

RICHARD A. CARELLA AND WILLIAM BRONK REGIONAL POETS AND ARTISTS COLLECTION

OVERVIEW OF THE RECORDS

Repository:	Crandall Public Library Folklife Center Glens Falls, NY
Creator:	Carella, Richard A.
Title:	Richard A. Carella and William Bronk Regional Poets and Artists Collection
Dates:	1961—present
Abstract:	Materials collected by Richard A. Carella, relating to the life and career of William Bronk (1918-1999) and a network of artists and poets who he worked with and inspired. Collection will continue to grow and finding aid will be updated periodically.
Quantity:	10 boxes and oversize items
Accession #:	ACC 2022.18

BIOGRAPHICAL NOTES

Richard A. Carella was born to John J. Carella and Joyce M. Blake in Hudson Falls, NY on January 9, 1951. He graduated from Hudson Falls High School and Adirondack Community College, and has been writing poetry since the late 1960s. In addition to publishing five books of his own poetry, he is an avid collector of other poets' work—including his dear friends, William Bronk and Paul Pines.

William Bronk (1918—1999), Hudson Falls native who won the National Book Award for Poetry for his collection *Life Supports* (1981), was born in a house on Lower Main Street in Fort Edward, NY. He had an older brother, Sherman, who died young and two older sisters. William attended Dartmouth College, arriving there at the age of 16, and after graduation spent one semester at Harvard.

Bronk served in World War II first as a draftee but later, after attending OCS, as an officer. He was discharged from the Army in October 1945 and started teaching English at Union College, Schenectady, NY. He left Union in June 1946 and returned to Hudson

Falls. There, during the latter half of 1946, he completed work on *The Brother in Elysium*. In January 1947 Bronk took over management of the Bronk Coal and Lumber Company which he had inherited when his father died unexpectedly in 1941.

After his one semester of graduate school at Harvard, Bronk “decided I couldn't take any more of that.” He taught English at Union College. After his father died in 1941, he decided to return to the family business temporarily. He ended up staying more than 30 years. He retired from the business in 1978.

Bronk said that the poems were created in his mind as he went through the business of the day. When one was ready, he put it on paper, working in longhand rather than at a typewriter. As his manuscripts attest, he seldom rewrote, or even modified, a poem once written on paper (Wikipedia).

Bronk's poetry considers the limits of human knowledge. “The natural world, Bronk would insist, is a world we can never know,” explains Michael Heller. Consequently, Heller noted, Bronk's work suggests that the recognition of this basic estrangement between man and nature “illuminates and clarifies the human situation.” To address this understanding and the need for “well-composed” worlds, Bronk searches for the appropriate form, style, and language. Richard Ellmann declares in the New York Times Book Review: “Every new volume of his poems is engraved with terse statement, a high seriousness and strong uncluttered feeling. With each new volume he seems to be determined to make his utterance all the more specific, determined and quiet, as if he wrote his poems in the voice and with the mind in which we all truly sometimes think, beautifully and sublimely, through our perceptions.” Heller also applauds Bronk's attempt to find a suitable language for describing human perception and its limits; he notes that Bronk seeks to discover “the exacting and naked process of realization.”

Bronk occasionally turned to the essay form to address many of the same topics that preoccupied him in his poetry. In *Vectors and Smoothable Curves*, a collection of essays written over a period of 40 years, Bronk treats subjects as varied as the Inca and Maya civilizations of the Americas, 19th-century American literature, and the nature of time and space. Fred Moramarco characterizes Bronk's essays as “exhilarating reading” in the Los Angeles Times, and New York Times Book Review contributor Andrea Baret remarks that Bronk's “unusual sensibility and expressiveness at times raise his essays to the narrative pitch of poetry.” (www.poetryfoundation.org/poets/william-bronk).

SCOPE AND CONTENT OF THE RECORDS

The collection consists of material collected by Richard Carella relating to the life and career of his mentor, friend, and fellow poet William Bronk.

INDEX TERMS

Places: Hudson Falls—Washington—New York

Important People: Bronk, William
Carella, Richard A.
Clothier, Nancy
Corman, Cid
Eastman, Veronica
Elinson, Henry
Leary, Daniel
Lyman, William
Perkins, Michael
Pines, Paul

Form/Genre:

ADMINISTRATIVE INFORMATION

Preferred Citation: Richard A. Carella and William Bronk Regional Poets and Artists Collection
Folklife Center
Crandall Public Library, Glens Falls, NY

Accession Information: Donated in parts by Richard Carella beginning in 2021.

Processing Information: Arranged and described by Amanda Franzoni, 2022-2023.

DETAILED DESCRIPTION OF THE RECORDS

Note: Carella has written very detailed notes in his deeds of gift pertaining to this collection, which are in and of themselves a resource. Some detail has been omitted from this finding aid in order to keep it streamlined and accessible, but copies of these notes have been included in Box 001.

Box 001

1. Bronk, William—Commemorative

2. Bronk, William—*Glens Falls Review*, dedicated first issue, 1983 (includes poems by Christine McDonald and Sherry Kearns, with signatures)
3. Bronk, William—Handwritten letter and typed “Copal” manuscript
4. Bronk, William—Letter from Elizabeth Bronk with Colombian tourism book
5. Bronk, William—Mild Day
6. Bronk, William—That Beauty Still
7. Bronk, William—Utterances
8. Bronk/Lyman Letters
9. Burke, Ed—Photography
10. Burning Deck Press
11. Carella, Richard A.—Collaborative Works
12. Carella, Richard A.—Poetry
13. Carella, Richard A.—Press
14. Clothier, Nancy
15. Eastman, Veronica “Ronca”—Correspondence with and poems inscribed by Bronk

Box 002

1. Elinson, Henry
2. Kearns, Sherry
3. Labelle, Kathleen
4. Lanneville, Joanne
5. Leary, Daniel
6. Lee/Gilmore Correspondence
7. Literary Collections
8. Lobel, Arnold
9. Lyman, Henry—The Land Has Its Say
10. Miscellaneous
11. Oyez Press
12. Perkins, Michael
13. Photographs
14. Schmitt, Penelope
15. *Seven Holiday Greetings for 1985*
16. Simian Press (see Oversized for related items)

Box 003 (Published volumes)

1. William Bronk’s *The Cage of Age*; published by Talisman House, 1996
2. William Bronk’s *Some Words*; published by Talisman House, 1998
3. *Painter & Poet: The Art of Herman Maril, The Poems of William Bronk*; published by Visual Arts Gallery, Adirondack Community College, 2008
4. *A Century in Two Decades: A Burning Deck Anthology, 1961-1981*; published by Burning Deck, 1982 (paperback)
5. *A Century in Two Decades: A Burning Deck Anthology, 1961-1981*; published by Burning Deck, 1982 (hardcover)

6. *Inside Outer Space: New Poems of the Space Age*, anthology edited by Robert Vas Dias; published by Doubleday Anchor, 1970; this copy belonged to Cid Corman, the founder of Origin Press (which published Bronk's first book, *Light and Dark*); contains four Bronk poems: "The Outer Becoming Inner", "After the Spanish Chroniclers", "The Various Sizes of the World", and "Of the All With Which We Coexist"
7. William Bronk's *Life Supports: New and Collected Poems*; inscription on title page to Veronica "Ronca" Eastman; published by North Point Press, 1981; woodcuts by Eugene G. Canade
8. John Howland Spyker's *Little Lives* (Spyker is the pen name of Richard Elman who rented rooms for a time from Bronk's longtime friend, Laura Greenlaw); inscribed to Sam (Boston's first Poet Laureate) and Florella Cornish

Box 004

1. Bronk's writing pad
2. Bronk's graduation tassel
3. Wm. M. Bronk Cola & Lumber Co. fan advertising war bonds, image of Independence Hall printed on front

Box 005

1. *Rubber Tree* by Nancy Clothier; dated 12/14/83
2. *Self-Portrait* by Nancy Clothier; dated 3/16/83 and numbered 1/10

Box 006

1. Framed, handwritten poem "The Valley of Light" by Richard Carella; poem refers to Carella's maternal great-grandmother, Edna J. Scripture Hendrix; written sometime after her death in 1973
2. Framed, typewritten poem "Notes (To a Child)—For Cosmos" by Richard Carella, Signed "For Bill w/ warmest thoughts, R." and dated 8/30/91
3. Framed photograph of William Bronk, taken by Michael Perkins at the Five Combines in Hudson Falls; handwritten note reads "Richard—here's looking at you. Michael" and the date appears to be 11 March 2006.
4. Framed and matted photo of Bronk sitting in a chair, with a plaque reading "Bill, November 1973"

Box 007

1. Framed, typewritten poem "Endure" by Richard Carella, signed "To Bill—Who has helped me endure...Richard" and dated 20 June, '97

2. Framed, typewritten poem "Mythic Figure" by Richard Carella, signed "For Bethany Neely, Thoughtfully, R." and dated 7/26/12; framed by Custom Corners Framing and Supply of Hudson Falls
3. Framed and matted photograph of Bronk in his home, waving at the camera; inset reads "Happy Birthday" 17 February 1999; Bronk's cousin and neighbor, Loretta Casscles, is seated to his left; the signed copy of Carella's "Endure" (also in this box) can be seen in the photo

Box 008 (shelved with posters and broadsides)

1. "Museum of Petty Thefts" by Carol Edelstein with piece by Adell Donaghue entitled *Fish Out of Water*; signed; published by Simian Press; numbered 18/37
2. "How Metaphor Killed the Dragons" by Elizabeth George with piece by Adell Donaghue entitled *Black Fish With Blue Dragon*; signed; published by Simian Press; numbered 23/40
3. "The Cipher" by William Bronk; printed for Oyez Press by Andrew Hoyem of San Francisco
4. "Poetry Broadside" by William Bronk; published by the Bibliographical Press, Sterling Memorial Library, Yale University; contains two signed copies of "The Transuniversal Look"
5. *7 Poets, 7 Poems* by Burning Deck Press, with portraits and designs by Linda Lutes; poems include Michael Benedikt's "An Uncooperative Body"; William Bronk's "The Lover Not the Loved"; Michael S. Harper's "Nightmare Begins Responsibility"; Edwin Honig's "Passes for Nicanor Parra"; Rochelle Owens' "Never in this World You Will Drop a Yellow Sponge"; Diane Wakoski's "The Liar"; Rosemarie Waldrop's "Old Portraits"; numbered 42/75
6. "The Fragile Endurance of the World" by William Bronk; printed by Keith Waldrop for Burning Deck Press
7. "Noon" by Henry Lyman; drawing by Henry Elinson; signed
8. "Let Islands Drown" by Henry Lyman; drawing by Henry Elinson; signed
9. Woodstock Poetry Festival poster (Robert Bly, Billy Collins, Stephen Dunn, Robert Creeley, Patricia Goedickel, and Ulster County poets: Gioia Timpanelli, Edward Sanders, and Janine Pommy Vega)
10. Photograph of Bronk commemorative plaque with "What Foot" poem; signed by Richard Carella, Richard K. McCann, and John E. Barton
11. Laminated newspaper article about the Hudson Falls post office mural, quoting and signed by Daniel Leary, 9/23/04 (signed 5/10/23)
12. Three pieces by Pines, Kearns, and Carella printed for Weathered Orb Press by Robert Walp at Chester Creek Press, 2017, No. 10, signed by Kearns and Carella

Box 009

Contains Bronk's personal tape recorder and a variety of cassette tapes

Box 010

One binder and six bound volumes containing proofs of William Bronk's *Estival: The Keepsakes Collection*, published by Richard A. Carella after Bronk's death

Oversized

Large charcoal portrait of Richard Carella by Daniel Leary, 90" x 54"

Framed piece by Nancy Clothier titled *Real Estate*; dated 1983 and numbered 11/83

Bronk Coal shovel