James Purdy Papers:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: Purdy, James, 1914-2009
Title: James Purdy Papers
Dates: 1953-1984
Extent: 89 document boxes, 2 oversize boxes (osb) (40.71 linear feet), 6 oversize folders (osf), 8 galley files (gf)
Abstract: The papers of American writer James Purdy include drafts, correspondence, publishing material, and press material relating to his novels, short stories, plays, poetry, and essays. Also included are Purdy’s drawings, works by other authors, and theater programs and other printed material.
Call Number: Manuscript Collection MS-3353
Language: English, Dutch, French, German, Italian, and Spanish
Access: Open for research

Administrative Information

Acquisition: Purchases (R2669, R3858, R4187, R4498, R7949, R8141, R8178, R7949, R8575, R8575A, R12006) and gifts (G814, G953, G1055, G1069, G1259, G1573, G1835, G1925), 1965-1990
Processed by: Katherine Mosley and Bob Taylor, 2015
Repository: Harry Ransom Center, The University of Texas at Austin
Biographical Sketch

James Otis Purdy was born in Hicksville, Ohio, on 17 July 1914 as the second of three sons of William Purdy and his wife, Vera Cowhick Otis. The family moved to Findlay, Ohio before 1920 and within the next several years James’ parents divorced. Vera Purdy and her sons continued to live in Findlay, where she operated their large residence as a boarding house.

Purdy graduated from high school in the early 1930s, and afterwards attended Bowling Green State College, graduating in 1935 with a BA degree and a teaching certificate in French. After moving to Chicago to further his education he met the painter Gertrude Abercrombie and before long became a member of the group of creative people associated with her.

Building on an early interest in reading and creative writing, Purdy’s Chicago years had introduced him to new cultural experiences in literature and especially jazz music, with its mostly African-American creators and performers. Before World War II, he had begun attempts at creative writing, publishing a single story in 1939, but the war years were largely unproductive for him.

In 1941, Purdy enlisted in the U.S. Army, where he continued to develop his foreign language skills, eventually working as an interpreter and teaching school in Havana, Cuba for a time. Shortly after the end of the war, Purdy secured a position at Lawrence College in Appleton, Wisconsin, where he taught Spanish from 1947 to 1956.

It was only in 1946 that Purdy was able to place a story, "You Reach for Your Hat," in The Prairie Schooner. He settled in Appleton and was able for the first time in his life to set aside blocks of time for writing. Even with the production of a significant number of stories Purdy found acceptance by editors another matter: by 1955 he’d sold only one story, "The Sound of Talking," to the Black Mountain Review.

In 1956, however, Don’t Call Me by My Right Name and Other Stories and 63: Dream Palace, a Novella were privately published on Purdy’s behalf, the former by Osborn Andreas, a Chicago businessman and critic, and the latter by Purdy’s friend Jorma Sjoblom. Purdy sent copies of the two volumes to various writers and critics he felt might be receptive and one of the recipients, Edith Sitwell, was so favorably impressed she began a correspondence with Purdy and persuaded Victor Gollancz to bring out the text of the two privately-published volumes as 63: Dream Palace: A Novella and Nine Stories.

The positive response to the Gollancz edition was sufficient to convince Purdy to leave teaching and become a full-time writer. He moved to New York City in 1958 and a year later began his long-term residence in the apartment at 236 Henry Street in Brooklyn.

The five years following Purdy’s emergence as a published writer found him productive and enjoying growing critical esteem and commercial success. 1959 saw the appearance of his first full-length novel Malcolm, an early take on the uncertain path of a Candide-like innocent in an unpredictable and perverse world. Dorothy Parker praised Malcolm lavishly, and Albee adapted it for the stage. Purdy followed Malcolm with

From the appearance of *Cabot Wright Begins* (1964) Purdy began to leave much of his potential readership behind as his dark satire became increasingly bold. *Cabot Wright* was reviewed with approval by Susan Sontag for the *New York Times*, but the novel’s protagonist, a serial rapist, was a challenge for many potential readers. His next novel, *Eustace Chisholm and the Works* (1967), was polarizing with its sadomasochistic elements but, even so, failed both as a conventional success and as a *succès de scandale*.

With the failure in the marketplace of *Eustace Chisholm* Purdy terminated his relationship with Farrar, Straus, and Giroux, publisher of all his novels to that point. He was by now provoked with what he saw as a monolithic New York intellectual and cultural community opposed to him and his work, and, apart from his personal respect for Robert Giroux he found the firm lacked any interest in him or his work.

*Jeremy’s Version* (1970) was the first part of the tetralogy *Sleepers in Moon-crowned Valleys* and the first of his novels to be published by Doubleday, followed in 1972 by *I am Elijah Thrush* and *The House of the Solitary Maggot* (1974), the second volume of the tetralogy. The reception of these works was not strong, and Purdy’s attitude toward Doubleday soon soured, leading him to publish *In a Shallow Grave* (1975) and *Narrow Rooms* (1978) with Arbor House.

Continuing general critical and popular indifference to his fiction made James Purdy seem ever more a "writer’s writer," appealing in general to a small audience of acolytes and receptive critics. There were from time to time, however, voices raised on behalf of his highly individual style and subject matter. Tennessee Williams praised his rarely-performed plays, and Gore Vidal found *Narrow Rooms* "a dark and splendid affair by an authentic American genius."

In the early 1980s, Purdy completed the *Sleepers* tetralogy with *Mourners Below* (1981) and *On Glory’s Course* (1984), both published by Viking Press. In 1982, the United States Information Agency sponsored a lecture tour to Europe and Israel, enabling Purdy to continue his practice of appearances before younger audiences in colleges and other educational venues.

Purdy continued to write throughout the 1980s and 1990s with little reaction from the critical community or potential readers, but as the twenty-first century began, the literary opinion of Purdy experienced a modest uptick. In 2005, author Jonathan Franzen presented him the Mercantile Library’s Clifton Fadiman Award for *Eustace Chisholm*, and later in the year Gore Vidal wrote a striking appreciation of his writing in *The New York Times Book Review*.

In 1996, *Gertrude of Stony Island Avenue*, Purdy’s last novel published in his lifetime appeared, followed four years later by *Moe’s Villa and Other Stories*. James Purdy continued to live and write at 236 Henry Street until moving to a nursing home in Englewood, New Jersey not long before his death, which occurred on 13 March 2009.
Sources:


"James Purdy," Contemporary Authors Online [http://galenet.galegroup.com/]


Scope and Contents

The James Purdy papers represent the years 1953 through 1984 and include manuscripts, correspondence, photographs, art works, proofs, journals, clippings, and printed material belonging to the American writer James Purdy (1914-2009). The professional and personal papers document Purdy’s evolution as a writer of novels, short stories, poetry, and plays. The papers are organized in four series: I. Works by Purdy, 1955-1984, undated; II. Correspondence, 1953-1984; III. Personal and Career-Related Material, 1958-1984; and IV. Works by Others, 1958-1984. A portion of this collection (boxes 1-25) was previously accessible through a card catalog, but is now described in this finding aid along with materials received in later accessions. During rehousing of the materials, Purdy’s labeled file folders were retained when they contain additional notes in his hand. His file titles are indicated in the finding aid’s container list by single quotation marks.

Series I. Works is comprised primarily of notebooks, drafts, proofs, and other materials related to Purdy’s novels, short stories, plays, and essays. These materials date from 1955 to 1984, and are arranged alphabetically by title. Also included are Purdy’s anonymous hoax letters, artwork, autobiographical statements, blurbs for works by other writers, poetry, satirical sketches of literary critics and figures, and statements or essays on various topics written for publications.
Of particular interest are notebooks containing drafts for Purdy’s plays *Madonna* and *Wedding Finger* and his novels *Cabot Wright Begins, Jeremy’s Version, Eustace Chisholm and the Works, The House of the Solitary Maggot, I Am Elijah Thrush, In a Shallow Grave, Malcolm, Narrow Rooms*, and *The Nephew*. Also present in the notebooks are draft fragments of other plays, poems, and short stories; story ideas; notes; quotations; doodles; publication information on stories; financial notes; and appointment and contact information.

Purdy often sent what he called anonymous and anomalous letters to friends and other recipients. These creative pieces included hoax news stories or press releases, satirical advertisements, and letters sent anonymously or purporting to be from someone else. Most of these are located together in the papers as Anonymous/Anomalous Letters, but because Purdy sometimes sent drafts of the letters to confederates in other locations who would then type and mail the letters to the intended recipients, a few are located in his personal correspondence. Among the nicknames given to friends in these mock letters are Adonis Whiteacre (Douglas Turnbaugh), Anthony of London (Anthony Harvey), Babe Helps (Robert Helps), and Baby B (Richard Hundley).

Under the heading of Artwork are drawings by Purdy, including a sketchbook and loose sketches for *The Running Sun*.

Purdy’s poetry is filed together and arranged by title of individual poem or group of poems. Some poems, such as "The Sea Is Swimming Tonight" and "Straightway Beauty on Me Waits," were set to music by composer Richard Hundley. Robert Helps also composed music for poems by Purdy, most notably from Purdy’s collection *The Running Sun* (1971): typescript and handwritten poems, a typesetting copy, artwork, and printer’s paste-ups for *The Running Sun* are present. Other early versions of poems from that work are located elsewhere in the poetry files; for example, several poems of a group dating from 1971 were later revised and included in *The Running Sun*. Of particular note is an undated hand-bound book of typescript poems and drawings by Purdy. A drawing also accompanies a group of handwritten poems dating from 1970 to 1976.

Among unidentified or untitled works are several statements or essays by Purdy regarding his own work, literary success, George Orwell’s *Nineteen Eighty-four*, the Vietnam War, and other topics, intended for publication in various periodicals. Also present are handwritten notes and a typescript of an article for *LIFE* about Edward Albee’s dramatization of *Malcolm*. While composing his novels, Purdy would sometimes employ a stream-of-consciousness method of typing or writing a few pages to aid his thought processes. Although a few of these are found among drafts for particular works, most of these "driftings" or practice writing pages are located with unidentified typescript fragments at the end of the Works series. One such fragment (folder 3.5) contains a note that it is "gibberish but the books come out of it."

Series II. Correspondence represents the years 1953 to 1984 and runs to nearly 48 boxes. Most of this material is related directly to Purdy’s career as a writer and represents correspondence with publishers, editors, literary agents, scholars, writers, and fans. While there is little material here of a fundamentally biographical or personal nature, there are letters from friends dating from his years in Chicago and Appleton, Wisconsin, and even some with family or other Ohio ties.
Among the people Purdy knew from his time in Chicago or Appleton who are represented by a significant correspondence are Gertrude Abercrombie, Miriam Andreas, Hastings Brubaker, Jeannette Druce, Norman MacLeish, Jorma Sjoblom, and Samuel Steward. Critics, book people, and literary scholars like Len Berkman, Frank Daniel, Donald Gallup, Gordon Lish, Irving Malin, and Bettina Schwarzschild appear here, as do the writers Stephen D. Adams, Paul Bowles, Gerald Brenan, Paula Fox, and James L. White.

Purdy’s relationships with publishers were often strained and his correspondence presented here with Doubleday, *Esquire*, Farrar, Straus, and Giroux, and New Directions Publishing sometimes bears this out. These strains, as well as his generalized antagonism toward the New York critical community, are documented primarily as passing (but not uncommon) references in his own outgoing correspondence with friends and fellow writers.

Copies and drafts of Purdy’s outgoing correspondence for the period 1953 to 1972 are filed as Subseries A. For the years 1972 to 1984 outgoing correspondence is interfiled with the recipient in Subseries B where possible; otherwise they are found in Subseries A. There is also a significant amount of third-party correspondence. Such letters for the years 1953 to 1972 are present as Subseries C. For the years 1972 to 1984 third-party is interfiled with either Subseries A or B if originally found with correspondence filed in those series, but otherwise it will be in Subseries C. Correspondence from throughout the collection is listed in the Index of Correspondents at the end of this finding aid.

Series III. Personal and Career-Related Material is a variegated group comprising autobiographical statements; catalogs and brochures; clippings; daybook and calendar pages; financial material; flyers; printed invitations, advertising cards, and pamphlets; menus; notes and jottings; periodicals; programs and ticket stubs; material related to readings and lectures by Purdy; review clippings and advertisements; small press keepsakes; snapshots; and unused postcards and greeting cards, all dating from 1958 to 1984. Similar items received with early accessions were separated from the papers at that time and transferred to the Center’s Vertical File Collection.

Catalogs and brochures include those relating to art exhibitions, bookseller and manuscript dealers, houses, and publishers. Among artists represented by exhibition catalogs are Alice Pike Barney, Clarence H. Carter, Gloria Vanderbilt, and Clifford Wright. *Images of Edith: An Exhibition of Portraits of Dame Edith Sitwell* (1977) includes a foreword by Sacheverell Sitwell. Booksellers and manuscript dealers include Bertram Rota, Gotham Book Mart, David Schulson, Joseph the Provider, and Sylvester & Orphanos. Among publishers are Albino, Arbor House, Black Sparrow Press, Vincent FitzGerald, New Directions, Plain Wrapper Press, Ram Publishing Company, Viking Press, and W. H. Allen. Purdy’s books are found in some of these catalogs.

Clippings dating from 1969 to 1983 and sent to Purdy by friends and correspondents cover a variety of subjects; of note are a large group regarding artist Clifford Wright.

Financial material consists of contracts, expense notebooks from 1972 to 1976, invoices and receipts, a 1972 lease, and royalty statements from 1958 to 1983. Invoices and receipts range from household bills to charges for purchases from Gotham Book Mart. New York City transit tickets are also present.
The numerous pages of Purdy’s notes and jottings present here include those with names and contact information for various individuals or organizations, as well as lists of plants, grocery lists, quotations, and other subjects. These date from 1969 to 1984 and are arranged by year. In addition, a notebook dating from 1972 to 1974 contains notes on plants, art, and sculpture.


Printed invitations, flyers, advertising cards, and pamphlets date from 1971 to 1984 and are arranged by year. Most of these relate to art exhibitions, readings, performances, and similar events. Those bearing handwritten notes to Purdy have been moved to the correspondence files and are included in the Index of Correspondents.

Programs and ticket stubs document attendance at film screenings; opera and other music performances; and theater and dance productions. Within those categories, arrangement is by year. Of note among film screening programs are those for *Virgil Thomson Composer* (1980) and *You Are Not I: A Film by Sara Driver, A Story by Paul Bowles* (1983).

Music programs relate to performances Purdy attended as well as those connected to his work. Venues include Carnegie Recital Hall, Fifth Avenue Presbyterian Church, the Kitchen Center, Lincoln Center, the Montauk Club, the 92nd Street Y, the Village Presbyterian Church, and others. Many of the Purdy-related music performances featured his poems set to music by Robert Helps and Richard Hundley; among these are Helps’s music for five poems from *The Running Sun* and Hundley’s songs for "Birds, U.S.A.," "Come Ready and See Me," "Evening Hours," "I Do," "Jenny Wren," and "Over Green Leaves." Joseph Fennimore’s opera *Eventide*, based on the short story by Purdy, was performed at The After Dinner Opera Company in New York.

Of note among theater and dance programs are those for the 1979 New York premiere of Tennessee Williams’ *A Lovely Sunday for Creve Coeur* at the Hudson Guild Theater, the 1972 premiere of Williams’ *Small Craft Warnings* at the Truck and Warehouse Theatre, and the 1980 Harold Clurman Theatre production of Williams’ *The Two-Character Play*. Other playwrights represented include Edward Albee, Edward Gallardo, Henrik Ibsen, William Inge, Paul Stephen Lim, William Mastrosimone, Maxim Mazumdar, Leonard Melfi, Poty Oliveira, Luigi Pirandello, David Rabe, Gus Weill, and Romain Weingarten. In addition, there are programs from a WPA Theatre production of *Uncle Tom’s Cabin* and several Shakespeare productions. Programs for Aegis Universal Dance and Performance Group, the National Youth Theatre of Great Britain, and the Pauline Koner Dance Consort are also present. Annotations by Purdy on some programs record his opinion of the performance, with whom he attended, or information about actors.

Also documented here are plays written by Purdy or adapted by others from his work. Edward Albee directed his adaptation of Purdy’s novel *Malcolm* at Southwestern University in 1983, and a program from that production is present, as are a contact sheet and prop list for *How I Became a Shadow* and a flyer advertising the premiere of *True*. Materials relating to the HB Playwrights Foundation 1979 production *Out of a Clear
Blue Sky (the one-act plays What Is It, Zach?, Now, Adeline, and Wonderful Happy Days) include a flyer, program, Purdy’s typed biographical information, and his handwritten notes on the musical accompaniment. The Iowa Theater Lab produced several of Purdy’s plays, and their newsletters, a Stories of Darkness program, and a handout for Proud Flesh are present. Programs from the Ensemble Studio Theatre’s production of Daddy Wolf and a postcard advertisement of Nightshift’s presentation of True, The Berry Picker, and What Is It, Zach? complete this group.

Readings, lectures, and appearances by Purdy between the years 1971 and 1984 are represented by flyers, press releases, clippings, and programs. Also found here are itineraries from Purdy’s participation in the University of Notre Dame Literary Festival and his international lecture tour sponsored by the International Communication Agency in 1982.

Review clippings of Purdy’s books are arranged alphabetically by title and encompass the years 1964 to 1982. Reviews of stage adaptations of Eustace Chisholm and the Works and The Nephew accompany reviews of the novels, and a large group of German press clippings regarding The Nephew are also present. A Dutch review of 63: Dream Palace by Jan Siebelink was published in Hollands Maandblad. An article, advertisement, and interview with Ric Zank relate to the Iowa Theatre Lab’s production of three of Purdy’s plays as Proud Flesh in 1981.

Keepsakes and printed greeting cards were sent to Purdy by small presses such as Bellevue Press, Cadmus Press, New Directions, Phoenix Bookshop, Plain Wrapper Press, and Red Ozier Press. These printed items include poems by Federico García Lorca, Bradford Morrow, Kenneth Rexroth, and Gil Williams, as well as artwork by Fiske Boyd, Allen Lewis, and Lynd Ward. Copies of "Tea with Alice [Toklas]" and "Mushrooms," both by Robert A. Wilson, are present. "A Christmas Recipe," written by Anthony Burgess and illustrated by Fulvio Testa, was printed by Plain Wrapper Press as a holiday greeting in 1977. A New Year’s greeting from Red Ozier Press in 1983 was written by Edouard Roditi.

A small number of snapshots of various individuals that were sent to Purdy by friends and correspondents but separated from the correspondence are grouped together by year.

Series IV. Works by Others contains materials created by writers and artists other than Purdy and is divided into two subseries: A. Works about Purdy and His Writing, 1952-1982, and Subseries B. Other Works, 1958-1984. Both subseries are arranged alphabetically by author. Among notable manuscripts on Purdy and his work are those by Stephen Adams, Warren French, Donald Pease, Bettina Schwarzschild, and Joseph Skerrett. A typescript blurb by Paul Bowles for Purdy’s novel Jeremy’s Version, a typescript review of Malcolm by Dorothy Parker, and Edith Sitwell’s typescript preface to Purdy’s Colour of Darkness are also present. Robin Gaither, a former student who had extensive correspondence with Purdy from 1979 to 1980, sent him her typescript of An Editing Project: The Purdy-Gaither Letters.

Articles about and interviews with Purdy, as well as bibliographies of his work, are also included in this subseries. Among the interviews are a copy of Jan Siebelink’s "James Purdy" published in HP in 1981 and typescripts by Charles Stetler and Gerald Locklin (1980) and Stephen Varble (1972).
Subseries B. Other Works comprises manuscripts, printed broadsides, tearsheets, offprints, proofs, artwork, and similar material by Purdy’s friends, colleagues, and others. Edward Albee’s stage adaptation of Purdy’s novel *Malcolm* is represented by a 1965 typescript containing extensive notes and comments by Purdy. A typescript of Richard Ede’s teleplay adaptation of Purdy’s *Colour of Darkness* dates from 1968. Page proofs of *Three Tales* (1975) by Paul Bowles and poems handwritten by Edith Sitwell in 1958 titled "The Death of a Giant" and "The Outcasts" are of special interest. A printed insert from the sound recording *Façade*, a reading by Sitwell of her poems to music by William Walton, includes the text of the poems. Drawings made by Ian Campbell for *The Running Sun* in 1971 are included in the series, as is artwork by Donald Gosaynie, Steven Osterlund, and Mylo Quam. Also noteworthy are two duplicated handwritten song scores of Richard Hundley’s music setting for Purdy’s poem "Come Ready and See Me."

### Related Material

For additional materials related to James Purdy at the Harry Ransom Center, see manuscript holdings for Jane Auer Bowles, Paul Bowles, Gerald Brenan, Ronald Christ, E. E. Cummings, Genesis West, Gotham Book Mart, Peter Owen Ltd., Derek Parker, Edith Sitwell, and Lee Smith.

Other institutions with James Purdy materials include the Beinecke Rare Book and Manuscript Library, Ohio State University, the University of Delaware Library, University of Georgia Hargrett Rare Book and Manuscript Library (including the Frank Daniel Papers), and the University of Rochester.

### Separated Material

Copies of Purdy’s published works and other bound volumes were transferred to the Ransom Center Library.

Portraits of Purdy and various people by Carl Van Vechten and other photographers, as well as stills from *Fortune and Men’s Eyes* and *Color of Darkness*, were transferred to the Ransom Center’s Photography Collection.

Ink drawings by Purdy and paintings by Steven Osterlund dating from 1961 to 1970 were transferred to the Ransom Center’s Art Collection.

A record needle stylus, bird wing, and Star Explorer chart were transferred to the Ransom Center’s Personal Effects Collection.
Various publications, clippings, publicity material, invitations, programs, and other
minor printed matter received with early accessions of Purdy manuscripts were
transferred to the Ransom Center Vertical Files Collection. However, similar materials
from later accessions are cataloged with his papers and described in the Container List of
this finding aid.

Index Terms

People
Berkman, Len.
Brenan, Gerald.
Daniel, Frank, 1900-1981.
Fox, Paula.
French, Warren.
Helps, Robert.
Lish, Gordon.
Malin, Irving.
Schwarzschild, Bettina.
Sjoblom, Jorma Jules.
Steward, Samuel M.
Yellin, Herb.

Organizations
Doubleday & Company, Inc.
Farrar, Straus, and Giroux.
New Directions Publishing Corp.
Viking Press.

Subjects
Authors, American--20th century.
Dramatists, American--20th century.
Novelists, American--20th century.
Poets, American--20th century.
Document Types

- Broadsides.
- Cartoons (humorous images).
- Christmas cards.
- Drawings.
- First drafts.
- Galley proofs.
- Journals.
- Photographs.
- Postcards.
- Scripts.
- Sheet music.
Series I. Works by Purdy, 1955-1984, undated

Anonymous/anomalous letters and mock press releases and articles

1963
1967-1970
1971-1972
1973
1974
1975
1976-1978
1981
Undated

The Anonymous/Anomalous Letters of Passion, typescript, undated

Artwork

Artist’s sketchbook and loose drawings for The Running Sun, 1971

Drawings, undated

Drawing, 1973

Sketchbook, printed text in whole issue of Mediums 1982: Writers Draw

Autobiographical statements. Handwritten and typescript drafts, undated

Blurbs for works by Raymond Kennedy, Will Perry, and John Ratti, 1974, undated

Brawith (short story). Typescript fragment, undated

Cabot Wright Begins (novel)
Notebook vol. 1, 1961-1962

Notebook vol. 2, also containing play Last Hot Meal of Tecmessa Starr, 1963

‘Scraps from early versions,’ August-October 1963

‘Early notes,’ ‘Esquire version,’ typescript fragments with revisions, undated

‘Original typescript’ incomplete typescript with revisions, August 1962, May 1963-January 1964

‘Carbon copy with author’s corrections of final typescript,’ undated

‘Xerox copy,’ typescript with revisions, undated

Incomplete page proofs (only pages with edits), undated

Camilo Gomez and Mr. Hing (short story). Typescript and handwritten fragments; typescript titled April Again with revisions, undated

Children Is All (play)

‘Discarded version,’ typescript (two copies, one missing p. 1), undated

‘Completed revised play,’ typescript with revisions, undated

‘Working copy,’ ‘Revised Version,’ typescript (two copies with slightly variant revisions), 20 February 1962

Typescript (two copies), undated

Children Is All (collected stories and plays)

Typesetting copy, composite typescript and printed text, 1962

Page proofs of plays Children Is All and Cracks, undated

The Christian Vision in My Work (essay). Typescript (two copies), undated
Color of Darkness and Malcolm (short story collection and novel)

Introduction to James Purdy’s Color of Darkness and Malcolm. Two typescripts by Tony Tanner, one with typesetter’s marks, undated

Typesetting copy, comprised of published texts and typescript of Tony Tanner’s introduction, 1974

Artwork for title page, 1974

Page proofs, 1974

Discarded pages with handwritten corrections

Galley proofs of corrections

Cracks (play). Typescript with revisions, 15 January 1962

Cuervo (short story). Typescript fragment, undated

Daddy Wolf (short story). ‘First Draft,’ typescript with revisions, 5 November

A Day after the Fair (play)

‘Early working version,’ typescript with revisions, 1976

‘Copy,’ typescript with revisions, 1976

‘Actor’s Script,’ typescript, 1976

Photocopy printed text, 1976

The Death and Continued Life of Malcolm (essay on the book and play). Two typescripts with revisions, undated

Dream Palaces: Three Novels (Malcolm, The Nephew, and 63: Dream Palace)

Typesetting copy, composite of photocopy printed texts, 1979

Page proofs, author’s set, August 1979

Ad card page copy and song pages, May 1979

Dust jacket flap copy, 1979
<table>
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<td>Dust jacket, undated</td>
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<td>Press release, 1980</td>
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<td>Emma Immaculate of Lies (opera scenario and libretto for Richard Hundley’s music)</td>
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<td>Typescript fragments with revisions and notes by Purdy and Hundley,</td>
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<td>Encore (short story)</td>
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<td>‘First Draft,’ incomplete typescript with revisions, undated</td>
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<td>Proofs, undated</td>
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<td>Eustace Chisholm and the Works (novel)</td>
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<td>Notebook, 1964</td>
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<td>Notebook, December 1964-July 1966</td>
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<td>Notebook, also containing notes of appointments and Madonna play, 1958, 1965</td>
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<td>‘Early unrevised version…with notes,’ typescript pages with revisions,</td>
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<td>August-October 1964, April-May 1966</td>
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<td>‘Original typescript’ pages with revisions, August-December 1965</td>
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<td>‘Duplicate Original’ typescript pages with revisions, June-July 1966</td>
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<td>Typescript insert pages, undated</td>
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<td>‘Copy (1),’ typescript fragments, undated</td>
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<td>‘Copy (2),’ typescript fragments, undated</td>
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<td>Typescript with revisions, undated</td>
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<tr>
<td>Composite handwritten and typescript draft pages and inserts with revisions, 1965-1966</td>
<td>Container 1.8, 2.1-2</td>
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</table>
‘Copy 2,’ incomplete typescript with revisions, undated

‘First draft,’ typescript with revisions, 1966

Typescript insert pages, undated

Typesetting copy, 1967

Galley proofs (three copies, two with author’s corrections and one stamped Author’s Proof containing corrections by Purdy and editor; an additional copy of two pages), 20 January-6 February 1967

Page proofs, author’s copy with corrections, 23 February-10 March 1967

Plate proof with printer’s marks, 28 March 1968

Statement written for publisher, three typescripts, 1967

Eventide and Other Stories (recording). Spoken Arts advertisement, 1968

Everything Under the Sun (short story). ‘First Draft,’ typescript with revisions, undated

The Family Newspaper (teleplay, ‘an early sketch for the critics in Cabot Wright’). Typescript with revisions, undated

Grandmas of Deception (short satire). Typescript (eight copies, one with revisions), undated

Home by Dark (short story). ‘First Draft,’ typescript with revisions, 21 October

The House of the Solitary Maggot (Part Two of Sleepers in Moon-Crowned Valleys) (novel)

Notebook, also containing I Am Elijah Thrush, Jeremy’s Version, Wedding Finger, and lists of expenses, April 1971-February 1973

Notebook, also containing story ideas, notes on Purdy’s favorite story, lists of short stories, notes on Carl Van Vechten, quotations, In a Shallow Grave, and Jeremy’s Version, February 1973-June 1976

Discarded typescript fragments with revisions, undated

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Page proofs, 1974

Page proofs for Antaeus excerpt, undated

Dust jacket flap copy, 1974

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Publicity text for Frankfurt Book Fair, typescript with revisions, 1973

How Come You Do Me (short story). Incomplete typescript with revisions, undated  
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Publication of condensed version in Esquire
Typescript fragment with revisions in unidentified hand, June 1971

Two typesetting copies, titled Seasons at the Arcturus Gardens, undated

Page proofs, September 1971

Galley proofs, September 1971

Artwork by Barry Zaid, 1971

Tearsheets, December 1971

Radio broadcast, Doubleday press releases, 1973

In a Shallow Grave (novel)


Typescript fragments with revisions, undated

‘Carbon copy of original typescript’ with revisions, December 1974

‘Final revised typescript,’ typescript with revisions, undated

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Excerpt in Fiction, titled "Garnet Montrose and the Widow Rance," tearsheets, 1975

Jeremy’s Version (Part One of Sleepers in Moon-Crowned Valleys) (novel)

Notebook, also containing notes on Edith Sitwell, 1966-1971

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Notebook with manuscript drafts and notes, doodles, notes on short stories, notes and draft of "Murder Play," notes on 1957 earnings, list of 63: Dream Palace recipients, and typescript of poem Night’s Indicator, 1956-1957  Container 38.4

Notebook with manuscript draft and notes, also containing Madonna play, doodles, financial notes, appointments, and bibliographical information, 1957-1958, undated  Container 38.5

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Book cover proofs, 1980, undated  Container 39.3

The Moon (‘for a school literary magazine’). Four typescript drafts, undated  Container 2.6

Mourners Below (Part Three of Sleepers in Moon-Crowned Valleys) (novel)

‘2nd version,’ typescript fragment with revisions, September 1979  Container 39.4

‘Loose pages,’ typescript fragment with revisions, September 1979  Container 39.5
Second Draft

‘Loose pages second version,’ typescript fragment, undated

‘Loose pages,’ typescript fragment, two copies, June 1979

‘Uncorrected Second Draft,’ typescript fragment, undated

‘Copy Second Version,’ typescript fragment, January 1980

‘Cora Bayliss section,’ typescript fragment, undated

‘Rejected pages,’ typescript fragment with revisions, October 1979

‘Loose pages of conclusion,’ typescript fragment with revisions, November 1979

‘Rejected pages,’ typescript fragments with revisions, November 1979

‘Discarded sections,’ typescript fragments with revisions, November-December 1979

‘Rejected and loose pages,’ typescript fragments with revisions, November 1979-January 1980

Typescript fragments, undated

‘Loose pages,’ typescript fragments with revisions, November 1979-February 1980

‘Working Copy,’ typescript fragment with revisions, November-December 1979

‘Conclusion,’ typescript fragment with revisions, December 1979

‘Copy of conclusion and final pages of final version,’ typescript fragment with revisions
‘Loose sheets,’ typescript fragments with revisions, undated

Layout pages, 1980

Galley proof page, undated

Dust jacket and cover proof, 1981

Press release and publisher draft entry for sales catalog, 1981

Mr. Evening (short story)

Handwritten and typescript draft fragments

‘First draft,’ typescript with revisions (two copies, one with additional revisions), 25-31 October 1967

‘Second draft,’ typescript (two copies, one incomplete and with revisions), 3 November 1967, undated

‘Third draft,’ typescript (three copies, two incomplete and one with revisions, 14 November 1967, undated

Typescript (three copies, with variant revisions), undated

Mrs. Hemphill’s Predicament (short story)

Typescript titled The Silent Voices, undated

Typescript (two copies, one with revisions), undated

Mrs. Hosick’s Mystery (short story). Typescript with revisions and typescript and handwritten draft fragments, 22 November and 5 December 1967, undated

Mrs. Hosick’s Mystery (short story, variant). Typescript, undated

Narrow Rooms (novel)

Notebook, 1976-1977

Typescript fragments with revisions

‘Early’ typescript and handwritten fragments, with He Removed his Artificial Eye, Baby Bundy, and notes for Wedding Finger, October 1975-January 1977
Discarded version,’ November 1975, January 1976

‘Rough draft and finally discarded version,’ November 1975, January-March 1976

‘Early and discarded version,’ October-December 1976

‘Early-later discarded-version,’ September 1976, March 1977

Omitted typescript pages, undated

‘First completed typescript,’ typescript with revisions and additional inserted page 165, August 1977

Photocopy without additional p. 165, labeled ‘Penultimate typescript,’ 1977

Dust jackets and cover proof, 1978, undated

Promotional draft by Purdy for Arbor House, 1978

Press release, 1978

German cover proof, undated

Excerpt for Penthouse, titled Crucifixion, typescript with revisions, January 1978

The Nephew (novel)

Notebook, September 1959-April 1960

‘First draft,’ incomplete typescript with revisions, titled Glendora and Boyd, August 1959

Incomplete typescript with revisions by Purdy and annotations by Robert Giroux, also titled The Letter-Writer and The Correspondent, December 1959-February 1960

‘Copy 2,’ typescript with revisions, undated

Cover proof, 1980

Night and Day (short story). Esquire tearsheets, July 1958
Note on Dante’s Purgatorio: Lines 19-33 of Canto IX. Typescript note for Bettina Schwarzschild’s use in her essay on I Am Elijah Thrush, undated

The Octopus and John the Baptist: A Tragic Play in One Act. Typescript fragment, undated

On Glory’s Course (novel)

‘Discarded’ typescript pages and handwritten ‘rewrites’ page, undated

Notes and list of people who might give quotes or assistance, undated

Typescript excerpt sent to TriQuarterly, 1982

Dust jacket flap copy, 1983

Dust jacket, undated

Percy and Della Jean (play). Typescript fragments, March-May 1962

Poetry

Carlo Magno (Carl Van Vechten). Handwritten and typescript drafts, undated

Green Knowledge. Title page for group of poems for New Directions Anthology 32, 1975

Lord When Thy Pierced Ankles Bled. Typescript, undated

Memoirs of an Assassin. Typescript, undated

The Mill and Pussy (two couplets). Handwritten manuscript, undated

Night’s Indicator. Typescript, undated

No Title. Printed postcard by Geryon Press, 1975 (sent by Coen Pranger in 1981)

Poems. Bound typescript poems and handwritten drawings, 1972

The Running Sun

Typescript and handwritten poems, 1974
We Who Are Under the Ground. Typescript page with revisions, undated

Typesetting copy and artwork for paste-ups, 1971

Printer’s paste-ups, 1971

First proof (three copies), 18 June 1971

Gotham Book Mart press release, undated

Satires of Francis Brown, Wilfred Sheed, Susan Sontag, and others. Typescripts, many with revisions, undated


Seven Poems. FOCUS/Midwest tearsheet, vol. IV, no. 7 and 8, 1966

Straightway Beauty on Me Waits

Typescript and typescript with revisions, 1974

Handwritten manuscript in the hands of Purdy and Richard Hundley, typescript (six copies), and typescript with revision, undated

To a Critic. Typescript, undated

To a Deadbeat. Typescript ‘written to Richard Hundley who owes me money,’ undated

An Untitled Poem. Printed text in Christopher Street, vol. 2, no. 4, October 1977

Various handwritten poems and one drawing by Purdy, 1970-1976

Various typescript poems with revisions, 1971

Various untitled typescript and handwritten poems, undated

Portrait of Bettina (parable). Handwritten draft and typescript (two copies); three typescripts of Portraits of Madame Bettina and a Whore Named Virginia Knapik, undated
Professor McGowan and the Lemonade (play)

Typescript with revisions, titled Professor McGowan and Life in Those Small Special Valley Towns, 6-18 September 1961

Typescript fragments, undated

Typescript with revisions, undated

Response to question from the New York Times regarding re-reading 63: Dream Palace. Typescript drafts, some with revisions, 21 April 1967, undated

Satires of literary critics and figures (including Stanley Kauffmann, Dwight Macdonald, and Wilfred Sheed). Handwritten and typescript pages; typescript drafts of play titled Mr. Cough Syrup and the Phantom Sex, undated

Scrap of Paper (short story)

‘Original unrevised typescript and original draft,’ typescript with revisions, 9 August 1966

Typescript with revisions (two copies), undated

Scrap of Paper (play). Typescript title page, 1978


Short Papa (short story). Printed text from Antioch Review, no. 34, Summer 1976

Silent Voices (short story) (see Mrs. Hemphill’s Predicament)

63: Dream Palace (recording)

Typescript drafts of blurb for Spoken Arts, 1969

Typescript drafts of advertisement for Gotham Book Mart, 1969

63: Dream Palace and Other Stories. Cover proof, 1980

Sketch on Dame Edith Sitwell Review. Typescript, undated

Some of These Days (short story)

Typescript with revisions, note by Purdy, and list of recipients, undated
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Printed text in Le Promeneur of French translation by Bernard Turle, whole issue,  Container 43.25
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Success Story (Boogee Boome Parody/Boogee Boome in the Big Time) (parody contribution)

Typescript drafts with revisions, April 1971  Container 43.26

New York Times Book Review tearsheets, 6 June 1971

Summer Tidings (short story)

Typescript with revisions and note by Purdy, undated  Container 43.27

Esquire tearsheets, December  Container 44.1

Granta, whole issue, Spring 1979  Container 44.2

Masques tearsheets of French translation by Gilles Barbedette, September  Container 44.3

Talk about Yesterday (short story). Typescript with revisions and inscription to Gene Andrews, undated  Container 4.2

Talking about Angus Wilson (essay), in whole issue of Twentieth Century Literature: Angus Wilson issue, vol. 29, no. 2, Summer 1983  Container 44.4

Tecmessa Starr (play)

Handwritten draft titled Last Hot Meal of Tecmessa Starr, in notebook with Cabot Wright Begins, 1963  Container 26.17

Typescript fragments with revisions, undated  Container 4.2

Tennessee Williams (eulogy). Two typescripts, one with revisions, 1983  Container 44.5

Thoughts on Being a Writer in America (essay). Handwritten and typescript notes; typescript draft, undated  Container 44.6

Tschaikowsky’s Variations on a Rococo Theme for Cello and Orchestra (story about Miriam and Osborn Andreas). Typescript, 25 October  Container 4.2

Wedding Finger (play)
Notebook, also containing The House of the Solitary Maggot, I Am Elijah Thrush, Jeremy’s Version, and lists of expenses, April 1971-February 1973

Typescript and handwritten notes, undated

Writing from Inner-Compulsion (contribution to Observations of American Writers, a collection of essays by writers in commemoration of International Book Year). Typescript for syndication release by Publishers Publicity Association, 1972

You May Safely Gaze (short story). Typescript fragment, undated

Unidentified or untitled works

Typescript and handwritten drafts, fragments, and notes, 22 March and undated

Typescript fragments, 1963-1970

Typescript fragments, 1970-1974

Article for LIFE on Albee’s dramatization of Malcolm. Handwritten notes and typescript, undated

Contribution to Bosarts on George Orwell and Nineteen Eighty-Four. Handwritten and typescript drafts, 1975

Contribution to anthology Writers Take Sides on Vietnam. Typescript and handwritten drafts, undated

Statement for Monocle concerning literary success, undated

Statement on education, for Richard L. Lindell II of Insight. Handwritten and typescript drafts, undated

Statement on his work. Typescript pages, undated

Statement on short story publishing. Typescript with revisions, undated

Statement on treatment of sexual themes in the modern novel. Handwritten and typescript drafts, undated

Statement on why he doesn’t write for publication. Handwritten notes, undated

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1975

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Arbor House Publishing
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Berk-Burr
C-Cl
Cerza, Jeff
Coa-Cur
D
Doubleday & Company, Inc.
E-For
Fox-Gonz
Gord-Gre
Gro-Hay
Hef-J
Hundley, Richard
Israel, Calvin

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Purdy, James, 1914-2009

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S  Container 72.10
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T-V  Container 73.2
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W-Z  Container 73.4
William Morris Agency  Container 73.5
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C-E  Container 73.7
F-H  Container 73.8
Fitch, Ken  Container 74.1
I-M  Container 74.2
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S-T  Container 74.5
Schwarzschild, Bettina  Container 74.6
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1983-1984

Purdy, James, 1914-2009  Manuscript Collection MS-3353
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C-D
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David Bolt Associates
E-F
G-H
I-L
Mellott, Leland
N-Q
New Directions
Perego, Luciano
R-S
Redmond, Peter L.
Schwarzschild, Bettina
T-U
V-Z
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Subseries C. Third Party Correspondence, 1953-1983

1953-1972
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Farrar, Straus & Giroux
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Purdy, James, 1914-2009

Manuscript Collection MS-3353
Series III. Personal and Career-Related Material, 1958-1984

Autobiographical statements, undated

Catalogs and brochures

Art exhibition, 1971-1983

Bookseller and manuscript dealers, 1974-1980, undated

Household products, 1979, 1982

Publisher, 1971-1984

Clippings, 1969-1983

Daybook with scattered entries; loose daybook and calendar pages, 1969-1973

Financial material

Contracts, 1959-1964, 1983

‘Contracts and Teacher’s Insurance,’ correspondence, 1961, 1983

Expense notebooks, 1972-1976

Invoices and receipts, including transit tickets, 1959-1984

Lease, 1972

Royalty statements, 1958-1983

Menus, including one for Chanterelle’s Virgil Thomson birthday dinner, and fortune cookie fortune, 1974-1981, undated

Notes and jottings

Contact information, 1969-1984

Lists of plants, quotations, grocery lists, reminders, and various other notes, 1969-1984
Purdy, James, 1914-2009

Notebook with notes on plants, artwork, and sculpture, October 1972-July 1974

Periodicals

Printed invitations, flyers, advertising cards, pamphlets, and posters, 1971-1984

Programs and ticket stubs

Film screenings, 1977, 1980, 1983

Opera and other music, 1971-1983

Based upon works by Purdy, 1971-1983

Theater and dance, 1971-1983

Adaptations of and works by Purdy; with contact list and prop list, 1979-1983, undated

Readings, lectures, and appearances by Purdy

Flyers, press releases, clippings, programs, foreign travel itinerary, and University of Notre Dame Sophomore Literary Festival packet, 1971-1984

Review clippings and advertisements

Cabot Wright Begins, 1964, 1968

Eustace Chisholm and the Works (including stage adaptation), 1967-1969, 1976

House of the Solitary Maggot, 1975

I Am Elijah Thrush, 1971-1972

In a Shallow Grave, 1976, 1979

Malcolm, 1980

Mourners Below, 1981-1982

Narrow Rooms, 1978
The Nephew (including stage adaptation), 1964, 1971

New Directions in Prose and Poetry 28 (contains Wedding Finger by Purdy), 1974

Proud Flesh (three one-act plays), 1981

63: Dream Palace, 1981

Small press keepsakes and brochures, 1977-1983

Snapshots, 1972-1980

Unused postcards and greeting cards, 1973-1977, undated
Series IV. Works by Others, 1958-1984

Subseries A. Works about Purdy and His Writing, 1959-1982

Adams, Stephen

James Purdy

Typescript of chapters one and two, 1975  Container 84.16

Typescript of chapter five, undated  Container 84.17

James Purdy and Out of Fashion Fiction: Sleepers in Moon-Crowned Valleys.  Container 84.18

Alonso, J. Suicide and Other Items for Discussion in the Book Eustace Chisholm and the Works. Typescript, undated  Container 4.3

Baldanza, Frank

James Purdy on the corruption of Innocents, Contemporary Literature.  Container 84.19

Northern Gothic. Offprint from The Southern Review, 1974

The Paradoxes of Patronage in Purdy. Offprint from American Literature, 1974

Bowles, Paul. Typescript blurb for Jeremy’s Version, undated  Container 4.3

Brown, Andreas. Bibliographical notes on James Purdy, undated

Burk, Frederic [Chaundy]


The Hard Guy: A Study of Cabot Wright Begins by James Purdy. Typescript student essay (5 copies), April-October 1967


Casazzone, Ralph. Student essay on Eustace Chisholm and the Works. Handwritten manuscript with teacher’s notes and corrections, undated  Container 4.3
French, Warren


Review of Eustace Chisholm and the Works. Typescript with revisions, undated

Season of Promise. Typescript and printed copy with inscriptions to Purdy, 1968


Herr, Paul. The Small, Sad World of James Purdy. Tearsheet from Recent American Fiction, 1963

Horwitz, Barry D. James Purdy: From My Lei to Arcadia. Typescript, 1976


Messinger, Laurie. Essay on Daddy Wolf. Typescript, undated


Parker, Dorothy. Review of Malcolm by James Purdy. Typescript, 1959

Pease, Donald


James Purdy: Shaman in Nowhere Land. Typescript, undated

Schwarzschild, Bettina

At the Dugs of Savage Tigers: An Interpretive Essay on James Purdy’s Eustace Chisholm and the Works. Typescript with inscription to Purdy, undated

Aunt Alma: James Purdy’s The Nephew. Typescript (2 copies) and tearsheets from The University of Windsor Review, undated
The Avenger: An Interpretive Essay on Cabot Wright Begins by James Purdy. Typescript, undated

Elvira Summerlad: The Eternal-Feminine. Two typescripts, one with revisions by Schwarzschild and Purdy, undated

The Forsaken: An Interpretive Essay on James Purdy’s Malcolm. Typescript with revisions and offprint from The Texas Quarterly, 1967

The Idea of Love. Typescript with revisions, undated

Love in the Twentieth Century: An Interpretive Essay on Cabot Wright Begins by James Purdy, Exploring the Nature of Love. Typescript with revisions, undated

Mother Is All!: An Interpretive Essay on Children Is All, and James Purdy’s Vision of the Mother. Typescript with revisions, undated

Mrs. Owens’s Waitingroom: Essay on James Purdy’s Mr. Evening. Two typescripts, undated


Prodigal Father. Typescript with revisions by Schwarzschild and Purdy, undated


What’s In a Name?: An Interpretive Essay Based on Don’t Call Me By My Right Name and Leave Me Madame Girard (Chapter in Malcolm) by James Purdy. Typescript with revisions, undated

The World of Fenton Riddleway: An Excursion into 63: Dream Palace by James Purdy. Typescript, undated

Sitwell, Edith

Preface to Colour of Darkness by James Purdy. Typescript with handwritten corrections, 1960

Skerrett, Joseph Taylor, Jr.

James Purdy and the Black Mask of Humanity. MELUS offprint, 1979
James Purdy and the Works: Love and Tragedy in Five Novels. Typescript, undated  

Sokoler, Corey. The Short Stories of James Purdy. Typescript, 1979  


Tanner, Tony  

Birdsong (review of I Am Elijah Thrush). Tearsheets from Partisan Review, fall 1972  


Unidentified authors  

Student essay on Some of These Days. Typescript, undated  

Student essay answers on Purdy’s short stories, 1982  

Untitled Italian typescript essay on 63: Dream Palace, undated  


Bibliographies (typescripts, handwritten list, and printed excerpt), 1971, 1977, undated  

Interviews  


Stetler, Charles and Gerald Locklin. Narrow Rooms and Shallow Graves: An Interview with James Purdy. Typescript with revisions by Purdy, 1980  

Varble, Stephen. I Am James Purdy. Typescript with revisions and Andy Warhol’s Interview tearsheets, December 1972
Subseries B. Other Works, 1958-1984

Albee, Edward. Malcolm (stage adaptation of the novel by Purdy). Typescript with extensive notes and comments by Purdy, 18 August 1965


Bergé, Carol. The Farm Woman, or, The Powers of Magic and Earth. Photocopy published text, undated

Berger, Adam J.

- Moon & Sleepers. Printed poems with inscription to Purdy, undated
- Typescript poems with inscription to Purdy, undated
- Typescript poems, 1975, undated


Bowles, Paul. Three Tales. Page proofs, 1975

Brown, Andreas. Bibliographical notes on Paul Bowles, on verso of Times Literary Supplement review clipping of Cabot Wright Begins, 1965


Burk, Frederic [Chaundy]. Good Old George. Typescript story, undated

Campbell, Ian. Drawings for The Running Sun, 1971


Cianflone, Roberto. "God Sees, Yet Winces," in whole issue of Beverwyck, with inscription to Purdy, 1980

Collins, Jack
The Afternoon of the Snakes. Corrected typescript, 7 July 1979

The Boy in the Bed. Corrected typescript, 21 July 1979

Buena Vista Park. Corrected typescript, 19 March 1980


The Literary Endeavor of Willa Cather. Incomplete typescript, 5 January 1983

Lucy and the Fat Lady. Typescript, 17 July 1979

Wired. Typescript, 25 July 1979

Crawford, Stanley G. Log of the S.S. The Mrs Unguentine. Photocopy published text, undated

DeMotte, Kirsten. Typescripts of The Escape and Hit It; clippings of her letters to the editor of The International Herald Tribune, 1980, undated


Feingold, Michael. Force of Habit. Typescript translation of the play by Thomas Bernhard, undated

Ferraz, Luiz Ivens

The Correspondence of Fradique Mendes (English translation of excerpt from the work by José Maria d’Eça de Queiroz). Typescript, undated

Flower of Perversity. Typescript, undated

Fillion, Tom. The Dream Mechanic. Typescript, undated

Fitch, Ken

Annie. Typescript, undated

The Fisherman. Typescript, 1975

French, Warren
Frankly Speaking: A One-act Meditation on the American Dream. Typescript, with typescript introduction titled Introducing Harry Hamburger and His Timeless Vision, with inscription to Purdy, 1978

Roachlight. Typescript, 1978

Gaither, Robin

Typescript poems, 1980

Teaching Composition: Final Assignment Paper. Typescript, 11 December 1980

Garrett, Leslie

Faustus the Monster, in whole issue of Four Quarters, Autumn, 1978, with inscription to Purdy

Revelation on a Somber Street, in whole issue of Confrontation, Summer 1981, with inscription to Purdy

Gosaynie, Donald

The Dream. Typescript, 1979

Untitled typescript fragment, 1979

Pencil drawings (six), 1978-1979

Gregg, Louise. The China Doll. Tearsheets and clipping, 1962, 1975


Hundley, Richard. Come Ready and See Me (poem by James Purdy). Two duplicated handwritten song scores (one with manuscript notations by Hundley), 1971

Jama, Stephen

last yr. Printed broadside, with inscription to Purdy, 1977
Typescript poems, undated

Jaujard, François Xavier. Je suis vivant dans ma tombe (French stage adaptation of Purdy’s In a Shallow Grave). French typescript, 1980

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Johnson, J. Chester

An American Sequence. Typescript poem, undated

It’s a Long Way Home, Dickie Ann. Typescript poem, undated

Note from Monticello. Typescript poem, undated

Kemnitz, Charles

Bear Woman. Typescript, 1978

A Blanket for Her Layin’ Out. Typescript, 1978

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Kennedy, Raymond. The Boat. Typescript play, undated

Kennedy, Stephen. This Is How It Is with Insects. Typescript poem with inscription to Purdy, 1982

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Link, James. Jubilee. Tearsheet, 3 June 1981

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Loesch, Tom

Typescript poems, 1978

Refugee with 5th Avenue by Bonnie Greer. Printed text, with flyer for reading, 1978

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McAdams, Steve

I Am a Coffin. Typescript and printed text, in whole issue of Globe, Howard W. Gilmore, May 1974

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Malcolm: A Play in Two Acts. Typescript adaptation of Purdy’s novel, undated

Container 88.2
The Price. Printed text in whole issue of Globe, Howard W. Gilmore, August 1974

Transmigration or the Theurgist. Tearsheets from Globe, Howard W. Gilmore, June 1974

McCain, Murray. Valerie, Horace and Shoestring Productions. Typescript, undated

McCown, Clint. Labyrinthiad. Printed poem, 1975

Malanga, Gerard. Paul swan is missing. Photocopy typescript poem, 20 July 1971

Mandrake, Jill. Me & al & shorty. Printed broadside, numbered and signed with an inscription to Purdy, 1982

Martin, James M. Quab Days. Typescript, undated

Marwitz, Reinhard von der. Brandung. German typescript fragment, undated

Mellott, Leland

  Printed poems Bufano’s Bird, The Men of Castro Village, and Proteus the Shape Shifter with inscriptions to Purdy, 1980

  Printed poems The Advent of Monsieur Bogremille, Leave-Taking of the White Shaman, and The Otters of AHSS, 1983

Miller, Lynn. Mr. Evening and Goodnight Sweetheart. Typescript adaptation of Purdy’s stories and review clipping, 1981

Mills, Bryant H. Rhythms Vibes and Folk. Photocopy handwritten manuscript, 1975

Monette, Paul

  The Long Shot. Bound uncorrected proofs, 1980

  No Witnesses. Bound uncorrected proofs, 1980

Morrow, Bradford

  The American Baedeker of Matteo Lupi and Hung Storm. Typescripts, 1982
Papa Itzhak. Typescript with inscription to Purdy, 1982

Natoli, Joe. The Sweetheart. Typescript, undated


Osterlund, Steven

Artwork, undated

A Door Slams. Clipping from The Highland Square Illustrated News and inscribed copy of The U.S.A. Mainline, December 1983, undated

George Armstrong Custer. Massachusetts Review proof of poem, 1971

Printed broadsides of poems, signed, 1972-1975

Sign on a Door. Printed paste-up for the book with handwritten marginal notes and inscription to Purdy, 19 June 1961

To My Mother. Printed poem, undated

Pearson, Al. Red Nude. Watercolor, with handwritten notes on back by Miriam Andreas, 1980

Perkerson, Medora Field. Photocopy published text from White Columns in Georgia, undated

Pr______, F. Pastel artwork of clown, undated


Ronan, Richard
A Lady in the Western Province (from Women of the Compass). Signed printed broadside, 1980  Container osb 2

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Schwarzschild, Bettina

Blood Marriage: Essay on Melville’s Pierre; or, The Ambiguities. Typescript with revisions and inscription to Purdy, undated  Container 24.3

Immutably Decreed: A Study of Ahab, Ishmael, and the Eternal Generation Gap. Typescript with revisions, undated  Container 24.4

Into Night and Death: Essay on Mardi by Herman Melville. Typescript with revisions, undated

Ishmael’s Transformation. Typescript with revisions by Schwarzschild and Purdy, undated

The Nightmare of Happy Valley. Typescript with revisions by Purdy, undated  Container 24.5


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Endymion (the Lunatic). Printed poem, 1975  Container 89.10
Icarus. Typescript poems, 1975


Turnbaugh, Douglas. Postcard printout kit, printed pages, undated

Van Dyke, Henry

Chitterling. Clipping from This World, 9 October 1983

Du côté de chez britz. Antioch Review reprint with inscription to Purdy, 1977

Redemption. Antioch Review reprint with inscription to Purdy, 1983

Waner, Paul. Photocopy printed poems, undated


White, James L.

The Clay Dancer. Typescript poem with inscription to Purdy, undated

The Deer. Printed text, in whole issue of South Dakota Review, spring 1971

Divorce Proceedings. Typescript with inscription to Purdy, undated


Wynn, William T. Photocopy published text from Readings in Georgia Literature, with inscription to Purdy from Thurmond


Yourgrau, Barry. Sand, typescript, undated

Zulick, Thomas. Untitled typescript, 1979

Unidentified authors
Anonymous letters to Purdy from various writers, 1978-1983

The Owl and the Pussycat and other poems. Typescript, undated

Short prose page proofs, undated

Short story re. woman who wears the willows. Typescript, undated
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• Lykiard, Alexis, 1940--15.7, 27.3
• Lyndon, Andrew--6.6, 15.7, 46.5, 53.7, 58.3, 61.4, 63.2, 65.4
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- Raimondi Capasso, Maddalena, 1937- (Italian Cultural Institute (New York, N.Y.))--70.6, 72.8, 74.3
- Ram Publishing Company (Alberto Manguel)--67.2 (to Bolt & Watson), 68.6, 70.6 (also to Rufus Gunn), 72.8
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- Rummonds, Richard-Gabriel--61.5
- Ruppert, Bill--72.8
- Russell, Timothy--50.3, 54.6
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- Russo, Dan--72.8
- Russo, Domenico--19.3
- Rüstow, Lutz--45.3
- Rutenberg, Michael E. (Hunter College)--19.3
- Sacks, Rosalyn (YMHA-YWHA Congregation Mishkan Israel-Linas Hazedek)--59.5
- St. Bartholomew Community Club (Rev. Andrew J. W. Mullins)--63.6
- St. Francis College (Brooklyn, New York, N.Y.). Department of English--19.4
- St. James Press (James Vinson)--45.4, 47.2
- St. Joseph’s House of Hospitality (New York, N.Y.) (Dorothy Day)--19.4
- St. Martin’s Press (Ashton Applewhite)--70.7
- Saint-Leger, J.-B. (Jean-Baptiste)--76.5
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- Schwarzschild, Bettina--6.12, 19.6-7, 20.1-3, 23.8 (to Andreas Brown and George McKay), 45.4, 47.2, 50.7 (also to Doubleday), 54.7, 57.2 (to Esquire), 59.6, 61.6, 63.7, 66.3 (also to John Uecker), 68.8, 70.8, 73.1, 74.6 (also to Wolfgang Eisermann), 76.7
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- Seton Hall University. Department of Art and Music--54.7
- Seven Gables Bookshop (John S. Van E. Kohn)--20.4
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- Siciliano, Enzo, 1934-2006--see Nuovi Argomenti
- Sickinger, Bob--6.12
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- Siena College. Department of English (Peter Amadeus Fiore, David Hodgdon, Michael Williams)--6.12, 45.4, 68.7; see also Fiore, Peter Amadeus, 1927-
- Sillitoe, Alan--67.8 (to Donald Gosaynie)
- Silver, Andrea--50.6
- Simon, Jeff (Buffalo Evening News)--20.4
- Simon and Schuster, Inc. (Jonathan Dolger, Robert Gottlieb, John Herman, Michael Korda, Richard Locke, Alix Nelson, Nan A. Talese)--6.12, 20.4, 59.5, 63.6, 68.7, 87.8
- Singer, Alan, 1948--63.6, 66.2
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- Sitwell, Edith, 1887-1964--6.12, 20.4, 89.7, 89.9
- Sjöblom, Jorma Jules--6.12, 20.5, 23.8 (to unidentified correspondent), 45.4, 47.3, 51.1, 55.1, 59.5, 61.6, 63.6, 66.4, 68.7, 70.9, 72.10, 74.5, 76.5
- Sjöblom, Mrs.--20.5 (with Jorma Sjöblom)
- Skerrett, Joseph T. (King’s College, University of Massachusetts, Yale University)--6.12, 20.6, 50.6, 55.2, 59.5, 61.6, 66.2, 70.7, 74.5
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• University of Kansas. Department of English (George J. Worth, Gerhard Zuther)--21.2, 43.11
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• University of Richmond. Department of English (Walton Beacham)--47.3, 51.2
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• University of Southern California. Department of English (Lila R. Fink)--60.2
• University of Texas at Austin. Department of Speech Communication (Lynn Christine Miller)--73.2
• University of Texas at Austin. Humanities Research Center (F. W. Roberts)--23.8 (to Bettina Schwarzschild)
• University of Tulsa. Graduate School. Office of the Dean (Thomas F. Staley)--61.1 (to Curtis Brown Ltd.), 62.1
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• Weiss, Edith (Hans Weiss Inc.)--7.2, 21.5, 45.5, 51.4, 55.4, 60.4
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- Wilson, Jean Moorcroft (Authors Take Sides on the Falklands)--74.7
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- Wykert, John--60.4 (also to Stanley Eichelbaum and Bernard Pechtel)
- Wyly, R. D. (University of South Florida)--55.4
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- Yale University. Library (James T. Babb, Rutherford D. Rogers)--22.2
- Yankowitz, Susan--73.4
- Yellin, Herb (Lord John Press)--47.4, 51.6, 55.5, 60.5, 62.1, 64.1, 66.7, 69.2, 71.2, 73.4, 74.7, 76.9
- Yeomans, Cal, 1938-2001--60.4, 66.6
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Young, Ian--68.2, 69.1, 71.1, 76.9
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Yourgrau, Barry--89.24
Yperman, Chris--22.2
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Zank, Ric--74.7; see also Iowa Theater Lab
Ziegler, John, 1912--74.4 (to Ray Clement, with Peter Redmond)
Zittau, Herbert G.--64.1
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_____ , Bowden--77.7, 77.11
_____ , Bruce--77.8
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_____ , Stewart--77.7
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