

A GUIDE TO THE ARCHIVE RESOURCES OF THE BAY AREA

(Composed by Director of Undergraduate Studies Scott Saul to help those undergraduates — or graduate students — interested in pursuing local archival work)

UC-Berkeley's Bancroft Library

Gertrude Atherton — 10 linear feet; correspondence, manuscripts, clippings from this protégée of Ambrose Bierce, a crucial figure in the history of California-based literature; also the author of the important horror story “The Foghorn”

Ambrose Bierce — 8 boxes and microfilm; letters, manuscripts, clippings, marginalia from this late-19th-century wit and fiction writer (*The Devil's Dictionary*, “An Occurrence at Owl Creek Bridge”)

Richard Brautigan — 15.9 linear feet; notebooks, poetry, and personalia from this popular 1960s and 1970s poet whose work was touched by Surrealism

Gwendolyn Brooks — 23.75 linear feet; correspondence, manuscripts, scrapbooks, family papers from a leading figure in postwar African-American literature — poet (*A Street in Bronzeville*, *Riot*) and novelist (*Maud Martha*)

Bruce Conner — 30 linear feet; just-catalogued (2011) archive of this key sculptor, filmmaker, collagist, painter, photographer and conceptual prankster, affiliated with the Beat movement of the 1950s, the psychedelic movement of the 1960s, and the punk movement of the 1970s

Joan Didion — 8 linear feet; manuscripts and correspondence dating back to her early twenties, from a crucial postwar essayist (*Slouching Toward Bethlehem*, *The White Album*, *The Year of Magical Thinking*) and novelist (*Play It As It Lays*)

Robert Duncan — much on microfilm; notebooks, journal entries, prose sketches, dream fragments from this Black Mountain poet, a key figure in the San Francisco Renaissance

William Everson — 44.5 linear feet; correspondence, manuscripts, notebooks from this poet (also known as Brother Antoninus) of the San Francisco Renaissance, a precursor to the Beat Generation sometimes known as the “Beat Friar”

Lawrence Ferlinghetti — 76 linear feet; manuscripts, notes, travel journals, audio and video material from a premier Beat poet (*Coney Island of the Mind*) and founder of City Lights Books

Herbert Gold — 30 linear feet; writings, correspondence and A/V materials from a Beat-affiliated novelist and essayist

Thom Gunn — 19 linear feet; correspondence, diaries, scrapbooks, notebooks, manuscripts from this acclaimed British poet (*My Sad Captains*, *The Man With the Night Sweats*), part of “The Movement”; taught at Berkeley in the 1970s and 1980s and was part of the Gay Liberation movement

Jessica Tarahata Hagedorn — 15 linear feet; drafts, contracts, correspondence from an important Asian-American novelist (*Dogeaters*), editor (*Charlie Chan Is Dead*), and performance artist

Thomas Hardy — 1 linear foot; correspondence, manuscripts of some poems and playscripts, from the lodestar British Victorian novelist and poet

Bret Harte — 1.5 linear feet; letters and some manuscripts written from this humorist and short story writer, a contemporary of Mark Twain and a fellow Southwestern writer

Maxine Hong Kingston — 30 linear feet; typescripts, personal papers, teaching materials from this crucial Asian-American novelist and writer (*Woman Warrior, China Men, Tripmaster Monkey*)

Theodora Kroeber — 6.45 linear feet; correspondence, photographs, manuscripts from the author of the anthropological classic *Ishi* (also the wife of anthropologist Alfred Kroeber and mother of sci-fi fountainhead Ursula K. LeGuin)

Philip Lamantia — 30 linear feet; correspondence, personal papers, drafts, scrapbooks, from this Surrealism-touched Beat poet

D.H. Lawrence — 14 boxes; manuscripts, autobiographical fragments, letters of this crucial modernist poet and novelist (*Sons and Lovers, Lady Chatterley's Lover*)

Jack London — 4 boxes and 1 folder; letters, a few manuscripts, some photographs from the popular journalist and novelist (*Call of the Wild*), the first American writer born into poverty who became a millionaire through his writing

Harriet Martineau — 8 linear feet; mainly correspondence, some manuscripts, from this philosopher and economist who was at the heart of Victorian literary and social life; a strong advocate for anti-slavery positions, a feminist forerunner, and an advocate for new approaches to child-raising

Michael McClure — 27 cartons, 53 boxes; notebooks, manuscripts, artwork, some personal papers from this poet-playwright of the San Francisco Renaissance (*The Beard*)

John Mortimer — 18 linear feet; manuscripts from the British novelist, dramatist and barrister best known for creating *Rumpole of the Bailey*, a popular BBC program (1970s-1990s)

Frank Norris — 7.2 linear feet; a rich archive — manuscripts, notes, drawings, photographs — of this crucial exponent of American naturalism (*McTeague, The Octopus*)

Seán O'Faoláin — 4 boxes, 2 cartons; mostly drafts and revisions of the short stories of this important Irish fiction writer, active from the 1930s through the 1970s

Stephen Spender — unpublished manuscript journal (1937, 1940s) and a diary (1975) from this important friend and contemporary of W.H. Auden, a leading literary figure in Britain from the 1930s through the 1980s

Gertrude Stein and Alice B. Toklas (via the Samuel Seward Collection) — 12 letters from Gertrude Stein, 64 letters from Alice B. Toklas, photographs taken by their close friend Samuel Steward, a professor who became a tattoo artist and pornographer

Mark Twain — the motherlode of Twainiana; manuscripts of the major works; *half a million* letters between Twain and various correspondents; many materials related to Twain as author,

lecturer, celebrity, political essayist, etc.

Yoshiko Uchida — 33.25 linear feet; manuscripts of published and unpublished works, correspondence, some personal papers from this prolific Berkeley-raised pioneer of Asian-American fiction and memoir (*Desert Exile*)

Philip Whalen — 24.7 linear feet; notebooks, poems, correspondence, artwork and personal papers of this Beat poet who was also a Buddhist monk and helped popularize Buddhism in America

UC Berkeley Ethnic Studies Library

Gold Mountain Ballads Collection (1828-1924) — texts of folk ballads, songs, and poetry, written by literary men in San Francisco's Chinatown, and relating to various aspects of life in the U.S., including exclusion and detention on Angel Island.

UC Davis

Peter Coyote — 8 linear feet; correspondence and materials from this writer, director and performer, part of the SF Mime Troupe (1965-1967) and founding member of the San Francisco Diggers (1967-1970), an important countercultural anarchist theater collective

Gary Snyder — 274.8 linear feet (!); manuscripts, correspondence, subject files, recordings from this important Beat poet, essayist, translator, Zen Buddhist, and environmentalist

San Francisco Mime Troupe — 77.4 linear feet; original and adapted scripts, financial records, photographs, A/V items, correspondence, etc. from one of the premiere theater groups to emerge from the ferment of the 1960s — not a mime group but a troupe that has specialized in political music-theater

Mills College (Oakland)

Patti Smith — 200 books by and about poet-musician Patti Smith; comprehensive holdings of recordings, journals, clippings, photographs, ephemera

Stanford University's Special Collections

William Abrahams Papers — 42 linear feet; Abrahams was a leading literary editor from 1960 to 1996; includes correspondence with authors ranging from Pat Barker, Joyce Carol Oates, Lillian Hellman, Diane Johnson, Brian Moor and Pauline Kael; includes extensive research files on playwright-memoirist Lillian Hellman and hard-boiled novelist Dashiell Hammett (Abrahams was Hellman's authorized biographer but never wrote the biography)

Rae Armantrout — 10.5 linear feet; original manuscripts, correspondence, notebooks of this key member of the West Coast Language Poetry movement

Josephine Baker Collection — 3 linear feet; a trove of materials (FBI files, correspondence, clippings, interviews) about the pioneering African-American entertainer, from a collector

Gregory Corso — 2.5 linear feet; 20 holograph notebooks and other manuscripts; highly personal material of this influential member of the Beat poetry movement

Robert Creeley — 360 linear feet (!); all things that came from the pen and keyboard of this supremely influential postwar American poet, who crossed the Black Mountain and Beat schools and served as an inspiration to the Language Poets

Edward Dahlberg — 8 linear feet; originally a proletarian novelist (*Bottom Dogs* [1929]), Dahlberg became uncategorizable by the end of his life, producing poetry, autobiographical works, fiction and criticism; the papers date from the 1960s and 1970s

Dime Novel and Penny Dreadful collection — a collection including 8500 'dime novels' and boys papers; and 3500 copies of story papers dating from the 1850s to the 1910s. Also includes examples of British commercial mass market fiction

Larry Eigner — 19 boxes; a compatriot of Robert Creeley and fellow innovative postwar poet; includes typescripts, correspondence; Eigner was confined to a wheelchair his entire life as a result of cerebral palsy

Ernesto Galarza — 41.5 linear feet; manuscripts and political files from this trail-blazing Mexican-American writer (*Barrio Boy*), labor organizer, scholar and activist

Harry Gamboa, Jr. — 9 linear feet; manuscripts, papers and photographs from the avant-garde LA-based Chicano artist whose punk-flavored work spans the genres of video, performance, poetry, and photography

Barry Gifford — 16 boxes; manuscripts, personal notebooks, correspondence from the poet-biographer-novelist, author of *Wild at Heart* and other neo-noir novels; collaborated with David Lynch on *Wild at Heart* and *Lost Highway*

Allen Ginsberg— 1200 linear feet (!!!); a feast of materials on a great figure of postwar American poetry; diaries, notebooks, journals, manuscripts of the major poems, political files, etc.; includes 88,000 photographs (Ginsberg was a prolific photographer and documentarian of his own circles)

Robert Grenier — 54 linear feet; notebooks, correspondence, manuscripts from an important poet of the Language Poetry group

Hawthorne Family papers — extensive collection of the letters, journals and sketch books of Sophia Peabody Hawthorne, Nathaniel Hawthorne's wife; of their daughter Rose Hawthorne Lathrop (poet, memoirist, humanitarian); and of their son Julian Hawthorne (though his materials are primarily owned by the Bancroft)

Ernest Hemingway — 1.25 linear feet; includes 31 personal letters to a writer working on Hemingway's life and career; and a repository of Hemingway manuscripts and documents

Fanny Howe — 12.5 linear feet; manuscripts and family papers from this hard-to-categorize poet-novelist of the avant-garde, whose work often tackles the difficult course of women, families and the spirit in contemporary America

David Hwang — 17.5 linear feet; working and drafts from this acclaimed contemporary Asian-American playwright whose work explores the tangle of modern sexuality (*FOB*, *Airplanes on the Roof*, *M. Butterfly*)

Arturo Islas — 18.5 linear feet; manuscripts and papers from this acclaimed Mexican-American novelist (*The Rain God*), the first Chicano in the US to earn a doctorate in English — and an openly gay man

Denise Levertov — 148 linear feet plus 30 unprocessed cartons; personal papers, manuscripts, and photographs from an important postwar poet, affiliated with the Black Mountain school (and Stanford), and an important poet-activist during the 1960s

D. H. Lawrence — .75 linear feet; letters between Lawrence and Lady Ottoline Morrell and others, describing visitors and trips; some poems and manuscripts

Walter de la Mare — 4 linear feet; letters and manuscripts from this early-20th-century poet, children's author, and ghost story writer

William Somerset Maugham — 2.5 linear feet; correspondence and papers from this popular British playwright-novelist (*Of Human Bondage*, *The Razor's Edge*)

Cherrie Moraga — 44 linear feet; journals, personal correspondence and manuscripts from this important contemporary Chicana poet, essayist and playwright

Tillie Olsen — 26.5 linear feet; manuscripts and personal papers from this formally inventive novelist (*Yonnondio*), short story writer and feminist critic, who served as a bridge between the radical working-class writing of the 1930s and the feminism-shaped writing of the 1970s

Toby Olson — 30 linear feet; manuscripts from this innovative poet-novelist, whose work is both experimental and accessible

Robert Pinsky — 16.5 linear feet; manuscripts, letters and personal papers from this still-living American poet laureate

Irving Rosenthal — 23 linear feet; novelist and key editor of the Beat-affiliated writers through *The Chicago Review* and *Big Table*; affiliated with Paul Bowles, the experimental filmmaker Jack Smith; founder of the Kaliflower commune in the Bay Area

William Saroyan — 185 linear feet; all things Saroyan (*The Human Comedy*, *The Daring Young Man on the Flying Trapeze*), acclaimed novelist from the 1930s through the 1940s; journals, manuscripts, ephemera, correspondence, even Saroyan's library

Gil Sorrentino — 48.5 linear feet; correspondence, manuscripts and notebooks from this prolific, well-regarded but understudied poet and novelist, who brought the energies of Joyce and William Carlos Williams to postmodern American literature

Wallace Stegner — manuscripts, research notes and correspondence from this key Western American novelist and environmentalist; also includes materials related to Stegner's long-running administration of Stanford's Creative Writing Program, one of the nation's first and most prominent

John Steinbeck — manuscripts, typescripts and galley proofs of major and minor pieces, including *The Red Pony* and *Cannery Row*; 1500 letters from Steinbeck to close friends, his third wife, his literary agent; also documentation related to the short film *The Forgotten Village* (1941)

Nathaniel Tarn — 100 linear feet; manuscripts of published and unpublished poetry and prose; notebooks from his anthropological fieldwork; correspondence; Tarn is an important voice of the ethnopoetics movement that brought the insights of anthropology to the realm of postwar poetry

Twentieth-century American Paperback Humor Collection — 2500 individual paper humor and joke books

Victorian and Edwardian Novels for Children and Young Adults — 450 illustrated novels produced from 1860 to WWI, devised as entertainments with moral instruction for working-class children

Eddie Woods archive — a collection documenting an understudied, still largely undefined, expatriate circle of poets; Woods was a cultural impresario and artistic entrepreneur with ties to surrealism; includes materials from Paul Bowles, Bob Kaufman, and many of the principal Beat writers