Guy Davenport:

An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator:	Davenport, Guy, 1927-2005
Title:	Guy Davenport Papers
Dates:	1777-2004 (bulk 1945-2004)
Extent:	226 document boxes, 95 bound volumes (nb), 1 oversize box, 7 serials boxes, 3 notecard boxes (107.52 linear feet), 3 oversize folders (osf), 3 galley files (gf)
Abstract:	The Guy Davenport Papers consist of artwork, certificates, clippings, coins, correspondence, currency, diplomas, galleys, index cards, journals, manuscripts, microfilm, notebooks, objects, page proofs, photographs, printed works, scrapbooks, sheet music, sound recordings, and stamp albums. The archive offers an extremely full and detailed view of Davenport's personal life and professional career from his childhood until his death.
Call Number:	Manuscript Collection MS-4979
Language:	Predominantly English with small amounts of material in Ancient Greek, Armenian, Danish, French, German, Spanish
Access:	Open for research. Some materials restricted due to condition and conservation status.
Restrictions on Use:	Certain restrictions apply to the use of electronic files. Researchers must agree to the Materials Use Policy for Electronic Files before accessing them. Original computer disks and forensic disk images are restricted. Copying electronic files, including screenshots and printouts, is not permitted. To request access to electronic files, please email NO. Authorization for publication is given on behalf of the University of Texas as the owner of the collection and is not intended to include or imply permission of the copyright holder which must be obtained by the researcher. For more information please see the Ransom Centers' Open Access and Use Policies.

Administrative Information

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Provenance Note The Sam Shepard Papers were purchased by the University of Texas Libraries in 2006. Originally cataloged and opened for research by the Fine Arts Library, in December 2010 the collection was transferred to the Ransom Center, where recent additions to the papers were processed and the entire collection re-cataloged. In November 2011, the Ransom Center purchased material that was previously on deposit at the Albert and Shirley Small Special Collections Library at the University of Virginia. Additional material was also acquired from Shepard at that time. This material was integrated into the existing arrangement in 2012.

Preferred Citation Alec Waugh Collection (Manuscript Collection MS-04436). Harry Ransom Center, The University of Texas at Austin.

Acquisition: Purchases and Gift, 2005, 2007 (G12464, R15346, R16514)

Processed by: Richard Workman and Jullianne Ballou, 2016

Repository: The University of Texas at Austin, Harry Ransom Center

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Biographical Sketch

Guy Mattison Davenport, Jr., was born in Anderson, South Carolina, on 23 November 1927, the second child of Guy M. Davenport, Sr., and Marie Fant Davenport. His father worked as an agent for the Southern Railway.

Davenport graduated from Anderson Boys' High School in 1945. One of his slightly younger classmates was Clarence Brown, who was later known for translating Osip Mandelstam into English and for many years taught comparative literature at Princeton University. Davenport and Brown had in common a talent for art, and they remained friends and frequent correspondents until Davenport's death.

After high school, Davenport attended Duke University, receiving an A.B. in English and Classics in 1948. At Duke he was encouraged in his literary aspirations by William Blackburn, a much-admired teacher of many successful writers. He also received encouragement for his artistic talent from the English artist Claire Leighton, from whom he took lessons.

He spent the next two years at Merton College, Oxford, on a Rhodes Scholarship. There he studied with J. R. R. Tolkien, among others. He received the degree of B.Litt., writing the first thesis on the work of James Joyce to be accepted by Oxford. He made two more lifelong friends at Oxford: the poet Christopher Middleton and the anthropologist Rodney Needham.

In 1950, Davenport returned to the U.S. and was drafted into the army. He spent two years as a clerk typist with the Army Airborne Corps at Ft. Bragg, North Carolina, leaving active service with the rank of Corporal.

After his discharge, Davenport accepted a position as instructor at Washington University in St. Louis. While there he met Martha Emily Farrow, a student from New Orleans. They were married on 18 August 1956; the marriage lasted about two years and ended in divorce.

In 1955, Davenport left St. Louis and enrolled in the PhD program at Harvard, where he studied with Harry Levin and worked as a teaching assistant for Archibald MacLeish. He wrote his dissertation on "A Reading of I-XXX of the Cantos of Ezra Pound"; it was published in 1983 by UMI Research Press as *Cities on Hills*. At Harvard he was introduced to visiting lecturer Hugh Kenner, who took an instant liking to the younger man and offered help with his career. Kenner and Davenport remained friends until Kenner's death in 2003, frequently corresponding and occasionally collaborating.

After receiving his doctorate in 1961, Davenport's next teaching position was at Haverford College in Pennsylvania, at that time an all-male institution affiliated with nearby Bryn Mawr. Davenport was liked by both faculty and students, but not so much by the administration, which refused to offer him a permanent appointment after three years.

As a result, Davenport accepted a position at the University of Kentucky, where he taught for the rest of his working life, from 1963 until 1992.

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Not long after moving to Lexington he made the acquaintance of Bonnie Jean Cox, who worked for the local newspaper at the time. Davenport and Cox entered a romantic relationship that lasted the rest of his life, although they never married and did not live together.

Davenport had written fiction and poetry since his childhood. By the time he moved to Kentucky, he had published a number of well-regarded translations from ancient Greek, a book on the scientist Louis Agassiz, and a book-length poem, *Flowers and Leaves*. In the 1960s he began writing fiction for the first time since he abandoned his youthful unpublished novel Effie Garner. His first published story, "The Aeroplanes at Brescia," appeared in *The Hudson Review* in 1970. *Tatlin!*, the first collection of his stories, was published in 1974 by Charles Scribner's Sons. He continued to write fiction, often publishing first in little magazines or in limited editions produced by small presses and then collecting the stories into volumes produced by his two main publishers, North Point Press and New Directions. He also continued to publish translations, poetry, art criticism, book reviews, and essays until near the end of his life.

In 1990, Davenport received a MacArthur Foundation Grant, which enabled him to retire from teaching. He continued to write and paint at his home at 621 Sayre Avenue in Lexington, Kentucky, keeping up a huge correspondence until his death from lung cancer on 4 January 2005.

Sources:

Most of the information in this biographical sketch has been drawn from material in the Davenport papers. Also helpful has been:

"Guy (Mattison, Jr.) Davenport." Contemporary Authors Online. Detroit: Gale, 2005. Literature Resource Center. Web. 13 Jan. 2016.

Scope and Contents

The Guy Davenport Papers consist of artwork, certificates, clippings, coins, correspondence, currency, diplomas, galleys, index cards, journals, manuscripts, microfilm, notebooks, objects, page proofs, photographs, printed works, scrapbooks, sheet music, sound recordings, and stamp albums. The archive offers an extremely full and detailed view of Davenport's personal life and professional career from his childhood until his death. The papers are arranged in six series: I. Works, 1939-2004, undated; II. Journals, Notebooks, and Commonplace Book, 1942-2004, undated; III. Research Material, 1777-2004 (bulk 1949-1999), undated; IV. Correspondence, 1945-2004, undated; V. Personal and Career-related, 1855-2004 (bulk 1945-2004), undated; and VI. Works by Others, 1960-2002, undated.

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The Works series contains materials related to Davenport's creative efforts in fiction, nonfiction, poetry, translation, reviewing, and contributions to works by others. Because Davenport's papers were so disorganized, material in this series was arranged by genre and then alphabetically by the titles of individual pieces or by book titles, as appropriate. Where Davenport filed correspondence and other non-manuscript material with his manuscripts, this arrangement is preserved. All correspondence is indexed in the Index of Correspondents at the end of this guide.

The Research series contains an assortment of materials that Davenport kept for its relevance to his research interests (for example, material on Joyce and Pound) or for its general interest (for example, illustrated postcards). This material was largely unorganized and is arranged mostly by format, except for a few subject files that are left as Davenport arranged them.

Correspondence makes up the largest series in Davenport's archive and is divided into two subseries: A. Incoming, 1945-2004, undated, and B. Outgoing, 1950-2004, undated. Because Davenport did not use a computer or have an email account, his correspondence was carried out completely through the mail. Davenport wrote letters almost every day of his life, often turning out a dozen or more in one day. Over 2,300 correspondents are represented in the archive and are listed in the Index of Correspondents at the end of this guide. Since Davenport did not routinely keep copies of his outgoing correspondence, the vast majority of this series consists of incoming letters.

The Personal and Career-related series contains material that sheds light on Davenport's early years, family background, and financial affairs as well as his achievements as writer and teacher. This series also contains an extensive collection of photographs and Davenport's large stamp collection.

The series Works by Others contains material by other writers that was not published at the time Davenport received it. This material is identical to enclosures that can be found throughout his correspondence; however, no letters accompanied these manuscripts, and so they were placed in this series and arranged alphabetically by author.

Series Descriptions

Series I. Works, 1939-2004, undated (37 boxes, 1 notecard box)

Series I. Works contains materials related to Davenport's work as poet, translator, reviewer, fiction writer, essayist, and critic. It is arranged in six subseries: A. Fiction, 1947-2004, undated; B. Nonfiction, 1939-2004, undated; C. Poetry, 1944-1989, undated; D. Translations, 1958-2000, undated; E. Book Reviews, 1962-2003, undated; and F. Contributions to Works by Others, 1965-2004, undated. Davenport's working method remained remarkably consistent during his writing career. He first worked out his ideas and key passages in the journals that he kept throughout his life. He also made brief notes early in the process, often on small slips of paper. The next stage was usually handwritten drafts of key portions of the work, followed by a more complete typed version. In the present arrangement, the latter three stages are described as "notes," "drafts," and "typescripts." Partial or incomplete typescripts are denoted "fragments." Journals and notebooks will be found in Series II. Journals, Notebooks, and Commonplace Book. Davenport was in the habit of filing correspondence and other related material, such as research materials or ephemera, with his manuscripts, and this arrangement is preserved. All correspondence in this series is listed in the Index of Correspondents at the end of this guide. A high proportion of his work was written first for

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periodical publication and then collected into one or more books. Each stage of this sequence offered the opportunity for revision, and Davenport frequently took advantage of these chances to polish his work. Because of the collage-like character of much of his fiction, revision sometimes took the form of rearranging discrete sections of a work, and this was often carried out by cutting manuscripts apart and taping or pasting them back together in a different order, followed sometimes by retyping. At times, Davenport resorted to scissors when asked by a periodical to trim a contribution down to a specified number of words. The term "typescript" is used whether or not the manuscript was cut up and rearranged. In a few cases, cut-up pages were apparently not intended for further use; these are designated as "discarded pages." Davenport filed his manuscripts in folders (often double pocket) typically labeled with the title of the individual piece or book. The original folders were not retained during processing, but where they bore any writing other than the expected title, photocopies were added to the folder's contents. Because so much of Davenport's work was republished, he tended to migrate his manuscripts from the original folder location to one representing a later publication. Also complicating his original arrangement are the facts that Davenport almost never dated and frequently failed to title his manuscripts, and that he was apparently indifferent regarding his files. A folder marked with one title frequently contains material from a completely different piece, or unidentified material. In addition, upon arrival at the Ransom Center, most of his manuscripts were unordered, unnumbered, and turned in every possible combination of face up or down and head to toe. As a result, there is no way of determining whether material mixed together was combined by intention or inadvertently. Where there was no apparent reason for pages from two separate stories or essays to be combined, they were separated during processing and filed under their respective titles; if there was any reason to think apparently unrelated materials were deliberately combined by Davenport, they were left as they were filed. As a result there may be places where notes or pages from one piece remain interfiled with those of another. Unfortunately, it was not feasible to identify and index all instances where the contents of a folder deviates in small ways from its title. Neither was it possible to index the many notes and drafts of his stories located in his journals. In this inventory, where appropriate, materials for individual pieces (e.g., single stories or essays) are grouped in one alphabetical series, followed by materials relating to book-length publication, also alphabetized by title. Subseries A. Fiction is the largest section of the Works series, filling nineteen boxes. All of Davenport's fiction from his college years and later is gathered here. (Juvenilia from his childhood and high school years is located in Series IV. Personal and Career-related.) Because of his filing system, materials relating to a particular story may be located in more than one place in this section, usually under the story's title and also perhaps under the title of the book-length collection in which it appeared. Since the material is easily located, there is no index of story titles. The most extensive work in this subseries is a group of eighty-five erotic vignettes and stories with the general title, "Idylls." Sixty-three of these were given roman numerals by Davenport (I-LIX, including four stories with duplicate numbers), and another twenty-two were unnumbered but have been assigned arabic numbers. Untitled and unidentified stories are gathered at the end of the "Individual stories" section. Subseries B. Nonfiction contains materials relating to Davenport's essays, works of literary and art criticism, and various projects not included in other subseries. This seven-box section is arranged largely as Davenport maintained the material. No distinction is made between published and unpublished essays; however, untitled essays that exist only in unfinished form or are not identified with any published work are gathered in a section labeled "Untitled and unfinished," and an indication made of their subject matter. Similarly, four unfinished book projects are grouped at the end of the section of book-length works. The "Individual essays" section contains materials for sixty-four of Davenport's essays, less than half the number recorded in Joan Crane's *Guy Davenport: A Descriptive Bibliography*, published ten years before Davenport's death. Essays are also located in the "Books" portion of this subseries, but these materials are not indexed. Subseries C. Poetry, filling two boxes, contains primarily Davenport's own original poetry, although because of his publication practices, some translations are also located here. Much of the poetry was first published in a

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periodical, then collected in one or more of Davenport's separate publications. All of his poetry publications are represented here except *Cydonia Florentia* (1966) and *The Medusa* (1985), for which no materials are present. This section is arranged alphabetically by title of the publication, which is how Davenport maintained the materials. A few unpublished drafts of individual poems that were mixed with other materials are gathered at the end of this section. Subseries D. Translations is devoted to Davenport's work as a translator from classical Greek and other languages. This subseries comprises five boxes. Significantly, Davenport did not always observe a strict distinction between his translations and his poetry; for example, his last book of poetry, *Thasos and Ohio* (1985), contains almost equal amounts of both types of material. As a result, some material relating to translations is located in Subseries C. Poetry. The arrangement in this subseries follows Davenport's own: it is largely organized by the author he was translating (given here in alphabetical order), regardless of where the material was ultimately published. As with his other works, the same material (often revised) appeared frequently in more than one publication, both periodicals and books, but the publication history is usually obscured by Davenport's filing system. For example, Davenport filed together all his work on ancient Egyptian maxims, even though part of it was a translation from the Italian of Boris de Rachewiltz and part was translated from the Egyptian in collaboration with Reno Odlin. As the two works were published separately, the relevant materials have been separated into two groups for clarity. Where Davenport preserved materials related to a particular publication, that arrangement is preserved in the "Books" section of this subseries. Subseries E. Book Reviews consists of four boxes of fragments, typescripts and clippings of book reviews that Davenport wrote primarily for the *National Review* and *Harper's* as well as various little magazines. Davenport was a staff reviewer for the *National Review* from 1962 until 1978, and the majority of the material in this section consists of pages from published issues of that periodical. Reviews are arranged alphabetically by the name of the first author whose book is reviewed in a particular article. However, for the *National Review*, Davenport regularly reviewed three books in each article. To enable users to locate all reviewed titles, an Index of Book Reviews is furnished at the end of this guide. Very brief mentions, such as those in the annual Christmas book lists and Random Notes features, are not indexed. Joan Crane's *Guy Davenport: A Descriptive Bibliography* (1995) lists 249 individual articles containing reviews by Davenport; the archive is missing material for several of these, particularly those written early in his career. With reviews that Davenport wrote for *Harper's* or little magazines, correspondence is frequently present and is listed in the Index of Correspondents. Subseries F. Contributions to Works by Others is a two-box section that contains material documenting Davenport's support of others' work by means of forewords, introductions, afterwords, illustrations, or blurbs. This section is arranged alphabetically by the name of the author to whose work Davenport contributed. Blurbs are gathered into a single folder and arranged alphabetically by the author of the book for which the blurb was furnished. One computer disk containing files for Erik Anderson-Reece's *A Balance of Quinces* was transferred to the Electronic Records Collection.

Series II. Journals, Notebooks, and Commonplace Book, 1942-2004, undated (4 boxes, 95 bound volumes)

Series II. Journals, Notebooks, and Commonplace Book is composed of 95 bound notebooks and 42 folders of smaller bound and unbound materials covering Davenport's life from his mid-teens until his death. In 1997, Davenport wrote to a correspondent, "Do you keep a journal? I keep two kinds: a log to keep track of letters in & out, books rec'd, movies seen, events, visitors, and so forth. Scarcely a diary. The journals are really workbooks, and notations. First drafts, ruminations." Davenport more commonly referred to these two types as "journals" and "notebooks," the former being the brief daily log and the latter referring to more elaborate records of events in his life, thoughts about his work, and early drafts of his poetry and fiction. He began making the distinction about 1979. However, it is difficult to follow this division in arranging the material in this series. Both types include dated entries, and occasionally record the same events; there is widespread overlap in the

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dates of coverage of various journals and notebooks; frequently Davenport blurs the lines between the two categories by including extended entries in what would otherwise be called a journal; and Davenport rarely titled any of the notebooks or journals and was inconsistent when he did. As a result, the following organization was adopted during processing at the Ransom Center: All journals or notebooks that contain at least one dated entry are grouped together and arranged in chronological order by the earliest date given in each. Notebooks without dated entries are gathered in a separate group and arranged chronologically based on internal evidence, such as events mentioned, works Davenport was currently writing, the dates of inserted clippings or letters, physical similarity to other notebooks, and so on. A more detailed description of the journals and notebooks--including dimensions, number of pages containing writing, nature and condition of illustrations, and brief notes on the general themes and subjects discussed--is available for use in the Ransom Center's Reading and Viewing Room. A few of the journals were held in three-ring binders, most of which were in poor condition. With the exception of the earliest dated journal, the cover of which is signed by his fellow students, all such binders were discarded and the contents placed in folders. Where any writing appeared on the discarded cover, a photocopy of the cover was retained. In addition to bound material, five folders of loose pages closely resembling the style and content of typical journals or notebooks are included in this series. Beginning about 1961, Davenport began to illustrate his journals with pasted-in images, mostly erotic, including photographs clipped from magazines, advertisements, original photographs, and other kinds of ephemera. The various pastes and glues with which he secured images in the notebooks have deteriorated over time, and many images have come loose or are very tenuously attached. Davenport also frequently inserted loose items between pages, such as photographs, letters, clippings, receipts, stamps, etc. For these reasons, access to the original journals and notebooks is restricted, and digitized copies are available for access via the Ransom Center's Reading and Viewing Research Portal, available in the Reading and Viewing Room. Some images, particularly in the later journals, depicted apparently underage children in sexual situations. These images were reviewed by legal staff at the University of Texas, who found their presence in the archives to be a violation of state and federal law and provided for their removal and destruction. Also present with the journals and notebooks is one commonplace book in which Davenport transcribed quotations from his reading. All correspondence inserted within journal pages remains in its original location and is listed in the Index of Correspondents at the end of this guide.

Series III. Research Material, 1777-2004 (bulk 1949-1999), undated (9 boxes, 5 serials boxes)

Series III. Research Material contains a wide assortment of visual and textual materials that Davenport preserved largely in no particular order. Some of the material in this section relates to the subjects of his academic research, for example the files on Joyce and Pound. Most of it, however, consists of unrelated written or visual materials that Davenport found interesting enough to save, apparently without a specific purpose in mind and without imposing any organization on them. Only four portions of this material were in labeled files: "The Kingfisher," containing material related to the work of poet Charles Olson; "Zukofsky," containing typed transcriptions of Louis Zukofsky's annotations to various books; "Newspapers—EP," containing mostly clippings from Italian newspapers relating to Ezra Pound; and "Ezra Pound: Letters to Martinelli," containing photocopies of typed transcriptions of Pound's letters and notes to Sheri Martinelli; the rest of the present organization was imposed during archival processing. Of note in this section are transcripts obtained from the Library of Congress of Ezra Pound's wartime shortwave broadcasts from Italy, made between 7 December 1941 and 25 July 1943; photographs of manuscript pages from Pound's Cantos; and a paperback copy of Jane Austen's *Persuasion* and *Lady Susan* annotated by Louis Zukofsky. The Postcards section includes cards that Davenport kept together apparently because he valued them for their images, whether containing messages from correspondents or not. All correspondence in this series has been added to the Index of Correspondents at the end of this guide. To prevent loss, the smallest clippings of illustrations were housed during processing in

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compartmented plastic sleeves; this arrangement is based solely on size. The dates for this series encompass several specimens of early currency. Five small ancient coins were transferred to the Ransom Center Personal Effects Collection.

Series IV. Correspondence, 1945-2004, undated (150 boxes)

Davenport's correspondence is the largest section of his archive. It consists of two subseries: A. Incoming, 1945-2004, undated, and B. Outgoing, 1950-2004, undated. Davenport's system for storing his incoming correspondence changed several times during his lifetime. At an early period he used file cabinets and arranged letters by correspondent's name. At other times he used letter boxes and grouped correspondence under the first letter of the correspondent's last name. In the last decade or so of his life, he simply put all his correspondence together in boxes when he had finished with it, so that it was arranged very roughly in chronological order. Complicating matters further, at one point he hired student help to go through portions of his correspondence, remove envelopes, separate enclosures, and transfer the letters to file folders. Also adding to the general chaos of his system was his habit of filing letters from the same correspondent sometimes under the author's name and sometimes under the author's organizational affiliation. As a result, it was not possible to preserve Davenport's original arrangement. Consequently his incoming correspondence is now organized in one alphabetical sequence, with each correspondent's letters arranged chronologically. Because of Davenport's renown as critic and book reviewer, he was frequently sent copies of other writers' work for appraisal. These enclosures, whether manuscripts or printed material, remain in place with the correspondence except for large printed items, which were transferred to the Ransom Center's book collections with a record of their separation left in the original location. Printed materials that Davenport received without a cover letter were transferred to the book collections. Because of the large number of manuscripts sent to Davenport, it was not feasible to prepare an index of works by other authors. Instead, the Index of Correspondents at the end of this guide indicates where any manuscript materials may be in a given correspondent's files. For the most part, Davenport stored his correspondence in the original envelopes. Where possible, each piece of correspondence is arranged in this order: letter, enclosures, envelope. If no letter was associated with them, loose enclosures and empty envelopes were placed at the end of a correspondent's files. Envelopes that were bulky or oversize were photocopied during processing and the original replaced with the photocopy. Davenport's outgoing correspondence occupies four folders. Davenport did not routinely keep copies of his own letters, but occasionally he made use of a photocopier to copy all or part of a letter. The outgoing correspondence files consist of these photocopies as well as a few letters that were returned to Davenport by the post office as undeliverable. These files are arranged alphabetically by addressee, except for a single group of blurbs and letters of recommendation that Davenport filed together. Correspondents in this subseries are included in the Index of Correspondents.

Series V. Personal and Career-related, 1855-2004 (bulk 1945-2004), undated (19 boxes, 2 notecard boxes)

Series V. Personal and Career-related contains material related to Davenport's personal life and his career as teacher, writer, and artist. It contains his address book, awards, certificates, clippings, his doctoral dissertation and Oxford thesis, ephemera, family records, financial records, material for interviews and questionnaires, juvenilia, legal records, a library catalog on cards, lists of his publications and résumés, medical records, military records, material related to organizations he was involved with, records relating to his pets, photographs, publishers catalogs and advertisements, school work and records, his stamp albums, and teaching materials. The two largest groups of materials in this section are Davenport's collection of photographs and his stamp albums. Large portions of both groups were originally housed in three-ring binders, but due to preservation issues, the pages have been removed from the binders; however, the original groupings have been preserved and photocopies made of any writing on the binders. The photographs are almost entirely

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snapshots of his family and his travels to Europe. Forty-eight original prints of photographs by Ralph Eugene Meatyard, as well as four by Christopher Meatyard, two by Guy Mendes, one by Willard Midgette, and one by an unidentified photographer were transferred to the Photography Collection. Davenport began collecting stamps as a child and continued the hobby throughout his life. His collection filled 19 binders and is arranged alphabetically by country of issue. Although the folder Davenport entitled ‘Translations' consists primarily of correspondence relating to proposed translations of his works into other languages, it is filed under financial records because Davenport himself maintained this association. Also in the financial files is a small notebook that Davenport briefly used as a journal before he turned it into a year-by-year account of his income from various sources, primarily royalties, for the years 1981-2004. The journal entries cover five pages and are not dated. With help from Bonnie Jean Cox and at least one other assistant, Davenport created a set of index cards to catalog his personal library. The cards are present in this series and the library has been transferred to the Ransom Center's book collections.

Series VI. Works by Others, 1960-2002, undated (7 boxes, 2 serials boxes)

Series VI. Works by Others contains material sent by authors or publishers to Davenport that he separated from accompanying letters. The series is made up of material that was unpublished at the time Davenport received it as well as a small group of periodicals. Other published materials are filed in various sections of the Research series or, in the case of books, have been transferred to the Center's book collections. It should be noted that many of the letters in the Correspondence series include the same type of enclosures found in this series; however, because of the volume of those enclosures, they have not been indexed. See the notes to the Index of Correspondents at the end of this finding aid for additional guidance. The contents of this series are arranged alphabetically by the author's name. The description also includes the title as furnished by the author or Davenport (which may not be the title under which the work was ultimately published), the format of the item (e.g., typescript, photocopy, printout, etc.), and the date, if known.

Related Material

For additional materials related to Guy Davenport at the Ransom Center, see manuscript holdings for: Hugh Kenner, Louis Zukofsky, Ezra Pound, Marcella Booth Spann Collection of Ezra Pound, Parker Tyler, and Charles Tomlinson.

Other repositories with holdings of Davenport's papers include the Perkins Library at Duke University, the Special Collections Library at the University of Virginia, and the South Caroliniana Collection at the University of South Carolina.

Separated Material

Davenport's personal library of eight thousand volumes as well as other books found among his papers and a number of commercial audio recordings were transferred to the Ransom Center Library.

Unpublished audio recordings were transferred to the Center's Sound Recordings Collection.

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One DVD containing a video interview was transferred to the Center's Moving Image Collection.

One computer disk was transferred to the Center's Electronic Records Collection.

A large number of miscellaneous objects (e.g., ancient coins, toys, rocks) were transferred to the Center's Personal Effects Collection.

Fifty-six photographs, mostly by Ralph Eugene Meatyard, were transferred to the Center's Photography Collection.

Three hundred ninety-four paintings and other works of art by Davenport were transferred to the Center's Art Collection.

Selected Search Terms

People

Brakhage, Stan.

Brodkey, Harold.

Brown, Clarence, 1929- .

Davidson, Avram.

Finlay, Ian Hamilton.

Gajdusek, D. Carleton (Daniel Carleton), 1923-2008.

Johnson, Ronald, 1935-1998.

Kenner, Hugh.

Laughlin, James, 1914-1997.

Meatyard, Ralph Eugene, 1925-1972.

Middleton, Christopher, 1926- .

Needham, Rodney.

Odlin, Reno.

Pound, Ezra, 1885-1972.

Quartermain, Peter.

Williams, Jonathan, 1929-2008.

Zukofsky, Louis, 1904-1978.

Organizations

New Directions.

North Point Press.

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University of Kentucky.

Subjects

Artists, American--20th century.

Authors, American--20th century.

Fiction--20th century.

Poets, American--20th century.

Short stories.

Places

Anderson (S.C.).

Lexington (Ky.).

Document Types

Correspondence.

Diaries.

Essays.

Fiction.

Manuscripts.

Photographs.

Postcards.

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Series I. Works, 1939-2004, undated

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Series II. Journals, Notebooks, and Commonplace Book, 1942-2004, undated

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Not for Production Use

Series III. Research Material, 1777-2004 (bulk 1949-1999), undated

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Series IV. Correspondence, 1945-2004, undated

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Series V. Personal and Career-related, 1855-2004 (bulk 1945-2004), undated

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Series VI. Works by Others, 1960-2002, undated

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