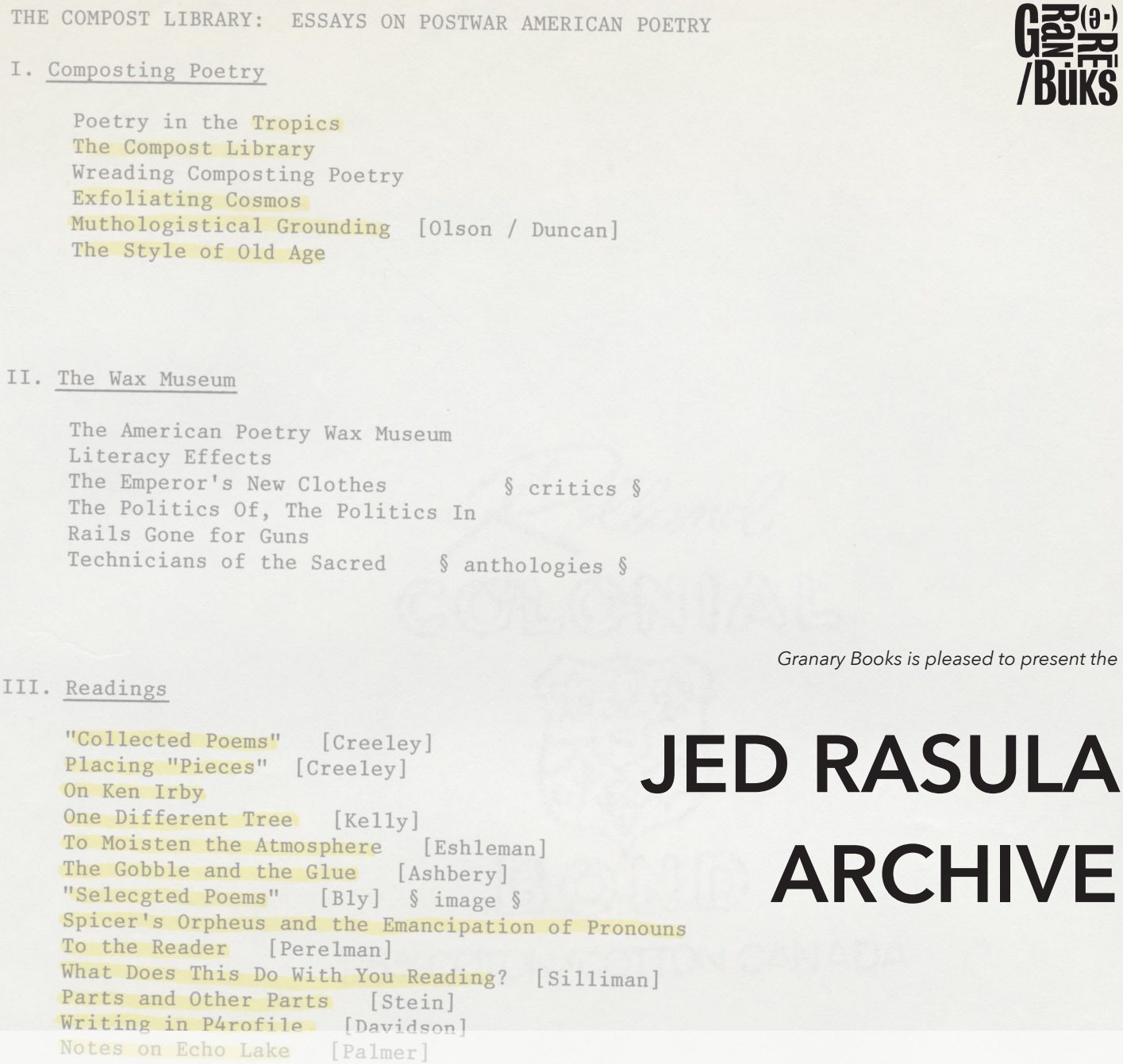


Granary Books is pleased to present the

JED RASULA ARCHIVE

EXTENT: Approx. 43 linear feet (42 bankers boxes and 1 oversize box).

DATE: circa 1968–2023.

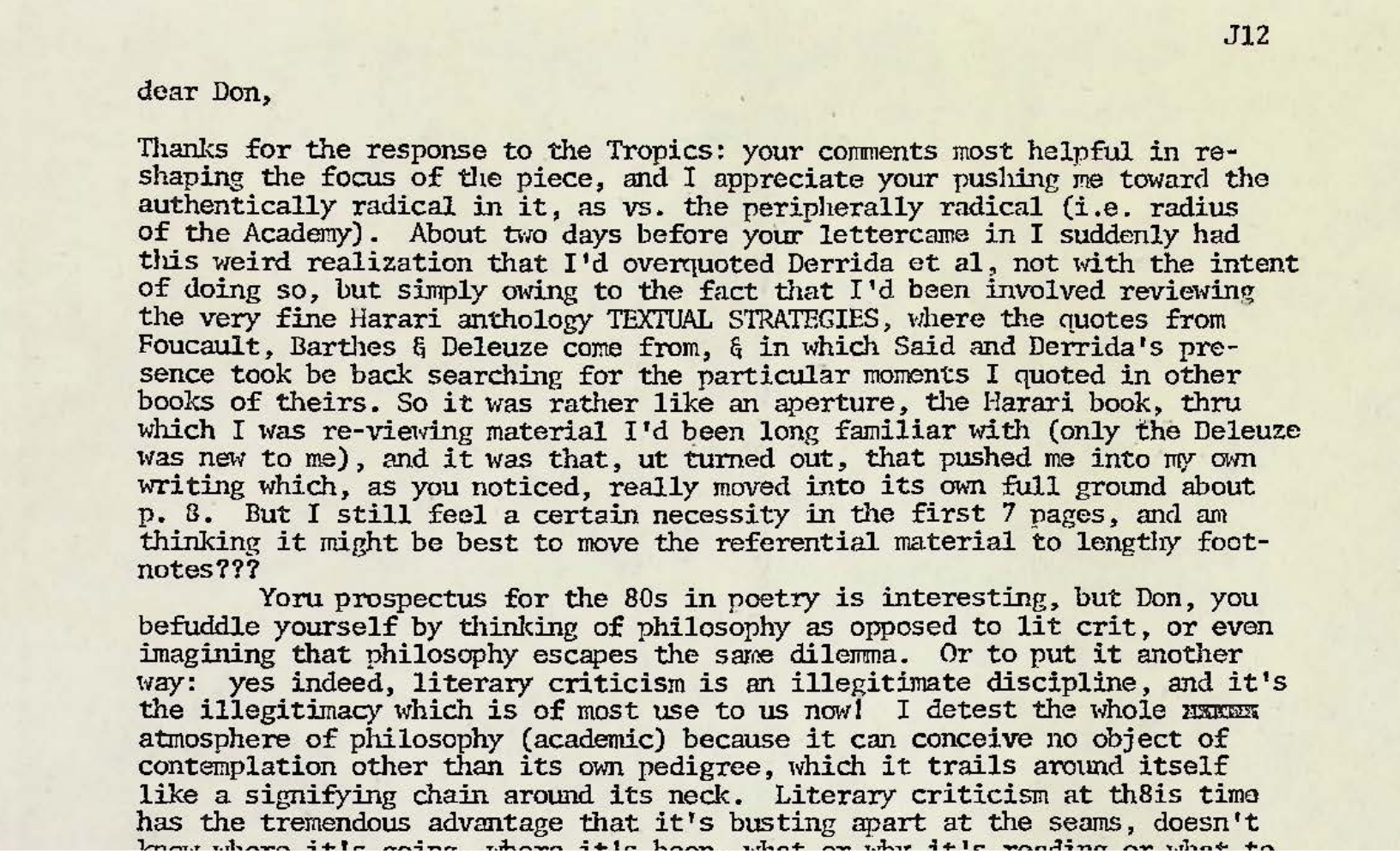
CONTENT: The archive comprises the complete papers of poet and scholar Jed Rasula, with correspondence, drafts of poetry and scholarly manuscripts by Rasula and others, editorial materials for anthologies, editorial materials for little magazines *Wch Way* and *Sulfur*, teaching materials, drafts of talks, interviews, and other professional files. Rasula's correspondents and collaborators span the various avant-garde movements of postwar American poetry, including participants in major movements such as Black Mountain, New York School's second and third generations, L=A=N=G=U=A=G=E poetry, and New American poetry more broadly. The archive also represents smaller, more regional poetry movements from the 1970s onward, including Beyond Baroque and Los Angeles communities, Hudson Valley School, Boston Occult School, and others. Research themes within the archive include postwar American small press poetry, anthologies, and little magazines; jazz studies, literary and cultural studies (avant-garde, Dada, literary history).

Pictured are participants at the Sulfur *Symposium, including Jerome Rothenberg, Jed Rasula (center), Marjorie Perloff, Clayton Eshleman, Caryl Eshleman, Charles Bernstein, Rachel Blau DuPlessis, James Clifford, Michael Palmer, Clark Coolidge, Eliot Weinberger, and John Yau.*

ABOUT JED RASULA: Jed Rasula is a noted scholar and anthologist of postwar American poetry, as well as a poet with his own extensive practice. His editorial interventions, including his little magazine *Wch Way*, work with Clayton Eshleman's *Sulfur* magazine, and anthologies with collaborators like Steve McCaffery, are responsible for enumerating and explicating some of the most important contributors and themes in the postwar American avant-garde.

In addition to this, he is a jazz scholar, and was formerly a researcher for Ripley's Believe It Or Not television program (which informed his later literary work), typesetter for small presses such as Station Hill, writer for *BooksWest* magazine and *LA Weekly*, and radio host on poetry for KPFK. In the early 1970s, he extensively interviewed fellow poets, and over the decades he has collaborated with poet-colleagues in Los Angeles, Ontario, New York, and in Georgia, where he has been based for the past 20 years.

Rasula occupies a unique position as a scholar-poet, who actively participated in the creation and interpretation of postwar American poetry; his archive reflects this vantage, and sheds light on the relationships and research that made this work possible.



J12

dear Don,

Thanks for the response to the Tropics: your comments most helpful in re-shaping the focus of the piece, and I appreciate your pushing me toward the authentically radical in it, as vs. the peripherally radical (i.e. radius of the Academy). About two days before your lettercame in I suddenly had this weird realization that I'd overquoted Derrida et al, not with the intent of doing so, but simply owing to the fact that I'd been involved reviewing the very fine Harari anthology TEXTUAL STRATEGIES, where the quotes from Foucault, Barthes & Deleuze come from, & in which Said and Derrida's presence took be back searching for the particular moments I quoted in other books of theirs. So it was rather like an aperture, the Harari book, thru which I was re-viewing material I'd been long familiar with (only the Deleuze was new to me), and it was that, ut turned out, that pushed me into my own writing which, as you noticed, really moved into its own full ground about p. 8. But I still feel a certain necessity in the first 7 pages, and am thinking it might be best to move the referential material to lengthy footnotes???

Yoru prospectus for the 80s in poetry is interesting, but Don, you befuddle yourself by thinking of philosophy as opposed to lit crit, or even imagining that philosophy escapes the same dilemma. Or to put it another way: yes indeed, literary criticism is an illegitimate discipline, and it's the illegitimacy which is of most use to us now! I detest the whole xxxxx atmosphere of philosophy (academic) because it can conceive no object of contemplation other than its own pedigree, which it trails around itself like a signifying chain around its neck. Literary criticism at th8is time has the tremendous advantage that it's busting apart at the seams, doesn't

HIGHLIGHTS OF THE ARCHIVE:

over 170 correspondents in 2.5 linear feet of autograph, holograph, and typescript letters, bulk 1970s–1980s. Correspondents include Bruce Andrews, David Antin, Charles Bernstein, Mei-Mei Berssenbrugge, Rachel Blau DuPlessis, Norman O. Brown, Clark Coolidge, Robert Creeley, Beverly Dahlen, Guy Davenport, Michael Davidson, Christopher Dewdney, Robert Duncan, Clayton Eshleman, Kathleen Fraser, Bob Grenier, Barbara Guest, Lyn Hejinian, Lee Hickman, Dick Higgins, James Hillman, Susan Howe, Ken Irby, Ronald Johnson, Robert Kelly, Maxine Hong Kingston, Gerrit Lansing, Nathaniel Mackey, Jackson MacLow, Steve McCaffery, Greil Marcus, Jerome McGann, Paul Metcalf, Michael Palmer, Bob Perelman, Marjorie Perloff, Mary de Rachewiltz, Claudia Rankine, Tom Raworth, Laura Riding, Jerome Rothenberg, Ed Sanders, Leslie Scalapino, Andrew Schelling, Ron Silliman, Gary Snyder, Nathaniel Tarn, Anne Waldman, Rosmarie Waldrop, Barrett Watten, Eliot Weinberger. **Extensive correspondence** with Don Byrd, Clark Coolidge, Clayton Eshleman, Ken Irby, Steve McCaffery, Thomas Meyer, Marjorie Perloff, Laura Riding, Andrew Schelling, and Nathaniel Tarn.

poetry interviews circa 1970s, with tapes and cassettes of interviews with A. R. Ammons, George Barker, Theodore Enslin, Roy Fisher, Robert Kelly, Edwin Morgan, Peter Porter, Peter Redgrove, Jon Silkin, Nathaniel Tarn, Adrian Mitchell, Will Alexander, Don Byrd, Bob Callahan, Frank Chin, Barbara Einzig, Clayton Eshleman, Allen Ginsberg, Lee Hickman, Kenneth Irby, Pierre Joris, Robert Kelly, Steve McCaffery, George Quasha, Jed Rasula, Charles Stein, and various groups in conversation.

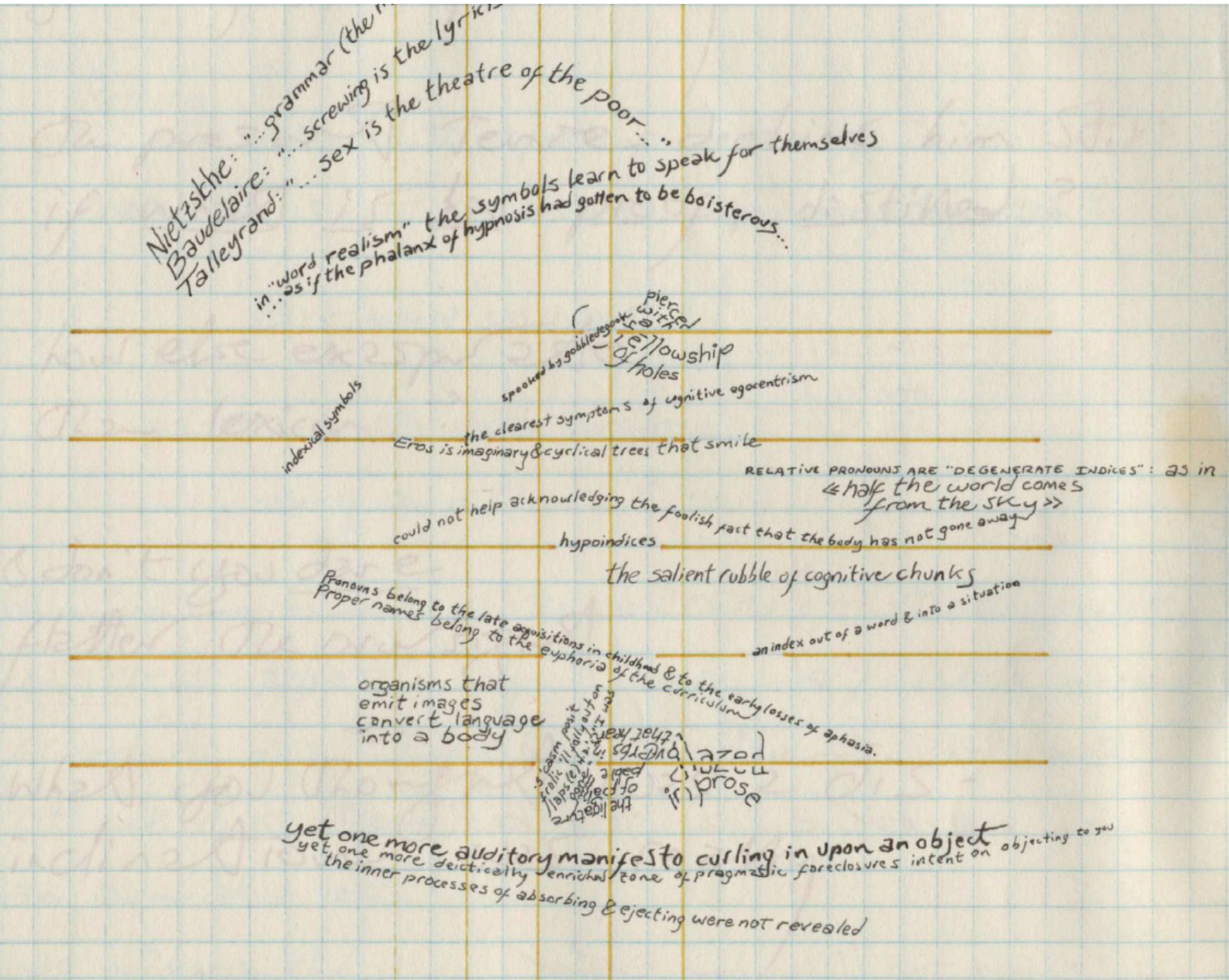
extensive manuscripts and additional letters by others, featured in the *Wch Way* files, *Sulfur* files, Don Byrd files, and "poetry manuscripts by others" box.

ARCHIVAL SERIES:

Correspondence [2 boxes]
Drafts of Work
- Poetry [6 boxes, including 1 box of poetry interviews]
- Editorial & Anthologies [7 boxes]
- Books / Scholarly Works [12 boxes, with 1 overflow box]
- Other Writing Projects [3 boxes]
- Juvenilia [1 box]

Works by Others [2 boxes, though represented in editorial files]
Notebooks [2 boxes]
Professional Files [4 boxes, including drafts of talks]
Teaching Files [2 boxes]
Oversize [1 box, ephemera]

The archive is housed in Athens, Georgia, and was arranged and described by Rasula. Granary Books assisted in the identification of archival series. Complete inventory available upon request.



BIOGRAPHICAL AND ARCHIVAL NARRATIVE BY JED RASULA

The boxes are organized largely by projects and categories of work (books, talks, correspondence, editing, poetry, etc.). However, this diffuses any sense of chronology. Here is a chronological guide, with indications of which boxes (in **bold**) hold relevant materials.

Juvenilia. Spanning high school (Riverside Military, Gainesville, Georgia 1967-68, Frankfurt American High School in Germany 1969-1970) and college (Indiana University in Bloomington 1970-1973).

Mike Erwin and I conducted interviews with poets in the eastern USA, England and Scotland fall 1973. Contact with two of the poets (Kelly and Tarn) continued for decades, so their correspondence is alphabetically found in the **Correspondence** boxes, while all other contacts and materials are in **Poet Interviews**.

Soon after the interviews I met my future wife Suzi Wong in Bloomington, where I launched the poetry magazine *Wch Way* (**Wch Way**), establishing a network of correspondents and literary contacts. (**Correspondence**).

After Suzi and I had daughter Sonja in 1976, we moved to Echo Park in Los Angeles (1976-1990). By invitation, I wrote my first scholarly article in L. A. the month we moved there, and continued to field publisher's requests for articles and poems from that point on. These are in **Published Essays** and **Poetry 1-3**.

I began work in the publishing trade in 1977 with *BooksWest* magazine, and wrote freelance for the *LA Weekly* and the *Los Angeles Reader*. These are in **Book Reviewing (**and in a separate large format box). That work led to a radio program on KPFK I hosted 1979-81, also in **Book Reviewing**. During this period I worked as a consultant for psychiatrist Mark Ruddick, thanks to my friendship with Jungian analyst James Hillman, who published my work in *Spring* (**Book Reviewing** + **Correspondence**).

Throughout this period I was writing prodigiously, filling notebooks (see dated **Notebooks**) and typescripts. I embarked on numerous potential book projects, none realized at the time but often planting seeds for later work (**Projects Uncompleted**, in the Mythopoiesis files in **Book Reviewing**, and in dossiers in **Poetry Anthologies**).

Continuing contact with Robert Kelly resulted in a collection of his poetry I edited, as well as his bibliography, and a long essay (**Jazz/Robert Kelly**). I was employed by the television program "Ripley's Believe It Or Not" 1982-85 (**Ripley's**). During the Eighties I began publishing on jazz in both weeklies and small press venues (**Jazz**). I was also being invited to present talks at galleries and universities (**Talks 1983-2003**).

My publication rate dramatically increased through the decade thanks to my engagement with Clayton Eshleman's journal *Sulfur* (**Sulfur**). *Wch Way* was resurrected after a hiatus, publishing three more issues. (**Wch Way**). My collection of poems and drawings, *Tabula Rasula* was distributed in a limited number of hand colored copies in 1979, prepared for publication by Station Hill Press in 1981, but not released until 1986. (**Poetry 2**).

After Ripley's ended, I was admitted to the PhD program in History of Consciousness at U. C. Santa Cruz (1986-89) (**Theory of Exceptions** + **Overflow**). I also wrote a long poem, "New Rev," later

published under the title *Hot Wax* and further expanded as "Sophisticated Boom Boom." (**Poetry 4-5**).

After obtaining my PhD in 1989 I was hired for a year at Pomona College, then hired to a tenure track appointment at Queen's University in Canada. (**Teaching 1989-2001**). At Queen's my first scholarly book was published in 1996 (**The American Poetry Wax Museum** + **Wax Data**). I was also working on material originating at Ripley's for an anthology. Conscripting Steve McCaffery as co-editor, the anthology received a substantial grant and was published in 1998. (**Imagining Language** + **Correspondence**). The Queen's period resulted in further scholarly publications (**Published Essays**) and another grant-funded project, "Words in Freedom" (**Projects Uncompleted** + **Notebooks**). Speaking engagements proliferated (**Talks 1983-2003**).

In 2001 I was appointed Helen S. Lanier Distinguished Professor at the University of Georgia (retiring 2023), launching the most productive phase of my scholarly career, with a range of international speaking engagements (**Talks 2005-2023**), more articles (**Published Essays** + **Overflow**), and ten books. The first to appear had first been drafted twenty years earlier (**This Compost**), followed by a collection of articles on poetry, mostly published in the Eighties and Nineties (**Syncopations**). Also reworking earlier material was *Modernism and Poetic Inspiration* (**Shadow Mouth**).

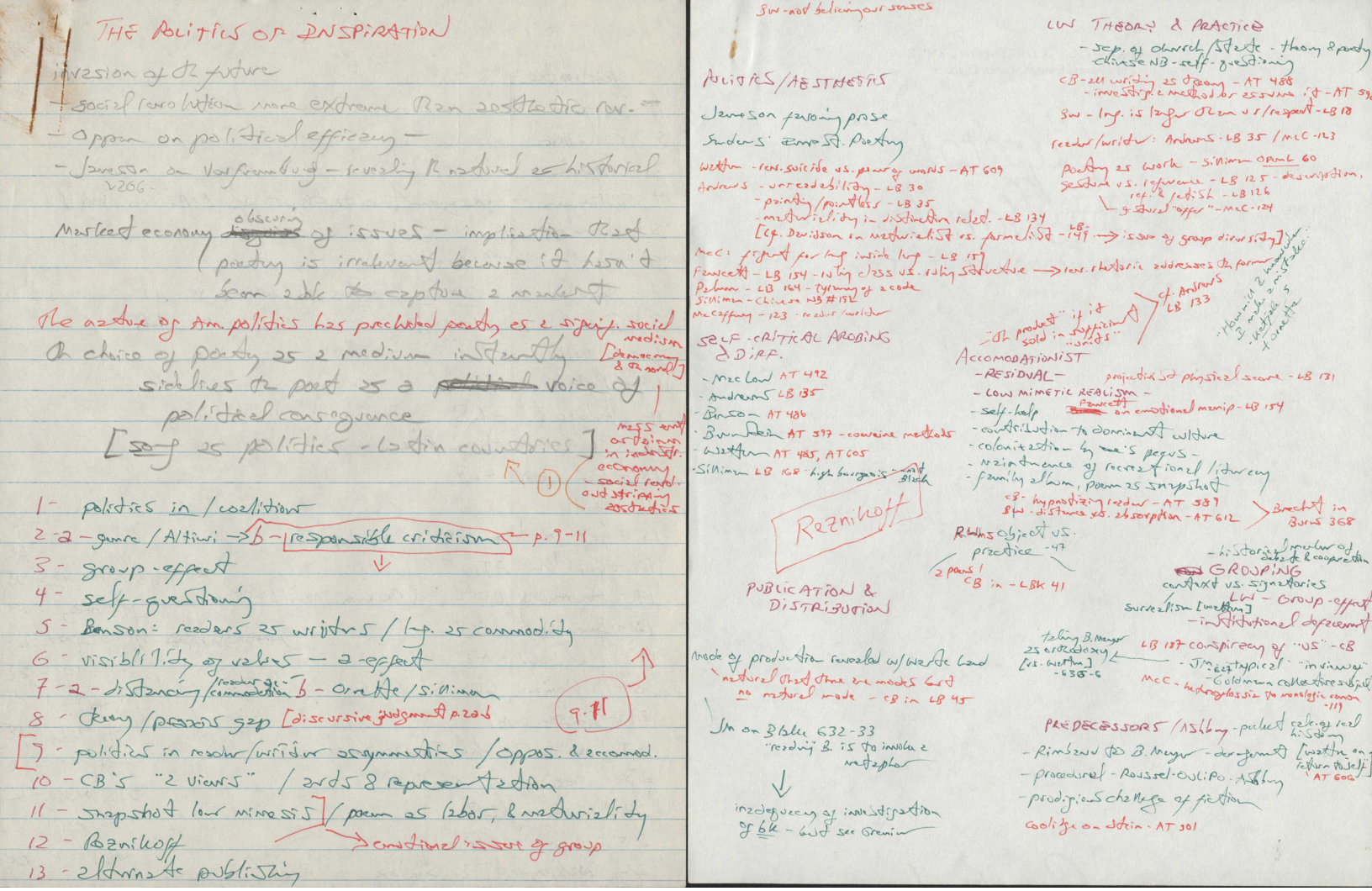
"Words in Freedom" stalled when I had to forfeit my Canadian grant upon moving to Georgia, I then expanded its modernist focus during my first decade at UGA, eventually yielding two books, for which *History of a Shiver* was awarded the Matei Calinescu Prize from the Modern Language Association (**History of a Shiver** + 2 boxes of **Acrobatic Modernism**). Also related was a history of Dada I wrote after landing a contract with Basic Books, resulting in a considerable number of invitations to speak and write, and much press coverage (**Destruction Was My Beatrice** + **Professional**).

In 2009 I was awarded a residency fellowship at the American Academy in Berlin to research the relation of jazz with modernism. While articles resulted (**Published Essays** + **Jazz**), and many lectures (**Talks 2005-2022**), publishers insisted "jazz doesn't sell" in the book market. Some of this material was redirected my large anthology (co-edited with Tim Conley) on metropolitan modernist poetry on an international scale (**Burning City**), and to "Jazzbandism" which had extensive life in talks, published essays, and eventually in *Acrobatic Modernism* (**Talks 2005-2022** + **Published Essays** + **Acrobatic Modernism**).

Throughout my tenure at UGA I facilitated a multi-disciplinary range of public events under the auspices of the Lanier Speakers Series, bringing over a hundred artists, musicians, scholars and poets to Athens. (**Destruction… / Lanier Speakers** + **Professional**).

I rounded out my career with three final books. One was nearly completed at Queen's but I didn't revisit it to finalize it until nearly twenty years later (**Lower Frequencies**). Another collected interviews people had done with me over more than a decade, adding a few essays (**Thunder/ Wreading**), and the last one resulted from my agent getting a handsome advance from Princeton University Press, appearing just before I started teaching my final course at UGA (**Thunder**).

~Jed Rasula, summer 2023



BOX NARRATIVES BY JED RASULA

Poet Interviews / tapes

Correspondence with 26 poets from whom we requested interviews in fall 1973. Preparatory materials for the interviews, transcripts of interviews, and correspondence about publications are all here. Media elements include reel to reel tapes of interviews with A. R. Ammons, George Barker, Theodore Enslin, Roy Fisher, Robert Kelly, Edwin Morgan, Peter Porter, Peter Redgrove, Jon Silkin, Nathaniel Tarn, cassette tape interview with Adrian Mitchell, along with reel to reel and cassette tapes including Will Alexander, Don Byrd, Bob Callahan, Frank Chin, Barbara Einzig, Clayton Eshleman, Allen Ginsberg, Lee Hickman, Kenneth Irby, Pierre Joris, Robert Kelly, Steve McCaffery, George Quasha, Jed Rasula, Charles Stein, and various groups in conversation.

Correspondence (2 boxes)

Letters from 176 poets, scholars, editors and friends, including Bruce Andrews, David Antin, Charles Bernstein, Mei-Mei Berssenbrugge, Rachel Blau du Plessis, Norman O. Brown, Clark Coolidge, Robert Creeley, Beverly Dahlen, Guy Davenport, Michael Davidson, Christopher Dewdney, Robert Duncan, Clayton Eshleman, Kathleen Fraser, Bob Grenier, Barbar Guest, Lyn Hejinian, Lee Hickman, Dick Higgins, James Hillman, Susan Howe, Ken Irby, Ronald Johnson, Robert Kelly, Maxine Hong Kingston, Gerrit Lansing, Nathaniel Mackey, Jackson MacLow, Steve McCaffery, Greil Marcus, Jerome McGann, Paul Metcalf, Michael Palmer, Bob Perelman, Marjorie

Perloff, Mary de Rachewiltz, Claudia Rankine, Tom Raworth, Laura Riding, Jerome Rothenberg, Ed Sanders, Leslie Scalapino, Andrew Schelling, Ron Silliman, Gary Snyder, Nathaniel Tarn, Anne Waldman, Rosmarie Waldrop, Barrett Watten, Eliot Weinberger. Also included are 142 Rasula letters to various correspondents. Overall, letters are heavily concentrated in the Seventies and Eighties. Correspondence with certain individuals is extensive (Don Byrd, Clark Coolidge, Clayton Eshleman, Ken Irby, Steve McCaffery, Thomas Meyer, Marjorie Perloff, Laura Riding, Andrew Schelling, Nathaniel Tarn), often spanning decades.

Wch Way (2 boxes)

The first three issues of *Wch Way* were published 1975-76 as a forum for longer poems and/or more extensive selections of poems than was common at the time. After a hiatus, three final issues appeared 1983-85, the last two edited in conjunction with Jerome Rothenberg's *New Wilderness Letter*. Among the forty or more authors published in *Wch Way* were David Antin, Charles Bernstein, David Bromige, John Cage, Frank Chin, Clark Coolidge, Christopher Dewdney, Clayton Eshleman, Kathleen Fraser, Bob Grenier, Susan Howe, Kenneth Irby, Robert Kelly, Nathaniel Mackey, Jackson MacLow, Steve McCaffery, Michael Palmer, Bob Perelman, Jerome Rothenberg, Charles Simic, Charles Stein, John Taggart, Rosmarie Waldrop, Barrett Watten. The boxes include extensive correspondence, production materials, manuscripts both used and not used, and several book manuscripts.

Poets' manuscripts

There are 22 files with pre-publication manuscripts as well as unpublished materials by numerous poet friends, including Bernstein, Mackey, Eshleman, Irby, Stein, McCaffery and others. While these may appear to be extension of the *Wch Way* files, these manuscripts were not ventured as prospective contributions. Rather, they reflect ongoing personal relations with the authors.

Byrd

From the time I met Don Byrd in 1978, we had a particularly intense exchange for the next twenty years. The correspondence includes over a hundred letters from Byrd, and half that number from me to him. Most of these are many pages in length. Manuscripts are considerable as well. In the mid-Nineties we planned a collaborative book together, *Tactics of Attention*, which was not picked up for publication. The box houses various stages of, and correspondence about, the project. It also includes my closely annotated typescript of Byrd's published book *The Poetics of Common Knowledge*, and other complete unpublished manuscripts.

Sulfur

I was associated with Clayton Eshleman's magazine *Sulfur* for most of its run (1981-2000), serving for many years on the editorial board and for several years as editor of the "Notes, Correspondence, Reviews" section of the journal. Correspondence with some one hundred individuals is here (many of whose personal correspondence with me is separately housed in the Correspondence boxes). Exchanges with Eshleman are extensive, and the files also chronicle controversies that arose between members of the editorial board.

Ripley's

I worked for the ABC television program *Ripley's Believe It Or Not* from 1982-85, originating stories for the host Jack Palance as program "teasers." I also contributed to the subject-specific segments that made up the bulk of each broadcast. The box contains numerous production files, with research, pitches, scripts, and other paraphernalia. It also includes an essay about working at Ripley's published nationally in syndicated media. Some of the Ripley's files are separately consigned to the Projects Uncompleted box, where they're in the *Tip of the Tongue* dossiers. During my tenure there, I wrote extensively for my own projects, many of which can be found in the Published Essays box.

Jazz / Robert Kelly

In the Eighties I published numerous reviews and articles on contemporary jazz. After embarking on an academic career, I took a more historical approach in a series of articles and public talks. An essay I published in 1995, in Krin Gabbard's *Jazz Among the Discourses*, has become perhaps my most influential publication (a keynote at a jazz conference was devoted to it). I was consultant for a PBS documentary, and received a fellowship at the American Academy in Berlin in 2009 for my jazz research. The subject has continued to inform my work, most recently in the long "Jazzbandism" chapter in *Acrobatic Modernism* (2020).

The second part of the box gathers materials related to my ongoing engagement with the work of Robert Kelly. This includes a bibliography and a book of mostly uncollected poems I edited, *The Alchemist to Mercury* (1981). Also included are materials for an exhibition I mounted at the Lilly Library at Indiana University in 1975, and photocopies of some of Kelly's scarce early publications.

Talks (2 boxes)

There are materials here for over 70 public presentations, ranging from smaller venues to universities, symposia, conferences and keynote presentations around the world from 1984 to 2022. Most of the files contain notes and drafts as well as final versions of talks. Because my career has not been confined to a single discipline, the venues and subjects vary considerably, from art galleries and a school of architecture to a jazz festival and a military academy, with conferences in the disciplines of art, music, science, and literature. Scholars commonly use such speaking engagements as ways of trying out material for articles and books, I rarely approached such occasions in this way. So the talks were often singular moments, undeveloped beyond the occasion.

The American Poetry Wax Museum (2 boxes)

The polemical essay I published in 1984 under this title was written at Ripley's. It was expanded, with formidable data (in the second box), into the 636 page book that made my academic reputation (I continue to meet people whose career paths were impacted by their reading of *The American Poetry Wax Museum*—not only when it was published, but even decades later). The manuscripts and drafts chronicle its path from Ripley's to the intense period of writing in 1993-94 that resulted in its publication in 1996, as well as conference presentations testing the material along the way. Also revealing is that all my attempts at placing chapters in journals were unsuccessful.

Shadow Mouth

This box houses material for what was published as *Modernism and Poetic Inspiration: The Shadow Mouth* in 2009, at the invitation of Rachel Blau DuPlessis for a new Palgrave series she was launching. Its roots went back to the Eighties in several projects centered around the concept of "Poetry's Voice-Over" on the legacy of the Muses. The book was never reviewed, nor have I encountered anyone who read it—a revealing testimony about an opportunistic fringe market in academic publishing that has become pervasive. About a decade after it was published I returned to the text to rewrite to make it more accessible in a small press format, which I have not had time to pursue.

Thunder / Wreading

The two book projects here are my most recent: *What the Thunder Said: How 'The Waste Land' Made Poetry Modern* and *Wreading: A Poetics of Awareness, or How Do We Know What We Know?* (both 2022). *Wreading* collected interviews conducted with me over a decade, along with some recent essays. *What the Thunder Said* was sold by my agent to Princeton University Press as a commercial title. Written in less than a year, the files attest to the forced labor of a book written in a far more compressed time span than any of the others.

Destruction Was My Beatrice / Lanier Speakers

My agent sold my proposal for a history of the Dada movement to Basic Books in 2011, after I'd tried in vain to interest him and other editors in a book about jazz. "Isn't there anything else you can do?" he asked, adding "What about Dada?" The process of shaping my first commercial book is acutely registered in the papers gathered here.

The second portion of this box provides documents (far from complete) of some of the hundred or so scholars, writers, artists and musicians I hosted at the University of Georgia from 2001 to 2023. There are VHS tapes and one DVD of half a dozen presentations, as well as flyers for some of the events.

Imagining Language (2 boxes)

This anthology began as a Ripley's file. Expanded fitfully over the next decade, in 1992 I realized a co-editor would be needed to bring the project to completion. So after getting Steve McCaffery on board, we received a substantial Canadian grant and were gratified by the deluxe production afforded by The MIT Press in 1998. The files profile test runs as the focus expanded, with research notes at archives, correspondence, productions details, and source materials. Because it had been, for me, a decidedly personal fixation for many years, it was edifying to find a rapturous reception among very diverse audiences.

Burning City (2 boxes)

This anthology grew out of another Canadian funded project, "Words in Freedom," which focused on the visual poetry of the modernist avant-garde. After I had to forfeit that grant when I took the Lanier chair at the University of Georgia, its parameters began to expand. Thematically, it focused on poetic encounters with metropolitan modernity. As with *Imagining Language*, I brought on a co-editor, my former student Tim Conley, to help make a book out of an increasingly ungainly heap. The boxes record our progress as we gathered materials, secured translations, and devised

a thematic template for the book, published by Action Books in 2012. As it was a small press production, I undertook the typesetting myself, which scrupulously followed the original sources' inventive typography.

This Compost

This prolonged production was the first book I wrote. Initially drafted in 1981 while living in penurious conditions in upstate New York, sections were promptly published in *Sagetrieb* and a contract was issued by James Hillman for Spring, whose annual archetypal psychology journal had published my article on Charles Olson and Robert Duncan in 1979. Spring rejected the manuscript as insufficiently Jungian, at which point it went into hibernation. I retrieved it at regular five year intervals for revision, and after a final run through in 2000 it was published in 2002. *This Compost* proved to be an influential avatar of what has since been called eco-criticism. The arduous process of composition and revision fills the box.

History of a Shiver

Most of the chapters were drafted by 2005, when I thought it would be called *Oblique Modernism*. A 2011 book proposal went nowhere, so the manuscript continued to evolve, encompassing some of what became a companion volume, *Acrobatic Modernism*. The box reveals the variable mutations the project underwent until it was published in 2016. It was not without controversy, as one of the scholars asked for a blurb decided (absurdly, as the file documents) that I had plagiarized her work. As I later found, she had a history of making such unfounded claims. The book went on to win the Matei Calinescu Prize from the Modern Language Association, and it remains a favorite of mine, not least because of the pleasures involved in writing it.

Acrobatic Modernism (2 boxes)

As with *History of a Shiver*, this book derived from the earlier "Oblique Modernism" project, rejected by the University of Chicago Press in 2003. When *Shiver* took five primary chapters, I had to refocus the project. As documented in the boxes, this took more than a dozen years to reach a final shape. It retains much of the magic of *History of a Shiver*, though its vaster size and scope make it hard to compare. These two books, supplemented by my *Burning City* anthology, are the *summa* of a lifelong fascination with modernism in all its varieties and divergent urges.

Syncopations

As I approached the end of a decade at Queen's University, I was prompted by various people to put together a collection of my writings about contemporary poetry. This became more pressing after my collaborative project with Don Byrd failed to come to fruition. The materials reveal the variety of configurations I contemplated, as well as the encouraging and insightful curatorial suggestions of Bruce Andrews as reader for the press. More than a dozen essays excluded from the published version are also present here.

Lower Frequencies

This was another book long in the making. The files reveal I was trying to make a go of it as early as 2003, and had success publishing chapters through the Nineties, including one that was awarded the best essay by the online journal *Postmodern Culture*. Solicited by an editor in 2008, it was scorned by readers' reports, and when a proposal to Princeton University Press was rebuffed

soon thereafter I abandoned it until, approaching retirement, I sent it out once again, receiving the most laudatory reader's reports of my career. And so it was published in 2021 as *Genre and Extravagance in the Novel*. Unlike my other books that profited from revision over the years, this one preserved more or less intact the original state of the chapters. It was worth the wait.

Published Essays

This box (continued in Overflow) is far from being a complete dossier of my published essays. It consists of those for which drafts, notes, and protracted launches document their germination. Most were written by invitation, but the files reveal a fastidious determination to shape, reshape, refine and even transform initial material—sometimes beyond recognition. The box includes offprints of a dozen other essays for which archival traces of their composition is lacking.

Poetry (5 boxes)

Writing poetry has been my constant labor for more than fifty years. Beginning as a daily regimen, after my academic career began in 1990 the volume decreased. All the way through, however, such writing has been the touchstone against which my critical applications found their measure. This was evident in reviews of several of my books, which made the point that I was writing as a poet as much as a scholar. Reviewing the bounty of materials here while assembling the archive, I'm chastened by all that I let go by the wayside. There is an abundance of long (often book length) poems in the Seventies, which I can now see helped me understand the compositional process of any larger canvas. As a biographical footnote, after a public reading in Hollywood I was approached by a music industry producer keen to sign me up as a front man for a punk group. With two young daughters at home, it was a tempting but improbable prospect.

Book Reviewing 70s – KPFK broadcasts 1979-81 – mythopoiesis 1980s-90s

Soon after moving to Los Angeles in 1977 I began publishing reviews and articles in the west coast trade journal *BooksWest*. After it folded the next year I began writing for the rival free papers *LA Weekly* and *Los Angeles Reader*. The original full issues of these venues are in the archive, along with drafts and unpublished reviews and articles. This print media activity segued into radio when I was offered a program (and a large audience) at the Pacifica station KPFK in Los Angeles. Nearly three years' of broadcasts transcriptions are here, along with a print rundown sent to subscribing listeners. Ostensibly a book review program, I ran the show like a lecture series along topical historical, social and artistic lines. Several of the themes continued to be developed in notebook and typewriter drafts, gradually morphing into books I intended to write and others that were published. The materials in this box cover a span of more than twenty years.

Projects uncompleted 1975-2008

The first project I ever thought of as a potential book was "The Culture of Alchemy" in 1975. Over the next ten years a number of other prospects generated material that remained aspirational and speculative. These were, in retrospect, trial runs through familiar and unfamiliar literary and historical materials. At the time they nourished my radio broadcasts and print publications, while in the long run they gave me an opportunity to think through issues that would become focused in several books that germinated in subsequent years. This box is formidable dossier, ranging from the early explorations of long form writing, to more calculated projects (some receiving grant funding) during the Nineties when I taught in Canada. The box contains papers related to eleven book length projects, followed by sketches for essays and smaller forms.

Theory of Exceptions

From Ripley's I went directly into the doctoral program in History of Consciousness at U. C. Santa Cruz, completing a 550 page thesis in 1989, which I pragmatically thought of as the *summa* of all I'd learned by my late thirties. This box holds everything related to my studies there, from seminar papers to several drafts of my dissertation, "Towards a Poetics of Embodiment: A Theory of Exceptions." There are exchanges with key faculty members Donna Haraway, James Clifford, Stephen Heath, and my thesis director Hayden White. Retired scholar Norman O. Brown was a mentor, and our exchanges are in the Correspondence files. The Notebook boxes include much material (including charts, diagrams, and drawings) that fueled my dissertation.

Teaching (2 boxes)

My teaching files are wide ranging, owing to the basic factor that I had no formal education in literary studies, and only one English course in my freshman year at Indiana University. So I lacked the "field" specific anchorage of my colleagues. At Queen's I was expected to teaching critical theory and nineteenth century American literature. I varied the contents as much as possible, as the syllabi reveal. At the University of Georgia I had no institutional expectations, so my course offerings ranged more broadly beyond literature into art, music and film. Much of my teaching preparation (and many handouts) took diagrammatic visual form, extensively evident throughout the files.

Poetry anthologies / professional

The first part of the box contains typed contents of anthologies I envisioned in 1975, one an early venture into eco-poetics (not "nature poems" but, following composition by field theory and practice, a more holistic outlook on the biosphere), with the other engaging modern poets in translation. The rest of the box documents a variety of activities pertaining to my career as writer and scholar. There are files on each of the awards I've received, press notices, reviews, consultancy, speaking engagements, public event publicity, and a file of photographs.

Juvenilia

This box houses items from tenth grade through my undergraduate career. Materials include historical artifacts, records of thespian and other activities, early poetry, plays and essays, and much aspirational material (lists of books to read, lists of books read, actuarial registrations of my writings, etc.). It's labeled juvenilia because it's all so clearly tied to my education and the aspirations incited by the first flush of motivated learning.