**Contributing Institution:** University of California, Santa Cruz

**Title:** Kenneth Patchen papers

**Creator:** Patchen, Kenneth, 1911-1972

**Identifier/Call Number:** MS.160

**Physical Description:** 80 Linear Feet; 80 boxes

**Date (inclusive):** 1929-1989

**Date (bulk):** 1929-1972

**Abstract:** This collection contains biographical material, correspondence, manuscripts, bound first editions, rare silkscreen and painted book editions, painted poems, works of art including illustrations, paintings, papier-mâché sculptures and decorated furniture, scrapbooks, photographs, slides, recordings, musical scores, and clippings documenting the creative work and literary spirit of Kenneth Patchen, as well as personal triumphs and struggles shared with his wife Miriam Patchen.

**General Physical Description note:** 35 linear feet and 151 painted poems

**Language of Material:** English

**Access**

Collection is open for research.

Access to Series 6: Painted Poems is restricted due to physical condition. Access to Series 4: Painted Books: In Peaceable Caves is also restricted. Please consult the Head of Special Collections and Archives for more information.

**Accruals**

Additions to the archive acquired through various auction houses and gifts between 1980-1997; A generous donation from the Friends of the Library enabled a purchase of Richard Wirtz Emerson outgoing correspondence in June 1988.

Small gifts received from Laurence Ferlinghetti, consisting of two letters from Kenneth Patchen to Lawrence Ferlinghetti, and a painted book Hurrah for Anything, 1989; The Echoes, 1929, Warren G. Harding High School Yearbook from Vivian Pemberton, 1988; Framed painting from Allan and Donna Campo, 1995; Framed silkscreen print from Lynda M. Akin, 1999

**Acquisition Information**

Collection purchased from Miriam Patchen over a ten year period between 1975-1985.

**Alternative Forms of Material Available**

The Painted Poems are fragile. Researchers are required to view reproduction slide, or photo print copies. Transparencies are available for publishing purposes only.

Restricted access to Painted Book In Peaceable Caves. Microfilm is available for research use.

**Biographical Note**

Kenneth Patchen (1911-1972) was an American poet and novelist who incorporated painting, drawing, and jazz music into his written works. He married Miriam Oikemus in 1934. Patchen's poetry publications include Wonderings (1971), But Even So (1968), Poems of Humor and Protest (1960), To Say If You Love Someone (1959), and Selected Poems (1946). Patchen's peers and collaborators included Henry Miller, E.E. Cummings, Kenneth Rexroth, and John Cage, and he was an influence on poets of the Beat Generation including Allen Ginsberg and Lawrence Ferlinghetti.

*Kenneth Patchen lived in "the era of the are-nothings who have it all".*

Kenneth Patchen's life was a celebration of love of poetry and of his wife, Miriam. The deep-seated love of words, their rhythms and meanings, started at the early age of 12 and lasted over five decades. During these creative years, he was constantly driven to expand and challenge the boundaries of the literary landscape. The over forty volumes of prose and poetry cover expressive nuances from a grave commentary on the world's social conditions to lighthearted tales, from traditionally composed verse to illustrated poems.

He spoke of abhorrence towards injustice and cruelty of men,

"From my high love I look at that poor world there;
I know that murder is the first prince in that tribe." of compassion towards all living things,

"Every man is me, I am his brother.
No man is my enemy. I am everyman and he is in and of me.
This is my faith, my strength, my deepest hope, and my only belief." and of an enduring faith in the survival of beauty,

"Who'll that be,
Your little sleepy wren?
Feathers as pretty as a snowfall's shirt..."
O, airfolk at their courtin',
Angelwalkin' on th' sea,
O my little honey, you wonder me." His final feat was the 'Painted Poems', his visually charged odes to life.

Kenneth Frederick Patchen was born in Warren, Ohio, on Dec 13, 1911 to Wayne and Eva Patchen. He was the third child of six children. His father was a steelworker with a quiet Presbyterian demeanor and mother Eva, a devout Catholic of Scottish descent. Surrounded by the industrial milieu, Patchen became aware early on of the hardships of the American working-class families. He witnessed the violent Youngstown steel strike of 1916-1917, and experienced the death of his two sisters. Poetry became his emotional outlet.

Patchen graduated from Warren G. Harding High School in 1929 after four active years of excellence in scholarship and competitive sport. His formal education continued for another year and a half. He attended the University of Wisconsin in Alexander Meiklejohn's Experimental College and at Commonwealth College before setting out "on a road" in 1930. He drifted around in United States and Canada working menial jobs, but always writing.

In 1934 Patchen married Miriam Oikemus. They had met a year earlier at a Christmas party. She was 17, he was 21. The poet's love affair with his wife was enduring, lasting for 38 years. Though he dedicated all his published works to Miriam, his devotion is more evident in the numerous poems written to and about her;

"23rd Street Runs into Heaven" You stand near the window as lights wink
On along the street. Somewhere a trolley, taking
Shop girls and clerks home, clatters through
To find the garbage cans sealed; newsboys
Begin their murder-into-pennies round. We are shut in, secure for a little, safe until
Tomorrow. You slip your dress off, roll down
Your stockings, carful against runs. Naked now,
With soft light on soft flesh, you pause
For a moment; turn and face me-
Smile in a way that only women know
Who have lain long with their lover
And are made more virginal. Our supper is plain but we are very wonderful. The first years of their marriage, from the mid 1930's until 1947, were spent in an avant-garde setting of Greenwich Village, New York. There the world saw the publication of Patchen's most renowned work, The Journal of Albion Moonlight (1941), an antiwar novel, in which he plainly declared his pacifistic beliefs, condemning all war efforts of the time. Patchen remembers "I was the only poet of reputation who took an unequivocal position against the war". Even though his pacifist tone during the WW II earned him the hostility of many, he regained his popularity among the youth in the 1960's, who were openly rising up against the war in Vietnam.

Patchen's early writings were shaped by the European modern literary movements. Influenced by poets Guillaume Apollinaire and F. T. Marinetti, his writing became rich with nonlinear representations of words stimulated with visual accents, varied typefaces, lettering and imagery. The departure from the traditional typesetting techniques appeared already in his second book First Will and Testament (1939). Throughout the 1940's, Patchen continued to develop the spatial orientation and combination of pictorial elements in his works, as seen in The Cloth of Tempest (1941), Pictures of Life and Death (1946), and Sleepers Awake (1945).

During the 1950's Patchen's writing became less oppressive and filled with angst. The change of tone is first seen with the publishing of Fables (1953). Miriam and Kenneth had just recently moved to San Francisco, and the new location appears to have played a role in Patchen's more humorous and optimistic writing style. Also, color appears in his works in the form of painted book and silkscreen editions, and the painted poems. Their artistry was later recognized by many prestigious museums including The Oakland Museum, Oakland, California; Corcoran Gallery, Washington DC; Dokumenta of Modern Art, Kassel, Germany, which exhibited these works between 1970-1990.

The Painted Book series initially began out of economical necessity in 1942. Unable to publish an expensive fine print edition of The Dark Kingdom, Patchen's aesthetic concerns propelled him to create individually designed and hand-painted book covers. There were a total of nine titles, ranging from 50 to 108 copies each, made of these handsome one of a kind covers.

The silkscreen portfolio editions, Glory Never Guesses (1955), and A Surprise for the Bagpipe Player (1956) represent Patchen's creative midpoint, illustrated poems that stretch the boundaries of a traditional book format. The unbound editions were produced from the original manuscript pages screened onto handmade Japanese paper in a variety of textures and colors. A total of 200 copies were hand printed by Patchen's friend printer Frank Bacher in San Francisco.

Patchen's most visually stunning work, the Painted Poems, surfaced during his most physically trying time in the 1960's. In these streamlined poems populated with imaginative creatures, Patchen spoke increasingly of beauty, humor and fun. A
mood of anger and despair at human cruelty is present but doesn't dominate the material. The poems incorporate a wide array of colors, heavy with tempera and paper pasted laid onto an old handmade rag paper. The sheets, dating back to Napoleonic France, were originally used to press botanical specimens. Patchen received the rag paper from John Tate, a botanist at Stanford, who had rescued them from being thrown away. Miriam recalls that the painting format of the poems grew out of Kenneth's pure awe towards the beauty of the paper itself. He finished approximately 200 individual manuscript pages of the painted poems during his life. Even left over paper was utilized. Patchen molded the scraps into papier-mâché creatures, or "an-imals", as the couple called them.

Kenneth Patchen's medical history was a nightmare. He spend most of his life in severe back pain which resulted from a spinal injury in 1937 when he tried to help separate two collided cars. The injury was first wrongly diagnosed as arthritis. Later he found out that the pain was caused by a slipped disc. He underwent spinal surgery in the 1950's, which finally brought relief for a period of three years, from 1956-1959. During these pain-free years he toured in the United States and Canada doing poetry readings to jazz, an art form he pioneered back in 1938. Allyn Ferguson, a musician and a bandleader, had discovered Patchen's early experimentations of poetry to jazz music in 1957. Ferguson remembers, "When I finally met Patchen at Stanford, I suggested that his poems and our sounds might make interesting recordings. We opened at the Black Hawk as a tryout for an album, and wowed the audience." The two men recorded "Kenneth Patchen Reads His Poetry With the Chamber Jazz Sextet" under Cadence Records in 1958.

After a corrective surgery gone wrong in 1959, Patchen was confined to bed for the last thirteen years of his life. The couple had moved to Palo Alto, California, where their lives became a constant battle against physical pain and isolation. In spite of the struggles, Patchen continued to write and paint until his final days. On January 8, 1972, Kenneth Patchen died of heart failure leaving behind a rich legacy of a poet-artist, pacifist-proletarian values. He was the champion of anti-novels, concrete poetry, tales and verses, as well as a pioneer of painted poems, and poetry with jazz.

Further reading:


Detro, Gene. Patchen: The Last Interview. Santa Barbara, California: Capra Press, 1976 (Capra Chapbook Series Number 40)

1911 Born December 13th in Niles, Ohio to Wayne and Eva Patchen, third of six children. His father, Wayne Patchen, was a steelworker and Protestant; mother Eva McQuade Patchen raised children as Catholic. Ancestors came from Scotland, Ireland, and France.

1926-1929 Attends Warren G. Harding High School; Active in football and track team, debate club, orchestra, and part of yearbook and school newspaper staff.


1930 Attends a semester at Commonwealth College in Mena, Arkansas.

1930-1933 Patchen set "on the road", traveling in U.S. and Canada writing, reading, and working odd jobs as migrant field worker, janitor, and caretaker.

1932 Poem Lenin published in magazine Rebel Poet. Worked in a rubber factory in Boston where befriended writers Conrad Aiken, John Wheelwright, and Malcolm Cowley

1934 Married Miriam Oikemus on June 28th. Moved to Greenwich Village where they live in a small apartment while he writes poetry, reviews for New Republic and works on the WPA's writer's project on the New York Guide Book

1935 Patchens moved to artist cottage in Rhinebeck, New York.


1937 Patchens in Los Angeles working on film scripts and WPA writer's project. First serious back trouble after helping to release cars in an accident.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
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</table>
| 1938 | Patchens returned to Concord, Mass.  
Met James Laughlin and Ezra Pound |
| 1939 | Moved to Laughlin's place in Norfolk, Conn., where he did accounting and Miriam shipping for New Directions Publishers.  
First Will and Testament, and story Bury Them in God published by New Directions |
| 1940 | Returned to Greenwich Village.  
Befriends with e.e. cummings, Henry Miller, Robert Duncan, Maxwell Bodenheim, and Kenneth Rexroth.  
Throughout the 1940's Patchen's writings appear in anarchist-pacifist publication such as Illuminati, Ark, Retort, Now, Contour, Experimental Review |
| 1942 | The Dark Kingdom, first of 'painted book' series with individually painted covers by the author.  
The Teeth of The Lion, collection of poems published by New Directions in Poet of the Month Series.  
Collaborated with John Cage on a radio play City Wears a Slouch Hat; first airing May 31st. |
| 1943 | Cloth of the Tempest, a book of poems and drawings published by Harper Brothers.  
Won Ohioana Award.  
Back injury kept Patchen out of war, and remained a loud conscientious objector.  
Memoir of a Shy Pornographer, an anti novel published by New Directions.  
Sleepers Awake, anti novel published by Padell.  
Pictures of Life and Death, poems published by Padell.  
They Keep Riding Down All the Time, prose published by Padell.  
Henry Miller's Patchen: Man of Anger and Light, the first substantial literary criticism of Patchen.  
To Say If You Love Someone, selected love poems published by Decker Press.  
Patchens lived at Old Lyme, Conn. |
| 1948 | See You in the Morning, prose published by Padell.  
CCLXXIV Poems, published by Padell. |
| 1949 | Red Wine and Yellow Hair, poems published by New Directions.  
Writers Committee (T.S. Eliot, William Carlos Williams, e.e. cummings, Marianne Moore etc.) raised funds for Patchen's first major spinal operation.  
Jonathan Williams transcribed Fables at Old Lyme. |
| 1951 | Moved to San Francisco's North Beach area. |
| 1952 | Orchards, Thrones, and Caravans, poems published by The Print Workshop, San Francisco.  
Fables and Other Little Tales, prose published by Jonathan Williams.  
Receives Shelley Memorial Award.  
Poems of Humor and Protest published by City Lights Pocket Poets series with a poet friend Lawrence Ferlinghetti.  
The Famous Boating Party, prose poems published by New Directions.  
Glory Never Guesses, silkscreen portfolio of poems and drawings reproduced by Frank Bacher.  
Moved to Palo Alto, California.  
Spinal fusion at Palo Alto Clinic.  
Surprise for the Bagpipe Player, silkscreen portfolio reproduced by Frank Bacher.  
Poetry jazz movement launched, reading with jazz groups up and down the West Coast until 1959.  
Hurrah For Anything, drawings and poems published by Jonathan Williams.  
We Were Here Together, poems published by New Directions.  
The Selected Poems, enlarged edition published by New Directions.  
Kenneth Patchen Reads With The Chamber Jazz Sextet, recording released by Cadence Records.  
Poemscapes, prose poems published by Jonathan Williams.  
Kenneth Patchen Reads With Jazz in Canada, recording with Alan Neil Quartet released by Folkways Records.  
Don't Look Now, jazz play premiered by The Troupe Theater in Palo Alto.  
“Surgical Mishap” leaves Patchen in pain and almost completely bedridden for the rest of his life.  
Because It Is, poems and drawings published by New Directions.  
The Love Poems of Kenneth Patchen, published by City Lights.  
Inspired by an ancient rag paper given by Stanford biologist Norman Thomas; began new work on picture poems. |
  *Selected Poems of Kenneth Patchen*, recording released by Folkways Records.

  *Doubleheader*, published by New Directions. [Compilation of "Hurrah for Anything", "Poemscapes", and "A Letter to God"]

1967  Receives $10,000 award from the National Foundation of the Arts and Humanities for "life-long contribution to American letters"

1968  *But Even So*, picture-poems published by New Directions.
  *Collected Poems*, published by New Directions.

1969  One man art show at Corcoran Gallery, Washington D.C.


1971  *Wonderings*, picture-poems and drawing poems published by New Directions.

1972  Dies of heart attack on January 8 in Palo Alto home.
  Memorial Reading at City Lights Poets Theatre, February 2nd with Robert Duncan, Gary Snyder, Al Young, Lawrence Ferlinghetti, Morton Marcus, etc.
  *In Quest Of Candlelighters* containing two prose works, *Panels for the Walls of Heaven and They Keep Riding Down All the Time*, published by New Directions.

1975  University of California, Santa Cruz purchases Kenneth Patchen papers.

  *Patchen: The Last Interview* with Gene Detro; an afterword by Henry Miller, published by Capra Press.

1977  *Patchen's Lost Plays* (*Don't Look Now* and *The City Wears a Slouch Hat*), published by Capra Press.


1980  *Still Another Pelican in the Breadbox*; early writings, Pig Iron Press, Youngstown.


1987  Kenneth Patchen exhibitions in Warren, Ohio, and Kassel, Germany.

1997  Patchen tribute at the Naropa Institute, Boulder, Colorado.

1998  Exhibition of pictures at Poetry Library, London; and Event at the Tate Gallery, London.

1999  Exhibition of silkscreen prints at Centro Studi Americani in Rome.


Preferred Citation
Kenneth Patchen papers. MS 160. Special Collections and Archives, University Library, University of California, Santa Cruz.

Finding aid revision statement
This finding aid was revised in the Reparative Archival Redescription Project in 2021-2022. Previous versions of this finding aid are available upon request.

Related Material
In addition to the Kenneth Patchen Papers, the Kenneth Patchen Archive includes the following related collections.

Additional Kenneth Patchen Archive collections at UCSC
Collections include:

- **Identifier/Call Number**: MS 161
  **Title**: Miriam Patchen papers,
  **Date**: 1930-2000

- **Identifier/Call Number**: MS 163
  **Title**: Kathryn Winslow collection,
  **Date**: 1950-1988

- **Identifier/Call Number**: MS 164
  **Title**: Alan and Beatrice Parker collection,
  **Date**: 1922-1969

- **Identifier/Call Number**: MS 165
Title: James Boyer May correspondence,
Date: 1956-1972
Identifier/Call Number: MS 166

Title: Kenneth Patchen Festival records,
Date: 1927-1991
Identifier/Call Number: MS 167

Title: Chester Kessler papers,
Date: 1951-1952
Identifier/Call Number: MS 168

Title: Fred Wright correspondence,
Date: 1972-1990
Identifier/Call Number: MS 169

Title: Charles and Barbara Paine collection,
Date: 1957-1983
Identifier/Call Number: MS 170

Title: William M. Roth correspondence,
Date: 1941-1965
Identifier/Call Number: MS 172

Title: Peter Veres papers,
Date: 1973-1977
Identifier/Call Number: MS 173

Title: "Kenneth Patchen: Hurrah for Anything" film production records,
Date: 1982
Identifier/Call Number: MS 175

Title: William Plumley collection,
Date: 1942-1972
Identifier/Call Number: MS 176

Title: Tom and Rita Bottoms collection,
Date: 1946-1958
Identifier/Call Number: MS 177

Title: Johnny Wittwer papers,
Date: 1959
Identifier/Call Number: MS 178

Related Collections Elsewhere
Additional information can be found in these related collections held by other repositories:
Laughlin, James. Houghton Library, Harvard College Library. (Papers, 1914--).
Lawrence Ferlinghetti. The Bancroft Library, Berkeley. (Papers 1919-(on-going)).

Scope and Contents Note
The Kenneth Patchen Papers contains biographical material, including obituaries, awards, legal documents, papers relating to poetry-jazz and exhibit activities, and various printed material written about Patchen; a substantial collection of outgoing and incoming correspondence covering 1930-1970; manuscripts, including incomplete and complete holographs and typescripts to most of his published works, as well as some printer and galley proofs, notebooks and miscellany notes; published works including first editions, limited painted book and silkscreen print editions; some 150 painted poems; collection of art work, including drawings, illustrations, watercolor and mix media paintings, as well as sculptures and decorative furniture; scrapbooks filled with book reviews and book advertisements of Patchen's early works, and clippings...
of the poetry-jazz movement; some 80 black & white photographs; music scores written to Patchen's text; sound recordings in cassette, record and reel-to-reel format; and artifacts. Bulk of the material ranges from 1929-1972.

Of particular interest is a sizeable set of correspondence from James Laughlin of New Directions covering over five decades of publisher-author relationship with the Patchens from the 1940's through 1984; Incoming correspondence from Patchen's poet friend e.e. cummings and his wife Marion dating from 1952 until cummings' death in 1962; Henry Miller's letters of support to Kenneth during his early literary endeavors in 1940's; Holograph manuscript pages and galley proofs to Patchen's most renown prose works The Journal of Albion Moonlight and Sleepers Awake; the only known copy of In Peaceable Caves; Some 150 colorful and one-of-a kind Painted Poems, which were created during the latter part of the poet's life summarizing Patchen's artistic and philosophical vision.

Also noteworthy is the material documenting the poetry-jazz movement in the late 1950's, which includes personal correspondence from Kenneth to his wife Miriam while touring with Chamber Jazz Sextet in Los Angeles and in Canada, and Harry Redl's photographs that capture the performance atmosphere at Black Hawk. Included also are rare recorded releases of Patchen reading his poetry with Chamber Jazz Sextet and Alan Neil Quartet.

The material is organized into nineteen series.

- Series 19. Miscellany, ca. 1940

Correspondence, manuscripts and painted poems series represent the largest portion of the primary material. Additional descriptive details are included within each series.

The Kenneth Patchen Papers is the primary collection of the Kenneth Patchen Archive, which also includes the Chester Kessler Papers, James Boyer May Correspondence, Alan and Beatrice Collection, William Plumley Collection, William M. Roth Correspondence, Kathryn Winslow Collection, Johnny Wittwer Papers, and the Fred Wright Correspondence. Additional collections are being processed and will be added as finished.

**Separated Material**

Books have been cataloged separately.

Cassettes and Reel-to-reel tapes have been re-formatted and cataloged separately.

Microfilm has been transferred to Microfilm Collection in Special Collections and Archives.

Negatives have been transferred to Negative Collection in Special Collections and Archives.

Fragile documents have been separated; photocopies have been made available for research use.

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**Subjects and Indexing Terms**
Biographical Material Series 1 1929-1989

Physical Description: 4 boxes

Series Scope and Content Summary

This series contains obituaries, memorial writings, chronologies, an award, legal papers including court memoranda to the Patchen initiated medical malpractice suit, music contracts, Patchen’s senior year High School Yearbook The Echoes (1929), promotional material documenting Patchen art exhibits, poetry-jazz performances, poetry readings, and events held in behalf of ailing Kenneth Patchen to raise money to cover some of his medical expenses. Included also are financial papers, and miscellaneous printed material written about Kenneth Patchen such as bibliographies, articles and clippings.

box-folder 1:1  
Obituaries and memorial writings; 19 clippings, Jan-Aug, 1972

box-folder 34:1  
Memorial readings at City Lights Poet’s Theater; corrected & uncorrected flyers, and article

box-folder 1:2  
Chronology (4 pp copy)

box-folder 1:3  
The Martha Kinney Cooper, Ohioan Library Award, given for work of Cloth of the Tempest(5” x 5 1/2”), 1943

box-folder 1:4-9, 34:2-3  
Legal Papers, 1934-1972

box-folder 1:4  
Documents relating to Patchen’s Death, Jan 8, 1972
box-folder 34:2  Medical Malpractice Lawsuit; Court memoranda of Kenneth Patchen vs. Victor Richards M.D. (No. 501440), and correspondence from Patchen's attorney William Berkman from the Law Office of Morrison, Foerster, Holloway, Clinton & Clark (7 TLS, Jul 19, 1963 - Jul 9, 1964), 1963-1964

Scope and Contents note

Note: Malpractice suit filed after the surgical operation (performed in July 1959), which caused a re-introduction of lower back pain, muscle spasms and the kind of difficulties associated with lower back nerve impairment.

box-folder 1:5-9  Music Contracts, 1949-1966
box-folder 1:6  Richard Hundley & General Music Publishing Company Inc.; signed contract to "The Maiden Snow" and In "This My Green World" (5 pp), 1963-1965
box-folder 1:7  William O. Smith & MJQ Music Inc.; signed contract to composition "Five Song" (3 pp), 1963
box-folder 1:8  Allyn Ferguson and Chamber Jazz Sextet & Cadence Records; unsigned recording contract (6 pp), Sep 15, 1957
box-folder 1:9  Marion Bauer & Associated Music Publishers Inc.; signed contract to choral composition "At The New Year", Mar 3, 1949

box-folder 34:3  Marriage License application; photocopy Jun 28, 1934

box-folder 1:10-11  Education: Warren G. Harding Senior High School Yearbook The Echoes , 1929

Scope and Contents note

Note: Patchen featured: Editor-in-Chief of Echoes pg. 10; Treasurer pg. 24; Portrait pg. 37; Honor Society pg.59; The French Club pg. 62; The Aeneid Club pg. 63; WHS Band pg. 72; WHS Orchestra pg. 73; The Debate Club pg. 75; The Track Team pg. 85; 12A Class Champions pg. 86 [Second copy donated by Vivian Pemberton, 1988.]

box-folder 1:12-30, 34:4-12  Activity:
box-folder 1:12  Juror at Bay Printmakers Society 3rd National Exhibition of Prints; exhibit catalog, Oct 1957
box-folder 1:13-17, 34:4  Exhibits; catalogs, brochures, posters, clippings, 1965-1972

Scope and Contents note


box-folder 1:18-24, 34:5-10  Poetry-Jazz, 1957-1959
box-folder 1:18-23, 34:10  Brochures, flyers, 1959

Scope and Contents note

Note: Includes brochure "Kenneth Patchen Reads with the Chamber Jazz Sextet"; flyers advertising performances at Los Angeles Jazz Concert Hall.
box-folder 34:5-9  Posters (9) [1957-1959]

Scope and Contents note

Note: Includes posters: "The Living Theater presents The Charles Mingus Jazz Workshop with Kenneth Patchen...March 16...March 20, [1959]."; "Kenneth Patchen Appearing with Allyn Ferguson and The Chamber Jazz Sextet... Los Angeles Jazz Concert Hall."; "Nov 12 Triumphant Return to the Blackhawk, Kenneth Patchen, jazz poet extraordinary and The Chamber Jazz Sextet, returning by popular demand"

box-folder 1:24  Clippings (10), 1957-1959

Scope and Contents note

Note: see also Scrapbook series.

box-folder 1:25-26, 34:11-12  Poetry Readings; programs, brochures, posters, 1958-1954

box-folder 1:27-29  Fund Raisers; "San Francisco Tribute to Kenneth Patchen" program, benefit reading announcement, a leaflet informing the founding of "The Kenneth Patchen Fund", and clippings, 1951-1971

box-folder 1:30  Other appearances; miscellany printed material, 1961-1964

box-folder 2:1-3  Financial Papers; New Directions royalty statements, receipts and 4 cancelled checks, 1949-1965

box-folder 2:4-4:10, 49  Printed Material About Patchen, 1946-1989

box-folder 2:10  Bibliographies 1948-1980


box-folder 2:4  DeFrance, Francine L. Kenneth Patchen: An Authorized Annotated Bibliography; typescript copy (126 pp), 1975

box-folder 2:5  Eaton, Gail. First bibliography, leaflet [1948]

Scope and Contents note

Note: Bibliography was included with the first edition of a An Astonished Eye Looks Out of the Air, which was printed at the Untide Press, Waldport, Oregon, a conscientious objectors' camp.


box-folder 2:8  Morgan, Richard G. Kenneth Patchen: An Annotated Descriptive Bibliography 1977; signed typescript (p. ii-viii, 1-236)

signed typescript (p. ii-viii, 1-236)


volume Z 8663.6

M67

box-folder 2:9  Shimizu, Kiyomi. Catalog of Patchen Poems in Anthologies; typescript (29 pp) and bound copy, 1980

box-folder 4:1-3  Booklets:


box-folder 3:1-5  Dissertations, 1975-1976

box-folder 3:6-7  Student Papers, 1969, 1972

box-folder 4:4  Articles, 1946, 1977-1978

box-folder 4:5-7,9  Clippings, 1942-1979

Scope and Contents note

Note: Includes a set of clippings labled "Collected Statements", 1965-1969.
Correspondence Series 2 ca. 1929-1984

Physical Description: 3.8 Linear Feet

Series Scope and Content Summary

This series is divided into outgoing and incoming correspondence. The outgoing correspondence is further subdivided into Kenneth and Miriam Patchen letters. The correspondence is comprised of drafts, annotated letters, typed letters, and postcards. Both the outgoing and incoming correspondence are arranged alphabetically by recipient. Outgoing letters are identified by their first line where as the incoming correspondents are classified by dates and the number of letters. User photocopies have been made of all fragile letters. The bulk of the material consists of incoming correspondence. All of Miriam's post-1972 letters are filed in her own archival collection, which documents her inexhaustible promotion of her husband's legacy after his death.


Outgoing ca. 1929-1972

Physical Description: 3 boxes

Scope and Contents note

This subseries contains outgoing letters from Kenneth Patchen (ca.1929-1970) and his wife Miriam Patchen (1938-1971). Letters are organized alphabetically by recipient.

Noteworthy correspondence is Kenneth's 1930's-1940's letters addressed to editors Lewis Mumford, Sanders Russell of The Ark, and George Leite of Circle magazines, and some 50 holograph letters written to Miriam while touring with The Chamber Jazz Sextet in Los Angeles and Alan Neil Quartet in Canada in 1957-1959. Also of interest is Miriam's letters to Eleanor Roosevelt pleading with the First Lady to write a note in support of Kenneth's censored work Selected Poems at Old Lyme Public Library, Connecticut. Most of Miriam's letters dating to 1960's are hand decorated by Kenneth with colorful edge designs.

Kenneth Patchen to:

<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:1-6:90, 34:13-16</td>
<td>Notebook of drafts (8 pp); addressed to James LAUGHLIN in regards to production of a painted books editions of Hallelujah Anyway, and to Stephen BERG describing the disappointing outcome of a Patchen manuscript sale to a library, and miscellany notes, 1966</td>
</tr>
<tr>
<td>5:2</td>
<td>UNKNOWN, about Goya Exhibit; TLS, &quot;Just a note to enclose with this little booklet from the Goya exhibit...&quot;, and an exhibit catalog Bulletin of the Museum of Fine Arts, vol. 53: 293, Autumn 1955. ca. 1955</td>
</tr>
<tr>
<td>5:3</td>
<td>ABRAMSON, Ben; TLS, &quot;Your letter citing the findings of the young man who went through the manuscript of Albion Moonlight has gone unanswered until now because I've been ill...&quot;, Nov 18, 1948</td>
</tr>
<tr>
<td>5:4-9</td>
<td>CARSON, Robin:</td>
</tr>
<tr>
<td>5:4</td>
<td>ALS, &quot;Why tell you how good that golden juice is? We're hoarding it: remaining are 73,001 drops...&quot;, Apr 19, 1950</td>
</tr>
<tr>
<td>5:5</td>
<td>ALS, &quot;Bottled wonder arrived on day as color above. in perfect condition...&quot;, Apr 14, 1950</td>
</tr>
<tr>
<td>5:6</td>
<td>ALS, &quot;Sorry but I don't feel up to much letter-writing at this moment...&quot;, Feb 7, 1950</td>
</tr>
</tbody>
</table>
ALS, “Thanks for your splendid letter...Been quite ill with colitis. Re Greco's show: be fine it you let friends in New York know of it...”, Jan [1950]

Greeting card, "...for Robin who, finding inspiration in his friends and in his father", Dec 31, 1945

APCS, "Mt. Pleasant... It's beautiful here. No dirt, no ugly noise, etc...", Jun 24, 1943

CHESTER, Arthur; TLS, "Thank you very much for the card and for your luncheon invitation..." [declines], Apr 26, 1948

CIARDI, John:

ALS, “More than usual difficulty at present...” (2 pp), Aug 19, 1960

ALS, “Jonathan Williams has sent me the 50 dollars...” (3 pp), Aug 1, 1960

COMBS, Tram [bookseller and a poet]:

APCS, "For good sake, etc. You cannot pay us for this...", Jun 12, 1964

ALS, "Your 25th July letter caught me in the midst of trouble, hospital for surgery, and since a hellish time with back...", Sep 4, 1959

ALS, "I've put off answering your letter until some concise answers could be given to the things you ask;..." (2 pp), Apr 15, 1950

CROWELL, Julien:

ALS, "Thank you for your letter of the 30th with its check...", Feb 3, 1951

ALS, "Yes, a once-a-week mailing of check to me...", Jan 15, 1951

ALS "As you can see from the enclosed, I had little luck with the petition..." (2 pp), Mar 28, 1947

Signed petition “Statement in Regard to Louis Ferdinand Celine” by Miriam and Kenneth Patchen, Henry Miller, Walker Winslow, etc. 1947

ALS, "I've sent the Celine petitions around for signatures...", Feb 15, 1947

ALS, "The enclosed letter to Eliot covers pretty accurately...", undated

DAGENHARDT, Helen [editor of The Ark]; ALS, “I would have answered your letter sooner, but I've been ill...”, Feb 12, [1940s]

ALS, "Enclosed is my contribution to your symposium...", [contribution meaning his interview in "The Golden Goose"] Jun 1, 1950

ALS, "Delay getting ms off to you caused by flare-up of illness...", Dec 12, 1950

ALS, "I'm sending Morning Clouds to you...", May 31, 1950

ALS, "I've been having a bad session with arthritis...", Apr 19, 1950

ALS, "My warm thanks for the check of advance...", Feb 12, 1950

ALS, "You must have thought me rude for failing to acknowledge...", Jun 17, 1949
TPCS, "This may be too late for inclusion in your contributors column...", Oct 2, 1948

APCS, "In that new paragraph, it should read Dowson not Dawson...", Sep 27, 1948

TLS, "If there is time, will you please insert the paragraph...", Sep 21, 1948

TLS, "Thanks very much for going into detail...", Sep 17, 1948

TLS, "I am just getting over a bad bout of illness...", Sep 10, 1948

TLS, "Okay, I'll give you a word on the Barker business...", Jul 19, 1948

TLS, "Fine, I'll be pleased to see my poem in the September issues of the Golden Goose...", Jul 10, 1948

TLS, "Enclosed is a poem for considered use in your magazine...", Jun 24, 1948

FIRMAGE, George; ALS, "Thank you for your letter. At the moment I must limit...", Nov 17, 1956

FERLINGHETTI, Laurence:

TLS, "I held off acknowledging Saturday-arrival of book thinking...", May 17, 1956

ALS, "Glad to hear that the book is on its way...", Apr 27, 1957

FORD FOUNDATION, (W. McNeil Lowry); Draft "I was very pleased to receive your letter informing me that I have been nominated..." (6 pp) ca. 1959

GELLER, Harry:

ALS, "My strength doesn't allow me to ever try to go into feelings...", Jan 6, 1961

Telegram, "Must call off your visit...", Dec 26, 1960

ALS, "I just received most pleasant letter from Henry Geiger...", Nov 13, 1960

ALS, "Sounscriber has not been delivered...", Nov 9, 1960

ALS, "Couple details too long to relate on phone..." (2 pp), Nov 3, 1960

ALS, "Quick note to tell you that I've hit on idea I like for the HG-KP jazz opera... ", Oct 15, 1960

ALS, "Well- What can I say? Sort of took our breath away...", May 21, 1959

TLS, "Only wish the magic carpet you've provided to...", Jan 29, 1950

ALS, "Just now preparing copy for the new "Painted Books"...", Apr 24, 1958

Empt envelopes, 1962-1963

HARPER & ROW (Mr. Pace); Carbon, "In 1943 Harper & Brothers published my book...", Nov 14, 1967

LAUGHLIN, James (New Directions):

Telegram draft, "New firm here offers exceptional terms for putting But Even So into immediate production stop...", Sep 2

Draft, "Confidential..." (2 pp), Nov 27, 1965

Draft, "Perhaps the best way to do things would be for me to take up in order the various questions you raise in your letter:...", Aug 9, 1940

LEITE, George [editor of Circle magazine, Berkeley]:

ALS, "Laughlin had sublet our place while we were...", Sep 21, 1946

ALS, "Your letter of April 22nd arrived yesterday...", May 12, 1946

ALS, "As you may have heard, I've been quite ill -", Apr 3, [1946]

ALS, "Came across a postcard (which somehow didn't get posted -)", Jan 26, [1946]
box-folder 5:59
ALS, "Your welcome letter came this morning...", + enclosed a signed statement by Patchen "Ezra Pound chose one authority..." (3 pp), Dec 1, 1945

box-folder 5:60
ALS "I've been too ill to do much of anything...", Sep 8 [1945]

box-folder 5:61
TLS "I hope everything went well with the birth...", Aug 14, 1945

box-folder 5:62
TLS, "United Book Guild man dropped by...", Jul [3], 1945

box-folder 5:63
TLS, "You know, I sent you a signed copy of the JOURNAL...", Jun 19, 1945

box-folder 5:64
TLS, "Thanks for your always-interesting letters...", Jun 12, 1945

box-folder 5:65
Empty envelope, Mar 30, 1945

box-folder 5:66
TLS, "Thanks for your card. I sent off one copy of MOONLIGHT...", Mar 25, 1945

box-folder 5:67
TLS, "I was very pleased to get your letter. Illness prevented me..., Oct 24, 1944

box-folder 5:68
ALS, "You will forgive me for this long delay...", Apr 6, 1944

box-folder 5:69
ALS, "Thank you for your card. I'd like to appear in 'Circle'...", Feb 29, 1944

box-folder 5:70-82
MUMFORD, Lewis [author and editor]:

box-folder 5:70
ALS, "Almost folded up in Boston...", Apr 29, [19--]

box-folder 5:71
ALS, "I can't tell you how pleased I am...", Feb 18, 1939

box-folder 5:72
ALS, "There is to be a new scholarship at Harvard...", Feb 3, 1939

box-folder 5:73
TLS, "Good news! (Just as you indicated.)...", Jan 27, 1939

box-folder 5:74
TLS, "Thank you for your fine letter. It was Irish whiskey...", Jan 16, 1939

box-folder 5:75
ALS, "I am reaping a bitter harvest of nerves...", Jan 5, 1939

box-folder 5:76
ALS, "The 'trial' is the Soviet Union have taken many poems from me...", Oct 13, 1937

box-folder 5:77
TLS, "I was hopeful of getting through the summer...", Jul 30, 1935

box-folder 5:78
ALS, "We are very happy here. Our cottage is delightful...", Jun 22, 1935

box-folder 5:79
ALS, "You cannot understand what a hope's send...", [2 pp], Aug 4,1934

box-folder 5:80
ALS, "Armed with your letter I sought out Mr. MacLeish...", 1933

box-folder 5:81
ALS, "At last, after weeks of search, I have a job...", [1933]

box-folder 5:82
Photocopy, "I am leaving for New York today...", [2 pp], [mid-1930's]

box-folder 5:83
NATIONAL FOUNDATION ON THE ARTS & THE HUMANITIES; Draft, "During the first six month period...", [1967]

box-folder 5:84-87, 34:16
NEW DIRECTIONS

box-folder 5:84
AL, "Have your two letters now. I'll answer in job terms..." (2 pp), May 23, 1970

box-folder 5:85
Draft, "Kenneth Patchen was one of five poets...", [+ attached with Incoming New Directions letter sent Oct 15, 1967], Oct 15, 1967

box-folder 5:86
Carbon, "Thank you for your letter of September 16th...", (2 pp), Sep 20, 1957

box-folder 5:87
Telegram draft, "Straight wire - Necessary you keep your word...", undated

box-folder 34:16
Misc attached notes (2 items); "Copy changes back cover, 2nd paragraph - Kenneth Patchen assembled this...", "Hospital 9 days, total amount as of July 6, 1969..."

box-folder 5:88
PACKARD, William; ALS, "You have a place in our hearts all to yourself...", undated

box-folder 6:1-56, 34:15
PATCHEN, Miriam:

box-folder 6:1-2
1959, letters from a poetry-jazz tour in New York:

box-folder 6:1
ALS, "I put it plain and clear to Mingus that unless he got down to what we are supposed to be doing...", Mar 10, 1959

box-folder 6:2
ALS, "Plane trip easy: Jonathan and couple fellows were waiting with...", Mar 10, 1959

box-folder 6:3-9
1959, letters from a poetry-jazz tour in Canada:

box-folder 6:3
ALS, "I take the 12:50 train to Settle, arriving at 4:30 pm...", Feb 24, 1959

box-folder 6:4
ALS, "Just finished recording session for CBC radio...", Feb 21, 1959

box-folder 6:5
ALS, "Just finished concert at Univ British Col - tremendous success...", Feb 19 [1959]
box-folder 6:6  APCS, "Vancouver changes radically as one goes from section...", Feb 18, [1959]
box-folder 6:7  ALS, "Here are copies of these clippings..." (no clippings present), Feb 17, 1959
box-folder 6:8  ALS, "Got your wire, card and letters...", Feb 16, 1959
box-folder 6:9  PC, unsigned card, enclosed with a note "and a hell of one being away from my honey - K", Feb 5, 1959

1958, letters from a poetry-jazz tour in LA:

box-folder 6:10-49, 34:15
box-folder 34:15
ALS, "You remember I told you that Stars of Jazz...", "Miriam sweetheart your two letters just came..." (2 pp), Jul 19, 1958
box-folder 6:10
ALS, "The newspaper headlines are getting bigger..." (2 pp), Jul 17, 1958
box-folder 6:11
ALS, "Humphy, the syndicated TV columnist vastly impressed..." + TV guide clipping "the on and off Beat Generation" by Hank Weaver, Jul 15, 1958
box-folder 6:12
ALS, "Definite now that I got up with Dent, Marlin....", Mar 23, 1958
box-folder 6:13
ALS, "Friday pm...Here's the imprinted Cab Thea...", Friday afternoon...Here's the corrected version..." & "Friday afternoon...Your two reassuring letters came..." (3 pp), Mar 22, 1958
box-folder 6:14
ALS, "Ah, that was a real battery - recharging..." (2 pp), Mar 19, 1958
box-folder 6:15
ALS, "Stretched out for a 'little' nap - wake to find...", Mar 15, 1958
box-folder 6:16
ALS, "Almost didn't get through performance last night...", Mar 12, 1958
box-folder 6:17
ALS, "The LOOK man wasn't in his office today...", Mar 10, 1958
box-folder 6:18
ALS, "Turned down invitations to dinner tonight", Mar 10, 1958
box-folder 6:19
ALS, "D. Duke is supposed to come to CC-T tonight...", Mar 8, 1958
box-folder 6:20
ALS, "A gray, dreamy day, weather-wise...", Mar 7, 1958
box-folder 6:21
ALS, "The CC-T people said last night that...", Mar 7, 1958
box-folder 6:22
ALS, "Too early to say how I like CC-T crowd...", Mar 5, 1958
box-folder 6:23
ALS, "It's now five o'clock, time band is due back ...", Mar 4, 1958
box-folder 6:24
ALS, "The UCLA concert was very warmly received..." (2 pp), Feb 26, 1958
box-folder 6:25
ALS, "At 4 we're to try out the acoustics of the UCLA...", Feb 25, 1958
box-folder 6:26
ALS, "As I figured, the acoustics testing...", Feb 25, 1958
box-folder 6:27
ALS, "I went down to the printer about getting m. pieces...", Feb 24, 1958
box-folder 6:28
ALS, "Happy that you liked your flowers...", Feb 24, 1958
box-folder 6:29
ALS, "I could find nothing in any of the papers on the trial decision...", Feb 21, 1958
box-folder 6:30
box-folder 6:31
ALS, "Last night was a smog - unbelievable!...", Feb 18, 1958
box-folder 6:32
ALS, "Just back from various rounds...", Feb 14, 1958
box-folder 6:33
ALS, "Well, that's quite a picture of level headed thoughtfulness...", Feb 13, 1958
box-folder 6:34
ALS, "Forgot to enclose this. I'm writing him thanks...", Feb 13, 1958
box-folder 6:35
ALS, "Hah! pretty shirt. Nice and comfortable too...", Feb 12, 1958
box-folder 6:36
ALS, "Boyer May dropped in with Village Voice...", + enclosed telegram from Andrea Smargon with KP notation "permission given" to WQXR to play 'Lonely Boy Blues' Feb 7, 1958; Feb 11, 1958
box-folder 6:37
ALS, "Get this off to you while I have it in front of me...", Feb 11, 1958
box-folder 6:38
ALS, "Turned down invitation to May's for a day of napping...", Feb 10, 1958
box-folder 6:39
ALS, "Plan now is to turn down Macumba in S.F....", Feb 10, 1958
box-folder 6:40
ALS, "Your letter, the other medicine, enclosed...", Jan 31, 1958
box-folder 6:41
ALS, "What a sad thing, watching that plane take off...", Jan 28, 1958 + enclosed, carbon copy of KP's letter to Mr. Henry Allen Moe " I wish to apply for a renewal of the Guggenheim Fellowship..." Jan 27, 1958
box-folder 6:42
ALS, "The love poems book and your letter came...", Jan 11, 1958
box-folder 6:43  
Clipping about Pasadena Cat Show with a notation "They're pretty, too" by Patchen, Jan 9, 1958

box-folder 6:44  
ALS, "A note before I run off to see printer...", Jan 9, 1958

box-folder 6:45  
ALS, "Allyn back with stuff, and reports that you are fine...", Jan 8, 1958

box-folder 6:46  
ALS, "Couple well-placed men - among them Walker Winslow...", Jan 7, 1958

box-folder 6:47  
ALS, "Your letter with Moore card..." (2 pp), Jan 6, 1958

box-folder 6:48  
ALS, "Only airmail envelopes in room...", Jan 5, 1958

box-folder 6:49  
ALS, "Arrived at 5. Everything shipshape here...", [1958]

box-folder 6:50-56  
1957, letters from a jazz-poetry tour in LA:

box-folder 6:50  
ALS, "Waiting until now...", Dec 31, 1957

box-folder 6:51  
ALS, "After show Sunday night-...", Dec 30, 1957

box-folder 6:52  
ALS, "My time gets eaten up by these crazy distances...", Dec 28, 1957

box-folder 6:53  
ALS, "Very nice theater, good sized crowd...", Dec 27, 1957

box-folder 6:54  
ALS, "Trip smooth and easy; time now for a bath and a nap...", Dec 27, 1957

box-folder 6:55  
APCS, "Everything convenient and productive...", Dec 17, 1957

box-folder 6:56  
A note: "Send a couple ND list-catalogs"

box-folder 5:89-91  
PFEFFER, Max [literary agent]:

box-folder 5:89  
Carbon signed, "In return for a grant of a commission...", Jan 26, 1949

box-folder 5:90  
Carbon signed, "My contract with you, dated 25, 1946...", Dec 3, 1948

box-folder 5:91  
Carbon signed, "In accordance with the stipulations...", + signed contract between Pfeffer and Patchen, attached with 2 registered mail receipts, Mar 15, 1948

box-folder 5:92-93  
POSINSKY, Henry:

box-folder 5:92  
APCS, "Thanks for your good letter. I'll send you a copy of Before The Brave with my compliments as soon as I can get hold of one...", May 5, 1942

box-folder 5:93  
ALS, "Thank you for your fine note...I am thinking now of offering for sale certain of my manuscripts...", Apr 1, 1942

box-folder 6:57  
REESE, Thurman; ALS, "Before The Brave (Random House)....", Jan 28, 1956

box-folder 6:58  
RICE, Alfred; TLS, " In this mail I am sending you a Limited Edition copy of...", Jan 6, 1949

box-folder 6:59  
RIDGLEY, Miss; ALS, "Your letter made me think about friendship in a way I perhaps never thought of...", (2 pp), ca. 1929-1930

box-folder 6:60-61  
ROBERST, Warren Roberts [Director of Humanities Research Center, U of Texas]:

box-folder 6:60  
Draft, "The doctors state that my wife's condition following surgery is very satisfactory."

box-folder 6:61  
Draft, "Several weeks ago, realizing that the task was beyond...", Sep 26, 1965

box-folder 6:62-84  
RUSSELL, Sanders [editor of The Ark]

Scope and Contents note

Note: See also Series 2: Correspondence: Outgoing: Kenneth Patchen: Dagenhardt

box-folder 6:62  
ALS, "A few weeks ago I sent you a copy of my limited Panels for the Walls of Heaven...", Jul 14, 1948

box-folder 6:63  
APCS, "Thank you very much for the Chemical Image: beautiful little book...", Dec 31, 1947

box-folder 6:64  
APCS, "How are things with you...", Dec 8, 1947

box-folder 6:65  
APCS, "The magazines arrived yesterday....", Jun 1947

box-folder 6:66  
APCS, "Certainly hope the Phelan pans out...", Apr 19, 1947

box-folder 6:67  
ALS, "Just a note now. We got moved...", Dec 29, 1946

box-folder 6:68  
ALS, "We'll send you a mailing list tomorrow...", Jun 30, 1946

box-folder 6:69  
ALS, "Note to tell you that I'm sorry about delay on getting mailing list to you...", May 30, [1946]

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box-folder 6:70 | APCS, "We're using our list just now to make a mailing for the limited edition of Sleepers Awake...", Apr 25, 1946
box-folder 6:71 | ALS, "We were very happy to hear from you. I suffered some sort of attack a few weeks ago...", Apr 3, 1946
box-folder 6:72 | TLS, "I planned to answer your letter soon after...", May 15, 1945
box-folder 6:73 | ALS, "We've just moved into a fine little house - ", Apr 6, 1944
box-folder 6:74 | APCS, "Holley Cantine is anxious that you review...", Sep 1, 1943
box-folder 6:75 | ALS, "Your letter gave us much pleasure...", Aug 29, 1943
box-folder 6:76 | ALS, "Just a note to tell you that Laughlin informs me...", Jul 13, 1943
box-folder 6:77 | APCS, "Sorry, Sunday doesn't work out...", Jan 15, 1943
box-folder 6:78 | ALS, "I am sorry that we missed you - left after six...", Aug 18, 1942
box-folder 6:79 | APCS, "I think that it will be best for...", Aug 5, 1941
box-folder 6:80 | ALS, "Finally, in desperation, I send you an excerpt...", Jul 13, 1941
box-folder 6:81 | ALS, "At the end of the trial getting my book out...", Jun 29, 1941
box-folder 6:82 | ALS, "Thanks! A great help...", Jun 23, 1941
box-folder 6:83 | ALS, "Thanks for the two little rays of light...", Mar 12, 1941
box-folder 6:84 | Signed Card, "...all good wishes, Sanders.", undated
box-folder 6:85 | SACHS, Barbara Turner; TPCS, "Know all me these presents that I...", Jun 10, 1961
box-folder 6:86 | SAROYAN, William; ALS, "Stay in there swinging - and keep your guard up. All good fortune to The Trouble with Tiger...", Aug 8, 1938
box-folder 6:87 | TURNER, Price; TLS, "Thank you very much for you letter with its kind offer of British publications. I would enjoy receiving little magazines...", Mar 19, 1953
box-folder 6:88-89 | WEINSTEIN, Norman:
box-folder 6:88 | TLS, "Poem here for you. Letter--with bibliographical note etc---" [+ enclosed with corrected manuscript "What Are You Longing For, Shorty?"], Dec 31, 1964
box-folder 6:89 | APCS, "Yes, I'll send you a poem for your magazine...", Dec 3, 1964
box-folder 6:90 | WELCH, Mrs Marie de L; Draft, "Overjoyed to accept grant-award...", undated
Miriam Patchen to:
box-folder 7:1 | BELLI, Merlvin [lawyer]; ALS, "Have you lost your mind?..." [in response to Belli's Nov 18, 1960 letter about Patchen's lawsuit], Nov 27, 1960
box-folder 7:2 | BURGAN, Joanne [assoc. with Harry Geller]; ALS, "How very good to hear from you...", Mar 27, 1961
box-folder 7:3 | CIARDI, John:
box-folder 7:3 | PCS, Christmas card "Peace and Good Will", Dec 1962
box-folder 34:17 | ALS, "Thank you for your long letter. As I probably said before...", Jun 24, 1961
box-folder 7:4 | GELLER, Harry:
box-folder 7:4 | [G]AWER, Mr.; ALS, "Because of your interest in work by Kenneth Patchen...", Nov 18, 1942
box-folder 7:5-14 | Scope and Contents note
box-folder 34:18-20 | Note: See also Series 2: Correspondence: Outgoing: Kenneth Patchen: Geller.
box-folder 7:5 | ALS, "It's supposed to be pretty hard to vanish...", Apr, [1969]
box-folder 7:6 | APC, "The gan aglay plan of mice etc. Kenneth is in the hospital...", Apr, 1965
box-folder 7:7 | Invitation to Patchen exhibit at City Lights Gallery, Mar 22, 1965
box-folder 7:8 | "A Parable at the Year's End" Patchen Christmas card, + note "Dear ones - received these Thursday...", Jan 1, 1965
box-folder 7:9 | APCS, "Nothing could sound more beautiful...", [Hand painted card], Jan 30, 1964
box-folder 7:10 | "Peace on Earth", Patchen Christmas card [unsigned] + a note "Greetings and Best Wishes Kenneth & Miriam as always affectionately. KP is going into hospital again...", Dec 1963

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box-folder 7:11  
ALS, “So good to hear your voice!...”, Mar 28, 1963; + Enclosed with TLS to David Dressler “This is a stupid way to repay you for...” (3 pp), Mar 28, 1963  
TLS, “Where are you two? We’d expected to see you before this...”, Jun 4, 1962

box-folder 34:18  
OUTGOING ca. 1929-1972  

box-folder 7:12  
APCS, "Forgive my hysterical note, but I was pretty disturbed...”, Oct , 1961

box-folder 34:19  
ALS, “There’s no point in kidding ourselves...”, Sep 25, 1961

box-folder 34:20  
ALS, “Kenneth has been home from the hospital...”, Mar 13, 1961

box-folder 7:13  
Patchen Christmas card “To Give Us Each A Love” [unsigned], + a noted, [Dec 1960]

box-folder 7:14  
Christmas card " A painter friend disappointed us - ", undated

box-folder 7:15  
HODES, Ida; APCS, "Thank you so much for your trouble...", Jun 10, 1963

box-folder 7:16  
KIRGO'S [bookstore in NY run by George Kirgo]:

box-folder 7:16  
APCS, "The Mallarme (paid for) “to be sent later”...”, Oct 1951

box-folder 7:16  
TLS, "Please send me 1 copy A Treasury of British Humor...", Apr 7, 1950

box-folder 7:17-18  
LEITE, George:

box-folder 7:17  
ALS " A note in haste: Kenneth is just out of the hospital...”, ca. 1945

box-folder 7:18  
Christmas card, [signed], undated

box-folder 7:19  
NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES; Draft, "Has Bell system fouled us up again...", ca. 1967

box-folder 34:21  
NEW DIRECTIONS:

box-folder 34:21  
Draft, "Thank you for your good letter of 11th - with the note of Mr. Pollinger's secretary...", Jan 14, 1971

box-folder 34:21  
Draft, "What’s the matter is there no continuity there...", Apr 24, 1968

box-folder 7:20  
OIKEMUS, Mr. & Mrs.; PCS, "Kenneth's book is almost sold out...” [First Will and Testament promo card], Jan 16, 1940

box-folder 7:21-23  
PACKARD, William:

box-folder 7:21  
ALS, “Your continued loyalty...things here are as sticky as before with no reasonable basis for expecting any change...the medical mafia continues to be beyond understanding...”, Oct 19, 1971

box-folder 7:22  
ALS, "Nothing I can say is enough... It's hard to say what will happen to the Collected...”, Nov 12, 1968

box-folder 7:23  
TLS, "It's not that you're not in our minds...The dull sordid reason for my reluctance in being in touch with you is that our life has been an unrelieved hell since the ruin of Kenneth in San Francisco in 1959....", Sep 24, 1966

box-folder 7:24-26  
POSINSKY, Henry:

box-folder 7:24  
APCS, "Cloth of The Tempest by Kenneth Patchen will be ready in about a mouth. You shall get one of the first copies...”, Aug 2, 1943

box-folder 7:25  
ALS, "Illness of Kenneth's editor at Harpers and 'war conditions' have delayed The Cloth of The Tempest...", Mar 22, 1943

box-folder 7:26  
ALS, "Because of your interest in works by Kenneth Patchen this letter is being sent to you in advance of general advertisement on his new book...The Cloth of The Tempest...", Nov 11, 1942

box-folder 7:27  
RANDOM HOUSE Inc. (Mr. Cerf); Draft, “Perhaps you have some reason for evading...”, Jul 7, 1938

box-folder 7:28  
RICHARDS, Victor M.D., Presbyterian Medical Center; Draft, "Helplessly watching Kenneth in his agony as he stuffs towels into his mouth to gag his cries...”, Sep 2, 1966

box-folder 7:29  
ROOSEVELT, Eleanor:

box-folder 7:29  
Scope and Contents note

box-folder 7:29  
Note: Set of correspondence on censorship of Patchen's work in Old Lyme Public Library. See also Series 2: Correspondence: Incoming: Roosevelt

box-folder 7:29  
Miriam to Mrs. Roosevelt: Carbon, 'Because you are in a position which entails many responsibilities;...' (2 pp), Feb 5, 1947

box-folder 7:29  
Patchen to multiple recipients: Carbon signed, "Shortly after my wife and I moved to this town..." + mailing list [account of the censorship] (2 pp), Feb 28, 1947
### Outgoing ca. 1929-1972

<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>7:29</td>
<td>Third Party: Eleanor Hazard to Dixon Hoag [Secretary of the Committee of Selection, Old Lyme Library]; Carbon, &quot;It behooves me to write to you at some length...&quot; (2 pp), ca. 1947</td>
</tr>
<tr>
<td>7:30</td>
<td>STELOFF, Francis; ALS, &quot;Kenneth made this for the Gotham... the only one (collage) he's made..' + attached statement by Kenneth Patchen, Oct 26, 1957 (2 pp), 1957</td>
</tr>
<tr>
<td>7:31</td>
<td>UNIVERSITY OF TEXAS, Humanities Research Center (F.W. Roberts); Draft, &quot;Thank you very much for your kind and gratifying response. My husband...&quot;, ca. Sep 1965</td>
</tr>
<tr>
<td>7:32, 34:22</td>
<td>UNKNOWN: Draft, &quot;Will you kindly see to it...&quot;, undated</td>
</tr>
<tr>
<td>7:32</td>
<td>Telegram draft, &quot;Accidentally discovering telephone co. unaccountably reporting our number out of circulation in event you attempted to call. stop....&quot; (2 pp), undated</td>
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</tbody>
</table>

### Incoming 1934-1984

Scope and Contents note
This subseries contains incoming correspondence addressed to Kenneth Patchen and his wife Miriam Patchen. The material is organized alphabetically by correspondent. Forwarded third party letters are in general filed with the correspondent who sent them, although a few are added to a separate group (see third party correspondence). Included at the end are letters of condolence, sent to Miriam after the passing of Kenneth Patchen in 1972.

Bulk (approx. 1 linear ft.) of the total incoming letters are from New Directions Publishing covering years 1949-1984, and mainly consisting of typed letters from the executives James Laughlin, Robert MacGregor, and Frederick R. Martin. Since Patchen primarily published through New Directions, the material provides important details to the publishing processes of various Patchen's works. Other publishers present, are Jonathan Williams, Random House Inc., Padell Book Co., The Grey Walls Press Ltd. and Jonathan Cape Ltd.

Other noteworthy correspondents are author-friends e.e. cummings and Henry Miller, who communicated extensively with Patchen during his early career. Also other known figures appearing include Allyn Ferguson, Lawrence Ferlinghetti, Ezra Pound, Eleanor Roosevelt, Bertrand Russell, and Dylan Thomas.

A more detailed inventory of letters is available in Special Collections and Archives.

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**Scope and Contents note**
- **Note:** Includes production details for *In Quest of Candlelighters*, *Out of the World of Kenneth Patchen* (book set), *Wonderings*.

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**Scope and Contents note**
- **Note:** Letters in regards to screenplay based on *Memoirs of a Shy Pornographer* by Alexis Production, London.

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**Scope and Contents note**
- **Note:** Includes production details for *A Flame And A Fun & Collected Poems*.

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**Scope and Contents note**
- **Note:** Includes production details for *But Even So*.

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**Scope and Contents note**
- **Note:** Included production details for Danish editions, Bruce Lane's movie rights for Albion, *Doubleheader*, *Hallelujah Anyway*.

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Scope and Contents note
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Scope and Contents note
Note: Includes production details for But Even So.

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Forwarded/Third Party Correspondence; 6 Carbons and a memo

box-folder 14:7

General; 19 TLS, 4 ALS, 2 APCS
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Scope and Contents note
Note: Includes details about Albion Moonlight reprint, Italian editions.

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Note: Includes production details for Because It Is, and discussion about Swedish version of Sky Pornographer.

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Note: Includes details about "Stars of Jazz" program, Brussels Fair Invitation, Combined distribution of Selected Poems and the recorded version.

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Scope and Contents note
Note: Includes details about When We Were Here Together, Reprint of Selected Poems, recordings, tour with The Chamber Jazz Sextet.

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Scope and Contents note
Note: Includes production details for When We Were Here Together.

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Scope and Contents note
Note: Includes details about reprint paperback edition of Albion Moonlight.

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Note: Includes production details for The Famous Boating Party.

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Scope and Contents note
Note: Includes production details for The Famous Boating Party.

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Note: See also Series 2: Photographs: Harry Redl for contact sheets, photographs, and Series 13: Transparencies: Harry Redl for color transparencies and slides.

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box-folder 11:10  UNIVERSITY OF CALIFORNIA (UC), BERKELEY (Dept. Of French); TLS [+ enclosed material], Mar 24, 1953
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<td>11:15</td>
<td>UNIVERSITY of TEXAS, HUMANITIES RESEARCH CENTER, (F.W. Roberts, Dir. etc.); 10 TLS, 2 Telegram and Carbon, Aug 1965-Aug 1966</td>
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<tr>
<td>11:16</td>
<td>UNIVERSITY OF UTAH, (Brewster Ghiselin); TLS, May 24, 1957</td>
</tr>
<tr>
<td>11:17, 34:24</td>
<td>V:</td>
</tr>
<tr>
<td>11:18</td>
<td>VANDERBERGH, John [Dutch translator]; 3 ALS, Feb 1965-Jun 1971</td>
</tr>
<tr>
<td>11:19</td>
<td>VILLAGE VOICE (John Wilcock); 2 TLS, Sep-Nov 1957</td>
</tr>
<tr>
<td>11:20</td>
<td>W:</td>
</tr>
<tr>
<td>11:21</td>
<td>WAGNER, Dr.; TLS, [+ serial The Eight Pager], Mar 29, 1966</td>
</tr>
<tr>
<td>11:22</td>
<td>WESLEY FOUNDATION OF MILWAUKEE, (Gerald Cross); TLS (2 pp), Nov 9, 1965</td>
</tr>
<tr>
<td>11:23</td>
<td>WHO'S WHO IN AMERICA; TLS [+ annotated env, &amp; a tear sheet], Mar 7, 1967</td>
</tr>
<tr>
<td>11:24</td>
<td>WILCOCK, John; APCS and Telegram, Nov 1957, Dec 1964</td>
</tr>
<tr>
<td>11:26</td>
<td>WILDER, Thornton &amp; Isabel; 2 ALS, TLS and APCS, Sep 1953-Oct 1956</td>
</tr>
<tr>
<td>12:56-78</td>
<td>WILLIAMS, Jonathan; 16 TLS, 4 TPCS, 2 APCS and enclosed material, Jan 1952-Sep 1969</td>
</tr>
<tr>
<td>11:27</td>
<td>WILLIS, Richard; TLS, Jun 17, 1956</td>
</tr>
<tr>
<td>11:28</td>
<td>WILSON, Edmund; ALS (3 pp) Jan 22, 1941</td>
</tr>
<tr>
<td>11:29</td>
<td>WOESSNER, Warren; ALS [+ flyer], Jan 14, 1970</td>
</tr>
<tr>
<td>11:27-28</td>
<td>Y:</td>
</tr>
<tr>
<td>11:30</td>
<td>YOSHIDA, Tsutomu; TL, 2 ALS and APCS, Jun 1964-Dec 1968</td>
</tr>
<tr>
<td>11:31</td>
<td>Unidentified; 8 items, Feb 1947-Dec 1969</td>
</tr>
<tr>
<td>11:30-32</td>
<td>Third Party Correspondence:</td>
</tr>
<tr>
<td>11:33</td>
<td>CLAYCOMBE, Gordon (Palo Alto Clinic); TLS, and signed carbon, Mar 10, 1955</td>
</tr>
<tr>
<td>11:34</td>
<td>DUNKIN, Robert to Kenneth Rexroth; ALS, Aug 7, 1958</td>
</tr>
<tr>
<td>11:35</td>
<td>CIARDI, John to Harrison Smith, Saturday Review, carbon (2pp), Jun 10, 1961</td>
</tr>
<tr>
<td>11:36</td>
<td>DuPOND, Michael H. to The Ford Foundation, carbon (2 pp), Sep 25, 1959</td>
</tr>
<tr>
<td>11:38</td>
<td>JEFFERY, C.M. to Ruth Witt-Diamant, Poetry Center (SF), copy (2 pp), Dec 10, 1958</td>
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<td>11:39</td>
<td>ROMAN BOOKS to H. Saunderson, copy, Aug 10, 1965</td>
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<td>11:40</td>
<td>SAMUELSON, Ralph to Mr. Jeffery, TLS, Feb 11, 1959</td>
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<tr>
<td>11:33-50</td>
<td>Condolences from A-Z &amp; Unidentified, 1972</td>
</tr>
</tbody>
</table>
Manuscripts Series 3 ca. 1940-1971

Prose 1941-1970

Manuscripts Series 3 ca. 1940-1971

Physical Description: 5.5 Linear Feet

Series Scope and Content Summary

This series contains manuscripts, typescripts, galleys, proofs, illustrations and prospectus to some 30 published works of prose and poetry, including Patchen's most widely acknowledged works The Journal of Albion Moonlight and Sleepers Awake, notebooks, various drafts, fragmented notes, and jottings. Book reviews and clippings relating to the promotion of Patchen's works can be found in Publicity series. The material is organized into six subseries; Prose, Poetry, Plays, Other Writings, Fragments, Notebooks and Writings by Others. All the published material are arranged chronologically by publishing date, whereas the fragments are organized by title, when known, or by size. All brittle material has been separated and a photocopy is made available for research use.

Prose 1941-1970

Physical Description: 6 boxes

Scope and Contents note

Present in the collection is the complete holograph manuscript, annotated galleys and partial proofs to possibly the most important Patchen's prose work The Journal of Albion Moonlight (1941). This book was partially typeset by the author. Included also are a holograph manuscript of Sleepers Awake (1946) with galleys and corrected proofs including notations to the printer by Patchen; typescript manuscript and corrected bound copy of Fables (1953) with a prefatory statement about circumstances connected with a composition by Jonathan Williams; and original illustrations for Afame and Afun of Walking Faces.

box-folder 15, 25:1-4, 56

Journal of Albion Moonlight, 1941

Scope and Contents note

Note: The book was originally scheduled to be published by New Directions in the Winter 1941, when the firm suddenly pulled out of the deal. Another publisher could not be found in time, so Patchen published and marketed the first edition themselves by subscription and general sale.

box-folder 15

Holograph pages, (134 pp)

3 Bound manuscript books,

Manuscript Box; Black cloth cover, holograph label, (10 1/2" x 15 1/2")

Scope and Contents note

Note: Content moved to Box 15

box-folder 25:1

Manuscript fragments, holograph (5 pp)

"The Plan", carbon copy (3 pp); Patchen's description of his approach to writing the novel, the ideas, plot, and meaning

box-folder 56

Galleys proofs, annotated by Patchen; 89 leaves (8 1/2" x 22"), 7 additional holograph inserts by Patchen, and a prospectus

box-folder 25:3

Prospectus draft by Patchen (holograph)

box-folder 25:4

Ephemera: Invitation and mailing order cards (6 items)

box-folder 41:24-25

They Keep Riding Down All the Time; Cover drawings in ink and gouache, 2 versions (6 1/2" x 10") and a note, 1946

box-folder 16:1-17:7, 56

Sleepers Awake, 1946

Corrected holograph and typed pages (p. 1-245; p. 245 consists additional 36 leaves)

box-folder 16:1

Corrected holograph and typed pages (p. 246-400; + notebook cover)

box-folder 16:2

Holograph pages in pencil, annotations in red (p. 2-74; + notebook cover)

box-folder 16:3

Guide to the Kenneth Patchen Papers MS.160

MS.160
<table>
<thead>
<tr>
<th>Package 2</th>
<th>Manuscript box; Black cloth cover, holograph label (9 1/2&quot; x 12 1/2&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Note: Content moved to Box 16:1-3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>box-folder 17:1</th>
<th>&quot;Sleepers Awake On The Precipice&quot;, holograph, (p 1-66)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Note: See also Series 2: Correspondence: Outgoing: Patchen to George Leite, Sep 8 [1945]</td>
</tr>
</tbody>
</table>

| box-folder 17:2 | Manuscript fragments, holograph (3 pp)                           |
| box-folder 17:3 | Typescripts excerpts (12 pp)                                     |
| box-folder 17:4 | Tear sheets, annotated (8 pp)                                    |
| box-folder 17:5 | Tear sheets, corrected, (p 1-360)                                |
| box-folder 17:7 | Proof sheets (6 1/4" x 9 1/2"), corrected, (p 1-391)             |
| box-folder 56   | Galley proofs; corrected and uncorrected sheets                   |
| box-folder 17:8 | Published chapter, *Chicago Review*, Vol. 1:2, (p. 73-85) copy, Spring 1946 |

<table>
<thead>
<tr>
<th>box-folder 18:1</th>
<th><em>Fables and other little tales</em>, 1953</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Note: See also Series 16: Recordings; <em>Fables</em> issued by Folkways Records, includes improvisations on the text not found in either of the manuscripts mentioned.</td>
</tr>
</tbody>
</table>

| box-folder 18   | Bound typescript, annotated; written in Germany 1950-1951, with painted title page and fly leaves, red cover (8 1/2" x 11") |
| box-folder 18:1 | Typescript, "How Fables Tapped Along the Sunken Corridors..." by Jonathan Williams (3 pp)                                |
|                 | Scope and Contents note                                          |
|                 | Note: A statement about the circumstances connected with composition of Fables. Papers were attached with the manuscript book. |

| box-folder 18:2 | Corrected bound copy, Jonathan Williams, Karlsruhe, Baden, 1953 |
| box-folder 18:3 | Prospectus (2)                                                  |

<table>
<thead>
<tr>
<th>box-folder 26:1-3</th>
<th><em>Aflame and Afun of Walking Faces</em>, 1970</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scope and Contents note</td>
</tr>
<tr>
<td></td>
<td>Note: See also Series 3: Manuscripts: Other Writings: <em>Behind the Curtain</em></td>
</tr>
</tbody>
</table>

| box-folder 26:1   | 31 illustrations in black & white ink and acrylic, with printer's instruction and reduction notes |
| box-folder 26:2   | 46 layout sheets, annotated, (14" x 10")                        |
| box-folder 26:3   | Printing and layout notes, front matter & corrected prospectus text; (7 sheets and a 4 page notebook) |
Poetry 1939-1971

Physical Description: 7 boxes

Scope and Contents note

Present are original holograph manuscripts of Red Wine and Yellow Hair (1949), The Famous Boating Party (1954), When We Were Here Together (1957), and Poemscapes (1958). Hurrah for Anything (1957) and Because It Is (1960). There also is a complete set of drawings for Panels for the Walls of Heaven (1946). Only some miscellany pages and proofs exists for The Dark Kingdom, Teeth of the Lion, and Cloth of the Tempest. Arranged chronologically.

Many of the manuscripts come with a unique handmade manuscript box constructed and colored by the author, or in a hand bound book format reflecting Patchen engagement with the aesthetic. This is further evident in Patchen's own distinct handwriting, which is applied in all of the manuscripts. James Schevill skillfully described its' effect a round, rolling scrawl, it is a kind of American anticaligraphy, calling attention to its demerits as classical penmanship, voicing its humorous desire to wander around in words and encounter laughing mysteries. It is the handwriting of a man who has endured a lifetime of pain, who has transformed that pain into a singular joy.


Original poems published in But Even So, Hallelujah Anyway, and Wonderings are part of Painted Poems series.

First Will and Testament, 1939

- Manuscript fragments (2 pp)
- Tear sheet to "Can the Harp Shoot Through Its Propellers?"
- Proof sheets for "Poems Written after Reading Certain Poets...", (3 pp)
- Reprint of poem "Before the Bells of this New Year Ring", 1967

The Dark Kingdom, 1942

- Tear sheets, correct and uncorrected, (20 pp)
- Proof sheets, 7 sections
- Photostat of the cover

The Teeth of the Lion; Tear sheets, uncorrected (2 pp), 1942

Cloth of the Tempest, 1943

Scope and Contents note

Note: See also Series 3: Manuscripts: Writings by Others: Henry Miller for Introduction

- Typescript, uncorrected (1 pg)
- First proofs of printing-poems, used (19 pp) and unused sheets (6 pp)
- Portfolio for printing-poems
- Tear sheets, uncorrected (9 pp)
- Proof sheets (font samples), "The Tribes of Rakala" (4 pp)
- Galley Proofs, (9 pp)

An Astonished Eye Looks Out of the Air, 1946

- A preface to the Waldport Pamphlet; photocopy, "A Word: These poems cover the ten years of my writing life...", (1 pg), Jul 1945

Scope and Contents note

Note: Original page removed [fragile], photocopy available for use. Approximately thirty copies of the first run of the work were preserved, the rest destroyed. Later the author signed and numbered eleven copies. See also Series 1: Biographical: Bibliographies: Eaton

Title page
box-folder 33:3, 41:1-23

**Panels for the Walls of Heaven, 1946**

Scope and Contents note

Note: Patchen didn't see the proofs before the book was printed. He absolutely disapproved the whole design of it; the blue ink color, shape and size of the book, and linen effect of paper.

box-folder 33:3

Holograph of "A Man Lives Here" (2 pp)

22 illustrations in black and white ink and gouache

Scope and Contents note

Note: Includes panels 4, 7, 9-11, 13, 15, 17, 20, 24, 29, 32, 33, 35, 37, 40-43, and 3 unnumbered; handmade display board (8 1/2" x 11 1/4")

CONDITION NOTE: Housed in protective mylar sleeves; original pigments are still sticky.

box-folder 25:19, 33:4

**Pictures of Life and Death, 1946**

Holographs (12 pp) + 7 notes

Uncorrected tear sheets (2 pp)

box-folder 25:19

Selected Poems, 1946

Scope and Contents note

Note: See also Series 3: Manuscripts: Writings by Others: Miller for introduction

box-folder 25:20

Typescript, corrected (p 1-10, 12-29, 31-41)

box-folder 25:21

Proof sheets with instructions to printer (p. i-iv, 1-27)

box-folder 25:22

Proof sheets with instructions to printer (p. 28-60)

**Red Wine and Yellow Hair, 1949**

Bound manuscript book, holograph (8 1/2" x 11"); Handmade red cover, no spine, accordion style folded pages, pages colored yellow and written in various ink colors

box-folder 19:1

Manuscript fragments, holograph (11 pp)

box-folder 19:2

Miscellany pages (3 pp)

box-folder 33:5

**In Peaceable Caves; Galley proofs, uncorrected, (19 pp), 1950**

Scope and Contents note

Note: First published in England. After the book was printed the warehouse burned down destroying the completed books. It was never reprinted. The only copy to survive was sent to Patchen prior the fire. The cover was later decorated by the author with gold foil and a relief figure. See Series 4: Painted Books: In Peaceable Caves

box-folder 19:3-5

**Orchards, Thrones & Caravans , 1952**

Annotated and un-annotated typescripts and carbon copies, (48 pp)

box-folder 19:3

Proofs (p. 47-52)

box-folder 19:4

Prospectus, printed on various types of paper (5)

box-folder 20

**The Famous Boating Party, and other poems in prose, 1954**

Typescripts and carbon copies (61 pp)

box-folder 20:1

Bound dummy copy by Patchen; gray cloth cover (4 1/4" x 7 3/4")

box-folder 20

Manuscript box, constructed by Patchen (12 1/4" x 10"")

box-folder 20

Manuscript book, holograph (6 1/4" x 9")

box-folder 20:1

Manuscript fragments (2 pp)

box-folder 20:1

Prospectus (Painted Edition)

box-folder 21

**Hurrah for Anything, 1957**

Manuscript box set; holograph manuscript (18 pp), 50 drawings in black ink with layout sheets (ca. 9" x 10"), and manuscript box constructed by Patchen.

box-folder 21:1-2

Cut out typescript pages with paper backing (100 sheets)

box-folder 21:3

Ephemera; mailing order card (2) and prospectus (Painted Edition)

box-folder 22

**When We Were Here Together, 1957**
box-folder 22  Bound manuscript book, holograph (9" x 12 1/2"); colored paper pasted onto a scrapbook with pictures and poems in various color inks. Cover with green label "When We Were Here Together"

box-folder 22:1-2  Additional loose manuscript book pages (36 pp)
box-folder 22:3  Manuscript fragments (6 pp)
box-folder 22:4  Typescripts with instructions to printer; corrected (45 pp), uncorrected (22 pp), and title/table of content (12 pp)
box-folder 22:5  Proofs; corrected (7 pp), uncorrected (4 pp)
box-folder 22:6  Title page proof, layout sample, type sample and a note from Robert M MacGregor


box-folder 23  Poems, 1958
box-folder 23:1  Manuscript book, holograph, labeled "19 of 59 Poem-Scapes" (5 1/4" x 7 1/4")
box-folder 23:1  Holograph pages to Poemscapes no. 1, 34-36 (11 pp)
box-folder 23:2  Corrected carbon copies (title page and p. 1-42)
box-folder 23:3  Proof sheets to Poemscapes 1-2 (9 folios)
box-folder 23:4  Handmade black and red manuscript envelope

box-folder 23:5-6  The Love Poems of Kenneth Patchen, 1960
box-folder 23:5  Corrected typescripts and carbon copies (i-v, 1-39, 14a, 23a, 35a-b, unused pages)
box-folder 23:6  Envelope in which the manuscript was send to City Lights Books

box-folder 24  Because It Is: poems and drawings, 1960
box-folder 24  Manuscript book, holograph, (8" x 10")

Scope and Contents note
Note: Composed between Nov 13, 1958-1960.

box-folder 24:1  Uncorrected typescripts (32 pp)
box-folder 24:2  Ink drawings (41 sheets)
box-folder 24:3  Illustrated folder for unused drawing no. 5 (2 versions)
box-folder 24:4  A silver foil envelope used to store the material in.

Doubleheader, 1966
Scope and Contents note
Published set of Poemscapes and Hurrah for Anything

box-folder n/a  Hallelujah Anyway; picture poems (89), 1966
Scope and Contents note
Note: See Painted Poems series for complete list of original work.

Scope and Contents note
Note: See also Series 3: Manuscripts: Notebooks "Collection of Poems"

box-folder 25:23  Selection from Panels for the Walls of Heaven, corrected book pages (17 pp + 8 notes)
box-folder 25:24  Holograph title page & cloth samples (2 pp)
box-folder 25:25  Cover design, mock-up

But Even So; picture poems (45), 1968
Scope and Contents note
Note: See also Series 6: Painted Poems: But Even So for complete list of original work.

box-folder 25:26  Manuscript and unsorted notes (46 pp, including a folder)
Scope and Contents note
Fragile originals removed; photocopy available.

box-folder 33:6  Word list & photo layout of book cover, annotated (10" x 13")
box-folder 25:27  Prospectus with insert (2) and envelope, and mock-up
Manuscripts Series 3 ca. 1940-1971
Poetry 1939-1971

box-folder 58  Wonderings, 1971
Scope and Contents note
Note: See Series 6: Painted Poems: Wonderings

box-folder 35:28  Still another Pelican in the Breadbox; cover proof sheet 1980

Plays 1959-1967
Physical Description: 14 folders
Scope and Contents note
Included is holograph manuscript and director's copy of Don't Look Now, which was premiered by Troupe Theater in Palo Alto, California in October 1959, and later published by Capra Press under title Patchen's Lost Plays (1977). The play, built around 7 characters, a live jazz band and a upside-down living room set, was labeled by critics as "4th dimensional realism", "hallucinatory fantasy", and "extra-sensory theater".

There also are other script pages, drafts, and outlines. Fragile pages are removed, and a photocopy has been provided for research use.

box-folder 27:1-6  Don't Look Now, ca. 1959
Scope and Contents note
Note: See also Series 11: Publicity: Posters, and Play clippings

box-folder 27:1  Manuscript notebook, holograph (63 pp)
box-folder 27:2  Carbon copy (62 pp), 1966
box-folder 27:3  Annotated director's copy with backstage instructions and stage position notes (title page, i. 1-61 pp, 28 a-f, 56a-b)
box-folder 27:4  Annotated photocopy (65 pp)
box-folder 27:5  Annotated print-out of the play from "Patchen's Lost Plays", (30 pp)
Scope and Contents note
Note: Copy used at a reading performance at Cody's Books, Berkeley (Nov 11, 1977), Phillip Angeloff director, Alan Soldofsky producer

box-folder 27:6  Program, "The Troupe Theater Present...World Premier, Oct 30, 1959" (2)
box-folder 27:7  Now You See It, ca. 1967
Scope and Contents note
Note: Fragile originals removed; photocopy made available.

box-folder 27:8  Photocopy of an un-revised and original typescript typed by Murray Hargrove (31 sheets + annotated envelope cover Patchen)
box-folder 27:7  Program, performed by Reader's Theater of Chico State College, May 17, 1967
box-folder 33:7  The Important Thing; Manuscript draft (6 pp)
Scope and Contents note
Note: Fragile originals removed; photocopy made available.

box-folder 33:8-9  The Playing of Jacob Curja
box-folder 33:8  Manuscript, holograph in pencil (42 pp), Jun 1957
box-folder 33:9  Incomplete typescript (10 pp), carbon copy (p. 1-6, 8-10), photocopies (5 pp), and homemade folder labeled "Plays"
Scope and Contents note
Note: Fragile original removed; photocopy made available.

box-folder 33:10  The President Of The World; Manuscript draft, photocopies (12 pp)
Scope and Contents note
Note: Fragile original removed; photocopy made available.

box-folder 33:11-13  Miscellany, Untitled plays
Guidelines to the Kenneth Patchen Papers MS.160

Other Writings 1935-1957

General Physical Description note: 14 folders, and 1 manuscript book
Scope and Contents note
Contains miscellany published and unpublished essays, statements and stories either in manuscript, typescript or clipping format, including outline to unfinished jazz-opera "The Messenger", a manuscript book reserved for a prose work "The Human Winter" and a set of answers to Richard Emerson’s interview questions about Patchen’s perceptions about poetry and his writing processes. Material is organized alphabetically by title. Most of the writings are undated.

box-folder 28:1-2
*Behind the Curtain*: and other tales of fable & romance, ca. 1953
Scope and Contents note
Note: See also Series 3: Manuscripts: Prose: Aflame and Afun

box-folder 28:1
Corrected carbon (109 pp + story list)
box-folder 28:2
Proofs with printer instructions (6 pp)
box-folder 28:3
Fragment from Diary of a Monster, holograph (9 pp), hand bound
box-folder 33:13
*Glory Glory Hallelujah*, holograph (6 pp)
Scope and Contents note
Note: First line reads "You know, it's funny thing - to realize that you're living inside yourself - I mean that you're all alone there inside yourself..."

box-folder 33:15
*The Holy Story*, photocopy (10 pp)
Scope and Contents note
Note: Fragile original removed; photocopy made available.

box-folder 30
*The Human Winter*, Empty manuscript book, annotated title page by Miriam Patchen (9 1/4" x 12 1/2" x 2", hard bound with black cover)

box-folder 33:16
*The Messenger*, outline of a jazz-opera (5 pp + folder)

box-folder 28:4-5
*The Rising of the Moon:
box-folder 28:4
Corrected typescript with holograph title page, incomplete (35 pp + title and back page)
box-folder 28:5
Corrected carbon, incomplete (35 pp)
box-folder 28:6
*The Story of Jeremiah Dork and the Kiladian Forest*; holograph notebook (32 pp with 16 written pp.) incomplete
box-folder 33:17
*Interview*; holograph with 5 questions and answers (3 pp)
Scope and Contents note
Note: Text reveal Patchen’s views on poetry and his writing processes. See also, Series 2: Correspondence: Outgoing: Patchen to Richard Emerson, Jun 1, 1950.
Statement by Kenneth Patchen, typescript and 2 printed versions, Oct 26, 1957

Scope and Contents note

Note: First line reads "What I have to say is said for the purpose of throwing light on a situation about which many people have expressed puzzlement...". Patchen denies belonging to "the San Francisco Scene" and shares his views on jazz-poetry.

Untitled

Holograph to "Our chief pleasure was to lie naked together in a little clearing deep within the forest..." (5 pp)

Scope and Contents note

Note: Material written after Patchen read "an item in the newspaper about a young woman who went mad upon forsaking her lover. He is here assumed to speak."

Miscellany typescripts (5 pp), and proofs (6 pp)

Printed versions

Contribution to Not Many Kingdoms Left, 2 printed sets (20 pp)

"Dear Harvey Breit, I haven't read all your book because I had to walk into town and buy a pound of butter and some eggs...", proof (2 folios), December 1940

"Ezra Pound's Guilt", The Conscientious Objector

"Ezra Bound's Guilt", Manas, Mar 19, 1958 (p. 7-8), [including Alex Wayman's reply to Kenneth Patchen, Manos Apr 23, 1958 by Alex Wayman (p. 6)

"The Role of Ideas in Fiction", Occident(p. 9-10), Spring 1950

"See You In the Morning?", Women's Home Companion, Vol 75:3 (p. 14, 18-19, 106), Mar 1948

"A First Book", , Voices, no. 97, Spring 1939 (p. 44-46)

Scope and Contents note

Note: A review on Harry Roskolenko's poetry.


Fragments 1934-1974

Physical Description: 2 boxes

Scope and Contents note

Contains loose manuscript, typescript, proof, draft pages, and printed versions of individual poems, collections of quotations, publication lists, word indices and jottings. Poems are arranged loosely by title, the fragmented notes by size.

Poems:

Holograph text & printed version of "And The Little Field Mouse Said" from Hallelujah Anyway

Holograph (5 pp);

Scope and Contents note

Note: Includes "Stars of the Summer Night", "Kind Watcher's Come?", "Mother is a Bugduck", and "Let There Be No Other News, Xmas 1964" (2 pp)
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Description</th>
<th>Scope &amp; Contents Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>33:19</td>
<td>Holograph, legal size (15 pp);</td>
<td>Includes poems &quot;Bar Talk&quot; (4 pp), &quot;My Pretty Little Prue&quot;, &quot;O Hubie beat the baby I've got...&quot;, &quot;O Whim I was a wee gel...&quot;, &quot;Overhead At Midnight In Smoky Joe's...&quot;, &quot;Put The Rest Away, Put The Rest Away&quot;, &quot;They Had Us Pegged Right That Time&quot;, &quot;They Won't Let Me In&quot;, &quot;They Won't Let Him In&quot;, &quot;Yeah, I told her...&quot; (3 pp)</td>
</tr>
<tr>
<td>48:4</td>
<td>Holograph, oversized (4 pp);</td>
<td>Includes poems &quot;Some Other Time (For Maybe a Song)&quot; (2 pp), &quot;This is a Spool&quot;, &quot;For Miriam, As beautiful as the hand...&quot;</td>
</tr>
<tr>
<td>28:12</td>
<td>Typescripts, uncorrected (9 pp)</td>
<td>First line on each page reads &quot;There was...&quot;</td>
</tr>
<tr>
<td>28:14</td>
<td>Miscellany drafts:</td>
<td>Book set &quot;Out Of The World&quot;; 2 drafts of the cover (past-ups) &amp; a mock-up slipcase (5 1/2&quot; x 8 1/4&quot;)</td>
</tr>
<tr>
<td>28:15</td>
<td>Photostat with text &quot;Kenneth Patchen&quot;</td>
<td></td>
</tr>
<tr>
<td>28:16</td>
<td>Print of &quot;Bearded Photo&quot; of Patchen, with annotated folio</td>
<td></td>
</tr>
<tr>
<td>28:17-16</td>
<td>Sketch of a mailing piece</td>
<td></td>
</tr>
<tr>
<td>28:17</td>
<td>Proofs</td>
<td>Corrected (6 pp);</td>
</tr>
<tr>
<td>28:18</td>
<td>Scope &amp; Contents note</td>
<td>Includes poems &quot;Poem in the form of a letter: To Lauro de Bosis&quot; (2 pp, printed in <em>The Magazine</em> Nov-Dec 1934), &quot;The Man They Said Could Sing&quot;, &quot;Other&quot; (2 pp), &quot;To Give Us Each Love&quot;</td>
</tr>
<tr>
<td>28:19</td>
<td>Uncorrected (7 pp)</td>
<td>Includes poem &quot;Because to Understand One Must Begin Somewhere&quot;, &quot;It could not have stood in frilled hat....&quot; (2 pp), &quot;Moon Birds Live Sun Sleep&quot;, &quot;Patchen Kenneth of the Lion the Teeth&quot;, &quot;Rain wind light cold cold dark late....&quot;</td>
</tr>
<tr>
<td>28:17-19, 33:20</td>
<td>Printed versions:</td>
<td>&quot;Wedding in the Forest&quot;; prospectus for illuminated print engraved on copper &amp; printed on Dutch rag paper by David Ruff, limited to 50 copies (3), and exhibit invitation</td>
</tr>
<tr>
<td>28:17</td>
<td>&quot;At the New Year&quot; (reprint 1973), and &quot;How Silent Are The Things Of Heaven, Christmas 1944&quot;</td>
<td></td>
</tr>
</tbody>
</table>

box-folder 28:20  Clippings, 1938-1974

box-folder 28:20  "To Be Holy, Be Wholly Your Own", University of Massachusetts, (p. 6) May 6, 1970

box-folder 28:20  "Before The Bells Of This New Year Ring", *Newsday/Viewpoints*, (p. 1 B) Dec 31, 1969
box-folder 28:20  Set of poems in *Poesie Vivante*, No. 25/26, (p. 103-105) ca. 1967


box-folder 28:20  "I have lighted the candles, Mary", *New York Herald Tribune*, Dec. 20, 1942

box-folder 28:20  "Crossing On States Island Ferry", *Voices*, no. 97, (p. 27) Spring 1939
box-folder 28:20  "Lights Are Going Out In the Castles", "Hymn to a Trench Gun", "Boxers Hit Harder When Women Are Around", "In As Much As War Is Not For Women", *Voices*, no. 94, (p. 20-21) Summer 1938

box-folder 28:20  Three poems; "The Dazzling Burden", "Joined Together By The Rule Of Peaceful Love", "I Feel Drunk All The Time", unknown source
box-folder 28:20  "Permanence", *New York Times*
box-folder 49  Oversized clippings; "I have lighted the candles, Mary", "Instructions for angels", "Wide, wide in the rose's side", "No one ever works alone", *Liturgy*,Vol. 14:10, Dec 1969

box-folder 28:21-23, 33:21-24  Lists:

box-folder 33:21-23  Poems by publication, holograph (59 pp)
box-folder 28:21, 33:24  Word indices; note cards A-Z (78 cards), and holograph pages of A-C & Y-O (18 pp)


box-folder 33:21-23  Note: See also Series 3: Manuscripts: Notebooks: By Size: 6x9 for word lists and word flip-chart

box-folder 33:21-23  Name list (22 pp)
box-folder 28:23  Calculations (7 pp)

box-folder 28:24, 33:25, 48:8, 49  Grouped Notes:

box-folder 28:24, 33:25, 48:8, 49  Collection of quotations (15 pp)

box-folder 28:24, 33:25, 48:8, 49  Scope and Contents note

Manuscripts Series 3ca. 1940-1971
Fragments 1934-1974

box-folder 33:25
Material in regards to Corcoran Gallery of Art Exhibit; a note book, holograph letter drats (8 pp) and miscellany notes 1969-1970

box-folder 28:24
"Writing etc" (5 pp) and "Notes etc" (2 pp)

box-folder 48:08
Cue cards (14" x 16"; 11 pp in various colors)

By Size:

box-folder 28:25
(5" x 7 3/4"); (6 pp)

box-folder 28:26
(5" x 8"); (6 pp)

box-folder 28:27
(5 1/4" x 9"); photocopies (4 pp)
Scope and Contents note
Note: Fragile originals removed.

box-folder 28:28
(5 1/2" x 8 1/2"); photocopies (18 pp)
Scope and Contents note
Note: Fragile originals removed.

box-folder 28:29
(6" x 8 3/4"); (24 pp)

box-folder 28:30
(6" x 9"); (40 pp)

box-folder 28:31
(7 1/2" x 9 3/4"); (4 pp)

box-folder 28:32
Letter (8 1/2" x 11"); (12 pp)

box-folder 28:33
Various size, (37 pp)

box-folder 33:26
Legal size, (15 pp)
Scope and Contents note
Note: Includes a statement "Consolations for the unfortunates born on the 29th of February. Say what you will, a man who has a birthday only once every four years is never a man like others." Oct 1, 1960.

Notebooks undated
Scope and Contents note
Contains notebooks of comments, poetry, random thoughts, lists and quotations. Titled material are arranged alphabetically and untitled by size.

box-folder 29:1-3
"Collection of poems"; annotated typescripts, carbon copies, cut-out and paste-up pages (102 pp + decorated binder)

Scope and Contents note
Note: Some pages contain notations alluding to poetry-jazz performances; tempo, pause and instrumental solo markings. Original order intact.

box-folder 31:1
"HU.E.F.ST."
Scope and Contents note
Note: Includes notes from People Anthology on philosophers, influential theories, and general writing principles.

box-folder 31:2
"Misc." (6 written pp)
Scope and Contents note
Note: First Line reads "Folk Songs, rounds..."
Manuscripts Series 3ca. 1940-1971
Notebooks undated

box-folder 31:3
"O", drafts & notes (10 written pp; decorated abstract cover), 1963
Scope and Contents note
Note: First line reads "to black ink add Indian yellow"; also contains page titled "Oriental Humor".

box-folder 31:4
"Proverbs", (23 written pp; Decorated cover)
Scope and Contents note
Note: First line reads "If you make yourself honey, the flies will eat you..."

box-folder 31:5
"6.5.51-8.2.52", quotations (10 written pp, handcolored green cloth cover with abstract designs), Jun 1951-Aug 1952

box-folder 31:6-32:7, 33:27
Legal size; list of recorded titles (7 pp), and holograph copies of reviews (8 pp)
(8" x 10"):
Hand copied collection of poems by Hoelderlin and Machado (18 written pp, multi-color abstract label)
2 notebooks, (3 written pp and 2 loose pp) and (5 pp)
(7 1/2" x 10"); manuscript book of poems (49 written pp, handcolored cover)
Scope and Contents note
Note: Most poems build around 11 line scheme.

box-folder 31:9
(6 1/4" x 10"); (1 written pg. with a single word "an experience"; decorated cover)

box-folder 31:10-12, 32:1-2
(6" x 9"); 5 notebooks with (15 pp), (4 pp), (12 pp; decorated cover), Word flip-chart, and Word lists
(5 1/2" x 9"); Word index (p. 1-12), drafts (p.13-18)
(5" x 8"); 2 notebooks with (12 pp; no cover) and 18 writing principles (green cloth cover painted black)
(5" x 7 3/4"); collection of poems by various authors (31 pp; missing front cover, green cloth back cover)
(3 1/2" x 6"); (7 pp; brown cover)
(3" x 5"); 2 notebooks with (14 pp; brown cover with abstract red and yellow pasted-on paper) and UBC Noon Concert poem list (5 pp; yellow cover)

Writings by Others 1946, undated
Physical Description: 7 folders
Scope and Contents note
Contains manuscript pages and proofs to three "Introductions" written by Henry Miller and Comfort Alex, and resource material. Arranged alphabetically by author.

box-folder 32:8
Comfort, Alex; Introduction to English Edition of Patchen's poems, proof sheet, 1946

box-folder 32:9
Miller, Henry
Introduction to Cloth of the Tempest, typescript (5 pp)
Introduction to The Selected Poems of Kenneth Patchen, carbon copy (19 pp),
Scope and Contents note
Note: Written in Jun-Jul 1946, Big Sur, CA

box-folder 32:9
Handmade folder and a loose note "Miller Introductions"

Kessler, Chester; "The Plague Summer", incomplete animation script, carbon copy (10 pp)
Scope and Contents note
Note: Script adopted from The Journal of Albion Moonlight. See also MS 167, Chester Kessler Papers, 1951-1952
box-folder 32:11  Unidentified; "On the Censorship of Allen Ginsberg's Howl", incomplete carbon copy (1 pg)

box-folder 32:12-14  Resource Material; scrapbook of rearranged fairy tales, and cut out pages from "Andersen's Fairy Tale" & "Fairy Tales from the Isle of Man"

Painted Books Series 4 1942-1958

Physical Description: 23 books
Series Scope and Content Summary
The Painted Books editions, started in 1942, include nine titles, hand bound and individually decorated covers with original paintings and holograph colophons by the author. Total of 956 cover paintings of the special editions were produced. Material is arranged alphabetically by title. Access to Painted Books is restricted. There are slide and photo print copies of most of the cover designs.

Included is the only known copy of In Peaceable Caves. Access to this book is restricted. A microfilm copy is available for research use.

Box 36

Fables and Other Little Tales. Jonathan Williams, Karlsruhe, Baden, Germany, (Jargon 6) 1953

Scope and Contents note
Limited to 50 copies. (7"x9 3/4") This is copy no. 9

Box 36


Scope and Contents note
Limited to 50 copies. (6 1/2"x10") This is copy no.4

Box 36

Hurrah for Anything. Jonathan Williams, Highlands, NC ,1957. (Series: Jargon 21)

Scope and Contents note
Limited to 100 copies. (5 1/2" x 8 1/4") These are copies no. 7, 29, 31, 72. Copy no. 7 is donated by Laurence Ferlinghetti.

Box 36

In Peaceable Caves . The Gray Walls Press, London. 1950

Scope and Contents note
Decorated cover with painted relief, Christ on a cross. Selection of poems made by Wrey Gardiner. (5 1/2" x 8 1/2") See also Series 3: Manuscripts: In Peaceable Caves, and Series 17: Microfilm: In Peaceable Caves

Box 36

Poemscapes. Jonathan Williams, Highlands, NC, (Series: Jargon 11) 1958

Scope and Contents note
Limited to 75 copies. (5 1/2" x 8") These are copies no. 3, 59, 67

Box 37


Scope and Contents note
Limited to 150 copies. (8" x 8") These are no. 82 and 83

Box 37


Scope and Contents note
Limited to 108 copies. Bound (largely) by hand. (9"x9") These copies are no. 1, 8, 11 and 31. Copy no. 11 was made for E.E. Cummings; his personal 'logo animal' the Blue Elephant is on the cover.

Box 37

When We Where Here Together. New Directions, NY, 1957

Scope and Contents note
Limited to 75 copies. (9" x 9 3/4") This is copy no. 13.
Box 38  
**Sleepers Awake.** Padell Book Com., NY, 1946  
Scope and Contents note  
Limited to 75 copies. (6 1/4" x 9 1/4") Bound in white buckram. This is copy no. 7

Box 38  
**The Dark Kingdom.** Harriss & Givens, NY, 1942  
Scope and Contents note  
Limited Edition 75 copies. (6 1/2" x 9 1/2") Out of Series, autographed. Annotated: "For Margaret in friendship Kenneth Sept '42".

Box 38  
**Altered Books (4); Hallelujah Anyway.** New Directions, NY, 1966  
Scope and Contents note  
Recovered with various colored paper. Comes in two sizes: 5 1/2" x 8 1/2" (2), and 7 1/2" x 10 1/2" (2)

Box 35:1, 33:29  
**Prospectus (2) and flyer to painted editions of When We Were Here Together, Hurrah For Anything, Poemscapes**

**Silkscreen Prints** Series 5 1955-1956  
General Physical Description note: 9 folders, 1 framed print, 1 bound volume  
Series Scope and Content Summary  
Silkscreen Prints, serigraphs, consists mainly of manuscript pages to and a bound copy of *The Moment*, and a broadside *A Mercy-Filled & Defiant Xmas*.  
The *Moment* is a bound version of two silkscreen portfolio editions, *Glory Never Guesses* and *A Surprise for the Bagpipe Player*. There were only 47 copies made, all bound by the Patchens. The portfolio editions are included in MS 164 Alan and Beatrice Parker Collection. Total of 200 hand-run portfolios were produced by Frank Bacher, each containing 18 printed sheets on handmade Japanese paper. After the silkscreening, Patchen went back into the images, handpainting and enhancing the images. Harry Redl photographed the silkscreen editions in 1955. See Series 13: Transparencies: Harry Redl.

box-folder 33:31-32, 35:2, 46:5  
**Glory Never Guesses, 1955**  
Scope and Contents note  
**Note:** See also MS 164 Alan and Beatrice Parker Collection

box-folder 46:5  
box-folder 33:31-32, 35:2  
**Layout draft (11 1/4" x 14 1/2") and 2 small proofs to "If You Can Loose Your Head**

box-folder 33:31-32, 35:2  
**Holograph draft (2 pp), corrected proofs (2 pp)**

box-folder 35:2  
**Prospectus (2)**

box-folder 35:2,46:5  
**A Surprise For A Bagpipe Player, 1956**  
Scope and Contents note  
**Note:** See also MS 164 Alan and Beatrice Parker Collection

box-folder 46:5  
box-folder 35:2  
**Layout draft to "A Surprise for a Bagpipe Player" (11 1/4" x 14 1/2")**

box-folder 33:30, 55:1  
**The Moment, 1955**  
**Prospectus (2)**

box-folder 33:30  
**Corrected manuscript pages, holographs in black ink (34 pages + label note)**

box-folder 55:1  
**Drafts on wax paper; separate background and text sheets (39 pp)**  
Scope and Contents note  
**Note:** FRAGILE material.

Box 55  
**Bound book; binding in vellum, straw cloth cover (12 3/4" x 15")**
Single sheets: "O listen is a purple elephant", "An old lady name Amber Sam", and "This is the animal that walks sitting down" (12" x 14 1/4"), undated

Framed print, "To whomever these village fires still have meaning", 1955

**A Mercy-Filled & Defiant Xmas**

Silkscreen print (17 1/2" x 24") no. 94/150, also signed by Miriam, Dec 1970

Printed paper version, (4 pp, 2 mounted on cardboard)

**Painted Poems** Series 6 1961-1971

**Series Scope and Content Summary**

Contains 151 original painted poems; compositions of free-verse poetry with whimsical imagery. The work employs layers of sumi ink, watercolor, collage, casein and other mixed media in an array of color assortments from monochromatic gray to brilliant tones. The paintings come in two general sizes, 7" x 10" and 11 1/2" x 17". Painted Poems were published by New Directions in *Hallelujah Anyway* (1965), and *But Even So* (1968). In addition to painted poems, *Wonderings* (1971), Patchen's last work features abstract and figurative drawings, and reprints of silkscreen pages. Material is arranged virtually in alphabetic order by first line of the poem. It is further referenced by a published page number, and an artificially assigned painted poem number [PP].

Material is restricted due to their fragility. Slides are available for viewing at Visual Resource Center. Access to other reproduction formats, transparencies and photo prints, with the Head of Special Collections and Archives permission only. Also, search general library collection for published editions. Full color renditions of painted poems are published in *What Shall We Do Without Us?*, Sierra Club (1984), and *The Argument of Innocence*, Peter Veres (1976).

**Hallelujah Anyway;** (82 sheets), 1965

A dream of Goethe dancing with a friendly ostrich (pg. 76; PPS75)

A feeling of passionate mercy (pg. 89; PPS88)

A something-like-that look after the last of the 5,000 singing leopards has safely gone by (pg. 79; PPS78)

Ah! here comes the 9th one now! (pg. 20; PP20)

All at once is what eternity is (pg. 6; PP6)

All is as it is not (pg. 83; PPS82)

An interview with the floating man (pg. 61; PP61)

And then some fellows disguised as shelves (pg. 34; PPS34)

And to think...it all started out like any other world (pg. 49; PP049)

Ask the grass why it grows (pg. 8; PPS8)

Been driven from our radioactive temples (pg. 31; PP31)

Billy Besto & Mr Bug were over there easy (pg. 56; PP56)

Check! questions are the best things I answer, bub (pg. 65; PP65)

Come!. Say yes (pg. 5; PP5)

ead, pow! tears of G k to just lay there a bi der tawny sounds that (pg. 43; PPS43)
Had General Grant been a xmas tree (pg. 64; PP64)

Hallelujah is my name (pg. 62; PP062)

He's either going away or coming back (pg. 88; PPS87)

I am the ghost of Chief Mountain-Lyin (pg. 60; PP60)

I got me the blue dawg blues (pg. 36; PP36)

I have a funny feeling that some very peculiar-looking creatures out there are watching us (pg. 28; PP28)

I proclaim this international shut your big fat flapping mouth week (pg. 44; PP44)

Imagine seeing you here: after all it's not every day that the two nicest people in this big old lousy world get together like this (pg. 22; PP22)

In Perkko's grotto everybody gets along just fine (pg. 50; PP50)

In the hipodrome they are always hoping that the next act will do it. (pg. 53; PP52)

In the long run (pg. 42; PPS42)

Inside the flower there is room for every sower (pg. 16; PP016)

Is that all that's wrong! (pg. 75; PPS74)

It wasn't so bad really (pg. 33; PP33)

Little chief son-of-a-gun-don't-give-a-shoot (pg. 25; PP025)

Love (which includes poetry) is to science as the free & beautiful catchings of a child are to the vile & unreturning throes of the hangman (pg. 18; PPS18)

Man would you just look at your leaders! (pg. 82; PPS81)

My program?: let us all weep together (pg. 15; PP14)

No denial of rumor that Aristotle and Hannibal Lena have been seeing a lot of each other these last few centuries (particularly the former) (pg. 71; PP70)

Now, when I get back here (pg. 38; PP38)

O take heart, my brothers (pg. 45; PP45)

Of course they will win: that's the only victory we've got left (pg. 23; PP23)

Only a bit longer now and they'll have your life in stock (pg. 77; PPS76)

Peace or perish (pg. 48; PP48)

Pleasantly we shall remain at least while we're here (pg. 7; PP7)

Rode him out of a dream maybe ten-twelve year ago (pg. 85; PPS84)

Shaggy balls of fur, Enos! (pg. 32; PP32)

Snow is the only one of us that leaves no tracks (pg. 78; PPS77)

& so the little field mouse said (pg. 15; PP15)

So when that nosey conductor comes round with that "Tickets please" dodge of his (pg. 9; PP09)

Sure is one peculiar way to run a ballgame (pg. 46; PP46)

That Petey D Croos is a sly one! (pg. 35; PPS35)

That's nice (pg. 37; PP37)
<table>
<thead>
<tr>
<th>Box-Folder</th>
<th>Case</th>
<th>Page Number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blk</td>
<td>3</td>
<td>84</td>
<td>That's what we're all in, the soup (pg. 84; PPS83)</td>
</tr>
<tr>
<td>Framed</td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>29</td>
<td>The birds are very careful of this world (pg. 29; PP29)</td>
</tr>
<tr>
<td>Blk</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>1</td>
<td>30</td>
<td>The burso “dockle” (pg. 30; PP30)</td>
</tr>
<tr>
<td>Framed</td>
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<td></td>
<td>3</td>
<td>3</td>
<td>The concerns of the heart: feeling, I must remind you, is the poet's sign (pg. 3; PP3)</td>
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<tr>
<td></td>
<td>3</td>
<td>53</td>
<td>The continuous Christ (pg. 53; PP53)</td>
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<tr>
<td></td>
<td>1</td>
<td>13</td>
<td>The day has followed me about like some dog-like thing (pg. 13; PPS13)</td>
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<tr>
<td></td>
<td>1</td>
<td>41</td>
<td>The daydreams of a king (pg. 41; PP41)</td>
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<td></td>
<td>3</td>
<td>81</td>
<td>The easy hat-eye went to sheperds krim (pg. 81; PPS80)</td>
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<td></td>
<td>1</td>
<td>17</td>
<td>The ground keeper's dog and the castle master's cat (pg. 17; PP17)(large)</td>
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<td></td>
<td>1</td>
<td>53</td>
<td>The lion part. &amp; that which is water lily (pg. 54; PP54)</td>
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<td></td>
<td>3</td>
<td>55</td>
<td>The one who comes to question himself has cared for mankind (pg. 39; PP39)</td>
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<td></td>
<td>3</td>
<td>55</td>
<td>The red flesh of the rose and the blood of the sea (pg. 55; PP55)</td>
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<td></td>
<td>3</td>
<td>68</td>
<td>The scene of the crime which is also know as “civilized living” (pg. 68; PPS67)</td>
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<td>1</td>
<td>40</td>
<td>The tree-sleeping-behind-lecturer (pg. 40; PP40)</td>
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<td></td>
<td>1</td>
<td>51</td>
<td>The walker standing: if you return before you go most fast- shuffles will seem pretty slow (pg. 51; PP51)</td>
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<tr>
<td></td>
<td>1</td>
<td>59</td>
<td>The world is nothing that can be known (pg. 4; PP4)</td>
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<tr>
<td></td>
<td>2</td>
<td>70</td>
<td>The world's not enough really for the kind of rent we have to pay to live in us (pg. 12; PPS12)</td>
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<td></td>
<td>1</td>
<td>47</td>
<td>There isn't much more to tell (pg. 70; PP69)</td>
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<tr>
<td></td>
<td>2</td>
<td>51</td>
<td>They are so happy that you could make it (pg. 2; PP2)</td>
</tr>
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<td></td>
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<td></td>
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<tr>
<td></td>
<td>1</td>
<td>21</td>
<td>Tribute to a grandfadder foof (pg. 21; PP21)</td>
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<tr>
<td></td>
<td>1</td>
<td>74</td>
<td>Unless you clock in at three 5 o'clock (pg. 74; PP73)</td>
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<td></td>
<td>2</td>
<td>73</td>
<td>Upon the book of the waters (pg. 73; PP72)</td>
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<tr>
<td></td>
<td>2</td>
<td>87</td>
<td>Well, if you don't want me to buy Philly for you (pg. 87; PPS86)</td>
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<td></td>
<td>3</td>
<td>80</td>
<td>Whaleagle rider and there shall be strange &amp; terrible encounters on the way to our first meeting (pg. 80; PPS79)</td>
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<tr>
<td></td>
<td>3</td>
<td>47</td>
<td>What can you do up here that you can't go on doing just as vilely on earth? (pg. 47; PP47)</td>
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<td></td>
<td>3</td>
<td>19</td>
<td>What the story tells itself when there's nobody around to hear it (pg. 19; PPS19)</td>
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<td></td>
<td>3</td>
<td>63</td>
<td>What this is, eh! (pg. 1; PP1)</td>
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<td>3</td>
<td>86</td>
<td>Whoever you're ready (pg. 86; PPS85)</td>
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<td></td>
<td>1</td>
<td>63</td>
<td>Who've you been today (pg. 63; PP63)</td>
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<td>1</td>
<td>24</td>
<td>You can't leave the doughnut whole (pg. 24; PP24)</td>
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<td>1</td>
<td>57</td>
<td>You know, somehow I think, old pal (pg. 57; PP57)</td>
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<td>Box-Folder</td>
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<td>Blk Case 3</td>
<td>You're faced wrong, that's what's the matter (pg. 72; PPS71)</td>
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<tr>
<td>Blk Case 1-3, Framed</td>
<td><strong>But Even So</strong>; (45 sheets) 1968</td>
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<tr>
<td>Framed Case 1-3, Framed</td>
<td>A crown of clouds (pg. 14; PP103)</td>
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<tr>
<td>Blk Case 2</td>
<td>A mountain's knees seldom sneeze (pg 33; PP122)</td>
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<tr>
<td>Blk Case 2</td>
<td>Ah, come this time next never things'll be fine (pg 8; PP97)</td>
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<tr>
<td>Blk Case 2</td>
<td>All that leaves is here always (pg 44; PP133)</td>
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<tr>
<td>Blk Case 2</td>
<td>And Mr Eggleg said you wait there until I get back (pg. 22; PP111)</td>
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<tr>
<td>Blk Case 2</td>
<td>And Pocahontas she done cry (pg. 39; PP128)</td>
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<td>Framed Case 2</td>
<td>As bitter &amp; far as a tiger's frown o &quot;Rulers&quot; of the world (pg 31; PP147)</td>
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<tr>
<td>Blk Case 2</td>
<td>At one time the grass was thought to be (pg 21; PP110)</td>
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<td>Blk Case 2</td>
<td>Can't recall me one reason (pg 10; PP n/a)</td>
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<tr>
<td>Framed Case 2</td>
<td>Caring is the only daring (pg. 16; PP105)</td>
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<td>Blk Case 2</td>
<td>Come now, my child (pg 4; PP93)</td>
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<tr>
<td>Framed Case 2</td>
<td>Go loving &amp; them -- with all they are or ever were you'll overthrow (pg. 2; PP91)</td>
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<tr>
<td>Blk Case 2</td>
<td>Gredgys gookin (pg. 28; PP117)</td>
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<td>Blk Case 2</td>
<td>His suchamuch? (pg. 32; PP121)</td>
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<td>Framed Case 2</td>
<td>How do you mourn the dead? Who are still alive (pg 41; PP146)</td>
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<td>Note:</td>
<td>Scope and Contents note</td>
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<td>Also known by title &quot;Murder of the world&quot;</td>
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<td>Blk Case 2</td>
<td>It is outside us as we are within it (pg. 18; PP107)</td>
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<tr>
<td>Blk Case 2</td>
<td>It's outside the thing that dances not in &quot;our minds&quot; (pg. 37; PP126)</td>
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<td>Blk Case 2</td>
<td>King Jiz wonders which of him isn't his (pg. 11; PP100)</td>
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<td>Blk Case 2</td>
<td>Mr. Plickpoon of Darby (pg. 27; PP116)</td>
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<td>Blk Case 2</td>
<td>My god the sorrow of it (pg. 38; PP127)</td>
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<tr>
<td>Blk Case 2</td>
<td>My name is Dobble and I live in a used milk bottle (pg 23; PP112)</td>
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<td>Blk Case 2</td>
<td>O fountain me a burning bell (pg. 34; PP123)</td>
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<tr>
<td>Blk Case 2</td>
<td>O tonight the stars is acryin' like mebby they just had a raise in the rent (pg. 13; PP102)</td>
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<tr>
<td>Blk Case 2</td>
<td>Oh, oh ...&quot;Bullet Eye&quot; Brexton, the tree-looker has been by again (pg. 36; PP125)</td>
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<td>Blk Case 2</td>
<td>Peace now for all men (pg. 26; PP115)</td>
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<td>Blk Case 2</td>
<td>Quiet we must not disturb the evening-being device (pg. 9; PP98)</td>
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<td>Blk Case 2</td>
<td>Sure, Leroy, there is a kindness of willing (pg. 24; PP113)</td>
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<td>Framed Case 2</td>
<td>The argument of innocence can only be lost if it is won (pg 5; PP94)</td>
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<tr>
<td>Blk Case 2</td>
<td>The crimson leopard walks (pg. 40; PP129)</td>
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<tr>
<td>Blk Case 2</td>
<td>The daydream of a caterpillar (pg. 17; PP106)</td>
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</table>
The hands of the air applaud the wonders (pg. 7; PP96)
The horse smile-seller (pg. 29; PP118)
The little night-eater knows (pg. 35; PP124)
The rain never gets wet (pg. 30; PP119)
Then shall the roads arise (pg. 12; PP101)
They don't seem to understand that unless someone does nothing soon (pg. 1; PP90)
This room, this battlefield (pg. 3; PP92)
Tigly Kottaew world champ ticket seller (pg. 20; PP109)
We deserve us (pg. 42; PP131)
What is not, then, is in every case the world (pg. 19; PP108)
What shall we do without us? (pg. 43; PP132)
What walking looks like when it's not (pg. 6; PP95)
Yeah, Jack, it's a dark deck & a liar's deal (pg. 15; PP104)

_Wonderings;_ (26 sheets), 1971
Scope and Contents note
Complete manuscript set of paintings, collages, painted poems & reproduced silkscreen prints; includes half title page, title page, preceding page after title page, dedication page, (p. 1-88), and image reduction notes. Size: 11 1/2" x 14 1/2". Only painted poems listed below.

A floating (pg. 76)
All things are all things true? (pg 56)
All light saving time (pg 10)
And it is true, it is true I saw the ships (pg 3)
Any who live stand alone (pg. 2)
Are you There? Yes, but not here! (pg 34)
Arrival of the mailorder dog (pg 79)
Believe that apples could talk if they had a mind too (pg 16)
Berfu's ox stands there so the sky won't fall (pg 28)
But if your precious illusion should turn out (pg. 1)
Do you think that somebody will find us in time? (pg 75)
Everyman is me, I am his brother (pg 88)
It's always too soon or too late (pg 55)
It's really lousy taste to live in a world like this (pg 71)
Keep it, keep it in the hither (pg 24)
Let us rejoice (pg 38)
May all that have life be delivered from evil willed suffering (pg 87)
None can leave where he's going (pg 85)
O there's no point saying (pg 81)
Sems different now the've taken the rose-colored penguins off this page (pg 78)
The words that speak up from the mangled bodies of human beings (pg 47)
Wait up here at the end of the world (pg 72)
Waiting at the bathhouse (pg 77)
What a lovely morning! (pg 32)
Which of us is not flesh? (pg 64)
Why are you running, pal? (pg 74)

Unpublished;
Declaration of Peace, my country the world
Just where “time” & “space (or so we’re told) begin to pretend to be two there
lives the king of toys

The Parachute Jumper fancies himself...“(10 1/2 x 17)

"Goldilocks, Hell!" cried the bears (10 1/2 x 17)

"But what can be do? Get ready to die (12 x 16 1/2)

The hanging king, (10 3/4 x 17)

Inside the air (13 1/2 x 19)

Sky eye the sun and Mr Fubbenakroplis bird, (12 x 16 3/4)

Proof sheets:

Scope and Contents note
Note: No. 10-11, 66 are published in Hallelujah Anyway.

"The Man Is Not A Town", no. 10
"Elephants and Eskimos", no. 11
"All Right, You May Alight", no.66
"Faces have no edges", printing sequence sheets (p. 2-8)

Clippings featuring Painted Poems, 1961-1973
Serial Issues featuring Painted Poems, oversized; Joyful Noise, Vol 13: 1 and 3,
Jan,1968 and May 1968

General Physical Description note: 219 sheets, 6 sculptures, 3 framed artwork, 2 pieces
of furniture

Series Scope and Content Summary
Includes ink and gouache drawings, paintings, mono-prints, mix media pieces, papier-mâché
sculptures and decorated furniture. Material varies in size. Images depict creatures and
figures, and are brushed on spontaneously utilizing washes, line drawing and collage
techniques. Papier-mâché animals were created in conjunction with painted poems from the
left over rag paper. The animals are endangered species due to their fragility. Access to
material is restricted. See images of the sculptures in The Argument of Innocence, by Peter
Veres.

Drawings:

Medium, ink (79 sheets)

Medium, ink and gouache (20 sheets)

Mono-prints (22 sheets)

Paintings:

Medium, gouache, untitled

(7” x 10”), 4 sheets
(8 1/2” x 10 1/2”), 1 sheet; birdlike figure next to a face
(10” x 13”), 1 sheet; two smiling figures in a dark with red ‘hearts’
(7” x 9”), 1 sheet

Note: FRAGILE material

(Approx. 10” x 17”), 41 sheets
(Over 10” x 17”), 18 sheets + 2 handmade folder covers; with mono print
design (14 1/2” x 22 1/2”), and oversized portfolio with yellow background,
painted geometric shapes, and red tie strings (17” x 23”)

Collage:
Works of Art Series 7

Undated

Box-folder 40:10
(7” x 10”), 3 sheets
Scope and Contents note

Note: Includes signed draft "Hell, I can wait"

Box-folder 40:11
(5 3/4” x 5 3/4”), 1 sheet; abstract design
Box-folder 48:2
(11” x 16”), and (9 1/2” x 13 1/2”), 2 sheets
Box-folder 59:2
(10” x 17”), 18 sheets
Box-folder 68:1
(Over 10” x 17”), 8 sheets
Box-folder 40:12-14, 46:3, Package 3
Collage material; torn and cut pieces (66), and Japanese Cedar Box (10” x 13”)
Box-folder 34:32
Color chart
Box-folder Framed
Framed paintings:

- Untitled, "Yellow Speckled Bill", 1963
  Scope and Contents note
  Note: Gift of Allyn and Donna Campo; in black frame (15 1/2” x 22 1/2”)

- "Birds"; 6 free-floating figures in red and brown tones
  Scope and Contents note
  Brown frame (15 3/4” x 18 1/2”)

- "Totem"; a large figure, brown and pink dominating tones
  Scope and Contents note
  Silver frame (17” 1/4 x 25 1/4”)

Box 53
Sculptures, Papier-mâché figures: [FRAGILE]
- Yellow animal (6” x 10” x 5”)
- Silver animal (3” x 4” x 3”)
- Dog like animal (4” x 6 1/2” x 3”)
- Blue animal with blue glass eyes (4” x 4” x 3”)
- Bird with blue chest, black cropt and red head (3” x 2” x 2”)
- Gray bird, (2 1/2” x 4” x 2 1/2”)
Box n/a
Furniture
- Folding screen; black wood frame with pasted on silkscreen prints
- Writing table; 2 crates stacked together with black base and red table top with painted white figures and creatures (2’ x 17” x 20”).

Postcards Series 8 1958-1968
Physical Description: 6 folders
Series Scope and Content Summary
Includes single cards and card sets featuring Patchen's drawings, painted poems and poems. Arranged chronologically.

Box-folder 35:6
Picture Poems, printed by Leslie Tobin Imports, Inc., Philadelphia (7 blank cards; 5 1/4” x 8”), 1968
Scope and Contents note
Note: Only a few hundred cards were printed, before Tobin's company disbanded.
Includes painted poems: "I am the Ghost", "Of Course They Will Win" (2), "Little Chief", "I have a Funny Feeling", "Peace or We Will All Perish"

Box-folder 35:7
Untitled Drawings, complete set of 4 blank cards + envelopes.
Scope and Contents note
Note: Reprinted from the "Love & War Poems" by Wisper and Shout, Derby, England, Feb 1968.

Box-folder 33:33, 35:8
Season’s Greeting Cards, 1958-1964

Guide to the Kenneth Patchen Papers MS.160
MS.160 49
box-folder 35:8  "A Parable at the Year's End", blank card, 1964  
Scope and Contents note  
Note: 250 copies printed in December.

box-folder 35:8, 33:8  "A Poem for Christmas "; blank card and annotated typescript to poem "Peace on Earth", 1963  
Scope and Contents note  
Note: 250 copies printed in December.

box-folder 35:8  "I have lighted the Candles, Mary", blank card, [1958]  
Scope and Contents note  
Note: 250 copies printed in December.

box-folder 35:8  "Two Poems for Christmas" (2), [1958]  
Scope and Contents note  
Note: 200 copies printed in December and distributed gratis. Printed by John Hunter Thomas on rag paper.

box-folder 35:9  Small Postcards; Painting Poem in Mixed Medium, complete set of 4, printed by Museum Reproductions, Alhambra, CA, 1958  
Scope and Contents note  
Note: Includes painted poems "In Perkko's Grotto", "It is Somehow Reassuring to Contemplate', "The One Who Comes to Question Himself", "The Walker Standing". Card set were given as a Christmas present from Kenneth and Miriam Patchen.

box-folder 35:10  "The Crowded Net", handmade card  

Published works Series 9 1935-1977  
General Physical Description note: add  
Series Scope and Content Summary  
This series contains author's first editions, foreign editions (books published in France, Italy, Germany, Sweden, Holland and Japan), periodical issues containing writings, graphic work, and appearances of Kenneth Patchen. Also included are anthologies, works containing critical reviews, and personal comments and reminiscences, which concern Patchen. Material has been cataloged separately. Consult UCSC library online catalog for individual call numbers ( http://cruzcat.ucsc.edu/).  
Patchen Firsts: First printed poem in the New York Times in 1924, when the author was only 14; first appearance in Poetry magazine, in 1933; first published book, Before the Brave , in 1936.

Scrapbooks Series 10 1935-1965  
Series Scope and Content Summary  
Scrapbooks contain press clippings, reviews, articles, and correspondence. Bulk of the material covers Patchen's early literary production and poetry-jazz activity. Arranged chronologically.  
Fragile material - please consult the Head of Special Collections and Archives for availability.

box-folder 35:11  1935-1946; book reviews, articles, correspondence (8" x 10")  
Scope and Contents note  
Note: Includes a signed typescripts of "The Journal of Albion Moonlight" by Henry Miller and "Patchen's First Testament" by William Carlos Williams; a typed letter from Guggenheim Memorial Foundation (Mar 20, 1936) announcing his fellowship.

Box 47  1939-1942; "Kenneth Patchen, First Will & Testament" book reviews and ads (36 pp; green cover; 11" x 15")[FRAGILE - see note regarding use]
| Box 47 | 1942-1947; "Kenneth Patchen Press clippings 1942-1947" (36 pp; blue cover; 11" x 15") [FRAGILE - see note regarding use] |
| Box 35 | 1946-1965; book reviews, articles, publicity (Brown cover, 9" x 12") |
| box-folder 35:12 | 1957-1959; Kenneth Patchen & The Chamber Jazz Sextet (18 pp, 4 loose articles, 6 loose clippings + binder covers) |
| Box 47 | 1957-1960; "Kenneth Patchen Reads with Jazz" (28 pp; 11" x 15") [FRAGILE - see note regarding use] |

**Scope and Contents note**

**Note:** Includes program for The Charles Mingus Jazz Workshop with Kenneth Patchen, at The Living Theatre, March 1959

| box-folder 33:34 | 1960-1961; Patchen Benefits and Tributes (Green cover, 7 1/2" x 12") |

**Publicity Series 11 1939-1974**

**Physical Description:** 16 folders

**Series Scope and Content Summary**

Contains publishers' catalogs, brochures, book review, and posters as well as miscellaneous advertisements and clippings.

| box-folder 39:2 | Gotham Book Mart catalogs (6), 1940-1969 |
| box-folder 39:3 | Grey Walls Press catalogs (2), 1947-1949 |
| box-folder 39:4 | Jargon; newsletter no. 3, Jun 23, 1960, and a booklist, Mar 1959 |
| box-folder 39:5-8 | New Directions Books catalogs (25), mailers and pamphlets (23), a broadside, and misc. advertisements, 1939-1974 |
| box-folder 39:10 | Brochure of Patchen's published works (3), ca. 1947 |
| box-folder 47, 48:5 | Posters |
| box-folder 47 | "Collage" (11 1/2" x 14"); hand made poster black background with yellow and red squares, labeled "Patchen Books" and photograph of Patchen looking through a magnifying glass (2 versions) |

**Scope and Contents note**

**Note:** See also Series 2: Correspondence: Outgoing: Miriam to Steloff

| box-folder 48:5 | Posters of a theater production Don’t Look Now (11" x 17’’; 2 copies) "The Troupe Theater presents the first play by Kenneth Patchen, World Premiere, “Don't Look Now”, opening Friday, Oct. 30." |

**Scope and Contents note**

**Note:** Play directed by Phillip Angeloff, produced by Michael Du Pont and Walter Teschan.

| box-folder 39:11-12,14 | Clippings; book review (27) and misc. advertisements (17) 1942-1972 |

**Scope and Contents note**

**Note:** Includes a brochure of Trace, Jul-Aug 1960 (Editor, James Boyer May).

| box-folder 39:13 | Play, "Don't Look Now" press release sheets and clippings (16 pp) |

**Photographs Series 12 ca. 1946-1980**

**Series Scope and Content Summary**

Contains black & white photographs in various sizes. Material is divided into portraits, family & friends, documentary, painted poems, artwork, Harry Redl photographs. Of special interest are contact prints and select enlargement of Harry Redl's photographs taken in late 1950's, in which Patchen is either jamming with Chamber Jazz Sextet at Blackhawk Club, San Francisco, or surrounded by his work.

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**Guide to the Kenneth Patchen Papers MS.160**
Photographs Series 12ca. 1946-1980

box-folder 42:1,3  Portrait:  
   Kenneth Patchen, black & white snapshot (4" x 5")  
   Patchen promo photos shot by Harry Hazzard for a release of his work See You In The Morning, Old Lyme, Conn. (2 copies; 5"x7" and 5"x8"), 1948

box-folder 42:1,10  Family/Friends:  
   Miriam’s mother, stepfather and Kenneth sitting in the backyard (4"x5"), and a shot of Patchens’ black cat (4"x5")  
   Jonathan Williams, (4"x5", color) Oct 1967  
   Scope and Contents note  
      Note: Enclosed with Series 2: Correspondence: Incoming: Jonathan Williams, Nov 13, 1967

box-folder 42:1,4-5  Documentary:  
   Patchen house, Old Lyme, Conn., 1947 (5 photos, 4"x5", winter and summer shots)  
   San Francisco apartment at 377 Green St., top floor. (4"x5", Miriam waving out of the window)  
   Palo Alto house, Sierrla Court, Feb 1957 (2 photos, 4"x5")  
   Poster displayed on a window ”Kenneth Patchen with the Chamber Jazz Sextet”, Nov 16th Oakland", (4"x5") Dec 1957  
   Patchen Exhibit at Modern Poets Society, Japan; 2 installation views of Silkscreen reproductions of Glory Never Gueses  
   Scope and Contents note  
      Note: Enclosed with Series 2: Correspondence: Incoming: Kitasono Katue, Nov 23, 1956

box-folder 42:4  Patchen Exhibit at Gotham Book Mart & Gallery, NY; 9 installation views by Bill Yoscary (5"x7"), Apr 1970
box-folder 42:2,7  Painted Poems:  
   Two (5"x7") black & white photos; ”My Name is Dobble” & ”Little Chief Son-of-a-Gun”  
   Three (8"x10") black & white photos; ”Now, when I get back here”, ”Peace now for all men or amen to all tings”, ”The one who comes to question himself”

box-folder 42:6-9, 34:31  Art Work:  
   Untitled Patchen paintings, photographed by E. Donnell Pope; (4 photos, 8”x10”)  
   Untitled painting of a figure wearing a cloak and a crown (8” x 13”, sepia tone image)  
   Arrangement of Patchen work, photographed by Ronald Dunkin, Palo Alto (2 photos, 8”x10”)  
   Painted book cover, ”But Even So” (8”x10”)  
   Two photos of annotated page proofs; ”Taking Hot Coals to Missouri...”, p. 104-105, and ”...the wrong way. But here I am...”, p.38-39

box-folder 43:1-4  Harry Redl contact prints and photographs:  
   Scope and Contents note  
      Note: See also Series 13: Transparencies: Harry Redl

box-folder 43:1  Twenty contact prints of Kenneth Patchen, 1956-1959  
   Scope and Contents note  
      Note: Includes portraits of Patchen outside wearing a twill coat and a cap, in his work room, performing and rehearsing with a jazz band.

box-folder 43:2  Six contact prints of Lawrence Ferlinghetti, 1956-1958  
box-folder 43:3  Two (5”x 7”) photos; Patchen performing at Black Hawk

Guide to the Kenneth Patchen Papers MS.160

MS.160  52
Photographs Series 12 ca. 1946-1980

box-folder 43:4

Nine (8"x10") portraits:

Scope and Contents note

Note: Includes a head shot of Patchen wearing a cap, Patchen smiling, Patchen wearing a plastic hat, wearing a brimmed hat and holding a cigarette, 3/4 shot of Patchen standing outside, Patchen surrounded by painted books on a roof, Patchen with Ferlinghetti, Ferlinghetti in his art studio, Patchen rehearsing with the jazz band "State of the Nation"

box-folder 64-65


Scope and Contents note

Note: Photographed by Jonathan Clark.

Transparencies Series 13 1965-1970 ca.1980

Series Scope and Content Summary

Contains color transparencies and slides of Patchen's painted books, silkscreen prints, painted poems and exhibit installations. Access to the reproduction transparencies and archival slides is restricted. Please access duplicate slide set through at Visual Resource Center.

Box 44

Harry Redl, color transparencies (2 1/2"x 2 1/2"), 1955

Box 44

Patchen with his works, (4, unframed)

Box 44

Silkscreen pages from Glory Never Guesses (20, unframed)

Box 44

Silkscreen pages from A Surprise For The Bagpipe Player (18, unframed)

Box 44

Painted Books; featuring Fables & Famous Boating Party (21, unframed)

Box 44

Two framed transparencies; Patchen holding Glory Never Guesses on the roof, and Patchen painting a silkscreen for A Surprise for A Bagpipe Player

box-folder 62-63, 66-67

Reproduction transparencies of Painted Poems published in But Even So, Hallelujah Anyway and Wonderings, Manuscript Sets, and Painted Books (4"x5")

Scope and Contents note

Note: Photographed by Jonathan Clark. Box 62-63 restricted (Archival copy); Box 66-67 (Copy 2)

box-folder 45:1-13, 57

box-folder 45:12

Color Slides:

Ten slides of Patchen surrounded by, displaying and creating Painted Books and Silkscreen prints; photographed by Harry Redl, 1955

box-folder 45:1

Patchen Exhibit at Glade Gallery; 13 installation views, Jul 1965

box-folder 45:2-10

Painted Books:

144 cover shots by [Holland], Feb 1970

box-folder 45:10

Fables and The Famous Boating Party (10)

box-folder 45:10

Patchen Paintings (10)

box-folder 45:11

Display of Patchen's works on a fireplace mantle, Aug 1976

box-folder 45:11

Albion Moonlight film set shots

Scope and Contents note

Note: Enclosed with Series 2: Correspondence: Incoming: Bruce Lane, Jun 23, 1968

box-folder 45:11

Unidentified room

box-folder 45:13, 57

Reproduction Slides of Painted Poems published in But Even So, Hallelujah Anyway and Wonderings, Manuscript Sets, and Painted Books (221 slides)

Scope and Contents note

Note: Photographed by Jonathan Clark.
Box 80
Negatives Series 14 ca. 1946-1970
Physical Description: 0.5 Linear Feet1 flat (9x12x1.5)
Series Scope and Content Summary
Material is transferred to Negative Collection. Unavailable for research use.

Envelope ms0160.01-02
Kenneth Patchen - 2 views by Harry Redl
ms0160.01-02 1948-1960
Physical Description: 0.01 Linear Feet2 4x5 envelopes

Music Scores Series 15 1947-1985
Series Scope and Content Summary
Contains manuscripts, facsimile and published music scores composed for Patchen's text. Arranged alphabetically by composer.

box-folder 34:25
Bedford, David
A Dream of the Seven Lost Stars. Universal Edition no. 14169, 1971
Scope and Contents note
Note: Text from poem "In memory of Kathleen" in First Will and Testament

box-folder 34:25
Music for Albion Moonlight, Universal Edition no. 14162
Scope and Contents note
Note: Signed copy to Miriam by Joseph [Fulmer].

box-folder 34:26
Bogdanovic, Dusan; Do the Dead Know What Time It Is?: for Voice and Piano. ; 2
manuscript photocopies (8 pp), 1996

box-folder 34:26
Scope and Contents note
Note: Adapted from Because It Is . Attached with a letter from composer, Feb 20, 1967

box-folder 34:27
Childs, Barney; "The Home of my Spirit", manuscript [signed]

box-folder 34:27
Clark, Keith; In the Moonlight: Two songs for S.A.T.B with Soprano and Tenor Soli , unaccompanied, Belwin-Mills Publishing Corp. Melville, N.Y. , and photocopy 1977
Scope and Contents note
Note: In two movements 1. Oh When I Take My Love Out Walking. 2. In The Moonlight.

box-folder 34:28
Diamond, David; Be Music Night for voice and piano, Carl Fisher Inc., New York. [signed by composer] 1948

box-folder 49
Eisma, Will; Pages from Albion Moonlight: for orchestra, bound facsimile, (12" x 17 1/2"), 1968

box-folder 49
Hensel, Richard; The Kingdom Between: a song cycle for women's voices and piano , bound facsimile, (11" x 14 1/2")
Scope and Contents note
Note: Text from The Dark Kingdom : Prologue, The Dark Kingdom, I Suggest That This Day Be Made Holy, We Go Out Together, Such Was Their Honor, The Crowded Net, A Temple, There Is Nothing False In Thee. Also includes a concert program, May 21, 1965.

box-folder 49
Hodkinson, Sydney; Burning Bell: a symphonic poem for youth orchestra , Judy Green Music, Hollywood, (11 1/4" x 17 1/4") 1985
Scope and Contents note
Note: Inspired by picture poems; commissioned by the Penfield NY Central School District.

box-folder 34:29
Hundley, Richard
box-folder 34:29  
*The Astronomers, for voice and piano*, Boosey & Hawkes, [signed by composer 1970] 1961

box-folder 34:29  

box-folder 34:29  
*Softly the Summer, and Spring*, General Music Publishing Co, 1963

Scope and Contents note

Note: Attached with correspondence from the composer (carbon Mar 25, 1963) and the publisher Paul Kapp (TLS, Mar 25, 1963).

Box 49  
Mills, Charles

Box 49  
*The Everlasting Contenders, for mezzo-soprano and piano*, facsimile 1958

Box 49  
*Pastoral, for voice and piano*, facsimile, 1953

Box 49  
*There is nothing false in thee*, Opus 73 no. 1, facsimile, [Unbound, 11" x 14"] 1947

Scope and Contents note

Note: Text for three songs dealing with different aspects of loneliness, and are drawn from three American poets: 1. "Cabaret Song" by James Agee. 2. "Snatch of Sliphorn Jazz", Carl Sandburg. 3. "Lonesome Boy Blues", Kenneth Patchen.

**Sound Recordings** Series 16 1957-1978

Series Scope and Content Summary

Contains poetry-jazz recordings, and interviews. Included is a recording of a radio play "City Wears a Slouch Hat", a collaborative project between Kenneth Patchen and John Cage that incorporates poetic lines, street sounds, experimental music and jazz. It was first aired in Chicago on May 31, 1942.

Cassettes and reel-to-reel tapes have been re-formatted and cataloged separately.

box-folder 60:1-14  
box-folder 60:1-5  
"Fables read by Kenneth Patchen"

box-folder 60:1  
*20415*, Green Tree Records, 1972

Scope and Contents note

Side A: The Evolution of the Hippopotamus/ A Case of Unmistakable Identity/ Chicken Fried in Honey; Side B: Gaunt Eve in the Mornin'/ How the Slingshot Came to Be Invented/ The Professional Son/ The Tale of Rosie Bottom

box-folder 60:2-4  
*20514*, Green Tree Records, [Test pressing, R-0003 (copy 1-3)] 1972

box-folder 60:5  
*Soundcraft*, [1968]

box-folder 60:6-7  
"The Journal of Albion Moonlight"

box-folder 60:6  
*Folkways Records, FL 9716, 1972*

Scope and Contents note

Note: Compiled and Read by Kenneth Patchen. Includes a cover & descriptive note.

box-folder 60:7  
*Soundcraft*, [1968]
box-folder 60:8  "Kenneth Patchen Reads His Love Poems", Folkways Records, FL 9719, 1961
Scope and Contents note
Side A: Beautiful Your Are/ Give You A Lantern/ Little Birds Sit on Your Shoulders/ As Beautiful As The Hands Of A Winter Tree/ While The Sun Still Spends His Fabulous Money/ O Now The Drenched Land Wakes/ The Great Birds/ Do I Not Deal With Angels/ O She Is As Lovely-Often/ O My Darling Troubles Heaven/ We Go Out Together/ From My High Love/ A Lament For The Unlasting Joys;
Side B: She Is The Prettiet Of Creatures/ As She Was Thus Alone/ Be Music, Night/ Fall Of The Evening Star/ She Had Concealed Him/ O My Love The Pretty Towns/ Creation/ The Character Of Love Seen As A Search For The Lost/ Religion Is That I Love You/ 23rd Street Runs Into Heaven/ The Sea Is Awash With Roses/ For Losing Her Love/ The Snow Is Deep On The Ground/ As We Are So Wonderfully Done With Each Other. Includes a cover & descriptive note.

box-folder 60:9  "Selected Poems by Kenneth Patchen". Folkways Records, FL 9717, 1959
Scope and Contents note
Side A: And What With The Blunders/ The Origin of Baseball/ The Wolf of Winter/ The Fox/ Nice Day for A Lynching/ 23rd Street Runs Into Heaven/ The Lions of Fire Shall Have Their Hunting/ Red Wine and Yellow Hair;
Side B: The Orange Bears/ So Be It/ The Everlasting Contenders/ In Order To/ The Man With The Golden Adam's Apple/ The Reason For Skylarks/ Pastoral/ The State of The Nation/ 'Be Music, Night'/ Show Time (Soon It Will Be)/ Where Shall We Walk Includes a cover & descriptive note.


box-folder 60:11  "Kenneth Patchen Reads His Love Poems", Folkways Records, FL 9719, 1961
Scope and Contents note
Side A: The Murder Of Two Men.../ State Of The Nation/ Do The Dead Know What Time It Is/ The Sorrow Of This Joyousness/ The Lute In The Attic. Radio Recorders. [33 1/3 RPM, no cover]

box-folder 60:12  "Lonesome Boy Blues/ Limericks/I Went To The City. Radio Recorders. [33 1/3 RPM, no cover]

box-folder 60:13  "Patchen, 5 & 6", Soundcraft [78 RPM, no cover]

box-folder 60:14  "John Cage - Kenneth Patchen", [Windham Hill Records], undated
Scope and Contents note
Side A: John Cage, Imaginary Landscape # 2-3 (1942)/ Kenneth Patchen, City Wears A Slouch Hat (1942);
Side B: Kenneth Patchen, City Wears A Slouch Hat/ John Cage, Primitive (1942)

box-folder 34:30  "Kenneth Patchen Reads His Love Poems, Folkways Records FL 9719" & Folkways Records news release flyer, 1960
Microfilm Series 17 1965
Series Scope and Content Summary
Contains a microfilm reel of Patchen's book of poems In Peaceable Caves . Microfilm transferred to Special Collections Microfilm collection

reel n/a  Microfilm; In Peaceable Caves, Gray Wall Press Microfilm [Safety Microfilm, UMI, Mar 17,1965]
Artifacts Series 18 undated
Physical Description: 4 boxes
Series Scope and Content Summary
Contains woodblocks and artist tools. See also Series 7: Works of Art: Furniture

Box 50  Photoengraving blocks (3)
Box 50  Painted poem 'Mountain's knees seldom sneeze" (5" x 6 1/2")
Box 50  Unidentified painted poem, (5" x 6 1/2")
Box 50  Unidentified group of people (3 1/2" x 6")
Artifacts Series 18 undated

<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>Box 50</td>
<td>Metal line-cut plates from <em>Selected Poems of Kenneth Patchen</em>, New Directions</td>
</tr>
<tr>
<td>Box 50</td>
<td>&quot;She knows it's raining &amp; my room is warm&quot; (3 3/4&quot; x 5 3/4&quot;)</td>
</tr>
<tr>
<td>Box 50</td>
<td>&quot;How to be an army&quot; (3 3/4&quot; x 5 3/4&quot;)</td>
</tr>
<tr>
<td>Box 50</td>
<td>&quot;The impatient explorer&quot; (3 3/4&quot; x 5 3/4&quot;)</td>
</tr>
<tr>
<td>Box 50</td>
<td>Line-cut on woodblock (2 1/2&quot; x 3 5/8&quot;; sample print in the box)</td>
</tr>
<tr>
<td>Box 51-52,54</td>
<td><strong>Artist tools</strong></td>
</tr>
<tr>
<td>Box 51</td>
<td>Color markers (11), color pens (27), mechanical pencils (12), lead sticks, black&lt;br&gt;litho crayons (10), color pencils (8), lead pencils (15)</td>
</tr>
<tr>
<td>Box 52</td>
<td>Various size Japanese paint brushes with bamboo handle, and oil paint brushes, hand made bamboo ink pens (9), scissors (2), a spoon, flat brushes (3), stirring sticks</td>
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<tr>
<td>Box 54</td>
<td>Ink pens with various size tips (50); in an original box</td>
</tr>
</tbody>
</table>

**Miscellany** Series 19 ca. 1940

Physical Description: 1 folders

Series Scope and Content Summary

Leaflet by The League for Cultural Freedom & Socialism, contains column; "Statement to American Writers and Artists", which is concerned with US government reactions and drift to war, in defense of intellectual freedom, ca. 1940's [Box:Folder 39:15]