

# **THE MARIANNE MOORE COLLECTION**

**The Marianne Moore Papers**

**The Marianne Moore Library**

**The Marianne Moore Periodicals Collection**

**The Marianne Moore Room**

revised December 2015



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## THE MARIANNE MOORE COLLECTION

### General Introduction

In 1968, Marianne Craig Moore sold her literary and personal papers to the Rosenbach Museum & Library. In a 1969 codicil to her will, she added a bequest to the Rosenbach of her apartment furnishings, including her books. Upon her death in February 1972, this unusually complete and diverse collection found its permanent home.

The collection is remarkable for its inclusiveness. Most visually arresting, her living room (installed on the third floor of the Rosenbach) looks almost exactly as it did in Greenwich Village (at 35 West Ninth Street), her residence from 1965. Books are everywhere. The poet's personal library, much of it on display in the Moore Room, contains more than 2,000 monographs, plus hundreds of periodicals.

Moore retained copies of most of her own books in all their printings. In addition, first appearances of both poems and prose in magazines are present (in the Moore Periodicals Collection), as well as an extensive group of reviews of her work, beginning in 1916. Most of this work is supported by manuscripts in the Moore Papers, from drafts to setting copies of many of her 192 published poems and 72 unpublished poems (whose use is restricted), as well as versions of much of the prose. These in turn, are complemented by extensive working materials. Most informative is a series of commonplace books begun in 1907. These small notebooks are filled with notes made from both reading and conversation that Moore mined again and again for her poems. Clippings on hundreds of subjects, another history of her reading, are arranged in vertical files.

Moore was a prodigious saver of correspondence. Her collection includes letters by and to her grandfather, beginning in 1850 when he first left home to begin his work as a Presbyterian Minister. These letters are followed, chronologically, by those written by her mother to a cousin, Mary Craig Shoemaker, beginning in the 1890s—a particularly important correspondence documenting Moore's early years. When, in 1904, Moore's brother John Warner went to Yale, Moore began her life-long correspondence with him, broken only during vacations when he was at home, and during the two years when she and her mother lived with him in Chatham, New Jersey (1916-1918). During the time Moore attended Bryn Mawr College (1905-1909), the Moores wrote round-robin letters, a three-way chronicle of their activities. As in the case of the Shoemaker letters, those sent by Moore and her mother were eventually returned to Moore by the recipient.

More than 3,000 correspondents are represented in the collection, along with many of Moore's drafts or carbon copies of her letters. Correspondence with other writers is particularly rich, since Moore wrote to H.D., Ezra Pound, William Carlos Williams, T.S. Eliot, and E.E. Cummings throughout their careers. Writers of a later generation, such as Elizabeth Bishop, are also represented, as are artists such as Malvina Hoffman and Joseph Cornell. Several large collections of Moore's letters have been given to the Rosenbach by her correspondents.

Portrait photographs of Moore, from *cartes de visite* showing her as an infant to the famous cape and tricorne hat studies of the 1950s, offer examples of the work of such well-

known artists as George Platt Lynes, Cecil Beaton, Richard Avedon, Lotte Jacobi, Berenice Abbott, Esther Bublely and Henri Cartier-Bresson. Snapshots taken by Moore document trips to England and to the Northwest as well as scenes near her home in Carlisle, Pennsylvania.

The collection contains other notable material, such as daily appointment books from 1920-1969, address books, more than a hundred watercolor and pencil sketches by Moore, and a group of drawings and paintings by contemporary artists. In addition, there are household and personal effects, from the miniature knives Moore celebrated in an essay to the trademark tricorn itself.

Copyright in Moore's published and unpublished works is the property of the Marianne Moore Estate, and permission must be obtained from the Literary Executor before publishing or reproducing it. Copyright in the works of all other writers and artists in the collection is similarly the property of their creators or their estates, and their permission is required before publishing or reproducing it. In addition, permission must be obtained from the Rosenbach as owner of the physical property.

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## The Marianne Moore Papers

### Series I: Poetry Manuscripts

Marianne Moore's poetry manuscripts are arranged alphabetically by title. In the case of a poem published under more than one title, the last one used is generally the title under which it is filed. In the case of unpublished poems, the title, which appears to be the last working title, is used. An index to alternative titles follows the catalogue.

The dates given in the entries for each poem are those of the first publication of the poem. All those dated "1972" were never published by Moore but were published privately in 1972 by Moore's literary executor to satisfy the requirements of copyright registration and protection.

In 1992, the entries for the poems were updated to include information about publication. Appearances in print are listed chronologically; if the title differs, this is indicated. The citation is followed by a note indicating if the Rosenbach holds more than one copy, or if it has only a clipping and not the entire publication. Annotations, if present, are noted. If the issue was not part of the original 1968 purchase but was later purchased by the Rosenbach, this is indicated. **Please note that publication information is given only when Rosenbach holds a copy of that publication.** This guide does not serve as a complete bibliography of Moore's appearances in print.

The inventory of manuscripts is followed by several useful lists: an index to alternative titles for Moore's poems; a list of her uncollected poems (restricted use); and a list of her "unfinished" poems, published by the Moore Estate in 1972 (restricted use).

### Series II: Prose Manuscripts

Prose pieces have been divided into three categories: essays and reviews; interviews with Moore; and lectures.

Essays and reviews are arranged alphabetically by title. Both published and unpublished manuscripts are included. Dates given are those of first publication (if applicable), or the date on the piece itself in the case of unpublished manuscripts. As in Series I, the entries include information on the publication in which these manuscripts appeared. Again, publication information is given only when Rosenbach holds a copy of the publication.

The interviews are chiefly transcripts made from radio broadcasts, but in some cases are Moore's manuscripts prepared for broadcast.

Lecture notes are arranged chronologically. Most of these notes were made for poetry readings. Moore's usual method was to update her notes from a previous reading, occasionally typing out a poem in order to have it handy. Some of the poems thus embedded may be considered variants of poetry manuscripts described in Series I.

Following the manuscript listings is a guide to additional prose pieces by Moore. For those listed, the collection does not contain manuscript versions, only the published version.

Included are booklists, miscellaneous short pieces, dust jacket copy, questionnaires, quotations, published letters, and longer prose pieces.

### **Series III: Book Manuscripts**

This series contains what survives from the production of Moore's books (excluding her translations): some manuscripts, galley proofs, and errata sheets. It also contains fragmentary versions of her uncompleted autobiographical memoir, *Coming About* (restricted use); and the typescript of her unpublished novel, *The Way We Live Now* (restricted use).

Also available for study is a photocopy of the manuscript of *A Marianne Moore Reader* (1961), made from the original at the Brooklyn Public Library.

### **Series IV: Translations**

Moore devoted years of her life to a translation of *The Fables of La Fontaine*; this series includes manuscript, typescript, setting copy, and proofs, arranged in the order of the published tales. There is additionally a small amount of material pertaining to her translations of *Puss in Boots*, *The Sleeping Beauty*, and *Cinderella*, and her work with Elisabeth Mayer on Adalbert Stifter's *Rock Crystal*.

### **Series V: General Correspondence**

Marianne Moore's personal and professional correspondence numbers nearly 3,000 files, arranged alphabetically by correspondent or institutional name. Each entry gives the inclusive dates of the correspondence (which often includes carbons of Moore's responses, sometimes written on the verso of the letter she received); the number of pieces in the folder (excluding envelopes); and the names of all correspondents.

Each folder has been completely indexed by name. For example, a letter signed by Conrad Aiken and by Henry Steele Commager, filed in the Commager, can be found under Aiken in the Secondary Name index; Malcolm Cowley appears under his own name as well as that of Viking Press. Users of this guide should consult the main Series V list, the Secondary Names index, and Series Va (addenda to the correspondence series) to ensure completeness in their search.

Personal correspondence begins during Moore's college years at Bryn Mawr, 1905-1909. Among these friends are Margaret (Peggy) James, later Mrs. Bruce Porter, daughter of William James; Margaret Ayer, later Mrs. Cecil Barnes and, as Margaret Ayer Barnes, winner of the Pulitzer Prize for fiction; and Marcet Haldeman, later Marcet Haldeman-Julius, editor of the "Little Blue Book" series of condensed classics. These correspondences did not last beyond college years. Katherine G. ("Skip") Ecob became the Class of 1909 alumnae secretary and began to correspond with Moore about 1930. Classmate Frances Browne and her sister Norvelle remained lifelong friends and occasional traveling companions. Fannie Barber (Mrs. Burton Berry) likewise remained in contact.

Several friends from Carlisle, Pennsylvania, wrote to Moore over the years. Elinor Blaine Hays, sometimes called "Honey," was a close family friend who remained in Carlisle. Laura Benet and William Rose Benet were slightly older than Moore; they visited Carlisle nearly every year through 1912 and stayed with their maternal grandmother, Mrs. Rose, who was employed at the Metzger Institute with Mary Warner Moore. William Rose Benet was a classmate of John Warner Moore at Yale.

The number of letters retained for a given friend is not necessarily predictive of the importance of a relationship. For example, an eleven-year correspondence with Marcia Chamberlain, which ended with Mrs. Chamberlain's death in 1953, is represented by only 62 leaves. In fact, Moore spent a number of long summer visits at her home in Ellsworth, Maine; visited her in Boston during her last illness, and was generously remembered in her will. The surviving letters testify to an important friendship. On the other hand, their mutual friend, Kathrine Jones, is represented by 479 leaves, but the correspondence makes clear that Miss Jones was not nearly as close a friend of Moore as Mrs. Chamberlain.

Two other close friends lived in New York and, presumably, telephoned frequently. Barbara Church (Mrs. Henry Church) returned from Europe after many years in 1950 and Moore was a frequent guest in her home. Louise Crane began to correspond with Moore in 1937, just after her graduation from Vassar College where she was a classmate of Elizabeth Bishop. She has given letters she received from Moore to the Rosenbach.

Included in this list should be Mary Warner Moore's first cousin, Mary Craig Shoemaker. Letters from Mary Warner Moore to Mrs. Shoemaker are filed with family correspondence (Series VI). Those to and from Marianne Moore are filed under Shoemaker in the general correspondence. They can be explored with the correspondence of other cousins, Sue Craig Stauffer (Sue Brewer Craig, m. Dr. Ralph Stauffer), and Sue's son John Craig Stauffer and his sister, Martha. Taken together, these letters are perhaps the fullest record of Marianne Moore's daily activities other than that found in letters to her brother. This family returned to Moore letters she and her mother and written to them.

Another important correspondent is Hildegarde Lasell Watson, wife of the co-owner of *The Dial*, Dr. James Sibley Watson, Jr. The Watsons lived principally in New York until about 1929 when they returned to their home in Rochester, New York. Mrs. Watson, a concert soprano, an artist, and a well-known hostess, was a woman of position, wealth, and style. Her friendship with Marianne Moore is recorded in more than 1,000 letters at the Rosenbach, nearly as many letters from Moore to her (at Bryn Mawr College), and a collection of her personal papers, diaries, and photographs given by her heirs to the Rosenbach in 1987.

Those interested in Marianne Moore's personal (as opposed to professional) friends should consult her correspondence with: Marcia Chamberlain; Barbara Church; Louise Crane; Theresa Eliot; Henry Ware Eliot; Henrietta Fort Holland; Edwin Howard; Edith P. Howard; Kathrine Jones; George Litch Knight; Lester Littlefield; Margaret B. Morison; Chester Page; Laurence Scott; Mary Craig Shoemaker; Sue Stauffer; John Craig Stauffer and Martha Stauffer; Bernard Waldman; and Hildegarde Watson.

Professional correspondence with other writers begins about 1915, the year Marianne Moore first published poetry in little magazines. Moore retained carbon copies of most of her professional correspondence; occasionally a draft, often written on the back of a letter or envelope, survives. H.D. wrote in September 1915 to renew her acquaintance. She had known Moore slightly at Bryn Mawr and had last seen her on May Day, 1906. William Rose Benet evoked several letters about literature, and William Carlos Williams began to correspond in 1916. Ezra Pound began his more than half-century of exchanges with Marianne Moore about 1918. T.S. Eliot first wrote in 1921 after Moore had reviewed *The Sacred Wood* in *The Dial*. Her letters to Wallace Stevens in this collection date from 1933, although she began to write to him from *The Dial* in 1926.

Letters written by Moore and those she received as editor at *The Dial* (1925-1929) are in The Dial Collection at the Beinecke Library, Yale University; and among the papers of James Sibley Watson, Jr., in the Berg Collection at the New York Public Library. An exception is the file of letters from George Saintsbury which includes Moore's drafts of her letters as well as her transcriptions of Saintsbury's very difficult hand—these are at the Rosenbach. A few other letters directly concerned with *The Dial* appear in this collection in the files of James Sibley Watson, Jr., and Scofield Thayer.

Many writers whom Marianne Moore first knew professionally became personal friends, as the correspondence attests; among them are Elizabeth Bishop, who first went as a young poet to visit Moore; Kenneth Burke, an associate at *The Dial*; and Monroe Wheeler, the publisher of "Marriage." Harry Levin and Malcolm Cowley correspond principally about her translations of *The Fables of La Fontaine* in the 1940s and 1950s.

In addition, Moore corresponded with editors of little magazines, such as Morton Dauwen Zabel (*Poetry*), Floyd Dell (*The Masses*), Lincoln Kirstein (*Hound & Horn*), Robert Herring (*Life and Letters To-day*), Charles Henri Ford (*View*), Thomas Carter (*Shenandoah*), and many others. The fact that only one letter from Harriet Monroe, founder of *Poetry* and Marianne Moore's first American publisher, and only one letter from Harriet Shaw Weaver, editor of *The Egoist* and Moore's first British publisher, survive in this collection suggests that some early correspondence was inadvertently lost. It would appear that beginning in about 1916, she made an effort to save correspondence from her literary acquaintances, even eventually numbering the envelopes in her files. Other correspondence missing from the collection may sometimes be found in other institutions: Moore's letters from T.S. Eliot from the early 1950s are to be found at the Humanities Research Center, the University of Texas, Austin; Moore's letters to Wallace Stevens are in the Stevens Collection, Huntington Museum & Library, San Marino, California.

Professional correspondents significantly represented in the collection are: W.H. Auden; Laura Benet; Elizabeth Bishop; Louise Bogan; Bryher; Kenneth Burke; Malcolm Cowley; E.E. Cummings; H.D.; Babette Deutsch; T.S. Eliot; Wallace Fowlie; Donald Gallup; Jean Garrigue; Alyse Gregory; Malvina Hoffman; Edward McKnight Kauffer; Lincoln Kirstein; James Laughlin; Harry Levin; Elizabeth Mayer; F.V. Morley; Robert Andrew Parker; George Plimpton; Ezra Pound; I.A. Richards; George Saintsbury; May Sarton; Edith and Osbert Sitwell; Wallace Stevens; Scofield Thayer; Dr. James Sibley Watson, Jr.; Monroe Wheeler; William Carlos Williams; Yvor Winters; Morton Dauwen Zabel; and Louis Zukofsky.



**Series Va: Correspondence (addenda)**

Since processing of the Moore Papers was completed in 1986, the Rosenbach has acquired correspondence by purchase and by gift. Additionally, a number of libraries have placed on deposit with the Rosenbach photocopies of Moore letters in their collections; for example, Moore's letters to Elizabeth Bishop (at Vassar) and her letters to Morton Dauwen Zabel (at the Newberry Library). All additions are listed in Series Va.

Readers are cautioned that in almost all instances where the Rosenbach has photocopies on deposit, the permission of the owning institution and of the Literary Executor of the MM estate are required before these copies can be consulted.

**Series VI: Family Correspondence**

Family correspondence is arranged chronologically. Beginning in 1848, it includes letters to and from the Rev. John Riddle Warner (MM's maternal grandfather) from the time of his early pastoral work in Pennsylvania. Most of these letters (1848-1859) are written by or to Henry and Mary Riddle Warner (his parents), Henry Warner (his brother), and Annie Warner (Mrs. Robert) Armstrong (his sister). Other letters addressed "Dear Brother" are from his ministerial colleagues. Beginning about 1859 there are added letters to and from Jane "Jennie" Craig, who became his wife in 1860; her brother-in-law, George Eyster; and the Eyster family. Many letters are addressed from Locust Hill, Pennsylvania, the home of Jennie Craig and her family near Gettysburg. Jennie and John Warner lived near Gettysburg after their marriage.

Mary Warner was born to John and Jennie Warner in 1862. In September 1863, Jennie Warner died as a result of typhoid fever rampant in the Gettysburg area after the Civil War battle there. The Warners had nursed on the battlefield the soldiers of both the Union Army and the Confederate Army. Infant Mary went to live with her Warner grandparents in Allegheny, Pennsylvania (now part of Pittsburgh). Letters from her to her "Pa" begin about 1870. About 1865, her father moved to Kirkwood, Missouri, a suburb of St. Louis, to become pastor of the Kirkwood Presbyterian Church. When Mary Warner reached high school age, she joined him, and attended the Mary Institute in St. Louis. She married John Milton Moore in 1884 and moved with him to Newton, Massachusetts, where their son, John Warner Moore, was born in 1886. While there, her husband suffered a nervous breakdown, and Mary Warner Moore returned to her father's home in Kirkwood. Marianne Moore was born there in 1887.

Mary Warner Moore's letters enter the correspondence from about 1890. Her principal correspondents are "Uncle Mermod," apparently a family friend from St. Louis, and Mary Craig (Mrs. Ira) Shoemaker, her first cousin. John Riddle Warner died in 1894 and Mary Warner Moore and her two children moved to Allegheny to live with their Warner relatives. The following year they resettled in Carlisle, Pennsylvania, not far from several families of Craig relatives who lived in Chambersburg and neighboring communities.

In 1904, John Warner Moore left home to attend Yale University. At that time, Mary Warner Moore and Marianne Moore began their lifelong correspondence with him, often sharing the same piece of stationery. Marianne Moore began her years at Bryn Mawr College in 1905, and the three wrote round-robin letters, mailing the letter received on to the next

person in line. Included occasionally during this period are letters to and from Mary Jackson Norcross, a very close family friend, daughter of the Moore's pastor in Carlisle, who had graduated from Bryn Mawr in 1900 and who prepared Marianne Moore for her entrance examinations.

In writing to one another, Mary Warner Moore, John Warner Moore, and Marianne Moore used nicknames. From about 1904-1913, the most common are Gater, Fang, and Sissy for Marianne Moore; Fawn, Bunny, and mouse for Mary Warner Moore; and Turtle, Toady, and Biter for John Warner Moore. Two close family friends also have nicknames: Beaver for Mary Jackson Norcross and Ben or Benjamin Bunny for Alice Benjamin MacKenzie. After about 1913, when the Moores read Kenneth Grahame's *The Wind in the Willows*, they adopted the names of characters in that book: Marianne Moore became Rat; Mary Warner Moore, Mole; and John Warner Moore, Badger. These names survived (with others added in) throughout their lives and became the names used for them by John Warner Moore's family as children. (Later the family called Mary Warner Moore "Grandmary" and MCM "Craig" from her middle name.)

Upon graduation from Yale in 1908, John Warner Moore took various teaching jobs at private schools in New Jersey. Marianne, after her graduation in 1909, studied at Carlisle Commercial College for a year, worked briefly in 1910 for Melvil Dewey in Lake Placid, New York, and taught at the United States Indian School in Carlisle (1911-1914), living at home. John Warner Moore attended Princeton Theological Seminary (1911-1914), gaining a B.D. degree, and was ordained a Presbyterian minister. He served as assistant minister of the Pine Street Presbyterian Church, Harrisburg, PA, and afterwards at the First Presbyterian Church, Baltimore, MD, where Dr. Alfred Barr, Sr. was pastor. (Dr. Barr was the father of Alfred Barr Jr., later head of the Museum of Modern Art, New York). In 1916 he was called to the Odgen Memorial Presbyterian Church, Chatham, N.J.; in September of that year, all three Moores moved to the manse there. In 1917, John Warner Moore was commissioned in the Chaplain Corps of the U.S. Navy, in which he served until he retired in 1948. He married Constance Eustis in July 1918. He was stationed at shores bases or aboard ship on sea duty (among other assignments) as chaplain of the *U.S.S. Mississippi* (San Pedro, Cal., early 1920s), of the *U.S.S. Detroit* (Brooklyn Navy Yard, late 1920s), at American Samoa (early 1930s), of the *U.S.S. Arkansas* (Norfolk, Va., late 1930s). During World War II he was Pacific Fleet Chaplain on the staff of Admiral Chester Nimitz. After retirement from the Navy in 1948, he became the first chaplain of the Gunnery School, Washington, CT. He had four children, born 1919-1926, Mary Markwick Moore, Sarah (Sallie) Eustis Moore, Marianne (Bee) Craig Moore, and John Warner Moore, Jr.

After John Warner Moore joined the Navy, Marianne and Mary Warner Moore moved to 14 St. Luke's Place, New York City, in September 1918. They stayed there until the autumn of 1929 when they moved to 260 Cumberland Street, Brooklyn.

Mary Warner Moore died on 9 July 1947 and is buried in Gettysburg, Pennsylvania. Marianne Moore moved to 35 West 9th Street, New York, in autumn of 1965 and died there on 5 February 1972. Her ashes are interred in the family plot in Evergreen Cemetery, Gettysburg, Pennsylvania. John Warner Moore died in 1974. He and his wife are buried in Arlington National Cemetery.

**Series VII: Notebooks**

Moore's notebooks provide a wealth of material which the poet used while working on her poems. Her "Reading Diaries" (VII:01:01 through VII:03:06) are filled with notes made from books and periodicals from 1907-1969. VII:03:07 and VII:03:08 are reading diaries written by Mary Warner Moore and probably read or used by Marianne Moore. VII:03:09 contains biographical notes written by Marianne Moore.

Notebooks VII:03:10 through VII:04:03 contain Moore's notes made from conversations. Those numbered VII:04:04 through VII:04:07 contain notes for and drafts of poems. Particularly important, VII:04:04 has working notes/drafts of "Marriage," "An Octopus," "Sea unicorns...," "Silence," and other poems of the 1920s and early 1930s.

Two music notebooks (VII:04:08 and VII:04:09) list concerts attended or heard over the radio. Travel notebooks (VII:04:10 through VII:05:02) include extensive descriptions of trips, 1932-1954. VII:05:03, written by Mary Warner Moore, covers her and Marianne's first two trips abroad, 1911-1927.

The remaining notebooks contain notes made during lectures at Bryn Mawr; notes on sermons; a reading list; drafts of and extracts from correspondence; and sketchbooks, ca. 1910-1949.

Many of the notebooks are in poor physical condition. Thirty of them, including many of the most significant content, have been conserved and full-color print facsimiles made for research use on site.

**Series VIII: Datebooks**

Marianne Moore began to keep small annual appointment books in 1920. Beginning about 1930, she listed her activities in great detail, using the datebooks to record the names of poems she was writing or sending to editors, telephone conversations, names of visitors, social appointments, and, during the years her mother was ill, medications, nourishment, and trips to the doctor.

**Series IX: Address Books**

Seventeen address books document addresses of Moore's friends and relatives from about 1925 to 1970.

**Series X: Albums**

These albums are in poor physical condition; the curator may not allow examination of them, pending conservation.

Topics covered include: postcards sent to Moore from friends visiting Europe; Moore's trips to England in 1911 and 1927; Bryn Mawr College; and "The File," the family newspaper created by Marianne Moore in 1914.

### **Series XI: Financial Records**

The files in this series are divided among real estate records, insurance, wills, bills, and receipts, taxes, bank statements, and investments.

Marianne Moore's family had a small inheritance from her grandfather, the Rev. John Riddle Warner, who died in 1894. The fund, held by a Pittsburgh firm, was presumably supplemented after 1896 by Mary Warner Moore's salary as a teacher at the Metzger Institute in Carlisle, PA. Principal from this investment was used, at least in part, to pay for college tuition for Marianne Moore and her brother. Other sources of income for the Moores were John Warner's salary as a prep-school teacher (1908-1911), assistant pastor (1914-1916), pastor (1916-1917), Navy chaplain (1917-1948), and as chaplain at the Gunnery School, Washington, Connecticut. Marianne Moore's income consisted of her salary as secretary to Melvil Dewey (1910) and as a teacher at the U.S. Indian School, Carlisle (1911-1914); payment for prose and poetry (never more than minimal; e.g. *The Dial*, paid \$2 per "Briefer Mention" review, 2 cents a word for prose, \$20 a page for poetry; 1915-1972); royalties from books (never substantial; 1921-1972); salaries as part-time assistant at the Hudson Park Branch, New York Public Library (1920-1925) and editor of *The Dial* (May 1925-July 1929); occasional classes given at Bryn Mawr and elsewhere (1930s onward); gifts from friends, such as Bryher and the Watsons (1930s onward); reading manuscripts for Macmillan (1940s-early 1950s); and literary awards and lectures; and income from investments. Among the wills in this series, some of those of interest concern Bryher, Marcia Chamberlain, Malvina Hoffman, Marianne Moore, Mary Warner Moore, and Morton Dauwen Zabel.

### **Series XII: Photographs**

The photographs have been divided into family photographs; Moore's friends; studio portraits of Moore by known photographers; photographs of art work by Moore and others; and photographs of John Warner Moore and his family. In date, the photographs cover the Moore family from 1888 to 1969. Included are *cartes de visite* and cabinet photographs from Moore's childhood and Bryn Mawr days; early professional photographs of the young poet in the 1920s; major professional work by George Platt Lynes, 1935-55, and others; photojournalists' work for picture stories in *Life* and *Look* in the 1950s and early 1960s; and news photographs of Moore with celebrities such as Igor Stravinsky, Robert Frost, Leonard Bernstein, Sylvia Plath, and Muhammad Ali.

Detailed descriptions and images of the photographs are available in the Rosenbach's fine and decorative arts catalog, "Phil," on line at <http://rosenbach.pastperfect-online.com/>.

### **Series XIII: Art Work**

Most of these items are watercolor drawings made by Marianne Moore in the 1950s when she vacationed in Maine with Malvina Hoffman.

Detailed descriptions and images are available in the Rosenbach's fine and decorative arts catalog, "Phil," on line at <http://rosenbach.pastperfect-online.com/>.

**Series XIV: Vertical Files**

The Vertical Files series primarily contains clippings, pamphlets, and other printed matter that were collected by Marianne Moore. Moore appeared to collect these materials for subject files on a variety of topics (i.e., natural sciences, education, literature, religion, etc.) and people (i.e., literary figures, political and social figures, religious figures, celebrities, athletes, etc.). A small portion of the materials, particularly items that were printed after Moore's death, were not collected by Moore and were filed with the rest of the series at an unknown date.

It is divided into six subseries: XIVa. Marianne Moore, XIVb. Source materials for written work, XIVc. People, XIVd. Topics, XIVe. Items removed from books, and XIVf. Unsorted.

Subseries XIVa, Marianne Moore, primarily contains clippings, printed matter and other ephemera from Moore's vertical files that illustrate her public life and relationship with the media. These materials include reviews of Moore's works, newspaper articles noting Moore's accomplishments, small posters announcing public appearances made by Moore and scholarly studies of Moore's works. Materials in this subseries are arranged alphabetically by document format.

Subseries XIVb, Sources for written work, contains clippings, printed matter and other ephemera used by Marianne Moore as inspiration for her written work, including her poems and essays. Poems and other written works represented in this series span the length of Moore's creative life, from her first published work in the early 1900s to pieces published shortly before her death in 1972. Some materials include Moore's hand-written notations and marginalia. This subseries would hold substantial value for researchers interested in the background of and sources for Moore's poetry. Materials in this subseries are arranged alphabetically by the title of the written work (poem, essay, etc.) that they inspired.

Subseries XIVc, People, contains clippings, printed matter and other ephemera found in Marianne Moore's vertical files. These materials are arranged according to the name of the person described or profiled therein. Although it is unclear whether Marianne Moore used these materials as inspiration for her works, the subseries does reflect her interest in a wide variety of public figures: from historical icons like Leonardo da Vinci and Abraham Lincoln, to cultural notables like Dwight D. Eisenhower and Igor Stravinsky, to literary contemporaries like T.S. Eliot and H.D. (Hilda Doolittle). Material in this subseries is arranged alphabetically by the individual's last name.

Subseries XIVd, Topics, primarily contains clippings, printed matter and other ephemera that were found in Marianne Moore's vertical files and have been organized by topic. Although it is unclear whether Marianne Moore used these materials as an inspiration for her works, they do reflect Moore's interest in a wide range of subjects including animals, art, literature, sports and publishing. Materials in this subseries are arranged alphabetically by topic.

Subseries XIVe, Items removed from books, contains clippings, printed matter, correspondence and other ephemera removed from the books in Marianne Moore's library. Most of the materials related to the book from which they were taken. These materials would likely have value to those interested in learning more about Moore's reading habits. Materials in this subseries are arranged by the call number of the book from which they were removed.

Subseries XIVf, Unsorted, contains clippings, printed matter and ephemera that were found in Marianne Moore's vertical files and could not be easily sorted by category. Some of these materials could be sorted into other series or subseries, if processed traditionally. These materials have been arranged by document format and date.

### **Series XV: Awards and degrees**

This series contains honorary degrees, citations, medals, clippings, printed matter, correspondence, and other materials related to the recognitions received by Marianne Moore during her lifetime. The series contains materials related to a wide range of awards received by Moore, from her 1952 Pulitzer Prize for Literature to the many honorary degrees she received in the 1950s and 1960s. The series also contains Moore's Bachelor of Arts degree from Bryn Mawr College, which she earned in 1901. Materials in this series are arranged alphabetically by name of granting institution.

### **Series XVI: Audio-visual materials**

This series contains audio tapes and films that document readings of Marianne Moore's poems, a lecture given by Moore and a television show that featured her. Materials in this series are arranged alphabetically by their titles.

### **Series XVII: Miscellaneous**

This series contains various ephemera removed from Marianne Moore's vertical files. The bulk of this series is unsorted material removed by Rosenbach staff members from various pieces of furniture (couch, chair, desk drawers, stool, etc.) donated to the museum by Moore. Most of this furniture is currently installed in the Rosenbach's Marianne Moore living room replica. (Researchers should keep in mind that Moore's Greenwich Village living room is permanently installed on the third floor of the historic Rosenbach house and is always on view to visitors as part of the Rosenbach house tour.) Folder titles for this portion of the series reflect the location where the folder's materials were originally found (i.e., piece of furniture, kind of box, etc.) and do not describe the kinds of materials contained therein. Researchers are likely to find in these folders miscellaneous financial records, notes, scraps of paper, ephemera, and other materials. Other materials in this series include empty envelopes and wrappings, blank calendars and notebooks, and paper bags. Materials in this series are arranged alphabetically.

### **The Marianne Moore Library**

Marianne Moore's working library contains more than 2,800 books and some 1,000 periodicals. The range of the books corresponds to the range of her interests. Nearly complete collections of the works of Ezra Pound, William Carlos Williams, E.E. Cummings, T.S. Eliot, and Wallace Stevens, as well as many other major and minor 20th-century writers, bear witness to the close critical attention she gave to her contemporaries. In addition, there are books which belonged to her family, books which reflect her study of natural history, and those which suggest her varied interests in painting, technology, printing, and other subjects. Her collection of her own works includes copies of most printings, and the collection has been supplemented by the Rosenbach. Likewise, copies of periodicals containing her work have been added where they were lacking in Moore's personal collection.

Not only are the books important as a list of Moore's reading; they are instructive of her method of reading. Most of the books had material laid in—newspaper clippings, letters received and drafts of letters sent—chiefly to do with the books themselves. (For conservation purposes, this material has been removed from the books. Material from each book is kept together in a corresponding folder and a note of its presence made in the catalog record.) Books closely read have her own table of contents written on the back endpapers, with page numbers referring to phrases or topics which interested her. In most cases, the passages are also identified on the pages listed by a line penciled in the margin. In some cases, probably when the book was considered particularly special, Moore made no markings (for example, an inscribed copy of Eliot's *Four Quartets*).

Approximately 60% of the books are described in the Rosenbach's online library catalog, Rosy, available at <http://pacsccl.hosted.exlibrisgroup.com:48995/F> or via the link from <http://www.rosenbach.org/learn/collections>. These records note presentation inscriptions, annotations, and the presence of laid-in material. Books not yet cataloged are described in a single-entry card file, available to researchers on site or searchable by the library staff on request.

### **The Marianne Moore Periodicals Collection**

This is a distinctly-housed collection created for the use of scholars interested in periodicals owned by Marianne Moore and particularly in those which contain her work. For evidence that Moore's work was contained in a given periodical, see the Moore Guide, Series I, II, and IV. Any poem or prose piece published in a periodical contained in this collection is listed with a note to that effect. (In some cases, the Collection contains publications of poems and prose pieces of which the Rosenbach owns no manuscript. These are listed separately in the appropriately section of the Guide—i.e. Poetry, Prose, Translations.) The note includes detailed bibliographical information about annotations, enclosures, provenance, and so on. Where a periodical did not belong to Moore but was acquired separately by the Rosenbach, this fact is noted. Many of the periodicals contain extensive annotations and marginalia by Moore and are thus of great scholarly interest.



### **The Marianne Moore Room**

Marianne Moore bequeathed the contents of the living room of her apartment at 35 West Ninth Street in Greenwich Village in New York to the Rosenbach. This room, now installed on the third floor of the museum, is a remarkably close recreation of the poet's environment.

Family pieces, such as a settee and bureau from the nineteenth century, are combined with such modern items as an intricately carved coffee table made by her friend Michael Watson, and a tiny footstool, the gift of T.S. Eliot. A painting of a yellow rose by E.E. Cummings hangs above a bookcase, as do portraits of Moore's grandparents. A secretary desk she purchased for her room at Bryn Mawr College and a small oak desk she used as editor of *The Dial* suggest the poet at work. Ornamenting the bookcases are animal-shaped figurines, baskets, Samoan wooden bowls, Venetian glass—many of them, like an elephant modeled by Malvina Hoffman, gifts intended to complement the subject of one of her poems.

Detailed descriptions and images of these and other personal objects not on permanent display, ranging from silver and jewelry to household tools and postage stamps, are available in the Rosenbach's fine and decorative arts catalog, "Phil," on line at <http://rosenbach.pastperfect-online.com/>.