

THE PETER TAYLOR PAPERS

(MSS. 435)

Inventory

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SUMMARY

Size	6 linear feet
Geographic Locations	United States
Inclusive Dates	1905-1988
Bulk Dates	1939-1980
Languages	English
Summary	<p>The papers of Peter Hillsman Taylor (1917-1994), collected by bibliographer Stuart Wright and purchased by Vanderbilt University in 1988, are an important collection of the Jean and Alexander Heard Library's Special Collections. A native of Tennessee and a former Vanderbilt student, Taylor is acknowledged as a master of the short story form and has won several major literary awards, including the Pulitzer Prize for Fiction for his 1986 novel <u>A Summons To Memphis</u>. Taylor was also a student of John Crowe Ransom, Allen Tate and Robert Penn Warren, members of the Fugitive and Agrarian literary movements, as well as the lifelong friend of two other writers influenced by the Fugitives, Robert Lowell and Randall Jarrell.</p>
Access Restrictions	No Restrictions
Copyright	Consult Head of Special Collections
Stack Locations	Manuscripts

BIOGRAPHICAL/HISTORICAL NOTE

- 1917 Peter Matthew Hillsman Taylor is born 8 January in Trenton, Tennessee, the fourth child of Matthew Hillsman Taylor and Katherine Baird (Taylor) Taylor.
- 1924 The family moves to Nashville.
- 1926 Hillsman Taylor accepts the presidency of the General American Life Insurance Company, and the family moves to St. Louis. There Peter Taylor attends Miss Rossman's School, 1926-29, and St. Louis Country Day School, 1929-32.
- 1932 The family settles in Memphis, and Peter Taylor is enrolled at Central High School.
- 1935 Taylor graduates from high school with a scholarship to Columbia University, where he intends to study writing. This plan is contrary to his father's desire that he enter Vanderbilt and prepare himself for a career in law. After graduation Taylor and a friend work their way to England on a freighter, and upon his return Taylor delays entering college.
- 1936 In the spring semester Taylor registers at Southwestern at Memphis. His freshman composition teacher is Allen Tate, who persuades him to go to Vanderbilt in the fall and study under John Crowe Ransom. At Vanderbilt, Taylor begins a lifelong friendship with Randall Jarrell.
- 1937 In March and April, Taylor publishes his first stories in River, a literary magazine in Oxford, Mississippi. Ransom leaves Vanderbilt for Kenyon College at the end of the spring term, and Taylor decides not to return to Vanderbilt. Instead he gets a job selling real estate in Memphis.
- 1938 Taylor enters Kenyon in the fall and forms a close friendship with Robert Lowell, who has also followed Ransom there.
- 1940 After graduation from Kenyon, Taylor and Lowell (now married to Jean Stafford) begin graduate study at Louisiana State University under Robert Penn Warren and Cleanth Brooks. Taylor, who has sold a poem to Kenyon Review and two stories to Southern Review, leaves the program at Thanksgiving.
- 1941 In June, Taylor is drafted. As a member of a company formed in Memphis, he is stationed for the next two and a half years at Fort Oglethorpe, near Chattanooga, Tennessee.
- 1942 "The Fancy Woman," first published in Southern Review, is selected for The Best American Short Stories 1942, edited by Martha Foley. This is the first of nine Taylor stories to appear in this manual between 1942 and 1980.

- 1943 In April, Allen Tate introduces Taylor to Eleanor Lilly Ross of Norwood, North Carolina. A graduate of Women's College of North Carolina at Greensboro, she is then a student at Vanderbilt. After a courtship of six weeks, they are married on 4 June at St. Andrew's School chapel near Sewanee, Tennessee, by Father James Harold Flye. In attendance are Robert Lowell and Jean Stafford, Allen Tate and Caroline Gordon.
- 1944 In February, Taylor's company is sent to Camp Tidworth in England.
- 1945 Taylor is discharged in December with the rank of sergeant.
- 1946 Allen Tate arranges a job for him at Henry Holt Publishers beginning in April, and the Taylors rent an apartment in Greenwich Village. In the fall Taylor takes a position in the English department at Woman's College of the University of North Carolina.
- 1947 The Taylors and the Randall Jarrells buy a duplex in Greensboro. This is the first of nearly thirty houses that the Taylors will own.
- 1948 Taylor's first collection, **A Long Fourth and Other Stories**, is published in March with an introduction by Robert Penn Warren. In the fall Taylor goes to Indiana University as assistant professor and director of the creative writing program. Katherine Baird Taylor is born 30 September. Taylor begins a long association with the **New Yorker** when his story "Middle Age" is published there in November.
- 1949 He returns to Woman's College at Greensboro. **The Death of a Kinsman**, his first published play, appears in **Sewanee Review**.
- 1950 Taylor's novel **A Woman of Means** is published in May. He is awarded a Guggenheim Fellowship for 1950-51. "Their Losses" is selected for the O. Henry prize collection for 1950. This is the first of six Taylor stories to appear in the O. Henry annuals between 1950 and 1982.
- 1952 He is awarded a National Institute of Arts and Letters grant. For the spring term he is a visiting professor at the University of Chicago, and in the fall he goes to Kenyon College as associate professor in English and drama. Taylor serves as advisory editor for the **Kenyon Review** from 1953 to 1959.
- 1954 **The Widows of Thorton** (eight stories and a short play) is published in April.
- 1955 The Taylor's second child, Peter Ross Taylor, is born 7 February. Taylor receives a Fulbright grant for 1955-56 to do research in Paris for a play about Southerners who settled there after the Civil War. Enroute to France, he lectures at the Fourth Conference on American Studies at Oxford University.

- 1956 The Taylors spend the summer at Rapello, Italy.
- 1957 Taylor's play **Tennessee Day in St. Louis** is published in February. It premieres at Kenyon in April. Taylor joins the faculty of Ohio State University to teach from January to June each year.
- 1958 The Taylors spend the summer in Bonassola, Italy (while the Randall Jarrells and Robert Fitzgeralds are living at nearby Levanto), and the fall in Rome.
- 1959 **"Venus, Cupid, Folly and Time"** wins the O. Henry first prize. **Happy Families Are All Alike**, Taylor's third collection of stories, is published in November. It wins the Ohioana Book Award the next year.
- 1960 Eleanor Ross Taylor publishes **Wilderness of Ladies**, the first of her three volumes of poetry. The Taylors purchase a cottage at Monteagle, Tennessee, and establish their pattern of living there in the summers. Taylor spends the 1960-61 school year in London studying at the Royal Court Theatre on a Ford Foundation Fellowship.
- 1961 Taylor's story **"Reservations"** is presented as **"Delayed Honeymoon"** on the U.S. Steel Hour in September.
- 1963 Taylor returns to the University of North Carolina at Greensboro as Professor of English, teaching fiction writing.
- 1964 **Miss Leonora When Last Seen and Fifteen Other Stories** appears in February. In the fall Taylor serves as Visiting Professor at Harvard.
- 1965 Taylor's father dies in Memphis on 13 November. Taylor is awarded a Rockefeller Foundation grant to devote the 1966-67 school year to writing.
- 1967 Taylor's sister Sally Taylor Fitzhugh dies in Memphis in the spring. Taylor joins the English department at the University of Virginia. With Robert Penn Warren and Robert Lowell, he edits the memorial volume **Randall Jarrell, 1914-1965**.
- 1968 His play **A Stand in the Mountains** is published in **Kenyon Review**.
- 1969 Taylor's mother dies on 18 May in Memphis. He is inducted into the National Institute of Arts and Letters on 21 May. **The Collected Stories of Peter Taylor** is published in August.
- 1970 **"Two Images,"** the first of Taylor's **"Ghost Plays,"** appears in **Shenandoah**.
- 1971 **A Stand in the Mountains** is first performed on 25 May at the Barter Theatre, Abingdon, Virginia.

- 1973 **Presences: Seven Dramatic Pieces** is published in February. Taylor serves as Visiting Professor at Harvard for the fall semester.
- 1974 In the summer Taylor has a heart attack at Clover Hill, his eighteenth-century residence outside Charlottesville. “**The Instruction of a Mistress**,” the first of his verse-stories to be published, appears in the September issue of **The New Review**.
- 1975 Taylor is given a four-year appointment at Harvard. He resigns the appointment in June, and the Taylors buy a house in Key West and begin spending winters in Florida.
- 1977 **In The Miro District and Other Stories** is published in April. Taylor delivers the commemorative tribute to Robert Lowell at the American Academy and Institute of Arts and Letters in May.
- 1978 In May, the American Academy and Institute presents Taylor the Gold Medal for the Short Story.
- 1979 Taylor delivers the commemorative tribute to Jean Stafford at the American Academy and Institute in November.
- 1983 In May, Taylor is inducted into the American Academy of Arts and Letters; and in June, he retires from the University of Virginia.
- 1984 **A Woman of Means** is reprinted by Frederick C. Beil. The film version of Taylor’s story “**The Old Forest**,” produced and directed by Steven J. Ross of Memphis State University, premieres in Memphis in November.
- 1985 **The Old Forest and Other Stories** is published in February.
- 1986 **The Old Forest and Other Stories** wins the **PEN/Faulkner Award** for Fiction. **A Woman of Means** and the **Collected Stories** are reissued in paperback. Frederic C. Beil brings out a limited edition of Taylor’s revised version of **A Stand in the Mountains**. Taylor suffers a stroke on 24 July. His novel **A Summons To Memphis** is published in October. Taylor withdraws the novel from the final list of three nominees for the American Book Award.
- 1987 Taylor wins the Ritz Hemingway Prize for **A Summons To Memphis**. Taylor wins the Pulitzer Prize in fiction for **A Summons To Memphis**.
- 1989 Taylor wins the Internal Literary Prize Chianti Ruffino Antico Fattore.
- 1990 Kenyon review publishes **Cousin Aubrey** and **The Witch of Owl Mountain Springs** – both of which were rejected by the New Yorker.

1993 **The Oracle At Stoneleigh Court** is published.

1994 Taylor's novel **In The Tennessee Country** is published.
Peter Taylor passed away on November 2, 1994 in Charlottesville, Virginia.

Biographical and Historical Notes are from:

1. Conversations with Peter Taylor. Edited by Hubert H. McAlexander. Jackson: University of Mississippi Press, 1987.
2. Peter Taylor: A Writer's Life. Hubert H. McAlexander. Louisiana State University Press, 2001.

SCOPE AND CONTENT NOTE

The Papers of Peter Hillsman Taylor (1917-1994), writer, educator and former Vanderbilt student (1936-1937), were acquired by the Jean and Alexander Heard Library during the summer of 1988 from Collector Stuart T. Wright of Winston-Salem, North Carolina.

Of the eighteen boxes of this collection, six contain correspondence and another 5.5 are filled with manuscripts of Taylor's writings. The other 3.5 boxes contain items of a biographical or personal nature, concern his career as author and educator, or involve his associates and their writings. There is one oversize box in the collection that contains galleys of Taylor's manuscripts and a poster from the film adaptation of "**The Old Forest.**" The collection has thus been arranged in the following series: Correspondence, Writings, Literary Career, Academic Career, Biographical/Personal Papers, Associates, and Writings By Others.

Obviously, this collection will be of primary interest to those interested in Peter Taylor's life and writings, but it will also be of importance to those researching such varied literary figures as Robert Fitzgerald, Carolina Gordon, Elizabeth Hardwick, Randall Jarrell, Robert Lowell, John Crowe Ransom, Eleanor Ross, Jean Stafford, Allen Tate and Robert Penn Warren. Students of American Literature, Southern Literature and the Fugitive and Agrarian Groups will also benefit from these papers.

Collector Stuart Wright's notes indicate, "Manuscript material is arranged and grouped as it was recovered from stacks of material. Folders contain material, therefore, that was (after a fashion) together when I purchased these items." While the writings in this collection are now arranged by genres, the order of the material within the files has not been disturbed and thus is in Taylor's original order.

For details about Taylor's life and works, the following are recommended:

Griffith, Albert Joseph. **Peter Taylor**. Boston: Twayne Publishers, 1990.

McAlexander, Hubert H. ed. **Conversations With Peter Taylor**. Jackson, MS: University Press of Mississippi, 1987.

Hubert H. McAlexander. **Peter Taylor: A Writer's Life**. Louisiana State University Press, 2001.

Wright, Stuart. **Peter Taylor: A Descriptive Bibliography, 1934-87**. Charlottesville, VA: University Press of Virginia, 1988.

LIST OF SERIES AND SUBSERIES

Series I. Correspondence

- Subseries 1. Outgoing
- Subseries 2. Incoming

Series II. Writings

- Subseries 1. Short Stories – Published & Unpublished
- Subseries 2. Collections
- Subseries 3. Novels
- Subseries 4. Plays – Published & Unpublished
- Subseries 5. Poems – Published & Unpublished
- Subseries 6. Essays
- Subseries 7. Reviews
- Subseries 8. Speeches
- Subseries 9. Tributes
- Subseries 10. Notes & Fragments

Series III. Literary Career

- Subseries 1. Awards
- Subseries 2. Contracts
- Subseries 3. Copyright
- Subseries 4. Film Adaptations
- Subseries 5. Productions of Plays
- Subseries 6. Readings
- Subseries 7. Reprint Permissions
- Subseries 8. Reviews
- Subseries 9. Royalty Statements
- Subseries 10. Miscellaneous

Series IV. Academic Career

- Subseries 1. Kenyon College
- Subseries 2. Harvard University
- Subseries 3. University of Virginia
- Subseries 4. Writers Conferences
- Subseries 5. Class Lists/Grades
- Subseries 6. Recommendations Written
- Subseries 7. Miscellaneous

Series V. Biographical/Personal Papers

- Subseries 1. Biographical
- Subseries 2. Writings About Peter Taylor
- Subseries 3. Genealogical
- Subseries 4. Invitations
- Subseries 5. Photographs
- Subseries 6. Business and Financial Records

Series VI. Associates

- Subseries 1. Jarrell, Randall
- Subseries 2. Lowell, Robert

Series VII. Writings By Others

- Subseries 1. Identified
- Subseries 2. Unidentified

SERIES AND SUBSERIES DESCRIPTIONS

Series I. Correspondence, 1905-1988

The Correspondence Series consists of 2,510 items, 207 of which are letters written by Taylor, primarily to his family or to his close friend Robie Macauley. These outgoing letters span 1939-1987, but the bulk dates are between 1939 and 1949. In his letters, Taylor describes his feelings about such varied topics as education, teaching, writing, reading, religion, the military and wartime experiences, marriage, and relationships with family and friends. Most of the later correspondence has to do with publishing activities or teaching duties, but some are purely personal letters.

The bulk of the Correspondence Series, however, is made up of incoming letters, 2,224 of which are identified, 79 of which are unidentified as yet. These items span the years of 1905 to 1988, with the bulk dating from the 1960s to the 1980s. The letters are from editors and publishers, colleagues, family and friends, students, well-wishers and admirers. Only a relatively small amount of family correspondence (including some letters from Taylor's maternal grandfather, Robert Love Taylor, a former governor of Tennessee) forms a part of this collection.

Prominent correspondents include:

Wendell Berry (2), Elizabeth Bishop (2), James Boatwright (6), Cleanth Brooks (2), Erskine Caldwell (1), Brainard Cheney (1), Frances Neel Cheney (2), Eleanor Clark (8), George Core (5), James Dickey (1), Robb Rorman Dew (1), Paul Engle (2), Robert Fitzgerald (35, 1949-1974), James H. Flye (1), Richard Ford (2), Isabella Gardner (2), George Garrett (3), Robert Giroux (49, 1962-1972), Caroline Gordon (32, 1939-1973), Elizabeth Hardwick (38, 1949-1987), John Hersey (2), Mackie Jarrell (17, 1946-1987), Mary Jarrell (35, 1949-1980), Randall Jarrell (42, 1946-1965), Robert Lowell (152, 1941-1976), Andrew Nelson Lytle (11, 1962-1986), Robie Macauley (3), David McDowell (3), James Merrill (3), Sam Monk (1), Merrill Moore (2), Harriet C. Owsley (1), Walker Percy (1), Sylvia Plath (1), Katherine Anne Porter (16, 1951-1977), John Crowe Ransom (28, 1938-1966), Eleanor Ross (28, 1943-1979), Louis Rubin (4), Radcliffe Squires (5), Jean Stafford (205, 1940-1975), Gertrude Stein (1), Walter Sullivan (3), Allen Tate (75, 1939-1977), Robert Love Taylor (8), Jack Thompson (24, 1977-1987), Robert Penn Warren (48, 1936-1987), Eudora Welty (10, 1966-1987) and Nancy Tate Wood (1).

Series II. Writings, 1939-1986

The Writings Series spans approximately 1939-1986, although most date from the 1970s and 1980s, and includes several genres: short stories (18), novels (2), plays (10), poems (2), essays (1), reviews (1), speeches (3), and tributes (1). Taylor's plays and novels are the best represented genres among these papers. A Summons To Memphis is the most extensive manuscript in this collection and is documented from its beginning as "broken line prose" holograph and typescript drafts through revisions, setting copies, galleys and page proofs. Several of the manuscripts are evidently unpublished. A number of fragmentary manuscripts and notes complete this series.

Series III. Literary Career, dates

This series contains documents relating to Peter Taylor's literary career. Documents relate to: awards, contracts, copyright, film adaptations, production of plays, readings, reprint permissions, reviews, and royalty statements. Miscellaneous items are also included within this series.

Series IV. Academic Career, dates

Documents that relate to Peter Taylor's Academic Career are contained within this series. The documents relate to Kenyon College, Harvard University, University of Virginia, Writer's Conferences, Class Lists/Grades, and Recommendations Written. Miscellaneous material is also included within this series.

Series V. Biographical/Personal Papers, dates

Anything included within this series relates to biographical or personal information about Peter Taylor. Documents relate to: biographical, writings about Peter Taylor, genealogical, invitations, photographs, and business/financial records.

Series VI. Associates, dates

The Associates Series contains documents regarding Randall Jarrell and Robert Lowell who were close friends of Peter Taylor.

Series VII. Writings By Others

This is the last series in the collection and comprise of numerous writings others have sent to Peter Taylor to read. Documents have a broad range of genres and cover many subject areas.

CONTAINER LIST

SERIES I. CORRESPONDENCE

Box 1

Outgoing Correspondence

1. June 1939 – July 1941, 15 items
2. August 1941 – Feb. 1943, 19 items
3. May – June 1943, 10 items
4. July 1943 – March 1944, 15 items
5. March – July 1944, 14 items
6. July – November 1944, 11 items
7. December 1944 – July 1945, 20 items
8. August 1945 – Feb. 1946, 12 items
9. April 1946 – March 1963, 23 items
10. April 1963 – Feb. 1968, 36 items
11. March 1968 – Sept. 1976, 24 items
12. March 1977 – December 1987 + Undated, 19 items

Incoming Correspondence

13. Abbott – Avett
14. Bader – Battestin
15. Baumbach – Berry
16. Biberman – Boatwright
17. Boccia – Bowers
18. Brackin – Browne
19. Bryant – Burtner
20. Caldwell – Chappell

Box 2

1. Cheney – Clark
2. Clements – Couch
3. Court – Cushman
4. D – Davis
5. Dee – Dickey
6. Dixon – Dudley
7. Early – Everett
8. Farrington – Fitzgerald
9. Fitzgerald
10. Fleming – Fryer
11. G – Gatenby
12. Gelfman – Giroux

Box 2 (Continued)

Incoming Correspondence (Continued)

13. Giroux
14. Giroux – Glick
15. Goakes – Gordon
16. Gordon
17. Gore – Gwin
18. H – Hardwick
19. Hardwick – Harting
20. Harz – Havird
21. Hayes – Hill
22. Hill – Hutchens

Box 3.

1. I
2. Jackson – Jarrell, Mackie
3. Jarrell, Mary
4. Jarrell, Randall
5. Jenkins – Joughin
6. K – Kennedy
7. Kilgo – Kirby-Smith
8. Kirby-Smith – Kytle
9. La Borwit – Leary
10. Ledes – Lowe
11. Lowell, Charlotte – Lowell, Robert
12. Lowell, Robert
13. Lowell, Robert

Box 4.

1. Lowell, Robert – Lowell, Robert, Sr.
2. Lowry – Lytle
3. MacShane – Martin
4. Mason – McDaniel
5. McDowell – McLaughlin
6. McNeish – Merrill
7. Mews – Michael
8. Milazzo – Moore, Hal
9. Moore, Merrill – Murrah
10. Narasin – Norrell
11. O'Connor – Owsley
12. Page – Plath
13. Poirier – Putnam

Box 4 (Continued)

Incoming Correspondence (Continued)

14. Quinn
15. Rabbitt – Ransom

Box 5.

1. Rappaport – Roberts, David
2. Roberts, Jimm – Rosen
3. Ross – Ryan
4. Saal – Shannon
5. Shapard – Smart
6. Smith – Speed
7. Squires – Stafford
8. Stafford (1 of 5)
9. Stafford (2 of 5)
10. Stafford (3 of 5)
11. Stafford (4 of 5)
12. Stafford (5 of 5)
13. Starbuck – Sutton
14. Taft – Tate
15. Tate

Box 6.

1. Taylor, Barbara – Taylor, Robert L. Jr.
2. Taylor, Robert L. – Transue
3. Underwood – Voight
4. Wager – Warren
5. Warren – Watson
6. Webb – Whelan
7. Whip – Wile
8. Wilkins – Wilson, Bob
9. Wilson, Lucy – Zucker
10. Unidentified – First Names Only (Andy – Vi) and Illegible (1 of 5)
11. Unidentified – First Names Only (Andy – Vi) and Illegible (2 of 5)
12. Unidentified – First Names Only (Andy – Vi) and Illegible (3 of 5)
13. Unidentified – First Names Only (Andy – Vi) and Illegible (4 of 5)
14. Unidentified – First Names Only (Andy – Vi) and Illegible (5 of 5)

SERIES II. WRITINGS

Box 7.

Short Stories – Published

1. “**Allegiance**” (titled “**A Spell**”)
Typescript, p.1-7 with some holograph corrections,
“Somewhere in England, January 1945” typed at end of story.
2. “**The Captain’s Son**” (title “**A Fable of Nashville and Memphis**” crossed out)
Photocopy of typescript, p.1-36 with holograph and taped on corrections, signed
by Peter Taylor. Appears to be setting copy used by the New Yorker. Date
stamped Jan. 12, 1976.
3. “**Cousin Aubrey**” (titled “**To The Lost State**”)
4 p. holograph manuscript (also titled “**Journey To The Lost State**”), typescript
fragment -, 1, 1-2, 1, -, 1, 1, 1-2, 1-3, with holograph corrections.
4. “**Cousin Aubrey**” Typescript fragment, p. 1, 1-3, 11, with holograph corrections.
5. “**Cousin Aubrey**” Typescript fragment (also titled “**The Senator’s Daughters**”)
p. 1, 1-2, 7-8, with holograph corrections.
6. “**Cousin Aubrey**” Typescript fragment, p. 1-10, 12-26, 32-33, 39-42, 27-28, with
holograph corrections.
7. “**Daphne’s Lover.**” 3 page holograph fragment (titled “The Age of Annie Sue”),
which appears to be an early version of the story that became “Daphne’s Lover.”
8. “**Daphne’s Lover.**” Typescript fragment (titled “**The Age of Annie Sue**”), p. 1-
4, with holograph corrections, also one unnumbered page with holograph notes,
which appears to be an early version of the story that became “**Daphne’s Lover.**”
9. “**Daphne’s Lover.**” Typescript fragment (untitled), p.1, 1, 3, 3, 4, 4, 5-11, with
holograph corrections, also one unnumbered page with holograph notes, which
appears to be an early version of the story that became “**Daphne’s Lover.**”
10. “**Daphne’s Lover.**” Typescript (untitled), p. 1-27, with holograph corrections
which appears to be an early version of the story that became “**Daphne’s Lover.**”
11. “**Daphne’s Lover.**” Typescript fragment (untitled), p.7-9, with holograph
corrections, which appears to be part of an early version of the story that became
“**Daphne’s Lover.**” Also a scrap of paper with the holograph note “**Frank’s
Mother and Father**” is in the file.

Box 7. (Continued)

Short Stories – Published (Continued)

12. “**The Gift of the Prodigal.**” Typescript fragment, p. 4-31, 3, with holograph corrections in the early, broken line prose version. Signed by Peter Taylor.
13. “**The Gift of the Prodigal.**” Photocopy of typescript, p.1-33, with some holograph corrections, in broken line prose.
14. “**The Gift of the Prodigal.**” Typescript fragment, p. 1, 1, 1, 2-6, 1, with holograph corrections of an early draft.
15. “**The Gift of the Prodigal.**” Typescript, p. 1-22, with some holograph corrections, version marked “original ms.”
16. “**The Gift of the Prodigal.**” Photocopy of typescript, p. 1-22, apparently a copy of the manuscript in File 11 above, but with a couple of additional corrections.
17. “**The Gift of the Prodigal.**” Photocopy of typescript, p. 1-22, with corrections and copy setting markings from the New Yorker.
18. “**The Gift of the Prodigal.**” Galleys, p. 2-8, 10-18, 1, 9, 20, 19 with notes from New Yorker editors questioning words, suggesting alternatives, etc. Also questions from the Legal Department.
19. “**The Hand of Emmagene.**” Typescript, p.1, 2, 2-5, 5, 6-12, with holograph corrections, signed by Peter Taylor. Early broken line prose version.
20. “**The Hand of Emmagene.**” Photocopy of typescript in broken line prose, p. 1-19.
21. “**Her Need.**” Typescript, p. 1-7, in broken line prose. Dated “November 19, 1980.”
22. “**The Instruction of a Mistress.**” Photocopy of typescript in broken line prose. Dated “November 19, 1980.”
23. “**In The Miro District.**” Typescript fragment (untitled), p. 4-8, 4, in broken line prose with holograph corrections.
24. “**The Old Forest.**” Typescript fragment (title “**Four Days**” crossed out) in broken line prose, p. 1-4, 6-12, with holograph corrections. Signed by Peter Taylor.

Box 7 (Continued)

Short Stories – Published (Continued)

25. “**The Old Forest.**” Typescript fragment (titled “**Three Days**”), p. 1-3, 3, 4-9, 24 with holograph corrections.
26. “**The Old Forest.**” Typescript fragment (untitled), p. 1-4, 4, 5, 5, with holograph corrections.
27. “**The Old Forest.**” Typescript fragment (untitled), p. 39a/40, 40, 56, 57, with holograph corrections.
28. “**The Old Forest.**” Typescript, p. 1-65, showing a few holograph corrections. “Sewanee, July 17, 1978” typed at end of manuscript.
29. “**The Old Forest.**” Photocopy of typescript, p. 1-65, apparently a copy of the manuscript in File 24 above.
30. “**The Old Forest.**” Photocopy of typescript, p. 1-65, apparently another copy of the manuscript in File 24 above. Additional holograph corrections in Taylor’s hand.
31. “**The Old Forest.**” Photocopy of typescript, p. 1-69, setting copy with editorial changes marked by New Yorker editor. Date stamped May 14, 1979.
32. “**The Old Forest.**” Galleys for **New Yorker**, p. 1-29, 55, 30-54, with editor’s questions. Signed by Peter Taylor.
33. “**The Old Forest.**” Galleys for **New Yorker**, p. 1-55, same as File 28 above. Signed by Peter Taylor.

Box 8

1. “**The Scoutmaster.**” Typescript fragment, p. 1-3, 34 with corrections.
2. “**A Spinster’s Tale.**” Galleys (untitled), p. 1-6, 8-12 and fragments with some holograph corrections, probably from Southern Review.
3. “**Three Heroines.**” Photocopy of typescript in broken line prose, p. 1-12.
4. “**Two Pilgrims**” (Untitled). Typescript fragment, p. 20-34, with holograph corrections. Taylor’s note in file identifies fragment as “Trip to Alabama with Uncle.”

Box 8 (Continued)

Short Stories – Unpublished

5. “**At The Art Theatre.**” Typescript, p. 1-8 with holograph corrections. Signed by Peter Taylor.
6. “**Reflections.**” Typescript, p. 1, 1-5 with holograph corrections.
7. “**Two Women.**” Typescript (untitled, except for one draft with “**Two Women**” crossed out and replaced with “**Gertrude’s [?] Serenity**”), p. 3, 2, -, -, 1, 1-4, 4, 1-21, 42, 29, -, of various drafts, with holograph corrections. Note in file reads “early draft.” Last two pages (29, -) may be part of “**Cousin Aubrey.**”
8. “**Two Women.**” Typescript, p. 1-9, with holograph corrections.
9. “**Two Women.**” Typescript (untitled), p. 1-9, with holograph corrections.
10. “**The Waiting Room.**” Typescript, p. 1-18, with holograph corrections.

Collections

*The Typescript for Taylor’s The Old Forest And Other Stories includes the following:

- The Gift of the Prodigal
 - The Old Forest
 - Promise of Rain
 - Bad Dreams
 - A Friend and Protector
 - A Walled Garden
 - Allegiance
 - The Little Cousins
 - A Long Fourth
 - Rain in the Heart
 - Porte-Cochere
 - The Scoutmaster
 - Two Ladies in Retirement
 - The Death of a Kinsman
11. **The Old Forest And Other Stories.** Typescript, p. 1-456, of the setting copy used by Doubleday & Company, Inc. to prepare this book. (1 of 14)
 12. **The Old Forest And Other Stories.** (2 of 14)
 13. **The Old Forest And Other Stories.** (3 of 14)

Box 8 (Continued)

Collections (Continued)

14. **The Old Forest And Other Stories.** (4 of 14)
15. **The Old Forest And Other Stories.** (5 of 14)
16. **The Old Forest And Other Stories.** (6 of 14)
17. **The Old Forest And Other Stories.** (7 of 14)
18. **The Old Forest And Other Stories.** (8 of 14)
19. **The Old Forest And Other Stories.** (9 of 14)
20. **The Old Forest And Other Stories.** (10 of 14)
21. **The Old Forest And Other Stories.** (11 of 14)
22. **The Old Forest And Other Stories.** (12 of 14)
23. **The Old Forest And Other Stories.** (13 of 14)
24. **The Old Forest And Other Stories.** (14 of 14)
25. **The Old Forest And Other Stories.** Style Sheet (3 p.) and character list (1 p.) completed by copy editor, Robert Brown. Style sheet dated 6-13-1984. Also 1 p. preprinted form of accented characters, symbols, etc. available in the font being used to set the copy.
26. **The Old Forest And Other Stories.** Page proofs, 1-360, with holograph corrections.

Box 9

Novels

1. **A Summons To Memphis.** Typescript notes, 2 p. (1 a photocopy).
2. **A Summons To Memphis.** Typescript fragment (titled “**Old Enemies**”), p. 1-2, of broken line prose with holograph corrections.
3. **A Summons To Memphis.** Typescript fragment (untitled), p. 25-26, of broken line prose with holograph corrections.

Box 9 (Continued)

Novels (Continued)

4. **A Summons To Memphis**. Parts of various drafts (includes variant titles listed below), most in broken line prose and heavily annotated, detailed as follows:

Typescript, p. -, 2-4, - (“Old Enemies”), 3-5, 5, 4a, 7, 6, 2-5, 9, 4-6, 8-11, 6, 6, - (“Old Enemies”), 2-3, 6, 2-3, 2-5, - (“The Dueling Ground”), 2, 5, 3, 2, - (“The One That Got Away”), 2, 6-8, - (“O, Blue-Eyed Banditti!”), 2-14, 3, 2, 2, 2, - (“The Garden District”), - (“The Blue-Eyed Banditti”), - (“A Modest House In Memphis Proper” crossed out and “The Fatality” written over it), 15, 2; Holograph notes (5 p.); Typescript, p. 1-2.
5. **A Summons To Memphis**. Typescript fragment (untitled), p. 78-103, in broken line prose with holograph corrections.
6. **A Summons To Memphis**. Typescript fragment (titled “**The Notebooks**” – also has “**The Father Figure**” and “**The Father Image**” written at head), p.1-12, holograph corrections.
7. **A Summons To Memphis**. Photocopy of typescript (titled “**The Notebooks**”), p. 1-3, with holograph corrections.
8. **A Summons To Memphis**. Photocopy of typescript (titled “**The Notebooks**”), p.1-30, 1-30.
- 9-20. **A Summons To Memphis**. Various typescript fragments (includes variant titles listed below), in part photocopies, in both broken line prose and traditional prose, with holograph corrections.

p. 78-103, 15-19, 78-103, 36-37, 39-52, 54, 53a, 53, 55-57, 20-24, 1-14, 9-13, 29-48, 18, 23-24, 49, 74a, 74c, 1-180 (title “The Trail of Tears” has been crossed out and above it appears “A Summons Home” and “A Summons to Memphis.” Another title at the left is “The Removal.” There are also subtitles “Being the Notebooks of an Old Bachelor Son & Brother” and “Notebooks of an Unmarried Son.”)

Box 9 (Continued)

Novels (Continued)

21-31. **A Summons To Memphis**. Various typescript fragments, in part photocopies, in both broken line prose and traditional prose, with holograph corrections, detailed as follows:

1 p. holograph notes, p. 136, 171, 177, 178, 178, 25, 4-8, 39, 36-38, 26-27, 7-13, 9-20, 40-43, 2-4, 15, 2, 35, 55, 3 p. holograph notes (1 p. titled "Poetry of Character and Context," 1p. titled "Reunion at Owl Mountain"), 22, 26-29, 21, 6, 5, 4, 3, 2, 1, 1-3, 1-10, 31, 30, 32-35, 44-49, 38, 19, 17-18, 14-16, 46, 8-9, 47, 45, 4, 48-58, 36, 2-5, 41-44, 29, 25, 25, 26-34, 20-24, 49-55, 1, 5-7, 10-14, 14, 5-13, 15-35, 1-3, 5, 54, 56-60, 19-31, 20-24, 61-64, 73, 1-18, 50-58, 62, 59, 60-72.

Box 10

1-2. **A Summons To Memphis**. Various typescript fragments, in part photocopies, in both broken line prose and traditional prose, with holograph corrections, detailed as follows:

1-53 ["The Trail of Tears" and "A Summons To Memphis" crossed out and replaced with "A Summons Home", other titles, subtitles difficult to read], 55-71, 74, 72, 73, 75-89, 102-177.

3. **A Summons To Memphis**. Photocopy of typescript fragment, p. 4-30, some holograph corrections.
4. **A Summons To Memphis**. Photocopy of typescript fragment, p. 56, 56a, 56b, some holograph corrections.
5. **A Summons To Memphis**. Photocopy of typescript fragment, p. 103.
6. **A Summons To Memphis**. Holograph notes, 7 p., typescript fragment p. 1777a-180, "Charlottesville October 14, 1985" at end of manuscript.
- 7-9. **A Summons To Memphis**. Photocopy of typescript, p. 1-219, an early setting copy. "Gainesville, January 8, 1986" at end of manuscript.
- 10-11. **A Summons To Memphis**. Photocopy of typescript, p. 71-218, setting copy. "Gainesville, January 8, 1986" at end of manuscript.
12. **A Summons To Memphis**. Page proofs, p. 1-209, marked "Set 2, Untouched." Also 2 other loose pages.

Box 10 (Continued)

Novels (Continued)

- 13-15. **A Summons To Memphis**. Page proofs, p. 1-212, with more setting notes and title page mock-up.
16. **A Summons To Memphis**. Page proofs, p. 1-209, in 7 gatherings of 16 leaves each, with further setting notes.
17. **A Summons To Memphis**. Photocopy of design for dust jacket.
18. **A Summons To Memphis**. List of persons to whom **A Summons To Memphis** was sent.

Box 11

1. **A Woman of Means**. Galleys dated September 13, 1983, p. 1-90, with editor's corrections. (1984-second edition published by Frederic C. Beil.)

Plays – Published

2. **Arson**. Photocopy of typescript, p. 1-15, dated "February 10, 1971" – probably an earlier version.
3. **Arson**. Typescript, p. 1-17, with holograph corrections. Marked "duplicate."
4. **Arson**. Photocopy of typescript, p. 1-2, 4-33.
5. **A Father And A Son**. Photocopy of typescript, p.1-10, with holograph corrections. Probably an early version.
6. **A Father And A Son**. Photocopy of typescript, p.1-14, with holograph corrections. Signed by Peter Taylor. Also 1 page typescript describing opening of play.
7. **A Father And A Son**. Photocopy of typescript (untitled), p.3-14, same version as in File 10 above.
8. **A Stand In The Mountains**. Typescript fragment (untitled), p. 1-4, 1-4, also 1 p. holograph, partially broken line prose, with holograph annotations. Possibly an early version of what became a play.
9. **A Stand In The Mountains**. Typescript fragment (untitled), p. 1-2, 3-4, 3-5, 5-9, with holograph corrections, also 2 holograph pages. Possibly an early version of what became a play.

Box 11 (Continued)

Plays – Published (Continued)

10. **A Stand In The Mountains**. Typescript fragment, p. 1-2 with holograph corrections, also 1 holograph page. An early broken line prose version.
11. **A Stand In The Mountains**. Typescript fragment (also titled “**The Girl From Forked Deer**”), p. 1, 1, 2, 1 in broken line prose with holograph corrections.
12. **A Stand In The Mountains**. 8 holograph pages, typescript fragment p. 1-2 in play format with holograph corrections.
13. **A Stand In The Mountains**. 3 holograph pages of Scene 3.
14. **A Stand In The Mountains**. Typescript fragment, p. 3-15, from Scene 3, with holograph corrections.
15. **A Stand In The Mountains**. Typescript fragment, p. 2-6 (marked “insert page 239”), p. 241 (marked “new ending to Scene IV”).
16. **The Sweethearts**. Typescript (titled “**The Settee**”), p. 1-10, 13-15, 14, 11-13, with holograph corrections.
17. **The Sweethearts**. Typescript, p. 1-14, with holograph corrections.
18. **The Sweethearts**. Photocopy of typescript, p. 1-23.
19. **Three Ghost Plays** (Includes **Two Images**, **A Father And A Son** and **Missing Person**). Typescript, p. 1-9, 1-7, 1-13, 19 with holograph corrections.
20. **Three Ghost Plays** (Includes **Two Images**, **A Father And A Son** and **Missing Person**). Photocopy of typescript, p. 1-13, 1-10, 1-19, with holograph corrections.
21. **Two Images**. Photocopy of typescript, p. 2-13, with holograph corrections.
22. **A Voice Through The Door**. Typescript (also titled “**A Voice At The Door**” and “**An Old Woman’s Dream**”), p. 1-14, with holograph corrections, dated “January 18, 1971.”
23. **A Voice Through The Door**. Typescript, p. 1-14, with holograph corrections. Marked “duplicate.”
24. **A Voice Through The Door**. Photocopy of typescript, p. 1-14, with holograph corrections.

Box 11 (Continued)

Plays – Published (Continued)

25. **A Voice Through The Door**. Photocopy of typescript, p. 1-26.
26. **The Whistler**. Typescript, p. 1-15, with holograph corrections.

Plays – Unpublished

27. **“From Five To Eight.”** Typescript fragment, p. 1-5, 7-9, 1-6, with holograph corrections.

Poems – Published

28. **“His Other Life.”** Typescript, p. 1-2, with holograph corrections. Signed by Peter Taylor.

Poems – Unpublished

29. **“A Didactic Poem for R.T.S.L. With The Proper Accoutrements”** 1 page typescript, dated 1939.

Essays

30. **“Tennessee Caravan.”** Typescript, p. 1-16, with holograph corrections. “Charlottesville, June 18, 1985” at end of manuscript.
31. **“Tennessee Caravan.”** Galleys, p. 5-10, with holograph corrections.

Reviews

32. **“The Assumptions of the Game.”** Review of **The Fathers** by Allen Tate, pages 21-22 from **Hika** (February, 1939).

Speeches

33. **“Literature, Sewanee, and the World.”** Photocopy of typescript, p. 1-9, dated “October 10, 1972.” Printed pamphlet of the essay, the Founders’ Day Address 1972; p. 3-4 of **The Sewanee News** for December, 1972 with excerpts from the address.
34. Untitled. First lines “What is a novel? What is a story? What is a poem? What even is a play?” Typescript, p. 1-3, 1-5, with holograph corrections.

Box 11 (Continued)

Speeches (Continued)

35. Untitled. First lines “What is a novel? What is a story? What is a poem? What even is a play?” Typescript, p. 1-9, with holograph corrections.
36. Untitled. Introduces a reading by Allen Tate, 1 page typescript with holograph corrections.

Tributes

37. “**R.T.S. Lowell.**” Typescript, p. 1-4, 1-2, also typescript of “**The Dead Poets**” from History.
38. “**R.T.S. Lowell.**” Typescript, p. 1-6, with holograph corrections.
“Charlottesville, November 25, 1977” at end of manuscript.
39. “**Robert Trail Spence Lowell.**” Photocopy of typescript, p. 1-7.
“Charlottesville, November 25, 1977” at end of manuscript.

Box 12

Notes & Fragments

1. Holograph fragments on notebook paper, 43 p., appear to be beginnings of stories, plays, etc. Not all pieces are titled, but some are titled as follows:

“A Winter Wedding”	“A Scene From Modern Life”
“The Money”	“Merrypoint Drive”
“You’re In Love”	“A Man Of Imagination”
“By Appointment”	“Tears”
“The Brothers Harrison”	“The End of Something”
“Three Friends”	“Words, Words, Words...”
“A Midnight Soliloquy”	“At Bonassola”
“Rooming Houses”	“The Working Rich”
“How To Come Home And Like It”	“Sailing From Genoa”
“The Partisans”	“The Professor’s Son”
“Emmaline”	

Box 12 (Continued)

Notes & Fragments (Continued)

2. Spiral bound notebook with holograph drafts, 26 pages, of stories, plays, etc. Cover of notebook labeled “**Lives,**” “**Once Removed**”, “**Book I, The Pilgrim Sons.**” Following titles included inside:
 - “**Radicalized**” or “**The Incorruptible**”, another title illegible (appears to be early draft of the play “**Arson**”, dated February 10, 1971.)
 - Untitled fragment, appears to be part of “**A Stand In The Mountains**”
 - “**Truth**”
 - “**The Party**”
 - “**Family Style**” or “**The Thousand Years**”
 - “**The Quick And The Dead**” or “**Jehovah’s Daughter**” (appears to be an early draft of the play “**A Voice Through The Door**”, dated January 16, 1971.)
3. Holograph and typescript drafts and fragments, 19 pages, including the following titles:
 - “**The Death of Conway Thompson**”
 - “**The Hand of Emma Sue**”
 - “**A Nashville Lady Living at Rapallo**”
 - “**A Lady Living at Rapallo**”
4. 1 p. holograph draft in spiral notebook, untitled.
5. 1 p. typescript draft with holograph notes titled “**The Piedmontese**”
6. 1 p. holograph draft titled “**Washington**”
7. 1 p. holograph draft titled “**Apres Moi**”

Box 12 (Continued)

Notes & Fragments (Continued)

8. 4 p. typescript drafts, titled:
“A Rope from Hell”
“At The Market”
“In An Unnamed City”
9. 16 p. holograph drafts and fragments, including the following titles:
“Growth”
“A Success Story”
“The Age of Annie Sue”
10. 5 p. holograph notes, appear to be autobiographical, possibly concerning Robert Lowell. Partially in the form of a journal.
11. Spiral bound notebook titled **“Generations”** on the cover. 75 p. holograph drafts (among which are scattered drafts of letters), including the following titles:
“The Young Poet”
“The Girl From Forked Deer” (possibly an early version of **“A Stand In The Mountains”**)
“Generations”, **“New Friends & Old Enemies”**, **“Two Sisters”** (possibly an early version of **A Summons To Memphis**)
“Grandfather”
“The Other Women in Washington”
“The Best of the Worst” or **“That Summer”** (possibly an early version of **A Summons To Memphis**)
“A Family Cortège” or **“Man Power, Woman Power”**
“Old Enemies” (possibly an early version of **A Summons To Memphis**)
“The World Didn’t End, After All, At Appomatox (sic)”

Box 12 (Continued)

Notes & Fragments (Continued)

Folder 11 (Continued)

“In Office”

“Life in the Same House”

“The Garden District” (possibly an early version of **A Summons To Memphis**)

“Vengeance”

“A Conversion Between My Father & Grandfather In Heaven” -(?)

“The Gift of the Prodigal and Other Stories” (list of titles for collection)

“Youth”

“The Old Enemy” or **“The One That Got Away”** (possibly an early version of **A Summons To Memphis**)

12. 6 p. holograph and typescript drafts with note labeled “miscellaneous episodes and paragraphs” in Taylor’s hand. One title **“Impressions”** included.
13. Spiral bound notebook, 7 p. holograph drafts of **“A Stand In The Mountains”** and **“The Girl From Forked Deer.”** Also includes draft of a letter.
14. 8 p. holograph notes.
15. 9 p. holograph drafts, variously titled **“Gathering For The Funeral”**, **“The Elect”**, **“The Battles”**, **“After the Election”**, **“In The Hospital Waiting Room”**, initialed by Taylor and dated November 28, 1966. Also what appears to be a draft of **“Randall Jarrell”** for Randall Jarrell, 1914-1965.
16. 16 p. holograph drafts, dated July 11, 1968.
17. 12 p. holograph drafts, dated July 11, 1968.

Box 12 (Continued)

Notes & Fragments (Continued)

18. Spiral bound notebooks with holograph drafts of "**The Gift of the Prodigal**" ("Yaddo, 8-2-80"), "**Mixed Feelings**", "**A Peripheral Person**", "**An Old Husband's Lovesong**", "**Children**", "**Now It's All Different**", "**Now It's Not Like That**", "**Two Journeys To Memphis**" and "**Notebooks of a Dutiful Son & Brother**" (possibly early versions of **A Summons To Memphis**), "**A Posthumous Portrait**", "**Memories of a Family Man**", "**Words, Words, Words,**" also drafts of letters and recommendations scattered throughout.
19. 42 p. holograph drafts, including titles "**A Stranger**", "**The Hand of Annie Sue**", "**A Compromise**", "**Deconsecration**", "**The Old Religion**", "**In The Hospital Waiting Room**", "**Our Old Ones**", (signed and dated June 1, 1967).
20. Spiral bound notebook of holograph drafts, 50p., with various titles "**Isn't It Wonderful?**", "**Receipt, Price Paid**", "**Five Miles From Home**", "**Journal**", "**Parting of the Ways.**" Appears to include parts of both "**The Old Forest**" and **A Summons To Memphis**.
21. 1 p. typescript with holograph corrections, numbered as page 12.
22. 1 p. typescript with holograph corrections re: "the artist".

SERIES III. LITERARY CAREER

Awards

23. Membership Certificate, National Institute of Arts And Letters, 1969.
Clippings re: Pulitzer, Ritz-Hemingway Prizes, 1987.

Contracts

24. Farrar, Straus & Giroux (**Randall Jarrell, 1914-1965**), 1967.
McCall Corporation ("**The Elect**"), 1967.
Memphis State University (Film/TV rights "**The Old Forest**"), 1982.
Sophomore Literary Festival, 1986.
Klett-Cotta Verlag (German rights to **A Summons To Memphis**), 1986.
Chatto & Windus (United Kingdom rights to **A Summons To Memphis**), 1987.
Editions Gallimard (French rights to **A Summons To Memphis**), 1987.
Steven J. Ross (Film/TV rights to "**Venus, Cupid, Folly and Time**"), 1987.

Box 12 (Continued)

Copyright

25. **“A Sentimental Journey,” “The Other Times,” “The Unforgivable,” “A Pair of Bright-Blue Eyes,” “Cousins, Family Love, Family Life, All That”, 1959.**
“Guests,” “Heads of Houses”, 1959.
“The Girl From Forked Deer”, 1967.
“Sky Line”, 1968.

Film Adaptations

26. **“The Old Forest”** clipping

Production of Plays

27. **“A Stand In The Mountains”**
Announcements, director’s notes, stage design, clippings, schedule of events, invitation, ticket order blanks, programs, box office statements, 1968, 1971.
“Tennessee Day In St. Louis”
Clipping, 1958.
“Three Ghost Plays”
Rehearsal schedule, ticket order blanks, program, tickets, clippings, 1971.
Robert Porterfield and the Barter Theatre in Abingdon, Virginia
Brochure, Annual Barter Award, Congressional Record, regarding the death of Robert Porterfield, 1971.

Box 13

1. **“A Stand In The Mountains”**
Script #2 – Peter Taylor’s copy with his notes
Script #10 – Actor’s copy with notes

Readings

2. Lists of reading Engagements, 1967-1971.

Box 13 (Continued)

Reprint Permissions

3. “**At The Drugstore**” – University of the South, 1963.
“**There**” – Kenyon College, 1965.
“**Fiction: A Conversation With John Updike and Peter Taylor**”
– Sound recording, Library of Congress, 1970.

Reviews

4. **The Collected Stories of Peter Taylor**
5. **Happy Families Are All Alike**
6. **In The Miro District**
7. **A Long Fourth**

Reviews (Continued)

8. **Miss Leonora When Last Seen**
9. **The Old Forest And Other Stories**
10. **Presences**
11. **A Summons To Memphis**
12. **The Widows of Thornton**
13. **A Woman of Means**

Royalty Statements

14. Ivan Obolensky, Inc. (**Happy Families**), 1962.
Harcourt, Brace & World (**Long Fourth**), 1962.
Harcourt, Brace & World (**Long Fourth**), **Widows of Thornton**, **Woman of Means**), 1962.
Harcourt, Brace & World, 1962.
Ivan Obolensky, Inc. (**Happy Families**), 1963.
Ivan Obolensky, Inc. (**Happy Families**), 1963.
Ivan Obolensky, Inc. (**Happy Families**), 1964.
Farrar, Straus & Giroux (**Collected Stories**), 1970.
Harper & Row (**American Short Stories 1945**), 1972.
Houghton Mifflin (**Presences**), 1973.
Farrar, Straus & Co. (“**The Pilgrim Sons**”), undated.

Box 13 (Continued)

Miscellaneous

15. Lists of short stories for collection; notes; list of names and addresses of friends; directory of publishers.

SERIES IV. ACADEMIC CAREER

Kenyon College

16. Tuition bills (1939/40), copy of grade list for English 2B including Taylor's grade.

Harvard University

17. Maps and hotel brochures for Cambridge and Boston
Bank I.D. card
Exam schedules (1964/65)
Medical insurance information
New faculty information, 1964/65
Schedule of English classes
President's Report, 1967/68
Strike memo
Visiting Committee brochures and reports

University of Virginia

18. Class admission card, change of grade forms, information for writers of recommendation letters

Writers Conferences

19. Writers' Conference, University of Utah, 1952. - Brochure
Writers' Conference, University of Utah, 1963. - Brochures
South Carolina Fiction and Poetry Conference, 1969. - Prospectus
Florida Writers' Conference, University of Florida, 1970. - Announcement & Schedule
Unidentified Workshop, 1970. - Schedules
Tennessee Writers' Conference, Vanderbilt University, 1970. - Press Release
Virginia, 1971. - Brochure
Boatwright Literary Festival, undated. - Announcement, Schedule, and Itinerary

Class Lists/Grades

20. Drafts of recommendations for students.

Box 13 (Continued)

Recommendations Written

21. Drafts of recommendations for students.

Miscellaneous

22. List of English classes and instructors, Spring 1952 (possibly University of Chicago)
English Club Faculty Questionnaire
Draft, re: creative writing degree requirements
Draft, re: "Department's Balch lecture series"
Bibliography of folk songs
Bibliography of contemporary Japanese authors
List of short stories

SERIES V. BIOGRAPHICAL/PERSONAL PAPERS

Biographical

23. Biographical questionnaire completed by Taylor in 1952.
Press Release from University of North Carolina Greensboro, 1964.
Copy from Who's Who (1986/87, 1988/89) for updating.
List of works written (1937-1963).
24. Clippings, ca. 1943-1987.
25. Interview by Barbara Davis, with Taylor's holograph corrections, typescript draft, 1981[?]
26. Interview, Paris Review, with Taylor's holograph corrections, 1987[?]
27. Interview, Paris Review, with Taylor's holograph corrections, 1987[?]

Box 14

1. Military Papers, 1941

Writings About Peter Taylor

2. Peden, William. "A Hard and Admirable Toughness: The Stories of Peter Taylor." Hollins Critic 7 (February, 1970): 1-9. Copy signed by Peter Taylor.
3. Robison, J.C. The Short Stories of Peter Taylor. Typescript of outline, preface and chapter 1, 1987.

Box 14 (Continued)

Writings About Peter Taylor (Continued)

4. Taylor, Martha. "Fiction Interpreted As Fact – A Study of A Long Fourth and Other Stories", class paper, 1973.
5. Wager, Willis & Inez. Three short articles about Taylor, typescript, 1987[?]
6. Wilson, Robert. Introduction for In The Miro Discript, typescript, 1977[?]
7. Unidentified. "Recollections of the Craigs," typescript, 1985.
8. Unidentified. "Peter Taylor: How a part-time student at Southwestern became the 1987 Pulitzer prize winner," typescript.

Genealogical

9. Data regarding Haynes, Baird, Taylor and Caswell families.

Invitations

10. 13 Invitations.

Photographs

11. 23 Photographs

Business and Financial Records

12. Check register, 1980/81
List of expenses, n.d.
Receipts, 1976, 1982
Land ownership and sale records, 1976, 1982.
Mortgage papers, 1982.
Book orders, 1967, 1972.
Postal receipts, 1965, 1967.
Lists of letters (Elizabeth Hardwick and Robert Lowell) which were offered to Harvard, 1976.

SERIES VI. ASSOCIATES

Box 14 (Continued)

Jarrell, Randall

13. Autograph
Articles contributed to Randall Jarrell, 1915-1965 by Robert Fitzgerald, Mary Jarrell, Bernetta Quinn, Robert Phelps, Peter Taylor (first page only), typescripts.
Clippings and copies or reviews, articles and criticism by Sylvia Angus, Suzanne Ferguson, Harry Gilroy, Seymour Krim, C.E. Maguire, Delmore Schwartz, Parker Tyler, Erik Wensenberg, and Reed Whitemore.
Typescript of poem "On Leaving The Clinic: For Randall Jarrell" by David Posner.

Lowell, Robert

14. Announcement of memorial service, September 25, 1977. Review by Don Bogen.

SERIES VII. WRITINGS BY OTHERS

Identified

15. Babb, Howard
Reprint "Setting and Theme in Far From The Madding Crowd."
16. Boeckman, Dan
Untitled typescript
17. Coffey, Shelby
Untitled typescript
18. Dew, Robb Forman
Typescript, "A Satisfactory Life"
19. Goodwin, Stephen
Typescript, "The Man Who Melted" and "Evening Rain"
20. Gwin, William
Typescript, "In A Fair Fall, Smiling"

Box 15

Identified (Continued)

1. Hamilton, Ian
Typescript, "Robert Lowell: A Biography"
2. Hannabury, James F.
Typescript, "Isolation"
3. Havird, David
Typescript, "Habit of the Heart"
4. Jarrell, Randall
Carbon typescript, "The Lonely Man" [1963]
5. Kelso, E.L.
Typescript, "Stones In The Stream," "Diamond Horse Shoe," "Loch Ness Monster," "Satan Complex"
6. Lowell, Robert
Typescript and holograph
"1974 (To Peter Taylor after his sickness)"
"Afterlife (For Peter Taylor after his sickness)"
The Afterlife (For Peter Taylor), two drafts
"The Banker's Daughter"
"The Civil War Monument At Steubenville"
"The Epigraph" (title "Verdancy" struck through)
"Ford Madox Ford"
"Hawthorne"
"A Manichean Looks at the Civil War Monument at Steubenville"
"The Maturing Time" (holograph draft, has football plays drawn on the reverse)
"Of Man's Last Disobedience"
"Pro Patria Semper Sanguis"
"To Peter Taylor on the Feast of the Epiphany"
Untitled essay about Ford Madox Ford, two drafts
7. McAlexander, Hubert H.
Reprint, "Flush Times in Holly Springs"

Box 15 (Continued)

Identified (Continued)

8. McLallen, Lyman
Typescript
“Miz Sue’s Final Tragedy”
“Legacies of the “Old South””
“One of the Big Shots In Town”
“The Caddy”
“Taps”
“Sunday: Bellevue Baptist Church”
“Salvation”
“Adam & Eve”
9. O’Connor, Harrison
Typescript
“Missionaries”
“In The Bahamas”
“Borrowed Away”
“The Day We Ate Ber-stew”
“Diary of Virginia Miller”
Untitled
10. Pinkham, Marjorie Stafford
“Jean,” a 35 page typescript reminiscence of her sister, Jean Stafford.
11. Quinn, Bernetta
Typescript
“Thoughts after Hearing Songs For Eve in a Massachusetts Church”
“Reverie in the Claremont Rose Garden”
“The First Allens at Claremont”
12. Ransom, John Crowe
Typescript
“Master’s In The Garden Again”
“Prelude to an Evening”

Box 15 (Continued)

Identified (Continued)

13. Rhoden, Kerney
Typescript
“Annunciation”
“Platforms”
“The Scenario”
“Three Elements of Movement From Eisenstein”
“Focus”
“Primavera”
“Archilochus And His Spear”
14. Ross, Eleanor
Notes; Contract for Welcome Eumenides; Poems for Welcome Eumenides,
typescript.
15. Shreve, Susan Richards
Typescript, “Dear Beverly”
16. Smith, Young
Typescript, “The Stupid Bastards”
17. Stafford, Jean
Typescript
“Wu at the Democratic Convention”
“My Mind to Me a Kingdom Is” (found with Stafford’s correspondence, but
possibly by Robert Lowell, 1944)
18. Stevens, Rodney
Typescript, “Opponentless”
19. Thompson, Jack
Typescript
“Ending on Paumonok”
Untitled
“To Absent Friends”
20. Warren, Robert Penn [?]
Photocopy of untitled verse found together with letters from Warren
21. Wilkinson, Charles
Typescript, “Fool’s Mate”

Box 15 (Continued)

Identified (Continued)

22. Williamson, Alan
Typescript
“Paris, the Shortening Days”
“Presence” (for Peter Taylor)
“Heaven”
“Good Dreams Are Shown In Nightmare Theaters”
“Robert Lowell: A Reminiscence”
23. Winters, Anne
Typescript
“Night Wash”
“To New York”

Unidentified

24. Unidentified, typescript of story, 12 p.
25. Unidentified, holograph story, 11 p.
26. Unidentified, “Prohibition,” “Unrhymed Hooey,” “No ‘News’ is good news,”
Latin notes.
27. Unidentified, Typescript story, 17 p.

Oversize Box 1

1. **“The Gift of the Prodigal.”** Galleys, p. 1-20, with notes from New Yorker editors questioning words, suggesting alternatives, etc. Also questions from the Legal Department. [Removed from Series II. Writings].
2. **A Summons To Memphis.** Galleys dated April 11, 1986, p. 1-106, with editor’s notes and corrections. [Removed from Series II. Writings].
3. **A Summons To Memphis.** Galleys dated April 11, 1986, p. 1-106, with Taylor’s holograph corrections. Note on outside identifies as author copy, “Taylor – 1st pass”. [Removed from Series II. Writings].
4. **A Summons To Memphis.** Galleys, p. 1-110, with editor’s corrections. [Removed from Series II. Writings].
5. **A Summons To Memphis.** Galleys, p. 1-110, with Taylor’s corrections. Note on outside identifies as author copy, “Taylor – 2nd pass”. [Removed from Series II. Writings].
6. **A Summons To Memphis.** Galleys, p. 1-110, with Taylor’s holograph corrections. [Removed from Series II. Writings].
7. Film Adaptations: **“The Old Forest”** Poster. [Removed from Series III. Literary Career].