

The William E. Stafford Archives, Series 3, Sub-Series 2: Correspondence with Publishers, 1958-2010

Overview of the Collection

Creator	Stafford, William, 1914-1993
Title	The William E. Stafford Archives, Series 3, Sub-Series 2: Correspondence with Publishers
Dates	1958-2010 (inclusive) 1958 2010
Quantity	12 linear feet
Collection Number	OLPb098STA
Summary	William Stafford (1914-1993) was one of the most prolific and important American poets of the last half of the twentieth century. This subseries of the collection includes all of Stafford's books where he is listed as author or co-author published in English. The Index to the entire Stafford Archives can be found at: http://nwda-db.wsulibs.wsu.edu/findaid/ark:/80444/xv83782
Repository	Lewis & Clark College, Special Collections and Archives Lewis & Clark College Special Collections and Archives Aubrey R. Watzek Library 0615 SW Palatine Hill Rd. Portland, OR 97219 Telephone: 503-768-7758 Fax: 503-768-7282 archives@lclark.edu
Access Restrictions	This collection has no restrictions and is open for research.
Languages	English

Biographical Note

William Stafford (1914-1993) was one of the most prolific and important American poets of the last half of the twentieth century. Among his many credentials, Stafford served as consultant in poetry at the Library of Congress, and received the National Book Award for his poetry collection *Traveling through the Dark* (1963). During his lifetime, Stafford wrote over sixty books of poetry that still resonate with both scholars and general readers. Stafford's perspectives on peace, the environment, and education serve as some of the most articulate and engaging dialogues by a modern American writer about three of the most important issues of the second half of the twentieth century with lasting impacts on future generations. Howard Zinn, one America's most iconic modern historians, was keenly aware of Stafford's insight into modern American culture. Zinn claimed, "William Stafford's prose and poetry, wise and eloquent, speak directly to the violence of our time, and to our hope for a different world" (from cover of *Every War Has Two Losers*).

The William Stafford Archives, donated to Lewis & Clark College by the Stafford family in 2008, contain the private papers, publications, photographs, recordings, and teaching materials of the poet William Stafford. The Lewis & Clark College Special Collections actively add to this collection by acquiring unique Stafford related materials.

Stafford wrote every day of his life from 1950 to 1993. These 20,000 pages of daily writings form a complete record of the poet's mostly early morning meditations, including poem drafts, dream records, aphorisms, and other visits to the unconscious, recorded on separate sheets of yellow or white paper or when traveling, often in spiral-bound reporters' steno pads. The archive also includes typescripts of poems submitted for publication and for use in readings. Stafford listed where he submitted each poem, and whether it was accepted for publication on the typescript. Each of his published collections, large and small, is represented by its gathering of documentary copies (typescripts), called by Stafford a "put-together." Unpublished poems, poems published in journals, and reading copies of published poems were also gathered, in a virtually complete record from 1937 to 1993, totaling about 7,000 items. The collection also includes copies of all known Stafford books and translations. Stafford saved correspondence received, with an indication of the date of reply, and sometimes a copy of the reply, from the early 1960s to August 1993. Estimated at 100,000 sheets, the collected correspondence contains some full exchanges of correspondence initiated by WS. One such exchange is the correspondence with Marvin Bell on their sequence *Segues*. In addition to many photographs of and relating to William Stafford, the archive includes an estimated 20,000 photographs and negatives taken and developed by Stafford of fellow poets, family, friends, and Lewis & Clark College faculty. The archive provides documentation of Stafford's teaching career, including more than one thousand index cards, some dating from research at Iowa, others from later. These were much used in preparing for classes, workshops, and lectures. The files also contain scattered notes for workshops and lectures. The archive also includes course syllabi, and faculty documents relating to Stafford's teaching years at Lewis & Clark College.

Content Description

Includes incoming correspondence and some carbon copies of outgoing correspondence. Includes correspondence from the Estate of William Stafford relating to posthumous publications.

Use of the Collection

Restrictions on Use

Permission to publish, exhibit, broadcast, or quote from materials in the Watzek Library Archives & Special Collections requires written permission of the Head of Archives & Special Collections.

Preferred Citation

The William Stafford Archives, Lewis & Clark College Aubrey Watzek Library Archives & Special Collections, Portland, Oregon.

Administrative Information

Arrangement

The William E. Stafford Archives, Series 3, Sub-Series 2: Correspondence with Publishers, 1958-2010
<http://archiveswest.orbiscascade.org/ark:/80444/xv51730>

Grouped by publication and arranged in chronological order by publication.

Location of Collection

Special Collections

Detailed Description of the Collection

The following section contains a detailed listing of the materials in the collection.

Container(s)	Description	Dates
Box/Folder		
75A.1	<i>Down in My Heart</i> publishing history	1947-1998
75A.2	<i>Down in My Heart</i> OSU Press	1998
75A.3	<i>Down in My Heart</i> OSU Press	2006
75A.4	<i>Winterward</i> copyright	undated
75A.5	<i>Winterward</i> Tavern Press	2011-2012
75B.1	<i>West of Your City</i> correspondence with Robert Greenwood	1958-2005
75B.2	Robert Greenwood and Talisman Press	1958
75B.3	<i>Traveling through the Dark</i> correspondence with Elizabeth Lawrence	1960-1985
75B.4	<i>Traveling through the Dark</i> copyrights, royalties, etc.	1963
75B.5	<i>Traveling through the Dark</i> reviews and National Book Award	1963
75B.6	<i>Traveling through the Dark</i> correspondence with Mary Jo Reiter	1993-1996
75B.7	<i>Traveling through the Dark</i> Weatherlight (UK) reprint	1997
75B.8	<i>Traveling through the Dark</i> Urban Editions reprint	2004
75B.9	<i>The Rescued Year</i> correspondence	1963-1969
75B.10	<i>The Rescued Year</i> poems left out (advice of Donald Hall)	1966

Container(s)	Description	Dates
75B.11	<i>The Rescued Year</i> copyright clearances	1966
75B.12	<i>The Rescued Year</i> reviews	1966
75B.13	<i>The Rescued Year</i> royalties	1966
76.1	NCTE Commission on Literature preliminary drafts	1965
76.2	Correspondence NCTE Boston February	Feb. 1965
76.3	NCTE Chicago	May 1965
76.4	Correspondence NCTE PRR affiliate breakfast	Nov 1965
76.5	Correspondence NCTE New York	Nov 1965
76.6	Correspondence NCTE Literary Statement	May-Dec 1966
76.7	<i>Friends to This Ground</i> (WS NCTE Literary Statement) proofs & edits	1966
76.8	NCTE Council-grams (broad-sides)	April 1965 - September 1966
77.1	<i>The Achievement of Brother Antoninus</i> royalties	1967
77.2	<i>Eleven Untitled Poems</i> copyright	1968
77.3	<i>Allegiances</i> correspondence with Ann Harris	December 1968- January 1970
77.4	<i>Allegiances</i> manuscript	1969
77.5	<i>Allegiances</i> copyrights	1969
77.6	<i>Allegiances</i> royalties	1969
77.7	<i>Allegiances</i> reviews	1969
77.8	<i>Temporary Facts</i> correspondence and typescript	1970

Container(s)	Description	Dates
77.9	<i>Poems & Perspectives</i> correspondence	June 1970-April 1971
77.10	<i>Poems & Perspectives</i> drafts	1971
77.11	<i>Wind World</i> unpublished Indian poems book for Perishable Press	Fall 1971
77.12	<i>Someday, Maybe</i> correspondence with Ann HARRIS	May 1972-February 1973
77.13	<i>Someday, Maybe</i> copyrights and correspondence	1972-1973
77.14	<i>Someday, Maybe</i> proofs	1973
77.15	<i>Someday, Maybe</i> royalties	1973
77.16	<i>In the Clock of Reason</i> permissions	1973
77.17	<i>Voices of Prose</i> Correspondence	1965
77.18	<i>Voices of Prose</i> Proof	1966
77B.1	<i>Voices of Prose</i> corrected proof, 1-95	1966
77B.2	<i>Voices of Prose</i> corrected proof, 96-end	1966
77B.3	<i>Voices of Prose</i> royalties	1966
77B.4	Ghalib correspondence with Asia Society	1967-1970
77B.5	Aijaz Ahmed on Ghalib	1967-1970
77B.6	Aijaz Ahmed on Ghalib Ghazals I-XXX	1967-1970
77B.7	Aijaz Ahmed on Ghalib Ghazals XXXI-XLI	1967-1970
77B.8	Aijaz Ahmed on Ghalib Ghazals versions I-XL	1967-1970
77B.9	Drafts of published and unpublished versions of Ghalib	1967-1970
77B.10	Ghalib versions Adrienne Rich	1967-1970

Container(s)	Description	Dates
77B.11	Ghalib versions W. S. Merwin	1967-1970
77B.12	Ghalib versions David Ray	1967-1970
77B.13	Ghalib versions Thomas Fitzsimmons	1967-1970
77B.14	Ghalib versions Mark Strand	1967-1970
77B.15	Ghalib versions William Hunt	1967-1970
77B.16	WS Translates Ghalib (Malahat Review)	1967-1970
77B.17	WS Translates Ghalib (Mahfil)	1967-1970
77B.18	WS Translates Ghalib (Ghazals of Ghalib)	1967-1970
78.1	<i>Modern Poetry of Western America</i> correspondence	Dec 1972 - Dec 1974
78.2	<i>Modern Poetry of Western America</i> proofs	1974
78.3	<i>Braided Apart</i> correspondence	1976
78.4	<i>Braided Apart</i> copyrights	1976
78.5	<i>Stories that Could Be True</i> correspondence	November 1975 - December 1977
78.5.1	<i>Stories that Could Be True</i> poems left out (advice of Donald Hall)	1977
78.6	<i>Stories that Could Be True</i> copyrights	1977
78.7	<i>Stories that Could Be True</i> royalties	1977
78.8	<i>Writing the Australian Crawl</i> correspondence	June 1976 - October 1977
78.9	<i>Writing the Australian Crawl</i> royalties	1978
78.10	<i>All About Light</i> correspondence	1978

Container(s)	Description	Dates
78.11	<i>Smoke's Way</i> chapbook	1978
78.12	<i>The Small Farm</i>	Spring/Fall 1979
78.13	<i>The Quiet of the Land</i> correspondence	1979
78.14	<i>Things that Happen Where There Aren't Any People</i> correspondence	June 1978-Aug 1979
78.15	<i>Things that Happen Where There Aren't Any People</i> copyrights	1979
78.15.1	WS Preface for Mary Barnard <i>Selected Poems</i>	1979
78.16	WS Preface for Ingrid Wendt, <i>Moving the House</i>	1980
78.17	<i>Two About Music; Around You, Your House; Absolution</i>	1978/1979/1980
78.18	<i>Sometimes Like a Legend</i> correspondence	1981
78.19	<i>Roundup</i> correspondence	1981
78.20	<i>It Was Like This</i> . Cascade Head Project correspondence	1975-1992
79.1	<i>A Glass Face in the Rain</i> correspondence and contract	1981-1982
79.2	<i>A Glass Face in the Rain</i> copyrights	1982
79.3	<i>A Glass Face in the Rain</i> printing blues	1982
79.4	<i>A Glass Face in the Rain</i> Library of Congress copyright	1982
79.5	<i>A Glass Face in the Rain</i> royalties	1982
79.6	<i>Smoke's Way</i> correspondence	1980-1983
79.7	<i>Smoke's Way</i> draft	1983
79.8	<i>Smoke's Way</i> final manuscript	1983
79.9	<i>Smoke's Way</i> publisher's paste-up	1983
79.10	<i>Smoke's Way</i> poems omitted from paste-up	1983

Container(s)	Description	Dates
79.11	<i>Smoke's Way</i> royalties	1983
80.1	<i>Segues</i> authors correspondence	1983
80.2	<i>Segues</i> typescript	1983
80.3	<i>Segues</i> publisher correspondence	1983
80.3.1	<i>Roving Across Fields</i>	1983
80.4	<i>Listening Deep</i> correspondence	1984
80.5	<i>Stories, Storms and Strangers</i> copyrights	1984
80.6	<i>Wyoming</i> correspondence	1985
80.7	<i>Brother Wind</i> correspondence	1986
80.8	<i>Brother Wind</i> copyrights	1986
80.9	<i>You Must Revise Your Life</i> correspondence with Donald Hall	1986
80.10	<i>You Must Revise Your Life</i> text 1	1986
80.11	<i>You Must Revise Your Life</i> text 2	1986
80.12	<i>You Must Revise Your Life</i> copyrights	1986
80.13	<i>You Must Revise Your Life</i> royalties	1990-1991
80.14	<i>You and Some Other Characters</i> correspondence	1987
80.15	<i>You and Some Other Characters</i> drawings by Barbara Stafford-Wilson	1987
80.16	<i>You and Some Other Characters</i> copyrights	1987
81.1	<i>An Oregon Message</i> submission	1987
81.2	<i>An Oregon Message</i> correspondence with Frances Lindley and Terry Karten	1987

Container(s)	Description	Dates
81.3	<i>An Oregon Message</i> copyrights	1987
81.4	<i>An Oregon Message</i> press-marked manuscript	1987
81.5	<i>An Oregon Message</i> author's proof	1987
81.6	<i>An Oregon Message</i> final proof	1987
81.7	<i>An Oregon Message</i> blues	1987
81.8	<i>An Oregon Message</i> reviewers' proof	1987
81.9	<i>An Oregon Message</i> reviews	1987
81.10	<i>An Oregon Message</i> royalties	1987
82.1	<i>Annie-Over</i> authors' correspondence	1988
82.1.1	WS / Marvin Bell conversation, with V. Wixon published transcript	July 1987
82.2	<i>Annie-Over</i> correspondence with Donnell Hunter	1988
82.3	<i>Annie-Over</i> Barbara Stafford-Wilson drawings	1988
82.4	<i>Annie-Over</i> copyright	1988
82.5	<i>Writing the World</i> manuscript	1988
82.6	<i>Writing the World</i> correspondence	1988
82.7	<i>A Scripture of Leaves</i> manuscript	1989
82.8	<i>A Scripture of Leaves</i> documentary copy	1989
82.9	<i>A Scripture of Leaves</i> copyright agreement	1989
82.10	<i>A Scripture of Leaves</i> correspondence	1987-1989
82.10.1	<i>A Scripture of Leaves</i> Brethren Press reprint correspondence	1999
82.11	<i>Fin, Feather, Fur</i> copyright	1989

Container(s)	Description	Dates
82.12	<i>Fin, Feather, Fur</i> manuscript	1989
82.13	<i>Fin, Feather, Fur</i> correspondence	1989
82.14	<i>How to Hold Your Arms When It Rains</i> correspondence	1988-1990
82.15	<i>How to Hold Your Arms When It Rains</i> copyright registration	1990
82.15.1	<i>Kansas Poems</i> correspondence	1986-1993
82.16	<i>Passwords</i> correspondence	December 1989- July 1991
82.17	<i>Passwords</i> manuscript	1989
82.18	<i>Passwords</i> copyright clearances and publisher's contract	1989
82.19	<i>Passwords</i> drafts and proof	1989
82.20	<i>Passwords</i> master proof	December 20, 1990
82.21	<i>Passwords</i> master proof	January 21, 1991
83.1	<i>History Is Loose Again</i> correspondence	January-March 1991
83.2	<i>History Is Loose Again</i> copyright registration	July 1, 1991
83.3	<i>The Long Sigh the Wind Makes</i> correspondence	September 1990-February 1991
83.4	<i>The Long Sigh the Wind Makes</i> drafts	1991
83.5	<i>Seeking the Way</i> correspondence	1992
83.6	<i>Torque Tongue</i> correspondence	1992
83.7	<i>My Name Is William Tell</i> correspondence	1983-1992
83.8	<i>My Name Is William Tell</i> manuscript	1992

Container(s)	Description	Dates
83.9	<i>My Name Is William Tell</i> corrected proof	1992
83.10	<i>My Name Is William Tell</i> final proof	1992
83.11	<i>My Name Is William Tell</i> WESTAF book award	1992
83.12	<i>My Name Is William Tell</i> reviews	1992-1993
83.13	Introduction to Jeremy Driscoll, <i>Some Other Morning</i>	1992
83.14	<i>The Animal That Drank Up Sound</i> correspondence	1990-1992
83.15	<i>The Animal That Drank Up Sound</i> contract	1990
83.16	<i>The Animal That Drank Up Sound</i> paste-up	1992
83.17	<i>The Animal That Drank Up Sound</i> reviews	1992
83.18	<i>The Animal That Drank Up Sound</i> Oberlin opera	1992
83.19	<i>Holding Onto the Grass</i> correspondence	1992
83.20	<i>Holding Onto the Grass</i> copyright agreement	1992
83.21	<i>Holding Onto the Grass</i> UK reprint correspondence	1993-1994
84.1	Stephen Dunning, <i>Running with Bill</i> (poems)	ca. 1992
84.2	<i>Getting the Knack</i> correspondence part 1	1979-1983
84.3	<i>Getting the Knack</i> correspondence part 2	1990-1992
84.4	<i>Getting the Knack</i> draft part 1	1979
84.5	<i>Getting the Knack</i> draft part 2	1979
84.6	<i>Getting the Knack</i> draft part 1	1979-1981
84.7	<i>Getting the Knack</i> draft part 2	1979-1981
85.1	<i>Getting the Knack</i> draft	1981-1982

Container(s)	Description	Dates
85.2	<i>Getting the Knack</i> book proposal	1983
85.3	<i>Getting the Knack</i> Spooner focus groups	June-October 1991
85.4	<i>Getting the Knack</i> drafts	October-November 1991
85.5	<i>Getting the Knack</i> contract	1992
85.6	<i>Getting the Knack</i> galley 1-169	1992
85.7	<i>Getting the Knack</i> galley 169-end	1992
86.1	<i>Sometimes I Breathe</i> part 1	1992
86.2	<i>Sometimes I Breathe</i> part 2	1992
86.2.1	<i>Sometimes I Breathe</i> editorial	1992
86.3	<i>Sometimes I Breathe</i> copyright clearances	1990-1996
86.4	<i>Who Are You Really, Wanderer?</i> correspondence	1993
86.5	<i>Who Are You Really, Wanderer?</i> copyright notice	1993
86.6	<i>Listening to the River</i> correspondence with Robert Adams	
86.7	<i>The Darkness Around Us Is Deep</i> contract	1991
86.8	<i>The Darkness Around Us Is Deep</i> correspondence	February 1992
86.9	<i>The Darkness Around Us Is Deep</i> Robert Bly selection	April 1992
86.10	<i>The Darkness Around Us Is Deep</i> proof	May 18, 1993
86.11	<i>The Darkness Around Us Is Deep</i> proof	August 25, 1993
86.12	<i>The Darkness Around Us Is Deep</i> reviews	1994
87.1	Methow River signs project with USFS correspondence	1993-2006

Container(s)	Description	Dates
87.2	<i>Methow River Poems</i> contract	29 April 1995
87.3	<i>Methow River Poems</i> drafts	1993
87.4	<i>Methow River Poems</i> broadsides	1995
87.5	<i>Methow River Poems</i> press notices and photographs	1997-1999
88.1	<i>Even in Quiet Places</i> correspondence	1992-1998
88.2	<i>Even in Quiet Places</i> contract	1995
88.3	<i>Even in Quiet Places</i> manuscript	1995
88.4	<i>Even in Quiet Places</i> Methow River poems	1995
88.5	<i>Even in Quiet Places</i> Afterword, etc.	1995
88.6	<i>Even in Quiet Places</i> publisher's mock-up	1996
88.7	<i>Even in Quiet Places</i> proof corrected by Paul Merchant	1996
88.8	<i>Even in Quiet Places</i> proof corrected by Kim Stafford	1996
88.9	<i>Even in Quiet Places</i> proof corrected by Vince Wixon	1996
88.10	<i>Even in Quiet Places</i> press kit	1996
88.11	<i>Even in Quiet Places</i> ads and reviews	1996
89.1	<i>Crossing Unmarked Snow</i> correspondence	October 1995- January 1998
89.2	<i>Crossing Unmarked Snow</i> contract	1996
89.3	<i>Crossing Unmarked Snow</i> editorial work	1995-1997
89.3.1	<i>Crossing Unmarked Snow</i> editorial work	1998
89.3.2	<i>Crossing Unmarked Snow</i> Vincent Wixon editorial work	1998
89.4	<i>Crossing Unmarked Snow</i> originals part 1, 1-104	1998

Container(s)	Description	Dates
89.5	<i>Crossing Unmarked Snow</i> originals part 2, 105-end	1998
89.6	<i>Crossing Unmarked Snow</i> original Stephen Ratiner interview	1998
89.7	<i>Crossing Unmarked Snow</i> proofed typescript	1998
90.1	<i>Crossing Unmarked Snow</i> permissions and acknowledgments	1998
90.2	<i>Crossing Unmarked Snow</i> final draft	1998
90.3	<i>Crossing Unmarked Snow</i> corrected manuscript	1998
90.4	<i>Crossing Unmarked Snow</i> corrected proof (PM)	1998
90.5	<i>Crossing Unmarked Snow</i> corrected proof (VW)	1998
90.6	<i>Crossing Unmarked Snow</i> publicity	1998
90.7	<i>Crossing Unmarked Snow</i> reviews	1998
91.1	<i>The Way It Is</i> correspondence	1991-1995
91.2	<i>The Way It Is</i> correspondence	1996
91.3	<i>The Way It Is</i> correspondence	January-June 1997
91.4	<i>The Way It Is</i> correspondence	July-December 1997
91.5	<i>The Way It Is</i> correspondence	1998-1999
91.5.1	<i>The Way It Is</i> contract	1998
91.6	<i>The Way It Is</i> editorial work	1998
91.7	<i>The Way It Is</i> small press poems	1998
91.8	<i>The Way It Is</i> Naomi Shihab Nye preface	1998
91.9	<i>The Way It Is</i> edits: Tom Andrews, Marvin Bell, Robert Bly, etc.	1998

Container(s)	Description	Dates
91.10	<i>The Way It Is</i> permissions	1998
92A.1	<i>The Way It Is</i> manuscript part 1 (1-200)	October 31, 1996
92A.2	<i>The Way It Is</i> manuscript part 2 (201-399)	October 31, 1996
92A.3	<i>The Way It Is</i> manuscript part 3 (400-end)	October 31, 1996
92A.4	<i>The Way It Is</i> corrected proof 1-150	1998
92A.5	<i>The Way It Is</i> corrected proof 151-end	1998
92A.6	<i>The Way It Is</i> reviews 1998	1998
92B.1	<i>The Way It Is</i> editorial (Vincent Wixon)	1995-1997
92B.2	<i>The Way It Is</i> rearrangement of part I by Kim Stafford	1995-1997
93.1	<i>The Answers Are Inside the Mountains</i> correspondence	1999-2002
93.2	<i>The Answers Are Inside the Mountains</i> contract	2002
93.3	<i>The Answers Are Inside the Mountains</i> editorial work 1	2002
93.4	<i>The Answers Are Inside the Mountains</i> editorial work 2	2002
93.5	<i>The Answers Are Inside the Mountains</i> editorial work 3	2002
93.6	<i>The Answers Are Inside the Mountains</i> editing Dailiness	2002
93.7	<i>The Answers Are Inside the Mountains</i> editing Poems about Poets	2002
93.8	<i>The Answers Are Inside the Mountains</i> editing Memory Map	2002
93.9	<i>The Answers Are Inside the Mountains</i> rejected material 1	2002
93.10	<i>The Answers Are Inside the Mountains</i> rejected material 2	2002

Container(s)	Description	Dates
93.11	<i>The Answers Are Inside the Mountains</i> rejected material 3	2002
94.1	<i>The Answers Are Inside the Mountains</i> editorial work (Vincent Wixon)	2002
94.2	<i>The Answers Are Inside the Mountains</i> manuscript	2002
94.3	<i>The Answers Are Inside the Mountains</i> copyedited manuscript	2002
94.4	<i>The Answers Are Inside the Mountains</i> permissions	2002
94.5	<i>The Answers Are Inside the Mountains</i> promotional and reviews	2002
95.1	<i>Every War Has Two Losers</i> correspondence	2002-2003
95.1.1	<i>Every War Has Two Losers</i> drafts	2002
95.2	<i>Every War Has Two Losers</i> texts	2002
95.3	<i>Every War Has Two Losers</i> manuscript	August 2002
95.4	<i>Every War Has Two Losers</i> reading copy	2003
95.5	<i>Every War Has Two Losers</i> copyedited manuscript	June 2003
95.6	<i>Every War Has Two Losers</i> permissions	2003
95.7	<i>Every War Has Two Losers</i> corrected galley proof	July 2003
95.8	<i>Every War Has Two Losers</i> first paginated proof	August 2003
96.1	<i>Another World Instead</i> correspondence	2006 to June 10, 2007
96.2	<i>Another World Instead</i> correspondence	June 12, 2007 to 2009
96.3	<i>Another World Instead</i> corrected galley proof	November 2007
96.4	Fred Marchant calendars	2006/2009/2010

Names and Subjects

Subject Terms :

Pacifism--Poetry.

Pacifism--United States.

Poetry -- Authorship.

Poetry -- Study and teaching.

Poetry--20th century.

Poets, American--20th century.

World War, 1939-1945 -- Conscientious objectors -- United States.

Personal Names :

Stafford, William, 1914-1993--Archives

Stafford, Dorothy

Corporate Names :

Lewis & Clark College (Portland, Or.)

Geographical Names :

Kansas.

Oregon.

Other Creators :

Personal Names :

Stafford, Kim

(creator)

Special Collections Staff

2012