

*The
Wallace
Stevens
Journal*



A Publication of The Wallace Stevens Society

Volume 3 Numbers 1 & 2

Spring 1979

The Wallace Stevens Journal

Volume 3 Numbers 1 & 2

Spring 1979

Wallace Stevens' Interior Paramour—*Mary Arensberg* . . . 3

Let Arcade Be Finale of Arcadia:

Stevens' "Emperor of Ice Cream"—*Maureen Kravec* . . . 8

Two Poems—*Harriet Susskind* . . . 12

Real and Imagined Union in

"The World as Meditation"—*Beverly Lyon Clark* . . . 13

Stevens' Books at The Huntington:

An Annotated Checklist (Concluded)—*Milton J. Bates* . . . 15

Communications . . . 35

Current Bibliography—*John Serio* . . . 42

News and Comments—*Mel Edelstein* . . . 45

Commemorative Issue Announcement . . . 48

COVER: by Kathy Jacobi — from *Le Monocle de Mon Oncle*

The Wallace Stevens Journal is published by the Wallace Stevens Society; administrative and editorial offices are located at California State University, Northridge, Department of English, 18111 Nordhoff Street, Northridge, California 91324. The subscription fee is \$10.00 annually.

Subscription to *The Journal* carries with it membership in the Society.

Contributions, advertising matter and subscriptions should be addressed to the administrative offices of *The Journal*. Manuscripts will not be returned unless accompanied by a self-addressed, stamped envelope.

The Wallace Stevens Journal

EDITOR

R. H. Deutsch

ASSOCIATE EDITORS

W. T. Ford

John Serio

George S. Lensing

NEWS & COMMENTS

J. M. Edelstein

EDITORIAL BOARD

Allen Belkind

Charles Kaplan

CONSULTATION

Roy Harvey Pearce

Joseph Riddel

A. Walton Litz

EDITORIAL STAFF

Robin Russell

Rachel Sherwood

BUSINESS STAFF

Herbert Turman

Jody Chinchuck

Robert Wicks

James P. Jeschke

Contributors

Mary Arensberg teaches English at the State University of New York at Albany and is currently working on a full length study of Stevens' poetry. She chaired a special panel on literary Hartford, "*Wallace Stevens and His Climate*" at the annual convention of the Northeast Modern Language Association at Hartford in March of this year.

Milton J. Bates, Williams College, is preparing an edition of Stevens' commonplace book, "*Sur Plusieurs Beaux Sujets*."

Beverly Lyon Clark is teaching at Wheaton College in Norton, Massachusetts, and is working on a study of fantasy and reality in Carroll, Nabokov, and Pynchon.

Maureen Kravec, Mater Dei College, Ogdensburg, New York, is revising chapters of her work, *Wallace Stevens' "Parodies of The Order of Paradise."*

William B. Stein, State University of New York at Binghamton, writes, "presently working on the anatomy of the paper whale in *Moby Dick*. Forthcoming in the next *Transcendental Quarterly* (unless the editors lose their nerve) an article on comic symbolism in *The Scarlet Letter* and related blasphemies of the word."

Harriet Susskind, a native New Yorker, now lives in a small community in upstate New York. She is Professor of English at Monroe Community College of the State University of New York. She teaches women's studies and poetry. Last December she was a participant, at the MLA, in The Wallace Stevens' Society program honoring Wallace Stevens.

The Wallace Stevens Society

EXECUTIVE COUNCIL

Charles Kaplan
Mary Klinger
George Drury Smith
Ann Stanford
Don Stanford
William Walsh
Warren Wedin

TREASURER

Herbert Turman

CHAIRMAN

R. H. Deutsch

BRITISH REPRESENTATIVE

Frank Kermode

CANADIAN REPRESENTATIVE

G. D. Killan

LEGAL COUNSEL

Clair M. Christensen

Wallace Stevens' Interior Paramour

MARY ARENSBERG

... We can only imagine a world
in which a woman walks and
wears her hair and knows all
that she does not know.

—John Ashbery
Some Trees

In his recent essay, "Stevens' 'Rock' and Criticism as Cure," J. Hillis Miller notices that the structure of the recurrent scenes of the late poem, "The Rock," "conforms to the traditional structure of *aletheia*, the appearance of something visible out of the abyss of truth."¹ Miller goes on to suggest that "truth is, for Stevens too, evasive, veiled, feminine and dwells at the bottom of a well."² One only has to look at the poem preceding "The Rock" in the *Collected Poems* for confirmation of Miller's perception. For in the "Final Soliloquy of the Interior Paramour" (CP 524), spoken by a plural self, we are treated to an explicit glimpse of how truth, "veiled, evasive, feminine," appeared to Stevens in the form of a fiction, the interior paramour.³ Although Miller's exercise is mainly occupied with etymological deconstruction of his text, "The Rock" (CP 525), his notion of Stevens' rhetorical doubling (the "we" in his mode of address) is central to Stevens' method of composition and is a clue to the poetic function of the invented presence of the paramour. The "we" in "The Rock" and the "Final Soliloquy" refers to the two figures which have inhabited Stevens' "central mind": the doubled beloved or schizoid self, the feminine interior paramour, and her mate, Stevens' fictionalized self, the "major man." Together they have orchestrated what Miller calls "the shadowy psychodrama involving the difference of sexes," which I believe operates as a sub-fiction or "play within a play" throughout the *Collected Poems*.⁴ The plot of this "drama" may be extracted from the "life history" of the poet in the acts of poetic utterance; and the characteristic catharsis of psychodrama, in which one or both of the participants relearns or rediscovers some hidden truth, corresponds with the poet's apprehension (with his paramour in the soliloquy) of "an order, a whole, / a knowledge, that which arranged the rendezvous" (CP 524).

Several critics of Stevens, recently revising their theories of presence in the poetry, reject the notion that there is an ideal presence (or presences) residing outside the poem, either as imagination, reality, being or self.⁵ Essentially, these readers have discovered that Stevens' poetry is aware of its own status as abstraction; that this poetry is conscious of the fact that poetry is not description and that language cannot truly be representational. As Michael Beehler discovers in his analysis of "Description Without Place,"

this poetry shows the concept of presence itself to be problematic side-effect of language's structure . . . It exhibits the metaphoricity of all conceptions of presence (and) examines the manner in which language predicates presence and speaks about it *as though it were* an extra-linguistic source of poetry.⁶

Thus presence in Stevens' poetry is an illusion, constructed within a linguistic hall of mirrors, as the poet plays with the planes of language. And since presence is fictionalized, appearing and reappearing from the abyss of words, it is extremely difficult to grasp the illusive and evasive, veiled feminine fiction which behaves like the *doppelgänger* in the fiction of Poe, Conrad or Nabokov. Stevens is a muse-poet, but his muse, the interior paramour, is generated from within the poet's own psyche and is only a "syntactic event" within the poet's lexicon.⁷ A construct of language, she is a seeming of presence without place, a seeming of being which is only given a place within the language of the poem. Her home is in the words of the world, and yet Stevens still "feels and knows" (CP 340) that somewhere, someplace, he has sensed her magical influence. "In the golden vacancy she came, and comes, / and seems to be on the saying of her name," (CP 339).

The most revealing articulation of the metaphor-like presence occurs in a final "scene" of the *Collected Poems*, "Final Soliloquy of the Interior Paramour." The poem is an attempt to finally name her, to describe where they have met within a "fantastic consciousness," "friend and dear friend," like Penelope and Ulysses in "The World as Meditation" (CP 520). Up until this point, the fiction has been felt as a mystic influence and perceived as a "figure half seen." Her shadowy self has eluded our grasp; we have felt and briefly known her, but our knowledge of her has been baseless. She has been part of and participant in Stevens' meditated world. Now in the final soliloquy, we come to know her by name:

Light the first light of evening, as in a room
In which we rest and, for small reason, think
The world imagined is the ultimate good.

The rhetoric of the lyric is deceptive, because the voice we hear in these lines is that of the poet's fictional self and his doubled female self, herself a metaphor of presence. She is "the lover who lies within the self" and the illusion of an imagined self in another. The setting is a room at eventide within the house of the poet's mind. She asks the poet to illumine the room for a last time, so they may pause and contemplate the "truth" they have established. The metaphorical quality of the locale is indicated by the word "as" in the first line, so that the invented room *seems* to be a description of a concrete place. The room is actually a word which seems to describe a sense of place, a *topos* "to which we refer experience," as Stevens explains in "Description Without Place" (CP 339). The resting place, the room, is also a metaphor for the collective thoughts of the imagined pair and an invented space which contains their assessment of the "world imagined." The thought that "the world imagined is the ultimate good" is seemingly a moral

dictum. "Good" here may be morally excellent or virtuous. Stevens may also have been punning on the word God which he equates with the imagination in a subsequent stanza. Or, he may have us search for the word's primary meaning, derived from *gauderian*, "to gather"; and this would mean that the poet and his paramour are thinking that the imagination is the supreme place of gathering, the ultimate space where all realities can be brought together:

This is, therefore, the intensest rendezvous.
It is in that thought that we collect ourselves,
Out of all the indifferences into one thing:
Within a single thing, a single shawl
Within a single thing, a single shawl
Wrapped tightly round us, since we are poor, a
 warmth,
A light, a power, the miraculous influence.

The gathering image is sustained in this stanza as poem, thought, and metaphoric selves "collect themselves" into a singular entity. As Harold Bloom recognizes in his brief analysis of this poem, "poet and muse are about to be so joined that every remaining poem will be a dialogue of one."⁸ The intensest rendezvous, then, is a state of mind or the coupling of two fictional presences into a metaphysical conjunction in which lover-poet and doubled beloved fit into what John Donne called "one neutral thing."⁹ This rendezvous creates a "new concoction" and so interanimates the two presences that difference in sex cannot be detected. This stanza, too, reflects Stevens' familiar concern with the poverty of the American self, existing, as Miller defines it, as "an icon, as image as figure for the underlying nothingness."¹⁰ The aging lovers, although capable of contemplating "the ultimate good," still need the protective shawl or encompassing threads of the imagination to block out their impoverished state. Bloom correctly identifies the sentiment of this stanza as pathos, as "an image of strength and weakness wrapped tightly together."¹¹ Only the imagination has the power to erase the phantoms of *nada* and to displace the anxiety of modern poverty into the tranquil rendezvous.

The psychodrama of the *Collected Poems* is coming to a close in this poem. Although he has been describing a place that has been a facsimile of itself, Stevens has created a convincing illusion of the final place of gathering. Even though it is a seeming of place, the place is an artificial thing that does exist for us, and in its own seeming is plainly visible ("Description Without Place"). In the second section of the poem, paramour and poet, now singular, recede from the foreground:

Here now, we forget each other and ourselves.
We feel the obscurity of an order, a whole,
A knowledge, that which arranged the rendezvous.

The "knowledge" which ordered the rendezvous was the language of the

poem; the words of this world have invented and sustained the place of gathering or the completed whole. The language of the poem, any poem, is "the highest candle lighting the dark," an illuminator of the "obscurity" and an endless mirroring of the acts of the mind. While the preceding stanzas elicit our sympathy through pathos, the final three stanzas of the poem offer the message of plenitude. Truth, veiled and feminine, evasive and obscure, has risen from the abyss, as the dialogue of one can now assert: "God and the imagination are one." Miller's description of the revelation of truth in "The Rock" applies as well to the final stanzas of the soliloquy:

The revelation or unveiling of what has been hidden brings the truth into the open, out of Lethean forgetfulness, and displays it. This revelation expands to become the container of the whole or a means of appropriating the whole and then instantaneously hides the abyss or ground.¹²

The abyss from which the presence is known and felt but is never seen has been filled by the poetically contained "dwelling" in the evening air. It is enough that they have been there together as elements in the "fantastic consciousness."

"Final Soliloquy," "The Rock" and "The World as Meditation" are the concluding scenes of the psychodrama, poems which identify and locate the metaphorical feminine presence which has appeared in the poetry from the beginning. These are descriptions of her which reveal that Stevens and his interior paramour have "two in a deep-found sheltering." The sheltering, like the dwelling in the evening air, is a metaphor of place which actually refers to the illusion of linguistic depth created in the words of poetry. Yet the words also signify a fictionalized relationship between two friends who evolve to become lover and beloved. Although the psycho-sexual relationship (which Bloom believes is an indication of "Stevens' severely repressed eroticism") is imagined between Stevens' paramour and parodic poetic self, it remains the most accessible and plainly visible expression for a muse-poet to represent his method of composition through the medium of the muse. Art and *eros* is a combination which has certainly contributed to the male (and female) poets' creation of an inner muse, but the paramour functions in the poetic process as much more than a therapeutic substitute for erotic desire or as a vehicle of sublimation. She is the ancient voice of the oracle, as Bloom also asserts, who helps her poet discover the hidden knowledge of the world or the invisible in the visible. She is his image of present and remembered beauty bringing pleasure and pain; and she is the inhabitant of the inner sanctums of the poet's mind, the sybil in her cave sending messages of instruction. As an invented fiction, it is not coincidental that that figure corresponds with Stevens' stated criteria for the making of the "supreme fiction." She is abstract, like being, a presence without place. She must also change, and does, undergoing many fictional transformations; once Eve, then an aging Venus and the "dreaming woman" of *Harmonium*, she becomes the illusory presence resembling being in the later poetry. And she certainly brings pleasure, not only through her metaphoric changes, but in the pale fire of her presence which sheds its magic on many of Stevens' best poems.

NOTES

1. J. Hillis Miller, "Stevens' 'Rock' and Criticism as Cure," *Georgia Review* XXX (1976), 1-28.
2. *Ibid.* p. 20.
3. Citations from Stevens' poetry are from *The Collected Poems of Wallace Stevens* (New York: Knopf, 1954), hereafter abbreviated CP.
4. Miller, p. 26.
5. See e.g. Michael Beehler, "Meteoric Poetry: Wallace Stevens' 'Description Without Place,'" *Criticism*, XIX (1977), pp. 241-59; Miller, *op. cit.*; Philip Furia and Martin Roth, "Stevens' Fussy Alphabet," *PMLA*, 93, 1 (1978), pp. 66-77.
6. Beehler, p. 243.
7. *Ibid.* p. 247.
8. Harold Bloom, *Wallace Stevens: The Poems of our Climate* (Ithaca: Cornell Univ. Press, 1976), p. 359.
9. See Donne's "The Ecstasy" and "The Canonization."
10. Miller, p. 28.
11. Bloom, p. 359.
12. Miller, p. 20.



Forthcoming In
THE SOUTHERN REVIEW

Autumn 1979

WALLACE STEVENS CENTENNIAL ISSUE

Essays by

Grosvenor E. Powell, Milton J. Bates, Samuel French Morse,
George Lensing, Lynette Carpenter, Herbert J. Stern, and others

Alvin H. Rosenfeld reviews Harold Bloom's
Wallace Stevens: The Poems of Our Climate

Let Arcade Be Finale of Arcadia: Stevens' "Emperor of Ice-Cream"

MAUREEN KRAVEC

Among his early poems, Stevens particularly liked "The Emperor of Ice-Cream," which he chose for William Rose Benét's *Fifty Poets: An American Auto-Anthology*. Rejecting the flamboyant pose struck in "Sunday Morning" and "Le Monocle de Mon Oncle," he chose this seemingly naturalistic poem. Characteristically, his explanation for the choice, though ambiguous, provides a clue to its meaning:

This wears a deliberately commonplace costume, and yet seems to me to contain something of the essential gaudiness of poetry; that is the reason why I like it.¹

This "commonplace costume" clothes a poem about modern poetry. In the July 1922 issue of *Dial* is a sequence of some poems later included in *Harmonium*, beginning with the comic challenge of "Bantams in Pine-Woods" to the pompous, formal poet. Stevens concludes with "Emperor," which tolls the knell for traditional, outmoded form and declares its own succession.

Images of squalor and decay suffuse both stanzas of "Emperor." Its characters live in the atmosphere of the arcade, the modern equivalent — and debasement — of Arcadia. In correlating these two settings Stevens mythologizes his recurrent argument: artistic ideals reflect weaknesses as well as strengths of their creators. As succeeding generations inherit an ideal, its original meaning evaporates; finally its symbols turn into masks hiding emptiness.

Eventually Arcadia and arcade merge; the past insidiously corrupts the present. Like Eliot, Stevens acknowledges the weight of tradition, but instead of vaunting his heritage he trumpets its debilitating effects.² Arcadia, an artificial literary abstraction from nature, offers a perfect model for illustrating Stevens' poetics. A bond of love among God, man, woman, and all living creatures transforms the world into a paradise — hence the epithalamic hymn of harmony and unity to celebrate the covenant.

Historically, epithalamic poetry varnishes a number of literary and social evils. Its practitioners, usually commissioned by the wealthy, relied on an assortment of conventional motifs, and afford a paradigm for artistic prostitution. In a society rigidly stratified according to class structure, custom, and financial interests, these paeans were the ultimate rehearsed response, in which the Arcadian ideal coexisted with the arcade's sleazy sham.

Some great Renaissance writers — Sidney, Shakespeare, Spenser — converted Arcadian literature into a vehicle for worldly observation. In *The Winter's Tale* the bride Perdita is the ostensible heroine, but she is somewhat overshadowed by Autolycus, the cozening jester who assumes the guise of Hymen, mover of the epithalamic masque. In his poem Stevens substitutes the jester for the muse.

Stevens models "Emperor" on another Renaissance work, Edmund Spenser's "Epithalamion." Adapting the cast of characters and the division of the poem into halves describing the daytime festivities and nuptial night, he parodies Spenser. Compressing the "Epithalamion's" iambic pentameter into four-stress lines, he retains the most important elements of Spenser's form. Both poets vary their metrics by introducing a three-stress line before the end of each stanza. Spenser's alexandrine refrain reinforces his poem's optimism: "The woods shall to you answer and your Echo ring."³ Stevens' conclusion marks a less comforting coup, as the emperor replaces the unresurrected muse-bride, defying the wish for a happy ending.

Stevens reverses the tenor of Spenser's refrain to emphasize his dictum: "Let be be finale of seem" (CP 64). His imperative imposes an order drastically different from Spenser's, which bends the natural world to the bridegroom's will. Spenser delegates Hymen and the muses to intrude upon the English countryside, to put nature in its proper — subordinate — place:

Let no lamenting cryes, nor dolefull teares,
Be heard all night within nor yet without.⁴

He commands them to arrange scenery and supporting cast of the bridal comedy:

Bring with you all the Nymphes that you can heare

And let them eeke bring stores of other flowers
To deck the bridale bowers.

The whyles the boyes run up and downe the street,
Crying aloud with strong confused noyce,
As if it were one voyce.

Hymen, io Hymen, Hymen they do shout.⁵

In his first stanza Stevens travesties this creative act. His command merely orders what already is to continue being. His imagery subverts the Spenserian cast of characters, dealing to them the "commonplace costume" of a modern arcade:

Call the roller of big cigars,
The muscular one, and bid him whip
In kitchen cups concupiscent curds.
Let the wenches dawdle in such dress
As they are used to wear, and let the boys
Bring flowers in last month's newspapers.
(CP 64)

Hymen metamorphoses into the "roller of big cigars," the nymphs, into slatternly wenches; the boys deliver wilted flowers of rhetoric in "last month's newspapers." The suggestions of prostitution then relate to the practice of writing epithalamia for profit,⁶ and mock the pretense of love as

society's motivating force. The phrase "are used to wear" clinches the identification of the wenches as mannequins of the "commonplace costume."

In the "Epithalamion," after Hymen arranges the nuptials, the bride's formal dress is removed, revealing her essential beauty:

Now bring the Bryde into the brydall boures.
Now night is come, and soon her disaray,
And in her bed her lay;
Lay her in lilies and in violets,
And silken courteins over her display,
And odour sheetes, and Arras coverlets.⁷

Stevens turns the wedding night into a wake, covering the hideous muse-bride with her own "embroidered sheet":

Take from the dresser of deal,
Lacking the three glass knobs, that sheet
On which she embroidered fantails once
And spread it so as to cover her face.
If her horny feet protrude, they come
To show how cold she is, and dumb.

(CP 64)

He carries on some neo-Renaissance punning in the embroidered sheets and metric feet. The "dresser of deal" holds the muse-bride's "word-robe." In Spenser's time "dresser" meant a kitchen sideboard, but Stevens uses it in its modern sense, as a receptacle for things not currently needed: in this case a combination hope chest-coffin.

This dresser lacks "three glass knobs." In Arcadian convention, the three Graces adorn the Queen of Beauty, Venus, who encompasses aspects of Spenser's bride and Stevens' crone. Stevens conceals the graceless bride beneath her own handiwork, with his prosaic diction magnifying her awkwardness. Spenser's "Song made in lieu of many ornaments"⁸ embellishes the bride. But in "Emperor" the well-wrought sheet, instead of being a Spenserian "moniment"⁹ blazoning the triumph of art over mutability, enshrines static art in a changing world.

A similar inversion sustains the treatment of grace in an indirect allusion to the model of epithalamions, the *Canticle of Canticles*. "Fantails" recall the peacock as symbol of Christ and the relationship between pigeons and doves. But here the sexual reference displaces the religious. Furthermore, the presence of fantails parodies the chorus of live birds analogous to the epithalamic poet: "Hark how the cheereful birds do chaunt theyr laies / And carroll of love's praise."¹⁰ The muse-bride's moment as an artless innocent with complexion "like to a bowl of cream uncruded"¹¹ has passed, and the most elaborate verbal camouflage will not hide her "horny feet."

Stevens' next-to-last line, "Let the lamp affix its beam" (CP 64), illuminates the black comedy, reiterating Stevens' imperative while echoing the act of Genesis: "Let there be light." Here the word is utterly dead. Spenser

invokes heaven's lamps several times. He asks the muses to awaken his bride "Early before the world's light giving lampe / His golden beame upon the hills doth spred."¹² Spenser's natural light contrasts with Stevens'; the emperor's ice-cream cone replaces Hymen's "bright Tead that flames with many a flake."¹³ Spenser hails the stars as "torches," the evening star as "glorious lampe of love,"¹⁴ and two of the triad of moon goddesses, Cynthia and Lucina. He judiciously omits Hecate. But Stevens remedies the deficiency, for his muse-bride's "horny feet" associate her with the moon's dying phase.

As the emperor rises from his underworld milieu, the crone-muse sinks into the limbo of discarded images, no longer the nearest of the "sisterhood of the living dead" (CP 87). The conclusion of "Emperor" proclaims, "The Queen is dead. Long live the king." Because only he has his genesis in the poem's dynamic, the emperor reigns solitary in the end.

NOTES

1. Wallace Stevens, *The Letters of Wallace Stevens*, ed. Holly Stevens (New York: Knopf, 1966), pp. 262-63.
2. Northrop Frye, "The Realistic Oriole: A Study of Wallace Stevens," 1957; rpt. *Modern Poetry: Essays in Criticism*, ed. John Hollander (New York: Oxford, 1968), pp. 267-84.
3. Edmund Spenser, "Epithalamion," *Poetical Works*, ed. J. C. Smith and E. de Selincourt (New York: Oxford, 1965), pp. 580-84.
4. Spenser, 11. 334-35; 5. Spenser, 11. 36, 46-47, 137-40; 6. Spenser's is an exception; he wrote it to commemorate his own wedding; 7. Spenser, 11. 299-304; 8. Spenser, 1. 427; 9. Spenser, 1. 433; 10. Spenser, 11. 78-79; 11. Spenser, 1. 175; 12. Spenser, 11. 19-20; 13. Spenser, 1. 27; 14. Spenser, 11. 410, 288.

Two Poems

Not to Die a Parish Death

He mulled the phrase over
and the full knowledge made
itself known:

The slow aches
that lay waste the arms
become permanent guests,

The autumnal signs linger;
the sear leaf and stalks
yellowing the field.

The end of hymns proclaims
the lame tiger and
"leaden pigeons" at the gate.

The slow walk mocks
the pace of overhead weather,
the door opens at last.

Returning to Hartford

Near home, he could see the city
under the evening light calling him
old jay walker, dark bird in flight,
Northern man in the world.
A winter heart in a wool suit
bears a black spot into the white wood
where one might stalk away
from strict, straight offices.

After the first snow
the wind makes the evening permanent,
a reflection of the imagination
more than the eye blinking
in real pools of winter iced over;
the rush of black feathers spells
a chorus of peacocks and crows
that move into the dark together.

Remembering Chocorua and winter air
the moment takes leave. He recalls
a profusion of shadows alongside
the outstretched arms he entertained
one night going beyond the dark mother,
going to the one of fictive music,
on into the permanent flash of memory
where light issues back on the self.

Harriet Susskind

Real and Imagined Union in "The World as Meditation"

BEVERLY LYON CLARK

An important poetic principle for Wallace Stevens is balance, and "The World as Meditation" (CP 520) is a late poem that provides a particularly good example of Stevens' acrobatic balancing. What is balanced in the poem can be called Imagination and Reality, or Penelope's meditation and an inhuman meditation. The balancing is a union of Penelope with Ulysses, with a Ulysses both "real" and imagined. The union is signalled linguistically, through patterns of sound which anticipate union in the first four stanzas, achieve it in the fifth, and then recall it (and anticipate future unions) in the last three stanzas.

The first stanza finds us in the "real" world, though it is a domesticated real world where trees can be mended and winter washed away. The scope narrows in the second stanza, where we approach Penelope. Penelope is here evoked in concrete and therefore "real" terms, in terms of her cretonnes. Line 5 achieves an initial anticipatory balance by setting "the cretonnes of Penelope" against the abstract (and therefore to some extent imagined) "form of fire"—the sun, the representative of Ulysses.

As we move further into Penelope's realm in the third stanza, we discover the kind of balancing which she herself has been undertaking. The first two lines of the stanza are, like line 5, grammatically balanced, but in this manner:

she imagined	first object = Penelope
second object = Ulysses	imagined by her

This grammatical balancing is similar to the sound structure of "composed, so long" (1. 7) where a sequence of two vowel sounds is (approximately) reversed:

com	posed
so	long

The balancing of the lines and the sounds suggests something of the union which is sought, the union projected in line 9, where Penelope and Ulysses take shelter in each other, united, balanced, "friend and dear friend." Yet this is not the ultimate union nor the ultimate balance. We have moved from the present tense of the first two stanzas through the present perfect to the past tense; we thus witness the union of two past selves, both imagined by Penelope.

In the fourth stanza we retreat from Penelope's meditation to the inhuman meditation, a less inherently composed and balanced meditation. But in the fifth stanza we return to composed balancing again. The marked parallelism of lines 13 and 14 is somewhat reminiscent of the inverted parallelism of lines 7 and 8, and once again we are preparing for a balance, a union. The actual union occurs in line 15. The union is physical and hence seemingly real, yet the verb is conditional, suggesting that Penelope may simply imagine a union which does not "really" occur. Stevens is ambiguous, yet the

ambiguity allows the union of Penelope and Ulysses to be simultaneously real and imaginary, thus signifying a union of Reality and Imagination as well. Appropriately, then, the language describing the union is both concrete and abstract, both real and imaginary—there are “arms,” “necklace,” “belt,” but also “final fortune of their desire.”

The sought-for union is most clearly signalled by “final fortune of their desire.” The phrase is metrically balanced: / x / xx / x /. There is also a symmetry of sound, approximately thus: f — f ——— r — r. Its tight balance marks it out from the rest of the poem, yet it incorporates elements of its prefiguration, “form of fire” (l. 5): the initial sounds of “final fortune” reverse the initial sounds of “form of fire,” and “fire” rhymes with “desire” (and with nothing else in the poem). Like its prefiguration in line 12 and its recapitulation in line 20, “final fortune of their desire” is a relatively unattached and ambiguous appositive (is it, as at first appears, an appositive to “belt” — no, it seems to be an appositive to the entire clause, “His arms would be her necklace/And her belt”). Finally, a decided break occurs at the end of the fifth stanza, further setting off the key phrase, since there are no connectives bridging the fifth and sixth stanzas like the repetitions of sound and occasional enjambment bridging earlier and subsequent stanzas.

In the sixth stanza the nature of the union is questioned. “It was only day” (l. 18) could simply mean that it was daytime, but the assertion is also an answer to the question “was it Ulysses?” — and the answer is no, it was day, and therefore the sun was out, and in fact the imagined union with Ulysses was only (the repetition of “only” in lines 16 and 18 reinforcing this conclusion) the effect of the sun.

The seventh stanza continues to answer the question, and there is another paradoxical synthesis of Reality and Imagination: “It was Ulysses and it was not” (l. 19). In line 20 we find a recapitulation of “final fortune of their desire” in “Friend and dear friend” two stanzas after the climax and hence symmetrically balancing the “friend and dear friend” that appeared two stanzas before the climax.

The final stanza returns to the conditional tense of the fifth, and we here anticipate future unions between Penelope and Ulysses, and between Reality and Imagination. Concrete (the combing of her hair) and abstract (a name with its syllables) are again juxtaposed. The “interminable adventurer” (l. 2) has now become, “patient syllables” (l. 23): the real Ulysses with his ceaseless travelings has become, in and through Penelope’s mind, a name that keeps recurring, a name that has even taken on some of the patience of Penelope herself.

The very last line of the poem reflects the balance between Reality and Imagination that has been sought in the poem. Imagination: “Never forgetting him.” Reality: “that kept coming constantly so near.” That is, Ulysses is both of the mind and of the flesh. Reality and Imagination are here tentatively balanced, the progressive “forgetting” and “coming” anticipating future unions of Penelope and Ulysses, unions simultaneously real and imagined.

Stevens' Books at the Huntington: An Annotated Checklist (Concluded)

MILTON J. BATES

IVb. The Hartford Years—Art Books, Portfolios, Periodicals and Catalogues

Fine bindings, most of them French, constituted the bulk of Stevens' books sold at Parke-Bernet Galleries on March 10, 1959. The volumes distinguished by the binder's art were themselves chiefly art books published in Paris. Poussin, Cézanne and Van Gogh were each represented by their correspondence and two illustrated monographs or portfolios. There were also letters, monographs, portfolios or *catalogues raisonnés* for Léon Bakst, Eugene Béjot, Gus Bofa, Boucher, Canaletto, the brothers Clouet, Corot, Courbet, Daumier, Delacroix, Durer, Fragonard, Gauguin, Géricault, Houdon, Ingres, Henri Lebasque, Claude Lorrain, Albert Marquet, Michelangelo, Berthe Morisot, Piranesi, Pissarro, Prud'hon, Renoir, Rouault, Jacques Villon, Watteau and E. R. Weiss. Books on Chinese and Japanese art, flower illustration, French book manufacture, aquatint engraving, harlequin costume, military dress and coats-of-arms, Parisian homes and gardens and fifteenth-century woodcuts testified to the breadth of Stevens' aesthetic interests.

The remnant of Stevens' art library now at the Huntington manifests the same catholicity of taste. There are books dealing with Flemish painting and Chinese sculpture, religious folk art and surrealism, German marionettes and French comic strips. French painting of the late nineteenth and twentieth centuries is especially well-represented, with items on Arp, Matisse, Rousseau, Rouault, Yves Tanguy, Toulouse-Lautrec and Vuillard.

Only a stray brand or two remains of the journalistic fuel which fired Stevens' enthusiasm for contemporary French art. In periodicals like *Le Point*, he first encountered some of the artists—Tal Coat, for one (see L 583-84, 594)—whose work he would buy and enjoy. †

†Holly Stevens supplied information regarding several items mentioned in this half of the checklist, notably the two-volume genealogical report and two of her father's books still in her possession. I am grateful to Miss Stevens and also to the Huntington Library, which granted permission to quote from unpublished letters and notations in Stevens' books. The following key is reproduced from the Fall 1978 issue of *The Wallace Stevens Journal*.

Key to Abbreviations

- | | |
|----|--|
| SB | Special binding or box. |
| BS | Bookseller's sticker, with the most common ones noted parenthetically: Hugh Rees, Ltd., of London (R); the Holliday Bookshop (H), Brentano's (B), Wittenborn Art Books (W) and the French Book Shop (F), all of New York City; and W. B. Clarke & Co. (C) of Boston. |

PU, PPU	Pages uncut, pages partially uncut or incompletely trimmed.
S	Signed by Stevens (usually on flyleaf or half-title page), unless otherwise indicated.
I	Inscribed, usually by author (IA), publisher (IP), translator (IT) or editor (IE).
N	Notations in Stevens' hand, unless otherwise indicated.
M	Markings (usually marginal lines, occasionally underlining, brackets, or checks) in Stevens' hand, unless otherwise indicated.
L	"Laid in," to include such items as an autograph letter (LAL) or note (LAN); a typed letter (LTL) or note (LTN); an invoice from a bookseller (LI); a clipping from a newspaper or journal (LC); a compliments card from the author (LCA), publisher (LCP) or editor (LCE); an announcement or prospectus from the publisher or press (LA); or a photograph (LP).

- Altherr, Alfred, comp. *Marionetten*. Zurich: Rentsch, [1926?]. LAN regarding this book.
- Arp, Jean. *Jean Arp*. New York: Buchholz Gallery, 1949. LA of Arp's *On My Way*. See L 629.
- The Arts* [London], Nos. 1-2 (1946-1947). No. 1: LA. No. 2: BS (W).
- Bewick, Thomas. *Thomas Bewick Portfolio*. Chicago: Cherryburn, 1945.
- Le Bibliophile* [Paris], 1-3 (1931-1933). [5 nos. per vol.]. Each vol. SB.
- Bodkin, Thomas. *Flemish Paintings*. New York: Pitman, 1949. BS (W).
- Bruller, Jean. *Silences*. [Paris: Aux Nourritures Terrestres, 1937]. Portfolio.
- Bruno de Jésus-Marie, Father. *Three Mystics: El Greco, St. John of the Cross, St. Teresa of Avila*. New York: Sheed and Ward, 1949. BS (W).
- Caran d'Ache, Emmanuel. *Caran d'Ache the Supreme*. London: Methuen, [1933]. BS (R).
- Catalogue No. 43: A Choice Collection of One Hundred and Twenty Outstanding Engravings, Etchings and Woodcuts*. Lucerne: Gilhofer and Ranschburg, [n.d.].
- Chinese Sculpture, Han (206 B.C.-A.D. 220) to Sung (A.D. 960-1279)*. Foreword by Alfred Salmony. New York: J. Kleijkamp and E. Monroe, 1944.
- Dali, Salvador. *Paintings, Drawings, Prints: Salvador Dali*. By James Thrall Soby. New York: Museum of Modern Art, [c1941].
- Delacroix, Eugene. See IVa.
- Dutch Painting: The Golden Age*. New York: Metropolitan Museum of Art, 1954. See L 852.
- Félibien, André. *Entretien sur Nicholas Poussin*. Paris: F. Roches, [1929]. SB.
- France Illustration*, No. 88 (June 7, 1947).
- Gogh, Vincent Van. *Sechs farbige Wiedergaben seiner Werke*. 3 vols. Zurich: Rascher, 1947-1949. Portfolios.
- *Van Gogh: Paintings and Drawings*. [New York: Metropolitan Museum of Art, 1949].
- See also IVa.
- Klee, Paul. *Paul Klee*. Vol.1 of 2 vols. Bern: Benteli, 1949. Portfolio.
- Kristian, Roald. *A Bestiary*. [London]: Ovid, 1920.
- Lewis, Wyndham. *Fifteen Drawings*. [London]: Ovid, [1919]. Portfolio.
- Matthiessen, F. O. *Russell Cheney 1881-1946: A Record of His Work*. New York: Oxford Univ. Press, 1947. LAN Matthiessen to WS.
- The New Decade: 22 European Painters and Sculptors*. Ed. Andrew Carnduff. [New York]: Museum of Modern Art, [1955]. L invitation to opening of exhibit at Museum of Modern Art on 5/10/55.

- One Hundred Master Drawings*. Ed. Agnes Mongan. Cambridge: Harvard Univ. Press, 1949.
- Le Point* [Colmar], No. 21 (July 1939). [Matisse number]. L printed essay, "Poésie Sentimentale," by Julien Lanoe; LA of new books in French.
- Le Portique* [Paris], No. 8 (1951).
- Rich, Daniel C. *Henri Rousseau*. New York: Museum of Modern Art, [1942].
- Rouault, Georges. *Georges Rouault: Paintings and Prints*. By James Thrall Soby. [New York]: Museum of Modern Art, [1945]. L invitation to exhibit of water-colors by David J. Kennedy.
- *Le Miserere*. Paris: Carré, 1952. LCP.
- Soby, James Thrall. *Contemporary Painters*. New York: Museum of Modern Art, [1948].
- and Alfred H. Barr, Jr. *Twentieth-Century Italian Art*. New York: Museum of Modern Art, [1949]. See L 647-48.
- Tanguy, Yves. *Yves Tanguy*. By James Thrall Soby. New York: Museum of Modern Art, 1955.
- Toulouse-Lautrec, Henri de. *Henri de Toulouse-Lautrec: Soixante-dix reproductions*. Paris: Helleu and Sergent, 1930. Portfolio.
- Uhde, Wilhelm. *Five Primitive Masters*. Trans. Ralph Thompson. New York: Quadrangle, 1949. BS (W). LTL (2) Paule Vidal to WS, dtd. 8/2/46 and 9/20/46.
- Vuillard, Edouard. *Vuillard et le gout du bonheur*. Genève: Skira, 1949. Portfolio, BS (W).
- Wilder, Mitchell A. *Santos: The Religious Folk Art of New Mexico*. [Colorado Springs]: Taylor Museum, Colorado Springs Fine Arts Center, [1943]. BS (W).

IVc. The Hartford Years—Genealogical Books

Garrett Barcalow Stevens was a young man of twenty-two in 1870, when he came to Reading, Pennsylvania to study law. He may have embarked upon another study about this time, for the following year he reported to his family back in Feasterville that he had managed, with the aid of a new-found relative named Charles R. Buckalew, to "get the string of [his] unworthy ancestors up to the French Huguenots" (letter of Nov. 20, 1871). He was also courting Margaretha Catharine ("Kate") Zeller, a Reading schoolteacher who qualified for membership in the Daughters of the American Revolution (SP 208).

Garrett and Kate eventually married and added a branch to the family tree. Wallace, the second of their five children, did not at first seem to appreciate his advantages as their scion. He wrote to his fiancée in 1909 that "individuals rise or fall on their own merits. Their families are nothing" (SP 209). Here, however, Stevens was speaking as the suitor of Elsie Kachel, a young woman whose family was apparently sensitive to anything which savored of social pretension in the Stevenses.

There was no one to take offense in the early forties, when Stevens and his wife seriously undertook their genealogical studies. Several of the books listed below felt the impress of Elsie's blue pencil as she traced the Bright (or Brecht) and Kachel families back to pre-Revolutionary times. Her husband was amused. "Last night Elsie stayed up until one o'clock reading about some of her people," he wrote John Sauer in 1944. "But she was up bright and early this morning and all smiles, for the purpose of telling me that she had found out that she was Swiss and she was so glad that she was Swiss,

because she has grown tired of being German" (letter of Oct. 3).

For his part, Stevens extended his father's researches into uncharted territory. He amassed a large file of genealogical correspondence on his own and commissioned Lila James Roney to prepare the two-volume report, dated 1944 and totaling 488 typewritten pages, now in his daughter's possession. He also assembled two portfolios of photographs, each with a prose introduction printed by the Cummington Press (see Va). The first consists of old family photographs; the second of pictures of the North and Southampton Reformed Church and the surrounding Bucks County countryside. As a pious final touch, Stevens had James McDonald bind the two-volume report, his grandfather's ciphering book (see VI) and most of his genealogical books in red morocco and red cloth.

- Beekman, George C. *Early Dutch Settlers of Monmouth County, New Jersey*. Freehold, N. J.: Moreau, 1901 [1915]. SB, N, M.
- Bergen, Teunis G. *The Bergen Family, or The Descendants of Hans Bergen . . .* Albany: J. Munsell, 1876. SB, M.
- Carpenter, Daniel H. *History and Genealogy of the Hoagland Family in America*. [New York]: C. N. Hoagland, [1891]. SB, N, M.
- Cooper, Alexander B. *Fort Casimir*. Wilmington: Historical Soc. of Delaware, 1905. SB.
- Croll, Philip C. *Annals of the Oley Valley in Berks County, Pa. . . .* Reading, Pa.: Reading Eagle, 1926. M.
- Egle, William H. *History of the Counties of Dauphin and Lebanon, in the Commonwealth of Pennsylvania. . . .* Philadelphia: Everts and Peck, 1883. N and M by Elsie Stevens.
- Green, Albert G. *Historical Sketch of the Bright Family*. Reading, Pa.: Times Book Print, 1900. S by D[orothy] La Rue Weidner, Elsie Stevens' half-sister; N (1) and M possibly by Mrs. Weidner; LAN by Mrs. Weidner; L typescript of WS' 1951 National Book Award acceptance speech (OP 244-45) with attached autograph note by Elsie Stevens; L folder of newspaper clippings dtd. 1950-1959, one with N by Elsie Stevens.
- Halleche Nachrichten. *Reports of the United German Evangelical Lutheran Congregations in North America, Especially in Pennsylvania*. 2 vols. Philadelphia: Lutheran Publication Soc., 1880-1881. Vol. 1: S not WS', M, LTN (carbon). Vol. 2: S not WS'.
- Hinke, William J. "Church Record of Neshaminy and Bensalem, Bucks County, 1710-1738." *Journal of the Presbyterian Historical Society*, 1 (1901), 111-34. [Reprint]. SB.
- James, Bartlett B. *The Labadist Colony in Maryland*. Baltimore: Johns Hopkins Press, 1899. SB, M (1).
- "The Kocherthal Records of the West Camp [N. Y.] Lutheran Church." Extracted from *Lutheran Quarterly*, 57 (1927), 90-117, 270-79, 416-19. SB, M (1).
- Mallery, Charles P. *Ancient Families of Bohemia Manor: Their Homes and Their Graves*. Wilmington: Historical Soc. of Delaware, 1888. SB.
- Montgomery, Morton L., comp. *Historical and Biographical Annals of Berks County, Pennsylvania. . . .* 2 vols. Chicago: J. H. Beers, 1909. Vol. 1: M by Elsie Stevens; LTN (2). Vol. 2: N and M by Elsie S.; N by Holly Stevens.
- *Political Hand-Book of Berks County, Pennsylvania, 1752-1883*. Reading, Pa.: B. F. Owen, 1883. U.S. Bureau of Education Library bookplate; USBEL stamp appears throughout. M possibly by Elsie Stevens; LAN on postcard, Charles A. O'Connor to WS, postmarked 11/7/45, regarding this book.
- Ridgely, Mabel L., ed. *What Them Befell: The Ridgelys of Delaware & Their Circle in Colonial & Federal Times*. Portland, Me.: Anthoensen, 1949.
- Simmendinger, Ulrich. *True and Authentic Register of Persons . . . Who in the Year 1709. . . Journeyed from Germany to America. . . .* Trans. Herman F. Vesper Rpt. St. Johnsville, N.Y.: Enterprise and News, 1934. SB.

- The State of the Palatines for Fifty Years Past to This Present Time*. . . London: J. Baker, 1710, SB.
- Strassburger, Ralph B. *Pennsylvania German Pioneers: A Publication of the Original Lists of Arrivals in the Port of Philadelphia from 1727 to 1808*. Ed. William John Hinke. 3 vols. Norristown, Pa.: Pennsylvania German Soc., 1934. Vol. 1: N (1) and M by Elsie Stevens; LTN. Vol. 2: M by Elsie S.; LTN; LAN by Elsie S. Vol. 3: LTN (2).
- Two Hundred and Twenty-Fifth Anniversary*. Churchville, Pa.: North and Southampton Reformed Church, [1935]. Bound with special edition of *The Church Messenger* for Dec. 1941. SB.
- Van Wyck, Frederick. *Keskatchaug, or The First White Settlement on Long Island*. New York: Putnam, 1924. SB.

IVd. The Hartford Years—Inscribed Books

Stevens' inscribed books bear on their flyleaves the predictable yet welcome freight of best wishes, regards, respect, homage, esteem and admiration. A few inscriptions soar to superlative heights, with Anais Nin addressing Stevens as "the best poet in America" (*Under a Glass Bell*), Willard Maas calling him "America's only poet" (*Fire Testament*) and Ronald Lane Latimer dubbing him "poet of poets" (*Bishop's Minute Particulars*).

Occasionally a distinctive voice is heard amid the formulaic tributes. "For Wallace Stevens thank God" wrote William Carlos Williams on the flyleaf of *Al Que Quiere!* Considering the use to which Williams had put a Stevens letter in *Kora in Hell*, one is disappointed by the terse inscription in that volume: "Wallace Stevens from W. C. Williams." Marianne Moore's inscriptions are, like her poems, quirky and involuted. "For Mr. Stevens," she wrote in his copy of *Predilections* about the time he was first hospitalized for cancer, ". . . If it seems just an unnecessary get-well card, the sender will try to do better next time—send a well card."

Wittingly or not, several writers disclosed something of themselves in the snatches of Stevens' poetry they chose to inscribe in their presentation copies. "For Wallace Stevens from 'the imagination of a drunken sailor'" wrote Kenneth Patchen in *Cloth of the Tempest*. Genevieve Taggard, who once reported to Stevens the rumor that his early poems were "hideous ghosts" of himself (L 222-23), had apparently recognized a familiar shade among them, for she inscribed her *Slow Music*, "And there I found myself more truly & more strange." Delmore Schwartz, who applauded Stevens on one flyleaf as a poet "concerned with the fate of poetry and . . . part of its fate" (*In Dreams Begin Responsibilities*), himself took the stage in another inscription: "'like a dark rabbi, I studied when young the nature of mankind . . .'" (*Shenandoah*).

The crown jewel of Stevens' inscribed volumes is not a printed book but a manuscript of twelve poems, handwritten and illustrated in water color by Hermann Hesse. The pages are stored loose in a special leather box in keeping with Hesse's suggestion, tendered in an accompanying note, that they will thus be easier to read than if bound. Hesse prepared about thirty-five of these presentation manuscripts, and Stevens acquired his through a mutual friend, the poet Bryher.

- Almanach de Paris*, 1 (1950). I by Barbara Church, dtd. 1/27/50. See L 663.
- Avila, Francisco de. *The Sunken Cathedral & Symbols of Egocentric Approximations: Poems 1946-1951*. [Manchester, Me.: Falmouth, 1952]. IA, dtd. 1/1953; LAN quoting *Beaux-Arts* for 1/1/40.

- Ballads and Songs of Love*. [Comp. Joseph Hofmiller. Munchen: Bremer, 1930]. 1 by J. Ronald Lane Latimer, dtd. 1/10/35; L compliments of Gregynog Press.
- Bechtel, Edwin De Turck. *Freedom of the Press and L' Association Mensuelle: Philipon versus Louis-Phillipe*. New York: Grolier, 1952. IA.
- , Jacques Callot. New York: Braziller, 1955. IA, dtd. 4/29/55.
- Bennett, Joseph D. *Decembrist: A Book of Poems*. New York: Clarke and Way, 1951. IA.
- Berryman, John. *The Dispossessed*. New York: W. Sloane, [1948]. IA; LAN Berryman to WS, dtd. 5/4/48; L printed leaflet with two Berryman poems IA, dtd. Christmas 1942; L blank page from WS' desk pad.
- Bishop, John Peale. *Minute Particulars*. New York: Alcestis, 1935. IP (Latimer), 1/21/36. See L 306.
- Bissell, Richard M., comp. *The Reign of Terry and Mitchell, 1810-1835: Being the Story of . . . Events in the Early History of the Hartford Fire Insurance Company. . .* Hartford, Conn.: n.p., 1940. IA.
- Blachly, Clarence D. *Seasons and Days*. Vol. 1 of 2 vols. Takoma Park, Md.: Washington College Press, 1949. S by Blachly; LAN Blachly to WS, dtd. 11/12/54, with envelope.
- Church, Henry. *Les Clowns*. Paris: Deux Amis, 1922. IA, N on back paste-down regarding this book. See L 566.
- , See also IVa.
- Clapp, Frederick M. *Against a Background on Fire, 1938-1943*. New York: Harper, 1943. IA, dtd. 12/2/43. See L 460.
- Day-Lewis, Cecil. *The Magnetic Mountain*. London: Hogarth, 1933. BS (R); IA, dtd. 12/2/?; N quoting *Hound & Horn* for 4/1933 on back flyleaf.
- Deutsch, Babette. *Animal, Vegetable, Mineral*. New York: Dutton, 1954. IA, dtd. 2/1954. See L 818.
- Eaton, Charles E. *The Shadow of the Swimmer*. New York: Fine Editions, 1951. IA, dtd. 6/21/51; L invitation to exhibit at Yale Library on 5/18/?.
- Eberhart, Richard. *Undercliff: Poems 1946-1953*. New York: Oxford Univ. Press, 1953. IA, dtd. 11/1953. See L 802-803, 875.
- Ford, Charles Henri. *The Garden of Disorder and Other Poems*. London: Europa, [1938]. IA, LA.
- , ed. *A Night with Jupiter and Other Fantastic Stories*. [New York]: View, [1945]. IA.
- , *The Overturned Lake*. Cincinnati: Little Man, 1941. IA, dtd. 10/7/41.
- , *A Pamphlet of Sonnets*. Majorca: Caravel, 1936. IA, dtd. 9/1936.
- Friend, Robert. *Shadow on the Sun*. Prairie City, Ill.: J. A. Decker, 1941. IA.
- Goll, Iwan. *Fruit from Saturn*. Brooklyn: Hemispheres, 1946. IA.
- Goodson, Wilbur C. *Dark Music*. Portland, Me.: Falmouth, 1940. IA, dtd. 12/26/41; author's correction p. 27. LTL Goodson to WS, dtd. 12/26/41, currently in Holly Stevens' possession.
- Grucci, Joseph L. *Time of Hawks: Poems and Translations*. Pittsburgh: Mayer, [c1955]. IA.
- Hart, Scott. *The Moon Is Waning*. New York: Derrydale, [c1939]. IA; LAN Katherine Hoskins to WS, dtd. 7/28/[ca. 1939].
- Henderson, Alice Corbin. *Red Earth: Poems of New Mexico*. Chicago: R. F. Seymour, [c1920]. IA, dtd. 3/24/21.
- Hesse, Hermann. *Zwölf Gedichte*. 1951. Autograph manuscript illustrated with water-colors. SB; IA, dtd. spring 1951; LTN from Hesse. See L 730-31.
- Kees, Weldon. *Poems 1947-1954*. San Francisco: A. Wilson, 1954. IA.
- Kroll, Ernest. *Cape Horn and Other Poems*. New York: Dutton, 1952. IA, dtd. 6/21/52; corrections by author p. 54.
- Laughlin, James. *Some Natural Things*. [Norfolk, Conn.: New Directions, c1945]. IA.
- Lechlitner, Ruth. *Tomorrow's Phoenix*. New York: Alcestis [c1937]. IP (Latimer), dtd. 8/6/37.
- Maas, Willard. *Fire Testament*. New York: Alcestis, 1935. IA; IP (Latimer), dtd. 8/23/35.
- McAlmon, Robert. *The Portrait of a Generation*. [Paris: Contact, 1926]. IA and William Carlos Williams; author's correction p. 37.

- McGreevy, Thomas. *Jack B. Yeats: An Appreciation and an Interpretation*. Dublin: V. Waddington, [1945]. IA; Jack B. Yeats' sketch of author on title page, dtd. 4/23/48; author's correction p. 6; LC from *Punch* for 4/19/61. See L 586, 596.
 ----- . *Poems*. London: Heinemann, 1934. IA. See L 596.
- MacLeish, Archibald. *Streets in the Moon*. Boston: Houghton, 1926. IA; LI addressed to Mme. [Henri?] Amiot, dtd. 8/16/29.
- Merrill, James. *First Poems*. New York: Knopf, 1951 [c1950]. I by Claude Fredericks, dtd. 3/12/51; L New Year's card from Fredericks.
- Monroe, Harriet. *The Difference and Other Poems*. Chicago: Covici-McGee, 1924. IA, dtd. 5/10/24; LTL Norman R. Moray to WS, dtd. 7/19/59, indicates book had been recently discovered by Moray.
 ----- . See also *A Book of Poems for Every Mood* (1933) in Vb.
- Moore, Marianne. *Collected Poems*. London: Faber, [1951]. IA, dtd. 11/26/51; N, M and corrections by author throughout; L typed copy of Moore's "The Crow and the Fox," dtd. 10/23/51; LAN by Moore on postcard, with envelope.
 ----- , trans. *The Fables of La Fontaine*. By Jean de La Fontaine. New York: Viking, 1954. PU; IT, dtd. 5/17/54. See L 780-81.
 ----- . *Nevertheless*. New York: Macmillan, [1944]. IA, dtd. 9/1944; N prob. by Moore on p. 5.
 ----- . *Pangolin and Other Verse*. [London]: Brendin, 1936. IA, dtd. 10/20/37; correction by author.
 ----- . *Predilections*. New York: Viking, 1955. IA, dtd. 4/30/55.
 ----- . See also IVa.
- Moore, Nicholas. *A Book for Priscilla*. Cambridge: n.p., 1941. IA.
 ----- . *Buzzing Around with a Bee and Other Poems*. [London]: Poetry London, [1948]. IA, dtd. 10/?.
 ----- . *The Cabaret, the Dancer, the Gentlemen*. London: Fortune, [1942]. IA, dtd. 5/29/42.
 ----- . *The Glass Tower*. [London: Poetry London, 1944]. IA, dtd. 2/5/45; LC regarding this book. See L 488.
 ----- . *Recollections of the Gala: Selected Poems 1943/1948*. [London]: Poetry London, [1950, c1949]. IA, dtd. 5[8?]/1/50.
- Nin, Anais. *Under a Glass Bell*. [New York: Gemor, 1944]. IA, LA with envelope.
 ----- . *Winter of Artifice*. n.p.: n.p., n.d. IA, possibly after WS' death.
- Nolan, James B. *A Tale of Reading Town: An Episode from the Plot against Washington*. New York: A. and C. Boni, 1930. Author's bookplate pasted in; IA, dtd. 3/1/51; N by Elsie Stevens on back flyleaf; L mailing label addressed to Mrs. Stevens.
 ----- . *Walks in Reading Town*. [York, Pa.]: Reading Chamber of Commerce, [c1945]. IA to Wallace and Mrs. Stevens.
- O'Connor, William Van. *The Shaping Spirit: A Study of Wallace Stevens*. Chicago: Regnery, 1950. IA, N (1), M (1), L dust-jacket strip. See L 676-77, 683.
- Olson, Elder. *The Scurecrow Christ and Other Poems*. New York: Noonday, 1954. IA, dtd. 3/11/55; author's N on dust-jacket; M. See L 876, 878.
- Pach, Walter. *The Masters of Modern Art*. New York: B. W. Huebsch, 1924. IA.
- Pack, Robert, Louis Simpson, and Norma Farber. *Poets of Today II*. New York: Scribners, 1955. I by Pack and Simpson; LCA.
- Patchen, Kenneth. *Cloth of the Tempest*. New York: Harper, [1943]. IA, dtd. 9/27/43.
 ----- . See also IVa.
- Perse, St.-John [Alexis Leger]. *Winds*. Trans. Hugh Chisholm. New York: Pantheon, [1953]. IA, dtd. 1953; LC regarding author; L Christmas card from Sister Bernetta [Quinn]. See L 772.
- Powell, Arthur G. *I Can Go Home Again*. Chapel Hill: Univ. of North Carolina Press, [c1943]. IA; LTL Powell to WS, dtd. 12/21/43, with envelope; LCA.
- Rodman, Selden. See *War and the Poet* (1945) in Vb.
- Sanborn, Pitts. *Prima Donna: A Novel of the Opera*. 2 vols. London: Longmans, 1929. Vol. 1: IA, dtd. 2/11/29; L invitation to reception for Sanborn.
 ----- . *Vie de Bordeaux*. Philadelphia: N. L. Brown, 1916. IA, dtd. 12/30/16; LTL

- Sanborn to WS, dtd. 5/28/[1916?]. Book dedicated to WS and six others.
- Sandburg, Carl. *Cornhuskers*. New York: Holt, 1918. IA, dtd. 10/1919; typed poem "Hats" pasted in. See L 215n, 216.
- Schwartz, Delmore. *Genesis: Book One*. [New York]: New Directions, [1943]. IA, dtd. 4/1943; author's corrections.
- *In Dreams Begin Responsibilities*. Norfolk, Conn.: New Directions, [c1938]. IA, dtd. 12/1938.
- , trans. *A Season in Hell*. By Arthur Rimbaud. Norfolk, Conn.: New Directions, [1939]. IT, dtd. 1/1940. See L 355-56.
- *Shenandoah*. Norfolk, Conn.: New Directions, [c1941]. IA, dtd. 10/1941.
- See L 693 regarding *Vaudeville for a Princess*.
- Simons, Hi. See *Southern Review* (1940) in Vc.
- Smith, William Jay. *Typewriter Birds*. New York: Caliban, 1954. [Christmas gift book]. IA and Barbara Howes. See SP 202.
- Taggard, Genevieve. *Slow Music*. New York: Harper, 1946. IA.
- Tate, Allen, trans. *The Mediterranean and Other Poems*. New York: Alcestis, 1936. PU; IP (Latimer), dtd. 6/29/36; L dust-jacket advertising M. Mora Bookshop, Salzburg.
- , trans. *The Vigil of Venus*. With Latin *Pervigilium Veneris*. [Cummington, Mass.]: Cummington, [1943]. IT, dtd. 12/29/43. See L 460.
- *Poems 1922-1947*. New York: Scribners, 1948. IA, dtd. 1/22/48. See L 578.
- *Reason in Madness: Critical Essays*. New York: Putnam, [c1941]. IA, dtd. 10/6/41. See L 393.
- *The Winter Sea: A Book of Poems*. [Cummington, Mass.]: Cummington, 1944. IA, dtd. 1/30/45; original design by Wightman Williams on title page. See L 487, 498.
- Traherne, Thomas. *Four Meditations from Traherne's "Centuries."* [Pawlet, Vt.: Banyan, 1953]. [Christmas gift book]. IP (Claude Fredericks) on LAN. See L 812.
- Train, Michael. See WS' *Thirteen Ways of Looking at a Blackbird* (1954) in Va.
- Tuckerman, Frederick Goddard. *Frederick Goddard Tuckerman: The Cricket, Printed from His Notebooks*. [Cummington, Mass.]: Cummington, 1950. I by engraver and typesetter on LAN.
- Vazakas, Byron. *Transfigured Night*. New York: Macmillan, 1946. IA, dtd. 2/12/47.
- Viereck, Peter. *Terror and Decorum: Poems 1940-1948*. New York: Scribners, 1948. IA on signed LTN.
- See also IVA.
- Wagner, C. Roland. See *Accent* (1952) in Vc.
- Warren, Robert Penn. *Thirty-Six Poems*. New York: Alcestis, 1935. IP (Latimer), dtd. 11/23/35; LTL Warren to WS, dtd. 11/2/37. See L 298.
- Wheeler, Monroe. *Soutine*. New York: Museum of Modern Art; Cleveland: Cleveland Museum of Art, [1950]. IA.
- Williams, Oscar. *The Man Coming toward You*. New York: Oxford Univ. Press, 1940. IA, dtd. 6/27/42.
- Williams, Wightman. *Genesis*. [Cummington, Mass.: Cummington, 1952]. [Woodcuts]. I by printers, "WMW et HJJD," on LAN.
- *My Country Dreams: Poems 1945-50*. [Cummington, Mass.: Cummington, 1950]. IA on LAN.
- Williams, William Carlos. *Adam & Eve & the City*. Peru, Vt.: Alcestis, 1936. IP (Latimer), dtd. 10/22/36.
- *Al Que Quiere!* Boston: Four Seas, 1917. IA; M next to "Love Song," "Winter Quiet," "January Morning" and "The Wanderer."
- *An Early Martyr and Other Poems*. New York: Alcestis, 1935. IP (Latimer), dtd. 10/1935. See L 286.
- *In the American Grain*. New York: A. and C. Boni, 1925. IA. See L 245.
- *Kora in Hell: Improvisations*. Boston: Four Seas, 1920. IA, dtd. 9/9/20; LA of exhibition by Walter Pach, 5-6/1935.
- *Sour Grapes*. Boston: Four Seas, 1921. IA, dtd. 12/20/21.
- See also "McAlmon" above; IVA and Vb (1934); L 591 regarding *Paterson*.
- Wolf, Robert L. *After Disillusion*. New York: T. Seltzer, 1923. IA.

Va. Stevens' Copies of His Own Books

Thoreau once reckoned that he owned a library of nearly nine hundred volumes, over seven hundred of which bore the same title, *A Week on the Conrad and Merrimack Rivers*. Even at Stevens' death, his library boasted fewer books by his own hand, but these were mercifully more various in title and binding. The Huntington purchased somewhat over a third of Stevens' copies of his own books, selecting for each edition one copy of each variant issue or binding. J. M. Edelstein's *Wallace Stevens: A Descriptive Bibliography* (Pittsburgh: Univ. of Pittsburgh Press, 1973) describes these variations in detail, hence in the listings below I refer the reader to the pertinent entry in Edelstein and note distinguishing features of the books parenthetically.

Unlike Yeats, Stevens did not enter revisions in his personal copies of his books. He did, however, pencil the words "only copy in this binding" in one copy of *Esthétique du Mal*. This note recalls his great satisfaction in the physical appearance of his books and suggests why he preferred to leave them unmarked. Indeed, though he commissioned two bookplates of Victor Hammer, he used neither.

Stevens had one copy of each first edition of his poems specially bound, except *Harmonium* and the *Collected Poems*. Gerhard Gerlach's bindings are uniformly competent, running to ruled gold lines and geometric patterns for decoration. René Aussourd's work is more imaginative, though the decorations for *Ideas of Order* and *Owl's Clover* will appear garish to some. Stevens must have been particularly pleased with Aussourd's binding for *The Man with the Blue Guitar*. On its cover is a line drawing of a guitar player executed in gold (with blue guitar) upon chartreuse leather. If Aussourd's binding for *The Auroras of Autumn* delighted Stevens, it also confirmed his suspicion that the aurora borealis would pose difficulties for a bookbinder living in Paris (L 714). The front cover features red clouds and the first rays of dawn against a dark blue background.

bindings for *Parts of a World* and *Notes toward a Supreme Fiction* cost him \$140 and \$150 respectively in 1942—he readily loaned them for public exhibit during his lifetime. Today, several of these bindings are on display in the Huntington's Main Exhibition Hall, where they keep the company of the *Ellesmere Canterbury Tales* and two First Folios of Shakespeare.

Harmonium. New York: Knopf, 1923. PU, N not WS' on dust-jacket, LA. Edelstein A 1.a (1st.binding).

----- Same edition. Edelstein A 1.a (2nd binding).

----- Same edition. Edelstein A 1.a (3rd binding).

-----, New York: Knopf, 1931. M in "The Comedian as the Letter C"; LTN; LC regarding performance of Vincent Persichetti's song cycle based on *Harmonium* (see L 738, 857); LA of performance of John Gruen's song cycle based on "Thirteen Ways of Looking at a Blackbird." Edelstein A 1.b (1st binding).

-----, New York: Knopf, 1947. Edelstein A 1.c.1.

- Ideas of Order*. New York: Alcestis, 1935. SB (Aussourd); S on colophon page; LTL Anatole Vidal to WS, dtd. 12/3/35. Edelstein A 2.a.
- Same edition. S on colophon page. Edelstein A 2.a (presentation issue).
- Same edition. S on colophon page. Edelstein A 2.a.
- Same edition. I to WS by Lew Ney (see L 282-83); M not certainly WS' in table of contents. Edelstein A 2.a (proof copy).
- New York: Knopf, 1936. Edelstein A 2.b (1st binding).
- Owl's Clover*. New York: Alcestis, [1936]. SB (Aussourd), S on colophon page. Edelstein A 3.
- Same edition. S on colophon page, LAN (3) regarding deletions and revisions. Edelstein A 3 (presentation issue).
- Same edition. S on colophon page, LAN not WS', L dried specimen of (owl's?) clover. Edelstein A 3.
- Same edition. N inside back cover and on envelope in which book had been mailed to WS, M. Edelstein A 3 (proof copy).
- The Man with the Blue Guitar and Other Poems*. New York: Knopf, 1937. SB (Aussourd). Edelstein A 4.a.
- Same edition. Edelstein A 4.a (2nd printing of dust-jacket).
- The Man with the Blue Guitar, Including Ideas of Order*. New York: Knopf, 1952. Edelstein A 4.c.
- Parts of a World*. New York: Knopf, 1942. SB (Gerlach); LC regarding this book, dtd. 11/2/42. Edelstein A 5.a.1. See L 417-18.
- Same edition. M (minor). Edelstein A 5.a.1.
- Notes toward a Supreme Fiction*. Cummington, Mass.: Cummington, 1942. SB (Gerlach). Edelstein A 6.a. See L 408, 417-20.
- Same edition. LC (2), one regarding this book; LA; L bookplate prepared for WS by Victor Hammer (see L 541, 754). Edelstein A 6.a (unsigned issue).
- Cummington, Mass.: Cummington, [1943]. Edelstein A 6.b.
- Epitaphiana*. [n.p.: privately printed, 1943]. Pamphlet and portfolio containing 6 photographs. Edelstein A 7.
- Stevens Family Portraits*. [n.p.: privately printed, 1943]. Folder and portfolio containing 18 photographs. N identifying portraits on accompanying envelope. Edelstein A 8. See L 397.
- Description without Place*. [Sewanee, Tenn.]: Univ. of the South, 1945. Reprinted from *Sewanee Review*, 53 (1945), 559-65. Edelstein A 9.
- Esthétique du Mal*. Cummington, Mass.: Cummington, 1945. S by WS and artist Wightman Williams on colophon page. Edelstein A 10 (signed issue). See L 503n, 515-16, 518-19.
- Same edition. N regarding binding on back flyleaf. Edelstein A 10 (rose Natsume straw-paper-covered boards).
- Same edition. Edelstein A 10 (green Natsume straw-paper-covered boards).
- Transport to Summer*. New York: Knopf, 1947. SB (Gerlach). Edelstein A 11.a.1. See L 547, 567-68.
- Same edition. Edelstein A 11.a.1 (tan label on spine).
- Same edition. PPU. Edelstein A 11.a.1 (green label on spine).
- New York: Knopf, 1951. Edelstein A 11.a.2.
- Three Academic Pieces: The Realm of Resemblance, Someone Puts a Pineapple Together, Of Ideal Time and Choice*. [Cummington, Mass.]: Cummington, 1947. S on colophon page. Edelstein A 12 (printed on Crown & Sceptre paper).
- Same edition. Bookplate of Edwin de Turck Bechtel pasted in. Edelstein A 12 (Beauvais Arches paper).
- Same edition. Edelstein A 12 (Beauvais Arches paper, with variant yellow paper wrapper).
- Same edition. PU; LTL (carbon) Harry Duncan to Alfred A. Knopf, dtd. 12/8/47, regarding copyright of this book. Edelstein A 12 (Worthy Dacian paper).
- Same edition. Edelstein A 12 (Worthy Dacian paper, with variant green paper wrapper).

- A Primitive Like an Orb*. [New York]: Gotham Book Mart, 1948. Edelstein A 13 (olive green wrapper).
 ----- Same edition. Edelstein A 13 (orange wrapper).
The Auroras of Autumn. New York: Knopf, 1950. SB (Aussourd). Edelstein A 14.a.1. See L 698, 702, 713-14, 717.
The Relations between Poetry and Painting. New York: Museum of Modern Art, [1951]. Edelstein A 15. See L 705.
Two or Three Ideas. [Amherst, Mass.]: College English Assn., Univ. of Massachusetts, 1951. Edelstein A 16.
Selected Poems. London: Faber, [1953]. "Sample complete copy" slip pasted in, LCP, LC dtd. 6/23/56. Edelstein A 19.a.1.
 ----- Same edition. Edelstein A 19.a.1.
 ----- London: Faber, [1952]. Advance copy for Edelstein A 19.a.1, in light blue paper wrapper.
Raoul Dufy. [New York: P. Beres, 1953]. Edelstein A 20.
Mattino domenicale ed altre poesie. Trans. Renato Poggioli. [Torino]: Einaudi, [1953, c1954]. LI; LAN on postcard, Poggioli to WS, dtd. 2/23/54. Edelstein A 21. See L 817.
Thirteen Ways of Looking at a Blackbird. [Chicago: Michael Train, 1954]. I by artist-publisher on colophon page. Edelstein A 22.
 ----- Same edition. Edelstein A 22 (lacking colophon).
The Collected Poems of Wallace Stevens. New York: Knopf, 1954. S by WS and 24 others on flyleaf. Edelstein A 23.a.1.
 ----- New York: Knopf, 1955. N on flyleaf (minor), N not WS' in table of contents and elsewhere, M prob. not WS'. Edelstein A 23.a.3.
National Book Award Speech. New York: [n. p.], 1955. Edelstein A 24.

Vb. Stevens' Copies of Books Containing Items by or about Him

The books listed below are cross-referenced, like those in Section Va, to Edelstein's descriptive bibliography. Since Edelstein's Section B lists only those titles in which Stevens' work appeared for the first time in a book, there are no cross-references for books containing material previously anthologized. An "I" prefix identifies a book entirely about Stevens (Morse's checklist being the only item of this kind below), while a book with a "J" prefix is devoted partly to discussion of his work.

- Anthology of Magazine Verse for 1915 and Yearbook of American Poetry*. Ed. William Stanley Braithwaite. New York: Gomme and Marshall, 1915. PU; LC regarding "Tea," dtd. 3/18/?; LCE and P. Edelstein B 5.
Others: An Anthology of the New Verse. Ed. Alfred Kreymborg. New York: Knopf, 1916. Edelstein B 6.
Others: An Anthology of the New Verse. Ed. Alfred Kreymborg. New York: Knopf, 1917. N on dust-jacket, dtd. 11/8/17, refers to marked passage in Eliot's "Preludes." Edelstein B 8.
Others for 1919: An Anthology of the New Verse. Ed. Alfred Kreymborg. New York: N. L. Brown, 1920. PPU. Edelstein B 9. See L 215.
Prize Poems 1913-1929. Ed. Charles A. Wagner. New York: C. Boni, 1930. With envelope in which book had been sent to WS. Edelstein B 17.
A Book of Poems for Every Mood. Ed. Harriet Monroe. Racine: Whitman, [1933]. IE, dtd. 2/7/34. Contains "Ploughing on Sunday," "Disillusionment of Ten O'clock," and "Another Sleeping Woman."
Fifty Poets: An American Auto-Anthology. Ed. William Rose Benét. New York: Duffield and Green, [1933]. Edelstein B 19. See L 263-64.
Williams, William Carlos. Collected Poems 1921-1931. Pref. Wallace Stevens. New York: Objectivist, 1934. PPU. Edelstein B 20.
Modern Things. Ed. Parker Tyler. New York: Galleon, [1934]. Edelstein B 21.

- Trial Balances*. Ed. Ann Winslow. New York: Macmillan, 1935. LCP. Edelstein B 22.
- The Language of Poetry*. Ed. Allen Tate. Princeton: Princeton Univ. Press, [1942]. LTL Hoyt H. Hudson to WS, dtd. 5/28/42; LA; LC regarding this book. Edelstein B 27. See L 392.
- New Poems 1942: An Anthology of British and American Verse*. Ed. Oscar Williams. Mount Vernon, N. Y.: Peter Pauper, [1942]. Edelstein B 28 (autographed issue).
- New Poems 1943: An Anthology of British and American Verse*. Ed. Oscar Williams. [New York]: Howell, Soskin, [1943]. Edelstein B 33.
- Saint Nicholas Society of the City of New York: Containing Chronological Record . . . Genealogical Record . . . Constitution and By Laws. . .* New York: Saint Nicholas Soc., 1945. Edelstein B 37. See L 496.
- War and the Poet: An Anthology of Poetry Expressing Man's Attitudes to War*. Ed. Richard Eberhart and Selden Rodman. New York: Devin-Adair, 1945. I by Rodman, dtd. 11/14/45. Contains "The Soldier's Wound" (CP 318-19).
- Accent Anthology: Selections from Accent, a Quarterly of New Literature, 1940-1945*. Ed. Kerker Quinn and Charles Shattuck. New York: Harcourt, [1946]. Edelstein B 38.
- The Partisan Reader: Ten Years of Partisan Review, 1934-1944*. Ed. William Phillips and Philip Rahv. New York: Dial, 1946. Edelstein B 39. See NA 93.
- Homage a Henry Church*. [Paris]: Mesures, 1948. Edelstein B 40. See L 592-93, 597.
- Paul Rosenfeld: Voyager in the Arts*. Ed. Jerome Mellquist and Lucie Wiese. New York: Creative Age, 1948. Edelstein B 41.
- English Institute Essays 1948*. Ed. D. A. Robertson. New York: Columbia Univ. Press, 1949. LCA [i.e., editor]. Edelstein B 42.
- Gronaire: Exhibition of Paintings, December 5-31, 1949*. [New York: Louis Carré Gallery, 1949]. Edelstein B 43.
- Frankenberg, Lloyd. *Pleasure Dome: On Reading Modern Poetry*. Boston: Houghton, 1949. LCP. Edelstein J 50.
- A Little Treasury of Love Poems from Chaucer to Dylan Thomas*. Ed. John Holmes. New York: Scribners, 1950. Contains "Re-statement of Romance."
- Modern American Poetry*. Ed. Balachandra Rajan. London: D. Dobson, [1950]. BS (H). Edelstein B 44, J 88.
- The Harvard Advocate Anthology*. Ed. Donald Hall. New York: Twayne, [1951]. Edelstein B 45.
- Modern Poetry, American and British*. Ed. Kimon Friar and John Malcolm Brinnin. New York: Appleton, [1951]. LCP. Edelstein B 46.
- American Sampler: A Selection of New Poetry*. Ed. Francis C. Rosenberger. Iowa City: Prairie, 1951. Edelstein B 47.
- A Little Treasury of Modern Poetry*. Ed. Oscar Williams. Rev. ed. New York: Scribners, 1952. LCP. Contains 14 poems by WS.
- Deutsch, Babette. *Poetry in Our Time*. New York: Holt, [1952]. Edelstein J 38.
- New Poems by American Poets*. Ed. Rolfe Humphries. New York: Ballantine, 1953. Edelstein B 48.
- The Pocket Book of Modern Verse*. Ed. Oscar Williams. New York: Pocket Books, [1954]. M in table of contents prob. not WS'. Edelstein B 50.
- New World Writing: Fifth Mentor Selection*. New York: NAL, [1954]. N and M by Holly Stevens in table of contents. Edelstein B 51.
- Morse, Samuel French. *Wallace Stevens: A Preliminary Checklist of His Published Writings, 1898-1954*. New Haven: Yale Univ. Library, 1954. Edelstein I 2.
- The New Pocket Anthology of American Verse*. Ed. Oscar Williams. [New York: Pocket Books, 1955]. Edelstein B 52.

Vc. Stevens' Copies of Periodicals Containing Items by or about Him

Stevens became, practically overnight, a prodigy of the little magazines. The first number of *Rogue*, which published his poems "Tea" and "Cy Est

Pourtraicte, Madame Ste Ursule, et Les Unze Mille Vierges," also ran this whimsical communication in its "Letters Not Yet Received" column:

Dear Rogue:

I never knew there was such a thing as poetry before, I just thought it was something we all were doing. However, Wallace Stevens has shown us. I am going to take up painting.

Undeniably,

Richard Sir Valliene

If Stevens failed to drive the latter-day Richard Le Galliennes from the field, he did continue to lend distinction to magazines as little—and often as short-lived—as *Rogue*. His file of magazines containing his own work amounts to a short survey of the aesthetic revolution we call modern poetry.

Stevens was as reluctant to mark his periodicals as he was to mark his books, though it was apparently he who canceled four lines of "The Man Whose Pharynx Was Bad" in one copy of *The New Republic* for September 14, 1921, and so created the poem reprinted in the second edition of *Harmonium*. Otherwise, he left his copies virtually untouched except to have James MacDonald improve upon the bindings of two issues devoted to his work.

In the cross-references to Edelstein, "C" prefixes indicate Stevens' contributions, while "K" and "L" prefixes identify essays and reviews dealing with his work.

Harvard Advocate, 66 (Jan. 16, 1899). M beside "Dusk" by "B. F. G." and "Her First Escapade" by WS. Edelstein C 6.

-----, 66 (Mar. 6, 1899). Edelstein C 8.

-----, 67 (June 12, 1899). Edelstein C 13.

Trend [New York], 7 (Sept. 1914). L tear sheet copies (2) of "Carnet de Voyage." Edelstein C 41. See SP 259.

-----, 8 (Nov. 1914). Edelstein C 42. See SP 260.

Poetry, 5 (Nov. 1914). PPU. Edelstein C 43.

Rogue, 1 (Mar. 15, 1915). Edelstein C 44.

Others, 1 (Aug. 1915). Edelstein C 45.

Rogue, 2 (Sept. 15, 1915). Edelstein C 46.

Poetry, 7 (Nov. 1915). Edelstein C 47. See L 183-84.

Others, 2 (Mar. 1916). Edelstein C 48.

Poetry, 8 (June 1916), 151-62. Tear sheets include announcement of *Three Travelers Watch a Sunrise* (OP 127-43) as winner of one-act play contest. See L 193-94.

-----, 8 (July 1916). PPU. Edelstein C 49.

Others, 3 (July 1916). Edelstein C 50.

Poetry, 11 (Dec. 1917). PU. Edelstein C 52.

Others (special number), [Dec. 1917]. Edelstein C 53.

Poetry, 12 (May 1918). PPU. Edelstein C 54. See L 202, 205.

Little Review, 6 [i.e., 5] (June 1918). Edelstein C 55.

Modern School, 5 (July 1918). Edelstein C 56. See L 190, 204, 209 and annotation for "Delacroix" in IVa.

-----, 5 (Oct. 1918). Edelstein C 57. See L 204, 209-10.

-----, 5 (Dec. 1918). Edelstein C 58. See L 204.

Little Review, 5 (Dec. 1918). Edelstein C 59.

Others, 5 (Dec. 1918). Edelstein C 60.

-----, 5 (July 1919). Edelstein C 61.

Poetry, 15 (Oct. 1919). LC from *Chicago News* for 10/15/19 regarding "Anecdote of the Jar" (see L 216); L typed copy of parody by Donald Lindsay, "The Portly Nude

Starts on a Spring Voyage." Edelstein C 62. See L 214-15.
Measure, No. 1 (Mar. 1921). Edelstein C 64.
New Republic, 28 (Sept. 14, 1921). Lines 10-13 of "The Man Whose Pharynx Was Bad" canceled. Edelstein C 65.
 -----, Another copy.
Poetry, 19 (Oct. 1921). PPU. Edelstein C 66. See L 222.
Broom, 2 [i.e., 1] (Dec. 1921). Edelstein C 67.
 -----, 2 (June 1922). Edelstein C 69, 70.
Dial, 73 (July 1922). LC, dtd. 8/7/24, regarding *Harmonium*. Edelstein C 71. See L 225, 227.
New Republic, 32 (Nov. 15, 1922). Edelstein C 72.
Secession. No. 4 (Jan. 1923). Edelstein C 73.
Measure, No. 26 (Apr. 1923). Edelstein C 74.
Chapbook [London], No. 36 (Apr. 1923). Edelstein C 75.
Measure, No. 27 (May 1923). Edelstein C 76.
Broom, 5 (Nov. 1923). Edelstein C 77, L 1.g.
Freeman [New York], 8 (Dec. 19, 1923). Edelstein L 1.d.
Dial, 77 (July 1924). Edelstein C 78.
Measure, No. 42 (Aug. 1924). Edelstein C 79.
Hound & Horn, 3 (Fall 1929). Edelstein C 77. See L 334-35.
New Republic, 62 (Apr. 16, 1930). Edelstein C 80.
Hound & Horn, 5 (Winter 1932). Edelstein C 83, K 36. See L 261.
New Act, No. 2 (June 1933). Edelstein C 85. See L 335-36.
New Verse, No. 11 (Oct. 1934). Edelstein C 89.
Direction [Peoria, Ill.], 1 (Autumn 1934). Edelstein C 90.
Westminster Magazine [Oglethorpe, Ga.], 23 (Autumn 1934). Edelstein C 92.
Poetry, 45 (Feb. 1935). Edelstein C 94. See L 272.
Smoke, 5 (Summer 1936), [2]. Tear sheet. Edelstein C 104.
Poetry, 49 (Dec. 1936). Edelstein C 107. See L 312.
Twentieth Century Verse, No. 3 (Apr.-May 1937). Edelstein C 108.
Poetry, 50 (May 1937). Edelstein C 109. See L 317.
Hartford Agent, 29 (Oct. 1937), 49-50. Tear sheet. Edelstein C 110.
Poetry, 51 (Oct. 1937). Edelstein C 111.
Partisan Review, 4 (Dec. 1937). Edelstein C 113.
Seven, No. 3 (Winter 1938). Edelstein C 115.
Twentieth Century Verse, Nos. 12-13 (Oct. 1938). Edelstein C 119, 120. See L 330.
Harvard Advocate, 125 (Dec. 1938). Edelstein C 121.
Partisan Review, 6 (Spring 1939). Edelstein C 122.
 -----, 6 (Summer 1939). Edelstein C 124.
Poetry, 54 (July 1939). Edelstein C 125.
Kenyon Review, 2 (Winter 1940). Edelstein C 129. See L 346.
Southern Review, 5 (Winter 1940). Hi Simons' essay IA on p. 453; M(1); LTL Simons to WS, dtd. 12/31/39. Edelstein K 376. See L 345, 350.
View, 1 (Sept. 1940). Edelstein C 133, K 142. See L 413.
Harvard Advocate, 127 (Dec. 1940) [Wallace Stevens number]. SB (MacDonald). Edelstein C 135; K 15, 54, 137, 234, 258, 281, 365, 375, 379, 386, 408, 428, 436, 441. See L 370, 683.
 -----, Unbound copy.
Furioso, 1 (Summer 1941). Edelstein C 136.
Trend [Chicago], 1 (Mar. 1942). Edelstein C 139.
Accent, 2 (Summer 1942). Edelstein C 141.
Poetry, 61 (Oct. 1942). L mailing wrapper for this or another October issue of *Poetry*. Edelstein C 142.
Sewanee Review, 51 (Winter 1943), [14]-16. Offprint. Edelstein C 146.
American Prefaces, 8 (Summer 1943). Edelstein C 147.
Quarterly Review of Literature, 1 (Spring 1944). Edelstein C 149, K 431.
Maryland Quarterly, 2 (Spring 1944). Edelstein C 150.

Chimera, 2 (Summer 1944). Edelstein C 151.
Kenyon Review, 6 (Autumn 1944). Edelstein C 152. See L 469, 472.
Sewanee Review, 52 (Autumn 1944). Edelstein C 153. See L 476.
Arizona Quarterly, 1 (Spring 1945). Edelstein C 155.
Voices, No. 121 (Spring 1945). [Wallace Stevens issue]. SB (MacDonald). Edelstein C 156, K 51. See L 489-90.
 -----, Unbound copy.
Briarcliff Quarterly, 2 (July 1945). Edelstein C 157.
Sewanee Review, 53 (Autumn 1945). Edelstein C 158, K 377. See L 497.
 -----, See *Description without Place* (1945) in Va.
Pacific [Oakland], 1 (Nov. 1945). Edelstein C 160.
Origenes, 3 (Winter 1946). Edelstein C 161.
Wake, No. 5 (Spring 1946). Edelstein C 162.
Yale Poetry Review, 1 (Spring 1946). Edelstein C 163, K 47, L 8.a.
Contemporary Poetry [Baltimore], 6 (Spring 1946). Minor correction p. 3, prob. by WS.
 Edelstein C 166.
Voices, No. 127 (Autumn 1946). Edelstein C 168. See L 528-29.
Quarterly Review of Literature, 3 (Fall 1946). Edelstein C 169.
Furioso, 2 (Fall 1946). Edelstein C 170.
Partisan Review, 14 (May-June 1947). Edelstein C 172. See L 549.
Poetry, 71 (Oct. 1947). Edelstein C 173.
Horizon [London], Nos. 93-94 (Oct. 1947). Edelstein C 174. See L 566.
Accent, 8 (Autumn 1947). Edelstein C 176.
Kenyon Review, 10 (Winter 1948). Edelstein C 177. See L 571.
University of Kansas City Review, 15 (Winter 1948). M prob. not WS' on front cover.
 Edelstein K 308.
Poetry, 71 (Feb. 1948). Edelstein K 37.
Wake, No. 6 (Spring 1948). Edelstein C 178.
Halcyon, 1 (Spring 1948). Edelstein C 179.
Hudson Review, 1 (Spring 1948). Edelstein C 180.
Quarterly Review of Literature, 4 (Summer 1948). Edelstein C 181. See L 585.
Sewanee Review, 56 (Summer 1948). Edelstein C 182.
Partisan Review, 15 (Aug. 1948). Edelstein C 183. See L 585, 589-91.
Yale Review, 38 (Sept. 1948). Edelstein C 184.
Explicator, 7 (Nov. 1948). Edelstein C 185.
Voices, No. 136 (Winter 1949). Edelstein C 186.
American Letters, 1 (Apr. 1949). Edelstein C 187.
Partisan Review, 16 (Sept. 1949). Edelstein K 33. See L 764.
Poetry, 75 (Dec. 1949). Edelstein C 189, K 87.
Transactions of the Connecticut Academy of Arts and Sciences, 38 (Dec. 1949). Edelstein C 190.
 See L 662.
Poetry London, 5 (Jan. 1950). Edelstein C 191. See L 650.
Accent, 10 (Spring 1950). Edelstein C 192.
Wake, No. 9 (Summer 1950). Edelstein C 193. See L 685.
Imagi, 5 (Summer 1950). LA of London quarterly, *Nine*. Edelstein C 195.
Hudson Review, 4 (Spring 1951). Edelstein C 196. See L 701.
Accent, 11 (Autumn 1951). Edelstein C 197.
Kenyon Review, 14 (Winter 1952). Edelstein K 430.
Voices, No. 147 (Jan.-Apr. 1952). Edelstein C 198.
Accent, 12 (Spring 1952). LAL C. Roland Wagner to WS, dtd. 6/2/52; Wagner's essay
 IA, dtd. 6/2/52, on p. 111. Edelstein K 112, 426.
Sewanee Review, 60 (Spring 1952). Edelstein K 332.
Shenandoah, 3 (Spring 1952). Edelstein C 199, L 12.oo.
Origin V [Dorchester, Mass.], 2 (Spring 1952). Edelstein C 200, K 286. See L 750.
Poetry, 81 (Oct. 1952). Edelstein C 201.
Shenandoah, 3 (Autumn 1952). Edelstein C 202.
Hudson Review, 5 (Autumn 1952). Edelstein C 203. See L 744-46, 760.

Accent, 13 (Summer 1953). Edelstein C 205, K 74.
Inventario [Milan], 5 (Sept. 1953). LCE (Renato Poggioli). Edelstein C 206.
Nine, 4 (Winter 1953-1954). IP (Peter Russell). Edelstein L 14.c.
Trinity Review, 8 (May 1954). [Wallace Stevens issue]. S on p. 5; M prob. not by WS;
 LC (3) regarding WS, dtd. May 2, 15 and 16, 1954. Edelstein C 207; F 2; H 4, 8, 9,
 14, 17, 18, 23, 26, 31; K 5, 11, 28, 42, 73, 120, 123, 141, 165, 218, 282, 284, 320, 335,
 398, 399, 402, 422, 435. See L 823-24, 835.
 -----, Another copy. This or copy above may not have belonged to WS.
Times Literary Supplement, 17 Sept. 1954. Edelstein C 208, 209. See L 834-35n.
Vogue, 124 (Oct. 1, 1954), 126-27. Tear sheet. Edelstein C 210.
Accent, 14 (Autumn 1954). Edelstein C 213.
Perspective [St. Louis], 7 (Autumn 1954). [Wallace Stevens issue]. Edelstein C 214. See
 L 852.
Yale Review, 44 (Winter 1955). Edelstein C 215. See L 856, 863.
Seawanee Review, 63 (Winter 1955). Edelstein C 216.
Nuova Corrente, 1 (Jan. 1955). Edelstein K 354.
Poetry, 85 (Feb. 1955). Edelstein K 76.
Atlantic Monthly, 195 (Mar. 1955). N not WS' next to his name in table of contents and
 title of poem in text. Edelstein C 218.
 -----, 195 (Apr. 1955). N not WS' next to his name in table of contents and title of
 poem in text. Edelstein C 219.
Shenandoah, 6 (Spring 1955). N not WS' on cover. Edelstein L 15.k.
Yale Review, 44 (Spring 1955). Edelstein K 199.
Hartford Courant, 21 July 1955, p. 10. Tear sheet. M (1). Edelstein C 223.

VI. Miscellaneous

Over half the books in this category belonged to Elsie Stevens rather than her husband. She owned the copy of Dickens before their marriage, and thereafter would probably have had more reason than he to consult *Hoyle*, the Williamsburg cookbook and her family album. But several of her books interest us on their donor's account. Stevens had known Elsie for two years when he gave her the copy of *A Shropshire Lad*. On Christmas of the following year, 1907, he gave her the three-volume set of poems by Bliss Carman and Richard Hovey. According to the verses Stevens inscribed on the flyleaf of the first volume, these *Songs* were intended to recall their own Vagabondian excursions in the Reading countryside (see SP 186-87). Thirty years later, Stevens presented his wife with a book of his own poems, *The Man with the Blue Guitar*. Its brief inscription speaks volumes about their long wedded intimacy: "For Elsie, who knows the poet as he is."

Stevens also inscribed copies of his poems and essays to his daughter, two of these with passages from his own work. "Poetry is a response to the daily necessity of getting the world right," he wrote in her copy of *The Auroras of Autumn*, quoting one of his adages (OP 176). He misquoted himself slightly on the flyleaf of Holly's copy of the *Collected Poems*, writing "ghosts that dally with life's savor upon their lips" (cf. CP 279).

A final category of miscellaneous books includes those Stevens borrowed or inherited from members of his family. The family album passed briefly through his hands in 1943, long enough for him to pencil notes of identification on or near four photographs and to have several copied (L 455-56, 458; Plates I and V). At one time or another, he also acquired his grandfather's ciphering book, his uncle's copy of *Smull's Legislative Handbook* and a copy of Pope's poems which his father had given his mother before their marriage.

To Elsie, Xmas. 1907.

From a Vagabond.

I

For us, these little books contain,
(as if, like flowers, we put them here,)
Three odorous summers of delight,
(With withered leaves of day and night.)

II

These poets Vagabondian airs
Recall how many of our own,
That sang themselves, without a rhyme,
To stirrings of some secret chime.

III

Our oriole sings, our wild-rose blooms
Our azure river shines again
Our moon returns. Dear Elsie, hark!
Once more we whisper in the dark.

43

Flyleaf of Elsie Stevens' Copy of *Songs from Vagabondia*,
"by Bliss Carman and Richard Hovey"

The inscription reads,
To Elsie, Xmas. 1907.
From a Vagabond.

I

For us, these little books contain,
(as if, like flowers, we put them here.)
Three odorous summers of delight.
(With withered leaves of day and night.)

II

These poets Vagabondian airs
Recall how many of our own,
That sang themselves, without a rhyme,
To stirrings of some secret chime.

III

Our oriole sings, our wild-rose blooms
Our azure river shines again
Our moon returns. Dear Elsie, hark!
Once more we whisper in the dark.

WS

(Courtesy of The Huntington Library)

- Bullock, Helen C. *The Williamsburg Art of Cookery*. Williamsburg: Colonial Williamsburg, 1938. M prob. not WS'.
- Carman, Bliss, and Richard Hovey. *Last Songs from Vagabondia*. 4th ed. Boston: Small, Maynard, 1905. Autograph 4-line poem on flyleaf. See SP 187.
- . *More Songs from Vagabondia*. 6th ed. Boston: Small, Maynard, 1905. Autograph 4-line poem on flyleaf. See SP 187.
- . *Songs from Vagabondia*. 9th ed. Boston: Small, Maynard, 1907. I to Elsie "From a Vagabond," dtd. Xmas 1907; WS' initials and 12-line autograph poem on flyleaf. See L 106-107, SP 186-87.
- [Dick, William B.]. *The American Hoyle*. 19th ed. New York: Dick and Fitzgerald, 1909. N not WS' on table of contents page.
- Dickens, Charles. *The Cricket on the Hearth with Selections from "Sketches by Boz."* New York: Mershon, [ca. 188-?]. S by Elsie Moll [Stevens] at 231 South 13th St., Reading, Pa.; initials "E. V. M." on back flyleaf.
- Housman, Alfred. *A Shropshire Lad*. New York: J. Lane, 1906. I to Elsie from WS, dtd. 9/1/06; M prob. not WS'. See L 110n.
- Photograph Album. Thirty-two photographs of Wallace Stevens' side of family. N by WS, Elizabeth Stevens MacFarland and Jane MacFarland Wilson. LAN by Jane Wilson. See L 455-56, 458; Plates I and V.
- Photograph Album. Forty-eight photographs, apparently of Elsie Stevens' side of family. LAN by Holly Stevens, dtd. 5/23/75, identifies photo of Elsie Stevens as a baby, with her mother.
- Pope, Alexander. *The Poetical Works of Alexander Pope*. Ed. Rev. H. F. Cary. London: Routledge, [1870?]. I pp. 100-101 by G[arrett] B[arcalow] S[tevens], dtd. Christmas 1871. S by "Kate" (Margaretha Catharine Zeller Stevens) and WS on flyleaf. N not WS', M prob. not WS'. See SP 6.
- Smull, John A. *Smull's Legislative Handbook*. . . Harrisburg, Pa.: B. Singerly, 1874. S by H[ogeland] B. Stevens on fore-edge and flyleaf; I to H. B. Stevens by Harman Yerkes, Pennsylvania State Senator; extensive N and M not WS'; newspaper clipping pasted in; compliments slip from Yerkes pasted in; LAN not in WS' hand identifies this as "Uncle Hogie's Book"; L cloth sample; L dried leaf.
- Stevens, Benjamin. *Cyphering Book*. Ms notebook dtd. 2/19/1822. SB. Typed note by Emma Stevens Jobbins, dtd. 4/4/43 and pasted in, identifies notebook.
- Stevens, Wallace. *The Auroras of Autumn*. New York: Knopf, 1950. IA to Holly [Stevens], dtd. 12/16/50. Edelstein A 14.a.1.
- . *The Collected Poems of Wallace Stevens*. New York: Knopf, 1954. IA to Holly [Stevens], dtd. 5/30/55; L postcard and Parke-Bernet Galleries *Bulletin* for 1/1960, with N and M prob. by Holly Stevens. Edelstein A 23.a.1.
- . *The Man with the Blue Guitar and Other Poems*. New York: Knopf, 1937. IA to Elsie [Stevens], dtd. 9/15/37. Edelstein A 4.a (1st printing of dust-jacket).
- . *The Necessary Angel: Essays on Reality and the Imagination*. New York: Knopf, 1951. IA to Holly [Stevens]. Edelstein A 17.a.1.

Catalogued with Stevens' books at the Huntington are ephemeral items like those to be found among his manuscripts and correspondence. These include proof sheets for Stevens' *Raoul Dufy* (see Va); prospectuses from the Pear Tree and Cranach Presses; a playbill from the New York Neighborhood Playhouse, listing *Carlos among the Candles*; an announcement of the Blindman Prize for 1922, with honorable mention to "From the Journal of Crispin"; programs for a Reading High School Class of 1897 reunion and for various ceremonies honoring Stevens.

This checklist is at best the articulated skeleton of the library that once was. Like a good zoologist, the thorough student of Stevens' work will mentally flesh it out with the books which have disappeared: the novels he read during his New York years, especially before his marriage; the art and

genealogical volumes auctioned in 1959; the literary and art journals to which he subscribed and the dozens of titles he mentions in his letters and lectures. In addition to the books at the University of Massachusetts Library and those in private hands, at least two more—Harold Laski's *The Danger of Being a Gentleman and Other Essays* (London: Allen and Unwin, 1939) and William D. Whitney's *A Compendious German and English Dictionary* (New York: Holt, 1887)—are now in Holly Stevens' possession and may eventually be added to the Huntington collection.

But much can be inferred about the nature of the beast from these bones. Apparently Stevens was not consumed by a passion for the print-blackened page, and bought many books simply for the pleasure of owning them. He left many unread as well as unmarked, and read only a small fraction more than once. For a poet so deeply concerned with the theory and status of his craft, he showed little interest in the work of his contemporaries. One recognizes Stevens' unique signature in those portions of his library devoted to the fine and practical arts, genealogy, collections of aphorisms and French titles and bindings.

His library was peculiarly Stevensian in another respect: for much of his life, it was more fiction than reality. When he moved his family to the house on Westerly Terrace in 1934, he looked forward to having a library in the usual sense of the word, a room "packed with books to the ceiling on all four walls" (L 849). But his wife had other ideas. His books were consigned physically to the attic and spiritually, like Wordsworth's Lucy, to the imagination. Stevens absorbed this shock philosophically. "Instead of being left destitute," he rationalized in 1954, "I am better off." Perhaps he was. In any case, the apotheosis of his library merely confirmed a habit of long standing. He had recourse to his books, not so much for information or diversion, but for an atmosphere, an ambience, a congenial description without place.

WALLACE STEVENS

A BIRTHDAY CELEBRATION IN CHAPEL HILL

September 27-29, 1979
The University of North Carolina at Chapel Hill

PROGRAM

September 27

6:00 P.M. Cocktails and dinner, Carolina Inn

September 28

10:00 A.M. Panel
Wallace Stevens: Classroom Approaches
Robert Buttel
Denis Donoghue
J. Hillis Miller
Robert Pack

2:30 P.M. Remarks, Holly Stevens

3:00 P.M. Stevens and His Critics: 1955-1979
A. Walton Litz

8:00 P.M. Concert. Department of Music featuring
poems of Wallace Stevens. Compositions
for voice and instruments.

September 29

10:00 A.M. Stevens: Biography and Poetry

11:00 A.M. Stevens: The Making of Poems: Frank Doggett

2:30 P.M. Sounds and Names in Wallace Stevens: Marie Borroff

3:30 P.M. Style and Form in Shorter Poems of Stevens: Helen Vendler

8:00 P.M. Dramatic Performance. Department of Dramatic Art.
Three Travelers Watch a Sunrise

Registration fee:

\$20.00

Prof. George Lensing

Department of English

The University of North Carolina
Chapel Hill, N.C. 27514

Reservations:

The Carolina Inn

(located on campus of the University)

Single: \$15.00-\$22.00

Double: \$18.00-\$28.00

Accepted until Sept. 10 at Carolina Inn,
Chapel Hill, NC 27514

Communications

Tinkling Symbols and Green Roaring Horses

BOWL (*With patronizing importance*): She says — m — m — she says — m. (*Patronizing Cat*) I shall continue to translate this for you. Fleurs — des fleurs — full of flowers — full of tawny flowers —

CAT (*a little bored*): Tawny. What is the word for tawny?

BOWL: Rouges.

CAT: But, Bowl, rouges means red.

BOWL (*Coolly*): No doubt, when it refers to something red. But when, as here, it refers to something tawny, then it means tawny.

“Bowl, Cat, and Broomstick”

Humpty-Dumptyism addles the perfumed romanticism of “Peter Quince at the Clavier.” The title of the poem flaunts the process of extravagant, arbitrary fictionalizing. Stevens reincarnates Shakespeare’s carpenter, playwright, showman, and rustic trickster as a closet lecher and Greenwich Village poetaster (the punning thrust of “a green evening”). Refurbishing the drama of “the cranny” in “Pyramus and Thisby,” he turns its clumsy hoodwinking into an autoerotic midsummer night’s dream. The fantasy parallels Susanna’s “Hosanna” of autism in the pool. And as the unuttered cry of lustful adoration resonates from Part I to Part II in a maverick rhyme, it dies in sound but not in meaning. Urbanelly of course, Stevens’ catachrestic usage of the exclamation mimics Bottom’s flagrant slips of the tongue throughout *Midsummer Night’s Dream*. Peter Quince’s performance on the clavier harmonizes all of this counterpointing. The name of the musical instrument derives from the Latin *clavis*, key, but in English permutes into the key of a cipher and a key to language (that is, a glossary) without losing its conventional sexual signification. Thus Stevens converts his persona into a voice of musical logodaedaly, hermetic in its nuances, like the term for the plectrum of a clavier, the quill. No doubt whispering the cabalistic word aloud, he summons the genie of the poem from the inkwell, the Puck of his own Greenwich Village yearnings at the time:

Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Stevens’ joke or a critic’s geste, the first two feet of the triplet gently resonate a dactylic rhythm. His “fingers” (*dactyli* in Greek) on the “keys” (of language) pun the poem into being in a witty burlesque of divine revelation (“written with the finger of God,” Ex. 31. 18). Accordingly, “music” with its derivation from the Greek *Mousa*, muse, reclaims its basic meaning of inspiration (breath), fully supported by the sibilant assonance of the second line. Then in a typical gambado of Stevens’ tautological wit, “selfsame” equates “spirit” (breath) and “music” (breath), and the “too” becomes one.

This ethereal calculus also rules the composition of the next stanza:

Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room desiring you.

The copulative "is," that rhetorical charlatan of a verb and Stevens' favorite tool of hugger-mugger, matches and mates subject and predicate nominative in the first verse. "Feeling" as "music" then suddenly transmogrifies into the abstractions "it" (another of Stevens' teasing errant amphigories), "that," and "what I feel." So he indulges in an ironic exercise of attenuating assertion, word by word estranging emotion from emotion in order to maintain the fictive, paper-and-ink integrity of his logogenitive afflatus. His art for art's sake esthetic ordains the subordination of subject to treatment, the only redress for resurrecting the banal topic of seduction for treatment. Properly, "desiring you" funnels into the ensuing stanza in a metonymy costumed in romantic evasion:

Thinking of your blue-shadowed silk
Is music. It is like the strain
Waked in the elders by Susanna.

Again Stevens aligns music with the process of creative thought, perhaps even punning on "blue-shadowed silk" as a serigraph. Having rung all the changes on his muse, he even goes so far as to confess his imposture in the uninspired similes. The discordance "strain," less a musical association than a bawdy circumlocution, traces the origins of the poem back to the biblical scenario, turning a crutch into a crotchet. Accordingly, the next two stanzas display the ludic virtuosity of Stevens' renovation of this plot. The first sets "green" off against "red-eyed" to spice up the assault on innocence in bullish lust and to anticipate in the second the etymological pun on the root of pizzicato, "to prick":

Of a green evening, clear and warm,
She bathed in her still garden, while
The red-eyed elders watching, felt

The basses of their being throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.

Forgetting the inciting impulse of seduction, Stevens surrenders completely to his muse. Garbed now in interpolative frenzy, his spirit (and all the synonyms begot on "is") instrumentalizes the lower registers of the elders' sensations. These unscored tumults of the flesh defy translation into grammatical logic (the lack of agreement between "blood" and "pulse") or figurative symmetry. Hence Stevens prays "Hosanna": "Save Us, Save Us," from the disrepute of a wanton trope.

Part II rehearses the source of the daydream in Part I, exhibitionistically. Stevens again twists the plot of the dull tale from the Apocrypha to exalt the power of his own fictionalizing. Introducing an equivocal note into his envisagement of Susanna's garden ablutions, he makes a "melody" out of her fantasy of narcissistic love. The "dying fall" of her secret rapture allows Stevens to refine the prosy exemplum into a voyeuristic lyric:

In the green water, clear and warm,
Susanna lay.
She searched
The touch of springs,
And found
Concealed imaginings.
She sighed for so much melody.

Metrically he graphs the career of this passionate interlude/ *i/n* the green water" on the measures of her pulse beat. The spondaic "She searched," suddenly moves into a headlong iambic beat, rapidly falling and rising. It climaxes abruptly in "She sighed," an exhausted spondee. The rhythm of her breath, cleansed then of its hectic fervor, creeps along in the tired iambic music of "for so much melody." Certainly Stevens' ingenious revision of the apocryphal text adds poetry and mystery to the unsaid, enough for a "pizzicati of Hosanna," even as he subsequently affirms:

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

Stevens completely sensualizes Susanna in her nakedness, depicting her languor only in physical sensations. The disaffection from thought revives an atavism outside the boundaries of Mosaic law, a nostalgia for the freedoms of nature (an explicit echo of "Sunday Morning"). These connotations dictate Stevens' cryptic allusion to the "old devotions," the orgiastic rites of Baalism — the worship of the cosmic principle of fertility. And so he retrospectively mocks the hypocrisy of Peter Quince's ceremonial jack-a-dandyism. It costumes a lust like Susanna's in the rhetoric of romantic self-deception, violating the integrity of the analogy. Thereupon Stevens dissolves the cant of his chant to beauty in the crucible of pure imagination, unconcerned with the resolution of the fable of seduction. From this point on the poet claims the spotlight:

She walked upon the grass,
Still quavering.
The winds were like her maids.
On timid feet
Fetching her woven scarves,
Yet wavering.

Tacitly he maintains a focus on his revision of the biblical melodrama. The feminine rhyme of "quavering" and "wavering" loudly dongs Susanna's fear of retribution for her apostate yearnings. But when Stevens revives the muse-music-spirit-breath tautology in "winds," the rhymed words recover their semantic meaning of trilled notes. The word play exalts the subtlety of the creative act, the ribbon cadence carried on the "timid feet" of his sedate prosody. Susanna, then, becomes Stevens' showpiece (like the lady combing her hair in "Sunday Morning"). She walks in the beauty of his musically counterfeit language. The artfully staged amphibology marks the diminuendo of Stevens' "abstract idea" of a "dying fall." The impending fortissimo, a piece of deflationary cock-a-hoop, strips both Peter Quince and Susanna of their roles in the poem. Stevens exhales them into the oblivion of anachronisms:

A breath upon her hand
Muted the night.
She turned.
A cymbal crashed,
And roaring horns.

The breath of Stevens' handicraft disperses the illusion of the stereotyped dumb-show of erotic make-believe. Abandoning his coy appeal to the Apocrypha and Shakespeare, he deliberately maneuvers a collision between the disparate (and incongruous) analogues. As the two become one in the impossible percussion of the lone "cymbal," each as symbol disintegrates into the vacuum of "crashed." Further abetted by the rhotacism and amphigory of "And roaring horns," Stephens grows out another groan of hocus-pocus. Simultaneously Peter Quince's imaginary inamorata and Susanna's phantasmal Baalite dissipate into the soundless sound of Stevens' musical pun. Lest the connoisseur of enciphered figures protest this painful confusion of language, he backs up this flourish of ruptured rhetoric with scriptural authority, no less a panjandrum than Saint Paul, the encyclopedist of the gift of tongues — ask any high-toned / Christian woman. Not surprisingly, Stevens turns to the Corinthians for his inspiration: "Though I speak with the tongues of men and angels, and have not charity, I am become as sounding brass, or a tinkling cymbal" (I, xiii, 1). A direct extension of a catalog on the numerous manifestations of the spirit, the passage illustrates the phenomenon of glossolalia, the unintelligible expression of chrismatic ecstasy. No doubt, this salute of piety places Stevens in the tradition of mystical poetry, Wordsworthian perhaps.

The unheroic couplets of Part III trumpet the voice of Stevens-cum-Humpty-Dumpty-and-Bowl. With his symbolic correlatives destroyed glossolalia envelops the interpolation of Susanna's dishonor. Parodying the gift of tongues, Stevens' spirit speaks in iconic gibberish. Words surrender their semantic functions. As amalgams of sounds (letters and syllables), they reflect the characters on typefaces. Even though presenting the appearance of parts of speech through the illusions of syntax, they defy reduction into meaning in the company of "tambourines" and "Byzantines." Like Humpty Dumpty and Bowl, Stevens alone retains silent mastery over these wayward nouns:

Soon, with a noise like tambourines,
Come her attendant Byzantines.

The nonsense rhyme and the unfathomable "Byzantines" combine to display an acoustic panache but only for the sake of the panache. No Bowl affirms the identity of the maids with Stephens' Turkeys. Indeed, given the initial trochees of each verse, the rhythm leaps off in a run merely to be tripped later on the long vowel of the rhyming syllable. This pitfall issues out of Stevens' use of "noise" to capture the hysteria of the incursion by the three marauding syllables of "Byzantines" into the poem. Its disagreeable associations fail to comport with the jingle of the "tambourines," that is, unless its etymological kinship with "nausea" figures Stevens' reaction to Paul's glib interpretations of the gift of tongues. Confusion also reigns in the next couplet:

They wondered why Susanna cried
Against the elders by her side.

As evidenced by the senile rhyme, here Stevens lets his muse run out of breath. The two lines collapse in their own emptiness, apparently unable to carry the burden of the anonymous "they." Of course, on the surface his scenario of the apocryphal story moves along by reflex expectations. The reader imports dramatic suspense into the uninspired diction, making poetry out of ink and paper. But subsequently Stevens inhales a flamboyant metaphor to redress this lapse (and to maintain his imposture of Delphic possession):

And as they whispered, the refrain
Was like a willow swept by rain.

Not forgetting the insipid rhyme of the preceding couplet ("cried" and "side"), this one also grates on the ear with tinpan alley clangor. However much the simile weeps its inscrutable sentiments, Stevens manipulates the "rain" of "refrain" to negate them, even if the illogical and/or ambiguous reference to "whispered" has not already done so. The combination of expedient rhyming and cavalier syntax tears the specious beauty of the image into shreds. Except in jest, Stevens never condescends to seek in nature what resides in the mind. That he leaves to the Romantics, contemporary and otherwise. Hastening towards oblivion, the elegiac distich again collapses under the weight of tasteless melodrama:

Anon, their lamps' uplifted flame
Revealed Susanna and her shame.

The "shame" in the "flame" lies again in the sheet-music rhyme. Now a meaningless name, Susanna survives in the poem only as the target of Stevens' malice. A simulacrum of parabolic beauty, she lives only in the word, the figure of a fabulator's imitation of a fabulator. Stevens' lamps divulge nothing but the smoke of the burning oil of his earwiggling. Having been brought on the stage to the clink-clank of a minstrel flourish (surely an echo of "Susannah Don't You Cry For Me"), the blackness of ink envelops her name when the departing what-ever-they-are dance off in affected embarrassment:

And then, the simpering Byzantines
Fled, with a noise like tambourines.

So a makeshift masquerade ends. Or rather evanesces. The noise of the tambourines not tambourines dies in a night not night, leaving Stevens free to pen a choral ode on the death of beauty in poetry. Almost predictably, Stevens garbs Part IV in a motley of Keatsian imagery. Sensual and senseless, its aphoristic vehicles generate the illusion of mystical raptures beyond the comprehension of reason. On this note he launches his song:

Beauty is momentary in the mind —
The fitful tracing of a portal;
But in the flesh it is immortal.
The body dies; the body's beauty lives.

Stevens' apodictic pronouncements brazenly establish the rule of double talk. Parodying the dualism of mind and body (the metaphysical surgery of Plato), he ayes and nays the finitude of beauty. If "portal" conceals a semantic pun on the veinal system of the liver (to give a vain word in another coupling of sound an undeserved meaning), then Stevens repudiates the Platonic abstraction of ideal beauty — perception eviscerated of feeling. However much moralized, esthetic theory ignores the inseparable marriage of mind and body. A visual sensation remains such in spite of the tampering of the intellect. As Stevens' hypothesized word play (or the critic's crochet) seems to indicate, it writes (traces) a message on the flesh, poetically in the system of the humors on the liver, the seat of love or passion. There it heats up the emotions (the experience of the elders) and finally cools off into a pallid memory, regardless of what the mind wills. Nonetheless it preserves the integrity of its physiological origins. Stevens contrasts the direct impression of beauty (the naked body of Susanna) with its imaginary conception thereof — Peter Quince in a Greenwich Village studio or Plato in the Academy, the gist of the last two lines and a complete perversion of biological truth. Whatever of "the body's beauty" that "lives" (a cognate of liver), it lacks any connection with the blood. It degenerates into a reflex of language, an autoerotic pulsation of ink on paper:

So evenings die, in their green going,
A wave, interminably flowing.

Here Stevens resorts to the typical appeal to nature for a confirmation of a mental image of ideal beauty — a persistent Keatsian strategy. Unfortunately, evenings die only metaphorical deaths, regardless of human desires to the contrary. But Stevens redeems the absurdity of this analogy (part of the syndrome of projective animism in poetry) by his counterflow of puns. The occasion recapitulates the desire of Peter Quince to die in the act of love, in “a green going,” though again the resuscitation of the allusion merely attests Stevens’ adroitness in breathing life into outmoded artifices. A similar impulse materializes in the next two lines, carried over in the clatter of his “ingings”:

So gardens die, their meek breath scenting
The cowl of winter, done repenting.

Stevens’ otiose rhyming combines with the aberrant syntax to disclaim credence in the sound and sense of poetry. Accompanied by his outrageously illusive personifications, these conspiratorial ploys travesty the spiritual landscapes of the Romantics, especially the Keatsian ceremonies of seasonal change. Stevens’ cabalistic improvisations on the pathetic fallacy sing the death of a superannuated convention (and the failure of imagination linked with perishing autumnal gardens). But in the midst of this dirge he still retains control over his own modes of performing language. His errant syntax wittily transforms “done repenting” into a pun on “sintax,” nature damned for being nature. At least Stevens’ ritual of censuring inaugurates a forthcoming period of asceticism for monkish winter (the metonymic baptism of “cowl”), contrition bringing reconciliation. Even the biological meaning of repent, “to crawl on the ground or to be prostrate,” sustains the plausibility of his whimsical burlesque, turning the dying garden into a convert of the spirit or “breath.” And so Stevens exalts his apostate muse in musical irrelevance, looking ahead to still another tuneful *jeu d’esprit* on his clavier:

So maidens die, to the auroral
Celebration of a maiden’s choral.

The caesural break in the metrical flow of the first verse dictates Stevens’ imperfect feminine rhyme. Recalling the pagan fantasies of “Sunday Morning,” the “maidens” (virgins) engage in the eternal dance of death, for Stevens a hymeneal rapture and rupture. His flamboyant “auroral celebration” — the agitated motion of flashing light caused by the injection of charged particles into the earth’s magnetic fields — deftly captures the wishful scenario of orgasmic convulsion. This euphemistic exhibition (the equivalent of the later Hollywood explosion of fireworks) of Stevens’ dandiacal galimatias addresses the imagination of the elders’ counterparts in the countries of illusion. He simply uses “die” to “dye” the perceptions of his sophisticated readers in their own literary reflexes. Meanwhile Stevens himself perpetuates his myth of undying beauty in the bravura of his gaudy metaphors.

The merry auroral dance of lost maidenheads, so euphoniously moral, clashes with the cacophonous synecdoche of Susanna’s ordeal of lust. Stevens demeans the ugly passion of the elders, implicitly upholding the conventions of Romantic love — the conceits and deceits of Peter Quince’s rite of seduction. Yet in Part I he correlates the putative outcome of the interlude with a Hōsanna of uncontrollable passion, no less clangorous than what follows:

Susanna’s music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death’s ironic scraping.

Resuming his role as a synonymist of musicalogia, Stevens reduces the vocabulary of sex to an infantile game of naming, unnamng, and renaming. His euphemism for Susanna's titillations of the flesh, "music," distends its undressed equivalent, "bawdy strings," into a hideous depravity, the prerogative of his muse but still a stratagem of treachery. In league with his syntactical parsimony, "but, escaping," the false rhyme of "strings" (a trap for visual prosodists) throws its companion sounds totally out of key. And with the rhetorical capitalization of "Death," Stevens both inters and disinters a leftover artifice, "scrapings." Scratching ink on the page in a frenzy of Romantic outrage, he prepares to write his epitaph for the moldering corpse of beauty:

Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise.

Stevens drives a grammatical purist up the wall of his ivory tower in this coda. The unchanging cachet of his rhetoric over the years, the doughty pronoun "it" (here divorced from its usual companion "is") once more struts into the foreground of his apocalyptic jabberwocky to hoist up the banner of a *clavis*, the key to deciphering the riddle of things as they are in the poem. Referring back to "Susanna's music" (to surrender to the pressure of logic), "it" revives the figure of Peter Quince with his fingers on the keys orchestrating the polyphonic spell of the progenitive word. Evolving and devolving, her "music" becomes her "beauty" and the "melody" of her "concealed imaginings." But then even as Stevens invests these "emotions" with mystical froth, they still remain the sentiments of their composer, the fictions of passion greenly moaning the "selfsame sounds" of the amorous muse of the Romantic garbage dump. Since "her memory" constitutes his memory (unless the abstraction "immortality" confers eternal life on "it," the everything and nothing of arbitrary naming), then the "constant sacrament of praise" on the "viol" degenerates into an intestinal tremolo, the vile resonance of an untuned string ("gut") — Stevens' encore.

William Bysshe Stein
State University of New York
Binghamton, NY

NOTES

1. Wallace Stevens, *The Palm at the End of the Mind*, ed. Holly Stevens, Vintage Book (New York: 1972). All quotations therefrom. Incidentally, "Green" is a hoary euphemism for sexual indulgence. See *Slang and Its Analogues*, compiled and edited by John S. Farmer and W. E. Henley (London: 1890-1904).

Current Bibliography

Atchity, Kenneth John. **Review of Helen Regueiro**, *The Limits of Imagination: Wordsworth, Yeats, and Stevens* (Cornell, 1976) in *Western Humanities Review*, XXXII (Winter 1978), 95-96.

Regueiro's study of the dialectical relationship between imagination and reality in these three major poets suffers from an undefined audience; it is not useful for students, nor will it satisfy critics.

Bruns, Gerald L. **Review-article of George Bornstein**, *Transformations of Romanticism in Yeats, Eliot, and Stevens* (Chicago, 1976) and **Helen Regueiro**, *The Limits of Imagination: Wordsworth, Yeats, and Stevens* (Cornell, 1976), in *Criticism*, XX (Winter 1978), 75-80.

"One reads Bornstein's book respectfully, for it is a carefully made, well-conceived and in all respects professional piece of work; but one reads Regueiro's with delight, for care has been taken not only to compose a study but to compel an audience, that is, to engage the audience in the industry of the critic's text."

Goldman, Leila. **"Stevens' 'Le Monocle de Mon Oncle.'"** *The Explicator*, XXXVII (Fall 1978), 26-28.

Stevens' references in the last canto to the "dark rabbi" and the "rose rabbi" evoke differences in states of mind as well as states of being. Although both rabbis refer to the study of mankind, the youthful, dark rabbi remains on the periphery, while the rose rabbi, although still youthful, becomes an active participant, always pursuing "the origin and course/ Of love."

King, Terrance J. **"Certain Phenomena of Sound: An Illustration of Wallace Stevens' Poetry of Words."** *TSLL*, XX (Winter 1978), 599-614.

Stevens' poem, "Certain Phenomena of Sound," reflects the poet's semiotic theory. Stevens is concerned with the words of the poem as words. If he is difficult, it is because he reverses our expectations: "the represented elsewhere of the poem becomes a vehicle for converging attention on the representing signs rather than vice-versa." In Stevens, language *is* thought, and the poem itself is articulate; it is an external self which the reader becomes as he reads the words of the poem.

King, Terrance J. **"The Semiotic Poetry of Wallace Stevens."** *Semiotica*, XXIII (1978), 77-98.

This treatment of the major principles of Stevens' semiotic theory attempts to answer some of the questions that arise concerning the idea of a poetry of words. It discusses the problem of Stevens' secrecy; the difficulty of his having the verse express the idea in riddles; the origin of the idea; the relation of the idea to literary traditions; and the semiotic character of the poetry of words, particularly its affinities with the theories of Jacques Derrida and Roland Barthes. (TJK)

King, Terrance. **"Stevens' 'Autumn Refrain.'"** *The Explicator*, XXXVI (Summer 1978), 19-20.

Stevens' poem talks literally about the dual nature of language, which is both itself (words on a page) and a representation of something else

(signs or symbols of reality). Stevens exchanges Keats' nightingale for grackles because he wants "to demystify this wonder of the poem's eternity and locate it within the mundane terms of the poem's word-symbols."

McCann, Janet. "**Wallace Stevens' 'Esthétique du Mal,' Section X.**" *American Notes & Queries*, XV (April 1977), 111-113.

Section X, in referring to Baudelaire, most clearly defines the symbolic role of the French poet in Stevens' understanding of suffering. Stevens presents Baudelaire as an early hero in the mind's fight against the false. The desperation of Baudelaire's denial prepares the way for the cautious affirmation of Stevens.

Neidhardt, Frances E. "**A Search for Bell's Significant Form in Two Stevens Poems.**" *Science/Technology & the Humanities*, I (Fall 1978), 246-254.

Stevens employs many of the strategies of modern visual artists in perceiving new forms of reality. Stressing the importance of its formal rather than applied significance, Stevens strives for pure art. The way in which he sorts the true from the false in the early "Comedian as the Letter C" and the late "An Ordinary Evening in New Haven" parallels Clive Bell's theory of art: "In subject, all that is original is lawful; in design, less is more; and in life, art is salvation."

Ramalho de Sousa Santos, Maria Irene. "**A Ondulacao Perpétua: Concepcao de Poesia e Realizacao Poética No Harmonium de Wallace Stevens**" ("**The Perpetual Undulation: Poetical Theory and Practice in Wallace Stevens' Harmonium**"). *Miscelanea em Honra de Paulo Quintela* (Coimbra, 1975), 261-290.

Stevens shares with Whitman and Emerson the belief in poetry as flux, as movement and transformation, representing the ever-changing stream of life-as-process. Although most of the *Harmonium* poems are about motion and change, some of them are motion and change themselves; they are "perpetual undulation." (MIRdeSS)

Ramalho de Sousa Santos, Maria Irene. "**O Poeta e a Originalidade ou Wallace Stevens e o 'Lixo' da Tradicao**" ("**Originality and the Poet or Wallace Stevens' Dump**"). *Homenagem a Victor Matos e Sá* (Coimbra, 1977), 67-86.

"The Man on the Dump" and "Autumn Refrain" are analyzed in the light of Harold Bloom's theory of poetic influence. Stevens' major theme is the poet's dialogue with tradition in search of his own poetic space. The two poems as premature exercises in originality, are read as rebellious repetitions (or refrains) which do not yet grant the poet the illusion of imaginative freedom to repeat the infinite I AM of Coleridge's Imagination. (MIRdeSS)

Robinson, Fred Miller. "**Poems That Took the Place of Mountains: Realization in Stevens and Cézanne.**" *The Centennial Review*, XXII (Summer 1978), 281-298.

Both Cézanne and Stevens share the doubts about whether objective reality can be expressed by the subjective artist. Realization, or the process in which the artist's and nature's making conjoin, is the basic tension in each artist's work. Cézanne's ideas about realization, in which the artist must give his whole existence to his art, clarified Stevens' own needs and doubts about his poetic achievement.

Rosenblatt, Jon. **"On Wallace Stevens' 'The World as Meditation.'"** *Notes on Modern American Literature*, III (Winter 1978), Item 2.

The meditating Penelope performs the same operations as the modern poet in "Of Modern Poetry": on the stage of her mind she creates an object of belief and then repeats the words that provide her with a "satisfaction." Although Stevens expresses skepticism about the content of her meditation, he affirms the necessity of its existence.

Serio, John N. **"Stevens as a Connoisseur of Chaos."** *Notes on Modern American Literature*, II (Summer 1978), Item 21.

To speak of Stevens as a connoisseur of chaos is to suggest to most readers Stevens' ability to create an order in an otherwise chaotic reality. Yet there is a countercurrent in Stevens, reflected in such poems as "Not Ideas About the Thing," "The Course of a Particular," and "Of Mere Being," which suggests that the true order resides in a reality unencumbered by the limitations of a perceiving self. Thus Stevens can say, "A violent order is disorder; and . . . A great disorder is an order."

Serio, John N. **"Stevens, Shakespeare, and Peter Quince."** *Modern Language Studies*, IX (Winter 1978-79), 20-24.

Stevens' allusion to Shakespeare's clown has led many critics to see an ironic level in "Peter Quince at the Clavier." Such irony, however, undermines the essentially meditative tone of the poem. To account for the serious function of Peter Quince in Stevens' poem, one must examine the ironic function of Peter Quince in Shakespeare's play. For, in presenting an image of ideal love in "Pyramus and Thisby," Peter Quince ultimately plays an important role. Thus, Stevens' allusion to Peter Quince reinforces, rather than undercuts, his meaning.

Dissertations

August, Richard Kenneth. **"A Critical Study of Wallace Stevens' *Notes Toward a Supreme Fiction*; *The Two Noble Kinsmen*: A Modern Edition; Family Politics in Jane Austen's Novels,"** Diss. Rutgers University 1978.

Bates, Milton James. **"Wallace Stevens: The Pursuit of Mastery,"** Diss. University of California, Berkeley 1977.

Behler, Michael Thomas. **"Rubblings of a Glass: The Figure of the Center in the Later Poetry of Wallace Stevens,"** Diss. University of California, Los Angeles 1978.

Berger, Charles Steward. **"The Early and Middle Poetry of Wallace Stevens,"** Diss. Yale University 1977.

Bornstein, Jack William. **"Reality and Imagination: The Late Poems of Wallace Stevens,"** Diss. Rutgers University 1977.

Casey, Beth A. **"Strange Rhetoric: Wallace Stevens and the Poetics of Modernism,"** Diss. Columbia University 1978.

Chavkin, Allan Richard. **"The Secular Imagination: The Continuity of the Secular Romantic Tradition of Wordsworth and Keats in Stevens, Faulk-**

- ner, Roethke, and Bellow," Diss. University of Illinois at Urbana-Champaign 1977.
- Drace, Richard Lee. "Speech, Scene, Sense and Style in Wallace Stevens' *The Auroras of Autumn*," Diss. Syracuse University 1978.
- Feldman, Jessica R. "Process and Product in the Works of Wallace Stevens and William James," Diss. University of California, Berkeley 1977.
- Glenn, Ian Edward. "The Poetics of the Moment: T. S. Eliot and Wallace Stevens," Diss. University of Pennsylvania 1977.
- Nims, Bruce Gladden. "Life-Powered Poetry: The Narration of Perceptual Processes in the Early Poetry of Ezra Pound and Wallace Stevens," Diss. The University of Florida 1977.
- Norris, Marjorie Iris. "Incarnate Consciousness: Phenomenology of Perceptual Experience in Keats and Stevens," Diss. City University of New York 1978.
- Ravits, Martha Anne. "The Fabulous and Its Intrinsic Verse: Fable in the Poetry of Wallace Stevens," Diss. Yale University 1978.
- Stegman, Michael O. "William Carlos Williams and *Paterson*: An Exorcism of Pound and Eliot; Wallace Stevens at the *Harmonium*; Wallace Stevens and *Music*," Diss. State University of New York at Stony Brook 1978.

News and Comments

The Poet's Voice, a cassette series featuring poems read by the poets themselves for the Woodberry Poetry Room of the Harvard College Library, has been released by the Harvard University Press. Edited and with an introduction by Stratis Haviaras, Curator of The Poetry Room, the set of six one-hour tapes contains readings of 136 poems by 13 major poets. In addition to Wallace Stevens, the set includes Jeffers, Pound, Eliot, Marianne Moore, William Carlos Williams, Ransom, Frost, Roethke, Auden and Robert Lowell. The cost of the set is \$60.00.

The American Council of Learned Societies, with funding from the National Endowment for the Humanities, provides grants-in-aid for recent recipients of the Ph.D. degree. Three recent grants concern Wallace Stevens: Heather McClave, Assistant Professor of English, Harvard University, received a grant-in-aid for "Studies of center and periphery in the poetry of Dickinson, Frost, Stevens, and Eliot." Peter A. Brazear, Associate Professor of English, St. Joseph's College, Connecticut, received a grant-in-aid for "The great years of Wallace Stevens: 1914-1955." The following statement from the *ACLS Newsletter* of Summer 1978 (Vol. XXIX, No. 3) was reprinted from the grant-in-aid application of Richard N. Sawaya, Loyola Marymount University:

"My dissertation, *The Scepticism and Animal Faith of Wallace Stevens*, articulates the relationships between the epistemology of George Santayana and the poetry of Wallace Stevens. It does so within the contexts of English romanticism and Anglo-American philosophy from James to Wittgenstein. It does not merely foray into the history of ideas; it attempts to replicate the process by which Stevens made poetry out of epis-

temological questions and their aesthetic implications. Much of it is devoted to a detailed explication of *The Collected Poems*, particularly Stevens' later work.

I have long been interested in the interrelationships between poetry and philosophy in the nineteenth and twentieth centuries. Stevens first intrigued me because of his unflagging attention to such interrelationships and his creation of major poetry out of the problems they pose. My dissertation represents the "first fruits" of my research into those problems; I will continue to make them the subjects of my scholarly activity.

I believe that my work merits publication. However, there are two tasks I ought to complete in order to fully justify such an occurrence: read and incorporate into my argument the primary Stevens material recently acquired by the Huntington library; and articulate Stevens' debt to, and divergence from, American romanticism, specifically Emerson's. The revisions and additions I make will amplify and enhance my recreation of Stevens' imaginative achievement.

Such research bears directly not only on my long-term scholarly ambition-to write an interpretive history of American artists' theories of language-but also on my commitment to teaching. For example, I will conduct a seminar next term in Emerson and Stevens for undergraduate and graduate students. Given the current "academic economy," the only way I will do justice to my teaching responsibilities and maintain my scholarly endeavors is through the conflation of both in the content of the courses I offer, and through the assistance of a grant-in-aid. As a first year teacher of four courses a semester, I have no time during the academic year for the challenge and reanimating solitude of a research library, wedded as I am to subject preparation, classroom performance, and office hours.

Acts of undivided intellectual attention remain necessities though they now appear as luxuries. Given the financial means, I will read through the Stevens material at the Huntington and write my interpretation of Emerson and Stevens using the resources of the Widener and Houghton libraries at Harvard. I will thus come closer to the standard I have set for myself of becoming an historically informed reader of major American texts. I will become a better teacher of those texts. I may even contribute to the understanding and the critical appreciation of those texts."

The Phoenix Book Shop, Catalog 152, January 1979: *The Auroras of Autumn* (Knopf 1950), a "mint copy in dust jacket," with WS' signature on the half title - \$650.00. *Ideas of Order* (Knopf 1936) - two copies: Edelstein A26.1, "mint in dust jacket" - \$200.00; Edelstein A26.3, "mint in dust jacket" - \$200.00.

Bradford Morrow, Catalog 3, February 1979: *The Man With the Blue Guitar and Other Poems* (Knopf 1937), "very fine in the corrected dust jacket" - \$250.00. *The Auroras of Autumn* (Knopf 1950), "mint in perfect dust jacket" - \$150.00.

Bradford Morrow, List One, March 1979: *Ideas of Order* (New York 1936), first binding, "very fine in dust jacket which is faded along spine . . . Vivian Mercier's copy" - \$145.00.

Joseph the Provider, Supplementary List, I, March 1979: *Harmonium* (Knopf 1923), third binding, "name and small label on front pastedown, else fine in chipped and torn dust jacket" - \$175.00. *The Auroras of Autumn* (Knopf 1950), "fine in dust jacket with lightly sunned spine" - \$90.00. *The Necessary Angel* (Knopf 1951), "fine in dust jacket" - \$90.00. *The Necessary Angel* (Faber & Faber 1960), "very fine in dust jacket with faintly sunned spine" - \$90.00. *Selected Poems* (London, Fortune Press, 1952) "very fine without dust jacket" - \$90.00.

Ottenberg Books, Catalog B-2, February 1979: *Parts of a World* (Knopf 1942), "fine in fine dj" - \$225.00.

Hollis Books, Catalog 7, February 1979: *The Palm at the End of the Mind* (Knopf 1971), "mint, dust jacket" - \$40.00.

William Young, Catalog 623, March 1979: *The Man With the Blue Guitar & Other Poems* (Knopf 1937), "The top of the sheets of this copy are unstained and this book has been unknown thus, until now. In all other instances. . . the top of the sheets have been stained yellow . . . The dust jacket is in the second state of the first printing of the jacket . . . A particularly brilliant copy, in an equally brilliant dust jacket." - \$500.00.

In the same Catalog 623, William Young advertises a signed, typed letter of 250 words from WS to Babette Deutsch, dated June 2, 1954. This letter about his Phi Beta Kappa poem and *The Trinity Review* was published in *Letters of Wallace Stevens* (Knopf 1966), pp. 834-835 - \$650.00.

A Bibliographical Note

In my bibliography of Wallace Stevens, publication date of *Three Academic Pieces* was given as December 8, 1947. That date was given because of the letter, dated December 8, 1947, from Harry Duncan of The Cummington Press to Wallace Stevens which I quoted (p. 78): "Today *Three Academic Pieces* are at last published." A previously unrecorded review slip has been discovered in the library of the University of Maryland which shows that the intended publication date had been December 1, 1947.

Perhaps of greater interest is that the presence of a review slip in the University of Maryland copy of an "unbound" *Three Academic Pieces* eliminates the speculation about similar unbound copies which have appeared in recent years. They have all been part of the unsigned issue, on Worthy Dacian paper, numbered 1 through 102, but without the green paper over their boards and held together by a single black tie. These copies, rather than "trial bindings," as has been suggested, were, more likely, review copies.

The review slip measures 3x5 inches. Across the top of the slip is an orange colored band five-eighths of an inch high. The full text of the review slip follows:

Review copy of THREE ACADEMIC PIECES by Wallace Stevens.

To be published 1 December 1947 in boards by The Cummington Press, Cummington, Mass.

\$5.00; or 50 copies signed, handcolored and especially bound @ \$10.00.

A clipping of your notice will be appreciated.

Announcing
The Commemorative Issue
of The Wallace Stevens Journal
Volume 3 numbers 3/4
Autumn 1979

This issue will carry poems, essays and communications from:

Richard Wilbur	Thomas Merton
Archibald MacLeish	Robert Pack
Wilson Taylor	Byron Vazakas
Marie Boruff	Gary Gildner
Sister Bernetta Quinn	Joseph Riddel
Horace Gregory	Robert A. Brooks
Holly Stevens	Ann Stanford
Richard Eberhart	Don Foran
Jerome Mazzaro	Roy Harvey Pearce
Binford Ramke	Babette Deutsch
Jascha Kessler	William Heyen
Clavco Combon	Helen Vendler
Janet Lewis	<i>(and others)</i>
Robert Fitzgerald	

In addition there will be a section of photographs and facsimiles from
The Huntington Library Collection of Stevens' memorabilia, and

Wallace Stevens and Music:

A Discography of Stevens Phonograph Collection.

by Michael O. Stegman

The Imagined Jay:

Rhyme in "The Man With The Blue Guitar."

by Rushworth M. Kidder

Ashbery and Stevens

by William Bysshe Stein

Plus

Reviews of special collections of essays published in honor of Stevens Centennial and a report on Centennial programs presented throughout the country during the year.

Each member of The Wallace Stevens Society may purchase one extra copy of this commemorative edition in 1979 at \$5.00 a copy. This will be — with its special cover and envelope — a fine gift for a person or an English Department.

After 1979 each copy will be \$10 to members and \$20 to new members or non-members. (At present Vol 1 Number 1 of The Wallace Stevens Journal is selling for \$20 each in surprising quantity.) Place your order now. There will be no second printing.

(Order Now. Addressed Envelope Enclosed)