–2004)**

American poet, translator and editor.

**LA52/70**

14 April 1949–12 July 1968

9pp

Typescript letters and air-letters from Cid Corman. Writes from Jones Avenue, Dorchester, Mass and Utano, Japan.

Discusses at length his wish to broadcast some of the recordings of poets reading their own verse that Jack held at Harvard, arguing forcefully that their broadcast would open up audiences to the work of modern American poets. 'I understand that the records are primarily set up for the use of the student body (male), but you underestimate the value and importance of your collection, if you subdue it to purely academic ends. ... Modern poetry, like its critics, is becoming more and more locked up in academic vaults; much of our poetry has lost its character by the stifling of its audience' (4 April 1949). Passionately argues that royalty and copyright restrictions 'must be cleared. It is incredible that radio, the most ideal mode of poetry transmission, should be barred from the use of recorded verse' (4 April 1949). Asks Jack's assistance in applying for a grant and thanks him for his support, commenting on his parlous financial state. Informs Jack that he is married 'to a Japanese girl [Konishi Shizumi, a TV news editor] and that is my chief blessing' (19 April 1967). Writes about his work as a teacher 'I teach a course at a local university ... in LANGUAGE IMAGINATION (using radical methods, trying to evolve new teaching techniques)' (19 April 1967); and as a poet 'My life is simply given to poetry, as always' (19 April 1967). Mentions his poetry magazine, *Origins* and books of his that are coming out.

Includes:

- 'I see very few mags, apart from small mimeo jobs that youngsters send me now and again, so I don't know if you are producing poems yourself these days—but I like to imagine so. And your own voice perhaps comes clearer. One poem can mean so much—to others—but it takes a lifetime to make it' (19 April 1967).
- Copy of typescript letter from Jack to Harry K. Mansfield, the Chapelbrook Foundation, Ropes and Gray, 225 Franklin Street, Boston, Mass recommending Corman for a grant of \$3,000. Writes that Corman 'is a remarkably gifted, dedicated, and productive poet. ... To the best of my knowledge, he has always lived at the edge of or within

**LA52/70 contd**

poverty, but these circumstances seem not to have reduced the quality or quantity of his work' (19 May 1967).

- Explains what he means by oral poetry: ' "Oral poetry", as you may recall from 1st series ORIGIN, is poetry improvised directly into tape—without ANY preparation or notes and without ANY erasings, etc. As it occurs. Recently, finally, I could afford a (good) tape machine and have picked up from where I left off in Paris 15 years ago! And the stuff—the very few have heard any of it—is extraordinary. In many respects better than anything in writing today' (12 July 1968).

**LA52/71**

May 1952

1 item

Printed programme for The Poet's Theatre presenting 'A Program of Plays' in the Fogg Museum, Quincy Street, Cambridge, Mass. Includes Cid Corman's *The Center*.

**ANNETTE BRINCKERHOFF COTTRELL (1907–97) AND BILL COTTRELL**

American conservation activist.

**LA52/72**

16 August 1972–[7 December 1985]

13pp

Mostly holograph letters from Bill Cottrell and occasionally his wife Annette Brinckerhoff Cottrell. Writes from Hillsboro, NH.

Bill expounds humorously on whether or not an oriole can sing and quotes Emily Dickinson's poem beginning 'To hear an Oriole sing/May be a common thing—' (19 August 1977). Comments on his work 'The revised Volume I of Check-list of Birds of the World at which I have been editorially labouring for the past three years, is on the verge of publication' (7 May 1979) and 'I live in a headnet while counting and recording daffodils ...' (7 May 1979). Comments on a safari trip to Kenya with his wife and friends. Mentions William Bond and refers to other well known artists. Annette mentions Australian poet Judith Wright and comments on Jack's filing system 'am impressed by allusions to Amy L[o]well—date and subject matter; how do you do it? Would Gertrude Stein be next to her, based on tonnage?' (21 August 1977).

Includes:

- Bill encloses newspaper cutting advertising a recording of Julie Harris's performance as Emily Dickinson in the play *The Belle of Amherst* (not dated).
- Annette writes that she is 'sorry to hear that you are touched by the

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**LA52/72 contd**

Troubles. The older the human race gets, the stupider it becomes, in so many basic ways. Carter gives us less and less confidence ...' (21 August 1977).

- Bill encloses newspaper cutting of an article by Red Smith entitled 'A Boom in Boomerangs' from the *New York Times*, 15 August 1979 on which he comments '...may not be central to our interests, but may perhaps be regarded as tangential' (17 August 1979).
- Printed order of service commemorating Philip Hoffer, Curator Emeritus of Printing and Graphic Arts, Harvard College, Library, 16 November 1984, and newspaper cutting from the *Harvard University Gazette* concerning the service (3 December 1984).
- Annette writes 'Just back from Cambridge where I enjoyed Gregory Henderson's reading of Hamlet at a meeting of the Old Cambridge Shakespeare Association. He said he'd been coached by recordings in the Poetry Room and remembered you happily' (7 December 1985).
- Photo postcard of Hillsboro sent as a Christmas card (7 December 1985).

**MAURICE CRAIG (B.1922)**

Irish architectural historian.

**LA52/73**

23 December 1972

1p

Typescript letter from Maurice Craig, Strand Road, Sandymount, Dublin. Comments on his and his wife Agi's health. Thanks the Sweeneys for their hospitality and comments on the journey back from Clare 'On the way back I found a splendid and totally unexpected Egyptian mausoleum at Ruan, and sundry other odds and ends.' Discusses the 'Simon Raven novel', not liking it, and commenting on his earlier work 'Close of Day had some real originality but this one struck me as rather perfunctory' and recommends other works by Raven that Jack might read. Mentions Niall M[ontgomery], 'Niall M and I spent yesterday afternoon with a client of his who has a marvellous 18<sup>th</sup> century grotto à la Hadrian's Villa: Luckily I happened to know about the architect of it'.

**ROBERT CREELEY (1926–2005)**

American poet.

**LA52/74** 30 August 1961–10 November 1966

4pp

Mostly typescript letters from Robert Creeley. Writes from Albuquerque, N.M.; Vancouver, BC, Canada; and Buffalo, New York.

Hopes to arrange a reading at the Woodberry Poetry Room. Years later thanks Jack for 'a very happy time indeed'. 'My relation to Harvard and my time there had been so fraught, like they say, with senses of inability and confusion that that manner of return cleared a great deal for me' (10 November 1966). Mentions time spent with American poet and critic Wittner Bynner 'during which we made a tape ... it has led to a very interesting possibility in this way. His eyesight as you no doubt know is now very poor ... So he thinks now that tapes may prove the solution for some form of 'memoirs'—simply conversation about the myriad people has known and the divers terms of verse has been acquainted with' (30 August 1961). Asks for Jack's assistance in applying for a Guggenheim fellowship. Mentions Gordon Cairnie and Charles Olson.

**E.E. [EDWARD ESTLIN] CUMMINGS (1894–1962) AND MARION MOREHOUSE (1906–69)**

American poet and painter and his wife, a photographer.

**LA52/75** 18 April 1951–[15 December 1967]

71pp

Typescript and holograph letters, air-letters and cards from E.E. Cummings and his third (common-law) wife, Marion Morehouse.

Often begins 'Dear Jack', 'cher ami', 'Darlings', 'mon cher jack', 'Dear Jack & Máire', 'Dear never melancholy Jacques' and so on. Writes from 4 Patchin Place, New York City 11; 6 Wyman Road, Cambridge; Silver Lake, New Hampshire. Many of Cummings' letters and cards are written in more than one colour (many are signed eec or EEC and sometimes Estlin in red) and contain doodles and drawings by Cummings. Uses conflated words, invented words, Greek, French, Spanish, Italian and Latin words and phrases and unconventional spellings, capitalisations and punctuation. Refers to and quotes from his own work and other poets, for example from Keats' poem 'The Eve of St Agnes' (10 April 1953). Describes places he visits. Discusses his work (writings, readings, recordings, translations).

*Jack & Máire Sweeney Papers*

**LA52/75 contd**

Comments often on missing the Sweeneys: 'item:Marion & her undersigned have mightily missed you & your Máire...' (8 September 1953). Refers to problems with the Boston Arts Festival: 'have just rejected Mr McCord's BAF proposition, & want you to know that our nonhero's one & only regret was that he couldn't accept something with which you're (or at least your name is )associated...' (10 February 1957). Asks Jack for suggestions on poems to read (list of suggestions included, 17 June 1957). Marion writes mostly about plans to meet, family matters, travel and Cummings health and his death. 'As you can imagine, things have been difficult. I go out, I see people, I even went to the opera—its when I come home that the trouble starts. After all those years with Estlin, the loneliness is almost unbearable & life is so bleak' (11 November 1962). Marion and Jack correspond regarding Cummings' work and she asks for his opinion and help in matters related to Cummings.

Includes:

- 'have asked myself "shouldn't or should I let someone exhibit me in manuscript?" & the answer comes "when publicity is virtue let pudicity be vice" ' (18 April 1951).
- Copy of Cummings poem 'Thanksgiving (1956) beginning 'a monsterring horror swallows/this unworld me by you ...' that caused difficulties for the Boston Arts Festival (1957) and a 'completely generous gesture' on Cummings' behalf to submit his 'occasional' poem beginning 'i am a little church (no great cathedral)/far from the splendour and squalor of hurrying cities ...' on 'the understanding that my 40 minute "reading" will most certainly include Thanksgiving (1956)' (9 May 1957).
- Tinted photo postcard of the family from Marion Cummings to Jack and Máire from Silver Lake (27 September 1957).
- Informs Jack that 'your namesake phoned my readingagent ... expressing anxiety on behalf of nuns, young girls, etc, who might be shocked by something our nonhero red next Thursday' and asks if Jack would 'be so unearthly kind as to look this (list of poems) over & let Marion know whether in your opinion any Catholic sensibilities would be damaged thereby? If yes, shall tell Betty to cancel the reading subito' (16 November 1959).
- Printed text of Cummings' poem entitled 'Christmas tree' beginning 'little tree/little silent Christmas tree ...' sent as Christmas greetings to Jack and Máire from 'Marion and Cummings' (Christmas 1960).

**LA52/76**

16 September 1962

1p

Holograph air-letter from Jack, Beacon Street, Boston, Mass to Máire, c/o S. MacNeill, 49 Pembroke Road, Dublin informing her that he has been talking to Marion on the telephone, that she 'is planning to come to Boston two weeks hence to receive a death-mask of Cummings which was made at her request' and that he invited her to stay with them. He goes on to say

*Jack & Máire Sweeney Papers*

- LA52/76 contd** that 'Apparently Estlin went as Billy went—swiftly and quietly. ... On the morning of his death he approved some final proofs and posted them to the publisher himself'.
- LA52/77** 1 November [1968]– 19 May 1969
- 4pp
- Holograph air-letters from Louisa Alger, 61 Garfield Street, Cambridge, Mass to Jack informing him of Marion's health and later of her death. 'When I picked up the N.Y. Times today I found the notice of Marion's death, yesterday, May 18. I am so very thankful her long struggle is over' (19 May 1969).
- LA52/78** [1952–3], 13 November 1955
- 3 items
- Printed notice advertising The Charles Eliot Norton Lectures, second series (lectures 4–6) to be given by Cummings at the Sanders Theatre [1952–3, 1 item]. Two printed tickets to The Advocate Poet's Series II in the Sanders Theatre, given by Cummings and introduced by Malcolm Cowley (13 November 1955).
- LA52/79** 10 July 1957, 25 October 1959
- 3 items
- Typescript letter from Anne W. Sears, Publicity Assistant, Boston Arts Festival, 31 Newbury Street, Boston 16 to Sweeney enclosing a newspaper cutting (*Boston Herald*, 24 June 1957) of a review of Cummings performance at the festival (10 July 1957). Newspaper cutting from *The Sunday Times* of a review by Cyril Connolly of Charles Norman *The Magic-Maker: E.E. Cummings*, New York: Macmillan, 1959 (25 October 1959).

*Jack & Máire Sweeney Papers*

**LA52/80** 15 February 1962

1p

Typescript letter from Geroge J. Firmage to Jack concerning his order for six copies of Cummings *16 Poèmes Engantins*. Comments on past correspondence that he had with Jack concerning Firmage's 'authoritative bibliography and a volume of uncollected poetry and prose' of Dylan Thomas.

**LA52/81** 25 July–21 August 1978

6pp

Mostly typescript correspondence between Richard S. Kennedy, Professor of English, Temple University, College of Liberal Arts, Philadelphia, Pennsylvania and Sweeney concerning Kennedy's biography of Cummings. Kennedy asks Jack a series of questions about Cummings' and Morehouse's visit to Ireland, their friendship with the Sweeneys and the 1957 Boston Arts Festival at which Cummings was chosen as Festival Poet and some controversy over the choice of Festival Poem. Includes draft response from Jack attempting to answer Kennedy's questions, describing briefly their visit to Ireland and that Cummings liked 'the vocality of the locality' (9 August 1978). Kennedy thanks him for his reply and comments further on the Boston Arts Festival controversy.

**LA52/82** Not dated

2pp

Draft holograph letter from Jack to The Registrar, Fogg Art Museum. Cambridge, Mass asking them to return a self-portrait by Cummings held at the museum on deposit. 'I realize that there are particulars which you may need for this transaction but I'm not able to supply all at this moment'. Discusses shipping details.

**MARJORIE AND JOHN DAVENPORT AND FAMILY**

Marjorie Davenport was a writer and critic.

**LA52/83** 3 August 1955–14 August 1957

10pp

Holograph letters and air-letters from Marjorie and John Davenport and their sons Roger and Hugo.

All write from 4 Rossetti House, Flood Street, London SW3. Marjorie writes to Máire expressing pleasure at time spent together and thanking Máire 'for the wonderful parcel. Roger has been in hospital for the last three months with rheumatic fever and it is being kept for the great homecoming celebrations ...' (17 September 1956). Writes about her health, moving house and about her sons in general. Roger and Hugo write to Jack and Máire to thank them for their gifts. John informs Jack and Máire 'that Marjorie died on July 16th. ... The last month has been nightmarish, as I have had to look for a house near Cambridge to take the boys to. They are spending the holidays with the A.J.P. Taylors on the Isle of Wright and are quite all right' (14 August 1957).

**WILFRID (1909–2001) AND BETTY DESAN**

Wilfried Desan was professor of philosophy at Georgetown University, Washington D.C.

**LA52/84** 22 December 1977, December 1982

2 items

Christmas card from Wilfried Desan. Comments on his wife's health, his impending retirement and his pride in the university. Typescript letter from Betty Desan, Washington DC 20007, to Jack and Máire outlining their travels in Europe that Autumn including staying with friends in Stephen Spender's house in Provence. 'We read his poems and decided he wasn't the best poet in the world, but he has a beautiful herb garden and some impressive olive trees!' (December 1982). Describes what their children are currently doing.

**DENIS DEVLIN (1908–59)**

Irish modernist poet and career diplomat.

**LA52/85** 6 October 1959

2 items

Holograph card from Marie-Caren Devlin, 40 Circus Road, London NW8, thanking the Sweeneys for their expression of sympathy on the death of her husband.

**LA52/86** 12 February 1944–17 September 1960

8 items

File of printed material, mostly newspaper cuttings concerning Devlin's diplomatic career and including obituaries.

Includes:

- Poem 'The Tomb of Michael Collins' beginning 'Much I remember of the death of man,/But his I most remember, most of all, ...' (*The Irish Times*, 26 May 1956).
- Poem 'Verses from the memoirs of a Turcoman Diplomat' beginning 'We all have a magic kingdom, some have two.,/And cry: "O my city on the Golden Horn, and o my you!" ...' (*The Irish Times*, 17 September 1960)

**MR & MRS L.V. DODGE**

**LA52/87** 7 June 1972

1 item

Typescript letter from Peggy Dodge, Shelbourne Hotel, Dublin, recounting her and her husband's experiences travelling in Ireland and thanking the Sweeneys for their hospitality.

Includes:

- 'The Great Southern was very mysterious as the Manager, showing us our room which overlooked the R.R. Station, kept talking about "nize." D. thought he meant ice; I thought he meant eyes. D. finally figured out he meant noise! And that said mgr was referring to the fact that the trains made a racket in the ballroom'.
- 'It was thrilling to see the men of Aran sweep up in their currachs, strong and talkative (in Gaelic).'

**ELIZABETH DREW (B.NOVEMBER 16, 1935)**

American political journalist and author. A graduate of Wellesley College, she was Washington correspondent for *The Atlantic Monthly* (1967–73) and *The New Yorker* (1973–92). She has taught at the Bread Loaf School of English at Middlebury College, and was chosen to give the Knight Lecture at Stanford University in 1997. Her awards include the University of Missouri's Medal for Distinguished Service in Journalism, the Award For Excellence of the Society of Magazine Writers, and the DuPont-Columbia Award.

**LA52/88** Not dated–1959

11 items

Holograph letters and air letter from Elizabeth Drew. Writes mostly from Prospect Street, Northampton, Mass.

Thanks Jack and Máire for their hospitality. Discusses her teaching and research work with Jack and often asks him for help with the provision of research materials and citations, and the explanation of specific works, for example 'Do tell me what lines 4 & 5 of Empson's Missing Dates mean!' (not dated). Refers to Jack's book *The painter's eye; notes and essays on the pictorial arts*. Mentions Dorothy and Ivor Richards; Rupert Hart-Davis; Allan Wade.

Includes:

- 'If you can, I should be universally grateful if you could send me The Secret of the Golden Flower by Wilhelm and Jung. ... I want it for future research into the imagery of the 4 Quartets. This quest of mine gets more & more interesting from both the psychological & poetic point of view' (not dated).

**LA52/89** 15 February, 6 March 1978

4 items

Typescript letters from Mary-Elizabeth Murdock, The Archives, Smith College, Northampton, Mass, thanking the Sweeneys for their deposit of Elizabeth Drew material in the archives and Jack's willingness 'to collect your recollections of Miss Drew' (6 March 1978) which will be added to Drew's file in the archives.

**RICHARD 'DICK' EBERHART (1904–2005) AND BETTY EBERHART**

Richard Eberhart was an American poet. He was educated at the University of Minnesota, Dartmouth College, St. John's College, Cambridge and Harvard University. Winner of the 1966 Pulitzer Prize, the Bollingen Prize for Poetry from the Yale University Library and the National Book Award, he also served as New Hampshire's Poet Laureate from 1979 to 1984 and as a fellow in the Academy of American Poets.

**LA52/90** 19 April 1940–[17 December 1984]

c200 items

Typescript and holograph letters, air-letters and cards from Dick (sometimes 'R' 'RE') Eberhart and his wife Betty [Helen Butcher]. Writes mostly from Southborough, Mass; Cambridge, Mass; and Hanover, New Hampshire.

Makes plans to meet with Jack and Máire. Discusses health, family and friends.

Richard seeks advice from Jack often, sending him lists of material for inclusion in various publications and asking his opinion on the choices he has made and on technical matters within the poems, for example 'When I wrote you I was thinking of 'The Seasons', which is too long ... then I found a short one having all seasons, but it is 20 or 19 years old from a burst of sonnets never printed ... and the last line irritates me, for love ain't that way no more bud and we can't have none of this soft sob stuff' (22 October 191); and asks 'Please mark copy with criticisms, still timely before proof' (14 February 1950). Discusses his work including poetry readings, 'I read to 8,000 in Atlantic City in March; to 800 12–15 year olders in Wilmette in April, the latter being harder, but I had the wit to start on limericks and had them rolling toward the aisles' (19 May 1959); teaching, 'Also have been asked to give a po[etry] course 10 weeks this spring at the Edult Ed. Center Boston ...—only \$50 for the whole works. No doubt one owes something to the community, poetry being incorrigibly sosial' (18 February 1950); and publication, 'My Collected are in the works for next year' (19 May 1959). Occasionally refers to or describes his writing process. Later letters discuss health, friends, family, and neighbours much more than the earlier ones which are more concerned with his work. Comments occasionally about critical perception and scholarship (see letter of 17 December 1973) and books read. Discusses politics from time to time 'Last night B and I went to Webster Hall and heard Rev Jessie Jackson, who won a standing ovation, had a too-loud voice sometimes hard to understand. After his address he asked all to stand who were not registered to vote. Hundreds stood. He got them all to come forward, not to receive Christ, but to give names and addresses and be registered right away' (15 January 1984).

Mentions Conrad & Mary Aiken; British writer and linguist Charles

LA52/90 contd

Kay Ogden. 'Viljammer Steffeanson ... recalled both Ogden and Richards with unusual warmth, especially the latter, and announced some great "split" between the two many years ago, of which I had not heard' (25 March 1957); D. B. Wyndham-Lewis, 'Windy Ham Lewis' (25 March 1957); Robert Lowell, 'Cal was jaunty, far from the gloomy youth I knew ...' (25 April 1957) or 'Cal was here ...He is in good form and his new book is rich ...He has broken couplets and writes in ... fierce and individualistic long measures. His Life Studies are ... strong, ... and final' (9 November 1958); William Alfred; English novelist Aldous Huxley; literary critic and rhetorician I.A. Richards; Irish poet Richard Murphy; Frank O'Connor, 'The evening with Frank O'Connor at your house was memorable. He teemed with life and jollity and was happy with a young new wife' (15 March 1966); Russian poet and essayist Joseph Brodsky, '...I had to entertain Brodsky who gave a splendid reading in his sonorous Russian' (6 December 1973).

Betty writes mostly to Máire concerning family matters and the lives of their friends, often commenting on the awareness that children have of what goes on around them. Discusses health matters. Thanks Jack and Máire for their hospitality. 'We really had a lovely time at your party for the Richards. And how good to see all those wonderful people & especially to see the Richards looking so happy ...' (18 May 1964). Discusses her health and writes about her sadness at Richard's glaucoma and his realisation that he is growing old. 'I never would have thought he'd have had such a terrible time facing old age & death' (29 May 1965). Is glad that Máire's surgery went well. 'We're so glad that you were immediately attended to ... & that it wasn't too painful an experience although I believe you're being bravely philosophical about it' (4 January 1968). Comments on the political situation in Northern Ireland. Mentions Irish poet Desmond O'Grady, 'The Harvard student poets came & went headed by an Irishman, Desmond O'Grady who got quite sentimentally drunk. ... I think the students loved hearing their own contemporaries. And that's all to Desmond's credit' (18 May 1964); American painter Mark Rothko; Welsh poet Dylan Thomas and his wife Caitlin; Scottish poet Alastair Reid.

Includes:

- Copy of typescript poem entitled 'Baudelaire' beginning 'Some implacable work I planned/That had the humanity of all Europe. ...' (Thanksgiving 1949).
- Copy of typescript poem entitled 'An Herb Basket' beginning 'We are fighting still to know/What we are doing in writing. ...' (14 February 1950).
- Copy of typescript sequence of poems 'The Seasons' in four parts (22 October 1951):
  1. 'Winter Man' beginning 'Spring was never his forte. Suspect at first,/That is, at the first blush introspective, not first/When voluptuary to the inner arm, ...'.
  2. 'Spring Man' beginning 'Summer was the problem of the universal,/The reductive mint-julep, seductive midnight recall; ...'.
  3. 'The Man of Summer' beginning 'Autumn was the heavy mood of the human,/The heavy clutch of memory or everything known, ...'.

LA52/90 contd

4. 'The Man of Autumn' beginning 'Winter is for Eskimos a castle of content,/Facetious in the furore of the snow; something blent ....'.
  - Typescript poem entitled 'Throwing the Apple' beginning 'Adam and Eve sat in their garden./The day was bright and fair, but Jehovah/Was looking over the garden as warden ...' (25 April 1957).
  - 'I had a curious invitation to fly to Berkeley for three days and 'have my brains picked' as Wm Carlos Wms calls it ...Carnegie has given money for a bureau called Institute of Personality Assessment and Research ...When will these foundations have the courage to give large blocks of money outright to poets to let them live and write as they wish to? I can see why they won't, but equally why they will give to an Institute with an imposing battery of psychologists, psychiatrists and card-punchers, all happily manipulating dozens of scientific-looking tests' (27 November 1957).
  - Copy typescript version of Eberhart's poem 'The Wild Swans of Inverande' dedicated to Mr and Mrs John L. Sweeney beginning 'And we came near Corofin through a narrow gate/Down road where farmers were topping hay stacks ...' (2pp, 1 item).
  - Copy of typescript poem entitled 'Inchiquin Lake, Penobscot Bay' dedicated to Jack and Máire Sweeney beginning 'Galway Jack, Dublin Moira, wild swans,/Flapping the lake water, going a way off,/To settle under the big burren brazoning over there, ...' which has been accepted for publication in the TLS (6 December 1973). Also includes photocopy of poems that appeared in the *Chicago Tribune Magazine* (2 December 1973):
    1. 'How do I further Spend my Glory' beginning 'How do I further spend my glory,/With time running out, new worlds being born? ...'
    2. 'Winter Squirrels in Pine Trees' beginning 'Two grays looking hale/Out of an upper-storey window. ...'
  - Signed offprint of 'The Greatest English Lyric?—A New Reading of Joe. E. Skilmer's "Therese" ' (16 February 1977).
  - Newspaper cutting of an article from the *New York Times Book Review* entitled 'Visit with Eberhart' by William Packard (1 January 1978).
  - Copy of typescript poem entitled 'Stone Words for Robert Lowell' beginning 'Death, you are so much more powerful/Than all the weepers in all the churches, ...' and copy of newspaper cutting from the *New York Times* (31 December 1977) of poem entitled 'Great Principles are Thrown Down by Time' beginning 'You stand thinking of great principles/But they are thrown down by time. ...' which he read to Vice President Walter F. Mondale at the 'Spirit of the City' award dinner of the cathedral of St John the Divine (28 January 1978).
  - Copy of newspaper cutting from *High Country News* of a poem entitled 'Touch and Go' beginning 'Writing is my meat and drink./It is by writing that I think. ...' (20 June 1978).
  - Copy typescript copies of two poems (not dated):
    1. 'Mysticism has not the patience to wait for God's revelation (Kierkegaard)' beginning 'But to reach the Archimedean point/Was all my steadfastness; ...'
    2. 'Now is the air made of chiming balls' beginning 'Now is the air

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**LA52/90 contd**

made of chiming balls./The stormcloud, wizened, has rolled its rind away. ...'

- Betty writes to Máire enclosing a letter from Dr George Saito, American Embassy, Akasaka, Tokyo, Japan, thanking her for an autographed copy of Máire's book *The Festival of Lughnasa* about which he thinks very highly (13 March 1964).
- Series of letters from Betty and Richard about the effect Richard's shock at growing old has had on him and its consequences in general and for Betty in particular (29 May–15 September 1965). Writes of their plans to travel in Europe, beginning in Ireland and the effect she hopes it will have on Richard.
- Betty hopes 'to go to Wash. to march in the Women's Peace Parade at the opening of Congress ...' (4 January 1968).
- Betty attaches two colour photographs of her and her family (10 September 1974).
- Colour family photographs and a shark's tooth (March 1977).
- Black and white photograph of the Eberharts at Smith College (30 June 1977).

**LA52/91**

5 June 1930

1p

Photocopy of photo postcard of Jack and Dick Eberhart, Coney Island.

**LA52/92**

20 June 1936–February 1984

24pp

Printed and typescript poems and holograph notes by Richard Eberhart.

1. Holograph pencil (mostly) drafts of poems. Each page has the initials R.E. written at the bottom in blue pencil. The first page has 'J.L Sweeney RE ...' written in ink at the top (20 June 1936).
2. Copy typescript copy of two part poem entitled 'Poem in construction' beginning 1 'I wrote Helen a letter but got no reply/They say marriage is equivalent to to die. ...' 2 'Compulsion is hid in the blood: conflicts,/Complexes qualify a chip on the shoulder, ...' (17 November 1939).
3. Holograph poem entitled 'The wild swans of Inverane' dedicated to Jack and Máire beginning 'And we came near Corofin through a narrow gate/Down road where farmers were topping hay stacks ...' (October 1965). Includes typescript copies and queries about choice of words.
4. Printed tribute to W.H. Auden that includes the 'Ode' to his pupils from *The Orators* and Eberhart's poem 'From The Human Being' beginning 'Fingers are largely filibusters, fictive flukes./Forever fashions. Nero

*Jack & Máire Sweeney Papers*

**LA52/92 contd**

nearly burned his; ...' (1973) and newspaper cutting from *The Dartmouth* of article by Eberhart 'W.H. Auden: A memoir by Richard Eberhart' including Auden's 'Ode' and Eberhart's poem entitled 'Trying to hold it all together' beginning 'Trying to hold it all together/Is like trying to hold back bad news. ...' (28 November 1973). Both feature a photograph of Auden taken by Eberhart.

5. Newspaper cutting of poem entitled 'Inchiquin Lake, Penobscot Bay' (*Times Literary Supplement* 25 January 1974).
6. Signed printed poem entitled 'Recapitulation of a poem taken by *The New Yorker*' beginning 'a poem taken by *The New Yorker*/About a snowy owl who came from Canada ...' with holograph note to say that it is part of portfolio to celebrate the fiftieth anniversary of the Academy of American poets (February 1984).

**LA52/93**

1 June 1955

3pp

Typescript copy of Eberhart's bibliography, lists of activities away from the university and recent and current writings about Eberhart.

**LA52/94**

1962-76

3pp, 4 items

Newspaper and printed articles about Eberhart.

1. Newspaper cutting of article entitled 'Dartmouth poet award praised' by Herbert A. Kenny concerning the award of the Bollingen prize in poetry to Eberhart (1962).
2. Newspaper cutting from *The Irish Times* of review by Austin Clarke of Eberhart's *Selected Poems* (19 May 1971).
3. Printed review of Joel H. Roache's study *Richard Eberhart: The progress of an American Poet* from *Saturday Review* entitled 'Steps to Status on the Literary Ladder' by M.L. Rosenthal (6 March 1971).
4. Partial newspaper cutting of an interview with Eberhart in *The New York Times* (1 January 1976).

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**LA52/95** 1952–84

9 items

Memorabilia. Flyers, membership cards, posters. Includes poster and programme for writers' festival at the University of Florida celebrating Eberhart's eightieth birthday (4–6 April 1984).

**LA52/96** 16 April 1950, 21 October 1978

5pp

Typescript draft notes by Jack introducing Eberhart at Kirkland House (16 April 1950, 2pp) and typescript and holograph copies of poem by Jack in honour of Betty Eberhart entitled 'On October 21<sup>st</sup> 1978'.

**JOSEPH LÉON EDEL (1907–97)**

American literary critic and biographer, most notably of Henry James. Winner of both the Pulitzer Prize and a National Book Award in 1963.

**LA52/97** 30 October 1949–22 November 1979

73pp

Typescript and holograph letters and air-letters from Léon Edel. Writes mostly from East 23 Street, New York; Village Road, Jamaica, New York; Nassau Street, Princeton, New Jersey; Gay Head, Mass; Central Park W., New York; and Honolulu, Hawaii.

Refers from time to time to his wife Roberta, their health and their separation. Writes with affection of his friendship with Jack, especially in the last letter (22 November 1979). Mentions members of the James family, especially Billy James [son of psychologist and philosopher William James and his wife Alice. Writes of their deaths with great sadness (see 2 April 1957 and undated letter that follows it). Also mentions Rupert Hart-Davis; Yeats scholar Allan Wade and his wife Margot; and Francis Biddle.

Agrees to act as referee for Jack's application for a Guggenheim grant to write a book about Henry James's art criticism [*The Painter's Eye: Notes and Essays on the Pictorial Arts by Henry James* Cambridge: Harvard University Press, 1956] and offers advice on the best way to present his application. Edel discusses his Henry James biography and provides Jack with information about James garnered from his research, for example 'I have a bit of information for you: when HJ returned from his 1869–70 trip Howells, apparently impressed with HJ's letters ... about art (you will remember Norton read one to Ruskin, & Emerson read them) in effect

LA52/97 contd

made Henry art critic of the Atlantic' (7 January 1952). Often asks Jack's opinion about issues or themes that he is dealing with in his biography of James and which he discusses in full, for example, 'It so happens I am about to deal with HJ's first art criticisms ..., and I wonder how to evaluate his art opinions; perhaps you can help me' (7 January 1952). Comments from time to time on how he feels as he nears completion or publication of a volume of the biography and its likely reception, for example '...on the eve of publication, I fear the worst, and especially the Philistines and Morningside Heights (who think they invented James) will say there's nothing new in the books ... But the most difficult lies ahead—the problem of HJ and his young men—in The Master. ...' (30 October 1962). Occasionally comments on the art of writing biography.

Assists Jack with his queries, for example answers in detail 'the fascinating problem you set me' concerning James and articles in *Scribner* and *Atlantic Monthly* (24 July 1954). Also discusses his other works concerning James (the selected letters for example) and other writings, lectures and seminars about literary forms and aspects of literary history, for example 'I have been slaving over my Seminar in Criticism here on "The stream of Consciousness in the Novel." I hope that a little book will emerge from it ...' (3 March 1953) and '... am completing The Selected Letters of HJ and my book on the Psychological Novel (Stream of Consciousness) ...' (16 July 1954) and '... I've finished The House of Fiction for Rupert—the collection of HJ on novels and novelists, and have clearly constructed it as companion vol to The Scenic Art and The Painter's Eye ...' (1957). Comments on his working life, his attempts to find a university teaching position, 'You are very kind to write about the Henry James Professorship—the thing seemed almost too "obvious" ... and I am happy to be its first incumbent' (5 May 1966), and his desire to give up journalism. Asks Jack to act as referee in his application to join the Centenary Club. Notes Jack's election to the American Academy of Arts and Sciences (28 September 1960).

Includes:

- 'I'm delighted that you think so highly of my piece: it was intended mainly as a way of showing Montgomery Hyde he couldn't get away with ruthless "grabbing":-those of us who work on long-range projects have to face these catch-penny voyons: and I felt I couldn't be passive about it' (17 May 1968).
- 'I've completed what may be vol IV with a vol V to come—The Treacherous Years 1890–1901. I'm waiting to see how Rupert (and Lippincott here) take to it. It is a much more dramatic story than I expected—the sad middle age of HJ' (17 May 1968).
- 'I am very happy to have your letter about IV; but I think I can explain your feelings about it even though you say you can't; it is simply that I have learned my craft while I have practiced it, and I had mastered all sorts of things in time for the climax of my story. It is, far and away, the best volume, and the first one in which, as a biographer, I rise above my material and distill it most successfully. ... I think the real secret of IV...is that I finally had disengaged myself sufficiently from my subject to be able to enter into his feelings as never before ... The reviews here with very few exceptions have been uncommonly good and

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**LA52/97 contd**

for the first time the reviewers are accepting my biographical “process”. ...’ (22 September 1969).

- ‘All that you say [about volume V] warms my heart and reminds me of our talks long ago—in the 1940’s!!—when it was all unwritten’ (3 June 1972). Attached is a photocopy of an article by Edel in *The New York Times Book Review* (6 February 1972) entitled ‘The final chord of the quintet’ about the completion of his magnum opus.
- ‘Roberta and I separated some time ago—the later years of our marriage were quite different from the years you knew—but that is a complicated story’ (not dated).
- Christmas card from Roberta to Jack and Máire informing them that ‘eighteen months ago Leon left me for another woman, she and her husband were our friends for twenty years. ... I think of you often, I so enjoyed knowing you, and I will very much miss hearing of you in the future’ (December 1975).

**LA52/98**

1956–66

94pp

Printed material concerning Henry James written by Léon Edel, some bearing dedications to Jack and Máire from Edel.

1. ‘A tragedy of error: James’s first story’ with a prefatory note by Léon Edel. Reprinted from *the New England Quarterly* vol 29 no 3, 1956, pp 291–317.
2. *Henry James* by Léon Edel. University of Minnesota Pamphlets on American Writers 4. Minneapolis: University of Minnesota Press, 1906, 47pp.
3. *The age of the archive* by Léon Edel. Monday Evening Papers 7. Centre for Advanced Studies Wesleyan University, 1966, 21pp.

**LA52/99**

Not dated

3pp

Copy ‘typescript from material lent to me by Edw[ard] Holton James’. Extracts from two letters sent by Henry James to his nephew Edward dated 22 September 1892 and 23 July 1893.

**LA52/100** 13 March 1971

26pp

Printed profile of Edel from *The New Yorker* by Geoffrey T. Hellman entitled 'Profiles: Chairman of the Board'.

**VICKY, GEORGES AND SUSAN 'SUE' EDELEN**

Georges Edelen was Professor of English at Indiana University.

**LA52/101** 23 January 1978, 12 December 1982

5 items

Holograph letter from Susan Edelen, Marshall Drive, W. Lafayette, Indiana, thanking the Sweeneys for their cheque and outlining her plans to go to study veterinary science. Holograph Christmas card and typescript letter from Georges and Vicky Edelen giving news of their children. Comments that 'Georges' Hooker volume appeared last winter amidst ceremony in Washington that included a talk by Trevor-Roper in the cathedral and a reception at the British embassy' (not dated).

**THOMAS STEARNS ELIOT OM (1888–1965)**

American (naturalised British) poet, dramatist and literary critic, who wrote some of the defining works of twentieth-century Modernist poetry. In 1948, he won the Nobel Prize for Literature. One of the most influential poets of the twentieth century.

**LA52/102** 22 February 1951–2 September 1962

9pp

Mostly typescript letters and air-letters from T.S. Eliot. Writes mostly from Faber and Faber Ltd, Publishers, 24 Russell Square, London WC1. Mostly writes to make arrangements to dine. Refers to the Old Howard Theatre in Boston (famous for burlesque), remarking 'I should have liked to see the chorus of thirty mermaids!' (22 February 1951). Comments on *The Confidential Clerk* being performed in Boston and New York. Thanks Jack for his '... Phi Beta Kappa poem. I liked the poem. There are places where I found it difficult to scan but otherwise I found it moving, especially, for some reason, the reference to John Quincy Adams' (2 March 1955). Thanks Jack for sending 'a copy of Tom McGreevey's book. ... It is strange to look again, after so many years, at a book written about me thirty years ago. I

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**LA52/102 contd** think that some of his critical remarks are quite justified, but I hope that Tom now feels more kindly toward America and Americans than he seemed to at that time! (5 September 1961).

Includes:

- Holograph quotes in Jack's hand from reviews of *The Cocktail Party* (27 September 1951).

**LA52/103** 23 August—3 September 1957

7pp

Holograph forwarding letter from [Jeanne Broburg], Lamont Library, Harvard College, Cambridge, Mass to Jack, enclosing a typescript letter from Sheldon Meyer, Assistant Editor, Trade Department, Oxford University Press, 114 Fifth Avenue, New York, asking Jack to update Matthiessen's *The Achievement of T.S. Eliot*, outlining terms and a proposed schedule. Includes holograph draft reply from Jack that he 'should be pleased to prepare the supplementary materials ... but I cannot undertake to have them ready for you before November 1 1958' (3 September 1957).

**LA52/104** 17 May 1943

2pp

Copy of typescript letter from 'F.V.M.', Harcourt, Brace and Company, Madison Avenue, New York to Mr James Johnson Sweeney, 120 East End Avenue, New York [Jack's brother] enclosing 'a carbon just received from Henry Eliot' concerning the place Burnt Norton [the title of the first of Eliot's 'Four Quartets'] 'relayed to you [F.V.M.] on the chance that it might provide a footnote in Mr. Sweeney's opus'.

**LA52/105** 14 July 1949, 28 February—2 May 1966

4pp

Copy typescript letter from Jack to Dr William 'Bill' Bond, Houghton Library, Harvard University, enclosing three letters from T.S. Eliot and commenting on their contents. Includes typescript extract from a letter from James B. Connolly Braemore Road, Brookline 46, Mass to James A. Healy concerning Kipling's abilities as a writer of sea stories and 'Eliot's preface to that book of mine' (28 February 1966 & 14 July 1949). Typescript letter from Bond to Jack enclosing a copy of the official Houghton Library accession record for the Eliot letters (2 May 1966).

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**LA52/106** 27–28 May 1958

3pp

Typescript letter from James Johnson Sweeney, Director, The Solomon R. Guggenheim Museum, East 72nd Street, New York, to Jack recalling an evening spent with Eliot and his wife and a discussion concerning Eliot's association with the name Sweeney and 'a small advertisement which appeared in his boyhood newspaper: "Dr. Sweeney cures what ails you".' Encloses a typescript copy of his letter to Eliot on the fruits of his research about Dr Sweeney.

**LA52/107** 20–23 January 1969

2pp

Photocopy of typescript letter from Nancy Sullivan, Harvard University Press, 79 Garden Street, Cambridge, Mass 02138 to Jeanne Broburg, Poetry Room, Lamont Library enclosing a letter from Donald Gallup with queries concerning Eliot's recordings which he wants answered for his updated bibliography of Eliot.

**LA52/108** 1928–60

11 items

Printed pamphlets: poems, lectures, articles and opinion.

1. 'A Song for Simeon' Numbered 16 in the series. (London, Faber & Gwyer, 1928)  
'Marina' 1930. Numbered 29 in the series. (London, Faber & Faber, 1930)  
'Triumphal March' Numbered 35 in the series. (London, Faber & Faber, 1931)
2. 'Views and Reviews' *The New English Weekly*, 12 September 1935, pp 351–2.
3. 'The Classics and the Man of Letters', presidential address to the Classical Association (Oxford, OUP, 1942)
4. Annotated copy of 'Little Gidding' (London: Faber & Faber 1942)
5. 'The Dry Salvages' (London: Faber & Faber, 1941). Postcard of the Dry Salvages, off the coast of Mass included with Christmas Greetings from Theresa and Henry Eliot.
6. 'The Frontiers of Criticism' The Gideon D. Seymour Memorial Lecture given at the University of Minnesota, 30 April 1956 (Minneapolis: University of Minnesota Press, 1956).
7. 'Classic inhumanism', letter to the editor from T.S. Eliot, *Times Literary*

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**LA52/108 contd**

*Supplement*, 13 September 1957.

8. 'On Teaching the Appreciation of Poetry' *The Critic*, Vol 18, No 5, April-May 1960, pp 13-14, 78-79.
9. Christmas card.

**LA52/109**

1948-85

25 items

Printed pamphlets and cuttings concerning T.S. Eliot.

1. Pierrer Messiaen, 'Le sens de L'Oeuvre poétique de T.S. Eliot' *Études* December 1968, pp 381-5.
2. William Hawkins 'T.S. Eliot Analyzes the Cocktail Party' [1949]
3. W.H.Auden, 'Port and Nuts with the Eliots' *The New Yorker*, 23 April 1949, pp 85-7.
4. Stephen Spender, 'After the Cocktail Party' *Book Review*, 19 March 1950, 2 items).
5. 'The Boy and the River' *The Times Literary Supplement*, 10 November 1950, 1 item.
6. John Montague, 'Steps towards criticism' *The Irish Times*, 14 [February] 1961. Review of D.E.S. Maxwell, *The Poetry of T.S. Eliot*, Sean Lacy, *T.S. Eliot and the Idea of Tradition* and D.E. Jones, *Plays of T.S. Eliot*.
7. Memorial booklet *T.S. Eliot, Poet, 1888-1965*, privately printed. Includes note from Kenneth to Jack and Máire explaining its provenance (19 April 1970).
8. Lewis Nichols, 'An American Notebook: The Wasteland' [1968].
9. 'He do the Police in Different Voices', *Time*, 22 November 1968. Concerns the original working title of *The Wasteland*.
10. Two letters to *The Times Literary Supplement* concerning the above issue (9 January-20 March 1969).
11. 'A Conversation, Recorded in 1958, between T.S. Eliot and Leslie Paul' *The Listener*, 11 September 1969, pp 334-6.
12. Helen Gardener, 'Re-assessment-9: T.S. Eliot. Explorer of Moral Distress' *New Statesman*, 28 November 1969, pp760-762.
13. 'Leaking Radiator Imperils Artwork Inside Eliot SCR' *Harvard Crimson* 23 January 1970.
14. Donald Gallup, 'T.S. Eliot and Ezra Pound: Collaborators in Letters' *The Atlantic* January 1970, pp 48-62.
15. Harry Levin, 'The Waste Land from Ur to Echt', 'Printed at Christmas, 1972, for the friends of Elena Harry Levin, Anne & J. Laughlin, and New Directions'.
16. T.S. Matthews, 'En Route to "The Wasteland". The Early Years of T.S. Eliot' *The Atlantic* January 1974, pp35-50.
17. T.S. Matthews, 'Meeting is for strangers' *Vogue* February 1974, pp130-31, 168-9. An account of the friendship between Eliot and Emily Hale.
18. John W. Aldridge, 'Escape from the Waste Land' *SR/World* 9 March 1974, pp 21-22, 26-7.

- LA52/109 contd** 19. Lawrence Durrell, 'The Other T.S. Eliot' *The Atlantic Monthly*, not dated, pp 60–64.

**VALERIE ELIOT (B.1926) [ESMÉ VALERIE FLETCHER]**

Widow and second wife of the T.S. Eliot and his most important editor and literary executor.

- LA52/110** [1973–88]

8 items

Christmas cards and holograph letter from Valerie Eliot. Expresses pleasure at hearing from them and refers often to her late husband Tom [Eliot]. Remarks that '*Cats* would amuse you & has opened successfully on Broadway' (1982). Notes that the American post office 'is bringing out a stamp in Tom's honour' (1985) and that 'The Poet Laureate unveiled a blue plaque to Tom on the outer wall of our flat on Sept. 26<sup>th</sup> ...' (1986). Thanks Jack for 'a delicious lunch & wonderful company. I fear I talked too much because it is such a joy to discuss Tom & his affairs with someone as congenial as yourself who so appreciated, & was appreciated by him' (24 September 1988).

Includes:

- 'I miss Wystan [Auden] v. much both as a poet & kind friend after Tom's death' and 'I am still convalescent & forbidden visitors & correspondence (which annoys the Ph.Ds!) but hope to pick up soon' [1973].
- Printed extract from Eliot's poem 'The Rock' beginning 'O light invisible, we praise Thee!/Too bright for mortal vision. ...' (not dated).

**HENRY ELIOT (1879–1947) AND THERESE ELIOT [née Garrett]**

Henry was a writer, archaeologist, and brother of T. S. Eliot.

- LA52/111** December 1941–December 1947

4 items

Two Christmas photo-postcards from Henry and Therese Eliot. One is from a lithograph by John Copley entitled 'The Sick King' 'Not sure whether it is the king of the Grail legend' (15 December 1943). The other is a view of the Dry Salvages, off Rockport, Cape Ann. Two photographs of Eliot, one a studio portrait, the other an outdoor scene, Eliot in overcoat and hat sitting on the veranda of a house in winter sunshine. Both are inscribed 'Gift of Mr & Mrs Henry Ware Eliot 19 December 1941].

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**WILLIAM EVERSON/BROTHER ANTONINUS (1912–94)**

American poet of the beat generation and was also an author, literary critic and small press printer. He joined the Dominican Order in 1951 and left the order in 1969 to marry his third wife.

**LA52/112** 30 January , 24 April 1962

2pp

Holograph letters from Brother Antoninus, Saint Albert's College, the Dominican House of Studies for the Province of the Holy Name, Chabot Road, Oakland, California. Writes regarding Jack's interest in Antoninus making a recording for the Woodberry Collection, which he is very happy to do. Remarks that he 'liked your [Jack's] fine feeling for words in the poems *Poetry* published last year (30 January 1962). Provides Jack with information about the printing of American poet John Robinson Jeffers' works (24 April 1962).

**LA52/113** Not dated

4 items

Typescript list of works by Brother Antoninus that are due to be published with note from Al [Gelpi] to Jack saying 'I thought you might be interested for the Poetry Room'.

**LA52/114** [1962]

4 items

Typescript note cards with Jack's introduction to Brother Antoninus at a speaking engagement at Harvard.

**MONROE ENGEL (B.1921)**

Writer, editor, professor of English, Harvard.

**LA52/115** 30 November 1970–30 January 1978

14 items

Typescript letters from Monroe Engel, Hilliard Street, Cambridge, Mass. Explains that he will be visiting his daughter in Sussex in 1971 before she goes to Radcliffe (Harvard) and would like to visit Jack and Máire in Corofin. Discusses travel details. Comments that 'Moira's directions are so complete, that I can set forth from Shannon with complete confidence—and with glee as well. Except that I don't really believe that Co. Clare exists. One might as well set out for Atlantis. Quand meme, you're there' (19 December 1970). Thanks Jack for recommending 'that piece of Alastair Reid's on Marquez' (9 January 1977) and discusses Marquez and his commentators further in the following letter (30 January 1977). Comments on American poet James Merrill's narrative poem *The Book of Ephraim*, the novels of V.S. Naipaul and *Letters on Literature and Politics: 1912–72* by Edmund Wilson and edited by Elena Wilson. Expresses his sadness at Robert Lowell's death. 'Cal's death was a desolating start to the year here, and my awareness of it—of the large space it leaves—is very much with me still' (30 January 1978). Outlines plans to commemorate him on his birthday. Comments on his family and their health.

**PADRAIC FALLON (1905–74)**

Irish poet, became part of the George Russell circle. For almost twenty-five years he served as a Customs and Excise official in County Wexford. Wrote many plays for radio in the 1950s. His first book, *Poems*, appeared in 1974, the year he died.

**LA52/116** Not dated

146pp

Copy typescript manuscript of *The Conquering Hero*, a play in four acts by Padraic Fallon. Three acts included which appears to be the complete play. Occasional handwritten notations and corrections.

**LA52/117** Not dated

71pp

Typescript manuscript of *Diamuid and Grainne*, a play in four acts by Padraic Fallon in two parts. Occasional handwritten notations and corrections.

**LA52/118** 23 April 1983

1 item

Newspaper cutting from *The Irish Times* of a review of Brian Fallon, *Padraic Fallon: Poems and Versions* (Dublin: Carcanet/Raven Arts, 1983) by Eavan Boland. Includes two printed poems by Padraic Fallon:

1. 'After Gérard de Nerval *Vers Dores*' beginning 'Man the Thinker! You think yourself the sole/Thinker in a world where all things think to be? ...'
2. 'The Skellig Way' beginning 'The March crow furnishes his twig/In the knowledge that a bigger bird/Above the blow/Is hatching out the whole raw yolk of spring ...'

**STEPHEN B. FOSSETT**

Recording engineer, mainly for jazz and folk music.

**LA52/119** 10 January 1977–7 April 1978

9pp

Typescript letter and air-letters from Stephen B. Fossett, mainly from Chestnut Street, Boston, Mass. Discusses in detail a cassette recording of a reading in Boston that included Máire, and Billy James' memoirs of his early life in Cambridge ... that he sent to Jack (10 January 1977). Mentions other recordings, including one of poets. 'The Russian must have been Yevtoshenko (spelling!). I don't recall our using any of the Bengali poets ... The Negro song was not done by Roland Hayes, whose death has left a painful gap in my life, but by a then very young black boy named Jackie Washington, still well known among folksingers' (18 July 1977). He expresses sadness at missing Robert Lowell's memorial service and would like a copy of Jack's reminiscences. Recounts some of his own memories of Lowell. Refers to the actor Jay Fassett; Sally Fitzgerald and her break-up with Robert Fitzgerald; losing contact with Ted Hughes and Sylvia Plath; historian Walter Muir Whitehill's death. Includes holograph notations in ink by Jack.

**WILLIAM R. FERGUSON**

**LA52/120** [1964]

2 items

Holograph letter from William 'Bill' R. Ferguson, Flagg Street, Cambridge, Mass enclosing a printed, limited edition copy of *The Other End of the Couch: Poems for Gordon Cairnie* (Cambridge, Mass: The Carthage Press, 1964). Indicates that he has signed his poem in the book as Jack wanted and asks Jack's opinion of his 'un-indexed, last-minute poem in the new Advocate'.

**DUDLEY FITTS (1903–68)**

American teacher, critic, poet, and translator of classical Greek works into contemporary English.

**LA52/121** 8 January 1958–23 February 1967

12pp

Mostly typescript letters from Dudley Fitts. Writes from Yale University Press, New Haven, Connecticut and Hidden Field, Andover Mass. Fitts incorporates a humorous, mock Irish style and phrasing in his letters. Thanks Jack for his 'Christmas Poem'. 'If you know how fine a poem that is, you must be intolerable to live with ...' (8 January 1958) and asks if he may use it in his honours classes. Apologises for being a poor correspondent, excusing himself by explaining that he 'went into a kind of emotional and social retreat five years ago—with more daring & imaginations I shd have called it a 'breakdown', but it was only a distaste for myself and the world ...' (8 January 1958). Occasionally tries to cajole Jack into publishing his poetry. Refers to Robert Fitzgerald [with whom he edited the *Oedipus Cycle*] and to the Library of Congress offering the post of Consultant in Poetry to Fitzgerald. Comments from time to time on his time at Yale and Phillips Academy. Informs Jack that he received 'a letter from one Michael Harnett (*sic*)' (7 May 1961) and quotes extensively from Harnett's letter. Harnett asks for help in obtaining a scholarship to study in America and includes 'Some fifty pages of untitled poems. Unless I am mad, there is great power in them, the real thing' and says that whilst he will try to help him, perhaps Jack could see if anything could be arranged in Dublin. Thanks Jack for sending him Fr Noon's 'definitive word on Q Felix Culpa' (29 February 1964). Fr Noon's typescript letter is attached (24 February 1964).

**LA52/121 contd**

Includes:

- Quotes from Irish poet Michael Hartnett's letter to Fitts. 'I am nineteen years old and am just completing a course in the Irish equivalent of "High School". I have been writing since I was thirteen, but almost everything that I have written has been condemned as unconventional, or immoral. ... (strangely enough, if I write in eighteenth century style, there is no problem ...) ... I am enclosing a few poems. I would like very much if you would give me your opinion (... it is very presumptuous of me—neither of us know each other, and I am merely a student and you a professor) ...' (7 May 1961).
- 'To my astonishment, the N.E. Poetry Pad gave me The Golden Rose last week. Solid; plush box. What do I do with it? Can't wear it between my teeth: they're too uncertain; too big for use as a cache-sexe' (8 June 1963).
- Typescript poem for Jack and Máire entitled 'Apathy, a Narrative Poem' beginning 'The Doge's elder Mistress leaves the pad./The Owl for all his feathers has a cold. ...' (December 1966).

**ROBERT STUART FITZGERALD (1910–85) AND SALLY FITZGERALD**

Boylston Professor of Rhetoric and Oratory Emeritus at Harvard University. Member of the National Academy of Arts and Sciences, and a chancellor of the Academy of American Poets. From 1984–85 he was Consultant in Poetry to the Library of Congress (now Poet Laureate Consultant in Poetry). Best known as a translator of ancient Greek and Latin. He published translations of Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid* and Sophocles' *Oedipus* plays (in collaboration with Dudley Fitts). He also composed several books of his own poetry. He served as literary executor to Flannery O'Connor.

**LA52/122**

10 June 1955–13 May 1979

c100 items

Holograph and typescript letters from Robert Fitzgerald. Writes from various addresses in Italy; the University of Notre Dame; University of Washington; Harvard University; Mount Holyoke College, Mass.

Writes about family life and his children, mentioning his son Ben (Jack's godson) in particular, asking Jack to help with Ben's travel plans from time to time. Comments on living in Italy and remarks that the children are very Italian and that he and his wife have to think about how Italian they want them to be and discusses their education in various parts of Europe, including sending one son to board at Glenstal and their moving on to different universities. Mentions that Ben 'is holding down a job he likes with a photographers' cooperative in New York founded by Cape and Cartier-Bresson (this pleases him) ...' (5 March 1977). Discusses his health and plans to recuperate at Glenstal Abbey and comments on Jack's and

**LA52/122 contd** Máire's health. 'We were very glad to have your note but pained to think of Máire's suffering. How great a shock it is when the body must submit to these drastic assaults on it' (30 December 1967). Makes arrangements to meet in America and continental Europe, and discusses plans to visit Ireland, or the Sweeneys to visit them in Europe. Refers to the assassination of President John Kennedy. 'This is a bit late, but it has taken us a week to get over the President's death and the manner of it' (1 December 1963).

Writes about the books that he has read, particularly works by Irish authors, including Seán O'Faoláin, Thomas Kinsella and Flann O'Brien 'Here I am engaged in my grave epic occupations and what do I hear from the next room but great peals of laughter all day long as my wife proceeds though the works of this genius, Flann O'Brien' (17 November 1968). Thanks Jack for his opinions about his poetry and comments positively on Jack's own poetry. Discusses his progress translating Homer. 'My Odyssey should be finished or nearly so in the course of the coming year' (12 January 1959). Asks Jack for his help in finding someone to do the illustrations. Hopes to bring 'a great Codex Odysseias for you [Jack] to see' when he visits Ireland (15 July 1959). Agrees to make a recording for Jack and comments on it later, 'I deliberately chose to read a good many early pieces but I felt that Time with his leaden wing had come to roost on them and on my voicebox and no resolution could dislodge him' (26 April 1960). Proposes that Jack jointly edit a book of religious poems with him. 'I'm afraid now that I'll be unable to do it alone. You could do it better alone, ... but I'm selfish both in wanting to keep a hand in it and in wanting to harness the two of us together' (27 October 1969). Comments in detail on it later including, 'It turns out to be nearly true that the best poems of the century are religious poems, and the impression they make when you get them all together is quite overwhelming' (22 September 1970).

Mentions teaching appointments and visiting professorships at various universities and his appointment at Harvard. Refers to his work as literary executor to Flannery O'Connor. 'Literarily speaking we have practically finished the book of Flannery's "occasional prose" and the typescript goes off in a few days' (29 September 1968). Informs Jack of projects at the Poetry Room at Harvard [Fitzgerald succeeded Jack as curator] 'which make me think happily that you are not being let down' (28 February 1971) and asks him to consider reading Flann O'Brien for a series of prose recordings. Comments on the current climate of cutbacks at Harvard and their effect on the Poetry Room.

Mentions his co-translator Dudley Fitts and his shock at his death, 'I suppose I never will believe it, but I understand that it has happened and at moments my understanding approaches belief' (23 July 1968); Irish poet Denis Devlin and his sudden death; his sadness at the death of American writer James 'Jim' Agee and that he is writing an introduction to Agee's collected poems; Robert Lowell, 'Cal Lowell's versions of Montale have invigorated me lately; ... I'm very glad to hear he's barrelling ahead' (26 April 1960) and 'I have an earnest hope that you will be one of those who commemorates Cal Lowell here ... at the time of his birthday ...' and outlines various memorial events taking place (20 December 1977); British actor and writer Robert Speaight, particularly a reading and recording he

LA52/122 contd

made of Fitzgerald's *Odyssey*; British writer and broadcaster, P.H. Newby; American literary critic Harry Levin; American poet, musician, and critic Ezra Pound, 'I think you would like to know that while we were in Liguria, I took a train to Rapallo and called at dusk on Ezra (with decency knocked) and sat for an hour with him, making, I think, peace. Frail and venerable and silent, but he spoke a few times, low and well' (9 November 1968); American renaissance historian Myron Gilmore; Ivor and Dorothy Richards; Bill Alfred; Seamus Heaney.

Includes:

- Printed Christmas cards from Robert and Sally Fitzgerald to Jack and Máire. All include printed poems by Robert as follows:
  1. 'Jesu Joy of Man's Desiring' beginning 'Ivory in her black, and all intent/Upon the mirror of her instrument, ...' (1956).
  2. 'Disposto a salire' beginning 'having preferred what it prefers,/Weightless the fiery mind goes to and fro ...' (20 December 1959).
  3. 'Nobis Natus' beginning 'Regard this jewel case in deadly light/sprung to emit out *poupée* on his cord. ...' (Christmas 1965).
  4. 'A Likeness' beginning 'Our fate we knew but could not comprehend,/Though what ling thought could hold into the light ...' (Christmas 1968).
- 'Dear Jack, if you can give my Homer a reading I'll be grateful as the morning star. It isn't like anything I had done before nor can I think of anything like it. Now I very much need cross lights on it' (31 July 1959).
- Typescript poem in memory of Dudley Fitts beginning 'The organist has closed his instrument/After recessional, and closed his book. ...' (23 July 1968).
- 'It adds to the sadness of the Spring to hear of your decision for next year but let us recall what it makes possible in October' (7 May 1969).
- 'The magnificent Yriarte has come, with Myron Gilmore's appetizing book, arousing frenzies of division in my breast: shall I leave Homer and plunge into the great quattrocento while there is time, or shall I stay in the pitched battle I have been waging with these unbeatable hexameters' (12 December 1968).
- 'Here is the title poem of Jean's book': typescript poem by Jean Valentine entitled 'Pilgrims' beginning 'Standing there they began to grow skins/dappled as trees, alone in the flare ...' (13 October 1969).
- Holograph poem by Robert beginning 'As luxury of summer grows more spare/The mystery that loaded summer air.' (16 November 1969).
- 'You [Jack] will remember the mad poetess who thought herself plagiarized by St. John Perse. Well sometime in May Jeanne [Broburg] found herself on the phone with that lady and heard the lady at a certain point say, "May I speak to someone intelligent?" So Jeanne said, "Just a minute, please," cupped her hand over the phone for a moment, and then said "Miss Broburg speaking", to the perfect satisfaction of both' (22 September 1970).
- Typescript poem by Fitzgerald entitled 'Recollections' beginning 'As alpha of Mass here convenes,/Why not recall the brave Hellenes, ...' (delivered 11 June 1974) and printed sections from the *Iliad*: Book III,

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**LA52/122 contd** lines 1–29 and Book XVIII, lines 202–231. Includes holograph draft reply from Jack with comments on ‘Recollections’.

**LA52/123** Not dated

27pp

Typescript copy of Fitzgerald’s translation of Virgil’s *Aeneid* VI, 1–98 with the inscription ‘For Jack and Máire this latest with love, Robert’. Holograph comments and highlights by Jack. Includes Christmas card.

**LA52/124** [28 March] 1964–2 March 1978

4 items

Printed and typescript material concerning Robert Fitzgerald’s writing and work.

1. Holograph notes from G.B. Ladner, *The idea of Reform* (Harvard, 1959) for Jack (Easter, 1964)
2. Printed programme for a dramatic reading of Sophocles *King Oedipus* translated by Dudley Fitts and Robert Fitzgerald and *Oedipus at Colonus* translated by Robert Fitzgerald at Mount Holyoke College (14 May 1964).
3. Photocopy of newspaper cutting of a poem by Robert Fitzgerald published as a tribute to Dudley Fitts (*Boston Globe* 20 July 1968).
4. Typescript copy of the text of Fitzgerald’s contribution to Robert Lowell’s memorial (2 March 1978).

**LA52/125** 28 February 1965

1p

Copy of typescript letter from Jack, Harvard College Library, Poetry Room to Professor B.J. Whiting, Warren House, ‘with reference to the Department’s deliberations about Robert Fitzgerald’.

*Jack & Máire Sweeney Papers*

**LA52/126** May–July 1971

3 items

Holograph letters and card from Sally Fitzgerald and children. Sally apologises for the delay in confirming travel arrangements. 'It has been a rather harrowing Spring, and one that has made it difficult to make very firm plans very far ahead' (22 May 1971) and hopes that it will still be convenient for them to visit the Sweeneys; '...nothing, we feel sure, could be more restorative to our buffeted persons than a soggiorno in your company' (22 May 1971). Mentions Anthony Hecht. Barnaby thanks the Sweeneys for their hospitality and for the opportunity to get to know them better. Michael informs the Sweeneys that he has bought a cottage in Donegal.

**BARBARA FOSTER NÉE KIRK**

Wife of American diplomat and scholar, Andrew B. Foster (1903–63).

**LA52/127** March 1954–[December] 1985

40pp

Holograph and typescript letters from Barbara Foster. Writes from Norwich, Vermont and Kendal at Longwood, Kennett Square, PA. Expresses her gratitude to Jack for 'how you came to say good bye to your friend [her husband, Andrew]. ... you were a tremendous strength to me on that day' (22 March 1954). Informs him that she is going to write her late husband's biography, excusing her inexperience by saying that 'The only excuse for it is that I cannot help it' (22 March 1954) and that 'It is just for the family and for the boys and, admittedly, most of all for me' (22 March 1954). She asks Jack to help her as he and Andrew went to university together at Cambridge. Thanks Jack for his letters about Andrew and encloses a copy of chapter eight of *The Chronicle of Andrew* (4 February 1978). Bemoans her fear of travelling as she would like to visit Jack and Máire in Ireland and asks Jack if he has published the 'slender volume of versicles' (December 1985).

**ROBERT FRANCIS (1901–87)**

American poet who won the Shelley Memorial Award in 1939.

**LA52/128** 27 May 1960, 2 July 1960

2pp

Typescript letter from Robert Francis, Fort Juniper, Amherst, Mass, agreeing to do a recording for the Poetry Room and asking some questions concerning his participation in the commencement exercises at Harvard around the same time. Includes a printed copy of Francis's poem 'The Black Hood' (*Harvard Alumni Bulletin*, 2 July 1960) beginning 'You don't remember—or perhaps you do—/The man who hid his head in the black hood ...' written for and read at the literary exercises of the Harvard Chapter of Phi Beta Kappa (13 June 1960).

**ROBERT FROST (1874–1963)**

Considered one of the foremost American poets of the twentieth century. Highly honoured during his lifetime, receiving four Pulitzer Prizes.

*Material related to Frost's 1957 visit to the UK and Ireland as part of the US Department of State's Educational Exchange: American Specialists Programme*

**LA52/129** 22 January 1957

1p

Typescript letter from William H. Taft III, American Embassy, Dublin thanking Sweeney for his note concerning the possibility of Robert Frost visiting Ireland, commenting 'There would certainly be great enthusiasm from many people in this country if he did plan to visit Ireland'. Offers to put Frost up at the American embassy and 'to explore the possibility of a lecture or two or the reading of his poems, etc'. Frost's schedule written in ink on the back of the envelope in Jack's hand.

**LA52/130** 17 February 1917

4pp, 1 item

Holograph letter from 'Andy', United States Lines, S.S. America to Jack outlining some of the difficulties that might arise in getting Frost to

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**LA52/130 contd** Ireland. Mentions that he spoke to 'the public Affairs Officer, Bradley Connors, ... [who] agrees ... that the venture is a fine one, but seems confronted by some "practical" problems that trouble him. He speaks of Frost's age, inability to do much travelling, his aversion to TV and radio. He is conscientiously compelled, as a good bureaucrat, to ask what the USA would get, so to speak, in terms of an investment of \$2000 or more.' Makes some suggestions regarding making overtures to Cambridge 'or the other place' to give Frost an honorary degree, indicating that it would not be appropriate for the embassy to be involved in this as it 'would be bound to smack a little of U.S. Govt meddling in reaches far above its philosophy.' Also discusses seeing a performance of *The Shadow of a Gunman* in London and family news.

**LA52/131** 1 July 1954–24 April 1957

5pp

Typescript and holograph letters from Kathleen 'Kay' Morrison, Frost's secretary. Writes from Homer Noble Farm, Ripton, Vermont; South Miami, Florida; and Cambridge, Mass. Informs Jack that 'Robert mislaid his testimonial presented to him at the [Boston] Arts Festival. He says if Harvard Yard can't find it, he'll set Scotland Yard after it' (1 July 1954). Discusses the possibility of Frost visiting Ireland 'He says that he would like to accept Mr. Taft's invitation' (25 February 1957) and suggests 'that any further mention of speaking at Oxford or Cambridge ... should come from the American universities to avoid political pressure' (25 February 1957). Mentions people who might be able to help with the endeavour, pointing out that if Frost decides not to go, 'Fatigue would not be the question as you and I know, It's just choosiness!' (25 February 1957).

**LA52/132** 17 April 1957

1p

Typescript air-letter from Rupert Hart-Davis, Rupert Hart-Davis Limited, Publishers, 36 Soho Square, London W1 to Jack asking for the dates of Frost's visit to London. Holograph draft note to Kay Morrison asking her for the information which he will pass on to Hart-Davis 'who is, by the way, one of the best men on the planet ...'.

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**LA52/133** 7–22 May 1957

4pp

Typescript letters, copy letters and telegram between Jack, Eibhlín Tierney (Máire's sister) and Eibhlín's husband Michael (President, University College Dublin) regarding the possibility of the NUI conferring an honorary degree on Robert Frost. Initially Eibhlín writes that it might not be possible: 'Dev. had already consented to giving him [Frost] the Degree, but the dates—his dates—had to suit the Conferring dates as they won't confer Hon/ Degrees in absentia...' (8 May) but later writes that 'there is a chance of a special conferring ...' (12 May). Michael writes to Máire that the NUI Senate has agreed to confer an honorary D.Litt. on Frost and that Frost has accepted their invitation to stay with them.

*see also Michael Tierney Papers, LA30/PH/61–62*

**LA52/134** 28 May 1957

1p

Holograph letter from Robert Frost, The Connaught Hotel, Carlos Place, London, to Jack and Máire letting them know how much he appreciates all that they have done for him 'in all this' and reporting that 'On June 19th I shall become Irish to the extent of belonging to your Ollscoil na hEireann ... It is only poetic justice that my sympathies with Ireland should at last make me almost an Irishman ...'.

**LA52/135** 4 June 1957

1p

Typescript letter from 'Janet', *New Statesman and Nation*, 10 Great Turnstile, London WC1 informing Sweeney that she 'had a most delightful quarter of an hour with Robert Frost yesterday'. Thanks him for suggesting the meeting.

**LA52/136** 17 June 1957

1p

Holograph letter from 'K. Fallon', Hibernian Garage thanking Máire for her letter and suggestion to get in touch with Mrs Tierney. As a result, 'Ned'

*Jack & Máire Sweeney Papers*

**LA52/136 contd** has been driving Mr Frost for a couple of days and he seems to like Ned's driving'.

*Other Material*

**LA52/137** Not dated

3 items

Holograph letter from Lesley Frost Ballantine (second child of Robert and Elinor Frost), E. 10th Street, NY, to John Sweeney enclosing two printed Frost poems that were used as Christmas cards (1961 and 1962), promising to send others.

1. 'The Woodpile' by Robert Frost, printed as a small booklet by The Spiral Press, New York, wood engravings by Thomas W. Nason. Printed greeting on the inside 'Greetings at Christmas 1961 and best wishes for the coming year from Lesley Frost Ballantine and Joseph W. Ballantine', signed Lesley Frost. Poem begins 'Out walking in the frozen swamp one gray day,/I paused and said, "I will turn back from here". ...'
2. 'The prophets really prophesy as mystics, the commentators merely by statistics'. A new poem by Robert Frost, printed as a small booklet by The Spiral Press, New York. Printed greeting on the inside 'Christmas Greetings 1962 from Lesley Frost Ballantine and Joseph W. Ballantine', signed Lesley Frost. Poem begins 'With what unbroken spirit naïve science/Keeps hurling our Promethean defiance ...'.

**LA52/138** [1957]

1 item

Black and white photograph of Robert Frost and Irish writer Frank O'Connor.

**LA52/139** 1961-70

7 items

Newspaper cuttings and printed articles concerning Robert Frost, including reviews, assessments and commemorations.

1. 'Journey out of a dark forest: Robert Frost's commanding achievements in verse are summed up in a new volume', a review of *In the Clearing* (New York, Holt, Rinehart & Winston) by Philip Booth, *The New York*

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- LA52/139 contd**      *Times Book Review*, 2 March 1962.
2. 'Something for Robert Frost' by Reuben A. Brower, reprinted from *The New England Quarterly*, vol 34, no 2, June 1961, pp 243–252.
  3. *The MacDowell Colony News* concerning the award of the Edward MacDowell Medal for 1962 to Robert Forst.
  4. 'Mountain Interval: a visit with Robert Frost' by Donald Junkins in *Scribe*, vol 10, no 1, Fall 1962, pp 2–7.
  5. *Robert Frost: a backward look* by Louis Untermeyer, (Washington: Library of Congress, 1964). Lecture presented under the auspices of the Gertrude Clarke Whittall Poetry and Literature Fund, with a selective bibliography of Frost manuscripts, separately published works, records and motion pictures in the Library of Congress.
  6. *A poet recognized: notes about Robert Frost's first trip to England and where he lived* by David Tatham with a letter by Lesley Frost (1970)

**LA52/140**      22 March 1958

2 items

Two printed copies of a testimonial awarding the Signet Society Medal for achievement in the arts to Robert Frost (Class of 1901). Harvard University.

**LA52/141**      [22 October 1964]

2 items

Special printing of Frost's poem 'The Gift Outright' by A.C. Edwards, President, Holt, Rinehart and Winston, honouring the fact that the poem was chosen to be read at President Kennedy's inauguration. Holograph note on the envelope by Jeanne A. Broberg, Poetry Room, Harvard to Jack.

**LA52/142**      26 March 1962

1 item

Printed menu for dinner in honour of Robert Frost at the Pan American Union, Washington DC.

**LA52/143** [29 January]–8 March 1963

7 items

Material concerning the death of Robert Frost. Typescript letter from Horace W. Hewlett, Secretary, Amherst College, Amherst, Mass to 'Friends of Robert Frost' enclosing copies of material from the Robert Frost memorial service held on 17 February 1963:

1. Printed text of Louis Lyons' broadcast over WGBH on 29 January 1963 announcing Robert Frost's death.
2. Printed order of service in memory of Robert Frost, Amherst College, 17 February, 1963.
3. Printed copy of the meditation by Dr Calvin H. Plimpton given at the memorial service.
4. Also includes printed notice from Nathan Marsh Pusey, Harvard University, announcing the death of Robert Frost; printed invitation to attend the memorial service in the Johnson Chapel, Amherst College and printed seat reservation; printed notice of exhibition of Frost materials at the Jones Library and Amherst College Library.

**LA52/144** 3 July 1966

16pp

Printed facsimile of an uncompleted revision of Frost's essay 'Education in Poetry' published as a keepsake of a Robert Frost Gathering held at Dartmouth College Baker Memorial Library. Original essay published in *Amherst Alumni Council News* in 1931.

**MYRON P. GILMORE**

**LA52/145** 18 May 1974

1p

Typescript air-letter from Myron P. Gilmore, 48 Mt Vernon St, Cambridge, Mass. Is sorry to hear about Jack's illness. Discusses travel plans including a visit to Ireland. Comments on the political situation in Ireland and expresses a desire to meet F.X. Martin whom he has met at I Tatti [The Harvard University Center for Italian Renaissance Studies, Florence].

**ANDREW L. GLAZE (B. 1920)**

American poet and playwright.

**LA52/146** 24 March 1969

1p

Typescript letter from Andrew Glaze, Ninth Avenue, New York, to Jack offering him more of his papers: 'If you would like this detritus, you are welcome. Otherwise the trash man can get rich selling them to the University of Texas, which will buy anything'.

**AGNES GRACE**

**LA52/147** 7 March 1978

6pp

Holograph letter from Agnes Grace, Orange Street, New Haven, Conn. Describes in detail the inclement weather in New England. 'I fear the Boston area will still be "digging out" in June!'. Comments on her father's health, and refers to her stepmother Carol. Recounts her stay with friends at the Trapp Family Lodge. 'I had the pleasure of meeting the baroness, a charming woman', and her Caribbean cruise. Describes her feelings on spending time in the inn where Thornton Wilder did a lot of his writing. Announces her intention to visit Ireland that summer and hopes that it will be possible to visit the Sweeneys.

**ROBERT GRAVES (1895–1985)**

English scholar, poet, and novelist.

**LA52/148** 20 February 1957, 1 March 1961

2pp

Holograph letters from Robert Graves, Mallorca, Spain. Thanks the Sweeneys 'a hundredfold for all you did for Alastair & me ...' and comments effusively on the kindness of everyone he met and Americans in general, 'never having been so treated in my own country ...' (20 February 1957). Includes holograph notes by Jack concerning a reference in the second letter to eighteenth-century English poet Christopher Smart's poem '*Jubilate Agno*'.

**ARTHUR GREGOR**

Austrian poet who settled in America at the age of fifteen during World War II. Senior editor in the trade department of The Macmillan Company during the 1960s, he joined the English faculty at Hofstra University, where he set up Creative Writing and Publishing Studies programmes and was, for seven years before his retirement in 1995, Poet-in-Residence.

**LA52/149** 16 October 1960–24 September 1971

6pp

Typescript and holograph letters and air-letters from Arthur Gregor. Writes from New York. Asks Jack to act as a referee on his behalf to a prospective publisher. Jack's draft reference commends Gregor's poetry on the basis of a recording he made for the Poetry Room and states that 'For me the striking characteristic of his poetry is its constant compassion, clearly and imaginatively expressed' (22 October 1960). Gregor comments on his 'Elegiac lyric', that it 'characterizes the nature of much of what I attempt. I suppose it is because I feel that art for me is at the crossroads—it is the "in-between state" ' (13 December 1968). Thanks Jack for his support and expresses his sadness that Jack 'abandoned the anthology' (24 September 1971).

**LA52/150** 25 November 1968

2pp

Typescript letter from James F. Mathias, Secretary, John Simon Guggenheim Memorial Foundation, 90 Park Avenue, New York, requesting a reference for Athur Gregor. Copy of Jack's draft reference included.

**HORACE GREGORY (1898–1982), MARYA ZATURENSKA (1902–82) AND PATRICK GREGORY**

Horace Gregory was an American poet, translator of classic poetry, and literary critic. He was Professor of English at Sarah Lawrence College in Bronxville, New York. His awards include the Academy of American Poets Award, the 1965 Bollingen Prize and 1942 Russell Loines Memorial Fund Poetry Award. Gregory's wife, Marya Zaturenska was an American lyric poet and winner of the Pulitzer Prize for Poetry in 1938. Born in Kiev, her family emigrated to the United States when she was eight and lived in New York. Patrick was their son.

**LA52/151** 12 August 1942–11 December 1967

13 items

Typescript and holograph letters mostly from Horace Gregory and occasionally his wife Marya Zaturenska. Writes from 524 Riverside Drive, New York; Palisades, Rockland County, New York; Sarah Lawrence College, Bronxville, New York.

Writes of family and health. Apologises for having to delay a recording for the Poetry Room because of his wife's ill health and house-hunting. Thanks Jack for his comments about his work and discusses his forthcoming works, both poetry and essays. Praises Jack's work on Dylan Thomas: 'your introduction to Thomas's writings grows better with time. It's still one of the best comments written on a modern poet—and you know how rare good writing on living poets is' (3 April 1961). Expresses his anger 'at the lack of critical reception Marya's book of poems received in print', noting Jack's efforts in bringing her work to wider recognition. Comments on current Irish poets including Thomas Kinsella and Austin Clark: 'I worry about the younger Irish since 1940—like violets and four-leaf clovers, they wilt too soon' (3 April 1961) and 'Beckett has the field all to himself. Irish charm continues to ruin the Irish' (14 June 1961). Asks Jack when in Paris to visit 'a young Israeli painter [Avigdor Arikha], a friend of Samuel Beckett ... and could you, though him, see Beckett—with my very, very best?' (9 July 1961). Writes of his love of Paris and London. Recounts last seeing *The Playboy of the Western World* in New York with Irish poet and theatre director, Frederick Robert Higgins: 'poor, semi-tragic Higgins who directed it—a foul production—the Playboy got confused with my concern for Higgins, the talented weak, hopeless failure who seemed to know he was doomed to die a few weeks later in Dublin. ... It was Yeat's mistake to make him director of the Abbey—he wasn't tough enough' (14 October 1961). Informs Jack that his son Pat will be in Dublin and hopes that they can meet.

Marya writes to Jack observing that 'I know I'm not the most popular poet in the country though I think that my ultimate achievement if carefully examined doesn't deserve the patronage, snobbery and neglect it seems to have received so far' (15 December 1961) and goes on to discuss the current state of poetry publishing. Thanks him for his support and apologises for not being in contact to arrange a time to make a recording explaining that Horace has been very ill and is now retired from the college. Writes about Horace's forthcoming works and her son, Patrick.

Includes:

- Comments on not noticing much whilst doing a reading for the Poetry Room except 'I remember however a fantastic creature who came up to my table after the reading, but she seemed authentic, that spare little old female with the thin cracked voice, watery blue eyes, yellowish white face and with a hat rocking and trembling on thinning hair. Is she Harvard's Crazy Jane? She should be, and if Ted Spenser doesn't snap her up and immortalise her I won't forgive him' (12 August 1942).
- 'Have you read Flann O'Brien's *THE HARD LIFE*? As I read it, I looked

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- LA52/151 contd**      down my nose at it. The book is a trifle, yet I was wrong to be so snobbish: the damn book began to haunt me. A month later at odd hours of the night, I found myself still laughing over it. ... (16 May 1963).
- Thanks Jack for his hospitality towards his son Pat. 'I envy both you and him as you went climbing up Yeats's tower. The tower shows the difference between Yeats and Joyce; in such matters, J was far more practical, and I suspect, more deeply Irish than Y. The tower was Y's romantic temperament running wildly into many misspent pounds and shillings; J was careful to misspend money only on drink; which, I take it, is an important point of difference' (6 August 1963).

**LA52/152**      [1942]

3 items

Newspaper cutting concerning the award of the 1942 Russell Loines Memorial Fund Poetry Award to Gregory. Newspaper cutting of a review by Wallace Fowle of *Selected poems of Horace Gregory* (New York: The Viking Press). Printed copy of Gregory's poem 'The Well: Deborah to Miranda' in *Atlantic Monthly* beginning 'When the air-raid warden came to put out the light, / I could feel the waters of the well, Miranda, ...'

**LA52/153**      27 January–1 February 1965, 10 February 1966

5pp

Typescript letters from Patrick Gregory, Alfred A. Knopf Inc, Madison Avenue, New York. Expresses delight that Jack is in America and hopes to meet up soon. Makes some comments about a book of poetry for which Jack has made some corrections. Hopes to arrange a meeting between Jack and John McGahern who will be visiting Boston. 'I think that you will find him an interesting and unusual sort of person' (10 February 1966).

**THOMAS GUNN (1929–2004)**

English poet and essayist who moved to San Francisco. Honours include a Lila Wallace-Reader's Digest Award and fellowships from the Guggenheim and MacArthur foundations.

**LA52/154** 4–7 March 1962

7 items

Material related to a poetry reading given by Thomas Gunn at Harvard under the auspices of the Morris Gray Fund. Includes copy of typescript notice of the reading with the poet's biographical details, Jack's corrected typescript introductory notes and a copy of an advertisement for a reading by Gunn and English poet Peter Redgrove later in the month (*The New York Times*, 4 March 1962). Includes newspaper cutting about the death of Gunn's father, Herbert Gunn (*The New York Times*, 4 March 1962).

**DONALD HALL (B. 1928)**

American poet and the U.S. Poet Laureate. Hall has won many awards, including two Guggenheim Fellowships and a Robert Frost Medal, and has served as poet laureate of his state, New Hampshire.

**LA52/155** 27 November–6 December 1955, 10 January 1959

5pp

Holograph letters and air-letter from Donald Hall. Writes from Cambridge, Mass and Ann Arbor, Michigan. Sends material for an exhibition at the Poetry Room. Informs Jack of the graveness of his father's illness and that 'The thing, the physical thing, he wants more than anything else in the world is the record of my poems.' Explains the difficulty he is having in obtaining a copy and asks Jack for his help. Thanks Jack for his comments on *The Dark Hours*. 'You say so much about it that I have heard before only in my wishful thinking' (10 January 1959). Comments in detail on the direction his writing is moving 'my poems are less and less statement, wilder and stranger' (10 January 1959). Refers to life in Ann Arbor, his wife's health and other poets.

**MASON HAMMOND (1903–2002) AND FLORENCE PIERSON HAMMOND (1909–99)**

Mason Hammond was Pope Professor Emeritus of the Latin Language and Literature, Harvard. He directed classical studies at the American Academy in Rome from 1937–39 and again in the 1950s, and he twice served as acting director of Harvard's Villa I Tatti in Florence, Italy. During World War II, as a monuments, fine arts, and archives officer with the Allied Military Government in Italy and Germany, he recovered and protected fine art stolen by the Nazis. His wife Florence assisted him in looking after the students who lived in Kirkland House from 1946 to 1955, where he was house master. She was also involved with the Harvard Neighbors, a welcoming society for faculty members and their spouses.

**LA52/156**

14 August 1967–16 August 1975

29 items

Mostly typescript letters and air-letters from Mason Hammond. Writes from the Widener Library, Harvard; Villa I Tatti, The Harvard University Centre for Italian Renaissance Studies, Florence, Italy; and Brattle Street, Cambridge, Mass. Includes occasional letters from Florence Hammond who talks of family, plans to meet in London and of Robert Fitzgerald.

Mason discusses family and friends, telling Jack about his wife, Florence and their children. Mentions the death of his mother. Inquires about Jack's health following his second heart attack. Refers to travel plans, including returning to Villa I Tatti for part of the academic year; visits to Ireland; time spend in Guatemala and the Yucatan. Thanks Jack for his support in Hammond's efforts to secure some antique silver for Kirkland House, Harvard. Keeps Jack up-to-date on Harvard gossip and the effects of university restructuring. 'The Administrative Vice Presidents are making a clean sweep' (16 September 1974). Comments on his involvement with the 'Whitney project' concerning the papers of the writer Hugh Whitney, commenting that 'I feel from the letters which I have seen, that Hugh was an intensely personal and inward thinker and feeler and that, therefore, his letters would not have a wide appeal ...' (1 May 1968). Occasionally mentions his work, for example completing a study on the stained glass windows of Memorial Hall, Harvard, and editing a collection of Latin and Greek inscription on Harvard buildings (Hammond became the *de facto* Harvard historian).

Mentions Henry McIlhenny (last private owner of the Glenveagh Estate, Donegal); sculptor Henry Moore; Robert and Sally Fitzgerald; Bill Alfred (27 May 1975); and Iris Origo.

IncludesL

- Refers to contemporary events: 'Your quotation from Augustine about study ... is all the more pertinent in this country with the riots at Columbia and elsewhere—we are so far spared ... . Johnson's peace offer and the death of King have in a curious way taken the bite out of opposition. But I suspect that the summer will be tough in the cities' (1

**LA52/156 contd**

May 1968); 'The country seems in a sort of doldrums ... we lose our friends daily throughout the world. I am not sure it isn't a good thing—nothing alienates people so much as trying to help them, and particularly when it is on your, not their, terms' (27 May 1975).

- Comments when writing about the opening of a Henry Moore exhibition '[Philip Hendys] told us what an effort it has been to move in those immense pieces—they had to have cranes to haul them up over the ramparts of the Belvedere! Moore himself is charming and natural—whatever one thinks about his sculpture' (14 May 1972).
- Recounts being offered and receiving an honorary doctorate from 'a Franciscan small University in Western New York': 'So here I am, after fifty years ... a Doctor of Humane Letters! They do say that humanists ripen slowly! And under such godly auspices!' (27 May 1975).
- 'Last night Robert Fitzgerald was here & as we sat before the fire, we spoke of you & how much your presence is missed here. His "Iliad" has had an anormous success, & we rejoice in his triumph. Sally is well ... but wears such a sad look. Alas, alack—the ways of the human heart!' (not dated).

**JIM HARRISON (B.1937)**

American writer of poetry, fiction, essays and reviews.

**LA52/157**

17 November 1965

2pp

Holograph letter from Jim Harrison, Kingsley, Michigan, thanking Sweeney for his positive reception of his book. Outlines how he spent his summer and his plans for the autumn. Comments on his current writing. Hopes to visit Boston and New York, 'assuming I can raise the bus fare. Poets would be unnatural if they didn't whine about money. Perhaps I'll get good enough review to be awarded a sinecure at Slippery Rock State Teacher's College. Rather pound nails'.

**SEAMUS HEANEY (B.1939) AND MARIE HEANEY NÉE DEVLIN**

Irish poet, writer and lecturer. He was awarded the Nobel Prize in Literature in 1995. His wife Marie is a teacher and writer. She published an important collection of retellings of the classic Irish myths and legends (*Over Nine Waves*, 1994).

**LA52/158** 24 August 1965–20 January 1986

20pp

Holograph letters from Seamus Heaney. Writes from Barna, County Galway; Beechvill Park South, Belfast; Strand Road, Dublin.

Often thanks the Sweeneys for their generosity, for example, 'We have spent the morning purring in the afterglow of your hospitality' (24 August 1965). Thanks Jack for clearing up a bibliographical confusion for the Library of Congress concerning him and another Seamus Heaney. Is grateful for Jack's opinion of his poetry and discusses his work, for example on *Death of a Naturalist*, 'I am curious about the reception the book will have in America—the technique so traditional and the subject matter so remote ...' (3 October 1966) and '... I've been in Denmark to give a lecture and went to see my beloved bog-corpses in Jutland. It was a memorable experience and I'm almost determined to do a book about our own bogs and the find from them!' (not dated). Informs Jack that he has moved to Dublin and taken a teaching position at Carysfort College and outlines his current approach to writing. 'I've always had a very ragged and impulsive working schedule, but I believe that if the enterprise is to be sustained, a deliberate approach to one's time and energy is called for' (15 March 1977). Expresses his sorrow to Máire on learning of Jack's death 'It's as if a bit of the skyline were taken away, a presence so taken for granted and beloved we never really contemplated his loss' (20 January 1986).

Marie Heaney thanks Jack and Máire for their hospitality and kindness to her children. Expresses her shock at Robert Lowell's death. 'Wasn't it a tragedy about Robert Lowell? He was here with us for a most pleasant evening the Tuesday before he died. The following Tuesday we were listening to his obituary. It was a terrific shock and an irreplaceable loss to poetry' (27 [September] 1977).

Includes:

- Typescript draft letter from Jack and Máire concerning the mythology of the Boyne (2 January 1973).
- With reference to being published in America 'I can't help thinking of a remark by a friend, when I told him that it [*Death of a Naturalist*] was going to appear. "Publishing poetry in the USA", he said "must be like dropping a feather over the Grand Canyon and waiting for the echo" ' (3 October 1966).
- Holograph poem 'Homecomings' beginning 'Fetch me the sandmartin/skimming and veering ...' (15 March 1977).

*Jack & Máire Sweeney Papers*

- LA52/158 contd**
- Copy of typescript text of an address he gave at a memorial service for Robert Lowell in London, including a poem he wrote in memory of Lowell—'Elegy'—that he describes '... as dependent upon lines which he [Lowell] gave ... as it is upon the ones I found' beginning ' "Boldness in the face/of the blank sheet,/that's talent." ...' (8 October 1977).
  - Printed copy of 'Verses for a Fordham Commencement' (Fordham University, 23 May 1982) inscribed to Jack and Máire from Heaney (6 July 1982) beginning 'Alumnae, alumni, graduate/Laymen, laywomen, Jesuits ...' (6 July 1982).

**LA52/159** [1966]–80

5 items

Printed material.

1. *Eleven poems by Seamus Heaney*, Festival Publications, Queen's University of Belfast, [1966].
2. 'The poems of Seamus Heaney with an appreciation by Robert Fitzgerald' in *The New Republic*, 27 March 1976, pp 23–29.
3. 'Poet of the Bogs', by Francis X. Clines in *The New York Times Magazine*, 13 March 1983, pp42–43, 98–99, 104.
4. 'A penitential place' review of *Bookmark: Seamus Heaney*, BBC2 by Peter Kemp in the *Times Literary Supplement*, 9 November 1984.
5. Publicity pamphlet about Field Day and the Field Day Anthology (1980).

**JOHN HAROLD HEWITT (1907–87)**

The most significant Ulster poet to emerge before the Sixties generation of Seamus Heaney, Derek Mahon and Michael Longley . He was appointed the first writer-in-residence at the Queen's University of Belfast in 1976. Hewitt had an active political life, describing himself as 'a man of the left', and was involved in the British Labour Party, the Fabian Society and the Belfast Peace League. He was attracted to the Ulster dissenting tradition and was drawn to a concept of regional identity within the island of Ireland.

**LA52/160** 27 August 1953–5 July 1969

4 items

Holograph letters and cards from John Hewitt. Writes from Mountcharles, Belfast; Radford Road, Coventry and Postbridge Road, Styvechale, Coventry. Discusses arrangements to make a recording facilitated by the BBC. Comments on his move to Coventry and his position as director of the new gallery there. 'Ireland seems far away & means little, altho' there

**LA52/160 contd** are thousands of coolies from the oul' sod in every industry here' (16 December 1957). Refers to the launch of 'Glens verses', commenting on the publication and describing the occasion 'It was a typically Irish occasion. On Friday evening we had a harp recital! Jack McCann, a Ballymena solicitor & organiser of it all, remarked that the first bunch of Glens poems for 10 years was the greatest event since the Battle of Aura!' (5 July 1969). Mentions Seamus Heaney, Michael Longley and Derek Mahon; Bertie [Rodgers]; Maurice Craig.

**LA52/161** 1951-76

3 items

Newspaper cuttings concerning Hewitt. Includes two poems:

1. 'Season's End' beginning 'High on our hill a vast cloud laps us round, / pours down the glens and masks the roaring sea; ...' (*The Irish Times*, 6 January 1951)
2. 'The Regionalist' beginning 'Now and forever through the change-rocked years, / I know my corner in the universe; ...'

**PHILIP HOFER (1898-1984) AND BUNNUE HOFER**

Harvard librarian, book collector, founder and first curator of the Department of Printing and Graphic Arts, Houghton Library. In 1938, the newly appointed Harvard librarian, William Jackson, asked Hofer to head the Department of Printing and Graphic Arts, the first such department in America. Hofer spent the next forty years building one of the finest graphic-arts-in-the-book collection in the USA. He was secretary of the Fogg Art Museum.

**LA52/162** 11 December 1971, 6 December 1982

2pp

Holograph postcard and air-letter from Philip and Bunnie Hofer, The Houghton Library, Harvard. Comment on how much the Sweeneys are missed in Boston. 'And so many people here remember, and speak of you both. Your places will never be taken ...' (11 December 1971). Outlines travel plans to Europe and the possibility of stopping at Shannon Airport on the way back to America. Discusses his family and comments on friends in common, including Iris Origo. Comments on 'these very difficult times everywhere ...' but that he is 'relatively lucky—no great disaster since Bunnie's death nearly 5 years ago' (6 December 1982, 2pp). Writes bitterly about Harvard threatening to close the Department of Printing and Graphic Arts. Refers to contemporary politics. 'Regan is not stupid —and will

**LA52/162 contd** compromise when he has to do so. Secty of State Schiltz is a godsend! Britain has been noble in the Falklands War' (6 December 1982).

**GERALD HOLTON**

Research Professor of Physics and Research Professor of the History of Science, Harvard

**LA52163** 26 April 1962

7pp

Holograph letter from Gerald Holton, Department of Physics, Harvard University in reply to an enquiry from Jack concerning Robert Conquest's poem 'For the opposition of Mars' beginning 'Red on the south horizon, brighter than/For fifteen tears, the little planet glows, ...'. All Jack's queries relate to the science in the poem and Holton answers them with assistance from Owen Gingerich (American astronomer). Jack's letter and Conquest's poem included.

**ROBERT HOOKER**

Editor of *The Letters of Hugh Whitney* (Boston: Athenum, 1970).

**LA52/164** 1-26 August 1968

3 items

Typescript letters from Robert 'Bob' Hooker, Newagen, Maine. Discusses approaches to editing repetitious material in the Hugh Whitney letters and whether or not to include his poetry. Mentions advice proffered by Mason Hammond and Dick Wood. Asks Jack to explain 'Shan Van Vocht' and includes some prose of Whitney's that he intends to include in the book.

**CELIA THAXTER HUBBARD (B.1920)**

Photographer and artist. Founder of the Botolph Center.

**LA52/165** 9 August [?]

2pp

Holograph letter from Celia Hubbard, Cohasset, Mass to Máire inviting her to a meeting to discuss a project 'for presenting Contemporary Religious Art to Boston'.

**TED HUGHES (1930–98) AND SYLVIA PLATH HUGHES (1932–63)**

Ted Hughes was an English poet and children's writer. Considered one of the best poets of his generation. Hughes was Poet Laureate in England from 1984 until his death. Sylvia Plath was an American poet, novelist, short story writer, and essayist. Most famous as a poet, Plath is also known for *The Bell Jar*, her semi-autobiographical novel. Awarded the Pulitzer Prize posthumously in 1982. She was married to Hughes and committed suicide in 1963.

**LA52/166** 31 October 1957–15 January 1985

22pp

Typescript and holograph letters, air-letters and cards from Ted Hughes and Sylva Plath. Write from Elm Street, Northampton, Mass; Willow Street, Boston, Mass; Elmwood Road, Wellesley, Mass; Chalcot Square, London NW1; Court Green, North Tawton, Devon.

Ted thanks 'Mr Sweeney' for the invitation to make a recording for the Poetry Room. Later makes arrangements for Sylvia to make a recording. Provides biographical details and lists awards and honours received for a reading he will do for Jack and 'As for people I would like to be there—I've left it a bit late to invite anyone. I would like to meet Robert Lowell, Macleish?' (1958). Thanks Jack and Máire for their hospitality. Writes about living in America and England and 'I'm coming to live in Ireland. This time I hope I shall be able to take root' [1970].

Mentions Sylvia's health and her work, for example 'Sylvia has a book of poems—her most recent ones are an extraordinary change (6 July 1959). Announces the birth of their daughter Frieda 'We have a 5th month daughter—Frieda Rebecca' [August 1960] and son Nicholas (29 January 1962). On moving to Devon, 'And Sylvia loves it. ... Sylvia's not written much this year but what she's written is her best' (29 January 1962).

Comments on his poetry, for example 'The poem 'View of a Pig' is about my most recent attempt—the brutality of it is, I hope, not finally

LA52/166 contd

brutal' (11 May 1958). Discusses Agatha Fassett's book about Hungarian composer Béla Bartók and biography as a form. 'This Bartok book is marvellous in that it presents the 'real' presence of Bartok almost continuously. Very moving' (14 June [1970]). Thanks Jack 'for the copy of Murphy Early Irish lyrics. I love those things as much as any literature' [November 1960]. Asks Jack if would act as a referee for Sylvia in applying for a Saxton Grant. 'If Sylvia's talents and mine are to turn into anything, this next 5 years or so ought not to be wasted on employers' (14 June 1970). Comments on their time in Boston. 'Our place was small but we were productive and have quite a bit to show for it' [6 July 1959].

Mentions Robert Lowell, 'What an excellent person he is!' (11 May 1958); Robert Frost, 'Frost monologueing and running his horn into everything' [1960]; William Alfred; American poet William Stanley Merwin, 'I saw Merwin's 'Drunk in the Furnace' in the Partisan and thought it really excellent. His verse as you say Jack is getting much solider—mainly by his cutting out the arbitrary rhetorical and fantastical development of his ideas and purging the metaphysics, and by strengthening the consonant beat' [1960] and urges Jack to get Merwin to show him the work he has written since 'The Drunk in the Furnace'. 'Qualities that he isolated before in different books come together: something like no other American poetry' (November 1960).

Sylvia writes to thanks Jack and 'Maurya (I am never sure how to spell this & am sure there is an accent, and an e somewhere!)' for their hospitality. 'Our year has been much the finer for our knowing you and Maurya ...' and encloses 'a few of the poems I read for Lee Anderson ... I am eager & more than eager to stop all other work, except sun-and-moon-gazing, while I work on finishing my book of poems which I hope to complete by next fall' (27 April 1958); poet 'Bill' [William O'Daly], 'He's becoming the most accomplished poet of his generation, very obviously' (29 January 1962); Ivor and Dorothea Richards 'Ivor full of spunk and looking much better than had expected, and Dorothea also well' (14 December 1977).

Includes:

- Offprints of poems by Ted and Sylvia published in *Greecourt Review* (Smith College magazine), both inscribed and Sylvia's dated 6 July 1959 :
  1. 'Roosting hawk' by Ted Hughes beginning 'I sit in the top of the wood, my eyes closed./Inaction, no falsifying dream ...'
  2. 'Sculptor. To Leonard Baskin' by Sylvia Plath beginning 'To his house the bodiless/Come to barter endlessly ...'
- Two black and white photographs of Ted, Sylvia and Frieda [November 1960].
- 'There was an amusing set to over the Winter Poetry Book Society choice—the judge (David Wright & J.C. Hall) elected some protégé of Wright's—an orator by Baker out of Whitman under Kavanagh over every body else's dead body. The President of the Society reminded the judges that Betjemann's autobiography was also eligible. They said so what. Then the President discovered a line in the book abusing Hull University & suggested this might be liable before the law. On advice they claimed it wouldn't—you can't libel an institution, they said. The

**LA52/166 contd**

President resorted to his lawyers & decided that you can, so the book could not be chosen and therefore the choice be Betjemann's. Betjemann's good stars are walking the earth evidently' [November 1960].

- Holograph poem by Ted beginning 'The tiger in the snow/Does not seem to know ...' written in Christmas card [1962].
- Thanks. For the Cattle-Raid of Cualnge It's the prize item of my small library of essential literature—mainly mythology & folk-tales of a particular sort (like Ananzi stories, many African stories, the Ainne stories, ... etc), which I hope I shall now be able to expand. Thanks, Jack, very much' (29 January 1962).
- 'This Laureat surprise gives me a strange feeling about myself, but I expect it will wear off, or wear me in. I'm not sure what to do next—there must be Irish precedents. But what are they? Bathe in the soup of a boiled horse? Compose wrapped in bull-hide?' (15 January 1985).

**WILLIAM JAMES (1882-1961)**

Portrait painter. Son of psychologist and philosopher William James (Henry James's brother). Taught at the Boston Museum of Fine Arts School of Drawing and Painting (1913–24) and was acting director there from 1936–38.

**LA52/167**

2 March 1951–30 April 1962–24 September 1961

14pp

Mostly typescript letters from William James. Writes from Cambridge, Mass; Stone Will, Chocorua, New Hampshire; Manor House, Stratford Tony, Salisbury; Mass General Hospital, Phillips House, Charles Street, Boston; and Tucson, Arizona.

Comments on Jack's generosity as a friend. 'You bring me books—you write me quotations from my ancestors—(very good—uncle Henry in the ART OF FICTION)—and I don't seem to do anything about it' (2 March 1951). Mentions the portrait he wishes to paint of Máire and his understanding of what he wishes to achieve in portraiture. Discusses his family, mentioning his first wife Alice and her health and his grandchildren 'Girls were just out of this world, clouds in the sky, for me until I was 20. But now small granddaughters simply carry me away' (8 August 1953). Later refers to his second wife, Mary. Discusses a book he has for Jack about his father's 'part in the Agassiz Expedition up the Amazon in 1865' (8 August 1953). [Louis Agassiz was William senior's teacher and he collected specimens for Agassiz's zoological museum at Harvard.] Comments on visiting Oxford and Cambridge. 'Awarding of degrees, honoris causa, chancellors, vice-chancellors, wardens, masters, dons, scouts and beedels! And some wives. The fact that I was so much older than they took the inferiority-curse off me' (26 June 19[5]4) and compares

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- LA52/167 contd** the two English universities with universities in America.  
Includes:
- 'We have been for two days to Lenox stopping with the lovely Olga Koussevitzky (wife of conductor Serge Koussevitzky) and meeting and hearing these modern fire-working pianists. They can do anything on the piano—but some of their stuff I should prefer not to hear' (8 August 1953).
  - 'We have seen estates which house incredible old masters—Holbein, Rubens, Van Dyke, Reynolds, etc—absolutely top-hole museum pieces, and these houses are still in private hands and are, with their gardens, parks and lands highly “estatelich of mauniere”!' (26 June 19[5]4).
  - An anecdote told at dinner in London ‘... Uncle Henry inquiring at Carlyle Mansions about the possibility of getting a flat there. The janitor “Are you perhaps related to the novelist?” “The novelist?” “I thought you might be the son of HJ the novelist.” “no no Unfortunately he had no son—but if he had had one—I believe I should be He!” ’ (30 June 1954).
- LA52/168** 30 April 1962
- 2 items
- Holograph letter from Bill [James], Box 619 Aspen, Colorado enclosing a photograph of a portrait he painted of his father William.
- LA52/169** 19 May 1958
- 1p
- Typescript letter from Agnes Mongan, Assistant Director and Curator of Drawings, Fogg Art Museum, Harvard University to Máire enclosing a photograph of a drawing by Charles Nicholas Cochin entitled ‘Le Triomphe de Rameau’. Gift to the Fogg Museum of Art, Harvard University in memory of Alice James to which Máire contributed.
- LA52/170** 28 September 1961
- 1 item
- Newspaper cutting of obituary notice for William James, *Boston Globe*.

**LA52/171** [8 June 1950]

2 items

Printed articles by William James:

1. 'Insight', reprinted from *Friends intelligencer*. Inscribed to Jack.
2. 'In memory of Freeman Mosher' *Harvard Alumni Bulletin*, p.761.

**JOSEPH E. JEFFS**

University Librarian, Georgetown University, Washington DC.

**LA52/172** [March 1978]

13pp

Typescript letters from Joseph E. Jeffs, Georgetown University Library, Washington DC to Jack and Máire, enclosing text of a short story 'The Wearing of the Green'.

**DAVID JONES (1895-1974)**

Painter and illustrator, much admired for a genre that he devised later in life, which he termed 'painted inscriptions', which exert a continuing influence on calligraphers. Considered one of the most important first generation British modernist poets. His work was informed by his Welsh heritage and his Catholicism.

**LA52/173** 5 July 1961–4 August 1972

28pp

Holograph letters from David Jones. Writes mostly from Northwick Lodge, Harrow-on-the-Hill, Middlesex and The Little Company of Mary, Calvary Nursing Home, Sudley Hill, Harrow on the Hill. Middlesex.

His letters all have a very wide left margin which he often fills by writing lengthways from the bottom of the page to the top and sometimes using a different colour ink, usually green. Refers to his health from time to time, commenting that 'this blasted neurasthenia' has 'made me so unproductive'. Makes plans to meet in the UK—he expresses his pleasure at meeting Jack for the first time. 'I did so enjoy our afternoon together—seldom, or not for a long time, have I enjoyed anything more. It's such a relief to talk with someone with whom one does not have to argue, because there's a kind of basic agreement of understanding' (4 August 1961).

**LA52/173 contd** Apologises for 'being under the weather' on occasions when they have met '...all this doctors & drugs etc is a bore, but I think they are already doing me some good and one can but do strictly as advised when under medical treatment' (21 July 1962). In later letters, he is very appreciative of Jack's visits to him in England.

Thanks Jack for his opinion on Jones' recording of his poem 'The Dream of Private Clitus' and comments on the origin of name Lugobelinos in the poem and his reason for choosing it. Discusses at length his attitude to recording and recordings he has made for the BBC. Comments on the writing of 'The Anathemata' and its various versions, providing a glimpse of his writing process.

Thanks Jack for the books that he sends on a regular basis, for example 'Only to thank you for sending me At Swim Two Birds. ... I especially appreciate your sending it to me, both for the kindness of the thought and for the thing itself' (6 September 1961). Comments on them and on those that he send Jack. Discusses books and articles that he has read, particularly James Joyce, including *Finnegan's Wake*.

Discusses proof-readers and the proof-reading process; Irish and Welsh history; the history of languages in general and the Irish and Welsh languages in particular with long discourses on the relationships between Irish and Welsh words and explanations of particular words used in his poems. Occasionally comments on his painting, for example 'I was very encouraged that you both liked the 'Annunciation' in its Celtic setting so to say, as far as it's gone. It's a very difficult kind of drawing to do, because I'm trying to do a technical thing with just pencil line & bits of colour—as economically used as possible and, so far, I've not got the unity or the weight I had hoped for' (21 July 1962) and goes on to discuss this further.

Writes to Máire, thanking her for her letter and apologising for losing it. Writes at length about Celtic and Classical art. Mentions Tom and Valerie Eliot.

Includes:

- Comments on the benefits and drawbacks of technology. 'But anyway I do find all recording a considerable strain, yet, whether one does it well or ill I do feel, very strongly, that whenever possible, the author should read his own stuff. ... It's a huge problem of course because it means that stuff from the past, before our technology made possible the recording of chaps' voices, remains, in that sense hidden from us' (5 July 1961) and 'About that Motif article by Nicolette Gray. I thought her article was O.K. but I thought the reproduction awful. ... reproduction is a strange thing and English printers are getting worse & worse, I fear, in doing what is required of them, in spite of all this complicated technical resources' (30 December 1961).
- Two Christmas cards, one sent in January 1962 (for Christmas 1961) and one sent in July 1962 as a greeting card. Both feature his painted inscriptions.
- Holograph corrections (5pp) to 'The Anathemata' (1952). Corrections marked with a red asterisk he considers 'the only ones that really matter. But I though I might as well include all the others while I was about it. It also gave me the chance to go through the whole thing again & list the innumerable small slips & absurdities, printers errors,

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**LA52/173 contd** my errors, etc. ...' (21 July 1962).

**LA52/174** 20 September 1968

2pp

Holograph letter from Jack, Durrant's Hotel, George Street, London W1 to Máire congratulating her on 'your introduction to H!' and telling her that 'Today with Peter & Kay [Orr] I had a visit with D. Jones. He's his usual interesting self & sends his love to you. Two hours with him are worth the journey to London.' Comments on some books to send Jones. Ends by saying that 'I've just had a 'phone call from David saying that Prof. John Francis Byrne of UCD is reported by Kathleen Raine, to be a D.J. enthusiast.'

**LA52/175** 29 August 1975, 30 June 1979

3pp

Holograph letters from William 'Bill' Blissett to Jack. Writes from Castle Frank Road, Toronto, and University College, University of Toronto. Thanks Jack for his hospitality at Corofin. Informs him that London art dealer, Anthony d'Offay, 'showed the David Jones pictures that the executors found, in his gallery in May & June' (29 August 1975) and that d'Offay hopes to have several Jones watercolours for sale which Peter [Orr] will examine and let Jack know what he thinks, 'knowing your long-standing search for a good example of DJ'. Mentions the work of printer René Hague (who printed some of David Jones' work) and acquiring some of his books. Regrets not meeting 'Mrs Sweeney' as he would like to have consulted her about 'a "strange legend" associated with the ruined Cistercian Abbey at Buttevant' (29 August 1975). Sends Jack 'an offprint of a review ... I wrote about Paul Fusail's Great War & Modern Memory' because he likes 'Sterne, not to mention David Jones' (30 June 1977).

**LA52/176** 23 January 1980-[February 1986]

56pp, 3 items

Mostly typescript correspondence between Thomas 'Tom' Dilworth, English Department, University of Windsor, Windsor, Ontario, Canada and Jack and Máire. Letters concern a list of corrections to Jones's poem 'The Anathemata' that Dilworth discovered in the National Library of Wales addressed to the Sweeneys. 'You can imagine how he [Jones] just never managed to get it sent and maybe thought more would turn up to add to it'

*Jack & Máire Sweeney Papers*

**LA52/176 contd** (23 January 1980). Draft responses from Jack thank him for the publications he sends and mentions that he has a list of corrections to 'The Anathemata' and sends Dilworth a copy. Discuss mutual acquaintances and friends. Dilworth writes six years later to say that he is writing Jones's biography and would like to meet Jack to discuss this. The letter has a note written at the bottom saying that Máire has written to Dilworth concerning Jack's health. Dilworth writes offering his condolences to Máire on Jack's death 'Everyone I've talked to in my attempt to research Jones's biography liked Jack very much. He must be a great loss to you' (undated). Includes:

- Offprints
  1. Thomas Dilworth, 'David Jones's glosses on' *The Anathemata* *Studies in Bibliography: Papers of the Bibliographical Society of the University of Virginia* 33 (1980), pp 239–253.
  2. ———, 'The Anagological Form of *The Anathemata*', *Mosaic*, 12 (Winter 1979), pp 183–195.
  3. Extract from [Jeremy Hooker, *David Jones, an exploratory study of the writings*, (London: Enitharmon Press, 1975), pp 32–53] concerning *The Anathemata*.

**LA52/177** 30 June 1972–30 May 1978

15pp

Mostly typescript letters from Harman Grisewood (1906–1997 a founding father of the Third Programme and the holder of several top positions in the BBC), Weylands, Forward Green, Nr Stowmarket, Suffolk. Thanks Jack for his offer of financial assistance to help David Jones. 'It is a marvellous generous thing you propose' (30 June 1972) and elaborates on Jones's current financial situation and what his friends are trying to do for him. Discusses Jones and his various friends, particularly commenting on his health and state of mind '... I hear from Peter Orr that he is deformed & tired in spirits' (3 August 1972). Writes that a Canadian student was in touch with him concerning a DPhil she was writing about 'In Parenthesis' at Oxford 'It is good news that the University did allow David to be a D.Phil subject ...' (30 May 1978) and comments on René Hague and Ireland in general.

**LA52/178** 3 April 1970–18 July 1979

23pp

Mostly typescript letters from Peter Orr . Writes from The British Council, Albion House, New Oxford Street, London and Davies Street, London; Wooburn Manor Park, Wooburn Green, High Wycombe, Buckinghamshire;

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- LA52/178 contd** an Argo Records, Fulham Road, London. Comments on personal matters, moving house for example and makes plans to meet with Jack. Keeps Jack informed about Jones's health. Refers to Jones's death, agreeing to do his best 'to distribute your greetings at the memorial service on Friday' commenting that Jones would have approved the Latin Mass (9 December 1974). Comments on an edition of *Agenda* that features an article by René Hague on Jones and poetry by Geoffrey Hill. Informs Jack of an exhibition of Jones's drawings at the d'Offray Gallery and offers to keep Jack informed about any watercolours that are available. Will bring the purchased inscription when he next visits Corofin and includes 'a note of the wording ... It is in four colours, and a real beauty' (2 September 1975). Sends Jack and Máire a copy of the 'assembled fragments from The Kensington Mass, so carefully annotated by René Hague' (18 June 1975p). Mentions meeting MacDiarmid, 'he wears his years well' (15 April 1975). Includes:
- Copy of typescript commentary recorded by David Jones for the British Council to accompany a series of slides of his drawings, engravings and inscriptions (22 October 1973).
  - Pale copy of a Jones copper engraving, a print of which Orr bought at the d'Offray Gallery (18 July 1979).

**LA52/179** [1975-80]

4 items

File of typescript material concerning David Jones compiled or written by Peter Orr. The first item is inscribed to Jack and Máire.

1. Copy of typescript commentary 'David Jones: Artist and Writer' recorded by David Jones for the British Council to accompany a series of slides of his drawings, engravings and inscriptions (27 October 1975).
2. Copy of typescript commentary recorded by David Jones for the British Council to accompany a series of slides of his drawings, engravings and inscriptions (different from the above, not dated)
3. Copy of typescript text of BBC Radio 3 programme 'The Poetry of David Jones', compiled and narrated by Peter Orr, with Frank Duncan as reader (24 November 1980).
4. Copy of typescript memoir by Peter Orr entitled *Mr Jones, Your Legs are Crossed* (not dated).

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**LA52/180** 8 December 1973, 9 February 1974

2 items

Letter and card from Niouta [Anna] Kallin, BBC producer, Chelsea Park Gardens, London to Jack. Discusses their friendship; the passing of time, problems in translating Russian poetry. Asks after David Jones, suggesting that the next time Jack visits him, she would like to go with him. Thanks Jack for arranging a meeting between her and Peter Orr as she managed to see David Jones. 'In the general political and other horrors, it was very wonderful to spend a few hours with David' (9 February 1974).

**LA52/181** 3 November 1974–4 January 1975

5 items

File of material concerning Jones' death.

1. Printed mass booklet: requiem mass for David Jones in Westminster Cathedral (13 December 1974).
2. Photocopy of the text of the sermon delivered at Jones's requiem mass (*The Tablet*, 4 January 1975).
3. Photocopy of obituary of David Jones in the *Daily Telegraph* (30 October 1974)
4. Photocopy of obituary notice of David Jones, *The Tablet*, 2 November 1974, p106.
5. Photocopy of tribute by Colin MacInnes entitled 'Artist of One Nation' (*Sunday Times*, 3 November 1974).

**LA52/182** 22 May 1959–16 May 1978

10 items

File of printed material concerning David Jones's work.

1. 'Relic of the Celtic Twilight.' Review of Harman Grisewood, ed. *David Jones. Epoch and Artist. Selected Writings*. (Faber: 1959) in *The Times Literary Supplement*, 22 May 1959.
2. Neville Braybrooke, 'David Jones at 70' *The Irish Times*, 30 October 1965.
3. Photocopy of D.S. Carne-Ross, 'David Jones 1895–1974' from an unknown publication (1974, pp 693–706). Inscribed to Jack and Máire from Robert Fitzgerald.
4. 'David Jones at the NBL', *Times Literary Supplement*, 24 March 1972.
5. 'Jones the paint[er]', *The Tablet*, 7 April 1973, p 344.
6. Printed flier for David Jones conference at the University of Wales,

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**LA52/182 contd**

Aberystwyth, 5–7 September 1975.

7. Photocopy of René Hague, *A Commentary on the Anathemata of David Jones* (Wellingborough/Skelton, 1978) a review by Harman Grisewood in *The Times*, 16 May 1978.
8. David Jones Society Newsletter, no 25 (December 1980). Includes prospectus for Nicolete Gray, *The painted inscriptions of David Jones* (Scholar Press, 1981).

**LA52/183**

1954–67

3 items

Works and commentaries by David Jones.

1. T.S. Eliot, *The Cultivation of Christmas Trees*, with illustrations by David Jones. (London: Faber & Faber, 1954).
2. Photocopy of holograph drafts of poems by David Jones with his own commentaries:
  - ‘A, a, a, Domine Deus’ beginning ‘I said, Ah!, what shall I write/I enquired up & down ...’ (1938 & 1966)
  - Extracts from ‘The Sleeping Lord’ beginning ‘When standing near him/is the Priest of the Household ...’; ‘So then, whether seated/at this board in his hall ...’; ‘Yet he sleeps on/very deep in his slumber: ...’ (1966–7).
3. Photocopy of printed article David Jones, ‘The Anathemata, In Parenthesis and The Hunt’, *Argo* (1967).

**LA52/184**

1975–89

10 items

Printed invitations and catalogues for exhibitions and sales of David Jones artworks. Some of the material includes reproductions of Jones’ work.

1. Invitation to private viewing at Anthony d’Offay, New Bond Street, London W1 (27 May 1975).
2. Catalogue for d’Offay exhibition, May–June 1975 with an introduction by Douglas Cleverdon.
3. Invitation to private viewing at Anthony d’Offay, (1 May 1979).
4. Invitation to private viewing of David Jones inscriptions at Anthony d’Offay, (23 October 1980).
5. Catalogue for d’Offay exhibition of inscriptions, October–November 1980, with an introduction by Nicolete Gray.
6. Invitation to private viewing at the Tate Gallery, London, 21 July [1981]. Includes typescript letter of invitation from Alan Bowness, Director, The Tate Gallery, to private viewing for those who have helped with the exhibitions by giving advice and lending work, with copy of

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- LA52/184 contd**      reply from Jack (6 July 1981).
7. Invitation to exhibition at Kettle's Yard Gallery, Castle Street, Cambridge, June–July 1989.
  8. Invitation to exhibition at Oriel Mostyn, 12 Vaughan Street, Llandudno, July–August 1989.

**LA52/185**      2 March 1977, 1981

6 items

Typescript letter from Douglas Cleverdon, publisher, Barnsbury Square, London, to Jack enclosing 'a revised and reprinted prospectus of *The Deluge*. The edition has been very successful—all vellums and virtually all h.m.p. sold out, and more than half the ordinary.' Comments on family and friends, mentioning René Hague.

Includes:

- Printed prospectus for 'A Clover hill edition of *The Chester Play of The Deluge* with ten wood-engravings by David Jones' and Christmas card for The Friends of the Whitworth Art Gallery, University of Manchester featuring wood-engraving 'The animals marching to the Ark' (1927) for *The Deluge*. (2 March 1977).
- Printed prospectus for *The Engravings of David Jones. A Survey by Douglas Cleverdon*. (1981).

**PIERRE JEAN JOUVE (1887–1976)**

French poet, novelist, and critic.

**LA52/186**      3 December 1960

2 items

Typescript letter in French from Pierre Jean Jouve, Rue Antoine-Chantin, Paris, thanking Sweeney for his letter requesting copies of Jouve's poetry and the offer to make a recording for the Poetry Room and agreeing to both. Mentions that he has been awarded the gold medal of the Società Danti Alighieri in Florence.

**WALTER J. KAISER AND NEVA ROCKEFELLER KAISER**

Walter Kaiser was Professor of Literature at Harvard and his wife Neva was the daughter of David Rockefeller, prominent American banker and philanthropist.

**LA52/187** 3 August 1967–9 April 1976

12 items

Mostly holograph letters and cards from Walter and Neva Kaiser, describing their recent travels and making arrangements to meet the Sweeneys. Write mostly from Appleton St, Cambridge, Mass. Walter refers to his teaching and book of translations of Chinese poetry. Neva compliments Jack on his poetry 'I loved the poem for so many reasons I can't disentangle them one from another—such beautiful evocation, overtones, and reminders of subjects so much beloved—into the poem, its subject; and back of the poem, its author. I am glad to have it' (10 June 1971).

**PATRICK KAVANAGH (1904–67)**

Irish poet. In 1931 he walked to Dublin to meet George Russell (Æ). He moved to London in search of literary work but returned to Ireland when this failed to offer a living. An autobiography, *The Green Fool* appeared in 1938 but was withdrawn after a libel threat from Oliver Gogarty. *The Great Hunger* appeared in the London-based *Horizon* in 1942. With his brother Peter and financed by him, Patrick edited a paper, *Kavanagh's Weekly* in which he contributed most of the articles and poems, usually under pseudonyms. His *Collected Poems* were published in 1964 by MacGibbon and Kee who also brought out *Collected Prose* (1967). He married Katherine Barry Moloney in April 1967 and lived with her in Waterloo Road, Dublin. He died on 30 November in the same year in Dublin.

**LA52/188** 6 October 1937

1 item

Holograph letter from Patrick Kavanagh, 20 Williamson Street, London, NY to 'Seamus O'Sullivan Esq', The Grange, Rathfarnham, County Dublin advising O'Sullivan that he is returning to Ireland and asks if he 'would be so generous as to advance me one or two pounds' and that he will repay him with some poems or short stories 'or repay in cash'. Asks if he saw 'my story in the "Nineteenth Century"?' and what did you think of it?'. Marked '£2 sent ...'

**LA52/189** 21 March 1957

1 item

Typescript letter from Kavanagh, East 29th Street, New York City, suggesting the possibility of lecturing at Harvard (as advised by 'Mr Patrick Farrell'). Asks if it was Jack who 'did [the] tape recording of me in Dublin some few years ago' and informs him that he has 'a job as lecturer to the Board of Extra Mural Studies University College Dublin' and that ten of his lectures are being published by the Arts Council.

**JOHN V. KELLEHER (1916–2004)**

Professor of modern Irish history and literature at Harvard University and regarded as the founder of his field, Irish studies. He was awarded honorary doctorates by Trinity College, Dublin (1965) and the National University of Ireland, Cork (1999). Kelleher was also a poet and translator.

**LA52/190** 27 September 1953–7 July 1985

173pp

Mostly typescript letters from John Kelleher and his wife, Helen. Writes from Westchester Drive, Mass; Telluride House, West Avenue, Ithaca, NY. Both John and Helen write about their family, their daughters' education, marriages, jobs; and their travel plans, particularly to Ireland and canoeing in Canada. He is a humorous and witty correspondent. 'I know you were planning to be back here for a while about the New Year ... Say but the word and I will do a quick shapeshift into my efficient self, the one so rarely seen but which you will remember as the Great Packer in time of Crisis ...' (7 December 1967).

John discusses politics, including the foundation of the state of Israel and compares Israel and Ireland in great detail, commenting that 'One is a country filling up; the other, a country which has partially emptied' (27 September 1953). Refers to current American politics, including the assassination of Martin Luther King '... which was a real gut-punch that left everybody shaken and sober' (22 April 1968) and the election of Richard Nixon as president '... it strikes me that he really is the damnest unknown quantity in American history' (9 November 1968) and later '... the effect of Nixon's departure has been unbelievable relief, followed by a great sense of pleasure in Ford's words and actions and good-natured lifesizedness' (26 August 1974). He discusses Ireland frequently and critically but with affection. Comments on works of Irish history, including Emmet Larkin's *The Roman Catholic Church and the Creation of the Modern Irish State 1878–86*.

Writes authoritatively and entertainingly about Irish literature,

LA52/190 contd

quoting examples from a broad spectrum of work to underline his comments or to provide examples to elucidate his points. Discusses the problems inherent in translating bardic poetry and other old forms, for example, 'But you see my despair. How can I ever reproduce these in anything like their true magnificent form?' (17 November 1955) and provides examples of his translations with commentaries on how he thinks his work and understanding progresses; '... it has become quite apparent that before the later 11th century the rules of verse were far less strict, or less strictly applied, than later on. ... Pity the pedants took over later' (3 June 1966). Includes some of his translations, for example on the back of the pages of the letter dated 8 June 1976 and refers to some of his publications, for example '... the mail came with the pr[o]ofs of Too Small for Stove Wood, Too Large for Kindling, my poems and translations' [21 June 1979]. Comments on, amongst other things, the Irish literary revival '... it is certain that Yeats and Hyde and that generation took off from a much higher mound of achieved work by earlier men than the earlier men have ever got credit for' (26 November 1967).

Refers from time to time to his work as a teacher. 'Sabbaticals are a wonderful thing. I am very stale this year. Sick of the sound of my own voice. Impatient when I hear myself saying what I've said five times over to as many different classes' (9 October 1958) and 'Anglo-Irish studies have come to the point where the eighteenth and nineteenth century job can no longer be neglected' (26 November 1967). Mentions his teaching of Yeats and Joyce in particular. He also recounts Harvard gossip and comments on life in the university. Gives a detailed description of student unrest at Harvard and the influence of the Students for a Democratic Society [SDS.] movement, of which he is very critical, for example, 'The biggest casualty of all is the loss of that general trust that made Harvard so different from any other university I've seen' (26 April 1969). Also describes the growing division amongst the faculty members, the changing nature of the relationship between university and student and the race lobby. Refers to the creation of 'an Afro-American department' described by one colleague as 'a first-class academic slum' (26 April 1969). Recalls his time as a visiting professor at Cornell in 1977.

Discusses other people's work, for example Richard Ellmann *James Joyce, the Hawklike Man*. 'Needless to say, this is the definitive biography to which all subsequent attempts will be mere footnotes' (9 October 1958) and proceeds to comment on Joyce and the changing critical response to Joyce, later commenting 'My present feeling is that the world would be much better if Joyce had taken that clerkship in Guinness's and died a disappointed genius. Or at least if he had been run over by a lorry after finishing *Ulysses*' (9 November 1968). Discusses other Irish writers, including Richard Murphy and Thomas Kilroy. Discusses books in general, including William Blake's prophetic works. Also discusses the Roman Catholic faith in a pragmatic way—its teachings, hierarchy and politics.

Mentions Thomas Kinsella. 'He is a GOOD man' and Kinsella's translation of *The Táin*, referring to Louis le Brocquy's lithographic brush drawings for the Dolmen press edition; Cal[vert] Watkins (Victor S. Thomas Professor of Linguistics and of the Classics, Emeritus, Harvard); American journalist and novelist, Edwin O'Connor, 'Edso', and his wife

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- LA52/190 contd** Veniette, particularly his novel *The Last Hurrah* (1956) and the subsequent film and his death; Boston lawyer, philanthropist and Harvard treasurer Henry Shattuck, particularly how his death affected John
- Includes:
- 'And I see too that I badly need to come to Ireland with as many of my standard ideas and preconceptions shed as possible—to see the country fresh—indeed, to see it. Paddy K's article gave me great hope. He says what Stan says, that the younger people are better and have better ideals than the previous generation. Do you notice that yourself? ... As for the shucking off of stale nationalism, I dare say Paddy's right there too. Humanly, that's the way old dilemmas are usually solved, just be dropping them and walking off from them. Now if J.C. McQuaid and His Remnants Brown of Galway can be dropped—preferably on the head' (9 October 1958).
  - Typescript poems by Kelleher:
    1. 'Different Days in Good Weather' beginning 'Leafless trees in rain: purple./Hay sticking through the snow: gold. ...'
    2. 'Ocus Adeir Suibhne' beginning 'For 1/32 of a fly's heartbeat,/While on the Hill of Truth I stood, ...'
  - 'I've just finished my quota of five honors theses. How well for you, safe in Corofin, protected from the thoughts of the young about James Jerce, Yeets, and Dafydd Jones, the all explainer. I had to read Anathémata, notes and all, for one of the theses; and my admiration of Finnegans Wake has soared mightily' (9 April 1968).
  - Typescript copy of proposed article for *Atlantic Monthly* 'Edwin O'Connor' (22 April 1968).
  - Typescript copy of article by Kelleher 'The Táin and the Annals' (16, 28 July, 24 September 1970).
  - Newspaper cuttings and photographs.

**LA52/191** 23 October 1972–26 August 1985

10pp

Holograph air-letter, letters and cards from John and Helen's daughters, Peggy and Bidy. Peggy writes from the UK on her first trip to Europe, to announce her engagement and to thank the Sweeneys for their wedding gift, and to keep them informed about her life and family. Mentions her father's eye surgery. Bidy writes about her husband and daughters, Nora's wedding and her mother's health.

**LA52/192** [1970s]

61pp

Typescript and printed copies of some of Kelleher's work:

1. From 'The Martyrology of Donegal' Quarto Nonas Januarii, with the holograph notation 'To you this first edition, John' (not dated).
2. Extract concerning the story of Lamach and his sons, Jubal (inventor of music and harmony) and Tubalcain (instructor in brass and iron crafts) (not dated).
3. Poem by Kelleher entitled 'Route 128, or labour to Keep alive ...' beginning 'They're cutting down Gibson's Hill beyond the swamp/And filling in the swamp with Gibson's Hill ...' with comment in Irish at the end (not dated).
4. 'Preface to the Collected Works of Gerald Griffin' (not dated).
5. Offprint: 'On a poem about Gormfhlaith', *Éigse* vol 16, part 4, pp 251-254.
6. 'Too Small for Stove Wood, too Big for Kindling'. *Collected Verse and Translations* (12 December 1975). Includes holograph suggestions made by Jack.

**LA52/193** June 1986

1 item

Photocopy of article from *Esquire* magazine entitled 'Mentors: The Teachings of Mr Kelleher' by Roger Rosenblatt, p 264.

**JOSEPH JOEL KEITH (-1967)**

American poet of the early 1960s; former president of the Los Angeles Branch of the PEN; managing editor of Borestone Mountain Poetry Awards; author of thirteen books of poetry, three published posthumously.

**LA52/194** 29 February-23 November 1960

6pp

Typescript and holograph letters from Joel Keith, Los Angeles, California, accepting an invitation to make a recording for the Poetry Room. Asks Jack to select some poems that he would like to have recorded and discusses suggestions made by other people and the effect that some of his poems have had on readers, for example '... when some fifty Hawley pieces were published ... I received many unsolicited letters about these pieces, from

**LA52/194 contd** such people as Mark Van Doren, John Hall Wheelock, etc.’ (29 February 1960). Describes Thomas Hornsby Ferril’s approach to poets making recordings of their verses, he ‘favours “a definitive introduction by the announcer,” and then let the poet go into the reading without discussion; poems, he said, “should stand on their own hind legs.” While I do not think it necessary to discuss simple, clear poems, I have decided to say something about the difficult ones, or to dwell on the heart of the poems; and to begin with a reading of excerpts from my prose published here and in India, prose which gives my clear ideas on poetry’ (29 February 1960). Thanks Sweeney for his hospitality and kindness during his time in Boston. Recommends that Jack arrange a recording with American poet John Logan. Refers to Dick Eberhart and Stephen Fasset, amongst others.

**X.J. ‘JOE’ KENNEDY (B.1929)**

American poet. After studying at Seton Hall, Columbia University, and the University of Michigan, Kennedy served four years in the U.S. Navy’s Atlantic Fleet as a journalist, and then attended the Sorbonne in Paris for one year in 1955. In the early 1970s, Kennedy published *Counter/Measures*; a magazine devoted to the use of traditional form in poetry. In 1978, he became a free-lance writer. He is a former poetry editor of *The Paris Review*. He has published numerous works for children. Honours and awards include the Lamont Award of the Academy of American Poets (1961), the Los Angeles Book Award for Poetry (1985), the Aiken-Taylor Award for Modern American Poetry, Guggenheim and National Arts Council fellowships.

**LA52/195** 5 December 1963—16 December 1964

4 items

Holograph letter and Christmas cards from X.J. Kennedy, West Somerville, Mass. Thanks Jack for the kind invitation to dinner and is ‘Sorry not to be able to hear Adrienne read that day ...’ (5 December 1963). Expresses his gratitude ‘for your [Jack’s] writing to the Guggenheims for me ...’ (16 December 1964) and comments on his teaching and the poets who have read for his workshops, including Richard Murphy ‘A sweet man, and full of good gossip!’ (16 December 1964, 1 item).

Includes:

- Printed text of Kennedy’s ‘A Christmas Bestiary’ as part of a Christmas card beginning with ‘Hummingbird’: ‘Stowaway in the fold/Of the Negro wiseman’s cloak, ...’

**GALWAY KINNELL (B.1927)**

One of the most influential American poets of the latter half of the twentieth century. He studied at Princeton University, graduating in 1948 alongside friend and fellow poet W.S. Merwin, received his master of arts degree from the University of Rochester, traveled extensively in Europe and the Middle East, and went to Paris on a Fulbright Fellowship. During the 1960s, the Civil Rights Movement in the United States caught his attention. Upon returning to the US, he joined CORE (Congress of Racial Equality) and worked on voter registration and workplace integration in Hammond, Louisiana. In addition to his works of poetry and his translations, Kinnell published one novel (*Black Light*, 1966) and one children's book (*How the Alligator Missed Breakfast*, 1982).

**LA52/196** December 1962–13 December 1970

4pp

Holograph notes from Galway Kinnell at various addresses. Mostly concerns making arrangements to meet in Ireland.

**THOMAS KINSELLA (B.1928)**

Irish poet, translator, editor and publisher. His work, which is influenced by the modernist tradition, is considered to be amongst the most complex and intellectually demanding Irish poetry of the second half of the twentieth century.

**LA52/197** 15 August 1959–11 December 1968

19pp

Holograph and typescript letters, air-letters and cards from Thomas 'Tom' Kinsella. Writes mostly from Albert Road, Sandycove, County Dublin and Raglan Road, Ballsbridge, Dublin.

Tells Jack that his wife, Eleanor, 'has just been so good as to produce a daughter for Christmas ...' (27 December 1962). Mostly discusses his impending visit to America to work on his translation, *The Táin*, including travel plans and arrangements with the American embassy and The Conference Board of Associated Research Councils. He outlines what he hopes to accomplish and asks Jack for any advice he might have on accommodation and how to supplement his 'too meagre grant by doing some poetry readings ...' (27 December 1962). Thanks Jack for his suggestions and for arranging a reading at Harvard. Mentions that Robin Skelton and Desmond O'Grady have offered assistance with transport and accommodation as well. As his visit gets closer, he comments 'I am getting

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- LA52/197 contd** a heavy attack of cold feet at the rapidly approaching moment of separations, commitment or truth. Translator's Ague, we call it. But my Academy Dictionary is in the post, in 4 parcels, and the bulk of the other stuff is in a tin trunk, one day out of Glasgow; so I can only go onward now' (21 February 1963). Thanks Jack and Máire for all their help during his time in Boston 'some day, please God, you shall be receiving, bound in bullcalf—and at shoulder height—a copy of the Táin from me, in memory of great days' (9 May 1963). Comments humorously and in detail on 'the baleful photograph of the O'Higgins wedding ...' (2 June 1967). Thanks Jack for his comments on 'Nightwalker' 'We do not ask to be smothered in kisses, but a little smile, once in a long while is nice ...' (11 December 1968). Includes:
- Printed Christmas card with Kinsella's poem 'Carol' beginning 'Garden and gardener he made/And then for seed Himself He laid/To rectify our loss. ...' (December 1959).
  - 'Richard Murphy is having his Faber book published tomorrow, and is doing a reading in the Hibernian at 8p.m. in honour of it all. The poets minor are all gathering, some to sit quietly, others to glare' (21 February 1963).

**LA52/198** 25 April 1963

3pp

Typescript notes for Jack's introduction of Kinsella for the Morris Gray Committee reading at Harvard.

**LA52/199** 20–30 March 1968

2pp

Typescript note from Mrs Judith B. Jones, Editor, Alfred A. Knopf, Madison Avenue, New York, informing Sweeney that they will send him a copy of Kinsella's 'most recent collection which we will be publishing on April 15th' (20 March 1968). Jack's draft reply is included, thanking her for their thoughtfulness and commenting that, Kinsella, in my opinion is no longer merely verging towards achievement—he has notably entered that territory' (30 March 1968).

**LA52/200** [1960]

2 items

Cuttings.

1. Photocopied extract from *Letters of Rainer Maria Rilke* (New York, 1947–8) where Rilke comments in detail about using ‘the talking-machine’ to record the spoken word, not only music.
2. Newspaper cutting: Thomsa Kinsella, ‘Song at Fifty’, *The Irish Times*, 9 July 1960, a review of Patrick Kavanagh’s *Come Dance with Kitty Stobling, and other poems*.

**MAXINE KUMIN (B.1925)**

American poet. Kumin’s many awards include the Eunice Tietjens Memorial Prize for Poetry (1972), the Pulitzer Prize for Poetry (1973), the Aiken Taylor Prize, the Poets’ Prize, an American Academy and Institute of Arts Letters Award for excellence in literature (1980), an Academy of American Poets fellowship (1986), the 1999 Ruth Lilly Poetry Prize, and six honorary degrees. During 1981–82, she served as the poetry consultant to the Library of Congress.

**LA52/201** 1–4 November 1965

2pp, 1 item

Holograph draft letter from Jack to Maxine Kumin thanking her for the copy of her book, *The Privilege*, which he received, outlining the poems he particularly likes and asking her to record these poems for the Poetry Room. Typescript response from Kumin, 40 Bradford Road, Newton Highlands, Mass thanking him for his kind comments and agreeing to do the reading.

**REVD WILLIAM LA VERDIERE (1903-91)**

Canadian Roman Catholic priest. Appointed Provincial of the American Province of the Blessed Sacrament Order in 1958. Was also a professor of English and French at various universities in upstate New York.

**LA52/202** 13 July 1971

1 item

Holograph air-letter from William La Verdere, Blessed Sacrament Villa, Diamond Point, New York. Thanks Jack and Máire for their postcard of the Cliffs of Moher ‘... made precious by the four signatures ... Would I had been there with the friendly foursome of Sweeneys and Fitzgeralds! We should have gathered around the altar of my Mass in your lovely living room and have actually become one in our Lord.’ Comments on his health and describes the effects of his workload and how much he is looking forward to his vacation. Refers to ‘...our mission in Masa[t]a, Uganda. I founded that mission in 1959 and have remained interested in it’, describing how he browses for books to send to the library there.

**PHILIP LARKIN (1922-85)**

English poet, novelist and jazz critic. He spent his working life as a university librarian and was offered the Poet Laureateship following the death of John Betjeman, but declined the post. Larkin is commonly regarded as one of the greatest English poets of the latter half of the 20th century.

**LA52/203** 6 January 1960-30 November 1984

5pp

Typescript letters and air letters from Philip Larkin, The Library, University of Hull. Comments on the work of English poet and critic Donald Davie, ‘... I am always ribbing him for getting his inspiration out of books instead of the full pulsating experience of red-blooded life. But The Savage Eye was so like life ... that I felt the poem permissible’ (31 January 1962). Refers to the possible creation of a Poetry Room in England and later announces that one was created at Hull and asks Jack’s advice about whom to contact at Yale and the Library of Congress to get copies of their catalogues and purchase recordings. Mentions John Wain; Cecil Day-Lewis; Richard Murphy; and Paul Betjeman, son of the former Poet Laureate John Betjeman.

Includes:

- Typescript poem entitled ‘A Study of Reading Habits’ beginning ‘When

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- LA52/203 contd** getting my nose in a book/Cured anything short of school ...' (12 September 1960, 1p). Holograph note 'Dear Jack, Here's the poem I spoke of, a real librarian's poem ...'.
- 'There is a rumour that a poetry venture of this kind [the Poetry Room] is to be started in the University of Leeds. I turned the idea down on the grounds that it would provide a meeting-place for the worst elements in the University' (31 January 1962).
  - On John Betjeman's memorial service: 'Along with about two thousand other people, I attended the Memorial Service, and although it was very well-intentioned it seemed quite alien from Betjeman's own personality. If a thousand bottles of champagne had suddenly been produced, and the whole thing had dissolved into a pre-luncheon drink, it would have been much more natural. I feel his religion was a much quieter and more private thing' (30 November 1984).'

**LA52/204** February, July 1977

2 items

Newspaper cuttings:

1. Philip Larkin, 'Subsidies and side effects', *Times Literary Supplement* (18 February 1977). Speech delivered at the award of the Shakespeare Prize for outstanding British contributions to European culture.
2. 'Larkinland' *The Listener* (4 July 1977). Larkin's thoughts on hearing 'Larkinland' performed by the Royal Shakespeare Company.

**MARY LAWLOR**

Chairman of Amnesty International, Irish Section.

**LA52/205** 3 February 1983

1p

Holograph letter from Mary Lawlor, Amnesty International, Irish Section, Liberty Hall Dublin. Thanks the Sweeneys for their generous donation to Artists for Amnesty in 1982 and offers them honorary life membership.

**ROBERT LAX (1915–2000)**

American poet, known in particular for his association with Trappist monk and writer Thomas Merton. Lax's most famous book, *Circus of the Sun*, a meditation on the creation, was heralded by the *New York Times* as 'perhaps the greatest English language poem of this century'.

**LA52/206** 15 March 1967–19 July 1969

7pp

Holograph and typescript letters and air letter from Robert 'Bob' Lax, Kalymnos, Greece. Mostly thanks Jack for his generosity and expresses his pleasure in their friendship. Informs Jack that he has 'just found a pleasant house (overlooking mountains & sea) ... I suppose it's the last such place in the world ...' (10 April 1967) and mentions his daughter Connie. Writes with affection about Thomas Merton, 'I'm glad his writing meant something real & good in your life' (19 July 1969) and asks Jack for advice on how to dispose of 'a great number of his letters, letters of a kind I don't think he wrote to anyone else' (19 July 1969).

Includes:

- Journeyman Books pamphlet with drawings by Emil Antonucci of Lax's 'A poem for Thomas Merton' beginning 'SIN/GU/LAR/ STAR ...' (1969). Dedicated to Jack and Máire in the poet's hand.

**LOUIS LE BROCQUY (B.1916) AND ANNE MADDEN**

Irish painter. In 1956, he represented Ireland at the Venice Biennale, winning the Premio Acquisito Internazionale with *A Family*, subsequently included in the historic exhibition *Fifty Years of Modern Art* at Brussels World Fair 1958. Widely acclaimed for his evocative portrait 'Heads' of literary figures and fellow artists. Recognised by many as the greatest Irish artist of the twentieth century. In Ireland, he is honoured as the first and only living painter to be included in the Permanent Irish Collection of the National Gallery. His wife Anne Madden is also an artist.

**LA52/207** 14 September 1976–24 November 1981

10 items

Holograph letters and cards mostly from Louis le Brocquy, Domaine des Combes, Carros, France. Writes mostly in English with occasional French. Louis thanks Jack and Máire for their hospitality and regrets the passing of time and not being able to visit as often as he would like. Thanks Jack for books and cuttings. Mentions that one of his 'most precious books' is Máire's *The Festival of Lughnasa: A Study of the Survival of the Celtic*

**LA52/207 contd** *Festival of the Beginning of Harvest* (24 November 1981). Refers to his work, including that he will be in Paris at an exhibition of 'some recent tapestries ... followed by the studies-of-Yeats show ...' and wishes that they could be there for the discussion afterwards, 'headed by your friend Yves Bonnefoy, on Yeats' (14 September 1976); '... I had to return to my studio to work on some studies "towards an image of James Joyce". Then Edinburgh Festival, which almost killed me. Around my studies of Yeats they put on productions of Purgatory and On Baile's Strand, which Yeats would have hated, I think. Social realists at the helm' (28 August 1977). Refers to Anne's work. Thanks Jack for his 'kind words about the stamp [the 1977 Contemporary Irish Art Series featuring le Brocquy's painting *Masked Head*]. Most reaction I've seen in the press etc has been outraged' (28 August 1977). Comments on the origins of his surname. Mentions Michael Scott.

Anne thanks Jack for '... In Praise of Limestone ... The sound of the first part especially, recalls Stephen Spender's translation of the Duino Elegies—esp. the 9th. This is strange for Auden to sound like Rilke' (28 October 1977).

Includes:

- 'The image on the stamp was selected or recommended as an instance of my work by Michael Scott. In the curious way things occur it turns out to be a masked head of a woman, tragic perhaps in the context of the times' (28 August 1977).
- 'You honour me too much, Jack. Albany needs no help from me. But it gave me a great experience—a chance to see my work out there on its own, marvellously shown and living its own life, as it were' (24 November 1981).
- Newspaper cutting noting that among the first acquisitions made by the Centre d'Art Beaubourg, Paris was a triptych *Standing Stones* by Anne Madden (not dated).

#### **LAWRENCE LEE (1903–78)**

American poet known for his subdued, lyrical style, as well as his poetic treatment of the life of Thomas Jefferson. He was an instructor in English, French and later in literature at various universities. He spent the largest part of his teaching career at the University of Pittsburgh, from which he retired in 1973

**LA52/208** 14 September 1968

2pp

Holograph letter from Lawrence Lee, 510 Roslyn Place, Pennsylvania. Thanks Jack 'for his wonderful comments on [Lee's poem] "Killybegs" and then on the town and your relationship to it' and comments in detail on the time he spent in Ireland. He hopes 'to write a lesser poem about Ardara and one, medium perhaps between that and "Killybegs" about Cashel

**LA52/208 contd** Rock'. Discusses how he prefers to be called; '... when someone can call me Lawrence without trouble I prefer it because it seems better to represent my own image of my poetic self ...'.

**MARIE RENÉ AUGUSTE ALEXIS LÉGER (SAINT-JOHN PERSE) (1887–1975)**

French poet and diplomat who was awarded the Nobel Prize for Literature in 1960.

**LA52/209** 10 October 1959

2 items

Holograph letter from Alexis Léger, 'La Polynésie'—Giens (VAR). Explains his unwillingness to be recorded giving a reading. Written in French.

**LAURENCE DAVID 'LARRY' LERNER (B. 1925)**

South African born British literary critic and poet and novelist. He was at one point associated with the group of poets known as The Movement.

**LA52/210** 3 April–18 September 1961

2pp

Holograph letters from Larry Lerner. Writes from The University of Connecticut and Queen's University, Belfast.

Thanks Jack for his hospitality in Boston. 'I have returned with such kind memories that I am considering trying Harvard in my next incarnation' (3 April 1961). Describes his thoughts on recording his poetry for the Poetry Room and comments, 'I spent an afternoon & a morning listening in the Poetry Room & wd have liked another week. Some of your records are wonderful ... I thought the highlight was your recording of Robert Lowell, which I could hear over and over again' (3 April 1961). Reports the 'safe arrival of the record ...' (18 September 1961). Comments on his time in America. 'If America did nothing else, it squeezed a lot of poems out of me .... I've just written an epic! The shortest epic on record (about 400 lines) but I had a great time writing it. About a medieval Arab traveller crossing the Sahara to visit the Negro kingdom of Mali' (18 September 1961).

**DENISE LEVERTOV (1923–97)**

British-born American poet. In 1955, she became a naturalized citizen of the United States and was influenced by the Black Mountain Poets. Levertov began to leave her British roots behind when she published her first American book of poetry, *Here and Now*. Her poem 'With Eyes at the Back of our Heads' established her as a great American poet. She was a feminist and activist and was a professor at Stanford University.

**LA52/211** April 1960–[December] 1968

12pp

Holograph letters from Denise Levertov. Writes from New York; Temple, Maine; and Berkeley, California. Thanks Sweeney for his help in arranging a reading at Harvard. Thanks Jack and Máire for their cutting about the Eisteddfod which she has sent on to her mother in Mexico, and she outlines her mother's Welsh roots. Mentions that Sophie Read, daughter of Sir Herbert Read, will be travelling in the US and would like them to meet her. 'She's beautiful, charming, a Catholic, and a darling, and I think you'd love her' (19 August 1962). Refers to her Radcliffe Institute Fellowship, teaching at Vassar; her husband, Mitch (American writer, Mitchell Goodman), and son, Nik (Nickolai); and their plans to travel in Europe when Nik is at college. Mentions Bill Alfred and Adrienne Rich.

Includes:

- Printed Christmas card with Levertov's poem 'A Marigold from North Viet Nam' beginning 'Marigold resurrection flower/that the dead love and come forth ...' (1968).

**PETER CHAD TIGAR LEVI (1931–2000)**

English poet and Jesuit priest. He was Oxford Professor of Poetry (1984–89) and was also an archaeologist, travel writer, biographer, scholar and prolific reviewer and critic. He left the priesthood in 1977 and married Deirdre, widow of Cyril Connolly.

**LA52/212** 6 October 1960–26 September 1968

22pp

Holograph letters, air-letter and telegram from Peter Levi. Writes from Heythrop College, Chipping Norton, Oxon; St Beuno's College, St Asaph, Flintshire; Campion Hall, Oxford; and the British School of Archaeology, Athens.

Thanks Sweeney for the invitation to record for the Poetry Room. 'I imagine America as an unbelievable distance away, so it was the greatest delight

**LA52/212 contd** and surprise to be asked to record for you' (6 October 1960) and mentions the recording again in later letters. Apologises for confusing him with 'a Father Sweeney at the Jesuit college in Boston ... put it down to an extreme stupidity combined with a heavy cold' (15 [March] 1962). Thanks Jack for books that he sends, including one by [Werner Wilhelm] Jaeger, '... fascinating & of course most important. I class it with Nock's Conversion' (1 October 1962) and 'H. Salisbury is a SLOB. But thanks for sending it' (1 October 1962). Comments on current writing, including: 'The good thing that has happened—I'm not counting quite good first volumes, since I have the dreadful apprehension that talent is two a penny and what we need is something else, ... ,the good thing that's happened is Gregory Corso's hard-back Selected Poems, which is a really genuinely impressive collection of work ...' (30 April 1963). Mentions Máire's work: 'I was delighted to see that huge book by Máire well reviewed the other day ...' (January 1963). Occasionally refers to his own work, for example: 'Here is this book: one day there may be a third, but meanwhile I think this is most of what I have ever had to say up to this year' (not dated). Asks Jack to assist a student at Oxford who would like to go to Harvard to work on American poet, Richard Selig's papers. Mentions English poet John Fuller, 'he is one of the most interesting & gentle & sharp poets now writing, and he has good critical antennae as well' (January 1963); David Jones, 'Wonderful & long letter from David J[ones] the other day—all about the word 'dragon', in seven languages & three colours of ink' (not dated); English poet John Holloway; American poet Allen Tate, 'Last night I met Allen Tate & his wife, both of whom I took to & wish I knew better' (not dated).

Includes:

- 'I'm hoping (as usual) for a spring in which the proper vegetative juices will run better in what seem (always at this time of year) one's dried up fibres. But imagine a flower that had to plan its own shape and construct its sap-channels!' [1960].
- 'Thank you very much indeed for your sudden warm but sad letter. I was particularly delighted to hear from you at that time, since I was in a difficult few weeks when all the jokes seemed at my expense ...' (30 April 1963).
- 'English poetry has been taking knock after knock. Now Christopher Hassall is dead. He was the best living literary biographer, & a worthwhile poet, and I believe a very good and gentle friend' (30 April 1963).

**LA52/213** 5 December 1965

4pp

Holograph letter from Timothy Wilson, Pusey House, 61 St Giles Street, Oxford.

Apologises for the delay in writing to Jack 'after Father Levi's prologue', explains his interest in Richard Selig and asks if it is possible to go to

**LA52/213 contd** Harvard and study with Jack. Jack's draft reply is written on the reverse of the letter saying that he is 'deeply pleased by your interest in Richard Selig's poetry' but suggests that Robert Lowell or Robert Fitzgerald would be better supervisors. 'I am a lecturer—they are Professors—and they are poets!'

**HARRY TUCHMAN LEVIN (1912–94) AND ELENA LEVIN NÉE ZARUDNAYA**

Harry Levin was an American literary critic, author, and the Irving Babbitt Professor of Comparative Literature at Harvard from 1960 until his retirement in 1983. He was one of the most influential literary critics of the twentieth century and is considered one of the founders of the field of comparative literature in the United States. His wife, Elena, was an author and translator.

**LA52/214** 23 June 1955–10 December 1985

17pp

Holograph and typescript letters and cards mostly from Harry Levin but occasionally from his wife Elena. Includes some copy typescript replies from Jack. Writes mostly from Cambridge, Mass; Harvard University Modern Language Center; and Bound Brook Island, Wellfleet, Mass.

Comments affectionately on their friendship and regrets not seeing Jack and Máire more frequently. Refers from time to time to growing old: 'We trust we can take your letter as an assurance that things are going well enough with you and Máire. I say "well enough" because I passed my seventieth birthday this summer, and by that time—if ever—one has learned to accept the provisory conditions of existence' (21 September 1982). 'Wellfleet changes, too; we deeply miss Edmund Wilson, Ed O'Connor, Francis and Katherine Biddle and some of our other neighbours ...' (1 November 1984). Discusses his family and their health, particularly his grandson Carl. 'Carl Ivan is not as yet highly articulate or vastly erudite; but on the whole, he seems to be a fairly satisfactory model of what might be expected at his age; and we have more or less decided to keep him' (4 June 1970) and his daughter Masha's health and separation from her husband.

Discusses life at Harvard including changes to courses, what he wants to accomplish as department chair, and other academic staff; his teaching and related travel plans, including going to the University of Tokyo to teach American poetry. Comments that 'Harvard is busier than ever, but with many of its energies going into things like Affirmative Action, Radcliffe merger, etc. I seldom enter the Eliot House dining hall these days without mentally murmuring: "That is no country for old men ..." ...' (22 July 1977). Discusses his impending retirement from Harvard: 'I don't like to be a laudatory temporis acti; but the way the university has been going makes it possible for us to accept retirement very cheerfully ...' (23 September 1981) and his pleasure at some of the new people about to join his faculty

LA52/214 contd

including Claudio Guillen and Brian Vickers. Jack comments too on the changes at Harvard. 'Your references to the new dispensation at Harvard strengthen my respect for General Education ... You and Tom Eliot were undergraduates at times when there was less confusion about what subjects should be offered to eager undergraduates' (11 September 1981).

Mentions books that he has read including, 'Jack Bate's fine book on Johnson' and thanks Jack for his recommendations and cuttings. Discusses art, including [Lucas] Cranach. Refers to his own writings, including, 'I have spent many of my spare hours in putting together two non-books, which I am editing for the Harvard University Press. You will be receiving a copy of the more personal one—a very miscellaneous collection of my more scattered writings—when it appears in the spring' (22 November 1971); 'I had fun with my subject for the presidential address [of the Modern Humanities Research Association], "The Title as a Literary Genre" ...' (22 July 1977) and editing: 'I am trying to put together an edition of The Ambassadors for the new Penguin Henry James' (1 November 1984). Is appreciative of Jack's responses to his work, for example, '... I was especially pleased at your generous response to my non-book of Shakespeare pieces' (29 March 1977). Comments on his review for the *New York Review of Books* of *Rat & the Devil: Journal Letters of F.O. Matthiessen and Russell Cheney* edited by Louis Hyde saying 'I never had a more difficult assignment, but someone who knew Matty and Russell had to face that book' (30 June 1978). Jack responds in a copy typescript letter 'I realize that it must have been a devilishly difficult review to undertake and compose. You accomplished it with correct respect for Matty and a proper disrespect for the book which I have not read and do not intend to read' (19 July 1978). Jack also comments on current writing observing that 'I am puzzled as you are by the quantity and fatuity of poems which win publication' (11 September 1981).

Mentions T.S. Eliot; Elizabeth Bishop; Ivor and Dorothea Richards; British classical scholar H.W. Garrod; American composer Leonard 'Lenny' Bernstein: 'As you probably heard, Lenny came back and did his superproduction with the Norton lectures three years ago' (29 March 1977); Isaiah Berlin: 'I am very fond of I.B.—as who is not, who knows him?—but I think his uniquely powerful combination of charm and intelligence has done more to bring him fame and honor than his actual contributions to knowledge or wisdom' (23 September 1981); Conrad and Mary Aiken; Seamus Heaney; and Niall Montgomery. Is often moved by Jack's recollections of mutual friends, including Ted Spencer 'whom we still miss after twenty-eight years' (29 March 1977) and F.O. 'Matty' Matthiessen. Mourns the death of Volodya [Vladimir Nabokov] 'We, of course, have been greatly saddened by the news from Montreux' (22 July 1977) and Robert Fitzgerald 'Of course I deeply mourn him, my classmate and good friend of fifty-five years' (25 January 1985).

Elena writes to make plans to visit the Sweeneys in Ireland and later to thank them for their hospitality. 'Staying in your lovely house gave us a perspective on Ireland, and also on both of you and our friendship. It really could not have been better' (22 August 1968). Thanks Jack and Máire for '... those fascinating Trotsky pictures. I passed them on to [Mexican author and Nobel laureate] Octavio Paz ... who was extremely

**LA52/214 contd** interested in them ...' (January 1972). Mentions Sir Maurice Bowra and Isaiah Berlin: 'Octavio Paz livens up Cambridge's social scene, the way Bowra or Isaiah used to in the old days' (January 1972, 1p).

Includes:

- 'I know the year has not been without sadness for you and especially Maire, but I imagine there have been satisfactions, such as the James book which is eagerly looked forward to hereabouts' (23 June 1955).
- 'We were also delighted with Ivor's poem. May one not fill in the t and the d with the vowel sound most frequently employed, and surmise that it is an elegy on a dear friend whom none of us has forgotten?' (19 August 1957).
- 'The book on Play Power—like the musical Hair, which at last we witnessed yesterday—would seem to prove that the generation gap may be a pretty good thing after all' (4 June 1970).
- 'Strange how the Irish dialect in English seems to have changed; yet the examples cited in your paper correspond very closely with some that I could point to from Ben Jonson and the seventeenth century' (4 June 1970).
- 'Since you mention the austerity of Wallace Stevens, let me conclude this stream of consciousness by reminding you of an occasion when he was quite the opposite. This was in the bar of the Harvard Club of Boston after and overseers' dinner. Perhaps out of his habitual shyness, or his businessman's habits, he made an attempt to get the drinks and the conversation flowing by telling two or three rather dirty stories. All of us tried to laugh except Jack Bate; and when Stevens pointedly noted this abstention, Jack drew himself up with all his own austerity and snarled, "you'll have to be funnier than that, Stevens!" ' (4 June 1970). 'Did you not find the first manuscript of The Wasteland full of surprises? How much bad verse Tom was still capable of writing in those days, and how absolutely right Ezra was in nearly every one of his excisions!' (22 November 1971).
- Jack writes: 'Among the few American poets I've been reading recently Dick Wilbur stands out as the one who attends to the art of poetry. Hecht also impresses me. English poets seem bent on popularity and clever jocosity. Geoffrey Hill is an exception and so is Ted Hughes when he avoids deliberate obscurity. He knows nature plain and possibly realizes that it is "the art of God" ' (11 September 1981).
- 'In my mind's eye I have a secret Academy of the Overrated. [Isaiah Berlin] is one of the vice-presidents; and George Kennan, Paul Freund, and Saul Bellow are members in good standing' (23 September 1981).
- In the context of taking up the Eastman Professorship at Oxford he writes: 'Meanwhile we have been taking advantage of the Harvard arrangement to spend six winter weeks in balmy climes. Two years ago I gave a post-graduate seminar at the Folger Shakespeare Library, when we enjoyed the brief experience of living in Washington. Last spring we were in San Juan at the University of Puerto Rico—not one of the world's great universities, but a good place to be in February and March. The island, though it has many problems, is beautiful, and the people were warm and hospitable. This winter we shall be at the Chinese University in Hong Kong, and hope for a possible sortie into

*Jack & Máire Sweeney Papers*

**LA52/214 contd**

the interior' (23 September 1981).

- 'I find it even harder to bear the young Communists of the Thirties when they turn up belatedly as Neoconservatives of the Eighties' (1 November 1984).

**LA52/215**

1949–82

27 items

File of mostly offprints of articles and papers by Levin printed in various journals. Most are signed or initialed by Levin and dedicated to Jack and Máire.

1. 'An Unpublished Dialogue by Marcel Proust' *Harvard Libray Bulletin* [10 September 1949].
2. 'An Explication of the Player's Speech (Hamlet, II, i, 472–541)' *The Kenyon Review* Spring vol 12 no 2, 1950.
3. 'From Priam to Birotteau' *Yale French Studies* vol 6, December 1950.
4. 'What is Realism' *Comparative Literature* vol 3 no 3, Summer 1951.
5. 'The Ivory Gate' *Yale French Studies* no 13, Spring-Summer 1954.
6. 'Criticism in Crisis' *Comparative Literature* vol 7 no 2, Spring 1955.
7. 'New Frontiers of knowledge in the Humanities' *Harvard Libray Bulletin* vol 10 no 2, Spring 1956.
8. 'Literary Criticism: A Short History by William K. Wimsatt Jr and Cleanth Brooks, reviewed by Harry Levin', *Modern Language Notes* vol 73, February 1958.
9. 'The American Voice in English Poetry' *Langue et Littérature*, Actes du VIII<sup>e</sup> Congrès de la Fédération Internationale des Langues et Littératures Modernes, Les Congrès et Colloques de L'Université de Liège vol 21, 1961.
10. 'Othello and the Motive -Hunters' *The Centiennial Review* vol 8 no 1, Winter 1964.
11. 'Paradise in Heaven and on Earth' *Encounter* June 1969 (photocopy).
12. 'From *Gusle* to Tape Recorder' *Comparative Literature Studies* vol 6 no 3.
13. 'Reappraisals: Charles Dickens (1812–70)' *The American Scholar*, vol 39 no 4, autumn 1970.
14. Book Reviews: *Transatlantic Crossin: American Visitors to Britain and British Visitors to America in the Nineteenth Century*. Selected and with an Introduction by Walter Allen. New York: William Morrow and Company, 1971. *Comparative Literature*, vol 24 no 3, Summer 1972.
15. Book Reviews: *The Critical path: An Essay on the Social Context of Literary Critics*. By Northrop Frye. Bloomington: Indiana Wniversity Press, 1971. *Comparative Literature*, vol 24, no 1, Winter 1972.
16. 'A Literary Enormity: Sartre on Flaubert' *Journal of the History of Ideas*, vol 33 no 4, October–December 1972.
17. 'Veins of Humor' *Harvard English Studies* vol 3, 1972.
18. Book Reviews: *The Dark Ages and the Age of Gold*. By Russell Fraser. Princeton: Princeton University Press, 1973, *Comparative Literature* vol

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- 5 no 4, Fall 1973.
19. Reviews: *The New Oxford Book of English Verse, 1250–1950*. chosen and edited by Helen Gardner. Oxford: Clarendon Press. 1972. *Modern Language Review*, January 1974.
  20. 'The Worlds of Victorian Fiction' *Harvard English Studies* vol 6, 1975.
  21. 'The Title as Literary Genre' *Modern Language Review* vol 72 no 4, 1977 (14pp).
  22. Book Reviews: *Decadence: The Strange Life of an Epithet*. By Richard Gilman. New York: Farrar, Strus and Girouz, 1979. 180 p. *Comparative Literature* vol 32 no 3, Summer 1980.
  23. 'What is Not Art' *Poetics Today* vol 2, no 1, Winter 1980/81.
  24. 'Core, Canon, Curriculum' *College English*, April 1981.
  25. Book Reviews: *Metamorphosis: The Mind in Exile*. By Harold Skulsky. Harvard University Press, 1981 *Comparative Literature* vol 34 no 2, Spring 1982.
  26. 'James Joyce un individu dans le monde' *Revue Métaphysique et de Morale* (not dated).
  27. 'The Golden Age and the Renaissance' *Literary Views: Critical and Historical Essays* (not dated).

**CORINNE ANITA LOOS (1888–1981)**

American screenwriter, playwright and author.

LA52/216

11 March–30 July 1950, 19 February 1967

10pp

Holograph letters from Anita Loos, West 57th Street, New York.

Thanks Jack for his 'criticism about the H.H. play ... because the very thing you missed in the Logan version was the thing everybody objected to when the play was first opened ...' (11 March 1950). Mentions her plan to attend a Dylan Thomas reading and to send Jack a book about American poet Vachel Lindsay. Has had an offer 'to go to France to collaborate with Colette who wants me to make a play (for New York) of Gigi' (19 April 1950). Informs Jack of her plans to travel to Dublin to meet Irish playwright Michael Molloy whose play *The King of Friday's Men* she will produce in New York and hopes to meet Jack and Máire as well. Thanks Jack for his comments on her book [*A Girl Like I*, her autobiography] 'Your letter and one from Edmund Wilson have more than paid me for the task of writing it' (19 February 1967).

Includes:

- 'I talked to Mr Porter of the Museum of M.A. and he tells me the Dylan Thomas lecture is all sold out. ...He told me Thomas is having such a wonderful time he doesn't know whether or not he can get up onto the platform' (19 April 1950).
- Photographs.

**MICHAEL LONGLEY (B. 1939)**

Northern Irish poet. For a time he attended meetings of The Belfast Group. He has won various awards including the Whitbread Poetry Prize (1991) and T.S. Eliot Prize and the Hawthornden Prize (2000). He was the recipient of the Queen's Gold Medal for Poetry in 2001.

**LA52/217** 17 December 1964

3pp

Holograph letter from Michael Longley, Lisburn Road, Belfast. Thanks Jack for his comments about 'the recording—I got a great kick out of making it'. Encloses 'the poems you mentioned in your letter [not included]. They're my favourites too—although you and my fiancée are the only folk so far to like *En Route*' and comments on another of his poems 'my latest (I know) my best ... The form is from George Herbert (my favourite of favourites) ...'. Comments that he had to stop reading Emily Dickinson's poetry 'because I found she was taking over my mind' and refers to American poet Richard Wilbur's poem about her. 'I'm very fond of his work and I'm sure I've been transparently influenced'. Comments on the current state of British poetry: '... British poets at the moment support the naked confession, however clumsy—the two themes are the Sick and the Domestic; both evasive, easy and narrow'. Refers to other British poets, remarking that in his opinions Geoffrey Hill is 'much better than Gunn or Hughes'. Thanks Jack for his offer to 'introduce my poems to the Athenaeum' and outlines his plans for further career development. Discusses his reasons for delaying publishing a book and offers some thoughts on what he would include in his first collection. Mentions his forthcoming wedding and hopes to meet with Jack before his return to America.

**LA52/218** 17 January 1966

12pp

Printed pamphlet: *Ten Poems by Michael Longley* (Queen's University, Belfast: Festival Publications, [1965/6])

**EDWARD LOWBURY (B. 1913)**

Pathologist, bacteriologist and poet. He has received many awards over the years, including the Newdigate Prize (poetry) at Oxford (1934), and been member and fellow of many prestigious organizations, including the Royal Society of Literature. In addition to medical writing, he has written criticism, biography, many volumes of poetry, and edited anthologies, including *Apollo—An Anthology of Poems by Doctor Poets*.

**LA52/219** 25 January 1965–2 February 1977

18pp, 3 items

Holograph letters from Edward Lowbury, 79 Vernon Road, Edgbaston, Birmingham.

Introduces himself to Sweeney announcing that he will be travelling to America to visit various medical research centres and Peter Orr suggested that he meet Jack (the British Council has just recorded a reading of his poems for the Poetry Room). Encloses a copy of a privately printed, limited edition of his *New Poems* to thank him for 'that most delightful evening spent with you and Mrs Sweeney' (5 March 1965). Informs Jack of a future trip to America and makes plans to meet them. Comments that he has 'just acquired the new poems of 2 Americans—Robert Lowell and the late Sylvia Plath: both impressive' (15 May 1965). Refers to his books *Daylight Astronomy* and *Poetry and Paradox: An Essay and Nineteen Relevant Poems* and briefly, to his writing process. Mentions poet and biographer Robert Gittings and Jo Manton; Denise Levertov.

Includes:

- 'I was fascinated with your reminiscences of Professor Eoin MacNeill, and will think of him when I go to Lewes in April' (12 January 1967).
- 'I was a bit apprehensive about my voice [making a recording for the British Council], which had been put to some strain the night before. A train in which I was travelling made an unscheduled halt at a disused station, and I stepped out, thinking it was the next station along the line. The train moved on, and I found myself locked in the station, with snow all around and no one in sight. I had to shout repeatedly and very loudly for help. Eventually I was rescued (thanks to the Police) by another train which was asked to make an unscheduled halt at the disused station! The whole episode had a dreamlike quality—especially as the lights in the station were on when I stepped out of the train, but went out as soon as the train moved on' (12 January 1968).

**ROBERT LOWELL IV (1917–77)**

American poet, known from adolescence on as Cal, after the Roman Emperor Caligula. He won the Pulitzer prize in 1946 for *Lord Weary's Castle*. Under the influence of Allen Tate and the New Critics, he wrote rigorously formal poetry that drew praise for its exceptionally powerful handling of metre and rhyme. Lowell was politically involved—he became a conscientious objector during the Second World War, and actively protested against the war in Vietnam—and his personal life was full of marital and psychological turmoil.

**LA52/220** 14 June 1960

4pp

Typescript letter from Robert Lowell, Marlborough Street, Boston, Mass to Máire.

At Jack's suggestion, encloses a copy of the poem he read 'more or less under your windows' at the Public Garden Festival, describing it as 'more prosaic folk-lore than yours, alas, but somewhat in my blood and boy's memories'. Ends with a postscript: 'I am sending you the copy I read with all the pauses marked in, like an orator's ghost-written speech'.

Includes:

- Typescript annotated copy of 'Colonel Shaw and the Massachussetts' 54th' beginning '“Relinquunt omnia servare rem publicam.”/The old South Boston Aquarium stands/in a Sahara of snow now. Its broken windows are boarded. ...'

**LA52/221** 7 February 1978

3pp

Holograph draft letter with typescript enclosure from Jack, Pouilvaun, Corofin, County Clare to Robert [Fitzgerald].

Encloses 'a recollection of Cal in the Public Garden' and will send a copy to Monroe [Engel] 'and hope that he may find it suitable'. Notes that 'At the ceremony, it will ... need a companion reading of "For the Union Dead" which I assumed ... was intended'.

- Carbon copy of typescript tribute to Robert Lowell. '... On that summer evening in 1960 Cal opened his reading with the grace of one who was completely at home, as indeed he was. ... He had something very serious to say in "Colonel Shaw and the Mass 54th" ... Cal's declaration was stated quietly with fire and irony and without any sign of the detachment which usually modulated his poetry of sorrow or indignity when he read it aloud. He knew his listeners were in the midst of his subject and they knew it ... And, soon after his Public Garden reading, he identified the source of "Colonel Shaw and the

*Jack & Máire Sweeney Papers*

**LA52/221 contd** Mass 54th” as “somewhat in my blood and boy’s memories.” Those of us who remember Cal can imagine him smiling as he wrote those beautifully simple words about a very great poem’.

**LA52/222** 16 March 1978

6 items

Holograph letter from Charles L. Grace, White Street, Belmont, Mass. Encloses cuttings concerning Robert Lowell and comments on Harvard releasing *The Poet’s Voice*, a cassette series featuring poems read by poets.

- ‘Robert Lowell Remembered at Poetry Reading’ *Harvard University Gazette* 3 March 1978.
- ‘Memorial Service Honours Lowell’ *Harvard University Gazette* 3 March 1978.

**LA52/223** 1961–77

14 items

File of mostly newspaper cuttings featuring Robert Lowell’s poetry and criticism as well as reviews of his work.

1. Review of Lowell’s translation of *Phaedra*, *Boston Sunday Globe*, 24 March 1968.
2. Review of *Phaedra*, *Boston Globe*, 29 March 1968.
3. Lowell, ‘Digressions from Larkin’s 20<sup>th</sup> Century Verse’ *Encounter* May 1973.
4. ‘Ten Poems’ *The New Review*, vol 1, no 1, April 1974.
  - i. ‘To Mother’ beginning ‘I’ve come home a third time to your Boston/I almost lifted the phone to dial you ...’.
  - ii. ‘The Airport’ beginning ‘Your blouse/is Concord Grapes on white, ...’.
  - iii. ‘Fourth Year’ beginning ‘Why can’t we see it,/in nature from seed to shock no tragedy? ...’.
  - iv. ‘Wellesley Free’ beginning ‘A new blower machine/puffs lost leaves from the yard ...’.
  - v. ‘The Afterlife’ beginning ‘Southcall—/a rival couple ...’.
  - vi. ‘What We Were’ beginning ‘ I futilely wished/to meet you at my age, ...’.
  - vii. ‘Before We Are’ beginning ‘We only live between/before we are and what we were. ...’.
  - viii. ‘Ulysses Circling’ beginning ‘neither his son’s weakness,/nor passion for his wife, ...’.
  - ix. ‘The Exile’s Return’ beginning ‘There mounts in squalls a sort of rusty mire,/Not ice, not snow, ...’.
  - x. ‘Homecoming’ beginning ‘Since 1930—as was is,/The boys in my old gang ...’.

*Jack & Máire Sweeney Papers*

- LA52/223 contd**
5. 'Selection by Robert Lowell' *The New York Times Book Review* 7 August 1977.
    - i. 'Departure' beginning '(Intermiss, Venus, diu)/Waiting out the rain,/but what are you waiting for? ...'.
    - ii. 'Suburban Surf' beginning '(After Caroline's return)/You lie in my insomniac arms,/as if you drank sleep like coffee. ...'.
    - iii. 'Epilogue' beginning 'Those blessed structures, plot and rhyme—/why are they no help to me now ...'.
  6. Reviews of *Day by Day* (Farrar, Straus & Giroux).
    - i. Helen Vendler 'The Poetry of Autobiography' *The New York Times Book Review* 14 August 1977.
    - ii. Louis Simpson 'Lowell's Indissoluble Bride' [*Saturday Review*], 1 October 1977; includes text of 'Before We Are' re-titled 'For Sheridan'.
    - iii. Julian Symons 'Lowell: A Master's Voice' *The Sunday Times* 5 March 1978.
    - iv. Patricia Beer 'Grace of Accuracy' *The Listener* 9 March 1978.
    - v. John Bayley 'If Life Could Write' *New Statesman* 10 March 1978.
    - vi. Seamus Heaney 'Full Face' *Irish Times* 1 April 1978.
  7. Annotated photocopy in Jack's hand of Lowell's 'The Mills of the Kavanaughs' *The Kenyon Review* (not dated).

**LA52/224** 1961–70

6 items

Printed material and newspaper cuttings concerning Robert Lowell.

1. *The Harvard Advocate*, vol 145 November 1961. Special supplement dedicated to Robert Lowell, includes 'four imitations':
  - i. 'The Cadet Picture of my Father' beginning 'There's absence in the eyes. The brow's in touch/with something far. Now distant boyishness ...'.
  - ii. 'Self-Portrait' beginning 'The bone-build of the eyebrows has a mule's/or Pole's noble and narrow steadfastness. ...'.
  - iii. 'You Knocked Yourself Out' beginning 'Those unnumbered, ruthless, random stones,/tense, vibrating still ...'.
  - iv. 'Russia 1812' beginning 'The snow fell, and its power was multiplied./For the first time the Eagle bowed its head— ...'.
2. Sanka Knox '3 Poets in Break with 'Y' Award' *New York Times* 16 July 1963.
3. Rochard F. Shepard, 'Robert Lowell Rebuts Johnson As Protest Over Foreign Policy' *New York Times* 3 June 1965.
4. 'President and Poet' *New York Times* 6 June 1965.
5. 'Poets. The Second Chance' *Time* vol 89, no 22, 2 June 1967.
6. Stanley Kunitz, *Robert Lowell: Poet of Terribilità*, (New York: Pierpoint Morgan Library, 1974).

**LA52/225** 1977–84

20 items

File of newspaper cuttings and printed material mostly concerning the death of Robert Lowell.

1. John T. McQuiston, 'Robert Lowell is Dead at 60 After Sudden Illness' *New York Times* 13 September 1977.
2. Thomas Lee, 'Poet as Mirror of Our Age' *The New York Times* 14 September 1977.
3. Greg Gowrie, 'Robert Lowell, 1917–77' *New Statesman* 16 September 1977.
4. Edgar J. Driscoll Jr, 'Literary Greats at Rites for Poet Lowell' *Boston Globe* 17 September 1977.
5. A. Alvarez, 'Robert Lowell 1917–77' *Observer Review* 18 September 1977.
6. Julian Symons, 'Robert Lowell' *Sunday Times* 18 September 1977.
7. Jack Kroll, 'A Sense of Mortality' *Newsweek* 26 September 1977.
8. 'A Self-Examined Life. Robert Lowell: 1917–77' *Time* 26 September 1977.
9. Casey Sassower, 'Requiem for Robert Lowell' *The Harvard Independent* 22–28 September 1977.
10. Anthony Cronin, 'About Robert Lowell' *The Irish Times* 30 September 1977.
11. John Thompson, 'Robert Lowell 1917–77' *The New York Review* 27 October 1977, pp 14–15.
12. Robert Fitzgerald, 'Robert Lowell, 1917–77' *The New Republic* 1 October 1977, pp10–12.
13. Stanley Kunitz, 'The Sense of a Life' *The New York Times Book Review* 16 October 1977.
14. Carll Tucker, 'Soldier Lowell, 1917–77' [*Saturday Review*] 29 October 1977.
15. Johnathan Raban, 'Raw Material' *New Statesman* 23 March 1979. Review of Steven Could Axelrod's biography of Lowell *Robert Lowell: Life and Art*.
16. *The Harvard Advocate* November 1979. Robert Lowell commemorative issue.
17. Review by Chrisopher Lehmann-Haupt of *Robert Lowell: A Biography* by Ian Hamilton, *Herald Tribune* 24–25 December 1982.
18. Derek Mahon, 'A Portrait of Robert Lowell' *The Listener* 6 December 1984.
19. Elizabeth Bishop's poem 'North Haven. In Memoriam: Robert Lowell' *The New Yorker* not dated.

**LA52/226** 1 March 1978

1 item

Printed facsimile of two complete early drafts of Lowell's poem 'The Quaker Graveyard in Nantucket' from Harvard's Houghton Library, issued for the opening of an exhibition in Lowell's memory.

**SEÁMUS MACNEILL**

**LA52/227** 3 November 1958

1 item

Holograph photo-postcard from Seamus MacNeill informing Jack that he met 'the poet Kavanagh' who was intent 'on having a dispute' with Jack concerning Jack's review. 'I've warned him [Kavanagh] when a Sweeney has addiction to the muse a recessive gene he has gives him bird's eye views'.

**MARY THERESE MCCARTHY (1912-89)**

American author and critic. She was politically active for many years.

**LA52/228** 15 April 1952

1 item

Holograph postcard from Mary McCarthy, Newport RI.  
Discusses concepts of justice in relation to previous correspondence with the Sweeneys concerning her book *The Groves of Academe*. 'Liberalism assumes that it is possible to have justice on earth, hence it can't defend itself against those whom Nature has wronged—without itself becoming illiberal or mad. Apparently, justice cannot be more than a *thirst* for justice'.

**EUGENE JOSEPH 'GENE' MCCARTHY (1916-2005)**

American politician and a longtime member of the U.S. Congress.

**229**

20 December 1980

4 items

Typescript letter from Senator Eugene McCarthy, Woodville, Virginia. Encloses colour photographs of his house in Virginia '... and a view or two, not quite up to Ireland but close'. Comments that 'Con Howard has scheduled me to a recitation, most of it Yeats, at a pub in Washington, called "The Irish Times." This may mark a beginning of cultural emphasis on poetry, if not on Yeats'. Has agreed to speak at the Yeats Festival in Ireland in 1981. 'The arrogance which comes easily if one is asked to speak six or more months in the future'.

**DAVID THOMPSON WATSON MCCORD (1897-1997)**

American poet and essayist who taught advanced writing courses at Harvard. Served as Executive Director of the Harvard Fund from 1925 until his retirement in 1962. McCord was honorary curator of the Farnsworth Room and the Woodberry Poetry Room in the Harvard College Library.

**LA52/230**

8 May 1956

2pp

Holograph notes from David McCord, Wadsworth House, Cambridge. Makes some suggestions concerning a poem 'which will surely please Archie' (8 May 1956). Sends Jack a brief, humorous verse: 'Life is a page, / "Let me write it", says Age. / "But songs should be sung." / "Who will sing them?" The Young.'

**THOMAS MACGREEVY [ALSO MCGREEVY] (1893–1967)**

Pivotal figure in the history of Irish literary modernism. A poet, he was also director of the National Gallery of Ireland from 1950 to 1963 and served on the first Irish Arts Council/An Chomhairle Ealaíon.

**LA52/231** 8 December 1958–5 September 1966

18pp

Holograph letters from Thomas MacGreevy. Writes mostly from Morehampton Road, Dublin 4.

Will prepare some poems for Jack. “For your sake too I’d like it to prove to have been worthwhile” (8 December 1958). Refers to recent dealings with ‘the Poetry people’ (15 November 1961). Comments in detail on the progress of some of his own work, for example: ‘At the proof stage the Moments and the Oracles looked rather better than they do in typescript’ (15 November 1961). Thanks Jack for his encouragement: ‘You take too much thought and trouble about me and my writing. I appreciate it very much just the same. Though I don’t anticipate that at this day of my life I am likely to make the grade’ (9 September 1964). Refers to writing his memoirs: ‘It would be a very real pleasure for me to send you bits or the whole of my rambling recollections’ (5 September 1966) and comments on them in detail, stating that ‘once I had the whole thing as I’d like my friends to have it, I’d be past caring what publishers wanted to do or not to do with it’ (5 September 1966).

Refers to the difficulties in getting a copy of his ‘old book ... A few people may have kept their copies but I imagine most of the edition was turned into pulp during the war. Tant pis’ (15 November 1961). Outlines his response to the French and Irish landscape, particularly Connemara. Writes in detail of his experience in World War I, for example he recounts being sent to gather information and mentioning to a fellow soldier that he had spoken to a German prisoner and receiving the reply ‘One doesn’t speak to vermin’ (9 September 1964). He also relates his experiences on returning to Ireland after the war: ‘I was in process of becoming one of my own generation of un-Redmondite Irishmen but one who knew the guns only led to the ignominious Treaty of Versailles’. Mentions Elizabeth Belloc; Ernie O’Malley.

Thanks Máire for her ‘lovely letter’ and is looking forward to her ‘visit to the Acis and Galatea. And we’ll have a spree afterwards won’t we?’ (8 February 1961).

Includes:

- ‘And as it happened Mrs. Hunt telephoned proposing a seance a day or two later. As I had to prepare a Board Meeting I asked her to let it alone for last week but promised to try to be more co-operative this week’ (8 December 1958).
- ‘The Oracles is another story. The last images were a dream-picture and the last line came at the same time before I was fully awake, but it was in French, “Pleurant une poesie perdue.” Whether it was right to

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tack on all the other notions, adumbrations and sentiments and foist a Breton setting on them I am still not quite sure' (15 November 1961).

- 'Every time I see a stage designer's attempt to imagine Walhall at the end of Rheingold I feel like saying "You "eejit", you have only to drive to Cashel from the north and it is all there before you," and every time I see the cross of Muiredach I wish I could have made Michelangelo come and see how an Irishman of over five hundred years before his time could be Michelangelesque' (15 November 1961).
- 'Nowadays when I tell anybody I've had a nice party I'm told that only means that I probably monopolised the conversation. Forgive me if I did just now. All I can say in the circumstances is that for me at least it was a very nice party. Thank you so much' (4 September 1964).
- 'It was kind persuasion on your part that made me give an early version of the Breton Oracles to Poetry. I think I should have resisted—for even now the poem isn't right. But I send you the enclosed more nearly definitive version' (4 September 1964). Carbon copies of typescript poems, 'Breton Oracles' beginning 'From solitude, for all her comprehension,/She of the Second Gift spoke again:...'.  
'...if I were advising a beginner ... I think I would say that the first thing is to get in with a private printing press—owning it if possible as W.B. did. Then in time one would have the commercial publishers eating out of one's hands presuming naturally that one had something to say' (9 September 1964).
- 'As for the line of the Irishman in World War One, I was finishing my shooting, the last days before one got one's commission, when a Scottish cadet said to me "but you do think we are right?" And it flashed on me that I simply could not say I did. Not that I thought "we" were wrong. Then, in France, a fellow (who was I think a son or grandson or something of the [Ashlin] who worked with the young Pugin) was one of a group of us over a table after lunch and he quite calmly dismissed all ideas of rightness, wrongness, Germaness or Englishness in connection with the war. It was simply a thing to get through as best one could' (9 September 1964).
- 'I have just finished reading Devoy's Post Bag. It is marvellous that the leaven went on working over all the years and underneath all the flapdoodle between the years of the Fenians and the years of resurgence' (9 September 1964).
- 'Somebody once accused me of having a rag-bag of a mind. Maybe I have. But that is as my friends know me and it is they who matter. Your encouragement is precious to me.' (5 September 1966).

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31 March 1967

2pp

Holograph letter from Terence de Vere White, The Irish Times, Westmoreland Street, Dublin 2.

Writes that [Irish poet] Niall Montgomery suggested that Samuel Beckett

**LA52/232 contd** might write about MacGreevy and has written to Beckett to ask him. de Vere White recalls MacGreevy 'in Jack Yeats's studio when he used so many foreign words I couldn't make head or tail of what he was saying'. His more recent encounters with MacGreevy 'on Gallery & Arts Council boards' found that MacGreevy 'had become so terribly diffuse & irrelevant seeming'.

**ARCHIBALD MACLEISH (1892–1982) AND ADA MACLEISH**

American poet, writer and the Librarian of Congress. He is associated with the modernist school of poetry. He was awarded the Pulitzer Prize three times.

**LA52/233** 9 January 1953–30 November 1977

13pp

Mostly typescript letters from Archie Macleish with holograph occasional letters from his wife Ada. Writes from Widener W, Harvard University; Will Reef, Antigua, Leeward Islands, British West Indies; Uphill Farm, Conway, Mass.

Comments warmly and effusively on their friendship and on Jack's ear for poetry. Often asks Jack for his opinion of MacLeish's poems, for example: 'Will you and Maire read this first draft of my Public Garden poem and write me with the whole candour of yourselves?' (25 March 1956) and: 'I can now go back to work on the poem with the certainty that it is a poem I am working at' (15 April 1958). Your specific suggestions are most imaginative and I have seized on them' (15 April 1958). Describes his thoughts on the difference between poems that 'come unbidden' and 'a deliberately composed piece' (25 March 1956) and his approach to writing poetry. Recounts his experience of the Phi Beta Kappa ceremonies: 'It was a curious and rather exciting occasion. Because of Eugene McCarthy's presence as orator, Sanders Theatre was filled to the roof ... McCarthy charmed the birds off the trees ... and as for my poem, it received the compliment of absolute silence ...' (20 June 1969). Mentions, Robert Lowell; Ivor Richards; Richard Eberhart.

Ada writes about life with Archie 'My wandering boy-friend has been touring about, reading at colleges, getting very odd prizes & awards, and in general acting more like 60 than 80' (13 October [1972]); their home Conway, Mass; their friends, 'We do miss our old friends so much' (8 August 1975); and spending the winter in Antigua, 'the same lovely house that is given us each year. It's so good for our elderly bones!' (13 October [1972]). Refers to Archie's 'second, or is it third, Collected Poems' (13 October [1972]). Comments on their son, Kenneth's travels in Europe and his ill-health. Regrets not being able to see the Sweeneys.

Includes:

- 'Poem for a Festival of Art in Boston at the Public Gardens' beginning 'Heart,/What music can you hear? ...' (25 March 1956).

*Jack & Máire Sweeney Papers*

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- 'I hope you have found Maire well and her news not too tragic—though I gather from what you say that there is little hope of that' (6 July 1956).
  - 'I wouldn't fool you the least bit if I pretended I hadn't been waiting for an envelope addressed in your hand and ink. With all that tense expectation and notwithstanding its enormous importance to me, the letter, when it came, was a cooling benediction. I have learnt to trust your sense of poetry as countrymen learn to trust the look of the leaves. Thank God you feel there is a west wind blowing' (not dated).
  - 'We think of you and Máire so often and still hope somehow some way to come to Ireland. My son, Kenneth, and I were in the Outer Hebrides among those lovely Gaels the first two weeks of May and now I can't have enough of your Gaelic world' (20 June 1969).
  - Newspaper cutting from the *Boston Globe* (7 October 1972) reporting Archie's views about American small towns (13 October [1972]).
  - 'What a delight to us both to have a memory of you and Máire and on that occasion and in this place We gather those fragments about us now that Ken is gone, and we reconstruct a past which was our present so short a time ago' (30 November 1977).

**LA52/234** April 1956

5pp

File of mostly typescript material concerning the Boston Arts Festival and Jack's introductory remarks for MacLeish.

Includes:

- Letter from Mrs Joan Kay, Boston Arts Festival, 31 Newbury Street, Boston 16 to Mr Sweeney enclosing 'copies of the citations to Robert Frost and Thornton Wilder, which Mr. McCord wrote' as requested (25 April 1956).
- Holograph notes and typescript draft of Jack's citation to MacLeish, '... Tonight we offer homage to a poet whose compassionate vision and passionate sympathies have guided his craft to that ever new found land, the mysterious continent of the human heart' (not dated).

**LA52/235** [1958–69]

6 items

File containing mostly printed material concerning MacLeish.

1. Newspaper cuttings (one from the *Boston Daily Globe*) concerning the Boston Festival and the awarding of the Boston Arts Festival Medal to MacLeish (1956).
2. Printed programme for the Yale School of Drama's production of *J.B.* by MacLeish [1948?].

*Jack & Máire Sweeney Papers*

- LA52/235 contd**
3. Newspaper cutting of photograph of MacLeish at annual literary exercises of the Harvard Chapter of Phi Beta Kappa (*Boston Globe*, 11 June 1969).
  4. Newspaper cutting concerning a public reading by MacLeish.
  5. Typescript copy of poem written by MacLeish for the *New York Times* to celebrate man's landing on the moon, beginning 'presence among us,/Wanderer in our skies, ...' [1969].

**Donagh MacDonagh (1912–68)**

Irish writer and judge.

**LA52/236** 30 July 1958

1p

Carbon copy of typescript poem 'Irish Poets' beginning 'Little they have to bond them but the name/Of Irishman and poet. Wilde and Swift ...' Dedicated 'For Máire this preview ...'

**HEDLI MACNEICE (1907–90) [ANTOINETTE MILLICENT HEDLEY ANDERSON]**

English singer and actor. She married Irish poet Louis MacNeice in 1942 and they divorced in 1960. They had one daughter, Brigid Corinna, known as Corinna. In later years she owned, and cooked in, the Spinnaker restaurant in Scilly, Kinsale, County Cork.

**LA52/237** 20–24 February [1966]

3pp

Holograph letter from Hedli MacNeice, The Spinnaker, Scilly, Kinsale, County Cork.

Asks for Jack's advice on the potential sale of some of Louis MacNeice's manuscripts: 'Louis for a few brass farthings sold all or practically all his manuscripts etc but there remain a few'. Mentions her tours reading MacNeices poems 'with biographical notes' and wonders if something similar would be viable in the USA. 'I do it of course under my professional name of Hedli Anderson otherwise the aura of widow & weeds is too embarrassing'. She refers to Corinna as 'Very Louis like and rather beautiful'. Jack's draft reply is included.

**SHERI MARTINELLI (1918–96)**

American artist and writer who was a protégé of Anaïs Nin and Ezra Pound's muse.

**LA52/238** 12–19 June 1958

10pp

Typescript postcard and letter from Sheri Martinelli, Nichols Ave, Washington DC.

Long, idiosyncratic letter in which she discusses her Irish heritage and what it is to be Irish. Mentions her partner of the time, Gilbert [Lee], a mechanic, jazz pianist and ex convict. Frequently refers to her relationship with 'Grampa' [Ezra Pound], for example: 'I "baby-sat" with gramps through 6 long..tiresome..years in St. Liz ... & in this entire city-ful of people ... I never saw one pattered on Ezra Pound ... they were all modelled after the character of Hollywood' (12 June 1958). Discusses the reception and nature of art and Jack's own understanding of art, as well as his place in the world. 'Yr job is to cultivate yr eye & when it reaches a point beyond containing. ... let it overflow into communication & help raise the general cultural level. Poor Mr. Sweeney!' (12 June 1958). Also refers to her understanding of the tension between science and art. Describes in detail her understanding of the drawing and painting process—what it is to represent an object on paper and promises Jack some of her own work if he can cover the cost of postage, an arrangement she has with 'Mr. Pearson' at Yale. Describes her postage commitments around the world. Comments wryly on her complex romantic relationships. Mentions American avant-garde filmmaker Hollis Frampton; Archibald MacLeish; and Dorothy Shakespeare Pound, 'the female terror'.

Includes:

- When Hollis Frampton escorted me to an exhibit of Oriental art so my soul would not perish that day in this Swamp ... I was enthralled by a Japanese brush & ink on scroll paper ... After experiencing supreme pleasure for a space of 5 minutes ... the restless Anglo-saxon blue-genes went to work & I discovered that the spaces between the wool-water white to the ink-black were just so that my eye was opening & shutting like a camera flooding thrills of experience over my mind's eye. That was the pleasure ... to make my eye work as it should..' (12 June 1958).
- 'One devil of an ancestor cursed me with genius & made me walk the way by light that led me to grampa (Maestro Ezra Pound) who broadcast the fact grampa don't need Rome radio! Now gawddammit I got to stir my other lazy bones & WORK when all one wanted to do in this world was dream & befriend the insect world for they are so little & crawley. What they call 'genius' is merely getting born with a memory of HOW to do something long long long after the others have forgotten' (12 June 1958).
- Your second letter justifies my impulse to write you because (just like

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Ezra Pound) you made me THINK. Any male that can make a female THINK is as my sportin' life friends put it: som'in ELSE. That aint no male..that's a MAN!' (12 June 1958).

- '... from now on Mr. Sweeney..I got to treat you as a fellow drone & count on you to help me with the job gramps laid on me. I am trying to educate the female & raise the cultural level of this world ... kindly don't bother asking me why grampa said to ... all by myself I'd just have a good time & dream & play with butterflies' (19 June 1958).
- ' ... (dammit I got to stop soon because Dr. Giovannini's coming at 3 a.m. & I got to number the pages of the manuscript that grampa gave me of Cantos 90-95 so Catholic U can microfilm them. Thank god gramps had sense enuff to refuse to let the letters get done or I'd be at that all day & I hate that kind of Unnecessary work' (19 June 1958).
- 'Just how in the hell do you 'practice' for a love affair! For so it is. I fall in love..the feeling of divine love overtakes me & wretched human beefsteak & chemicals that I am I straightway try to lasso the creature I love ... he runs like hell & I am left bewailing my female misery. I sob in my dirty muddy little fists & rub my eyes & grimy faced I get up from the floor & full of purpose I grab the nearest paper, wood, canvas, clay or whatever & I shape an eternal female for this rogue male who will not love me the way I want to be loved & I pour my whole heart into the clay or wood or paper & I shape a dream of love & form the highest holiest image of it I can with my poor craft perform & I show it to him & he goes "hump" ... & never can I win the love & never do I seek it & so does Gramps who wrote cantos 90 to 95 to show me how much he loved me & I was busy loving the mezzo-slant as gramps named him ... beauteous Gilbert Li ...' (19 June 1958).
- 'I asked Grampa 'who is you' & he said: " he intorJUICED Dylan to Harvard" ' (19 June 1958).
- Five photographs of her work.

**WILLIAM MATCHETT**

American poet and Professor Emeritus of English at the University of Washington. He was editor of *Modern Language Quarterly* from 1963 to 1982 and has published volumes of poetry, including *Water Ouzel and Other Poems*.

LA52/239

27 November 1955-15 September 1978.

10 items

Holograph letters and postcards from Bill Matchett. Writes from Seattle, Washington and London.

Thanks Jack for his comments about his poetry, for example, his comments on *Water Ouzel* 'I agree that the longer forms are better for me—and, with one exception all the poems you mentioned are all recent—while the shorter ones are older' (27 November 1955). Informs Jack about the

**LA52/239 contd** publication of his translation of *The Seafarer* and refers to the publication of future poems. Mentions that he and his wife, Judy, will be spending a sabbatical year in London and expresses the hope that they will be able to meet. Refers to the work of other writers, including Richard 'Dick' Wilbur (the Poet's Theatre production of his *Misanthrope*); [John] Berryman; Ted Hughes: 'I quite agree, Crow is a fine, fine poem' (12 January 1977); Henry Reed.

Includes:

- 'Berryman has just been here to give our sixth Roethke Reading—a precarious performance, but he pulled it off as we held our breath' (30 May 1969).
- 'It has been a summer full of poets—starting with Elizabeth Bishop and moving through Bill Stafford, Robert Gittings, Jerry Ramsay and, of course, Lyon' (15 September 1974).

**MARTHIEL MATTHEWS**

American editor.

**LA52/240** 28 December 1963

1p

Typescript letter from Marthiel Matthews, Mathews Landing, Uhlerstown, Pennsylvania.

Comments that she and her husband Jack[son] 'have been digesting The Olmec Tradition with bug-eyed fascination. ... As I look at it I keep on thinking of Focillon's notion of *La vie des formes*, and of the durability of man's spirit in those fallen heads and pots and plates. Many thanks for introducing us to the Olmecs'. Describes the landscape around where they live and is looking forward to their visit in the spring. Comments on her husband's gathering of Richard Selig's letters and poems to send to Jack 'It is moving to read his poems and letters now in the light of his courageous death'. Comments on the spelling of her first name and Máire's.

**RALPH MATLAW (1927–90)**

Professor of Slavic languages at the University of Chicago. An expert on nineteenth century Russian literature, he was the editor of many translations of Russian classics, including works by Dostoyevsky, Tolstoy, Turgenev and Chekhov. Many of his translations are represented in the Norton Critical Editions. He was a graduate of Harvard University, taught at Harvard until 1957 and then taught at Princeton and the University of Illinois before joining the University of Chicago.

**LA52/241** 28 February 1963

4 items

Holograph postcard from Ralph Matlaw Champaign, Illinois to Jack and Máire informing them that he is taking up an appointment at the University of Chicago 'via a year off in Europe'. Includes two black and white photographs of himself.

**WILLIAM MORRIS MEREDITH (B. 1919)**

American poet. He graduated from Princeton University in 1940. He has held professorships at Princeton University, University of Hawaii, and Connecticut College.

**LA52/242** 1964

2 items

Printed Christmas card from William Meredith, Connecticut College, New London, CT and copy of typescript poem entitled 'A Harvest (for Elizabeth Drew)' beginning 'She lay as still as she could in the claw of the crab/And wildul acts required her whole attention: ...'. Includes:

- Christmas card includes a series of four poems entitled 'Winter Verse'
  - i. 'The elm is turned to crystal/The tamarack is glass ...'
  - ii. 'Knowing the dog is away at the kennel in heat,/The empty house talks openly at night. ...'
  - iii. 'Now autumn has finished scolding/With sumac, sun and jays ...'
  - iv. 'For my sister' beginning 'Moonlight washed the west side of the house/As clean as bone, it carpets like a lawn ...'

**WILLIAM STANLEY MERWIN (B.1927)**

One of the most influential American poets of the later twentieth century. Merwin made a name for himself as an anti-war poet during the 1960s. Later, he would evolve toward mythological themes and develop a unique prosody characterized by indirect narration and the absence of punctuation. In the 1980s and 1990s, Merwin's interest in Buddhist philosophy and deep ecology also influenced his writing. Dedicating significant time to the restoration of rainforests in Hawaii, the state where he lives. Merwin has received many honors, including a Pulitzer Prize and a Tanner Prize, one of the highest honors bestowed by the Academy of American Poets. He is also a respected translator of Latin, Spanish, and French poetry.

**LA52/243** 17 May 1957–14 April 1968

18pp

Typescript and holograph letters and air-letters from Bill Merwin. Writes from West Cedar Street, Boston; St George's Terrace, London N.W.1; Lacan de Loubressac, par Bretenoux, Lot, France.

Thanks Jack and Máire for their hospitality on behalf of himself and his wife, Dido. Comments warmly on their friendship and appreciates the esteem in which Jack holds Merwin's poetry. Regrets not seeing Jack more often. Asks for Jack's assistance in finding employment in a library for Dido's cousin and later to help 'Karl Gay, a very old friend of mine' from Majorca who was Robert Graves' 'secretary, and mainstay in more ways and to greater degree than anyone would guess' and who is taking over the Poetry Room at the Lockwood Library at Buffalo (14 May 1967). Mentions being awarded a prize by the National Institute of Arts and Letters in New York (17 May 1957). Generally comments on his lack of money, including applying for grants: 'Messr. Guggenheim don't like me. Three times now they have told me to go soak my head' (24 April 1960) Thanks Jack for his help with the The Chapelbrook Foundation: 'I've just had a letter from Mina Curtis, to whom I'd written my thanks for the quite overwhelming gift from The Chapelbrook Foundation ... Mina tells me that you're as much the culprit as anybody, doing me goodneses behind my back'. Recounts some of his travels in Europe, including a vivid and humorous pen picture of a mother and her daughter on a cruise ship (5 May 1958) and how much he misses Boston. Describes his working life in London and France: 'I got a few poems written, enough to call the new book finished ...' (6 December 1959). Mentions Ted Hughes and Sylvia Plath, 'the Hughes'; Robert Lowell: 'I got to see a good bit of Cal and Elizabeth, which was a great delight after all these years, and seemed to fill the whole visit with an affectionate warmth one doesn't always associate with New York ...' (5 January 1967).

*Jack & Máire Sweeney Papers*

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Includes:

- 'I never thought I'd care so much for anywhere in New England ... London is having its spring. It's cold half the time. The rest is like the books say ... So far I've hardly got back to work at all. ... Now, this week, I trust I'll be able to sit at a table and mumble to myself, like a Becket character with a cleft palate' (5 May 1968).
- And then next fall I at least hope to get to the States for the winter. Apart from badly wanting to get home, I want to start research on a long poem which you and I talked about in confidence (*sic*) last winter.
- 'I've been working hard all winter—a number of new radio programs, and quite a few new poems, again very different from anything before' (24 April 1960).
- 'It's over three years now since we settled here to stay all year round, and as permanently as anything can be, in plans. We wonder how we ever lived elsewhere or otherwise' (12 May 1966).
- Copy of typescript poem entitled 'When you go away' beginning 'When you go away the wind clicks around to the north/The painters work all day but at sundown the paint falls ...' (12 May 1966).
- 'I wish I'd had a chance to describe for you, for instance, the evening that Adrienne and I read at the Guggenheim, introduced by Cal. It was probably a rather self-indulgent affair, filled as it was, starting with dear Cal's speech, with intensely pleasurable reminiscences, above all of the time when we were all there in Boston and Cambridge together. Your ears must have burned many times' (5 January 1967).
- '(Elizabeth says he's in again, poor Cal, but that it doesn't seem to be a violent one this time nor threaten to last very long.)' (5 January 1967).
- Typescript copy of poem entitled 'Watchers' beginning 'The mowers begin/And after this morning the fox ...' (January 1967).
- 'A new book of poems out in September and a number of new ones since that was finished. All due to your influence at Chapelbrook, I'm sure, Jack' (14 May 1967).
- Holograph poem entitled 'The Well' beginning 'Under the stone sky the weather/waits ...' (14 April 1968).

**JOHN MONTAGUE (B.1929)**

Irish American poet. He has published a number of volumes of poetry, two collections of short stories and a memoir. In 1998 he became the first occupant of the Ireland Chair of Poetry (set up to mark the standing of Irish poets on the world stage). Montague serves as Distinguished Writer-in-Residence for the New York State Writers Institute during each spring semester.

**LA52/244** 28 June 1959–17 June 1977

17 items

Typescript and holograph letters from John Montague. Writes from Herbert Street Dublin; University of California, Berkely; Rue Daguerre, Paris XIV, France; and Grattan Hall Cork.

Mentions his first wife, Madeleine and their plans to move to France: 'we know Ireland now and can carry it with us' (1959?). Also refers to his second wife Una. Outlines some of his current writing projects, including his collection *Poisoned Lands*, later commenting on its critical reception; his first collection of short stories; his first translations; and his PhD thesis on Goldsmith: 'ah—better not speak of him: he will be done yet' (29 August 1961). Notes his nomination by Niall Montgomery for the Institute Ford Foundation's Young Artists Project and asks Jack for a reference: 'I gather that I have to have three letters of reference, not as in the old days from teacher and parish priest, but from men of known taste and distinction' (28 June 1959). Sends Jack copies of his poems and is very appreciative of Jack's comments. He will be honoured to 'provide manuscripts, especially from my own delicate fine-nibbed fountain pen' (20 June 1960). Mentions making recordings and taking part in poetry readings in Ireland and America, for example: 'we had a series of readings here in a theatre, the first such since Yeats' (1959?). Discusses books, for example: 'it was so kind of you to send me Fitzgerald's book, ... I enjoyed it very much, like expensive chocolates' (30 October 1960) and 'I am at long last returning Tomlinson whom I admire but not warmth for me yet' (30 October 1960) and 'The Patrick Boyle book called At Night All Cats are Gray appeared a few months ago. I consider it a pastiche of every theme in Irish story-writing, the full stop after the full stop' (27 march 1966). Occasionally mentions his dealings with magazines and publishers, for example 'I have 2 poems you know in the current POETRY, but unrevised, as one has to pay for revisions. ... I haven't heard from Athenaeum (the bastards) since. I'm very peeved about that' (30 October 1960). Asks Jack for his help in asking [Richard] Wilbur to contribute to a tribute to Austin Clark on his seventieth birthday. Refers to the assassinations of John and Robert Kennedy and comments in details on his poem 'After the Second Assassination' (7 January 1969). Mentions Austin Clark; Barry Cooke, 'I saw a new group of Barrie's paintings on the way out [to the USA]: he is getting better and better' (31 March 1964); American poet Theodore 'Ted' Roethke; American painter Morris Graves; Thomas 'Tom' Kinsella; Ted

**LA52/244 contd** Hughes; and Peter Orr.

Includes:

- 'My current projects are a long book of poems, a book of short-stories, and a Ph.D. thesis on Goldsmith. This creative shamrock would accompany me to the States; you know my desire to see Ireland with the double-perspective, both from within and from without' (28 June 1959).
- 'I'm working away quietly at my long book of poems, while the snow falls, and cats shake their damp paws in disgust. Am also trying to prove that Goldsmith was a precursor of Karl Marx. Depressed but mildly energetic' (16 January 1960).
- Copy of typescript poem 'Murphy in Manchester' beginning 'He wakes to a confused dream of boats, gulls,/And all his new present floats ... ' [1959?].
- Here is another batch of the last year's work: I hope you survive their rather sombre (compulsively so) aspects. As I plan the book "The Mummer Speaks" is supposed to preface the lot and define the purpose as "a purging lament of bad times". Release comes from accepting and even mocking ("Poisoned lands") the fact of evil, stylising it so that it seems past and unreal ("Mens[real]"), and turning towards the healing powers of art and love ("Goodtown Mamas" and a few others). Thus the whole book will be sculpted into themes but also part of a movement, ending in a series of Gravesian satires (lie "The First Invasion" & "Regionalism") which have, I hope, the gaiety of complete amusement. Enough: I hope they don't drive you into the lake.' (22 August 1960).
- 'Dublin is full of the mysterious fogs and mists of Halloween, with Sean O'Casey following Liam O'Flaherty under the lampposts. It is odd how the literary image of a city becomes part of its reality, and Ulysses is Dublin in early Summer, not now' (20 October 1960).
- 'My motto for 1961 is: SWEENEY FOR PRESIDENT with Eliot as English Ambassador, and Graves as Secretary for Psychological Warfare: Defence in the hands of the Mother Goddess, ... Snodgrass to the U.N. which will be moved to Glenn na nGeale" (20 December 1960).
- Postcards with poems:
  1. 'Old Mythologies' beginning 'And now, at last, all proud deeds done,/Mouths dust-stopped, dark they embrace ... ' (20 December 1960, 29 August 1961).
  2. 'Cathedral Town after a poem by Francis Monod' beginning 'Cathedral,/I shape you in the air with my hands ...' (December 1961).
- 'Christmas in France seems much more formal than in Ireland: no alcoholic disintegration, no [wild Roans] in the street: no Myles, no Brendan. A much more formal affair, all in all, curbing my Gaelic excess' (December 1961).
- 'Many thanks for your nice [words] about the new poems: they will be part of a rather long book (about 50 poems) I hope to hand in around Mid-May to MacGibbon & [Kce]. And I am slowly manoeuvring around a long poem: between the two of them, I should become an

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indispensable attraction for all future poetry readings and guest lectureships!' (27 March 1966).

- 'Dufonn is bringin out Death of a Chieftain soon also a slender limited volume of lone poems, printed by Dolmen, called ALL LEGENDARY OBSTACLES which I think is my best to date ...' (27 March 1966).
- Poem 'Sweetness' with prose introduction. The verse begins 'Although my claws weaken/Sweeter across water ...' (translation from the *Buile Suibhne*, 27 March 1966).
- Copy of typescript poem 'Under Sorrow's Sign' beginning 'A pregnant woman, under sorrow's sign/Comdemned to a cell of pain, ...' (a translation of a poem by Godfraidh Fionn O Dalaigh, 28 October 1968).
- 'I must try it ['After the Second Assassination'] out on Barrie [Cooke] who is a bit like a cat where poems are concerned; if he doesn't like what you offer him he won't even look at it but he can, on the other hand, find marrow in areas where there seems little promise. ... Maybe it is just a bit solemn too. I was re-reading some early Lowell this evening and, My Goodness, the stress and the strain of it, not a flash of humour. But then America has been staggering & sick since the war, at least. But one couldn't imagine an Irish writer keeping it up, even the new Kinsella has glints of wit' (7 January 1969).

LA52/245

[1963-67]

3pp

Printed and typescript poems by John Montague.

- Copies of typescript poems (dissociated from original letters?):
  1. 'Mythologies' beginning 'and now, at least, all proud deeds done,/Mouths dust-stopped, dark they embrace...' (not dated). Marked 'Accepted by Poetry'.
  2. 'The Water-Carrier' beginning "Twice daily I carried water from the spring,/Morning before leaving for school, and evening; ...' (not dated).
  3. 'Connemara Moral' beginning 'The donkey sat down on the roadside/Suddenly, as through tired of carrying ...' (August 1963). Marked 'For Maire and Jack Sweeney ...'.
- Newspaper cuttings of printed poems:
  1. 'Salute, In Passing (for S.B.)' beginning "The voyagers we cannot follow/Are the most haunting. That face ...' *New Statesman* 20 October 1967.
  2. 'Head' for Louis le Brocquy, translated from the French of Claude Esteban beginning 'Gnawed/by time ...' *Irish Times* 21 December 1968.
  3. 'Filet' beginning 'Splash! And a rusty cordage/of shapes descends through levels ...' *Times* 27 June 1970.

**BRIAN MOORE (1921–99)**

Irish novelist who took Canadian citizenship. He published twenty novels, was shortlisted for the Booker Prize three times and also worked as a screenwriter. He was Máire Sweeney's first cousin.

**LA52/246** 6 November 1956–9 January 1978

6pp, 6 items

Typescript and holograph letters from Brian Moore. Writes from Lansdowne Avenue, Westmount, Montreal; Wellington Square, London SW3; Pacific Coast Highway, Malibu, California.

Provides reference information to Jack and contact details for mutual friends. Informs Jack that he has used his name as a referee in applications to private schools in the USA for his son. 'I was told that there is a certain snob value attached to impressive sounding citizens. So what better for these child mills of Harvard than one of the elect?' (9 February 1962). Refers to the places that he visited and in which he has lived, for example, 'We spend a couple of months in Oughterard ... But I'm afraid Ireland and I have no longer much gra for each other' (9 February 1962). In later letters, he writes positively about holidaying in the west of Ireland and asks Jack and Máire for their assistance in finding houses to rent. Comments on the publication of his work, for example 'Little Brown are going to do my second book next May ... "Judith" is being done in Italy next year and as a Penquin as well as by an American paperback house—much to my surprise' (6 November 1956). Refers to an offer from 'the University of Calgary, of all places' to purchase his papers 'So all of that may end up being pored over by some Phd in the Rockies' (15 August 1974). Sends Jack a newspaper cutting of an interview with Richard Eberhart, commenting that 'He comes across as a splendid man, doesn't he?' (9 January 1978).

Includes:

- 'At long last and after many theatrical stops and starts I abandoned the impresarios' offers to turn my first novel into a play and sold it to John Huston for a decent sum. He is supposed to make a film of it in Ireland this summer with K. Hepburn (hardly my idea of an ugly old maid!)' (9 February 1962).
- 'I was looking at a poem in the TLS the other day, staring out at the Pacific between lines, when I realised that it must be about you and your house in Clare. A poem by Eberhart' (1 March 1974).
- 'And only a few days ago I was going over some old files and found Jack's letters to me when he was trying to help me get JUDITH HEARNE published with Houghton Mifflin—hard to believe it's twenty years ago. I also found the letter he wrote me, for which I shall always be grateful, advising me to change the title from Judy to Judith Hearne' (15 August 1974).

**MARIANNE MOORE (1887–1972)**

American modernist poet and writer. She was awarded the Pulitzer Prize, the National Book Award, and the Bollingen Prize.

**LA52/247** 29 July 1943–17 August 1965

21pp

Mostly holograph letters, cards and air-letters from Marianne Moore, Cumberland Street, Brooklyn, New York.

Writes often of her affection for the Sweeneys and makes plans to visit them, referring particularly to her first visit to Ireland. Mentions her health from time to time and refers to Jack's ill-health. Thanks 'Mr Sweeney' for his review of her work and for returning her manuscripts following an exhibition at Harvard. She praises his artistic and critical sensibilities and expresses her appreciation of his and Máire's friendship and support: 'I wish you knew dear John and Máire, what your encouragement—your rare kindnesses—do for me' (23 October 1956). Refers from time to time to her own writing, sometimes obliquely, and attempts to answer Jack's queries, for example, 'I am reprehensible not to have the exact answer to each of these very suitable questions. I read a long account of Dalgrén at the time I wrote the Carriage' (25 April 1957). Also refers to her public speaking and reading: 'You would smile if you knew how I am enticed here and there to speak or to read' (10 November 1961) and writes in some detail concerning arrangements for her to read at Harvard. Discusses books and the work of various artists and mentions her Irish ancestry, often thanking Jack for books and other gifts that he has sent to her. Mentions Sybil le Brocquy; the Eliots; Archibald and Ada MacLeish; Harry and Elene Levin; and Bill Alfred.

- 'Heartsome friends, John and Máire, what good you do me! A letter, as well as the Breastplate of St. Patrick—and what meaning both bring me. I seem to be there—on a clear December day, not far from the cliffs of Moher, speaking with you—sharing the vision Wallace Stevens "made private", and a "monument" ' (2 January 1959).
- 'Your unstentorian life—all essences—your communicating of benediction and peace—behaviour and looks, jointly and individually—if I am not too bold—make me forever bless you (wish you to be blessed) for suggesting that I come to Cambridge' (8 December 1981).
- 'So much to thank you for, rallying to my aid in a complex journey from Brandeis to Harvard to Connecticut College (to a Wallace Stevens program), and then to Long Island University—Seeing you lent me courage. I am grateful' (25 May 1964).

**LA52/248** February 1957–June 1983

4 items

Printed material concerning Marianne Moore.

1. 'Humility, concentration, and gusto' *New Yorker* 16 February 1957.
2. Nan Robertson, 'Gum-Popping Youths Yield to Marianne Moore' *The New York Times* 22 March 1962.
3. 'Marianne Moore, Turning 75, Is Still as Discursive as Ever' *The New York Times* 15 November 1962.
4. 'Efforts of Affection. A Memoir of Marianne Moore by Elizabeth Bishop' *Vanity Fair* June 1983, pp 44–61.

**LA52/249** [1949]

2 items

Two printed programmes concerning the work of artist E. McKnight Kauffer, one featuring an introduction written by Moore and the other sent by the artist to John L. Sweeney at Moore's request.

**MERRILL MOORE (1903–57)**

American poet. He attended Vanderbilt University with fellow writers John Crowe Ransom and Robert Penn Warren, where he graduated in 1924 and from where he later received his medical degree. He was a member of the Fugitive Group that published the *Fugitive*, a poetry magazine, in Nashville, Tennessee from 1922 to 1926 and *Fugitives, an anthology of verse* in 1928, during his college days at Vanderbilt University. From 1933–34 Moore was Graduate Assistant in the Psychiatric Clinic (Neurological Outpatient Department) at Mass General Hospital

**LA52/250** 28 December 1950–27 August 1957

6 items

Typescript letters from Merrill Moore MD. Writes from Commonwealth Avenue, Boston, Mass; Crabtree Road, Squantum, Mass; Commonwealth Avenue, Boston, Mass.

Writes with affection about the Poetry Room and assures Jack that he will send copies of his books as they are published and occasionally offers to send relevant additional material to books he has already deposited or that he wishes to dispose of appropriately. Makes arrangements to give a reading in the Poetry Room, 'I would be happy to read informally from these two new books [*Clinical Sonnets* and *Illegitimate Sonnets*] and to

*Jack & Máire Sweeney Papers*

**LA52/250 contd** discuss the new form of sonnet I am trying to develop' (28 Decemer 1950). Asks his advice on other libraries 'you consider most interested in 20<sup>th</sup> century or modern American poetry' (28 December 1950) to which he might send material. Refers to his military service during World War II and to his medical practice. Mentions his own poetry, especially his sonnets and occasionally asks Jack's advice: 'I have much to tell you and I need your advice and guidance now on some literary matters where your expert experience will be most helpful' (27 August 1957). Discusses the work of other writers, for example, Alain Bosquet's translation of Carl Sandburg. Mentions Robert Lowell; John Ciardi; and Robert Frost.

Includes:

- 'I have a nice letter from our mutual friend, Robert Lowell, who is living in Italy this winter. He is studying (actually studying in a tutorial way) with Santayana which I think is just the way it ought to be. He is probably the last tutee of the last Puritan and I think we may all look forward to see reflections of this occur in the poetry he will be writing in the years to come' (28 December 1950).
- 'Another letter from our mutual friend, John Ciardi, indicates that he is making the most of his Italian year and may come back with a new translation of Dante, this time in the fresh idiom of the 20<sup>th</sup> century [with] which we could well entertain ourselves' (28 December 1950).
- 'I am writing to ask if you, for the poetry room, would like a laminated parchment given me by the Chineses Nationalist Government in Nanking in 1946 for work I did for the Chinses Nationalist Army while I was serving in China. ...The decoration is the highest given to foreigners' (5 June 1957).
- 'Robert Frost is going great guns here in every way. It is most rewarding to see a poet have not on day in Court by day after day. He is absolutely superb on TV and if the "little people" who think up TV monstrosities would use Robert and other poets and the kinds of programs they could provide, it would be infinitely better than matchboxes dancing aroud, beer bootles jumping all over the place and cliché commercials' (27 August 1957).

**LA52/251** 4 November 1957

1 item

Holograph note from Ann Leslie Moore, Crabtree Road, Squantum, Mass, thanking Sweeney for the 'sympathetic note, which we all appreciate'.

**LA52/252** [21 November 1957]

2 items

Newspaper cuttings of obituaries of Merril Moore.

**[THEODORE] TED AND [KATHLEEN] KAY MORRISON (B. 1898)**

Ted Morrison lectured in English at Harvard and was director of the Breadloaf Writers Conference. Kay Morrison was employed from 1938 as Robert Frost's secretary and adviser, and he composed for her one of his finest love poems, 'A Witness Tree'. They spent part of the year living in Frost's Homer Noble Farm, Ripton, Vermont.

**LA52/253** 23 April 1971–23 January 1980

12 items

Typescript and holograph letters from Ted and Kay Morrison. Writes from Old St James's House, The Park Place, London SW1; Buckingham Place, Cambridge, Mass; Homer Noble Farm, Ripton, Vermont; Red Gate Lane, Amherst, Mass.

Discuss their health and moving from Cambridge to Amherst: 'We are leaving Cambridge for Amherst in an effort to find a more peaceful life' (19 July 1975). Mentions their stay in London and the pleasure of visiting the Sweeneys in Clare. Ted refers to Kay's book [*Robert Frost; a pictorial chronicle*] and to her long association with Robert Frost: 'Our tax complications are crazy, because of the fact that Kay is one of the heirs of his [Frost's] estate and because he gave or willed her such a mass of papers' (9 December 1974) and the many ceremonies commemorating the centenary of Frost's birth. Mentions Harvard, 'The problem is bucks not bombs at the moment' (9 December 1974) and discusses Jack Bates' biography of Johnson. Mentions American writer and photographer Lucius Beebe; Ivor and Dorothea Richards; Archie and Ada MacLeish; American poet Richard Wilbur.

Includes:

- 'I turned expectantly to a review by Ivor in the latest TLS to reach us and couldn't understand a single sentence of it. He must be an almost unique example of a man who can write poems of his own that are poems and also manipulate a metaphysical or at least analytical jargon that leaves me floundering in abstraction' (9 December 1974).
- 'Although under our arrangement with Middlebury College we had one more summer to go at the Homer Noble Farm, we decided that the time had come to give it up. Too expensive to maintain two places through the season, and the physical work doesn't grow easier year by year without appreciable help. It means breaking the final link with the Frost Association, the School of English, the Writers' Conference, and the Green Mountain Forest' (14 December 1977).
- Copy of typescript poem by Ted Morrison, 'A Scale of Losses' beginning 'A white pine, where the pond was being dug,/Shadowed a ledge that might have made a stand ...' (14 December 1979).

**EDWIN MUIR (1887–1959) AND WILLA MUIR NÉE ANDERSON**

Edwin Muir was a Scottish poet, novelist and translator born on a farm in Deerness on the Orkney Islands in the remote northeast of Scotland. He was briefly Norton Professor of English at Harvard University. Muir is a relatively little known but significant modern poet. His wife, Willa, collaborated with him on English translations of such writers as Franz Kafka and Hermann Broch.

**LA52/254** 16 September 1956–5 June 1969

38 items

Typescript and holograph letters, air-letters and cards from Edwin and Willa Muir. Writes from Priory Cottage, Swaffham Prior, Cambridge and Paultons Square, Chelsea, London, SW.3.

They thank the Sweeneys for their hospitality and support; describe their search for a new house: ‘“It is the house-hunting, the house-hunting, that kills”, to misquote Empson’ (16 Septmber 1956) and finding Priory Cottage, which Willa describes in detail. Discuss health matters and refer to their son, Gavin. Make plans to visit each other. Edwin writes about his work, including receiving a grant from the Bollingen Foundation to write a book about Scottish ballads, ‘an additional debt we owe to your land, God bless it’ (16 September 1956); making programmes for the BBC and recording his poems. Occasionally refers to politics ‘You must have been shocked by the things our government has been doing, timidly daring, and daringly timid’ (9 December 1956).

Willa writes about running the house and her son Gavin and his wife, Dorothy, moving in with her permanently. Acknowledges their concern for her in moving in but expresses doubts about the arrangement and later refers to some discontent with her daughter-in-law, ‘( ... she varnished my two old chests, Elizabethan and Jacobean, without a by-your-leave)’ (18 June 1963) and later that she is moving out to live in Kathleen Raine’s Chelsea flat, ‘a civilised ambience and people at hand whom I like and who like me’ (8 August 1963). Describes in detail her move to London and the company she is keeping. Later announces that she is leaving to move to the ‘Cambridge Home for Educated Elderly Ladies (I have two of the qualifications)’ (16 May 1968) and poignantly writes of having to leave there, ‘a terrible place’ (5 June 1969). Refers to her work on Scottish ballads and her appreciation of the Bollingen Foundation’s support, and Máire’s book on Lugh: ‘I have read every word of your book by this time, and I am so overwhelmed by it that I can only gasp ...’ (14 November 1962). Thanks Jack for his efforts with I.A. Richards to obtain a Chapelbrook Foundation grant on her behalf, thanking them and informing them that the Bollingen grant is sufficient for her at the moment and that she is thinking of writing her memoirs, in which case she might need Chapelbrook help. Later comments on writing her memoirs: ‘ ... my memoir, might just conceivably catch the public fancy. I am not writing it with that intention, need I say? But our lives were, from any common-

LA52/254 contd

sense viewpoint, incredible ...' (7 April 1964). Comments generally on the difference in the reception both poets and poetry receive in America and the UK. Comments on Edwin's work, its publication and reception: 'The Harvard University Press are bringing out his [Edwin's] lectures on Feb. 23, but, do you know, they felt he was so unknown that a Foreword was needed, to recommend him, and so Archie MacLeish has written one. I am grateful to Archie for doing so, but a little dashed to think how unknown Edwin is! A small but authentic diamond in a world flooded with paste might go equally unrecognised, of course' (8 January 1962). Refers to Peter Butter who is preparing a biography of Edwin.

Mentions English poet Frances Cornford; Kathleen Raine; Richard and Carlee Wilbur; Cecil Day-Lewis; Allen Tate; British poet David Gascoyne; poet George Mackay Brown; and Ivor and Dorothea Richards .

- Edwin comments 'We thought when the news broke that the Tories had gone out of their minds; but it looks, instead, as if they had never changed their spots, though they had behaved decently in public for so long. Now they have subsided, after blaming everyone for their folly, including you and the United Nations, and the Labour Party. A lamentable spectacle. I am not a political animal, but I feel, as many of us do here, humiliated and ashamed, and after that astonished with a useless astonishment. The harm that has been done while Russia is trying to crush that brave country, Hungary' (9 December 1956).
- Willa comments, 'I am glad to learn that Dick Wilbur meets so much appreciation from Harvard and Amherst: it's quite a different attitude, I fear, from that of Oxford & Cambridge. (I don't mean concerning Dick, but concerning poets in general and the chances they should be given.) The US attend more to their poets than this country does' (8 January 1962).
- 'So Tom Eliot has been drawing big crowds, has he? Lucky devil, to be able to go to Barbados with a nice young wife' (8 January 1962).
- 'I enjoyed having Kathleen Raine to stay with me for about six weeks, ... I thought I had cured her of saying 'anima mundi' on all occasions (she should convey it, not say it) but I see that in the last Texas Quarterly, where she has an article on Edwin, anima mundi has crawled in again, twice!' (8 January 1962).
- 'Dick [Wilbur] sent me some of his poems—Advice to a Prophet—and I liked some of them very much. Does it seem to you that there is a kind of tang in some poems of his (e.g. Someone Talking to Himself) that comes from the same source as Edwin's?' (11 December 1962).
- 'David Gascoyne has been so to speak 'lost' for some years, living latterly in the Isle of Wight with his parents, but he is now coming out, coming into view, a very little at a time, but visibly' (23 November 1965).
- 'I was invited to stay two nights in Holyrood with the Queen's lord High Commissioner for the Kirk of Scotland, whom I knew as Harold Leslie though he is now Lord Birsay. That would have been a lark—only, I had to refuse. I couldn't even curtsy, let alone process into a dining room ...' (18 May 1966).

**LA52/255** 23 December 1957, not dated.

14 items

Copies of typescript and holograph poems by Edwin Muir. The first eight were with an envelope dated 23 December 1957.

1. 'The Two Brothers' beginning 'Last night I watched my brothers play,/The reckless and the gentle one, ...' Two copies, second typed with different spacing and corrections.
2. 'The Conqueror' beginning 'But oh that rich encrimsoned cloud/From which rode out the armoured man. ...'
3. 'Three Tales' beginning 'See, they move past, linked wrist to wrist with time,/Wise man and fool, straggler and good recruit, ...'
4. 'The Desolations' beginning 'The desolations are not the sorrows' kin./Sorrow is gentle and sings her sons to rest. ...'
5. 'The Breaking' beginning 'Peace in the western sky,/A ploughman follows the plough, ...'
6. 'After?' beginning 'No rule nor ruler: only water and clay,/...'
7. 'After 1984' beginning 'We gossip still of Eighty-four/Though now that world is far away. ...' Includes one correction.
8. 'The Strange Return' beginning 'Behind him Hell sank in the plain./He saw far off the liquid glaze ...'
9. 'Penelope' beginning 'Forgotten brooch and shrivelled scar,/Were these the empty legacy ...' Includes corrections.
10. 'An Island Tale' beginning 'She had endured so long a grief/That from her breast we saw it grow, ...' Includes corrections.
11. 'To the Forgotten Dead' beginning 'Take the great road Oblivion/ ...' Holograph including drafts and corrections.
12. ['Dante'] beginning 'Dante who can forget/In this or the other places ...' Holograph with corrections.

**LA52/256** March 1956, [1960]

2 items

*Poetry Book Society Bulletin* including an article written by Muir thanking the society for naming his book *One Foot in Eden* their Spring choice (March 1956). Dust jacket for *Edwin Muir: Collected Poems* (Faber & Faber, [1960]).

**RICHARD MURPHY (B.1927)**

Irish poet. He is the recipient of numerous awards including the Æ Memorial Award (1951); Marten Toonder Award (1980); Fellow of the Royal Society of Literature (1969); and American-Irish Foundation Award (1983). He is a member of Aosdána and lives in Dublin, Ireland.

**LA52/257** 26 December 1963–20 May 1985

10 items

Holograph letters from Richard Murphy. Writes mostly from New Forge, Gleggan, County Galway but also from Kiltullagh, Bromley, Southern Rhodesia and Knockbrack, Glenalua Road, Killiney, County Dublin.

Discusses plans to meet in Ireland and Boston; health matters and his daughter Emily. Refers to making arrangements for poetry readings in America and university teaching positions, for example, 'My first stint at cold and cacophonous Hull deepened my attachment to Cleggan. ... The great merit of the University is Philip Larkin, and next comes a young Scottish poet called Douglas Dunn' (2 April 1969). Thanks them for their hospitality and often asks Máire to send him some of her translations from Irish. Mentions his purchase of Ardilaun 'to preserve the beautiful sanctuary on top of its cliffs' (2 April 1969) and asks if Máire can help with some of queries about the place and about St Feichin. Later thanks her for her help in securing 'several good documents on Ardilaun from 1839 onwards' (26 July 1969). Recounts a story of a reading with the actress Mary Ure at Casteltown in 1969.

Includes:

- Newspaper cuttings concerning Murphy's appointment to the O'Connor Chair of English at Colgate University New York with brief biographical details (with letter of 26 December 1963); John Cunningham 'A Poet on Campus' [*The Guardian*] 31 May 1969 concerning his various positions as poet-in-residence and his purchase of Ardilaun.
- 'In case you haven't heard from a nearer source, I think I should let you know that Ted's friend Assia and their five-year-old daughter Shura died in London last week. Ted loved them, and it's shattering for him' (2 April 1969).
- 'I've just returned home for a semester at Pacific Lutheran University in Tacoma, Washington—on Puget Sound—preceded by a marvellous visit to Sri Lanka, which I'd left fifty years ago when it was called Ceylon' (20 May 1985).

**LA52/258** 7 June 1968

35pp

Copy of typescript text of BBC radio broadcast of Murphy's poem 'The Battle of Aughrim' inscribed to Jack and Máire with an accompanying note.

**JOHN FREDERICK NIMS (1913–99)**

American poet He published reviews of works by Robert Lowell and W. S. Merton and taught English at Harvard University, the University of Florence, the University of Toronto, the Bread Loaf School of English, and the University of Missouri, among others. He was granted awards and grants by the American Academy of Arts and Letters; the National Foundation for the Arts and Humanities as well as fellowships from the Academy of American Poets, the Guggenheim Foundation, and the Institute of the Humanities. He was editor of *Poetry* from 1978 to 1984.

**LA52/259** 6 December 1960–25 June 1987

8 items

Typescript letters and holograph cards from John Frederick Nims. Writes from Poetry, North State Street, Chicago, Illinois; and Lake Shore Drive, Chicago, Illinois.

Thanks Jack and Máire for their hospitality '(some day I'll learn where the accent goes)' (7 January 1961) and years later announces that there is a chance that they might visit Ireland again, poignantly without knowing that Jack had died. Comments on family and health, including moving house. As Visiting Editor of *Poetry* he invites Jack to review some books or write an article for the magazine and thanks him for the 'two David Jones pieces, which I had not seen before' (26 December 1960). Asks Jack to submit some of his own poetry for publication and later accepts the poems he submitted. 'It was a real delight to find your poems in this morning's mail. ... this is the kind of poetry I like, the kind of poetry we don't get enough of, and the kind of poetry I want to get into the magazine as soon as possible' (7 January 1961) and mentions other poets who will be published in the same issue. Comments on his work from time to time, including that he has been 'invited to be "Visiting Writer" or maybe "Visiting Professor of Creative Writing" at the University of Illinois' (9 March 1961); lectures; other university work; and his time as editor of *Poetry*, '... also have taken leave of POETRY, since I figured I couldn't get much of "my own" done if I had to cope with the 60,000 MSS. they get each year' (12 February 1984). In answer to a query from Jack he explains his ' "Distinguished Service Award" ... from the Chicago Area Phi Beta Kappa people' (12 February 1984) and recalls a quip made by a friend 'What to do with a plaque?/Give it back' (12 February 184).

**LA52/259 contd**

Includes:

- 'Glad you like the St. John. He is a great poet, in Spanish anyway. Now that I've retranslated him, I've done a long suppressed sexy poem of Goethe's for (shhh!) Playboy. Being ecumenical, I call it (23 April 1968).
- '... and as often as possible I come back to Chicago by the man-bird, or as I believe you moderns call it, the "flying-machine". Which I don't like: if God had meant man to fly he would have given him—well, free airline tickets' (6 January 1969).

**Arthur Oberg (d.[1978])**

Associate Professor of English at the University of Washington, Seattle, author and poet.

**LA52/260**

7 December 1967, 23 March–2 June 1971

9 items

Typescript and holograph letters and card from Arthur Oberg. Writes from Department of English, University of Washington, Seattle, Washington 98105 and Richmond Avenue, London N.1

Informs 'Mr Sweeney' that he has accepted an offer at the University of Washington and lists the magazines which have accepted some of his poetry. The remaining letters discuss his plans to travel to London and the time he spends there as part of a study abroad programme in which he will teach students from various American universities and expresses the hope that he and his family will visit Ireland in the summer. Refers to his book *Modern American Lyric: Lowell, Berryman, Creeley and Plath*, recalling a note from Plath to Jack that Oberg came across in the Houghton Library, and to his continuing efforts to publish his poetry, expressing frustration at the encouraging response he has had to his poetry but his lack of success in getting a book of poems published. Mentions American poet and critic Ted Weiss.

Includes:

- 'I head Borges talk one evening on his life in books. He is a man of grace, and the evening still stays with me' (18 May 1971).
- Typescript poem inscribed to Jack and Máire, 'Islington Suite' beginning 'Sun starts me writing after weeks of rain./Fronting this storied house, iron-grille work ...' (2 June 1971).

**SEÁN O'FAOLÁIN (1900-91)**

Irish short story writer. He served as director of the Arts Council of Ireland from 1957 to 1959, and from 1940 to 1946 he was a founder member and editor of the Irish literary periodical *The Bell*. He was elected Saoi of Aosdána in 1986.

**LA52/261** 14 November 1964

1 item

Typescript letter from Seán O'Faoláin, Knockaderry, Killiney, County Dublin.

Thanks the Sweeneys for the recordings 'of what I ORATED—you should have told me to keep calm, to quieten down, to remember I was in cold Yankeeland—out of the Atlantic Monthly extract from Vive Moi ...' and hopes that they will meet before the year's end.

Includes:

- The recording could not have been more faithful. Alas! I wish it had been less so. Parts of it moved me very much. I only wished that I had at some time in my life been told to take it aisy from time to time when orating, to have more casual stretched, and so forth'.

**CHARLES OLSON (1910-70)**

American modernist poet who was a crucial link between earlier figures like Ezra Pound and William Carlos Williams and the New American poets. Subsequently, many postmodern groups, such as the poets of the Language School, include Olson as a primary and precedent figure. He is credited as one of the thinkers who coined the term postmodern.

**LA52/262** 28 October-1 December 1965

4 items

Holograph letters from Charles Olson, 24 Ford Square, Gloucester, Mass. Refers to [James Brendan?] Connolly asking Jack if he knew that his papers were at Colby [College, Maine?] '... curious place for them' (28 October 1965) and that Olson found 'the very story of his which had impressed me, and I had used ...' (28 October 1965). Mentions his 'Maximus Poems soon to be in press ...' (28 October 1965) and the trouble he is having locating Wegner's map of the world that he wants to use for the 'cover of the new Maximus volume' (1 December 1965), asking Jack if Harvard might have a copy. Explains in detail why he wants to use the map.

**LA52/263** 1 December 1965

1 item

Copy typescript letter from Rosemary A.H. Webber, Acting Map Curator, Winsor Memorial Map Room, Harvard College Library to Charles Olson expressing regret that she cannot help him with his request concerning the Wegner map.

**PETER ORR AND KAY ORR**

Peter Orr was Head of Recorded Sound, The British Council.

**LA52/264** 26 March 1969–[April 1986]

100 items

Holograph and typescript letters, air-letters and cards from Peter and Kay Orr. Writes mostly from The British Council, Albion House, New Oxford Street, London WC1 and Wooburn Manor Park, Wooburn Green, High Wycombe, Buckinghamshire, as well as various places that they visit. Peter often dates his letters by saint's feast day.

Make arrangements to visit each other and thank the Sweeneys for their hospitality. Discuss family and health matters. Describe their travels. Both write with warm affection of their long friendship with the Sweeneys. Regularly send each other cuttings from newspapers and magazines about subjects of interest. Peter discusses his work for the British Council, including the recordings he makes of poets, dramatists and other writers, and the actors involved. 'I have now finished Bleak House with John Gielgud (who was quite splendid, and very entertaining over lunch, ...' (not dated). Recounts his work whilst living in Denver, including directing Coriolanus: 'It's a piece of nostalgia for me, as it was my first Marlowe Society role under George Rylands, twenty years ago. I'm also doing a production of Waiting for Godot and a number of literary and dramatic entertainments, including miracle plays each month in the university's chapel' (26 January 1971). Occasionally refers to politics and current events. Helps out Jack from time to time, particularly in the purchase of artworks. Occasionally comments on the plays, concerts and films he has seen and books he has read and his particular regard for the theatre and theatre-related matters. 'They are to re-open the Lyceum Theatre, which has long been a dance-hall. The spirit of Irving will rejoice' (20 April 1985). Mentions his work as a reviewer of opera and abridging novels. Refers to Kay's teaching. Mentions David Jones; Stevie Smith; printer Rene Hague and his wife Joan. 'The house is full of interesting works by Eric Gill and also by David, including a board on the kitchen wall bearing the inscription "Joan's sausepan bords". They are not sure whether or not David's misspelling was deliberate!' (4 June 1976); Derry Jeffares; Herbert Read;

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**LA52/264 contd** Philip Larkin.

Kay writes about their travels and Peter's work: 'He's showing the D.J. slides but has been asked to give some lecture too, including one on Sylvia Plath' (27 February 1977). She also mentions their son, Ron, daughter, Fay, as well as her choral singing and visits to the Wexford opera Festival. Includes:

- 'My office ... reports an extraordinary session of poetry recording with John [M]arder, who was so moved by his own poetry that he could hardly speak through his tears. It emerged that his psychiatrist had told him he had an anal complex (which sounds fairly odd to me) and Marder was delighted to discover that T.S. Eliot, whom he hates, is an anagram of TOILETS. I pass this information on to you for what is worth!' (not dated).
- Copy of typescript text of Peter's lecture on *Coriolanus* delivered as part of a British Council tour of Belgium (18 April 1977).
- 'Last week to Othello at Stratford, the noble Moor being enacted by Mr Ben Kingsley, who has already distinguished himself in the cinema as Gandhi. There were some moving moments ("The pity of it, Iago ..." was most affecting) ... But I marvel more and more at the play' (17 October 1985).
- Newspaper cuttings that Peter thinks will be of interest to Jack. Usually concern poets.

**LA52/265** December 1964

1 item

Copy of typescript manuscript of *The Poet Speaks: Interviews with Contemporary Poets Conducted by Hilary Morrish, Peter Orr, John Press, and Ian Scott-Kilvery* [London: Routledge, 1966]. Peter Orr was general editor and Frank Kermod provides the introduction. Includes markings in coloured ink and pencil highlighting aspects of the interviews and occasional corrections and editorial markings. The poets interviewed are:

John Arden	David Jones	Carl Grederick Prytz
Alexander Baird	Thomas Kinsella	Herbert Read
Michael Baldwin	John Lehmann	James Reeves
Taner Baybars	Jams Liddy	W.R. Rodgers
Thomas Blackburn	Edward Lucie-Smith	C.H.O. Scaife
Edmund Blunden	George MacBeth	Vernon Scannell
Ronald Bottrall	Charles Madge	Stevie Smith
Robert Conquest	Christopher Middleton	Bernard Spencer
Hilary Corks	Adrian Mitchell	Stephen Spender
Julian Ennis	Norman Nicholson	Anthony Thwaite
Roy Fuller	Ruth Pitter	Charles Tomlinson
Michael Harnett	Sylvia Plath	Rosemary Tonks
Hamish Henderson	William Plomer	Rex Warner
David Holbrook	Peter Porter	Vernon Watkins
Elizabeth Jennings	John Press	David Wevill

**LA52/266** 18 November 1985

4 items

Copies of scripts of three radio broadcasts compiled by Peter Orr for BBC Radio 3, recorded 23 October 1985. Includes covering note from Orr to the Sweeneyes.

1. *These Men are Worth Your Tears*
2. *The Seasons of Our Life*
3. *Strange Fits of Passion*

**LA52/267** July 1967, March 1968, not dated

2 items

Printed material referring to recording work by Orr.

1. Jeanne Broburg 'The Poetry Room of Harvard' *Recorded Sound. The Journal of the British Institute of Recorded Sound* no 27, July 1967. Photocopy.
2. *Catalogue of Contemporary Poets reading their own Poems* (The British Council Recorded Sound Section, March 1968). With newspaper cutting and Jack's holograph notes.

**CHARLES PHILBRICK (1922-71)**

Professor of English, Brown University, Rhode Island and poet.

**LA52/268** 1965

1 item

Offprint of poem printed in *The Western Humanities Review*, vol 19 no. 1, Winter 1965. Inscribed with note from Philbrick to Jack Sweeney: 'On Prester John of Hampstead' beginning 'Who else, in *his* bedevilment, over the lip of the maelstrom death,/George having gone, Tom gone down, the money wrapped around ...'.

**HESTER PICKMAN**

Hester Pickman was American composer, Theodore Chanler's sister. She married the historian Edward Pickman. She occasionally acted as librettist for some of her brother's compositions.

**LA52/269** 12 December 1974–3 December 1983

8 items

Holograph air-letters and cards from Hester Pickman. Writes from Dudley Road, Bedford, Mass, and Hotel Roblin, Paris.

Discusses her travel plans in Europe and her hope to visit the Sweeneys in Ireland. On receiving a telegram from Máire, she writes of her disappointment at having to cancel her visit and her concern for Jack during his illness. Includes a photograph of part of her garden sent as a card.

**EZRA POUND (1885–1972)**

American expatriate poet, musician, and critic who was a major figure of the Modernist movement in early to mid-twentieth-century poetry. Deported to the U.S. to stand trial for treason, Pound was found mentally unfit to stand trial and spent twelve years at St Elizabeth's Hospital before he was released in 1958. He died in Venice in 1972.

**LA52/270** 17 July 1958

2 items

Holograph copy of a letter from Jack, Harvard College Library, Poetry Room to Ezra Pound concerning Pound's recording for the Poetry Room (17 July 1958) and notes concerning a poetry reading by Desmond O'Grady featuring Pound's poems (not dated.)

**LA52/271** 1960, 1965

2 items

Printed editions of Cantos 99 and 110.

1. *Canto 99*, translated into Italian by Mary de Rachewiltz [Pound's daughter] with drawings by Henri Gaudier-Brzeska. One of a limited edition of 1000 copies to mark Pound's seventy-fifth birthday.
2. *Canto 110*, one of a limited edition of eighty copies printed as a present for Pound on his eightieth birthday. Printed by Guy

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- LA52/271 contd**      Davenport/Laurence Scott at Sextant Press with drawing of Pound by Scott.
- LA52/272**      10 February 1965  
1 item, 21cm x 15.9 cm  
*Irish Times* black and white photograph of Ezra Pound. Given to Jack and Máire as a gift by Niall Montgomery.
- LA52/273**      8, 13 September 1971  
3 items  
Letters concerning a version of Pound's Canto 120 printed in the Irish magazine *Threshold* and 'in a little magazine in Buffalo called "Anonym" ' (8 September 1971, 1 item).  
Typescript air-letter from James Laughlin, New Directions Publishing Corporation, Sixth Avenue, New York, asking Jack's help in tracking down the editor of *Threshold* to help him sort out copyright. 'I have found by experience that writing to Ezra on such matters produces no reply, he just doesn't remember, or doesn't care' (8 September 1971). Includes a handwritten copy of letters from Jack in reply to Laughlin and to Edward Hickey, Ulster Museum asking for the contact details for *Threshold*.
- LA52/274**      5 March 1973  
2 items  
C-Slot 1½ inch reel-to-reel audiotape: a recording of 'A Quiet Requiem for Ezra Pound' a programme of reminiscences commentary and readings from the poems of the late Ezra Pound' held at The Academy of American Poets, recorded on 4 January 1972. Participants include Leon Edel, Robert Fitzgerald, Robert Lowell, James Laughlin, Robert M. MacGregor.

**MARY DE RACHEWILTZ (B. 1925)**

Poet and translator. Daughter of Ezra Pound and American violinist, Olga Rudge. She married Egyptologist Boris de Rachewiltz in 1946. Her work has chiefly concentrated on studying and translating the works of her father but she has also translated Robinson Jeffers and E.E. Cummings, Ronald Duncan and Denise Levertov into Italian. She is Curator of the Ezra Pound Archive, Center for the Study of Ezra Pound and His Contemporaries, Beinecke Rare Book Room and Manuscript Library, Yale University. She was a fellow at the Radcliffe Institute from 1973 to 1975 and has given lectures at many colleges and universities in the United States.

**LA52/275** [December 1962]–22 February 1974

9 items

Holograph and typescript letters and cards from Mary de Rachewiltz. Writes from Brunnenburg, Tirolo, Merano, Italy; Overbrook Road, Piscataway, N.J.; and the Radcliffe Institute, James Street, Cambridge, Mass.

Mentions her husband and her children Sigifredo, Walter and Patrizia. Comments with affection on their friendship and on the number of people she meets when in America, who ask about the Sweeneys, and the hope that they may visit her in Italy. Expresses her gratitude to the Sweeneys for inviting her daughter to stay with them. Thanks Máire for a copy of her book *The Festival of Lughnasa* 'never have my slight butterfly-booklets been rewarded by such solid wisdom' (2 June 1963). Writes occasionally about her father and her involvement with his work both through the Pound archive and her translations of his poems into Italian and her being awarded a Radcliffe Fellowship which will enable her 'to translate the Adams Cantos ...' (9 September 1973). Thanks Jack for his suggestion that she start recording her readings of poets. Answers Jack's question concerning Pounds 'Shih Ching' noting her father's displeasure at the Harvard and New Directions editions. Mentions German sculptor Eva Hesse and her husband, Irish sculptor, Tom Doyle; Marianne Moore; Robert and Sally Fitzgerald; Marion Cummings, 'She sees no one, except Mrs. Knight, and there really is NO hope for her' (19 April 1969) and later refers to her death and funeral; Ivor and Dorothea Richards.

Includes:

- 'Father had to undergo a second operation 4 days ago—it all went well, but still, one is sad' (2 June 1963).
- 'I have gone back to translating Noh plays & Cantos (but it's a secret ... I ought to give full time to the archive, but translating has become an addiction—I can't stop)' (2 June 1963).
- 'And I am so grateful to Máire for what she wrote me about her father & John Quinn. These "links" are such wonderful company. I do hope some day we'll be able to talk about it all' (15 July 1969).
- 'But now I am leaving for Cambridge & somehow I know I'll miss you

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**LA52/275 contd**      there for you & Robert Frost had the greatest impact (there's a better word) on my first visit there, 10 years ago' (9 September 1973).

**LA52/276**      11 September 1973

5 items

Printed items concerning the death of Ezra Pound, sent with compliments from the Center for the Study of Ezra Pound at Yale University:

1. Card with details of Pound's funeral arrangements in Venice (3 November 1972).
2. Card with pencil drawing of Pound 'a hero at peace' (21 November 1972).
3. Vanni Scheiwiller, ed. *Le nuvole di Pisa con un ritratto inedito de Giuseppe Viviani* (Milan: 1973). Limited edition of 1,000 copies.

**KATHLEEN RAINE (1908–2003)**

British poet, critic and independent scholar writing in particular on William Blake and WB Yeats.

**LA52/277**      4 September 1967–25 July 1973

3 items

Holograph letters and card from Kathleen Raine, Paulton Square, London SW3.

Comments on the passing of time and the value of shared friendships. Expresses her concern for the future of the Sligo Yeats Summer School and sounds Jack out on whether or not he might be interested in consulting with the board: 'What they fear is a decline into Academic dullness; and I must confess to having suggested they might see you and consult you ...' (4 September 1967). Refers to her work on Yeats. Thanks Jack for his help with the Chapelbrook Foundation. Mentions Scottish poet Tom Scott; and Willa Muir.

Includes:

- 'Willa [Muir] sends her love. She has corrected proofs of her memoirs, and is now sifting them for libel—a pity libel has to be so restricted'. (4 September 1967).

**PETER WILLIAM REDGROVE (1932–2003) AND PENELOPE SHUTTLE (B.1947)**

Peter Redgrove was a prolific British poet. His second wife, Penelope Shuttle, is a noted feminist poet and novelist. They collaborated on works on women's health as well as novels and plays.

**LA52/278** [1962–74]

5 items

Holograph letters, air-letter and cards from Peter Redgrove. Writes from Department of English, Crosby Hall, The University of Buffalo, New York; Art School, Woodlane, Falmouth, Cornwall; Hamilton St, Hamilton, NY; Trelawney, Falmouth, Cornwall.

Peter thanks Jack and Máire for their hospitality and later hopes to make arrangements to meet again in Boston. Peter and Penelope both thank Jack for his 'wonderful letter' [December 1974] concerning *The Terrors of Dr Treviles*. Penelope writes about their time in New York where Pete is a visiting professor and about their forthcoming joint projects.

**LA52/279** 1976, not dated

2 items

Newspaper cuttings of poems by Redgrove and Shuttle.

1. Peter Redgrove. 'A Roadside Feast' beginning 'He slaps the hedgehog off the road/He chivvies it off with scraping prongs ...' (3 December 1976).
2. Penelope Shuttle 'The View from the Window' beginning 'The rain prevents me from taking a walk/The rain is like the noise of a hundred people ...' (not dated).

**BENJAMIN 'BEN' LAWRENCE REID**

Professor of English at Mount Holyoke College. He was awarded the Pulitzer Prize in 1969 for his biography *The Man From New York: John Quinn and His Friends*.

**LA52/280** 4–11 January 1972

4 items

Typescript letters from Ben Reid, Merrion Street, Dublin.

Thanks Jack for his kind comments concerning *The Man From New York* recalling meeting Jack on an earlier occasion and later thanking him for an invitation to visit him in Corofin. Comments on Ezra Pound's letters

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- LA52/280 contd** 'among the world's most entertaining' (4 January 1972) and [Noel] Stock's biography of Pound. Explains his presence in Ireland and his work on Roger Casement: 'I've always been haunted by the "story" of Casement, and it has never been anything but manhandled by careless enemies and careless friends' (4 January 1972). Expresses a desire to own property in Ireland.
- 'I have a good story about The Wasteland manuscript which I'll tell you if we get together some day—too long to spin out here' (4 January 1972, 2 items).

**LA52/281** 28 September 1969

1 item

B.L. Reid. 'Henry James at Home' *Boston Globe* 28 September 1969. Review of H. Montgomery Hyde, *Henry James at home* (1969).

**KENNETH REXROTH (1905–82)**

American poet, translator and critical essayist.

**LA52/282** December 1982

2 items

Printed poem by Kenneth Rexroth sent as Christmas card from New Directions Publishers to Mr and Mrs John L. Sweeney: 'The Signature of All Things' beginning 'My head and shoulders, and my book/In the cool shade, and my body ...'.

**HORACE MASON REYNOLDS (1896–1965)**

Reynolds, an English literature professor, specialized in Anglo-Irish literature, and also studied American spoken English and folksongs. He taught at Harvard and at Emerson College

**LA52/283** 19 August 1955, 2 March 1963

3 items

Holograph card and typescript letter. Writes from Richmond, California and Slade Street, Belmont, Mass.

Encourages Jack to bring Máire to California and in his letter tells some jokes and invites them to the Emerson College musical. Asks Jack to 'Tell Maire I'm enjoying her impressively good book' (2 March 1963).

**KEIDRYCH RHYS (1915–87) [WILLIAM RONALD RHYS JONES]**

Welsh literary journalist and editor, and a poet. From 1937 his editorship of the Anglo-Welsh magazine *Wales* was an important influence on Welsh-language literature.

**LA52/284** 8 August 1937–20 [February] 1939

5 items

Holograph letters from Keidrych Rhys, Penybont Farm, Llangadock, Carmarthenshire, Wales.

Writes mostly gossipy letters with few references to his personal education and endeavours: 'I'm trying to write a 1 act experimental masque—it's already taken me 2 years!' (11 September 1937) but much comment on other writers and publishers. Occasionally asks Jack if he or his brother can help in getting the work of people he knows published in America or his own poetry published. Refers to his rejection by Downing (Cambridge) and Magdalen (Oxford) colleges 'which perhaps is a good thing as I might not survive—or as a writer' (8 August 1937), later states that Cambridge 'gives me the willies' (11 September 1937) and professes his general disdain for those who teach there, including F.R. Leavis. Occasionally comments on what he is reading. Expresses strong opinions about various writers and discusses various magazines currently publishing poets. Occasionally expresses his nationalist politics: 'I hope before long that we'll break away from England' (11 September 1937). Mentions Gordon Frazer; Philip O'Connor and David Gascoigne; Welsh poets Dylan Thomas and Glyn Jones whose 'first book of short stories "Blue Bed" ... is generally reckoned the best book of stories of the year here ... ' (11 September 1937); Christopher Isherwood and Edward Upward; Augustus John; Roy Campbell: 'He looks as if he might become the Afrikaans Hitler' (11

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- LA52/284 contd** September 1937); Hugh McDiarmid; and Niall Montgomery.  
Includes:
- 'Isherwood is about  $\frac{1}{2}$  as good as Evelyn Waugh, writes  $\frac{2}{3}$  as well and is  $\frac{1}{3}$  as funny. And when the verse-writers write prose (Spender, Heppenstall) they make a mess of it' (8 August 1937).
  - 'Now I think it was sad that I didn't meet you. But like Verlaine and Rimbaud! I'm supposed to look after the farm which is probably the most pure was of making a living. Augustus John called this week to see me at work—work meaning writing—so many think manual work insanity despite the teaching of the latter-day Carpenter. Anyway John should be quiet enough—the lecherous old devil' (11 September 1937).
  - 'Leavis elbows on mantelpiece punctuating the Saturday evening gloom with 6 puns an hour—Queenie doling out the cakes' (11 September 1937).
  - 'Saunders Lewis is a much better critic than Eliot, & is a Catholic. I've a great admiration for the little American criticism I've read—Edmund Wilson, Matthiessen. Here no one seems to bother' (11 September 1937, 6pp).
  - First draft of poem 'Spell' beginning 'Chaos finds grandfather kinder than parents/Our blood in tune with a springing sap ...' (11 September 1937).
  - 'The last six months have been hell—row with my family, falling for a girl who hurt me like hell, a gang of chaps hanging on to one wherever one went, meddling in one's affairs—they've also stolen a lot of mss & several notebooks, being perpetually unbalanced & quite often feeling like doing something rash' (1938).

**LA52/285** Not dated.

1 item

Holograph draft poem 'Sawdde' beginning 'When I step thimble heeled at an end of day/Sound of water Sawdde water pricks my ear, ...'. Note re Dylan Thomas included. Verso includes part of pencilled poem.

**LA52/286** 6 September 1936

1 item

Holograph letter from Keidrych Rhys to Eugene Jolas (American writer, translator and literary critic).

Comments on consonantal agreement in Welsh poetry and informs Jolas that he is Welsh-speaking and has written 'many poems in Welsh (experimental style)' and has had a collection of poems about to be published as well as editing an anthology of Welsh writing with Dylan Thomas.

**ADRIENNE RICH (B.1929) AND ALFRED 'ALF' HASKELL CONRAD (D.1970)**

American feminist, poet, teacher, and writer. She is the recipient of many awards including the National Book Award, the Bollingen Prize, the Lannan Lifetime Achievement Award, the Academy of American Poets Fellowship, the Ruth Lilly Poetry Prize, the Lenore Marshall Poetry Prize, and a MacArthur Fellowship; she is also a former Chancellor of the Academy of American Poets. In 1997, she refused the National Medal of Arts. She married Harvard University economist Alfred H. Conrad in 1953. Conrad with fellow economist John Meyers founded cliometrics, the study of history using economic models and advanced mathematical methods of data processing and analysis. In 1969, Conrad and Rich became estranged and he committed suicide the following year.

**LA52/287** 24 August 1955–17 October 1966

18 items

Holograph and typescript letters and air-letters mostly from Adrienne Rich. Writes from Payne Street, Evanston, Illinois; Whittier Street, Cambridge, Mass; Brewster Street, Cambridge, Mass; Lisztlaan-1, Rotterdam, The Netherlands; Central Park West, New York, NY.

Writes with affection about their friendship. Writes about her husband and family, mentioning Alfred's various university appointments. Describes the towns and cities they move to and the communities in which they live whilst acknowledging the absence of older friends. 'We miss Cambridge and its people dreadfully, of course; however attractive new acquaintance and colleagues may be, they lack the one charm of intimacy and long association' (25 January 1956). Writes in detail about their stay in Holland, asking Jack if he would like some recordings of Dutch poets reading their work and seeking his assistance in arranging a lecture at Harvard for a Dutch academic. Is grateful to Jack for his appreciation of her poetry: 'What you say makes me very glad because the poetry would, if it could, be addressed always to a mind and ear like yours' (24 August 1955). Asks Jack to support her application for a second Guggenheim grant, describing the difficulties of bringing up children and writing poetry: 'I am asking them for funds to buy working time with—to give me part of every day that I can count on regularly for work' (18 September 1958). Discusses the work of other writers, for example, Elizabeth Jennings: 'I find her poetry, despite an almost complete absence of sensuousness, immensely satisfying after reading a great deal of elegant, luscious but essentially trivial poetry. Her insights are certainly the most mature of anyone of the younger poetic generation' (25 January 1956). Refers to the donation of her manuscripts to Harvard. Mentions Irish poet Blanaid Salkeld; Robert Lowell; Ted Hughes and Sylvia Plath; Denise Leventov; and Amy Lowell.

Includes:

- 'It was a real pleasure to have your card and to read Blanaid Salkeld's letter, not only for her kind words about The Diamond Cutters but for the picture it gives me of her. A truly remarkable woman, I should

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**LA52/287 contd**

think. Isn't it a gift Irishwomen seem peculiarly to possess—that of extending vitality with intellectual aliveness into old age?' (25 January 1956).

- Holograph note from Alfred Conrad to Jack referring to Conrad's ground-breaking paper with John Meyers 'The Economics of Slavery in the Ante-Bellum South' [1958].
- 'Our infant will be born in a month which will make an enormous difference to me as far as physical lassitude and a kind of mental paralysis are concerned. I did get some important work done, or begun, this winter ... Working toward a more conscious and significant use of language and, for me, a new freedom of expression' ... (20 February 1959).
- 'I looked at the Kinsella and MacDonogh books: these young Irish poets seem a kind of repository of lyrical purity which scarcely exists in this country and which one feels must be preserved somewhere independently of "movements" and the like. Of course (R.S.) Thomas has the gift to a more stunning degree—he seems to me, like Muir, one of those whose strength and vision exist outside of any temporary frame of reference ...' (20 February 1959).
- 'Cal's new book should be appearing in England soon. There is an extraordinary core of self-knowledge and sureness about his work—which leaves him so far beyond the rather irritable, touchy competences of nearly everyone else' (20 February 1959).
- 'I am keeping Anne Sexton's poems a bit longer. What I feel is very much like what you said—to begin this way is almost self-devouring: and beyond that, once the material of total frankness has become exhausted, what then?' (14 December 1959).
- 'I've also amused & educated myself by doing a lot of translations of modern Dutch poets, some of whom I find extremely interesting & worthwhile' (23 May 1962).
- 'I just read with great pleasure Galway Kinnell's What A Kindom It Was. "To Christ Our Lord" is a remarkable poem, almost deserving its Hopkins echo in the title' (23 May 1962).
- Poem: 'Peace' beginning 'Lashes of white light/binding another hailcloud ...' (23 May 1962).
- 'I return herewith [Leo] Vroman's letter ... I'll send him a note with a translation of a poem of his I've done. He's a wry, tough-but-tender poet, sees things not quite as another might' (22 March 1963).

**LA52/288** 1952

1 item

Printed booklet. The Fantasy Poets, no 12: Adrienne Cecile Rich. Signed by Rich.

**DOROTHY RICHARDS NÉE PILLEY (1893–1986)**

Married to I.A. Richards. Secretary of the British Women's Patriotic League, c1922 and was a well-known British climber who wrote *Climbing Days* (1935).

**LA52/289** 20 November 1978, 24 August 1984

2 items

Holograph letters from Dorothy Richards. Writes care of friends, from Chesterton Road, Cambridge, UK.

Mentions that they are back from New York where they 'had a newsy evening with James and Laura ... We are all emphatic that Jack should write his memoirs' (20 November 1978). Refers to their mountaineering past and asks if they might meet with the Sweeneys for Christmas. Discusses their declining health and the death of friends. Mentions Conor Cruise O'Brien.

Includes:

- We are now off to Wales—flying off with Charles Evans, the Principal of Bangor Uni. Formerly a great mountaineer Ranchenjunga—& IAR is lecturing next week—& we shall like to see the old summits' (20 November 1978).
- 'I too am now in a similar boat—the dear Fosters keep telephoning from New England urging me to come as usual to the white mountains where IAR & I have spent so many happy hours' (24 November 1984).
- '... they announced the death of Randall Thompson at 85 ... I recall he was a close friend of yours & we had a great season at Gstaad seeing a lot of him & enjoying his witty company immensely. Later in Cambridge we met his wife & somehow it all evaporated' (24 November 1984).

**MARTIN ROBBINS**

American poet.

**LA52/290** 5 January 1970, 18 December 1972, 7 January 1980

4 items

Typescript letter and cards from Martin Robbins. Writes from Willow Street, Boston; Pond Street, Jamaica Place, MA; Houston St, W. Roxburg, MA.

Is sorry to have missed Jack and hopes that he and Máire are well. Encloses his 'annual solstice greeting' (5 January 1970). The remaining cards are all solstice greetings. Thanks Jack for his comments 'to last year's solstice poem' (18 December 1972) and informs Jack that he may

- LA52/290 contd** have a Fulbright to Argentina.  
Includes:
- 'Night Poem' beginning 'Winter stars, dim and far. Mist./The year turns over us. Stalks ...' (5 January 1970).
  - 'Solstice/Winter' beginning 'This lowest sun, swirled/White into crystals ...' (18 December 1972).
  - 'Solstice Exercise' beginning 'Steady snow/Outside the kitchen window ...' (7 January 1980).

**ESMÉ STUART LENNOX ROBINSON (1886–1958)**

Irish dramatist, poet and theatre producer and director who was involved with the Abbey Theatre.

**LA52/291** [1952]

3 items

Telegram and typescript letters from Lennox Robinson, Longford Terrace, Monkstown, County Dublin.

Mainly concern making arrangements to meet at Robinson's house. Asks 'Did you think of doing anything about the inscribed "Leaves of Grass"? Trinity College Library have made an offer but my wife doesn't think it sufficient' (not dated). Asks to be remembered to [Irish playwright] Mary Manning.

**W.R. 'BERTIE' RODGERS (1909–69)**

Northern Irish poet, writer, broadcaster, academic and Presbyterian minister. He started work as a scriptwriter for the BBC in London, and became a freelance writer in 1953. In 1966 he moved to California, initially to take up a position at Pitzer College and then to a position at California State Polytechnic.

**LA52/292** 25 July 1951–8 November 1968

8 items

Holograph letters and air-letter from W.R. Rodgers. Writes from Mecklenburgh Square, London WC1; Rookery Farm, Ardleagh, Colchester, Essex; College Avenue, Claremont, California; Stephens Ranch Road, La Verne, California.

Mentions his health and describes the different places in which he and his wife, Marianne, live. Gives Jack technical advice on making a recording and refers to the likelihood that Jack will get a recording of 'The Bare Stones of Aran'. Asks Jack's advice on assessing the value of a presentation collection of the complete works of Hans Christian Anderson, inscribed by the author and owned by Rodgers' wife. Occasionally refers to his poetry; his teaching 'My lectures on Ireland and Irish writers—two days a week—started well ...' (9 October 1966) and work as a writer-in-residence, including the organisation of a festival on Irish literature (programme enclosed), as well as his work on Irish writers. Asks Jack to support his application to the Chapelbrook Foundation so that he can supplement his part-time teaching with a grant to enable him to finish his book on the 'writers of the Irish Literary Movement'. Mentions American poet Theodore Roethke; and Conrad Aiken.

Includes:

- 'I want to—and the BBC is anxious that I should—edit my broadcast programmes on Yeats, Joyce, Synge, Moore, GBS, Abbey Theatre, AE, Gogarty, Higgins, The Easter Rising, for publication in book form, and I'm about to start negotiations with Peter Davison of the Atlantic Monthly Press ...' (9 October 1966).
- 'Tell me, do you still have a recording of my broadcast, The Bare Stones of Aran? (The BBC's recording has probably been destroyed). If you have, I'd dearly love a copy of the tape to play to my classes, to give them some idea of what the Irish language sounds like and what that older civilisation is like: naturally we'd pay for the copy; but please!' (9 October 1966).
- 'I'm sending you, separately, a copy of a poem I wrote for Rev Paisley, that troubler of Israel and destroyer of the peace of Northern Ireland' (9 October 1966). Not included.
- 'I enclose a poem I wrote recently, based on one of Peadar O'Donnell's Donegal memories which he told me once and which stuck in my memory' entitled 'Field Day' beginning 'The old farmer, nearing death, asked/To be carried outside and set down ...' (4 August 1968).

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- LA52/292 contd** ■ 'Those nice anonymous Boston people—the Chapelbrook Foundation—actually awarded me \$5,000 to finish the book ... I never cease to wonder at the generosity of the American people ... the Arts Council in Dublin, in view of my 'services to Irish letters' had decided to award me an annuity of £100 for the rest of my life. I think this pleased me, as 'a Northerner' more than anything else' (8 November 1968).

**LA52/293** 1951–57, 1968

4 items

Printed articles and poem by Rodgers:

1. 'The Noble Ladies' *The New Statesman* 23 June 1951.
2. 'The Dance of Words' *The New Statesman* 1 August 1953.
3. 'Meet, Drink, and be Airy' *The Listener* 26 December 1957.
4. 'Field Day' *Irish Times* 23 November 1968.

**LA52/294** 1969

3 items

Newspaper cuttings concerning Rodgers death.

**THEODORE HUEBNER ROETHKE (1908–63)**

American poet, who published several volumes of poetry characterized by its rhythm and natural imagery. He was awarded the Pulitzer Prize for poetry in 1954 for his book, *The Waking*. He attended the University of Michigan and Harvard University and became a professor of English. He taught at several universities, among them Lafayette College, Pennsylvania State University and Bennington College. Lastly, he taught at the University of Washington, leading to an association with the poets of the American Northwest.

**LA52/295** 12 March 1958

1 item

Typescript letter from Theodore Roethke, Department of English, University of Washington, Seattle to Sweeney, cancelling 'the engagement' on the advice of his doctors. 'They said I should not feel guilty: it was like getting pneumonia. But guilty and embarrassed I do feel.'

**RAYMOND ROSELIEP (1917-83)**

American poet and Catholic priest. He was a master of the English haiku and has been described as 'the John Donne of Western haiku'. He was ordained on 12 June 1943, at St Raphael's Cathedral, Dubuque, Iowa.

**LA52/296** 1960-67

12 items

Typescript letters and cards from Raymond Roseliep. Writes mostly from Loras College, Dubuque, Iowa and also from Holy Family Hall, Mount Saint Francis, Dubuque, Iowa.

Communications usually include copies of his poems. Congratulates Mr Sweeney 'for that striking and stirring quartet in the current Poetry. ... I shall be watching for more of your fine work' [1961?]. Thanks him for the tapes and admittance 'to your poets' gallery' (9 February 1961) and later apologises for the delay in making his recordings. Refers to his teaching and ill-health and to his writing. Mentions Eve Triem, 'a poet who keeps wanting to grow (not old though)' (2 August 1967).

Includes:

- Printed poem inscribed to John L. Sweeney 'in gratitude for his quartet in Poetry for April' entitled '10<sup>th</sup> Station Despoilment' beginning 'I take Paul's whip and beat my white b[ack]/blue and black, drain pores of water, dig ...' (1961).
- Reprints of two poems with letter of 9 February 1961, inscribed to John L. Sweeney:
  1. 'Priests Diary: Two Entries' beginning '[April 1944]/ The sour milk breath of a little boy./The soft shoot of a young laurel. Cut ...' *The Mass Review* vol 1 no 4, August 1960.
  2. 'Recommendation: in Still-Early Spring' beginning 'A history of love has blossomed/and died for a night in him ...' *The Colorado Quarterly* vol 9 no 3, Winter 1961.
- Reprints of two poems with card of 2 August 1967, inscribed to John L. Sweeney:
  1. 'On his return' beginning 'Frog is frog green/over the hill from St. Vincent's, ...' *The Minnesota Review*.
  2. 'Picasso's Woman of Majorca' beginning 'is lovely and sad,/you almost see clown/in face or pyramidal hat...'. *The Minnesota Review*.

**LA52/297** [1961-2]

7 items

Copy of typescript poems by Roseliep with places of publication noted.

**LA52/298** 1 February 1961, 17 October 1963

2 items

Newspaper cuttings concerning Roseliep's invitation to record for the Poetry Room (1961) and the publication of his book of poetry *The Small Rain* (1963).

**BLÁNAID SALKELD (1880–1959)**

Irish poet, dramatist, and actor, whose well-known literary salon was attended by, among others, Patrick Kavanagh and Flann O'Brien. She was a perceptive critic and reviewer. Salkeld was born in Chittagong, in what was then India but is now Pakistan, and grew up in Ireland.

**LA52/299** January 1952–March 1958

15 items

Holograph and typescript letters from Blánaid Salkeld, Morehampton Road, Donnybrook.

Discusses growing older and her health. Keeps Jack and Máire informed about her children, for example, refers to her son, Cecil French Salkeld, and his career as a painter: 'Cecil's 2 pictures looked very well there [the Oireachtas Exhibition], & both Beatrice's have been well mentioned in the reviews' (21 October 1955); her [daughter?] Celia's career as an actress: 'Celia is just appearing & doing a few steps of dancing in the Abbey Gaelic Pantomime. They say it won't run long though they paid 100 for the script, Ulysses agus Penelope. Though she had an audition with Blythe & Ria Mooney, she has not been invited to join the Abbey company, alas' (3 January 1956); and grand-daughter Beatrice 'has been commissioned to illustrate some agricultural articles for the Irish Times' (3 January 1956). Mentions Brendan [Behan] who married Beatrice, particularly his play *The Quare Fellow* and his autobiography *Borstal Boy*.

Refers to her writing process when apologising for not sending Jack her manuscripts as promised and discusses her verse plays. Mentions her award for best new book by the Women Writers' Club: 'I hope this will sell a few copies!' (21 October 1955) and comments on her precarious financial situation: 'I have to rely on being paid for my poems to papers, before I can allow myself the luxury of buying a book—and I can tell you the papers here are mighty slow in paying' (21 October 1955). Later comments on the lack of interest the Irish papers are showing in her work. Refers to her work as a reviewer and on the reviews she has received. Comments on Jack's recording programme at the Poetry Room. Occasionally writes about matters relating to India: 'Have you seen ENVOY—the new India-Britain Publication? The Indian part pictures & photos—marvellous. The Britain part, all that I hate most' (2 January 1956). She describes the visit of Indian musician Mr Bachchan to her home: 'the nicest Indian I ever met in

LA52/299 contd

my life—so austere & straightforward’ (19 September 1953). Comments on the work of other Irish writers, for example, ‘I always think Colum is very unlucky. I got a loan of the script of *Balloons*—some years ago—& except for the ending—I thought it was a delightful play. A little good advice & heartening, one feels, would have made him persevere. Francis Stuart, too, had a way of beginning a novel—so that you thought it was going to be the finest book ever written—& then, somehow, most of them peter out’ (2 February 1955). Refers from time to time to her nationalist politics, particularly concerning partition: ‘It’s amusing to think of [?] R.U.C. cars meeting him [de Valera] at the Customs & driving him to his destination. Last time, he visited Belfast, he got a month in jail. But, alas, partition is still there’ (11 February 1957).

Discusses books and poems that she has read, for example Rilke’s letters; English poet Donald Davie, ‘for all his cleverness, he is reduced to raving’ (2 January 1956); British poet Ruth Pitter, ‘I’ll tell you why I hate her work ... She writes Miltonic music, certainly. But what value has imitation in art?’ (2 January 1956); and comments generally on the absence of religion from contemporary art. Thanks Jack for the books he sends as gifts, including commenting on for example, Adrienne Rich, Conrad Aiken, Marianne Moore, Stephen Spender, ‘a poet in ‘his young youth’, nothing now I’d say’ (1 February 1957); Richard Wilbur, ‘I am entranced by Wilbur’s book’ (11 February 1957); and Richard Selig. Mentions W.R. Rodgers; Padraic Fallon; Padraic and Mary Colum; Noel Purcell; Austin Clarke; poet Leslie Daiken; Francis Stuart; Irish sculptors Ian and Imogen Stuart; Irish poet Pearse Hutchinson who ‘writes very modern poems in Irish and English. No one else writes really modern verse in Irish’ (21 October 1955); G.S. Fraser: ‘I’ve heard him review verse on the BBC A hopeless person, I would think’ (2 January 1956); Irish painter Patrick Swift, ‘a very effeminate looking creature to be so vital an artist ...’ (27 February 1956); Patrick Kavanagh ‘I’m told the last no of *Minbus* consisted entirely of poems by P.K., & an appreciation of his work by Anthony Cronin’ (1 February 1957). Also discusses radio plays and commentary.

Expresses her sympathies to Máire on her brother Turlough’s death. Later discusses the Gaeltacht with her and matters related to Irish folklore and Máire’s scholarly writing: ‘your Legend was a grand surprise’ (27 February 1956). Discusses *An Club Leabhar*: ‘I will confide to you that I only read an odd book that they send. If I allowed myself to read much, I’d never get anything written!’ (27 February 1956). Discusses the merits of writing poetry in Irish and English arising out of her account of Patrick Kavanagh’s poetry lectures at UCD.

Includes:

- ‘A new theatre—the Pike Theatre—has just been opened. It is a converted garage, somewhere beyond Baggot St. Bridge. Beautifully painted & the sets designed by Michael Morrow—assisted by Celia, as the Programme announces’ (19 September 1953).
- ‘Did you see Argo Ltd has brought out a beautiful record (long playing) of W.R. Rodgers reading *Europa*. The worst of it is, they seem to think my gramophone wouldn’t play it. I haven’t even seen a long-playing record’ (19 September 1953).

- LA52/299 contd
- 'Leslie Daiken ... told me that he was informed by some Irish poets there [London] that a new anthology of Irish Verse is being compiled here, & that Faber has been already contacted. I have heard nothing of it but of course it's possible. One of the editors of the previous Faber anthology, Val Iremonger, wrote most insulting reviews about our PEN Collections—saying there was not one single poem in it. That was going a bit far, I thought. But how could it be a good anthology—since most young poets don't belong to PEN—certainly Paddy Kavanagh & Fallon & Rodgers don't? So the volume was filled up with non-practising poets such as Tom Collins (brilliant editor of Dublin Opinion) Stephen Gwynne—Miles (*sic*) na gCopaleen, etc' (19 September 1953).
  - 'I can't tell you how delighted I was to get your [Jack] lovely gift of NEW WORLD WRITING, and how much I have enjoyed reading it—most of all your most muscial metaphysical poems. That indeed was a marvellous surprise' (21 October 1955).
  - 'I am still revelling in the 3 wonderful books you sent me. The Diamond Cutters is full of fine poetry. There is nothing immature in it of craft or thought. In fact Adrienne Rich has gone so far towards perfection, she will have to side-step a bit henceforth, I imagine. I envy her objectivity' (2 January 1956).
  - 'I'm glad you [Máire] enjoyed Radio Train for it was a very pleasant trip—only Irish spoken—except indeed by the railway officials. One of them kept repeating his sympathy with me—stranded there surrounded by a crowd of youngsters—(in spite of the Gaelic League announcement, that the trip was not only for young people!). Indeed, the conductor's sympathy was never more astray—for I was extremely happy. I was surprised that I could not get any poitin in Spiddal, to bring back with me. I suppose they didn't trust us' (3 January 1956).
  - 'A young man called at her [Beatrice] flat the other day, asking for Brendan [Behan]. He looked like a Trinity student—& had a youthful figure with him with long fair hair: she couldn't make out was it a girl or a boy. He left his name on a slip of paper: Lucien Freud!' (3 January 1956).
  - 'I don't know whether you & Jack will have heard that Paddy Kavanagh has been appointed extra-mural lecturer at UCD. He is to lecture every Tues. night until May 7<sup>th</sup>. The subject (of course) POETRY—in all its aspects. He has begun by being very controversial, I need hardly say. ... He said we had gained more from poetry in English ... than we had lost by losing the Irish language. Wasn't he dreadful to say that?' (27 February 1956).
  - 'I didn't tell you [Jack] that when I sent poems (as directed by World Writing) to a Mr Moore in Manchester—for forthcoming number, including Irish & Eng. Poets—the aforesaid Mr Moore—after months—sent back my poems—with a few lines scrawled in red ink: "Sorry. S. Ireland is barred. Though that is not our reason for rejecting your poems" ...' (6 December 1956).
  - 'Brendan's book "The Quare Fellow" is out ... Sybil Le Brocquy came y'day to tell me how well he spoke in a debate about Hanging, in the Mansion house' (6 December 1956).
  - 'I am most delighted to have Marianne Moore's Like a Bulwark. ... Her

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- LA52/299 contd** subjects so varied—from science to horseracing-& on to Jazz! She is a great person' (11 February 1957).
- Two draft poems included in letter of 11 February 1957:
    1. 'Optimism' beginning 'But for that she has proved inadequate—/We might have seen the old spirit restored. ...'
    2. 'Looking Back' beginning 'What has made their words so strong, so swift-moving?/A poem is not a battle—unless ...'
  - 'Did you hear that Dublin PEN being asked to nominate an Irish writer for the nobel Prize, put forward Lennox Robinson's name? It would be great if he got it!' (11 February 1957).
  - 'And now I must tell you about the late venture of Gael-Linn & their Club Dramaíochta: an Irish version of Le Bourgeois Gentilhomme. It started on St Patrick's night & has got excellent reviews. Production by Frank Dermody. The best review Celia got so far, is from Martín O [Direáin] ...' (19 March 1958).

**LA52/300** 28 August 1953

1 item

Typescript air-letter from Bharatidevi Sarabhai, Shahibag, Ahmedabad, India to Jack Sweeney.

Comments warmly on their friendship and agrees to help assist Blánaid Salkeld choose the appropriate 'Indian musical setting to an air in a foreign tongue'. Observes that 'We in India have long felt a deep kinship with Ireland: the Celtic Revival, the Sinn Fein movement awakened congenial sparks in us'.

**LA52/301** Not dated

2 items

Copies of two typescript Rimbaud poems translated into Irish from the French by Blánaid Salkeld:

1. 'Tá mo Dhóigh féin Agam (Ma Bohème)' beginning 'Ag cur an bhóthair díom's mo dhá dhorn im' phócaí tirm'—/An cóta orm, leis, ionnann's bheith samhluighthe—gan bhí— ...'
2. 'An tSioraíocht' beginning 'Tá sí le fáil arís—/Céard í?— An tsioraíocht. ...'

**LUIGI SARZANO**

Italian poet

**LA52/302** April–June 1961

2 items

Holograph and typescript letters from Luigi Sarzano. Writes as from Corso Monte Grappa, Torino, Italy.

Thanks Sweeney for ‘the great honor you offered to me and I do hope that my recording will not appear too poor for you’ (2 April 1961). Praises the work of the Poetry Room. Refers briefly to his poetry: ‘I hope you will enjoy my poems; here they stand alone and seem to be stranger to my countryfellows—I do not know why: “nemo propheta in patria?” Probably they are too new or too bad for the current taste’ (5 June 1961).

**LOUISE SCOTT**

American poet.

**LA52/303** 28 March 1968

1 item

Holograph copy of letter from John L. Sweeney, Corofin, Co. Clare to Mrs Scott praising her book *Divining Rod*, both for its production and her poetry. Comments on her ‘gift for saying into a new life for the reader your evidently relished experiences of observation and meditation. And I am not overlooking your thrust of wit’. Lists his favourite poems, particularly the title poem, explaining his choice of favourites by recounting a personal anecdote about his home in Corofin.

**GEORGE SEFERIS (1900–71)**

Greek poet and a Nobel laureate. He also pursued a career in the Greek foreign service, culminating in his appointment as Ambassador to the UK, a post which he held from 1957 to 1962. 'Seferis' was a pen name, a variation on his family name, Seferiadis.

**LA52/304** 28 February 1957–25 May 1965

6 items

Holograph letters and cards from George Seferis. Writes from Gander, Newfoundland, Canada; Royal Greek Embassy, Upper Brook St, London SW1; Agras, Athens, Greece.

Regrets not meeting while he was in New York. Informs Jack that he has made a recording for him and hopes to make some more. Thanks him for the Irish anthology and invites him to join him for dinner with Bonnefoy in London. Apologises for not being in touch 'I neglected my friends abroad this year, a hectic year; it's not easy to come back to one's country after such a long absence' (30 December 1963). Comments on winning the Nobel Prize: 'I thought very much of Yeats ... in both cases the award went to small countries struggling for their expression' (30 December 1963). Discusses a possible poetry reading engagement at Harvard asking that English classicist and translator with whom he is staying, Rex Warner, also be invited to read the English translations of the poems.

**LA52/305** 29 May 1965

1 item

Copy of typescript letter from Jack, Beacon Street, Boston, Mass to George Seferis thanking him for his letter of 25 May and apologising that he has made a mistake with the dates and that a poetry reading will not be possible on the dates he suggested.

**LA52/306** [1971]

1 item

Card from Madame G. St. Seferiadès thanking [Jack] for his sympathy. 'George thought of you as a great friend'.

**MARY SELIG**

Wife of poet Richard Selig. She became a Sr Miriam, OSB, after his death.

**LA52/307** 26 August 1968, 28 December 1978

5 items

Holograph letter and air-letter from Mary Selig/Sr Miriam, Stanbrook Abbey, Callow End, Worcester, England.

Asks for a copy of 'the complete checklist made by the Harvard Library of my husband Richard Selig's poems' which she needs for a private printing of a complete edition of his poetry (26 August 1968); includes note to Roger Stoddard from Jeanne Broburg (9 September 1968). Photocopy of letter enclosing two of Richard Selig's prose poems, originals kept for Harvard.

**ANNE SEXTON NÉE Harvey (1928-74)**

American confessional poet and writer. She married Alfred Muller Sexton and they divorced in the early 1970s. Sexton taught poetry workshops at Boston College, Oberlin College, and Colgate University. In 1967, she won the Pulitzer Prize for her third poetry collection, *Live or Die*.

**LA52/308** 27 March 1963-26 March 1969

3 items

Typescript letters and air-letter from Anne Sexton to Jack. Writes from Clearwater Road, Newton, Lower Falls, Mass and Black Oak Road, Weston, Mass.

Thanks Jack for his support: 'I appreciate all you have done for me and think of you always with great fondness' (27 March 1963). Also thanks him for material that he sends her. Discusses items she might deposit in the library at Harvard, and comments in detail about her thoughts on looking back over her worksheets. Refers to Sylvia Plath asking if he has copies of her last poems: 'I would love to see them. It would help my poem to her' (27 March 1963). Outlines plans to travel in Europe. Is delighted by Jack response to *Love Poems*.

**LA52/309** 30 January 1969

1 item

Typescript letter from Anne Ford, Houghton Mifflin Company, 2 Park Street, Boston 02107 to Jack informing him that she will send an autographed copy of 'Anne's book ...to you and Maire with love and compliments of Houghton Mifflin Company'

**ROSEMARIE AND NOEL SHARP**

**LA52/310** 16 April–14 August 1971

7 items

Holograph letters from Rosemary Sharp and Noel Byrne, Tudor Cottages, Hall Street, Long Melford, Sudbury, Suffolk to Jack and Máire. Mainly concern making arrangements to visit the Sweeneys in Ireland. Thank them for 'a marvellous and memorable time' (14 July 1971) and describe in detail their return journey.

**EULA DUKE SINGLETON (D.1985)**

Married to Charles S. Singleton, a Dante scholar best known for his English translation of the *Divine Comedy*, who taught for most of his life at Johns Hopkins University.

**LA52/311** 21 July 1954–11 January 1977

4 items

Typescript letters from Eula Singleton, 1648 Stone Chapel Road, New Windsor, Maryland 21776 to Jack and Máire. Regrets that they (Eula and Charles) no longer get the chance to meet the Sweeneys, expressing the wish that they may meet soon. Outlines plans to travel in Europe and describes their life on their farm in Maryland, referring to her husband's vineyard. 'Charles spends the mornings with St Thomas and the afternoons with the vines and seems to enjoy both' (21 July 1954). Occasionally refers to current affairs and American politics, including comments on Richard Nixon: 'I imagine a lot of people will be delving into his actions for a long time' (15 December 1974) and the nature of political scandals in America and Britain. Discusses the books that she is reading, including Trollope and the letters of E.B. White and of Chekov. Includes:

- LA52/311 contd**
- ‘Charles had said that when the price of gold got as high as possible he was going to take his girl who had had such a dire prophesy about her back to Switzerland and make us all rich and rich. Of course, not being a good gambler, he has waited too long and may not be able to benefit by the madness. So she is safely under lock and key because the young ones who seem to enter around here don’t seem to be very much interested in art—only TVs, etc’ (15 December 1974).
  - ‘But sometimes it doesn’t seem to matter what happens at home because our big men are so far sighted, that is geographically as for travel, that we fear we will be “saving” others who would be better off without us. I trust we won’t start another war, but with Ford a boy scout, American Legion patriotic American, and Kissinger the learned over-kill professor-Metternich, and now Rockerfeller, the what’s good for big business is good for America and must be protected at whatever cost ... but we hope for the best for us and for you too’ (15 December 1974).
  - ‘... the Christmas edition of the Sunday New York Times with it’s suggestions of books which have been found suitable to recommend for gifts. I enclose Nabokov’s entry and judging from the clippings Charles has received it has been rather widely noted and he hopes widely followed out thereby making the Internal Revenue Service happy and him pleased even if he has to pass the proceeds on. And as you may guess, N. is the only one who has suggested his own book’ (22 December 1976).
  - In one letter you spoke of Robert Frost and brought to mind the picture of him at Kennedy’s inauguration and we hope that next week Carter will have a better day even if he won’t have a wonderful poet’ (11 January 1977).
  - ‘We had a Christmas card from Dorothea with no greetings from Ivor. Charles wasn’t tactful, as you always are Jack, and told him that he was surprised that after all his years with literature he had become unwilling to continue to indulge his suspension of disbelief when reading Dante, I think it was. It was very bad of him to say such a thing to our dear old friend and I fear we won’t see them again. They were at Bryn Mawr last summer but didn’t come down to see us’ (11 January 1977).

**KNUTE SKINNER**

American poet who has lived in Killaspuglonane, County Clare, Ireland, since 1964. In 1962, he was appointed to the Department of English at Western Washington University in Bellingham, Washington and for many years taught literature and creative writing there a part of each year and in 2000 retired from teaching. Skinner founded the Signpost Press, a nonprofit corporation devoted to publishing contemporary literature, and he was a founder and editor of the *Bellingham Review*. He is the author of fifteen collections of poetry.

**LA52/312** 8 June 1968–6 July 1972

6 items

Holograph letters and air-letter from Knute Skinner to Jack. Writes from Killaspuglonane, Kilshanny, County Clare and Hampton Place, Bellingham, Washington. Encloses a hand-drawn map to his house. Outlines his travel plans and suggests possible dates to make a recording for the Poetry Room. Mentions Joe Kennedy; Richard and Betty Eberhart.

Includes:

- 'We're terribly upset and dispirited over the news of Kennedy's murder. Joe Kennedy recently sent the mss of his new book. It's very good' (8 June 1968).
- 'I fell into conversation with Mr. & Mrs. Eberhart about you and Maire and Corofin. They have vivid and grateful memories of their stop there. Eberhart showed me a poem of his set there, which you no doubt know. It's in his latest book' (10 April 1972).
- Newspaper cutting: Eithne Earley. 'Profile: Knute Skinner and poetry' *Clare Champion* (18 August 1972).

**MICHAEL SMITH**

Irish publisher and editor.

**LA52/313** 10 August [1969/70]

1 item

Holograph letter from Michael Smith, Editor, *The Lace Curtain: A Magazine of Poetry & Criticism*, New Writers' Press, Warrenmount Place Dublin 8. Encloses *The Lace Curtain*, asking Jack's opinion. He outlines the poets he hopes to include in the next issue, including Denis Devlin, Charles Donnelly and Leslie Daiken. Informs Jack that his printing press is up and running and lists some of the works he has in press, including Gerard Smyth, Michael Hartnett, and Desmond O'Grady.

**STEVIE SMITH (1902–71) [FLORENCE MARGARET SMITH]**

British poet and novelist. worked as private secretary to Sir Neville Pearson with Sir George Newnes at Newnes Publishing Company in London from 1923 to 1953.

**LA52/314** 9 August 1963

1 item

Holograph poem 'Tenuous and Precarious/Were my guardians, ...?'

**WILLIAM JAY SMITH (B.1918) AND BARBARA HOWES (B.1914)**

American poet. He was appointed as Poetry Consultant to the Library of Congress (the position now called Poet Laureate Consultant in Poetry to the Library of Congress) from 1968 to 1970. A member of the Academy of Arts and Letters since 1975, Smith is noted for his translations for which he has garnered awards from the French Academy, Swedish Academy, and the Hungarian government. Smith is the author of ten collections of poetry of which two have been awarded the National Book Award. He serves as the Professor Emeritus of English at Hollins University. He is married to Barbara Howes who edited the literary magazine, *Chimera*, 1943–47, after which she began a long career as a poet and editor. Often anthologized, Barbara Howes continued to write poetry, while branching out into fiction. She was given an award in literature in 1971 from the National Institute of Arts and Letters.

**LA52/315** 6 October 1957–12 March 1958

5 items

Typescript letters from William Jay Smith and Barbara Howes, [Brook House], North Pownal, Vermont.

Writes fondly about their meetings. Discuss arrangements for both Smith and Howes to give a poetry reading under the auspices of the Morris Gray Lectures on Modern Poetry at Harvard and to make a recording for the Poetry Room. Refers to the deposit of worksheets in the Poetry Room. Mentions Barbara receiving a poetry award from Brandeis. Mentions Charlee Wilbur, Richard Wilbur's wife and Theodore Roethke.

**LA52/316** 1958–68

11 items

Envelope with printed Christmas cards from William Jay Smith and Barbara Howes. Each card features one of their poems:

1. Barbara Howes 'Lignum Vitae' beginning 'There in Bologna eighty saints are lodged/On pedestals, in rows up ...' (1958).
2. Barbara Howes 'The Snow Hole' beginning 'It is early morning; we go straight out of the house,/Over the saddle of the nearest ridge ...' (1960).
3. William Jay Smith 'A Minor Ode to the Morgan Horse' beginning 'I may not incline/To the porcupine, ...' (1961).
4. Barbara Howes 'Two Poems', 'Landscape, Deer Season' beginning 'Snorting his pleasure in the dying sun,/The buck surveys his commodious estate, ...' and 'Dream of a Good Day' beginning 'I dream of going in my outrigger canoe—/Boutant, in balance upon each cobalt wave— ...' (1962).
5. William Jay Smith 'Morels' beginning 'A wet gray day—rain falling slowly, mist over the/valley, mountains dark circumflex smudges in the distance— .' (1964).
6. Barbara Howes 'A Christmas Poem', 'Gulls' beginning 'In their long/Arabesque, wings ferrying the steady ...' (1964).
7. Barbara Howes 'Leaning into Light' beginning 'Our hibiscus, larch,/Marjoram, cork tree, ...' (1965).
8. Barbara Howes 'Wild Geese Flying' beginning 'Aware at first only of the dust of sound/Drifting down to save us here in the yard ...' (1966).
9. Barbara Howes 'Elm Burning' beginning "In Zoar/far up that hill, ...' (1967).
10. Barbara Howes 'Otis' beginning ' "When King George the Fifth/Died, my cows were happy; ...' (1968).

**LA52/317** 14 March 1970

1 item

Printed poem by Barbara Howes 'A Letter from Little Tobago' beginning 'This feeling of being alone,/Visiting all these birds who live here— ...' *The New Yorker*.

**GEORGE STARBUCK (1931–96)**

American poet of the neo-formalist school. Starbuck called his style of formalism SLABS, for Standard Length And Breadth Sonnets. He was not widely appreciated by mainstream culture during his lifetime, but since his death his work has earned critical favour. He taught at the Iowa Writers Workshop and, later, at Boston University. He won a Lenore Marshall Poetry Prize.

**LA52/318** [1959], not dated

2 items

Holograph letter from George Starbuck enclosing manuscript material for the Poetry Room: 'Perhaps you might use it and also show the magazine and book version of "Communication" as an example of the perpetual fiddling-around of some poets' [1959]. Printed poem 'A Christmas Poem from Boston' beginning 'At the least scrape laid open (and shouldn't they be ashamed?) ...' (not dated).

**WILLIAM FORCE STEAD (1884–1967)**

American diplomat and poet, who became an Anglican clergyman and chaplain of Worcester College, Oxford. He is best known for his editorial work on Christopher Smart.

**LA52/319** 21 June–18 November 1961

4 items

Holograph letters from William Force Stead to Mr Sweeney. Writes from Manoir de la Hulotais, St Servan sur Mer, Ille et Vilaine, France and W. Lanvale Street, Baltimore, Maryland.

Writes that Richard Eberhart informed him that Jack suggested he be asked to record for the Library of Congress and asks for any suggestions for poems that Jack would like recorded. Comments on the recording when it is done and includes a revised note to accompany it which describes the effect writing poetry has on him. Asks for Jack's critical response and is acutely aware of the old-fashioned nature of his writing: 'I hope that some will find that my expressions of wonder and delight are a pleasant change from the gloom and obscurity of so many of the moderns' (18 November 1961).

Includes:

- 'As I was asked to make some comments, and being rather verbose, I am afraid my reading—and comment—extended to nearly an hour; ... I shall be most interested in your comments, especially since my verses have no relation to "modern verse" and I cannot imagine how they will

- LA52/319 contd** affect a modern audience' (1 November 1961).
- 'Another element is a sense of Divine Imanence (*sic*), personified as Uriel, the Archangel of Light, creator and revealer of our living world' (1 November 1961).
  - 'Eliot and Pound and I are friends but I can't enjoy much of their poetry and they can't endure any of mine. But the world of poetry is very wide and there may be room for all of us' (18 November 1961).

**LA52/320** 2 November 1961

1 item

Typescript letter from Phyllis E. Armstrong, Special Assistant for Poetry, The Library of Congress to John Sweeney informing him that 'a suggestion made by you to Dick Eberhart last March has now born (*sic*) fruit. On Tuesday, Louis Untermeyer and I spent a very pleasant morning with Mr. William Force Stead while he recorded his poems with commentary for the Library Archive'.

**WALLACE STEVENS (1879–1955) AND HOLLY STEVENS**

Wallace Stevens was a major American Modernist poet. He married Elsie Viola Kachel and they had a daughter, Holly, who later edited her father's letters and a collection of his poems. He briefly worked as a journalist and then attended New York Law School, eventually joining the home office of Hartford Accident and Indemnity Company and left New York City to live in Hartford, where he would remain the rest of his life. By 1934, he had been named vice-president of the company. After he won the Pulitzer Prize in 1955, he was offered a faculty position at Harvard, but declined since it would have required him to give up his vice presidency Hartford.

**LA52/321** 29 June 1945–15 April 1952

6 items

Typescript letters from Wallace Stevens, Hartford Accident and Indemnity Company, Hartford, Connecticut.

Brief notes usually acknowledging Jack's thoughtfulness and support or making arrangements to meet. Encloses a copy of his work and comments that 'I very much enjoyed meeting you and am happy to know that the Poetry Room is in such good hands' (29 June 1945). Asks to be remembered to 'Tom MCGreevy, who is one of the delights of life' (25 June 1951).

Includes:

- 'Thanks for your note on the Bollingen Award. The truth is that I expect to have a drink at your brother's house in New York next Tuesday. I

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**LA52/321 contd** shall dedicate it to you and to the bride from Ireland' (4 April 1950).

**LA52/322** 14 October 1963

1 item

Holograph card from Holly Stevens, Coleman Road, Wethersfield, Connecticut to Mrs Sweeney. Thanks her for her hospitality and describes her journey home. Comments that 'I hope that some day soon you will both be able to stop in and visit me and see some of Dad's things that I have been able to keep, as well as to renew our acquaintance'.

**LA52/323** 12 September 1950

1 item

Typescript letter from Henry L. Shattuck, Milk Street, Boston to Mr Sweeney, acknowledging his letter of 10 September suggesting Wallace Stevens for an honorary degree. He will pass on the suggestion to the chairman of the committee on honorary degrees. Comments, 'It so happens that Stevens is a classmate of mine. I used to know him in college, but have seen nothing of him since'.

**LA52/324** 24 September 1954

10 items

Typescript letter from William A. 'Bill' Jackson, Houghton Library, Harvard to Jack enclosing the accession record for the Wallace Steven material he presented to the library, including an unauthorised Fortune Press edition of Stevens' *Selected Poems*.

**LA52/325** 25-26 April 1955

3 items

Typescript correspondence concerning Jack's request for permission to use tapes Stevens made in connection with the National Book Award.

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**LA52/326** 12 July 1971

1 item

Typescript letter from J.M. Edelstein, Humanities Bibliographer, The University Library, University of California, Los Angeles to Mr Sweeney asking permission to quote from one of his letters to Stevens to 'throw some light on the unauthorized Fortune Press Selected Poems ...' for a new bibliography of Stevens to be published by the University of Pittsburgh.

**LA52/327** 22-30 May 1978

3 items

Typescript letter from Peter Brazeau, Assistant Professor, English, Saint Joseph College, West Hartford, Connecticut.

Asks [Jack] to reconsider his decision not to contribute his recollections of Stevens to Brazeu's research for his biography of Stevens. Comments that 'Both Richard Eberhart and Samuel French Morse, ... have urged me to write to you ... As you know, Stevens late poems were influenced by his contact with you, your brother, and Thomas MaGreevy. Beyond that, he often remarked in his letters to friends on the pleasure he took in your company when at Harvard and during your few visits to Hartford. The measure of his regard for you is clear from his willingness to record for the Poetry Room at Harvard at your urging, for example, since he resisted that at the Library of Congress for years when Allen Tate or Robert Penn Warren suggested it'. Encloses a recent copy of an article he published based on his research. Includes holograph copy of Jack's reply again declining to be interviewed.

**A.I.B. 'IAN' STEWART**

Scottish genealogist.

**LA52/328** 11 July 1985

1 item

Holograph letter from Ian Stewart, Askomel End, Campbeltown, Argyll, Scotland PA28 6EP to Mrs Sweeney, answering in detail her queries concerning her Scottish ancestry.

**ZEPH STEWART**

Andrew W. Mellon Professor Emeritus of the Humanities, Harvard University

**LA52/329** 12 July—20 August 1977

3 items

Holograph letters from Zeph Stewart, Glendalough House, Annamoe, County Wicklow .

Mostly concern making arrangements to meet while he and his family are in Ireland. Describe their journey across Europe. Mentions his pleasure at meeting Jack's brother and comments that he once taught his son, and his wife Diana 'handed out his (the son's) "literature" at the last election' (12 July 1977). Thanks the Sweeneys for their hospitality. 'I have felt both times we visited you that you have made your home a center of delightful and rewarding talk about the past and lively observation of the present' (20 August 1977).

**FRANCIS SWEENEY SJ (1916–2002)**

American poet and essayist, who directed the Humanities Series at Boston College, 1957–98, and brought hundreds of significant writers, intellectuals, and performing artists to Boston College.

**LA52/330** 9 November 1969–15 December 1982

20 items

Holograph and typescript letter from Francis Sweeney SJ, Boston College, Mass.

Discusses his work organising the Humanities Series at Boston College and his teaching. Thanks Jack for recommending Peter Orr to lecture at Boston College, regretting the low attendance. 'Too many things are going on here; not only political meetings and drawing up of manifestos, but lectures on every subject—economists and sociologists making the night hideous' (9 November 1969) and comments on the student unrest. Mentions Richard Murphy; Robert Fitzgerald; Terence de Vere White; Elizabeth Hardwick; Robert Frost; Seamus Heaney.

Includes:

- 'I realize how painful these days must be for Mrs. Sweeney and you. Yesterday I offered Mass as you requested, for John Berryman. I shall offer another for you and Mrs. Sweeney, and a third for peace in Ireland. Is this according to your wishes?' (12 February 1972).
- Photocopy of review by Francis Sweeney of *Flannery O'Connor: Voice of*

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- LA52/330 contd**      *the Peacock* by St Kathleen Feeley, *New York Times Book Review* (12 February 1972).
- Photocopy of short story by Sweeney 'Fool's Errand' in *America* (26 November 1977).
  - Photocopy of printed article 'Cardinal O'Connell and the Conclave', *America* (25 November 1978) with letter to the editor disputing Sweeney's thesis *America* (20 January 1979).
  - Photocopy of newspaper article about his father 'Patrick' *The New York Times* (17 March 1979).
  - Newspaper cuttings of interest to Jack and programmes of events for the Humanities Series in 1978 and 1979.

**MATTHEW SWEENEY (B.1952)**

Irish poet, author and editor. Lived for many years in London. Awards include Arts Council of Ireland Writers Bursary 2001, Arts Council of England Writers Award 1999 and 1993, Cholmondely Award, 1986, Prudence Farmer Prize, 1984, and is a member of *Aosdana*. Has been a poet-in residence in many UK institutions.

**LA52/331**      24 August 1976–21 January 1986

6 items

Typescript and holograph letters from Matthew Sweeney. Writes mostly from Ainger Road, London NW3.

Sends Jack a copy of the first four issues of a poetry broadsheet *Cracked Lookingglass* and introduces himself by pointing out that they may be related. Informs him of his plans to move to Germany. Comments later on further family connections and visits by his family to the Sweeneys. Mentions that he came across references to Jack in Sylvia Plath's *Letters Home*. Mentions the newly established Poetry Ireland and the forthcoming visit of John Heath-Stubbs. Sends Jack a pamphlet of his poems (not included) and later thanks him for his comments. Mentions getting an Arts Council Writer-in Residence position at a school in Surrey. Informs Jack that he now has a young son and daughter (1985).

Includes:

- Offers his condolences to Máire Sweeney on Jack's death 'The occasional letters we exchanged meant a lot to me, as did his encouraging reaction to my work' (21 January 1986).

**EDMUND SWEETMAN**

**LA52/332** [1964–66]

7 items

Holograph and typescript poems and prose by Edmund Sweetman, including occasional corrections:

1. 'For Hatty Waugh' beginning 'Young woman do you know the riches you possess/The visions you may see and pass them by ...' (August 1964).
2. 'Exit' beginning 'I'm no Zeus I./To clear the sky. ...' (16 February 1966).
3. 'Emma, The Shawlie's Daughter' beginning 'He's blown to bits and all his parts/Are spread in ruin dire ...' [8 March 1966]. With handwritten note at the bottom of the page.
4. 'Hospital Moon'/'Curtains' beginning 'The Moon's full up, ruling the night/And daylight's still far off ...' (9 March 1966).
5. 'Peace' beginning 'There must be peace somewhere/À Kempis knew about it. ...'. Marked 'For Stella'.
6. 'The Pussy Cat Caller. A Story'

**ALAN TARLING**

UK editor and publisher.

**LA52/333** 15 May–2 December 1972

5 items

Typescript and printed material concerning the first edition of the magazine *Poet*. Includes note from Alan Turling, editor, to Jack thanking him 'for your inspiring note' (2 December 1972).

**JOHN ORLEY ALLEN TATE (1899–1979)**

American poet, essayist, and social commentator, and Poet Laureate Consultant in Poetry to the Library of Congress, 1943–44.

**LA52/334** 30 October 1956–2 March 1963–

5 items

Holograph letters and cards from Allen Tate mostly to Jack. Writes from India, Rome and the Oak Grove Hotel, Minneapolis, Minn.

Mostly describes his travel plans. Asks Jack to send a copy of one of his recordings to a friend if possible. Thanks the Sweeneys for their telegram congratulating him on being awarded the Bollingen Prize. 'One of the best things about getting the Bollingen is the pleasure my friends have taken in it. I was so pleased that I refused to consider whether I deserve it, and I still refuse' (21 January 1957). Informs them that he will be teaching at Brandeis and asks their help in finding an apartment in Boston.

**DYLAN THOMAS (1914–53)**

Welsh poet and writer. The publication of *Deaths and Entrances* in 1946 was a major turning point in his career, with widespread recognition that a great poet had emerged. Thomas was a successful orator and he was well-known for his poetry readings. His striking and powerful voice captivated American audiences during his speaking tours of the early 1950s. He made over two hundred broadcasts for the BBC. He married Irish dancer Caitlin MacNamara.

**LA52/335** 1950, [1953]

17pp

Typescript and holograph introductory notes by Jack and Máire concerning Dylan Thomas, including Jack's notes introducing Thomas to the Morris Grey Committee (1950) and both Jack's and Máire's notes for remarks at gatherings in memory of Thomas [1953].

**ALFRED CHARLES TOMLINSON, CBE (B.1927)**

Major British poet and translator, and also an academic and artist.

**LA52/336** 12 February–1 March 1961

2 items

Holograph air-letters from Charles Tomlinson, Brook Cottage, Ozleworth, Wotton-on-Edge, Gloucester, England.

Is pleased the recording worked well and that Jack liked 'Return to Hinton'. 'I worked so hard at it & so wished for it to be good' (12 February 1961). Thanks Jack for news of [Robert] Lowell and [Richard] Wilbur. Comments on the current state of England. 'The car will be the final blow at it' (12 February 1961). Refers to his work, including that he is writing poetry about the industrial landscape where he grew up. Refers to Ruskin and Christopher Smart.

**BOB AND BECKY TRACEY**

Bob Tracey was an American academic.

**LA52/337** 27 March 1972–29 May 1986

25 items

Typescript and holograph letters and air-letters from Bob and Becky Tracey. Write mostly from Derby St, Berkeley, California.

Discuss family and travels, particularly arrangements to visit the Sweeneys in Ireland, commenting on their long friendship and the fact that the Sweeneys were the first people the Traceys told about their engagement. Keeps the Sweeneys informed about their children and their progress. Mentions their daughter Jessica who is walking across the US as part of a peace march. 'We are tremendously stirred by her reports on progress' (29 May 1966). Bob writes of his mother's death and the change it has wrought in his life. Occasionally refers to politics and current events.

Bob tells Jack about his work, including his study of Dickens and Trollope and his Mandelstam translations which Seamus Heaney asked to see and his subsequent invitation to go on Heaney's radio programme. Later informs Jack that Princeton will publish the Mandelstam translations. Discusses his book on Trollope, thanking Jack for sending the *Irish Times* review and regretting the lack of other reviews: 'favourable reviews are a sine qua non for my long delayed promotion to full professor' (24 January 1979). Comments on his work on a project to reprint most of Trollope. Discusses books that he has read and encloses a copy of a photocopied review he did of books on Gerald Griffen (with letter of 24 January 1979). Refers to his teaching, especially his courses on Irish

**LA52/337 contd**

literature, occasionally seeking advice from Jack and Máire, and his visiting professorship at Wellesly where he taught Slavic studies.

Mentions receiving a Guggenheim award to work on a translation of Mandelstam's *Tristia*, and his plan to spend part of his sabbatical year in Ireland, asking Jack his advice on sources of potential volunteer work for Becky (Jack's draft reply is included). Recounts being robbed in Boston on their return journey from Europe. Managed to replace most of his papers but 'The most serious loss was the set of the poems that Seamus Heaney had worked through with me ...' (11 January 1983). Undertakes some literary detective work for Jack which Jack hugely appreciates and enjoys. Mentions Harry Levin; Albert Lord; Phil McNiff; Seamus Heaney; Seamus Deane; John Montague; Vivian Mercier and Eilis Dillon; Richard Murphy; Declan Kiberd.

Includes:

- Becky writes: 'Listening to Jack involving the children in the conversation, I felt he has lost none of his touch as a wonderful teacher. His Humanities classes were a marvel of orchestration, as each student was deftly encouraged to contribute something, however small, to the discussion. Real teaching, real learning ... I am glad Jessica and Hugh and Dominick got at least a taste of it. Dominick was very excited, afterward, in the car: "I saw a picture by PABLO PICASSO!" ... Hugh: "Yes, and who is JUAN G-R-I-S' (5 September 1976).
- Typescript poems 'Orioles in the woods, and the only measure/In tonic verse is to know short vowels from long. ...' (1914); 'Sleeplessness. Homer. The sails tight./I have the catalogue of ships half read: ...' (1915); 'Akhmatova' beginning 'Oh sorrow—she half turned around/And eyed the indifference throng. ...' (1914); 'Horses' hooves tell over and over/of times that were simple and rude. ...' (1914).
- Mandelstam translations read by Tracey on Heaney's radio programme (11 September 1978).
- Typescript copy of letter from Jack to Bob telling him that 'I've enjoyed your Mandelstam translations so much that I would like to put a burr under the saddle-blanket (an echo of my Zane Grey books about the purple sage) of the UC Press. I read them plainly as poems by you and I don't know about them as translations. I particularly enjoyed their visual "richness" (your word) and the vocal calm of your language and measures' (20 September 1978).
- Typescript copy of a letter from Jack to Bob: 'Your comments will be very helpful to me, when, and if, I manage to arrange in an orderly fashion my mosaic of PR reminiscences. At present they are a bundle of cards with random references to a variety of voices (ranging from Nabokov to the President of Senegal and others, before and in-between and after)' (20 September 1978).
- Typescript copy of letter from Jack to Bob: 'Your argument is firm. By argument I mean your presentation of Trollope's sense of social responsibility. Your style is fine and clear, and you have persuaded me to read the novels which I have not yet read' (7 November 1978).
- Bob writes: 'We are watching the Irish news with great interest when we get any. After Bobby Sands there seemed to be a decision to play

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**LA52/337 contd**

down the hunger strikers, so that the later deaths appeared far back in the paper. The Irish elections was mentioned briefly beforehand but no report of the results here, perhaps because some hunger strikers got elected. ... But when Tim Pat Coogan was here in March to arouse interest in the hunger strikers, the local press and TV completely ignored his presences, and when the Mayor of San Francisco gave him the keys to the City, event that was unreported' (22 June 1981).

- 'Seamus Heaney is running a poetry workshop at a small college near here in July (Notre Dame College, Belmont), and has asked me to talk about translating poetry and to give a reading. While I'll be talking mostly about Russian poetry, the occasion seemed to me to call for an Irish theme as well, and I wanted to compare the different renderings of "Mary Hynes" by Hyde, Lady Gregory, Frank O'Connor, Padraic Fallon, and Desmond O'Grady'. He thanks Máire for her translation which has helped him greatly (4 April 1983).
- Photocopy of an article for *Third Degree* 'Stranaslang, Shurenoff' on Finnegans Wake (16 June 1983).

**LA52/338**

1980–85

3 items

Printed material inscribed to Jack and Máire.

**CONSTANTINE ATHANASIOS TRYPANIS (1909–93)**

Greek poet and translator. He studied law and literature at the University of Athens. In 1947 he and his wife Aliko came to Oxford where, as Bywater and Sotheby Professor of Byzantine and Modern Greek, he was based in Exeter College. In the 1960s Trypanis was invited to various American universities as a visiting professor and in 1968 he left Oxford permanently for Chicago University where he was Professor of Classical Literature for the next six years. After the fall of the colonels he returned to Greece, was elected to parliament and served as Minister for Culture and Sciences from 1974–77 under Constantine Karamanlis. He was also active in the Academy of Athens and worked hard to preserve and promote Graeco-Roman culture and literature.

**LA52/339**

6 January 1959–1 May 1960

4 items

Holograph letters from Constantine Athanasios Trypanis. Thanks Jack for his letter. 'It was a great honour and pleasure for me to make that recording for the Harvard Poetry Room Collection' (6 January 1959). Thanks the Sweeneys for their hospitality and hopes to see them at Oxford.

**JOHN UPDIKE (B.1932)**

American writer and critic. Updike's most famous works are his Rabbit series, *Rabbit is Rich* and *Rabbit at Rest*. Both won Pulitzer Prizes. He is a regular contributor to *The New Yorker*.

**LA52/340** 30 December [1963], 3 January 1964

2 items

Typescript and handwritten postcards from John Updike making arrangements to give a poetry reading at Harvard. 'I do not usually give readings, but since it's Harvard and since it's my poetry, I think I'd be happy to ...' and asks what is expected of him. The earlier postcard is annotated by Sweeney for a reply: 'to the best of my knowledge it is traditional for the poets to do what they wish to do for 50 minutes; to "ramble footnotes, or to incant poetry" or to mix the two'.

**ALLAN AND MARGOT WADE**

Allan Wade was an English actor, director and scholar. He married Margot Forbes Sieveking.

**LA52/341** 5 May 1948–27 July 1955

12 items

Holograph letters mostly from Allan Wade. Writes from Harwood Cottage, Boscastle, Cornwall and Clareville Grove, London.

Congratulates Jack on his marriage. 'It must indeed have been an exciting moment when you introduced Mrs Sweeney to the New World: I am sure she cannot fail to like it, especially under your care and guidance' (8 September 1949). Mentions his own wife, and her health. Makes arrangements to meet in London. Refers to his edition of Henry James *The Scenic Art: Notes on Acting and the Drama: 1872–1901*, thanking Jack for his comments and noting: 'Although I originated the scheme in the beginning, it owes much to the help and encouragement Edel gave me all along ... I am very gratified that you should think the book a model to follow: and I look forward to your edition of the art criticism' (5 May 1948), commenting on the reception of James' work in the writer's lifetime. Later informs Jack that he has given the Guggenheim Foundation a reference wholeheartedly supporting Jack's application for an award and is later 'vexed' that Jack did not receive one (7 June 1951). Refers also to his work on compiling a Yeats bibliography and editing a collection of Yeats letters. Mentions Rupert Hart-Davis; Mrs Yeats: 'I had a very good and useful time in Dublin and saw much of Mrs Yeats, who, by the way, spoke of you with much affection' (1 December 1950); William and Alice James; Lady Albery; Leon Edel: 'Leon's book is getting splendid reviews here, as it did in the

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**LA52/341 contd** States, and it deserves every fine thing that can be said about it' (29 June 1953).

Includes:

- Letter from Margot thanking Jack for his condolences on Allan's death. Describes her distress and her determination to continue Allan's proposed book on Wilde's letters.
- Newspaper cuttings of obituaries of Allan Wade *The Times* 15 July 1955 and 27 July 1955.

**LA52/342** 13 July 1955

1 item

Typescript letter from Rupert Hart-Davis, Rupert Hart-Davis Ltd, Soho Square, London W1.

Informs them of Allan Wade's sudden death and the circumstance of it. 'I can't help feeling that I should never have saddled him with the Wilde letters ... On the other hand it gave him enormous pleasure, and I think that after all the busy excitement of the Yeats book he would have felt very empty and unemployed without some more literary work'.

**JOHN WAIN (1925–94) AND EIVIAN JAMES**

Wain was an English poet, novelist, and critic, associated with the literary group The Movement. He taught at the University of Reading, and in 1963 spent a term as Professor of Rhetoric at Gresham College, London. In 1973 he was elected Professor of Poetry at the University of Oxford. Eivian James was his second wife.

**LA52/343** 29 December 1959–5 June 1961

4 items

Mostly holograph letters from John Wain and Eivian James. Writes from Marchmont Street, London WC1; Florida Court, Reading, Berks; Poetry at the Mermaid, The Poetry Book Society, St James's Square, London SW1; and Postbridge Road, Styvechare, Coventry CV3 5AG.

Eivian informs Jack that 'After a great deal of hell and high water John and I are getting married on the first day of the New Year' (23 December 1959) and later of the birth of their son. Thanks the Sweeneys for their hospitality. Comments on her work recording Shakespeare and poets for [The British] Council as well as their forthcoming travels in Europe and Russia where they will spend John's Somerset Maugham award. John writes of the Poetry at the Mermaid festival of which he is director. Mentions Constantine Trypanis; A. S. J. Tessimond.

**MERVYN WALL (1908-97)**

Irish writer. He worked in the Irish Civil Service, 1934-48, in Radio Éireann, 1948-57, and as Secretary of the Arts Council/an Chomhairle Ealaíon, 1957-75. He produced criticism, radio plays and documentaries, book reviews and wrote a regular column for the *Evening Press*. His novel *Leaves for the Burning* was awarded the accolade Best European Novel of the Year in 1952.

**LA52/344** 11 February 1969-5 March 1973

7 items

Holograph and typescript letters from Mervyn Wall, Arts Council, Merrion Square, Dublin, with holograph and typescript draft replies from Sweeney. Letters mostly concern asking Jack to participate as an adjudicator in the Denis Devlin Memorial Award for Poetry. Comments on the death of Bertie Rodgers and the parlous state of Rodgers health and finances. Mentions the Ciste Cholmcille and the support it receives from America, recalling approaching de Valera in 1945 to set up a fund that would provide annuities for artists. 'We got a great deal of courtesy from Dev. But no results'. Discusses current writing and writers including the hope that Rodgers' *Collected Poems* would be taken up. Mentions Máire MacEntee; and Terence White.

Includes:

- 'I regret to say that that the Arts Council did not know Bertie's name at all (except for Michael Scott). They are all contemporary painting enthusiasts and, as far as I can judge, don't read at all. I don't even know if they are able to' (11 February 1969).

**EDWIN E. WILLIAMS**

Harvard librarian and editor of the Harvard Library *Bulletin*.

**LA52/345** 20 July 1971-5 May 1980

7 items

Typescript letters from Edwin 'Ed' Williams, Harvard University Library. Includes typescript draft replies from Jack.

Makes plans to visit the Sweeneys in Ireland and writes with affection at the prospect of seeing them again. Keeps the Sweeneys informed about his wife Harriet. Refers to the publication of Eberhart's poem, 'Loch Inchiquin' (20 July 1971). Comments on his retirement and on politics. Jack comments on the humorous nature of Edwin's recollections of forty years at Harvard and comments favourably on Edwin's sonnets. 'I understand and respect reticence perhaps because I'm almost mute about myself and

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- LA52/345 contd** the few poems I have composed' (5 May 1980).  
Includes:
- Encloses typescript copy of his reminiscences of forty years in the Harvard Library in *HUL Notes*, 3 April 1980.
  - 'The political weather is variable. It may not be too pleasant, most of the time, to think about who is winning, but a good deal of malicious pleasure can be taken in looking at who is losing. As the best of recent bumper stickers, I offer "Nuclear Plants Are Built Better Than Jane Fonda" ' (3 April 1980).
  - Five sonnets:
    1. ' "More lovely than the clearest ruby flame ..."/So I began the first sonnet I made ...'
    2. 'The genesis is clear: On All Fool's Day/of 1931 I read Ruth's lines ...'
    3. 'Love once began with written words, and fed/on verse and letters; but last words were sealed ...'
    4. 'If she could read me now, how would she mock?—/ Thank you, my once belovèd! You mean well ...'
    5. 'If not Ruth then, someonE love could immerse/would have been found? Was love, not she, embraced ...'

**ANDREW 'ANDY' WANNING (1913–97) AND PAT WANNING NÈE EMERSON WATSON**

Andrew Wanning was Professor Emeritus of Bard College. He was educated at Choate and Harvard. He married Pat Emerson Watson.

**LA52/346** 25 April 1971–16 July 1985

74 items

Typescript and holograph letters, air-letters and cards from Andrew 'Andy' and Pat Wanning. Writes from Ulster Landing Road, RD; Saugerties, NY; and Blue Hill, Maine. Includes occasional typescript draft replies from Jack.

Make arrangements to visit the Sweeneys in Ireland, commenting on their journeys. Andy encloses extracts from letters he wrote to his mother while at Cambridge: 'I thought you and Máire might be amused by the enclosed account of Dylan Thomas' comet-like descent on Cambridge, blazing but also fizzing ...' [26 February 1979]. Also discusses Pat's interest in biofeedback. Andy discusses his work and the courses that he runs, including the various visiting poets that come to Bard. 'Dick (Eberhart) was a great success at Bard. He "went over big." ' (not dated). Answers Jack's queries, including one concerning Robert Lowell's poetry (11 October, 1 November 1977). Comments on newspaper cuttings that Jack sends: 'We much appreciate the clips from Jack the Clipper' (22 August 1977) and books that he has read, including, 'A friend sent me lately a copy of Myles na Gopaleen's The Best of Myles, and I haven't laughed so much in

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months' (30 April 19[75]) and 'I did, in a sense finish Parnell, ... Dr. Lyons did convince me that even if it hadn't been for the unfortunate Kitty O'Shea connection Charles Stewart would not have solved all of Ireland's problems' (19 July 1982).

Mentions Richard and Betty Eberhart; Alfred Kazin; Monroe and Brenda Engel; Richard Murphy; Robert Lowell; Harry Levin; Ivor and Dorothea Richards. 'I did call on Richards—Dorothea was ill, and IAR worried, but he was charming and witty and a little malicious about, e.g., Dick Eberhart, who is praising the present abundance of poetry and "spewed poems" ' (not dated); Tom Flanagan; John Kelleher; Niall Montgomery.

- Joint letter from Dick and Betty Eberhart via the Wannings, making arrangements to visit the Sweeneys (not dated).
- 'And thanks from me too for keeping us up with the status of wine abroad—including the social status of port, and portly nannies' (22 August 1977).
- 'We too were much saddened by Cal's untimely death—though that seems to be rather dreadfully common among poets. We had a little ceremony in his memory at Bard ...' and encloses a copy of his tribute to Lowell (11 October 1977).
- 'I did, though, teach a mini-course at Bard to a bunch of Senior Citizens, entitled The Poetics of Anthony Hecht ... It seemed to go rather well, in spite of the fact that the levels among this senior group were very wide, ranging from one real expert to some who didn't know what you were talking about when you spoke of a quatrain in abab. The virtue of the ignorant was that they didn't mind speaking up about their ignorance, which is not true, in my late experience, of those in undergraduate classes—no doubt in the vanity of their ignorance' (4 August 1980).
- 'I've bought the late definitive Dick Ellmann-assisted Ulysses for the Bard Library and in return got first crack at it. Emendations aside, I'd forgotten how great it was. Struck too, by the number of dactyls; I'm convinced Joyce's language was strongly dactylic' (not dated).
- Pat writes: 'Upon leaving you we drove to Cleggan and found Richard Murphy in the new studio he's been building for the past couple of years. ... I'm sure Andy told you that his sister Mary Cookson had told him that Richard had put the estate on the market and it was to go on the acution block some time the middle of this month. ...I must say that Richard DID seem glad to see us. His isolation has been more than he can take. ...' (6 July 1979)
- Pat writes: 'In Sligo we visited THE GRAVE—(in the visitor's book some wag had written—"Cast a damp eye—on life, on death. Tourists pass by" ' (6 July 1979).
- Jack writes: 'I've not met Anthony Hecht but I'm a keen respecter of his poetry and I'm glad to see that British critics who, nowadays, are not prompt in praise for Living USA poets, respond rightly to Hecht's quality, with more judgement and less grudgement than usual' (19 August 1980).
- Photographs.

**LA52/347** 26 May 1984

1 item

Typescript air-letter from Rufus Wanning, Blue Hill. Me 04614 to Jack and Moira.

Writes about his wife, Dindy, and their children, his work and his political activism. Informs the Sweeneys that he has given their address to his friend and teacher, Hugh Curran, who will be travelling in Ireland and Britain during the summer. 'Dindy and I took a night school course he gave at the local high school in Celtic mythology. It was most disorganized and most interesting. He kept bringing in tidbits about similarities between early Irish and early Hindu belief, or about animals carved into chalk hillsides'.

**ERIC WALTER WHITE (1905–85) AND EDITH DOROTHY 'DODO' WHITE (1909–77)**

English music critic and arts administrator. Educated at Balliol College, Oxford. From 1929 to 1933 he worked as a translator for the League of Nations. From 1942 to 1971 he was employed by the Council for the Encouragement of Music and the Arts (CEMA) and its successor, the Arts Council. His most important book is considered to be *Stravinsky: The Composer and His Work* (1966), based on a long study. He also wrote *The Rise of English Opera* (1951) and *A History of English Opera* (1983).

**LA52/348** 11 February 1963–December 1978

19 items

Holograph letters, air-letters and cards mostly from Eric White, Alwyne Road, N.1 and occasionally from Eric and Dodo.

Informs Jack of Sylvia Plath's suicide: 'What a tragedy—and what a waste of a charming, brilliant woman!' (11 February 1963). Describes the circumstances of her death and comments on her troubled life and her distress at the break-up of her marriage. Mentions the publication of *The Bell Jar*, later commenting on the insight the novel gives to Plath's state of mind 'which has all the signs of being autobiography rather than fiction ...' (22 February 1963) an idea which he discusses in detail. Comments on her poems printed in *The Observer* as a tribute 'they are very fine' (22 February 1963). Comments a little on Ted Hughes: 'Ted has taken over the care of the children. Richard Murphy has invited them out to Cleggan to join him & his daughter Emily at Easter' (22 February 1963). Clarifies for Jack that Olwen Hughes is Ted Hughes' sister and that the literary agency she runs handles some of Hughes' work and that she is 'actively concerned with the Sylvia Plath estate' (10 November 1968). Mentions his book, *Stravinsky: The Composer and His Work*, and his lecturing programme abroad, including giving two lectures on Michael Tippett's opera *The Knot Garden* in

- LA52/348 contd** Canada followed by a British Council in Canada tour. Occasionally refers to his poetry, broadcast work for the BBC and the festival circuit. Includes copy of Jack's letter to Eric in response to the poem he wrote in memory of Dodo. Mentions W.H. Auden; Tennessee Williams; Alan and Gemma Tarling; Michael Longley.
- Printed cards and Christmas cards with White's poems:
    1. 'Tribute to H.D. (on her 75<sup>th</sup> Birthday)' beginning 'Light like a portent in the sky/And shadows in the hollow of the skull ...' (1961).
    2. 'Homage to T.S. Eliot' beginning 'Walking back from the theatre/Through the deserted streets of Holborn, ...' (Christmas 1965).
    3. 'Canonbury Gloss' beginning 'A breeze fills the cherry tree./White confetti falling in slow motion ...'.
    4. 'Memorial Lines' beginning 'Sailing between the islands towards Crow Sound,/Eyes fixed on the familiar rocks and marks, ...' (not dated).
  - '...I acted as introducer/compère for Ted Hughes at two recitals on the opening day of the Little Missenden Festival ... Ted was magnificent. The recital in the church was hair-raising, as he introduced some of the Crow poems & built up an artificial cosmogony to justify & explain them!'
  - Printed poem 'The Thirty-Ninth Rose' in memory of his wife Dodo beginning 'Thirty-nine roses for thirty-nine summers./The first summer started late; ...' (1978). Inscribed to Jack and Máire.
  - Illustrated printed poem 'Kelly Rides' beginning 'Over the hard-baked spewy ground,/With drouth in the dust and a private flame ...' (not dated)

**JAMES WHITE**

James White worked as an art critic in Ireland from the 1930s and was the curator of the Dublin Municipal Gallery, 1960–64. He joined the National Gallery of Ireland in 1964 and became Director in 1968. He also served on the Arts Council for many years.

**LA52/349** 2 January 1985

2 items

Holograph letter from James 'Paddy' White, Herbert Park, Dublin 4. Hopes to meet the Sweeneys in the summer. Refers to the Christopher Wright book *The Art of the Forger*, commenting that 'you have astutely summed up the situation. The key to the puzzle is one Patrick O'Connor, who as former curator of the Municipal Gallery covered himself in something less than honour ... I could not discuss it as his successor & he is still around making wild statements in the US.'. Includes cutting from *The Irish Times* of White's review of Wright's book (6 October 1984).

**HUGH WHITNEY**

American academic.

**LA52/350** 26 November 1962–[22 October 1967]

44 items

Holograph letters from Hugh Whitney, Beacon Street.

Thanks the Sweeneys for their hospitality and kindness, making arrangements to visit them in Ireland. Discusses mutual friends and recounts detailed reminiscences of friends in his letters. Discusses his deep religious faith and his struggle in relation to his mother's ill-health and later informs the Sweeneys of her death. Also discusses his understanding of various biblical texts. Mentions Spain including the time he spent there during the civil war and his sense of place, particularly the understanding he gains from being in Corofin. Discusses literature, commenting in detail on what he has read and on other critical opinion, including commenting on the sexuality of Strachey, Wilde and Woolf. Encloses copies of his poetry, about which he includes detailed descriptions and background information and seeks the Sweeneys' opinion. Mentions Mason and Florence Hammond.

- 'Up to now I have read only the introduction to, "Anathemata", and glanced through the early pages of, "Rite and Fore-Time". From this scant acquaintance what impresses me most is that if you [Jack] and I were in a room together ... and if you were then to read me the introduction aloud, abstracting from certain biographical and geographical details which apply to Jones explicitly, I should think you were talking to me and not reading!' (26 November 1962).
- Poem: 'And taken fire! While liberation spurned/Realities disnatured into prose ...'
- 'For mother is still alive in this world. And the Devil, whose cruelty, I trust, Our Lord has now so curbed that it can hurt only her body, is all the more horribly active against me, to get some revenge for the conquest denied him' (not dated).
- 'Place [Vendôme] 1966' beginning 'With me as my companions/Were flowing through the Square, ...' [October 1966].
- 'Yesterday I heard a young priest, with what authority I have no idea, say the mass in English throughout, and aloud, it set my teeth utterly on edge. My hope's in the Pope and (except in God) I have no other (8 October 1967).
- 'There are, I must say, passages in the Stafford, as there are in Chaka, and perhaps more emphatically in the Old Age of Michael Angelo, that (to me) seem very like prose, and which I believe I should like better if they were presented as such. This is one of my personal quarrels with the bulk of poetry written since the first advent of TSE (and never without at least a libation to his renown rendered in echos of his original style). I am not suggesting that in him the prosaic interludes are frequent, or that I am even prepared to name one off-hand. What I do feel is that any touch less sure than his own attempting to employ a

*Jack & Máire Sweeney Papers*

**LA52/350 contd**      technique derived from him can hardly fail to produce a good many' (not dated).

**LA52/351**      Copies of typescript verse by Whitney. The first listed is inscribed to Jack and Máire.

1. 'To the Brothers Poecellian: An Epistle in the One Hundred and Seventy-Fifth year of the Club' beginning 'Why choose as second time/One voice to phrase again, ...' with detailed explanation of the poem included.
2. 'Ex Imaginibus' beginning 'The Charles is up! And South West Wind today/Has marshalled rising, fresh transfused by rain, ...'

**RICHARD 'DICK' PURDY WILBUR (B.1921) AND MARY CHARLOTTE 'CHARLEE' WILBUR NÈE HAYES WARD**

American poet. Educated at Amherst College and Harvard. He served in the US Army during World War II. After the Army and graduate school at Harvard University, Wilbur taught at Wesleyan University for two decades and at Smith College for another decade. He is the winner of two Pulitzer Prizes. Other honours include the National Book Award, the Edna St Vincent Millay award, the Bollingen Prize, and the Chevalier, Ordre National des Palmes Academiques. In 1987 Wilbur became the second poet, after Robert Penn Warren, to be named US Poet Laureate.

**LA52/352**      November 1949-[9 September 1968]

62 items

Holograph and typescript letters, air-letters and cards from Richard and Charlee Wilbur. Writes from Sandoval, New Mexico; South Lincoln, Mass; Hillcroft, Portland, Conn; Wesleyan University, Middletown, Conn; Houston, Texas. Includes typescript draft letters from Jack. Both Charlee and Richard write witty and humorous letters.

Richard describes living in Sandoval, New Mexico. Comments on family and friends, including referring to Walter Stone's suicide; Willa Muir 'sent word by way of Kathleen Raine that she cannot write letters now: that is the last thing we expected of her' [19 March 1960]; Dudley and Cornelia Fitts; Dannie Abse; Ivor Richards; Conrad Aiken; William Alfred. Refers to Jack's brother's appointment in Houston.

Refers to the deposit of some of his papers in Harvard. Discusses his work and its progress and mentions his translations: 'Just finished translating Act I of Tartuffe' (3 February 1961) and compliments Jack on his poetry: 'Hurrah for those excellent poems in the latest Poetry!' (22 April 1961). Appreciates Jack's critical appraisal of his poetry: 'Thank you for your approval of the poem for Kathleen Raine' (9 September 1968) and recounts in detail the genesis of the poem as part of a tribute to Raine of

**LA52/352 contd**

which she disapproved. Occasionally explains aspects of his poems, including their subjects: 'I enclose a poem which, believe it or not, is against nuclear warfare [19 March 1960]. Discusses other writers and books that he has read.

Includes holograph and typescript copies of his poems (often inscribed to Jack and Máire) and excerpts from 'Wilbur's Illustrated Diction'ry', including 'Rhubarbative' (6 May 1954). Thanks Jack for books that he sends and asks him if he would like to do 'a selected poems of Donne for the Laurel Poets series <Dell paperbacks>? I am, rather to my surprise, general editor' [19 March 1960]. Informs Jack that he will 'be poetry editor of the October issue of New World Writing, and I beg you to let me have the Christmas Poem and another if you can ...' (not dated).

Charlee thanks Máire for their hospitality and refers to health matters. Discusses family and life with Richard: 'I'm spoiled, I guess, by being married to a NORMAL poet! (11 November 1957). Describes the birth of their child Aaron. Informs the Sweeneys of various awards given to several poets including Stanely Kunitz and Theodore Roethke. Describes their work on their house in Portland, Connecticut and occasionally comments on the progress of Richard's work; his workload and Breadloaf. Comments on their life in Houston: 'We love being right in a big city again after five years, and we are subscribing to the excellent symphony season (Stokowski's last) as well as the theatre (three of them) and opera and ballet' (not dated). Mentions Charles and Eula Singelton; Ivor Richards; Willa Mui: 'We cabled Willa and are still quite numbed by Edwin's death' (19 February 1959).

Includes:

- Poem: 'Then when the ample season/Warmed us, waned and went, ...' (November 1949).
- Poems: 'The Nature of the Siren' beginning 'Strange things indeed ... Are seen in the sea-world;/Men say that mermaids ... Are like to maidens ...' and 'Signification' beginning 'Many of mankind ... Resemble the mermaid,/Without, they wear lambskin, ... Their deeds are the Devil's ...' (not dated).
- 'It seems off not to be talking about Thucydides, which is quite frequently on my mind these days, with the General vying with our President in demagogy, and only Stevenson sounding faintly Periclean' (not dated).
- 'Did you read that there are 50,000 pigeons in Indianapolis, & that many people there are dying of psittacosis? This must be stopt, if only because it makes for giggly funerals' (17 March 1953).
- Poem: 'Mind' beginning 'Mind in its purest play is like some bat/That beats about in caverns all alone, ...' (6 May 1954).
- Poem: 'A translation of Francis Jammes' A Prayer to Go to Paradise with the Donkeys beginning 'When I must come to you, O my God, I pray/It be some dusty-roaded holiday, ...' (December 1953).
- Printed poem 'Advice to a Prophet' beginning 'When you come, as you soon must, to the streets of our city,/Mad-eyed from stating the obvious, ...' (March 1959).
- Typescript poem 'Gemini' beginning 'Because poor PUER's both unsure and vain,/Those who befriend him suffer his disdain, ...'

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- LA52/352 contd**
- Charlee writes 'You'll be interested to learn that Dick is officially a lay reader of our parish now. He gave his initial reading from St John on Sunday. It was a long, powerful, dramatic reading that ... had Portlandites on the edge of their pews. The children and I listened proudly' (11 November 1957).
  - Charlee writes: 'Dick is doing the best work of his life on a relaxed, pleasant schedule which allows him time for excursion with the children. I believe that he has at last learned how to handle a free year without pressuring himself to death. That Puritan-perfectionist combo, both good and bad, is giving a bit at the edges' (not dated).

**LA52/353** Not dated, 1961

5 items

Holograph, typescript and printed poetry and verse by Richard Wilbur:

1. 'The Terrace' beginning 'We ate with steeples of sky about our shoulders,/High up a mountainside, ...' (with biographical note and original place of publication).
2. 'The Pelican' beginning 'PELLICANUS is the word ....For a certain breed of bird/Who truly is a crane; Egypt is his domain. ...'.
3. 'The Bestiary' beginning 'As one translator says, nobody knows/Who saw the island first that was a whale, ...' with corrections.
4. 'The Words' beginning 'The colors of the world.Dissolved in the white mind ...' with corrections.
5. 'Ballade for the Duke of Orléans' beginning 'Flailed from the heart of water in a bow/He took the falling fly; my line went taut; ...' (*The New Yorker*, April 1961).

**LA52/354** Not dated

8 items

Printed Christmas cards from the Wilburs to Jack and Máire. with poems by Richard Wilbur:

1. 'A Black Birch in Winter' beginning 'You might not know this old tree by its bark,/Which once was striate, smooth, and glossy-dark, ...'.
2. 'The Proof' beginning 'Shall I love God for causing me to be?/I was mere utterance; shall these words love me? ...'.
3. 'A Late Aubade' beginning 'You could be sitting now in a carrel/Turning some liver-spotted page, ...'.
4. 'A Wood' beginning 'Some would distinguish nothing here but oaks,/Proud heads conversant with the power and glory ...'.
5. 'Advice to a Prophet' beginning 'When you come, as you soon must, to the streets of our city,/mad-eyed from stating the obvious, ...'.
6. 'A Black December Turkey' beginning 'None white chickens come/With

*Jack & Máire Sweeney Papers*

- LA52/354 contd**      haunchy walk and heads ...'.  
7. 'A Christmas Hymn' beginning 'A stable-lamp is lighted/Whose glow shall wake the sky; ...'.  
8. 'Seed Leaves' beginning 'Here something stubborn comes,/Dislodging the earth crumbs ...'.

**LA52/355**      9 November 1961

2 items

Copy of typescript letter from John L. Sweeney, Harvard College Library, Poetry Room, to 'Mr Pusey' providing a reference for Wilbur and a typescript biography.

**DEIRDRE HUBBARD WILSON**

Sculptor.

**LA52/356**      4 January 1979–22 January 1980

12 items

Holograph letters from Deirdre Wilson to Jack and Jack's draft reply. Updates Jack on her family and urges Jack to visit her if he and Máire ever come to London. She is flattered by his request for photographs of her sculptures and encloses copies (not included) and is anxious for his opinion. Outlines her current exhibitions and comments on the precariousness of making a living as an artist. Jack comments on her work: 'Everything on the list gave me great delight. Strength and elegance with fine line and form are for me the powers in sculpture. Your work has all of these elements' (20 January 1979). She thanks him for his 'attentive & most welcome letter' (25 January 1979) and comments on his influence on her 'in my Radcliffe days, and taught me a lot about the principles governing art and communication' (25 January 1979).

- 'the aesthetic principles behind poetry & sculpture are, to me, the same—a matter of emotion, refined, abstracted and conveyed by almost subliminal methods—formally, by a sensitive handling of "intervals"(ie—the building up and reduction of tension: probably there is neuro-physiological reason for all of this!)—or so it seems to me' (25 June 1979).
- Newspaper cutting 'from an exhibition last November-December. The Bird piece was most beautifully displayed in the Gothic entrance to Bristol Cathedral—lit at night, and framed by wonderful arches' (22 January 1980).

**SHEILA WINGFIELD NÈE POWERSCOURT**

Irish poet and memoirist. She was the daughter of Ethel Homan Mulock.

**LA52/357** 14 May 1963–27 September 1976

17 items

Holograph letters from Sheila Wingfield. Writes mainly from Bellair, Ballycumber, Offaly and Hotel La Palma Au Lac, Locarno, Switzerland. Discusses her family and her health: 'A few weeks ago, London specialists didn't suggest, but commanded me to go to the driest & hottest place to try & get cured. Failing hell, this turns out to be S. Spain' (21 July 1963) and as a consequence having to sell Bellair: 'Having just sold Powerscourt, it feels like having two horses shot under one in battle' (21 July 1963). Later comments on her life in Switzerland and sympathises with Jack on his building problems in Clare, recounting stories of her experiences with the ESB. Regrets missed opportunities to meet Jack and hopes to arrange something on her subsequent visits to Ireland, commenting on their friendship and her concern for him. Appreciates Jack's comments on her writing and describes her experience making a recording of her work for the Poetry Room and her horror on learning that Jack had been sent the unedited tape. Later refers to a request from the British Council to record her reading her work. Refers to her book *The Leaves Darken* and later expresses her pleasure that Jack enjoyed it. Thanks Jack for books he sends, and about which she comments: 'The Roethke ... It is a morning book. Sad without self-dramatization; quiet without being wispy' (8 September 1964). Refers to Máire's writing. Comments on the deposit of some of her manuscripts at Harvard, describing the likely material that she will deposit and later discussing them in more detail.

Includes:

- 'Though I've never had the good luck of enjoying more than ¼ hour (on average) a year in talk on literature, I've never got over my thirst for such talk. Surely everyone who's in love tries to mention the beloved all [the] time? And my passion has always been literature. Next to it, for me talk about horses is best, then fishing' (8 September 1964).
- 'The ESB I firmly believe to be the only truly crooked outfit in Ireland. Had I known, when I signed their contract, how they would mislead & extort & squeeze, I'd have hired a lawyer at the outset ... Liars & thieves in my opinion. What dangerous things monopolies are; in the hands of men promoted from the ranks of Tullabeg corner-boys, even more so' (6 December 1964).
- '...the notebooks have come. Though it brings me out in a rash to look at anything of mine once in print, these B. Drumm B.Heart workbooks seem fairly interesting even to myself ...' (6 December 1964).
- Draft holograph letter from Jack to Sheila: 'Writing verse is as you say worse than "navvy's work" but there are strange joys in it and there's the great possibility always of what Robert Frost called the "run of luck"—the unexpected gift of a line or even of a few words, or an image

*Jack & Máire Sweeney Papers*

**LA52/357 contd**      and a rhythm. That gift may have to be abandoned when it comes but it can remain and navy's work is needed lest it slip away and miss some future poem for which it was intended' (not dated).

**JACK B. YEATS (1871–1957)**

Anglo-Irish artist. Yeats's early style was that of an illustrator and almost a cartoonist (he produced the first cartoon strip version of Sherlock Holmes in 1894); he only began to work regularly in oils in 1906. His early pictures are simple lyrical depictions of landscapes and figures, predominantly from the west of Ireland (especially his boyhood home of Sligo). Yeats was married to the painter Mary Cottenham White ('Cottie') in 1894 and elected a member of the Royal Hibernian Academy in 1916.

**LA52/358**      August 1950–July 1951

6 items

Holograph notes from Jack B. Yeats, Fitzwilliam Square, Dublin. Refers to his paintings and sketches. Mentions Anita Loos. Thanks Jack for forwarding newspaper cuttings and is 'very glad to know that the exhibition of my manuscripts and illustrations gave people pleasure. I am sure the showing of them was artfully arranged' (14 June 1951). Invites Jack, Máire and Jack's father to dine with him.'

**LA52/359**      Not dated

6 items

Printed Christmas cards from Yeats to Jack, illustrated by Yeats. All found together in an envelope dated 1953.

**LA52/360**      1953

1 item

Printed flier for exhibition of Yeats' work in Saidenberg Gallery, New York.

**OTHER MATERIAL**

**LA52/361** Mostly undated, 1955–69

15 items

File of printed Christmas cards from various correspondents, all with original poems and/or original art:

1. Ben Brower: 'History and the Sense of the Past' beginning 'Year by year, we know more/Year by year we feel less: ...'
2. Michael Byrne: three cards with art work, [1960].
3. Gener Derwood: 'Star' beginning 'Star, star, shining bright,/With new spectrum in the night ...', including black and white photograph of Derwood.
4. John and Doris Holmes: 'A Willing Suspension' beginning 'John Milton said the world in a starry rain/Was hung from heaven's floor by a golden chain, ...' (1960) and 'Collectives' beginning 'To catch the upgust, the windy slides and levels,/Crawking and snatching, an anxiety of gulls. ...' (1961).
5. Claire McAllister: 'Carol' beginning 'on Inishmurray wind-besiged,/A doorway glows on Christmas Eve— ...' (1969); 'Carol' beginning 'O the oranges were gold; the myrrh was crushed pine; With applewood, frankinsense burnt sweet the air. ...'; 'Snowy Morning' beginning 'I awoke this morning to a work snowing wonders/Throwing flakes of delight over every bleak twig, ...'.
6. W.J. Moloney: 'Praeclara Stella' beginning 'Silenti nocte Stella puat Splendorbas/Officiosa cunis Iesu Christi, ...' [1965].
7. Lyon Phelps: 'A Childe's Song' beginning 'A Child was born on Winter's Day/There was no Bed so they used Hay ...' (1962).
8. Herbert and Margaret [Read]: 'Carol' beginning 'Until I wander'd through the world/I did not know ...'
9. Ben and Bernarda Shahn, card illustrated by Ben Shahn.
10. Ruthven & Joellen Todd, 'Monotropa Univlora' beginning 'Its proper place, one might suppose/Was under a glass shade, with modelled fruit, ...' (1955)

**LA52/362** 1986

32 items

File of holograph and typescript letters expressing condolences to Máire on Jack's death; and printed obituaries.

- Helen and William Bond (28 April 1986, 2 items). Includes poem 'Future Tense' beginning 'I put one foot before the other, or behind,/and so go forward, or retreat, ...'.

*Jack & Máire Sweeney Papers*

- LA52/362 contd**
- Rena, Doug and Heather Bryant (9 January 1986).
  - Jill and John Conway (19 May 1986).
  - Richard Eberhart (7 January 1986, 2 items). Includes poem 'Care and Love' beginning 'The wit of the morning,/The strength of the day ...'.
  - Herman Feshbach, American Academy of Arts and Science (24 April 1986).
  - Desmond [FitzGerald] (23 January 1986).
  - Florence and Mason Hammond (7 January 1986).
  - Harry Levin (8 January 1986)
  - Kenneth Rexroth (17 February 1986). Includes typescript text of Rexroth's memories of Jack.
  - 'Roger', Time Inc (31 January 1986).
  - Bob Tracy (6 January 1986).
  - Becky Tracy (12 January 1986).
  - Andrew Wanning (7 January, 15 April 1986).
  - Peter and Kay Orr (12 January 1986).
  - 'Ted', 975 Memorial Drive, Cambridge, Mass (10 February 1986).
  - 'John L. Sweeney, 1906-86' *The Harvard Librarian* July 1986, p.9
  - 'John Lincoln Sweeney: An Appreciation' *Irish Times*, 15 January 1986, photocopy.