

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: 503-768-7254 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 |

Find Related Collections

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)