Guide to the Thornton Wilder Papers

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by Diane J. Ducharme

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/

CALL NUMBER: YCAL MSS 108

CREATOR: Wilder, Thornton, 1897-1975

TITLE: Thornton Wilder papers

DATES: 1892–1991

BULK DATES: 1935–1975

PHYSICAL DESCRIPTION: 113.88 linear feet (211 boxes) + 9 broadside folders, 3 art storage items, cold storage, 1 record album storage

LANGUAGE: Chiefly in English; some German, Spanish and French.

SUMMARY: The collection consists chiefly of correspondence with family, friends, and literary colleagues; and writings, accompanied by related material. There are smaller amounts of personal papers, printed material, photographs, memorabilia, and audio recordings. The material documents Wilder’s life and work, in particular his career as a successful novelist and playwright.

Series I, Correspondence, consists of four subseries: Family Correspondence; General Correspondence; First Name Only and Unidentified Correspondence; and Third Party Correspondence. Wilder’s correspondence with family members, notably with his sister Isabel, is extensive and contains much information on both his personal and professional activities.

General Correspondence consists mainly of letters received by Wilder and particularly documents his literary activities and public reception after the success of Our Town in 1938. Correspondents include Garson Kanin, Michael Myerberg, Vivien Leigh, Louise Talma, Max Beerbohm, Vincent Sheean, Gertrude Stein, Glenway Wescott, and Herberth Herlitschka.

Series II, Writings, contains excellent documentation of Wilder’s works, including holograph and typescript drafts of all of his major writings; extensive materials relating to the production and adaptation histories of Our Town and The Skin of Our Teeth; and review and publicity files for both plays and novels. The series also holds drafts of many essays and lectures by Wilder, as well as copies of writings by others, most but not all Wilder-related.

Series III, Personal Papers, includes journals, autobiographical notes and notebooks kept by Wilder; numerous awards and honors bestowed on him; papers relating to his education and career as a university lecturer; research notes on Finnegans Wake; his military service papers; and some financial and travel records. Series IV, Printed Material, consists of newspaper clippings, pamphlets, and an extensive run of theater programs for plays attended by Wilder and his sister Isabel.

Series V, Photographs, primarily contains portraits of Wilder taken throughout his life, including some of his stage appearances and a variety of publicity shots. There are also photographs of family and friends and production photographs for several plays.
Series VI, Memorabilia and Other Papers, contains artwork, other realia, and musical scores by Louise Talma and others. Series VII, Audio Tapes and Other Recordings, consists of a variety of sound recordings received with the Wilder Papers, including interviews and readings. Series VIII, Thornton Wilder Papers Addition, contains a small amount of family correspondence received after the collection had been processed.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: [http://hdl.handle.net/10079/fa/beinecke.wilder](http://hdl.handle.net/10079/fa/beinecke.wilder)

### Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at [http://hdl.handle.net/10079/fa/beinecke.wilder](http://hdl.handle.net/10079/fa/beinecke.wilder).

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

- b. box
- f. folder
- item barcode

### Administrative Information

#### Immediate Source of Acquisition

Mainly gift of Thornton Wilder (Yale 1920) and the Wilder family, 1949-1991; for more detailed provenance information, consult the curator of the Yale Collection of American Literature.

#### Conditions Governing Access

The materials are open for research. Box 195: Restricted until 2025. For further information consult the appropriate curator. Boxes 196-200: Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

#### Conditions Governing Use

The Thornton Wilder Papers is the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

#### Preferred Citation

Thornton Wilder Papers, Yale Collection of American Literature. Beinecke Rare Book and Manuscript Library.
Processing Information

The Thornton Wilder Papers contain all of the Thornton Wilder material that was formerly known as ZA Wilder, as well as all of the Thornton Wilder material received with a series of gifts from the Wilder family between the death of TW in 1975 and the final accession of material from the estate of Isabel Wilder in 1995. All correspondence between Wilder and the members of his family has been included in the Thornton Wilder Papers. For correspondence of family members with each other or with others, and for their writings and papers, see Wilder Family Papers, Uncat.ZA MS.455. Material by or concerning Thornton Wilder acquired by the library from non-family sources after 1975 is located in the Thornton Wilder Collection, YCAL MSS 162.

THORNTON WILDER (1897-1975)

The life of Thornton Wilder has been documented in several books, including Richard Henry Goldstone’s Thornton Wilder, an Intimate Portrait (Saturday Review Press, 1975); Linda Simon’s Thornton Wilder: His World (Ticknor & Fields, 1983). The following is a brief timeline pinpointing key events in his life: 1897 April 17, born in Madison, Wisconsin, 3rd child of Amos Parker Wilder and Isabel Niven Wilder. 1906 moves with family to Hong Kong when Amos is appointed American Consul General; returns with mother and children to Berkeley, California. 1911-1912 in China; attends China Inland Mission School in Chefoo, China. 1912-1913 attends Thacher School in Ojai, California. 1915 graduates from Berkeley High School, Berkeley, California. Enters Oberlin College in the fall. 1915-1917 Oberlin College. On Editorial Board of Oberlin Literary Magazine; publishes several short plays later collected in The Angel that Troubled the Waters. 1917 enters Yale College. 1918-1919 serves in U. S. Coast Guard Artillery for eight months. Returns to Yale. On Editorial Board of Yale Literary Magazine, which publishes his first long play, The Trumpet Shall Sound, as a serial. 1920 Graduates from Yale College. 1920-1921 at the American Academy in Rome; attends archaeology courses while writing The Cabala. 1921-1924 June Assistant Master in French at Lawrenceville School, New Jersey 1925 MA in French Literature, Princeton; summer at the MacDowell Colony. To Europe. 1926 In Europe; returns to Lawrenceville in the fall as Master of Davis House. The Cabala published. The Trumpet Shall Sound produced, American Laboratory Theatre, New York. 1927 November The Bridge of San Luis Rey published. 1928 The Bridge of San Luis Rey receives the Pulitzer Prize; The Angel that Troubled the Waters published. Resigns from Lawrenceville in June 1928 and travels to Europe. 1929 First major lecture tour on his return to the United States. 1930 The Woman of Andros published. Accepts appointment as lecturer in Comparative Literature, University of Chicago. 1930-1936 Teaches at Chicago for one semester each year; spends the remainder of the years on cross-country lecture tours and as a script writer in Hollywood. 1932 The Long Christmas Dinner published. 1933 Guest lecturer, University of Hawaii. Lucrece (adaptation of André Obey’s Le viol de Lucrèce) produced in New York by Guthrie McClintic and published. 1935 Heaven’s My Destination published. Meets Gertrude Stein in Chicago. 1936 Resigns from University of Chicago and returns to Europe briefly. 1937 Adaptation of Ibsen’s A Doll’s House presented in New York by Jed Harris.


**Scope and Contents**

The Thornton Wilder Papers consist of correspondence, manuscripts, personal and business papers, printed material, photographs, memorabilia and audio tapes documenting the life and work of American author Thornton Wilder. The papers span the years 1900-1983, with the bulk of the material dating from the period 1935-1975.

The papers are housed in 210 boxes and are organized in eight series: Correspondence, Writings, Personal Papers, Printed Material, Photographs, Memorabilia and Other Papers, Audio Tapes and Other Recordings, and Thornton Wilder Papers Addition. Boxes 162-208 contain Oversize material, Restricted Material, and Restricted Fragile Papers.

Most of the papers now in the Thornton Wilder Papers (YCAL MSS 108) were the gift of Thornton Wilder or of family members; a small percentage were given to Yale before Wilder’s death to be added to the collection, often at the request of Thornton or Isabel Wilder. The personal and family papers of other Wilder family members are found in the Wilder Family Papers (Uncat.ZA MS.455 and others); these materials, particularly those of his sister Isabel Wilder, inevitably contain much Wilder-related information. Material by or concerning Thornton Wilder acquired after his death in 1975 from sources other than the Wilder family is located in the Thornton Wilder Collection (YCAL MSS 162).

**Series I, Correspondence** (boxes 1-67) is organized into four subseries: Family Correspondence, General Correspondence, First Name Only and Unidentified Correspondence, and Third-Party Correspondence.

Family Correspondence, which is housed in boxes 1-12, contains letters between Thornton Wilder, his parents and siblings, and several in-laws and cousins. Wilder wrote frequently to his parents throughout their lives, and his correspondence with Amos Parker Wilder and Isabel Niven Wilder is filled with reports on his education, reading, friendships and travel, and literary ambitions. Wilder’s letters from Oberlin and Yale document his college experiences, classes, first publications, and reactions to World War I; subsequent letters offer news of his teaching jobs at Lawrenceville School and the University of Chicago, his initial trips to Europe and the composition of his novels, particularly *The Cabala* and *The Bridge at San Luis Rey*. The correspondence with Amos Parker Wilder in particular offers some of the younger Wilder’s thoughts on religion and social conduct; letters to Isabel Niven Wilder often concern Wilder’s health and recreational activities.

The fullest documentation of Wilder’s life and thoughts during his long career as novelist and playwright, however, is found in his correspondence with his sister Isabel Wilder (boxes 3-9). Sharing the house on Deepwood Drive (which the family called “the house that *The Bridge* built”) for almost 50 years, acting as his secretary, negotiator, and representative with fans, publishers, producers, and agents, and keeping Wilder’s financial records in order as well, Isabel Wilder was in effect the manager of Wilder’s literary success, and their extensive correspondence reflects this fact. The letters frequently contain Wilder’s detailed instructions on everything from investment possibilities or the guest list for a New Year’s Eve party through negotiating points for Isabel to make with producers and instructions for editorial changes by publishers. For example, the 1942-43 correspondence is filled with Wilder’s comments on and directions for the New York production of *The Skin of Our Teeth*, as well as the reports Isabel sent to him from her attendance at the rehearsals and discussions with the director and the cast. During the 1950s and 1960s, when Wilder traveled frequently, his letters to Isabel contained both “personal” descriptions of his health, adventures and friends and “business” instructions on such matters as European royalty renegotiations for *The Bridge of San Luis Rey* and production changes Wilder desired in the Edinburgh Festival *Alcestiad*.

Wilder’s correspondences with his brother Amos and sisters Charlotte and Janet are briefer and more often devoted to family news and plans for visits and reunions.
For additional correspondence between Wilder and family members, also see Series VIII, *Thornton Wilder Papers Addition* (boxes 209-210).

General Correspondence (boxes 13-65) contains mainly letters received by Wilder from the 1920s through the early 1970s, although the bulk of the letters date from the 1950s and 1960s. Some drafts of responses by Wilder survive, and some letters by Wilder were returned to the family and subsequently given by them to the library as part of the Thornton Wilder Papers.

In addition, Isabel Wilder managed most of Wilder’s correspondence from the late 1940s until his death, particularly during Wilder’s lengthy absences from their home in Hamden. She retained carbon copies of the letters she wrote for him (which often began, “My brother, Thornton Wilder, is in retirement...”) and these are filed by recipient’s name in the General Correspondence as well.

This subseries provides excellent documentation of Wilder’s public reception and popularity during the decades following the premiere of *Our Town*. Much of the correspondence deals with requests for autographs, biographical information on Wilder, permissions to perform his plays, questions or comments on the “meaning” of his more popular works, and letters of general appreciation. Isabel Wilder’s answers, often variations on a series of “standard” replies, demonstrate both Wilder’s affection for his readers and his concern for the integrity of his works; permissions for amateur performances of *Our Town*, for example, were not easily obtained.

In addition to this large volume of “public” mail, the general correspondence also contains information on Wilder’s personal and professional relationships. The correspondence of both Wilders with the literary agency Brandt & Brandt (boxes 17-27) provides a richly detailed overview of Wilder’s success in both the United States and Europe. Further information on this subject can be found in the correspondence of publishers Albert and Charles Boni, Harper and Brothers and its successor house Harper & Row, Longmans, Green & Co., and Samuel French, Ltd; and in the files of Herbeth Herlitschka, who represented Wilder in Germany for many years.

Wilder’s career in the theater is documented in his correspondences with Carol Channing, Sybil Colefax, Ruth Draper, Edith Evans, Mia Farrow, Ruth Gordon, Tyrone and Judith Guthrie, Garson Kanin, Vivien Leigh, Michael Myerberg, and Michael Redgrave. While the correspondence with Carol Channing is primarily social, there is discussion of Wilder’s view of *Hello, Dolly!* (a musical adaptation of his *The Matchmaker*). The letters of Myerberg are particularly informative about the difficult first production of *The Skin of Our Teeth* and the performance of Tallulah Bankhead as Sabrina. Montgomery Clift, who also appeared in that production, became a close personal friend of Wilder’s during the 1940s; his letters are located in folder 693.

The letters of Louise Talma (folders 1602-1623) primarily concern her long and sometimes troubled collaboration with Wilder on the opera version of *The Alcestiad*.

Over the years, Wilder also developed friendships with a number of fellow writers, including Max Beerbohm, Robert Dodson, Mabel Dodge Luhan, Marcia Nardi, Vincent Sheehan, Gertrude Stein, Glenway Wescott, and Stark Young. Wilder’s extensive correspondence with Stein (box 57) concerns his admiration of her work, personal news, reflections on writing and writers, including Joyce, politics, and her offer to collaborate with him on a novel (which he declined). The letters of Marcia Nardi contain typescripts of groups of poems she wanted Wilder to promote to publishers. Correspondence with Luhan and Wescott is primarily concerned with news of mutual friends and plans for visits.

Further biographical information on Wilder, as well as evidence of the considerable reservations of both Thornton and Isabel Wilder about interpretations of the author and his works, can be found in the correspondence with Wilder scholars C. Leslie Glenn, Malcolm Goldstein, Richard Goldstone, and Donald Haberman. The Goldstone files include third-party correspondence concerning his projected biography (later published as *Thornton Wilder: An Intimate Portrait*).

First Name Only and Unidentified Correspondence contains letters identified only by first name, arranged alphabetically, followed by unsigned and incomplete letters. Third-party correspondence includes letters by Walter de la Mare and Max Beerbohm.
Series II, Writings, (boxes 68-123) is organized into nine subseries: Plays: Original Works by Thornton Wilder, Plays: Adaptations by Wilder, Novels, Other Writings, Contributions to Works by Others, Reviews of Works by Others, Untitled Incomplete Writings, Writings of Others: On Thornton Wilder, and Writings of Others: Not Wilder-Related. Material in the first seven subseries has been arranged alphabetically by title and then by order of creation under each title. The last two contain material arranged alphabetically by author and where necessary by title.

Series II contains excellent documentation of Wilder’s long career as a successful playwright and novelist, beginning with the publication of his first full-length play, The Trumpet Shall Sound (1926), and extending to the publication of Theophilus North, his final novel, in 1973. (Wilder’s school and college productions can be found in Series III, Personal Papers, College Writings.) In addition, the Writings series also provides good evidence of the production history of his major plays and of the development of The Merchant of Yonkers into first The Matchmaker and ultimately into the Stewart and Herman musical Hello, Dolly!

Material related to Wilder’s first major stage success, Our Town, is located in boxes 78-82 and includes: holograph and typescript drafts, galley proofs of the first edition, production information related to the London production, and advertisements, playbills, and magazine and newspaper articles concerning the play collected by Wilder and his sister Isabel from 1938 to 1975. The lastling popularity of Our Town is also documented in the scripts and publicity material for films by Lesser and Schrank; radio adaptations, translations into several European languages, and other related material. Wilder’s second Pulitzer-winning play, The Skin of Our Teeth, is represented by holographs, typescripts and galley proofs of the first edition, playbills and reviews; and articles concerning the 1942 charge of plagiarism made by Joseph Campbell and Henry Morton Robinson.

The original manuscript of The Merchant of Yonkers is found in folders 1892-1898. Also filed under this title are the manuscripts, typescripts and galley proofs of Wilder’s own 1957 revision, The Matchmaker, and the 1966 musical version, Hello, Dolly!

Series II also contains manuscripts and related material for Wilder’s other dramas, including the cycles The Seven Daily Sins and The Seven Ages of Man; drafts of “Three Minute Plays for Three Persons”; and drafts and notes for both the original version of The Long Christmas Dinner and the opera version by Paul Hindemith.

Although perhaps best-known for his plays, Wilder first drew attention as a novelist, and the Novels subseries contains drafts, galleys, reviews, publicity material and related items for all of his major works in that genre. The Bridge of San Luis Rey, which won the 1928 Pulitzer Prize for fiction, is represented by holograph manuscripts, proofs, advance copyright copies, book jackets, a printing history covering the period 1927-1949, theatrical versions and foreign translations, and even a set of Cliff Notes from 1966. Items related to other Wilder novels include a screenplay by Ruth Gordon based on Heaven’s My Destination; a typescript for and Wilder’s suggestions on Jerome Kilty’s stage adaptation of The Ides of March; and a film treatment of Theophilus North.

The subseries Other Writings contains manuscripts, proofs, and printed copies of published lectures, including Wilder’s Norton Lectures at Harvard; articles and article drafts on various topics; and notes and writings on Spanish playwright Lope de Vega.

Boxes 121-122 house Writings of Others: On Thornton Wilder, which includes typescript and printed articles by John Evarts, John Gassner, Richard Pini, Time magazine, and others. Writings of Others: Not Wilder-related consists mostly of offprints and printed copies of scholarly articles inscribed to Wilder by their authors, including Owen Dodson, Ralph Kirkpatrick, Ralph S. Lillie, and George W. Pierson. Folders 2818-2821 house the corrected and inscribed typescript of Georges Simenon’s novel L’escalier de fer. A parody of one of Wilder’s “Three Minute Plays”, purportedly by Stephen Vincent Bénet, is located in Box 122, folder 2787.

Series III, Personal Papers (boxes 124-139), documents is organized into documents several aspects of Wilder’s life and interests. most notably his college writing; his journaling and autobiographical writing; his teaching and public lecture career during the 1930s; and his military service from 1942 to 1945. The series is organized into eleven alphabetically arranged subseries: Appointment Books, Addresses, etc., Awards and Honors, Biographical Information, College Writings, Financial Papers, Journals and
Autobiographical Writings, Lecture Outlines and Notes, Military Service Papers, Notes and Notebooks, Personal Appearances, and Travel Documents.

Awards and honors received by Wilder for his literary achievements and contributions are found in boxes 125-126. His changing financial situation during the course of his career is documented in the records located in boxes 128-130, including his annual “cash accounts” from 1928 to 1974, income tax information, various royalty statements, and miscellaneous bills and receipts.

The subseries College Writings, located in box 127, includes several compositions and short stories written during his time at Oberlin College, but the majority of the college compositions were written while Wilder was an undergraduate at Yale. In addition to the short stories and sketches Wilder produced during these years, the collection also contains Wilder’s class themes for an American Literature survey course which he took in the spring of 1919. These brief essays contain Wilder’s early verdicts on a range of classic American writers, from Washington Irving (“Statistics show that Washington Irving was one of the authors most cordially donated to the Camp Library Association. People fell over themselves in haste to discard Irving, Scott, and E. P. Roe”) to Booth Tarkington (“The interest for me in reading Seventeen lies in discovering why it is not greater than it is.”).

The subseries Journals and Autobiographical Writings, housed in boxes 131-132, consists of the surviving sections of the massive personal journal Wilder kept throughout most of his life. He thought of these journals as private and unpublishable material, distinguishing them sharply from the “drafts” and “composition notes” in which he worked on formal writings. There are several folders of early journal material, but most of the surviving pages are from journals Wilder kept from the late 1930s into the 1960s. Subjects include descriptions of his travels and conversations with his many friends and acquaintances; analysis of his own personality and family; ideas for and draft passages of parodies, plays, short stories, novels, and lectures, many never developed further; and lengthy responses to his current reading.

In the case of Joyce’s *Finnegans Wake*, Wilder’s always extensive notetaking on his reading evolved into an extensive personal study of the novel, culminating in not one but two sizeable “theme keys” assembled in the course of his frequent returns to Joyce’s text. These keys are located in folders 3039-3049, and are accompanied by Wilder’s heavily annotated copy of the 1939 edition of the work. (Wilder’s reading notes on Lope de Vega accompany the drafts of his writings on Lope in Series II, boxes 116-117.)

The subseries Lecture Outlines and Notes (boxes 135-136) contains manuscript outlines, notes, and “worked-up” sections of lectures given by Wilder, both as college instructor at the University of Chicago and briefly at the University of Hawaii, and during public appearances made mainly during the 1930s and early 1940s. Wilder’s topics were almost always literary, and there are several on Greek authors and civilization as well as lectures on “World Literature and the Modern Mind”, “Great Books and Hasty Readers”, and “Culture in a Democracy.” Notes not assignable to a specific lecture are found in box 136, folders 3108-3109.

Despite his relatively advanced age and previous service in World War I, Wilder volunteered for military duty shortly after Pearl Harbor and entered Air Force Intelligence Training in Florida in May of 1942. The subseries Military Service Papers (box 137) includes documentation of his training classes and official graduation; medical reports, orders and other personnel records of his service in the Mediterranean Theater; his separation papers; and a draft history of the 328th Fighter Group, begun as part of his work for Air Force Intelligence.

*Series IV, Printed Material*, (boxes 140-148) is organized into Newspaper Clippings, Pamphlets, Periodicals, Programs and Exhibition Guides, and Theater Programs collected by Wilder or by Isabel Wilder for her brother. Included are hundreds of newspaper clippings concerning Wilder and his writings, travels, awards, and appearances from 1928 through the tributes and essays that appeared following his death. There are also articles on friends, colleagues and acquaintances of Wilder, often obituaries; and several folders of articles on subjects such as popular fiction, new plays and films, and light verse.

Pamphlets include two items about the Macdowell Colony in New Hampshire (folders 3308-3309) and “Literary Landmarks of Princeton” (folder 3307). Periodical includes the Thomas Mann--Erich von Kahler issue of the *Blatter der Thomas Mann Gesellschaft* inscribed to Wilder by Alice von Kahler (folder 3315).
Wilder was an assiduous playgoer, often accompanied by his sister Isabel, and his interest is reflected in the four boxes of playbills and theater programs found in this series (boxes 145-148). Arranged alphabetically by title of play, these programs date mainly from the 1950s and 1960s, but there are playbills for performances Wilder attended at the Shubert Theatre in New Haven and on Broadway while a student at Yale College, including a 1918 appearance of Nazimova in *A Doll’s House* and Ina Claire’s *Polly with a Past*. The earliest playbill in the collection (1911) advertises the appearance of Sarah Bernhardt as Phédre at the University of California at Berkeley Theatre.

**Series V, Photographs** (boxes 149-155), is organized into five subseries: Thornton Wilder, Photographs of Others, Productions of Plays by Wilder, Houses, and Objects.

Boxes 149-150 contain chronologically arranged photographs of Thornton Wilder, sometimes accompanied by family and friends, beginning in 1900 with baby pictures of Wilder in family groups and concluding with portraits of Wilder taken at home at Deepwood Drive in the early 1970s. Many of these were supplied with approximate dates by Isabel Wilder, and these dates have been followed in the arrangement whenever there is no other evidence for the date of a photograph or set of photographs.

In addition to the family snapshots, there are studio portraits of Wilder by photographers including Irving Penn, Danford Barney, Ben D. Gross, Pirie MacDonald, Carl Van Vechten, and G. D. Hackett; prints of publicity, news, and bookjacket shots of Wilder taken throughout his career; and snapshots of Wilder with friends including the Heyeks, Marion Preminger, and Lilian Gish.

Photographs of Others includes shots of Max Beerbohm, Carol Channing, Mia Farrow and her children, Mabel Dodge Luhan, Marion Preminger with Albert Schweitzer, and Gertrude Stein with Alice B. Toklas. The subseries Productions of Plays by Wilder contains photographs from productions of several of Wilder’s plays, most notably of Rod Serling’s Hong Kong production of *Our Town* and of a London production of *The Skin of Our Teeth*. The series ends with photographs of objects, including Wilder’s cane, and houses, consisting chiefly of exterior shots of and window views from several Wilder residences.

**Series VI, Memorabilia and Other Papers**, (boxes 156-157) includes artwork by Max Beerbohm, Angna Enters and Isamu Noguchi; music by Louise Talma and John Edwards; bookplates, postcards, and menus; and directories for Lawrenceville School and the University of Chicago.

**Series VII, Audio Tapes and Other Recordings** (boxes 158-161) includes several tapes of Wilder reading excerpts of his work and of interviews with him. There is also a tape of a radio broadcast concerning the history of the MacDowell Colony; two tapes of an NBC Radio broadcast of “Biography in Sound” featuring Wilder; and tapes of the Kennedy Inauguration festivities, which included “sketches inspired by *Our Town*.”

**Series VIII, Thornton Wilder Papers Addition**, is housed in boxes 209-210 and consists almost entirely of family correspondence between Wilder and his mother and sisters. The material in this series was received after the initial processing of YCAL MSS 108.

**Oversize** material is housed in boxes 162-194 and boxes 201-208 and contains oversize items from all series. **Restricted** (box 195) contains material restricted until 2025. **Restricted Fragile Papers**, (boxes 196-200) contains fragile originals for which preservation photocopies have been made for reference use and filed in the regular series run.
Collection Contents

Series I. Correspondence

27.11 linear feet (67 boxes)

Series I, Correspondence, is organized into four subseries and alphabetically arranged within each subseries by name of correspondent. For other family correspondence, please see Series VIII, Thornton Wilder Papers Addition (boxes 209-210).

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| b. 16, f. 392 | Bénet, Stephen Vincent | n.d. |
| b. 16, f. 393 | Bennett, Arnold | 1925–30 |
| b. 16, f. 394 | Bennett, Emily | 1962 |
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| b. 16, f. 396 | Berea College | 1965 |
| b. 16, f. 397 | Berenson, Bernard | 1940–53 |
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| b. 16, f. 402 | Bernstein, Leonard | 1975 Jul |
| b. 16, f. 403 | Bernstein, Muriel | 1973–74, n.d. |
| b. 16, f. 404 | Berryhill, Elizabeth | 1957–65 |
| b. 16, f. 405 | Bertel, Gotlind | 1963 |
| b. 16, f. 406 | Bigelow, Elizabeth | 1939–40 |
| b. 16, f. 408 | Black, Magda | 1962 |
| b. 16, f. 409 | Blake, Christopher S. | 1946 Mar 22 |
| b. 16, f. 410 | Blank, Martin | 1966–69 |
| b. 16, f. 411 | Blow, Simon | 1974 Mar 5 |
| b. 16, f. 412 | *The Blue Book*  
Bokum, Fanny  
[See: Fanny Butcher, Box 28, folder 655] | 1951 |
<p>| b. 16, f. 413 | Boleslavsky, Richard | 1925–26, n.d. |
| b. 16, f. 414 | Book Fair of St. Louis | 1962, 1967 |
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| b. 16, f. 416 | Book of the Month Club | 1962, 1967 |</p>
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| b. 32, f. 791 | Dunbar, Margaret | 1966–70 | |
| b. 32, f. 792 | Dunnam, Maxie D. | 1964 | |
| b. 32, f. 797 | E. P. Dutton & Co. | 1965 | |
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| b. 32, f. 799-800 | Edelstein, Jerome Melvin  
| b. 32, f. 801 | Edinburgh Festival Society Ltd. | 1954–55 | |
| b. 32, f. 802 | Educational Laboratory Theatre Project | 1966 | |
| b. 32, f. 803 | Einstein, Albert | 1938 Aug 12 | |
| b. 32, f. 804 | Ely, John T. A. | 1944–45 | |
| b. 32, f. 805 | Emery, George  
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| b. 32, f. 806 | English-American Library | 1962–63 | |
| b. 32, f. 807 | Enters, Angna  
<p>| b. 32, f. 808 | Equity Library Theatre | 1945–70 | |
| b. 32, f. 809 | Ernst, Morris L. | 1963–66 | |
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### Series I. Correspondence

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| b. 44, f. 1152 | Jolas, Maria | 1940 |
| b. 44, f. 1153 | Jones, Ernest | n.y. Aug 11 |
| b. 44, f. 1154 | Joy, Nicholas | n.d. |
| b. 44, f. 1154a | Juth, Ema.  
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| b. 44, f. 1158 | Kahler, Alice | 1971–74 |
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| b. 44, f. 1163 | Kazan, Elia | 1942 Oct 18 |
| b. 44, f. 1164 | Keedick, Lee | 1928–38 |
| b. 44, f. 1165 | Kelley, George  
With: list of books by Wilder owned by Kelley | 1940–49, n.d. |
| b. 44, f. 1166 | Kelly, Gene | 1953 Dec 30 |
| b. 44, f. 1167 | Kennedy, John F. | 1961–62 |
| | Kerr, Jean | |
| b. 45, f. 1169 | Kiel University English Seminar  
See also: Klaüs Hausmann, Box 41, folder 1033 | 1963 |
| | Kingsbury, Eileen  
With: notes on Kingsbury genealogy and letters to and from Isabel Wilder on Kingsbury and Amos Parker Wilder | |
<p>| b. 45, f. 1172 | Kinsey, Alfred C. | 1950 Jan 26 |
| b. 45, f. 1173 | Kirkpatrick, Ralph | 1973 Nov 24 |
| b. 45, f. 1174 | Kissinger, Henry A. | 1962–63 |</p>
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* With: 2 letters to Wilder from John [Edmunds] and corrected typescripts of 2 groups of poems by Nardi

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<td>Wells, H. G.</td>
<td>1934 Dec 28</td>
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<td>Werfel, Alma</td>
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<td>White, Katherine</td>
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<td>White Mountain Festival for the Arts</td>
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<td>b. 63, f. 1735-1740</td>
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<td>b. 64, f. 1767</td>
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<td>b. 64, f. 1772</td>
<td>Wood, Peggy</td>
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<td>Wood, W. Roberts</td>
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<td>1955–86, n.d.</td>
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<td>Wright, Thew</td>
<td>1954–75, n.d.</td>
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<td>b. 64, f. 1786</td>
<td>WYBC</td>
<td>1966</td>
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<td>b. 64, f. 1787</td>
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<td>b. 64, f. 1788</td>
<td>Wysocki, Matthew</td>
<td>1961 Dec 5</td>
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<td>b. 64, f. 1789</td>
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<td>b. 64, f. 1791</td>
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<td>b. 64, f. 1792</td>
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<td>Yale University Library: acknowledgements of gifts</td>
<td>1937–64</td>
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<td>b. 64, f. 1794</td>
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<td>1932–74</td>
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### GENERAL CORRESPONDENCE (continued)

Yellin, David  
*See: Nolan-Yellin Production, Box 50, folder 1366*

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| b. 65, f. 1797 | Yong, John L.  
With: third-party correspondence concerning the immigration of Beatrice Yong to the U.S. | 1955–70 |
| b. 65, f. 1798 | Young, John M. | 1963 |
| b. 65, f. 1799 | Young, Stark | n.d. |
| b. 65, f. 1800 | “Z” general | 1958–72 |
| b. 65, f. 1801 | Zekowski, Arlene | 1956–69 |
| b. 65, f. 1802 | Zenith | 1963–64 |
| b. 65, f. 1803 | Ziegler, Karin | 1965 |
| b. 65, f. 1804 | Zuckmeyer, Carl | 1946–74 |
| b. 65, f. 1805 | Zweig, Friderike | 1946–65 |
| b. 65, f. 1806 | Letterbook | 1923 May–Dec |

Correspondents include:  

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| b. 65, f. 1807 | “Letter-Diary, 1924-1925”  
Drafts of letters from Wilder to various family members and friends;  
includes photographs of “Edward Arlington Robinson at Peterboro” and “Bill Whitney.” | 1924–25 |

### FIRST NAME ONLY AND UNIDENTIFIED CORRESPONDENCE

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<td>“A” general</td>
<td>1949–75, n.d.</td>
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<td>b. 66, f. 1809</td>
<td>“B” general</td>
<td>1919–93, n.d.</td>
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<td>“D” general</td>
<td>1945–73, n.d.</td>
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<td>b. 66, f. 1814</td>
<td>“G” general</td>
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<td>b. 66, f. 1815</td>
<td>“H” general</td>
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<td>b. 66, f. 1818</td>
<td>“K” general</td>
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### FIRST NAME ONLY AND UNIDENTIFIED CORRESPONDENCE (continued)

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<td>b. 66, f. 1819 “L” general</td>
<td>1959, n.d.</td>
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<td>b. 66, f. 1821 “P” general</td>
<td>1958, 1969</td>
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<td>b. 66, f. 1825 “V” general</td>
<td>n.d.</td>
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<tr>
<td>b. 66, f. 1826 “W” general</td>
<td>1972</td>
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<tr>
<td>b. 66, f. 1827-1830 Unidentified and fragments</td>
<td>1928–68, n.d.</td>
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### THIRD-PARTY CORRESPONDENCE

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<td>b. 66, f. 1831 Amsden, Dora to “Miss Isaacs”</td>
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<td>b. 66, f. 1832 Asmus, Edna to William Lyon Phelps</td>
<td>1930 May 19</td>
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<td>b. 66, f. 1833 de la Mare, Walter to R. G. Longman</td>
<td>1928 Jul 18</td>
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<td>b. 66, f. 1834 Feinberg, Charles to Mary Ellen Bute</td>
<td>1962 Dec 12</td>
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<td>b. 66, f. 1835 Fleischer, Ernest to Fred Kuper</td>
<td>1961 Nov 16</td>
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<td>b. 66, f. 1836 Fuchs, Peter Paul to Theo Wright (photocopy)</td>
<td>1959 Apr 28</td>
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<td>b. 66, f. 1838-1839 Herlitschka, Herberth with various correspondents</td>
<td>1946–69, n.d.</td>
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<td>b. 66, f. 1840 Horgan, Paul to Mrs. Coffin</td>
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<td>b. 66, f. 1841 Kerr, Evelyn Nichols to William Lyon Phelps</td>
<td>1928 May 20</td>
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<td>b. 66, f. 1842 Laves, Walter to James Douglas Auchincloss</td>
<td>1952 Jan 19</td>
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<td>b. 66, f. 1843 Owen, H. G. to Stein, Gertrude</td>
<td>1935 Apr 23</td>
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<td>b. 66, f. 1844 Tomlinson, Edward to Harry Kriewitz</td>
<td>1937 Jul 22</td>
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<tr>
<td>b. 66, f. 1845 Weeks, Edward to S. Andre Petrelle</td>
<td>1952 Jun 10</td>
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<td>b. 66, f. 1846-1848 Empty envelopes</td>
<td>n.d.</td>
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<td>b. 67, f. 1849-1857 Empty envelopes</td>
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<td>b. 67, f. 1858-1862 Empty envelopes</td>
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### Series II. Writings

**21.27 linear feet (56 boxes)**

Series II, *Writings*, is organized into subseries and each subseries arranged alphabetically by title of work, with the exception of the Writings of Others subseries, which is arranged alphabetically by name of author.

#### PLAYS: ORIGINAL WORKS BY THORNTON WILDER

"The Acolyte: A Play in One Act"

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**Alcestis**

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<td>Manuscript notebook (fragment of Act I)</td>
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<td>Manuscript notebook, Acts II and III</td>
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<td>Holograph manuscript, Acts I-III, incomplete</td>
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<td>n.d.</td>
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"The Alcestiad" ("A Life in the Sun")

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<td>Notes by Herlitschka</td>
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<td>&quot;Alcestiad&quot; revisions and versions, autograph and typescript, incomplete</td>
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<td>n.d.</td>
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<td>1955–86</td>
<td>&quot;Alcestiad&quot; publicity: programs</td>
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<td>Dummy of Coward-McCann limited edition</td>
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<td>b. 71, f. 1910</td>
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<td>b. 72, f. 1925</td>
<td>Holograph manuscript scenario n.d.</td>
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<td>b. 72, f. 1926</td>
<td>Holograph manuscript 1931 Apr–May</td>
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<td>“The Dreamers”</td>
<td>b. 72, f. 1927</td>
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<td>Holograph manuscript of short version titled “Geraldine de Vere” n.d.</td>
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<td>&quot;The Happy Journey to Trenton and Camden&quot;</td>
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<td>1939–57, n.d.</td>
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<td>&quot;Homage to P. G. Wodehouse&quot;</td>
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<td>&quot;How Our fathers Imagine Dunster To Be&quot;</td>
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<td>b. 73, f. 1954</td>
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<td>&quot;In Shakespeare and the Bible&quot;</td>
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<td>b. 73, f. 1955</td>
<td>Holograph manuscript drafts, incomplete</td>
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<td>&quot;The Incompleat Angler&quot;</td>
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<td>b. 73, f. 1956</td>
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<td>1931</td>
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<td>&quot;Ira&quot;</td>
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<td>b. 73, f. 1957</td>
<td>Holograph manuscript, incomplete</td>
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<td>&quot;Joan of Arc: Treatment for Motion Picture&quot;</td>
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<td>b. 73, f. 1958</td>
<td>Typescript</td>
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<td>1934 Mar</td>
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<td>&quot;July, August, September&quot;</td>
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<td>b. 73, f. 1959</td>
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<td>&quot;The Last Word About Burglars&quot;</td>
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<td>b. 73, f. 1960</td>
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<td>1916?</td>
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<td>b. 73, f. 1961</td>
<td>Program for production of this play with “A Fable for Those Who Plague”</td>
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<td>1916 May 9</td>
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### PLAYS: ORIGINAL WORKS BY THORNTON WILDER (continued)

#### "The Long Christmas Dinner"
- **b. 73, f. 1962**
  - Holograph manuscript, incomplete
  - Date: 1931
- **b. 73, f. 1963**
  - Holograph manuscripts, complete
  - Date: 1930–31

#### The Long Christmas Dinner and Other Plays...
- **b. 73, f. 1964**
  - Manuscript notebook, incomplete
  - Date: n.d.
- **b. 73, f. 1965**
  - Setting typescript, corrected
  - Includes "The Long Christmas Dinner"; "Such Things Only Happen in Books"; corrected galleys for "Queens of France"; "Pullman Car Hiawatha"; "Love and How to Cure It"; and "The Happy Journey from Trenton to Camden"
  - Date: 1931
- **b. 73, f. 1966**
  - Galley proof, incomplete
  - Stored in: Oversize, Boxes 176-178, folders 3986-3989
  - Date: n.d.

#### "Love and How to Cure It"
- **b. 74, f. 1977**
  - Holograph manuscript, corrected
  - Date: 1930–31
- **b. 74, f. 1978**
  - Typescript
  - Date: n.d.
- **b. 74, f. 1979**
  - Reviews of English production
  - Date: 1937

#### "M Marries N"
- **b. 74, f. 1980**
  - Holograph notebook; also includes essay on the Baroque
  - Date: n.d.

#### "The Marriage We Deplore"
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<td>Typescript and carbon</td>
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<td></td>
<td>“The Masque of the Bright-Haired”</td>
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<td>b. 74, f. 1982</td>
<td>Holograph manuscript</td>
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<td>“The Melting Pot”</td>
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<td>b. 74, f. 1983</td>
<td>Holograph manuscript and typescript corrected</td>
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<td><em>The Merchant of Yonkers</em></td>
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<td>b. 74, f. 1984</td>
<td>Manuscript notebook: “Early sketches”</td>
<td>1938</td>
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<td></td>
<td>Also contains “First draft of second attempt at <em>Alcestis</em>, New Haven 1942”</td>
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<td>b. 74, f. 1985</td>
<td>Manuscript notebook containing dialogue for <em>Merchant of Yonkers</em> and notes on “other projects”</td>
<td>1935, n.d.</td>
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<td>b. 74, f. 1986-1989</td>
<td>Holograph manuscript and typescript carbon, corrected</td>
<td>n.d.</td>
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<td><em>The Merchant of Yonkers</em></td>
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<td>b. 75, f. 1992-1993</td>
<td>Holograph manuscript and typescript, corrected, complete</td>
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<td>b. 75, f. 1994</td>
<td>Holograph manuscript of Act IV soliloquy</td>
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<td>b. 75, f. 1996</td>
<td>Typescript carbon, complete</td>
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<td>b. 75, f. 1997</td>
<td>Manuscript, typescript and typescript carbons of additions and revisions</td>
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<td>b. 75, f. 1998</td>
<td>Typescript carbon, complete</td>
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<td>b. 75, f. 1999</td>
<td>Holograph manuscript chart of actresses considered for Dolly Levi by Wilder</td>
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<td>b. 75, f. 2000</td>
<td>Playbills</td>
<td>1938–39</td>
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<td>b. 75, f. 2001-2002</td>
<td>Reviews</td>
<td>1938–39</td>
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<td>b. 75, f. 2003</td>
<td>“Open letter to the performers in <em>The Merchant of Yonkers</em>”: holograph manuscript</td>
<td>n.d.</td>
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<td><em>The Matchmaker</em> (revision of <em>Merchant</em>)</td>
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<tr>
<td>b. 75, f. 2004-2005</td>
<td>Manuscript and typescript portions, incomplete</td>
<td>n.d.</td>
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<td>b. 75, f. 2006</td>
<td>Typescript mimeograph, corrected, complete</td>
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### Plays: Original Works by Thornton Wilder > The Matchmaker (revision of Merchant) (continued)

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<td>b. 76, f. 2008</td>
<td>Advertisements</td>
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<td>b. 76, f. 2025-2027</td>
<td>Publicity</td>
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<td>b. 77, f. 2028-2036</td>
<td>Newspaper clippings</td>
<td>1964–86, n.d.</td>
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<td>b. 77, f. 2037</td>
<td>Production reports</td>
<td>1965–69</td>
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<td>b. 77, f. 2038</td>
<td>Typescript</td>
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<td>b. 77, f. 2039</td>
<td>Manuscript notebook</td>
<td>[1917]</td>
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<td>b. 77, f. 2040</td>
<td>Typescript, annotated</td>
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<td>b. 77, f. 2041</td>
<td>Typescript of ideas for Acts II and III</td>
<td>n.d.</td>
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<td>b. 77, f. 2042</td>
<td>Holograph manuscript</td>
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<td>b. 78, f. 2043</td>
<td>Holograph manuscript: “First full script--Act II missing”</td>
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<td>b. 78, f. 2044</td>
<td>Holograph manuscript fragment of Act II</td>
<td>n.d.</td>
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<td>Holograph manuscript: “Stage manager’s part”</td>
<td>n.d.</td>
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<tr>
<td>b. 78, f. 2046</td>
<td>Holograph manuscript: “Second script” (incomplete)</td>
<td>n.d.</td>
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<tr>
<td>b. 78, f. 2047-2049</td>
<td>Holograph manuscript and typescript, corrected and annotated</td>
<td>n.d.</td>
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<td>Galley proof, corrected and annotated</td>
<td>1937 May 14</td>
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<td>b. 78, f. 2050</td>
<td>Typescript of Preface</td>
<td>1938</td>
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<td>b. 78, f. 2051</td>
<td>Holograph manuscripts of production directions</td>
<td>1938, n.d.</td>
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<td>b. 78, f. 2052</td>
<td>Typescript carbons of costume directions</td>
<td>[1938?]</td>
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<td>b. 78, f. 2053</td>
<td>Flyer for first production annotated by Wilder</td>
<td>1938</td>
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<td>b. 78, f. 2054</td>
<td>Royalty statements</td>
<td>[1938?]</td>
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<td>b. 78, f. 2055-2057</td>
<td>Scripts for London production of 1946</td>
<td>1946</td>
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<td>b. 78, f. 2058</td>
<td>Corrections to the text of the London production</td>
<td>1946</td>
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<td>b. 78, f. 2059</td>
<td>Advertisements</td>
<td>1938–75, n.d.</td>
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<td>Posters</td>
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<td>b. 78, f. 2060-2061</td>
<td>Programs</td>
<td>1938–48, n.d.</td>
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<td>b. 79, f. 2062-2067</td>
<td>Programs</td>
<td>1948–75, n.d.</td>
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<td>b. 79, f. 2068-2070</td>
<td>Magazine articles</td>
<td>1940–76, n.d.</td>
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<td>See also: Oversize, Box 163, folder 3910 and Oversize, Box 163, folder 3917</td>
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<td>b. 79, f. 2071-2072</td>
<td>Newspaper clippings</td>
<td>1938–39</td>
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<td>b. 80, f. 2073-2077</td>
<td>Newspaper clippings</td>
<td>1938–39</td>
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<tr>
<td>b. 80, f. 2078</td>
<td>Newspaper clippings on Wilder’s appearances as Stage Manager</td>
<td>1938–46, n.d.</td>
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<tr>
<td>b. 80, f. 2079-2087</td>
<td>Newspaper clippings</td>
<td>1940–74, n.d.</td>
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<table>
<thead>
<tr>
<th>Container</th>
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<tr>
<td>b. 80, f. 2087a</td>
<td>Tributes and comments collected by Bill Roerich for the 25th anniversary of Our Town. Includes tributes by Martha Scott, Alida Stanley and Teresa Wright. Accompanied by ALS from TW to IW, 1963 Feb 6.</td>
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**Our Town: Adaptations**

**Film by Sol Lesser**

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<tr>
<td>b. 80, f. 2089</td>
<td>“Plan for Screen Treatment”: typescript carbons</td>
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<tr>
<td>b. 81, f. 2090</td>
<td>“First Rough Draft Screenplay”: typescript carbon</td>
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<tr>
<td>b. 81, f. 2091</td>
<td>“Revised First Draft”</td>
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<tr>
<td>b. 81, f. 2092</td>
<td>“Second Draft Screenplay” With: memo by Wilder concerning final dialogue, 1939 Dec 15</td>
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<tr>
<td>b. 81, f. 2093</td>
<td>“Second Draft Script”</td>
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<td>b. 81, f. 2094</td>
<td>“Final Shooting Script”</td>
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<tr>
<td>b. 81, f. 2095</td>
<td>Publicity material</td>
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<td>b. 81, f. 2096</td>
<td>Reviews</td>
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<td>b. 80, f. 2096a</td>
<td>“Our Town: Three Piano Excerpts from the Film Score by Aaron Copland,” printed score</td>
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**Film by Schrank**

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<td>b. 81, f. 2097</td>
<td>Script: typescript carbon</td>
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<td>Script: typescript carbon Text of interview with Wilder for “Contact” and of a brief “fourth act” set in wartime</td>
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**“Arthur Hopkins Presents”**

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<td>b. 81, f. 2098</td>
<td>Script for radio adaptation by Wyllis Cooper</td>
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<td>b. 81, f. 2099</td>
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**“Theatre Guild on the Air”**

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<td>b. 81, f. 2100</td>
<td>Script for radio adaptation by Erik Barnouw</td>
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<tr>
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<tr>
<td>b. 81, f. 2101</td>
<td>Programs for broadcast</td>
<td>1946 Sep</td>
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<td>“Art Carney Show”</td>
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<td>b. 81, f. 2102</td>
<td>“Final revise” of script for television show</td>
<td>1959 Nov 9</td>
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<tr>
<td>b. 81, f. 2103</td>
<td>Newspaper clippings</td>
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**Our Town: Translations**

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<td>b. 82, f. 2104</td>
<td>Mauclair, Jean: “Nôtre petite ville”: typescript carbon</td>
<td>1946</td>
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<td>Includes letter on translation by Thornton Wilder, 1946 Apr, and press release, 1944</td>
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<td>b. 82, f. 2105</td>
<td>Thériault, Yvon: “Nôtre petite ville”: typescript carbon</td>
<td>n.d.</td>
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<tr>
<td>b. 82, f. 2106</td>
<td>“A Mi Kis Varosunk”: typescript photocopy</td>
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**Our Town: related material**

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<td>Book promotional material</td>
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<td>b. 82, f. 2109</td>
<td>Caricature sketches</td>
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<td>b. 82, f. 2110</td>
<td>Children's art exhibit</td>
<td>1959</td>
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<td>b. 82, f. 2111</td>
<td>Facsimile reproduction of a page</td>
<td>n.d.</td>
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<td>b. 82, f. 2112</td>
<td>Instructional material</td>
<td>1946–72</td>
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<td>b. 82, f. 2113</td>
<td>Music score and recording for TV version starring Frank Sinatra</td>
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<td>b. 82, f. 2114</td>
<td>Music score: “Our Town”</td>
<td>1969, n.d.</td>
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<td>b. 82, f. 2115</td>
<td>Parody tribute to Abraham Ribicoff, “Abe’s Town”</td>
<td>1962</td>
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<td>b. 82, f. 2116</td>
<td>Press releases: photocopies</td>
<td>n.d.</td>
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<td>b. 82, f. 2117-2118</td>
<td>Ticket stubs and miscellaneous sales records</td>
<td>1938–46, n.d.</td>
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**“The Pilgrims”**

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**Play compilations**

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<td>Playbills</td>
<td>1917–81, n.d.</td>
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PLAYS: ORIGINAL WORKS BY THORNTON WILDER (continued)

*Plays for Bleeker Street*  
Includes "Infancy" and "Youth" from *The Seven Ages of Man* and "Lust" from *The Seven Deadly Sins*

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<td>b. 82, f. 2123</td>
<td>Playbills</td>
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<td>b. 82, f. 2124</td>
<td>Advertisements</td>
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<td>b. 82, f. 2125</td>
<td>Newspaper clippings</td>
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<td>b. 83, f. 2135</td>
<td>Playbill</td>
<td>1932 Mar 15</td>
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<td>Newspaper clipping</td>
<td>1962 Mar</td>
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<td>b. 83, f. 2137</td>
<td>Translation into French by Ida de Becker</td>
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<td>b. 88, f. 2212-2223</td>
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**The Skin of Our Teeth: Adaptations**

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**Adaptation as musical by Mary Ellen Bute**

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**The Skin of Our Teeth: Translations**

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## The Skin of Our Teeth: Related Material

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<td>Caricatures</td>
<td>1942, n.d.</td>
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### Saturday Review of Literature controversy

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#### “The Soldier and the Geisha”

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#### “Such Things Only Happen in Books”

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### “Three Minute Playlets for Three Persons:” collected ms.

- **Manuscript volume**
  - Stored in: Oversize

- **“Three Minute Playlets for Three Persons:” single titles**
  - The first ten plays are in the order Wilder placed them in; the remainder, which he did not number, but did identify as parts of this group, are in alphabetical order.

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### “The Song of Maria Bendedos: No. 2”

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**The Trumpet Shall Sound**

b. 90, f. 2290-2293 Manuscript notebooks n.d.
### PLAYS: ORIGINAL WORKS BY THORNTON WILDER > The Trumpet Shall Sound (continued)

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<tr>
<td>b. 92, f. 2313</td>
<td>Typescript fragment</td>
<td>n.d.</td>
</tr>
</tbody>
</table>

### PLAYS: ADAPTATIONS BY WILDER

- **"The Beaux Strategem" by George Farquhar**
  - b. 92, f. 2314 | Holograph manuscript | n.d. |
  - b. 92, f. 2315 | Typescript | n.d. |

- **"A Doll's House" by Henrik Ibsen**
  - b. 92, f. 2316 | Playbill | 1937 |
  - b. 92, f. 2317 | Newspaper clippings | 1937 |

- **"The Rape of Lucrece" by Andre Obey**
  - b. 92, f. 2318 | Playbills | 1932–64, n.d. |
## PLAYS: ADAPTATIONS BY WILDER > “The Rape of Lucrece” by Andre Obey (continued)

**Poster**  
Stored in: Oversize, Box  
Signed by Robert Russel  

<table>
<thead>
<tr>
<th>b. 92, f. 2319</th>
<th>Newspaper clippings</th>
<th>1932</th>
</tr>
</thead>
</table>

### “The Sea-Gull” by Anton Chekhov

| b. 92, f. 2320 | Typescript carbon, corrected by Wilder and others, of Phoenix Theatre rehearsal copy  
With: ALS from Isabel Wilder to Donald Gallup, 1954 Jul 14 | 1954 |
|---------------|------------------------------------------------------|------|

**Untitled and unidentified plays**

<table>
<thead>
<tr>
<th>b. 92, f. 2321-2324</th>
<th>Holograph manuscript fragments</th>
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<tbody>
<tr>
<td>b. 92, f. 2325</td>
<td>Manuscript notebook of incomplete plays</td>
<td>n.d.</td>
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### NOVELS

#### *The Bridge of San Luis Rey*

<table>
<thead>
<tr>
<th>b. 93, f. 2326-2327</th>
<th>“Early manuscript,” fragments</th>
<th>n.d.</th>
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</thead>
</table>
| b. 93, f. 2328 | Manuscript notebook ("Cahier I")  
1926–27 |
| b. 93, f. 2329 | Manuscript notebook ("Cahier II")  
1926–27 |
| b. 93, f. 2330 | Typescript, corrected | n.d. |
| b. 93, f. 2331 | Typescript, corrected, incomplete | n.d. |
| b. 93, f. 2332 | Bound dummy  
1927 |

| Galley proof, marked, incomplete  
Stored in: Oversize, Box 181, folder 3992 | n.d. |
| Galley proof, marked of Book IV  
Stored in: Oversize, Box | n.d. |

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<tr>
<th>b. 93, f. 2333</th>
<th>Page proof of title page</th>
<th>1927</th>
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<tr>
<td>b. 93, f. 2334-2336</td>
<td>Advance copies of proof pages for copyright purposes, with note by Lewis S. Baer</td>
<td>1927</td>
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<tr>
<td>b. 94, f. 2337</td>
<td>Bound proof for copyright</td>
<td>1927</td>
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<tr>
<td>b. 94, f. 2338</td>
<td>Page proof of English edition</td>
<td>1927 Sep</td>
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<tr>
<td>b. 94, f. 2339</td>
<td>Book jackets for both editions</td>
<td>1927</td>
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<tr>
<td>b. 94, f. 2340</td>
<td>Printing history, 1927-49</td>
<td>1949</td>
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<tr>
<td>b. 94, f. 2341</td>
<td>Best-seller lists</td>
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### NOVELS > The Bridge of San Luis Rey (continued)

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<td>b. 94, f. 2342</td>
<td>Illustrations and cartoons</td>
<td>Includes pen and ink drawing of the bridge by Paul Alexander Bartlett, 1973 May</td>
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<td>b. 94, f. 2343-2348</td>
<td>Newspaper clippings</td>
<td>1927–29</td>
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<td>b. 94, f. 2349-2354</td>
<td>Newspaper clippings</td>
<td>1927–29</td>
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<td>b. 94, f. 2355-2357</td>
<td>Newspaper clippings</td>
<td>1931–70, n.d.</td>
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<td>b. 94, f. 2358</td>
<td>Pulitzer Prize: announcements</td>
<td>1928</td>
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<td><strong>The Bridge of San Luis Rey: Adaptations</strong></td>
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<td>b. 95, f. 2359-2362</td>
<td>Film version, 1929: newspaper clippings</td>
<td>1929, 1944</td>
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<tr>
<td>b. 95, f. 2363</td>
<td>Du Pont network television version: newspaper clippings</td>
<td>1957</td>
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<td><strong>The Bridge of San Luis Rey: Translations</strong></td>
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<td>b. 95, f. 2364</td>
<td>German translation by Herlitschka: corrected proof pages</td>
<td>1933</td>
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<td>b. 95, f. 2365</td>
<td>German adaptation by Ludi Claire: typescript carbon</td>
<td>n.d.</td>
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<td>b. 95, f. 2366</td>
<td>Proposal for Italian television version typescript carbon</td>
<td>1958</td>
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<td>Italian translation by Lauro de Bosis: newspaper clippings</td>
<td>1963</td>
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<td><strong>The Bridge of San Luis Rey: Related Material</strong></td>
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<td>b. 95, f. 2367</td>
<td>Comments by Wilder on interpretations of <em>The Bridge</em>, typescript photocopies</td>
<td>n.d.</td>
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<td></td>
<td><em>Cliff Notes</em></td>
<td>1966</td>
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<td><strong>“The Brotherhood of the Ascesis”</strong></td>
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<td>b. 95, f. 2368</td>
<td>Manuscript notebook, incomplete</td>
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<td>n.d.</td>
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<td>Holograph note</td>
<td>1923</td>
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<td><strong>The Cabala</strong></td>
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<td>b. 95, f. 2371</td>
<td>Manuscript fragments</td>
<td>n.d.</td>
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<td>b. 95, f. 2372</td>
<td>Holograph manuscript and typescript, corrected, titled “Notes of a Roman Student”</td>
<td>n.d.</td>
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<td>b. 95, f. 2373</td>
<td>Editorial memo by H. G. Fuller</td>
<td>n.d.</td>
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NOVELS > The Cabala (continued)

b. 95, f. 2374  Dummy
Galley proof sheet, corrected by Wilder
Stored in: Oversize, Box 162, folder 3871
1926

b. 95, f. 2375  Book jackets
1926

b. 95, f. 2376  Photocopy of presentation inscription
n.d.

b. 96, f. 2377-2380  Newspaper clippings
See also: Oversize, Box 169, folder 3969
1926–29

b. 96, f. 2381  Newspaper clippings on Cabala reissue
1968

b. 96, f. 2382  German translation by Herlitschka: corrected and annotated copy
n.d.

b. 96, f. 2383  Articles on German version
1929, 1931

“Chinese Story”

b. 96, f. 2384  Holograph manuscript
n.d.

The Eighth Day

b. 96, f. 2385-2390  Holograph manuscript
n.d.

b. 97, f. 2391  Holograph manuscript
n.d.

b. 97, f. 2392  Holograph manuscript and typescript, corrected: Prologue and Book I
n.d.

b. 97, f. 2393  Holograph manuscript and typescript, corrected: Book II
n.d.

b. 97, f. 2394  Holograph manuscript and typescript, corrected: Books III and IV
n.d.

b. 97, f. 2395  Holograph manuscript and typescript, corrected: Books V and VI
n.d.

b. 97, f. 2396  Early typescript of “The Elms” section
n.d.

b. 98, f. 2397-2404  Photocopies of draft sent by Wilder to Isabel Wilder
1966

b. 98, f. 2405-2411  Photocopies of draft sent by Wilder to Isabel Wilder
1966

b. 99, f. 2412-2416  Setting typescript, corrected: “First Master Copy”
1967

b. 99, f. 2417-2418  Setting typescript, corrected: “Second Master Copy”
1967

b. 100, f. 2419-2421  Setting typescript, corrected: “Second Master Copy”
1967

b. 100, f. 2422-2426  Setting typescript, corrected: “Fourth Master Copy”
1967

Galley proof, corrected
Stored in: Oversize, Box 182, folder 3993 and Oversize, Box 183, folder 3994
n.d.
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<td>Page proof, incomplete: “First off the press”</td>
<td>1968</td>
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<td>Holograph manuscript: “Final text, queries”</td>
<td>1967</td>
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<td>b. 102, f. 2431</td>
<td>Photocopy pages with Wilder’s final corrections</td>
<td>1967</td>
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<td>b. 102, f. 2432</td>
<td>Page proof, complete</td>
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<td>b. 102, f. 2433</td>
<td>“Uncorrected proof,” reviewer’s copy</td>
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<td>b. 104, f. 2436</td>
<td>Advertisements</td>
<td>1967</td>
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<td>b. 104, f. 2437</td>
<td>Endorsement by Allen Nevins, typescript carbon</td>
<td>n.d.</td>
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<td>Typed copy of TW notes on “The Eighth Day”</td>
<td>1968</td>
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<td>See also: Oversize, Box 163, folders 3914-3915</td>
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The Eighth Day: Adaptations

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<tr>
<td>b. 105, f. 2458-2459</td>
<td>Play by Dorothy Olney and Jay Dorian</td>
<td>n.d.</td>
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<tr>
<td>b. 105, f. 2460</td>
<td>Portion of radio adaptation</td>
<td>1968 May 25</td>
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The Eighth Day: Related material

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<tr>
<th>Container</th>
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<tr>
<td>b. 105, f. 2461</td>
<td>“An Ethic for Wagon Trains,” essay by George Greene</td>
<td>[1970?]</td>
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<td>b. 106, f. 2462</td>
<td>Holograph manuscript: Chapters I-IX</td>
<td>n.d.</td>
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<tr>
<td>b. 106, f. 2463</td>
<td>Manuscript notebook: Chapters X-XIV</td>
<td>n.d.</td>
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Heaven’s My Destination

<table>
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<tr>
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<th>Description</th>
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<tbody>
<tr>
<td>b. 106, f. 2464-2466</td>
<td>Manuscript notebooks</td>
<td>n.d.</td>
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<td>b. 106, f. 2467</td>
<td>Holograph manuscript: Chapters 11-13</td>
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<tr>
<td>b. 106, f. 2468</td>
<td>Typescript, corrected: Chapters 1-6</td>
<td>n.d.</td>
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<tr>
<td>b. 106, f. 2469</td>
<td>Typescript: Chapters 7-12</td>
<td>n.d.</td>
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<tr>
<td>b. 107, f. 2470</td>
<td>Author’s publicity sheet and advertisements</td>
<td>1935, n.d.</td>
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### NOVELS > Heaven’s My Destination (continued)

- **b. 107, f. 2471**: Best-seller list
  - Date: 1935

- **b. 107, f. 2472-2476**: Newspaper clippings
  - Date: 1934–35, n.d.

#### Heaven’s My Destination: Adaptations

- **b. 107, f. 2477**: Screenplay by Ruth Gordon
  - Date: n.d.

- **b. 107, f. 2478**: BBC Radio adaptation: promotional material
  - Date: 1944

- **b. 107, f. 2479**: Newspaper clipping on projected television version
  - Date: [1982]

### The Ides of March

- **b. 107, f. 2480-2483**: Holograph manuscript
  - Date: n.d.

- **b. 107, f. 2484-2485**: Typescript: Books II and III
  - Date: n.d.

- **b. 107, f. 2486**: Typescript: Book IV
  - Date: n.d.

- **b. 107, f. 2487**: Setting typescript
  - Date: n.d.

#### Galley proof, stamped “Author’s 1st”

- Stored in: Oversize, Box 184, folder 3995; Oversize, Box 185, folder 3996; and Oversize, Box 186, folder 3997

- **b. 108, f. 2488**: Bound galleys
  - Date: n.d.

  - Date: 1948

- **b. 108, f. 2490**: Photocopy of Terry Catherman’s copy (heavily annotated by Wilder)
  - Date: n.d.

- **b. 108, f. 2491**: Endorsements: typescript carbon
  - Date: n.d.

- **b. 108, f. 2492**: Advertisements
  - Date: 1948, n.d.

- **b. 108, f. 2493**: Best-seller lists
  - Date: 1948

- **b. 108, f. 2494-2496**: Newspaper clippings
  - Date: 1948–61

#### The Ides of March: Adaptations

- **b. 108, f. 2497**: Typescript carbon, corrected
  - Date: n.d.

- **b. 108, f. 2498**: Typescript carbon
  - Date: n.d.

- **b. 108, f. 2499**: Typescript carbon fragment
  - Date: n.d.

- **b. 108, f. 2500**: “Further suggestions”: typescript carbon
  - Date: n.d.

- **b. 108, f. 2501**: Holograph manuscript fragment of Act II revision
  - Date: n.d.

- **b. 108, f. 2502**: Bound photocopy
  - Date: 1962 Jul
### NOVELS > The Ides of March: Adaptations > Play by Jerome Kilty (continued)

<table>
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<tr>
<td>b. 108, f. 2503</td>
<td>Program for London production</td>
<td>1963 Aug</td>
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<tr>
<td>b. 108, f. 2507</td>
<td>Reviews, typescript carbon With TLS from IW to TW, 1969 Oct 26</td>
<td>1969</td>
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#### The Ides of March: Translations

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<td>Article from <em>Schweiserische Zeitschrift für Volkswirtschaft und Statistik</em> quoting German translation With: letter from Jürg Niehans to Wilder, 1948 Dec 10</td>
<td>1948 Dec</td>
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<tr>
<td>b. 109, f. 2510</td>
<td>Italian translation, typescript carbon fragment</td>
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<td>b. 109, f. 2511</td>
<td>“New York” Holograph manuscript</td>
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#### Theophilus North

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<td>Holograph manuscript draft outlines and fragments</td>
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<td>b. 109, f. 2514</td>
<td>Bibliography of reference sources</td>
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<td>b. 109, f. 2515</td>
<td>“Preface,” holograph manuscript</td>
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<td>b. 109, f. 2516-2524</td>
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<td>b. 111, f. 2540-2544</td>
<td>Typescript with notes and corrections by Louise Talma</td>
<td>1973</td>
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<td>b. 111, f. 2545-2556</td>
<td>Typescript photocopy with corrections by Louise Talma</td>
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<td>b. 112, f. 2557-2560</td>
<td>Typescript, “unrevised, complete-- not used as setting copy”</td>
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### NOVELS > Theophilus North (continued)

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<td>b. 113, f. 2565-2567</td>
<td>Proof sheets</td>
<td>1973</td>
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<td>b. 114, f. 2568</td>
<td>Bound photocopy of page proofs</td>
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<td>b. 114, f. 2569</td>
<td>Holograph manuscript list of corrections to page proofs</td>
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<td>b. 114, f. 2571</td>
<td>Best-seller lists</td>
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#### Theophilus North: Adaptations

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<td>b. 114, f. 2576</td>
<td>Newspaper clippings about the film Mr. North</td>
<td>1988</td>
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#### Thornton Wilder Omnibus

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<td>Newspaper clippings</td>
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#### The Woman of Andros

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<td>Manuscript notebook</td>
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<td>b. 114, f. 2582</td>
<td>Book jacket</td>
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<tr>
<td>b. 114, f. 2583</td>
<td>Advertisements</td>
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#### The Woman of Andros: Translations

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<td>German translation by Herlitschka: printed copy, corrected, with typescript by Herlitschka</td>
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<tr>
<td>b. 115, f. 2588</td>
<td>Articles from German periodicals</td>
<td>1932, n.d.</td>
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#### “Zen”

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#### OTHER WRITINGS

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<td>1952 Jul</td>
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<td>Title</td>
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<td>Printed copy</td>
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<tr>
<td>&quot;The American Loneliness&quot;</td>
<td>b. 115, f. 2592</td>
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### Series II. Writings

**Thornton Wilder papers**

**YCAL MSS 108**

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**OTHER WRITINGS > The Norton Lectures > I. “Towards an American Language” (continued)**

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**P.E.N. Latin America talks**

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### “Some Passages from Joyce’s *Finnegans Wake*”
- b. 119, f. 2701
  - Typescript mimeograph of passages for a lecture at the Romance Language Club
  - 1959 Apr 23

### “Some Thoughts on Playwriting”
- b. 119, f. 2702
  - Typescript carbon
  - n.d.
- b. 119, f. 2703
  - Typescript carbon of German translation
  - n.d.

### “Stein Makes Sense”
- b. 119, f. 2704
  - Printed copy in ’47
  - 1947

### “The Story of Caeone and Acuthina”
- b. 119, f. 2705
  - Typescript
  - n.d.

### “The Three Plannings”
- b. 120, f. 2706
  - Holograph manuscript
  - n.d.
  - [Tribute to John Marin]
- b. 120, f. 2707
  - Typescript carbon
  - n.d.

### “Tribute to Dean Woodbridge”
- b. 120, f. 2708
  - Holograph manuscript and typescript, incomplete
  - n.d.
- b. 120, f. 2709
  - Typescript carbon
  - n.d.

### “We Are the Planets”
- b. 120, f. 2710
  - Typescript, corrected
  - n.d.

### “The Willow of Monterey”
- b. 120, f. 2711
  - Holograph manuscript
  - n.d.

### “World Literature and the Modern Mind”
- b. 120, f. 2712
  - Galleys
  - 1950

### “XJB Broadcasting Station”
- b. 120, f. 2713
  - Holograph manuscript
  - n.d.

## CONTRIBUTIONS TO WORKS BY OTHERS

**Beer-Hofmann, Richard: *Jacob’s Dream***
- **Preface**
  - b. 120, f. 2714
    - Holograph manuscript
    - n.d.
  - b. 120, f. 2715
    - Typescript carbon of German translation
    - n.d.
  - b. 120, f. 2716
    - Galley proof of German translation
    - n.d.
## CONTRIBUTIONS TO WORKS BY OTHERS > Beer-Hofmann, Richard: Jacob’s Dream > Preface (continued)

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**Catalogue of the Exhibition of Swiss Books**

**Introduction**

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**Plutarch: Antony**

**Introduction**

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**Schiellier, ----: Inns**

**Introduction**

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**Sophocles: Oedipus the King**

**Introduction**

| B. 120, f. 2723-2724 | Typescripts           | n.d. |

**Stein, Gertrude: Four in America**

**Introduction**

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*Galley proof, corrected by Wilder, annotated by Donald Gallup*

*Stored in: Oversize, Box 192, folder 4003; and Box 193, folder 4004*

**REVIEWS OF WORKS BY OTHERS**

**“Review of The Challenge”**

| B. 120, f. 2727 | Typescript carbon | n.d. |

**“Review of The Girl in the Limousine”**

| B. 120, f. 2728 | Typescript carbon | n.d. |


| B. 120, f. 2729 | Holograph manuscript | n.d. |

**“Review of ‘Quick Work’”**

| B. 120, f. 2730 | Typescript carbon | n.d. |
REVIEW OF WORKS BY OTHERS (continued)

“Review of Too Many Husbands”

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WRITINGS OF OTHERS: ON THORNTON WILDER

Adler, Henry

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Andrews, Clark

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<td>With: note by Isabel Wilder concerning the success of her novel Mother of Four</td>
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Baker, John L.

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<td>“Thornton Wilder: The Grand Old Man at 76,” printed, in Publisher’s Weekly</td>
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Behrman, S. N.

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Bryer, Jackson R.

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Coe, Richard

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Daniels, Mabel

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Evarts, John
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<td>“Thornton Wilder: Ein Literaturbericht,” offprint, annotated by Wilder 1964</td>
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<td>“Thornton Wilder’s jüngster Roman Theophilus North inscribed to Wilder 1975</td>
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<td>“The Shudder of Awe: a Study of the Novels of Thornton Wilder,” typescript 1968 May</td>
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<td>“Der Einfluss Thornton Wilders auf das literarishe Schaffen von Friedrich Dürrenmatt und Max Frisch,” offprint, inscribed to Wilder</td>
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<td>b. 122, f. 2774</td>
<td>Untitled article concerning Thornton Wilder and his South American experience, typescript carbon With: TLS from Vivian Rogers to Mrs. A. P. Wilder, 1941 Feb 27</td>
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<td>Stressau, Hermann</td>
<td>b. 122, f. 2777</td>
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<td>b. 122, f. 2778</td>
<td>“An Obliging Man,” printed</td>
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<td>b. 122, f. 2779</td>
<td>“Thornton Wilder, A Classic of Tomorrow,” printed, in <em>Avocations</em></td>
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<td>b. 122, f. 2780</td>
<td>“Thornton Wilder: His Originality as a Dramatist,” printed Thesis submitted to the Universidad Católica de Chile</td>
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<td>Preface to Antología de César Vallejo, printed, inscribed to Wilder and annotated by him</td>
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<td>Arjona, J. H.</td>
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<td>“Did Lope de Vega Write the Extant El Príncipe Melancholico inscribed to Wilder</td>
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<td>Castro, Américo</td>
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<td>“El enfoque histórico y la no hispanidad de los visigodos,” offprint, inscribed to Wilder</td>
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Boxer, C. R. and Cummins, J.S.
b. 122, f. 2791a  "The Dominican Mission in Japan (1602-1622) and Lope De Vega," printed, inscribed to Wilder  1963  
Davis, Martin and Reuben Hersh

b. 122, f. 2792  "Nonstandard Analysis," printed, annotated  1972 Jun  
de Bosis, Lauro

b. 122, f. 2793  Translations of leaflets and letters in Italy To-Day, November-December 1931  1931  

Dodson, Owen

b. 122, f. 2795  "Black Mother Praying," leaflet  n.d.  
Annotated by Dodson, "I wrote this in 1942..."  
Fichter, W. L.

b. 122, f. 2796  "New Aids for Dating the Undated Autographs of Lope de Vega’s Plays". offprint, inscribed to Wilder  1941  
Gallup, Donald C.

b. 122, f. 2797  "Du côté de chez Stein," offprint, inscribed to Wilder and Isabel Wilder  1970 Aug  
Goldstein, Malcolm

b. 123, f. 2798  "Body and Soul on Broadway," offprint  n.d.  
Hartner, Willy

Harris, F. B.

b. 123, f. 2800  "The International Future of Hong Kong," typescript mimeograph  1972  
Hernandez, Jose A.

b. 123, f. 2801  "Legislacion de Alma," leaflet  1938  
Hutchins, Robert Maynard

b. 123, f. 2802  "Speech...delivered at the University of North Carolina, October 30, 1930," typescript mimeograph  [1930?]  
Kirkpatrick, Ralph

b. 123, f. 2803  "Who Wrote the Scarlatti Sonatas?," offprint, inscribed to Wilder  1973  
Laserna, Mario

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<td>“Chicago....Less Nervous than New York,” newspaper clipping Article translated by Thornton Wilder</td>
<td>1931 Nov</td>
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<td>Levin, Henry</td>
<td>“Wonderland Revisited,” offprint</td>
<td>[1966?]</td>
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<td>“The British Look at America in the Age of Samuel Johnson,” printed, inscribed to Isabel and Thornton Wilder</td>
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<td>Lowrie, Walter</td>
<td>“’Existence’ as Understood by Kierkegaard and/or Sartre,” offprint, inscribed to Wilder</td>
<td>1950</td>
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<td>“Cervantes anti-novelistas,” offprint, inscribed to Wilder</td>
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<td>“Cain, Abel and Joyce,” offprint, inscribed to Wilder</td>
<td>1955 Mar</td>
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<td>Nestoroy, Johann</td>
<td><em>Three Comedies</em>, translated by Fabry and Knight, galley proof, annotated Stored in: Oversize, Box 194, folder 4005 Does not include the Wilder preface</td>
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<td>Pierson, George W.</td>
<td>“Goin’ Some,” offprint, inscribed to Wilder</td>
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<td>“A Restless Temper....,” offprint, inscribed to Wilder Refers to Wilder’s Norton Lectures at Harvard</td>
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<td>&quot;El gracioso de Juan Ruiz de Alarcón,&quot; offprint, inscribed to Wilder</td>
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<td>Simenon, inscribed to Wilder</td>
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<td>With: Scene outline by Wilder, holograph</td>
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<td>1968 Jan</td>
<td>&quot;What is Creation?&quot; in <em>The Pulpit</em></td>
<td>Talma, Louise</td>
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<td>&quot;Chorus Angelorum,&quot; holograph on music paper, annotated by Talma</td>
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<td>and Thornton Wilder</td>
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<td>&quot;Hong Kong and Its Position in the Southeast Asian Region,&quot; printed</td>
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<td>&quot;Shakespeare and the German Students,&quot; offprint, inscribed to Wilder</td>
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<td>&quot;Arabic Music,&quot; reprint, inscribed to Wilder</td>
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<td>&quot;The Future of the Past,&quot; offprint, inscribed to Wilder</td>
<td>Worthington, Mabel P.</td>
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<td>&quot;The Triumph of Newty Cootie,&quot; pamphlet (reprint of a review of</td>
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Series III. Personal Papers

5.84 linear feet (16 boxes)

Series III, Personal Papers, is organized into alphabetically arranged subseries which are themselves alphabetically arranged by folder title.

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AWARDS AND HONORS

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<td>College of Wooster</td>
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AWARDS AND HONORS > Honorary Degrees > University of Zurich (continued)

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Literary Honors from Colleges and Universities

Oberlin College

b. 126, f. 2869

Commencement program and photographs of ceremony | 1952 Jun |

b. 126, f. 2870

Commencement address by Wilder: “Wrestling with Henry David Thoreau” | 1952 Jun 9 |

Diploma

Stored in: Oversize,

University of Frankfurt

b. 126, f. 2871

Invitation | 1957 Nov 4 |

Diplomas

Stored in: Oversize, bsd, 4399-4400 | 1957 Nov 14 |

University of New Hampshire

b. 126, f. 2872

Commencement program and papers relating to honorary degree | 1953 Mar-Jun |

Diploma

Stored in: Oversize

Yale University

b. 126, f. 2873

Commencement program | 1947 Jun 18 |

Diploma

Stored in: Oversize, Box 162, folder 3877 | 1947 Jun 14 |

b. 126, f. 2874

Newspaper clippings | 1947 Jun |

AWARDS AND HONORS

Other Literary Honors

Alpha Delta Phi Samuel Eells award

Plaque

Stored in: Oversize, Box 167, folder 3967 | 1939 April 11 |

American Academy of Arts and Letters

b. 126, f. 2875-2878

Programs, invitations and announcement of Wilder’s nomination | 1938–51 |

American Educational Theatre Association

Citation

Stored in: Oversize, Box 162, folder 3880 | 1968 Aug |

Austria: Ehrenzeichen für Wissenschaft und Kunst

b. 126, f. 2879

Newspaper clipping | 1960 Oct |
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<td>MacDowell Medal</td>
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<td>National Cultural Center: Advisory Committee</td>
<td>1961 Nov 14</td>
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National Children’s Home American Bicentennial Group
**Awards and Honors > Other Literary Honors > National Children’s Home American Bicentennial Group (continued)**

- **b. 126, f. 2888** Certificate
  - National Institute for Arts and Letters
    - Certificate
    - Stored in: Oversize
    - Date: 1952

- **b. 126, f. 2889** Publicity material
  - Date: 1965

- **b. 126, f. 2890** Invitation list and remarks by Mrs. Johnson
  - Date: 1965 May

- **b. 126, f. 2891** Newspaper clippings
  - Date: 1965 May

- **Orden pour le mérite für Wissenschaft und Künste**
  - Academic hood
    - Stored in: Oversize, Box 166, folder 3956
    - Date: n.d.

- **b. 126, f. 2892** Programs
  - Date: 1963

- **Peruvian Order of Merit**
  - Certificate
    - Stored in: Oversize, Box 166, folder 3966
    - Date: 1958 Feb

- **b. 126, f. 2893** Newspaper clippings
  - Date: 1958 Feb

- **Pulitzer Prize**
  - Certificate
    - Stored in: Oversize, Box 205, folder 4389
    - Date: 1928 Jun 6
  - Certificate
    - Stored in: Oversize, Box 205, folder 4390
    - Date: 1943 Jun 2

- **Presidential Medal of Freedom**
  - Publicity material
    - Date: 1963
  - Citation
    - Stored in: Oversize, Box 202, folder 4373
    - Date: 1963 Dec 6
  - Newspaper clippings
    - Date: 1963

- **Washington Board of Trade**
  - Citation
    - Date: 1957 Mar 4
  - Certificate
    - Stored in: Oversize, Box 162, folder 3882

- **Wisconsin Library Association**
  - Letter of announcement
    - Date: 1974 Oct 8
## AWARDS AND HONORS

**Other Literary Honors**

1. **Wisconsin Library Association (continued)**

   - **Medal of award**
     - Stored in: Oversize, Box 168, folder 3968
     - 1974

   - **Wisdom Award of Honor**
     - Certificate
     - n.d.

### BIOGRAPHICAL INFORMATION

- **b. 126, f. 2899** Auto registration
  - 1972

- **b. 126, f. 2900** Autograph cards
  - n.d.

- **b. 126, f. 2901-2902** Bibliographies
  - n.d.

- **b. 126, f. 2903-2904** Biographical sketches
  - n.d.

- **b. 127, f. 2905-2907** Birthday tributes
  - 1957, 1967

- **b. 127, f. 2908** Chronology
  - n.d.

- **b. 127, f. 2909** Chronology of writings
  - n.d.

- **b. 127, f. 2910** Driver’s license
  - 1971 Apr

### Education

- **b. 127, f. 2911** Program of recital at “The Children's Intellectual Society,” Hongkong
  - 1906 Oct 17

- China Inland Mission Boys’ School: fourth form report
  - 1911 Nov

- **b. 127, f. 2912** Chefoo School: report card
  - 1912

- Thacher School: compositions, photostats
  - n.d.

- Thacher School: review of Wilder’s performance in “The Russian Princess,” printed
  - 1913 May 30

- **b. 127, f. 2913** Berkeley High School: programs
  - n.d.

- **b. 127, f. 2914** Berkeley High School: themes
  - 1914 Apr 24

- **b. 127, f. 2915** Berkeley High School: diploma
  - 1915 Jun

- **b. 127, f. 2916** Mount Hermon School notebook
  - [ca. 1916]

- **b. 127, f. 2917** Berea College Exercise book
  - 1917

  Includes humorous sketches, essays, an incomplete short play about Fanny Otcott, a portion of “Genniver Wyatt,” and “Imaginary Prefaces”

- **b. 127, f. 2918** Oberlin: programs and award
  - 1915-17

- **b. 127, f. 2919** Yale University: examination
  - 1920
### BIOGRAPHICAL INFORMATION > Education (continued)

<table>
<thead>
<tr>
<th>b. 127, f. 2920</th>
<th>Yale University: Class Day</th>
<th>1920 Jun</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Includes Ivy Ode by Wilder (“Cras relicturi, venimus sub ulmis”) and translation</td>
<td></td>
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<tr>
<td>b. 127, f. 2921-2922</td>
<td>Yale University: commencement</td>
<td>1920 Jun</td>
</tr>
<tr>
<td>b. 127, f. 2923</td>
<td>Princeton University: French exam</td>
<td>1926</td>
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<tr>
<td>b. 127, f. 2924</td>
<td>Princeton University: commencement</td>
<td>1926 Jun</td>
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<tr>
<td>b. 127, f. 2925</td>
<td>Envelope with commemorative postmarks</td>
<td>1939</td>
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<tr>
<td></td>
<td>Family tree book for Wilder and Niven families compiled by Wilder</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stored in: Oversize, Box 162, folder 3877</td>
<td>1932</td>
</tr>
<tr>
<td></td>
<td>77p. with loose notes (some by APW?, some by TNW), two letters from ANW to TNW, three letters to ANW, one to APW from non-family members</td>
<td></td>
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#### Lists

| b. 127, f. 2928 | Books at 50 Deepwood Drive | n.d. |
| b. 127, f. 2929 | Christmas card lists | 1949 |
| b. 127, f. 2930 | Other lists | n.d. |
| b. 127, f. 2931 | Membership cards | 1938–72, n.d. |
| b. 127, f. 2932 | Temperance pledge | 1912 Jan 7 |
| b. 127, f. 2933 | Time card | 1917 Jul |
| b. 127, f. 2934 | Voter registration card | 1971 Mar 16 |

### COLLEGE WRITINGS

**Oberlin College**

<p>| b. 127, f. 2935 | “The Boy Sebastian, Xmas 1916” |
|                 | Holograph notebook containing title story, untitled story and two poems, incomplete |
|                 | 1916 |
| b. 127, f. 2936 | “The First College Year,” holograph manuscript |
|                 | Holograph manuscript |
|                 | 1916 Oct 3 |
| b. 127, f. 2937 | “How to Order in Schwieselberg,” holograph manuscript |
|                 | 1917 Apr 27 |
| b. 127, f. 2938 | “The Miracle Show,” typescript |
|                 | n.d. |
| b. 127, f. 2939 | “Oberlin and the War,” holograph manuscript |
|                 | n.d. |</p>
<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 127, f. 2940</td>
<td>“The Outer Paradise” Holograph manuscript in Oberlin blue book</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2941</td>
<td>“Albrecht Durer”</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2942-2943</td>
<td>American Literature class themes</td>
<td>1919 Jan–Apr</td>
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<tr>
<td>b. 127, f. 2944</td>
<td>“Andromeda,” holograph manuscript</td>
<td>n.d.</td>
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<td>b. 127, f. 2945</td>
<td>“Antony’s Legion,” holograph manuscript</td>
<td>n.d.</td>
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<td>b. 127, f. 2946</td>
<td>“Green Shutters,” holograph manuscript</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2947</td>
<td>“Sealing-Wax,” holograph manuscript</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2948</td>
<td>“Second Coming and the First,” holograph manuscript</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2949</td>
<td>“The Veiled Lady,” holograph manuscript</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2950</td>
<td>“When Ghost Meets Ghost,” holograph manuscript</td>
<td>n.d.</td>
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<tr>
<td>b. 127, f. 2951-2952</td>
<td>Untitled and incomplete holograph manuscripts and typescripts</td>
<td>1918, n.d.</td>
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**FINANCIAL PAPERS**

<table>
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<tr>
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<th>Description</th>
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<tbody>
<tr>
<td>b. 128, f. 2953-2960</td>
<td>Accounts: “Cash”</td>
<td>1928–38</td>
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<tr>
<td>b. 128, f. 2961-2969</td>
<td>Accounts: “Cash”</td>
<td>1941–55</td>
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<tr>
<td>b. 128, f. 2970-2978</td>
<td>Accounts: “Cash”</td>
<td>1964–72</td>
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<tr>
<td>b. 129, f. 2979-2980</td>
<td>Bills and receipts</td>
<td>1920–72, n.d.</td>
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<tr>
<td>b. 129, f. 2981-2985</td>
<td>Cancelled checks</td>
<td>1969–72</td>
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**Contracts**

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<tbody>
<tr>
<td>b. 129, f. 2986</td>
<td>For the publication of <em>The Cabala</em>: photostat of 1925 agreement</td>
<td>n.d.</td>
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<tr>
<td>b. 129, f. 2987</td>
<td>With Thew Wright, Jr., typescript carbon</td>
<td>1958</td>
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<tr>
<td>b. 129, f. 2988</td>
<td>Wilder-Bute agreement in reference to <em>Civilisation</em></td>
<td>1971</td>
</tr>
<tr>
<td>b. 129, f. 2989-2997</td>
<td>Income Tax returns and notes</td>
<td>1965–73</td>
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<tr>
<td>b. 129, f. 2998-2999</td>
<td>Power of attorney for Union Bank</td>
<td>1969</td>
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<tr>
<td>b. 129, f. 3000</td>
<td>Probate account for estate of Amos P. Wilder</td>
<td>1938</td>
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### FINANCIAL PAPERS (continued)

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<tr>
<td>b. 129, f. 3001-3008</td>
<td>Royalty statements, miscellaneous</td>
<td>1929–65</td>
</tr>
<tr>
<td>b. 130, f. 3009-3015</td>
<td>Royalty statements, miscellaneous</td>
<td>1965–74, n.d.</td>
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### JOURNALS AND AUTOBIOGRAPHICAL WRITINGS

#### General Journals

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<tbody>
<tr>
<td>b. 131, f. 3016</td>
<td>&quot;Journal. Commencing April 25, 1917&quot; Includes draft of &quot;The Acolyte&quot;</td>
<td>1917 Apr–May</td>
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<tr>
<td>b. 131, f. 3018</td>
<td>&quot;Journal. September 1922&quot;</td>
<td>1922 Sep–Oct</td>
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<tr>
<td>b. 131, f. 3019</td>
<td>&quot;Cahier E&quot; Journal Most entries dated 1926</td>
<td>1926–33</td>
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<tr>
<td>b. 131, f. 3020</td>
<td>&quot;Journal 1939 - 1941&quot;</td>
<td>1939–41</td>
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<tr>
<td>b. 131, f. 3021-3024</td>
<td>&quot;Journal 1948 - 1952&quot;</td>
<td>1948–52</td>
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<td>b. 131, f. 3025-3026</td>
<td>&quot;Journal&quot;</td>
<td>1952–56</td>
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<tr>
<td>b. 131, f. 3027-3028</td>
<td>&quot;Journal&quot;</td>
<td>1956–61</td>
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<tr>
<td>b. 131, f. 3029</td>
<td>&quot;Obiter Dicta&quot; (journal excerpts?)</td>
<td>1969</td>
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#### Autobiographical notes

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<tr>
<td>b. 131, f. 3030</td>
<td>&quot;Chefoo--China&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 131, f. 3031</td>
<td>&quot;Chicago&quot;</td>
<td>n.d.</td>
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<td>b. 131, f. 3032</td>
<td>&quot;New Haven&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 131, f. 3033</td>
<td>&quot;Oberlin&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 131, f. 3034</td>
<td>&quot;Paris&quot;</td>
<td>n.d.</td>
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<td>b. 131, f. 3035</td>
<td>&quot;Rome&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 132, f. 3036</td>
<td>&quot;Salzburg&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 132, f. 3037</td>
<td>&quot;Sorrento&quot;</td>
<td>n.d.</td>
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<tr>
<td>b. 132, f. 3038</td>
<td>&quot;SS Indepenza&quot;</td>
<td>n.d.</td>
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_Finnegans Wake Journals_
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<th>Description</th>
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<tbody>
<tr>
<td>b. 132, f. 3039-3043</td>
<td><em>Finnegans Wake</em>: alphabetical “theme key”</td>
<td>n.d.</td>
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<tr>
<td>b. 132, f. 3044-3049</td>
<td><em>Finnegans Wake</em>: alphabetical “theme key”</td>
<td>n.d.</td>
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<tr>
<td>b. 133, f. 3050</td>
<td>Wilder’s copy; heavily annotated</td>
<td>1939</td>
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<tr>
<td>b. 133, f. 3051</td>
<td>Detached pages from 1939 copy</td>
<td>[1939]</td>
</tr>
<tr>
<td>b. 133, f. 3052</td>
<td>Miscellaneous notes</td>
<td>1968–70, n.d.</td>
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<tr>
<td>b. 134, f. 3053</td>
<td>Copy 211 of 425 copies, signed by the author and inscribed “To Thornton, Michael 26.1.48”. Heavily annotated</td>
<td>1939</td>
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<tr>
<td>b. 134, f. 3054</td>
<td>Annotated copy</td>
<td>1959</td>
</tr>
<tr>
<td>b. 134, f. 3055</td>
<td>Annotated copy, incomplete</td>
<td>1959</td>
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<tr>
<td>b. 135, f. 3056</td>
<td>“About Farce”</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3057</td>
<td>“Address at Dublin, Aug. 2, 1930”</td>
<td>1930</td>
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<tr>
<td>b. 135, f. 3058</td>
<td>“Address of Professor Ortega y Gasset” (delivered at the University of Chicago and translating Thornton Wilder)</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3059</td>
<td>Aristophanes</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3060</td>
<td><em>As You Like It</em></td>
<td>1933</td>
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<tr>
<td>b. 135, f. 3061</td>
<td>“Biography”</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 135, f. 3064-3065</td>
<td>Cervantes</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3066</td>
<td>“Culture in a Democracy”</td>
<td>[1957]</td>
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<td>b. 135, f. 3073</td>
<td>Euripides</td>
<td>1930, n.d.</td>
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<tr>
<td>b. 135, f. 3074</td>
<td><em>Finnegan’s Wake</em> presentation for the Romance Language Club</td>
<td>1959 Apr 23</td>
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<tr>
<td>b. 135, f. 3075</td>
<td>French literature: historical survey</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3076</td>
<td>“Friends of the Library of the University of Chicago”</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3077</td>
<td>“Friends of the University Settlement”</td>
<td>n.d.</td>
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<td>b. 135, f. 3078</td>
<td>“Future of American Literature”</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3079</td>
<td>“Great Books and Hasty Readers”</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3080-3081</td>
<td>“Greece” Includes lecture notes on Aeschylus and on Burckhardt’s <em>Griechische Kultur</em></td>
<td>1930–41, n.d.</td>
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<td>b. 135, f. 3082</td>
<td>“Hellas of 6th cent. BC”</td>
<td>n.d.</td>
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<td>b. 135, f. 3085</td>
<td>Houseman: Fragment of a Greek Tragedy” Photocopy of Wilder’s copy of parody text</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3086</td>
<td>Lamb and Hazlitt</td>
<td>n.d.</td>
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<td>b. 135, f. 3087</td>
<td>Love’s Labors Lost</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3088</td>
<td><em>Much Ado About Nothing</em></td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3090</td>
<td>“Novel OR Drama”</td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3091</td>
<td><em>Oedipus Rex</em></td>
<td>n.d.</td>
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<tr>
<td>b. 135, f. 3092</td>
<td>“Ortega y Gasset’s Words for Life or Time” (Aspen convocation opening)</td>
<td>n.d.</td>
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<td>b. 135, f. 3093</td>
<td>“Professors at Bay: Dec. 7, 1931”</td>
<td>1931</td>
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<td>b. 135, f. 3094</td>
<td>“Quixotism (and the Comic Spirit)”</td>
<td>n.d.</td>
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<td>b. 135, f. 3095</td>
<td>“The Relations between Literature and Life...Kauai, Nov. 6, 1933”</td>
<td>1933</td>
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<td>b. 135, f. 3096</td>
<td>“Shakespeare and the Comic Spirit--Art Insititute, June 20, 1933”</td>
<td>1933</td>
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<td>b. 136, f. 3097-3099</td>
<td>[Sophocles]: University of Chicago</td>
<td>[1931?]</td>
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<tr>
<td>b. 136, f. 3100-3101</td>
<td>“Three English Letter Writers” With: notes on biography</td>
<td>n.d.</td>
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<tr>
<td>b. 136, f. 3103</td>
<td>University of Hawaii lecture notes</td>
<td>1933</td>
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<tr>
<td>b. 136, f. 3107</td>
<td>Miscellaneous lectures notebook Topics include “The Growth of The Bridge of San Luis Rey;” “Goldoni: and “Some Thoughts on Reading”</td>
<td>n.d.</td>
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<tr>
<td>b. 136, f. 3108-3109</td>
<td>Miscellaneous lecture notes</td>
<td>n.d.</td>
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### MILITARY SERVICE PAPERS (continued)

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<tbody>
<tr>
<td>b. 137, f. 3110 Certificates</td>
<td>1942–45</td>
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<tr>
<td>b. 137, f. 3111 Certificate of Mention in Despatches</td>
<td>1945 Jan 1</td>
</tr>
<tr>
<td>With: correspondence from War Department, 1947 August</td>
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<tr>
<td>b. 137, f. 3112-3113 Citations</td>
<td>1945</td>
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<tr>
<td>b. 137, f. 3114-3115 Notes Intelligence School</td>
<td>1942</td>
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<tr>
<td>b. 137, f. 3116-3118 Printed material</td>
<td>1942, n.d.</td>
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<tr>
<td>b. 137, f. 3119-3120 Programs and menu for graduation, and newspaper clipping</td>
<td>1942</td>
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<tr>
<td>b. 137, f. 3121-3125 Memoranda, lists and notes</td>
<td>1942–45</td>
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<tr>
<td>b. 137, f. 3126 “Notes Toward a History and Historical Records of the 328th Fighter Group”</td>
<td>1942–45</td>
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<tr>
<td>b. 137, f. 3127 Order of the British Empire</td>
<td>1948</td>
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<tr>
<td>Order of the British Empire: certificate</td>
<td>1945 Jul 24</td>
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<td>Stored in: Oversize, Box 162, folder 3881</td>
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<tr>
<td>b. 137, f. 3128-3131 Orders and personnel records</td>
<td>1942–45</td>
</tr>
<tr>
<td>b. 137, f. 3132 Separation papers</td>
<td>1945</td>
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### NOTES AND NOTEBOOKS

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<tr>
<td>b. 137, f. 3134 “Cahier C--October 18, 1922”</td>
<td>1922</td>
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<tr>
<td>b. 137, f. 3135 “Commonplace book, 1936”</td>
<td>1936</td>
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<tr>
<td>b. 138, f. 3136 Spiral bound notebook</td>
<td>[1950s?]</td>
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<tr>
<td>b. 138, f. 3137 Notebook, blank example of Wilder’s notebooks, annotated by Isabel Wilder</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 138, f. 3138 Notes on Greek vase painting</td>
<td>n.d.</td>
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<td>b. 138, f. 3139 Notes on Pirandello</td>
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<td>b. 138, f. 3140-3141 Notes on Shakespeare</td>
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<td>b. 138, f. 3142 Notes on Stein</td>
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<td>b. 138, f. 3143 Notes on Thoreau manuscripts at Yale</td>
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<td>b. 138, f. 3144 Notes on titles for Wilder works</td>
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<th>&quot;The MacDowell Colony, Peterborough, New Hampshire&quot; With: Program for a MacDowell Colony benefit</th>
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<th>Widdener, Margaret: &quot;Summers at the Colony&quot;</th>
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<th>&quot;Working with Kazan,&quot; Wesleyan Film Program</th>
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<th>Zauner, Erich: &quot;Amerikanisches Theater&quot;</th>
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**PROGRAMS AND EXHIBITION GUIDES**

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<td>&quot;L&quot; general</td>
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### Series V. Photographs

**2.71 linear feet (7 boxes)**

Series V, *Photographs*, is organized into subseries by subject of photograph. Photographs within each subseries are arranged either chronologically or alphabetically.

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<td>Wilder and family members</td>
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<tr>
<td>Wilder and family members, “Parker Street, Berkeley”</td>
<td>1907–08</td>
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<tr>
<td>Studio portrait, “Berkeley, California- 10 years old”</td>
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<td>Postcard shots of Wilder and family members</td>
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<td>“Mother Wilder and Thornie” (and other children)</td>
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<td>Wilder and other students in school pictures, Chefoo, China</td>
<td>1912</td>
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<tr>
<td>“Thacher School--Importance of Being Ernest” (Wilder and cast)</td>
<td>[1913?]</td>
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<td>Wilder seated</td>
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<td>b. 153, f. 3675</td>
<td>Channing, Carol and Isabel Wilder, inscribed to Wilder</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3676</td>
<td>Chou, J. T. and family</td>
<td>1971–72</td>
</tr>
<tr>
<td>b. 153, f. 3677</td>
<td>Cohen, Harriet, inscribed to Wilder</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3678</td>
<td>Colefax, Sybil With: photos of Stanway House, including one of H. G. Wells</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3679</td>
<td>Cornell, Katherine, inscribed to Thornton Wilder</td>
<td>1917</td>
</tr>
<tr>
<td>b. 153, f. 3680</td>
<td>Dakin, Toby</td>
<td>1943</td>
</tr>
<tr>
<td>b. 153, f. 3681</td>
<td>De Bardeleben family</td>
<td>1973</td>
</tr>
<tr>
<td>b. 153, f. 3682</td>
<td>De Bosis, Lauro</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3683</td>
<td>Eliot, Charles William and celebrants of his 90th birthday</td>
<td>[1924]</td>
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<tr>
<td></td>
<td>Grave of Associated Harvard Clubs... Justice E. T. Sanford, Pres. A. Lawrence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Photograph credited to the Keystone View Company.</td>
<td></td>
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<tr>
<td>b. 153, f. 3684</td>
<td>Farrow, Mia and family Some photographs inscribed to Wilder</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3685</td>
<td>Gielgud, John, Sir, inscribed to Isabel Wilder</td>
<td>1962</td>
</tr>
<tr>
<td>b. 153, f. 3686</td>
<td>Gish, Lillian and Wilder, inscribed by Gish to Wilder</td>
<td>1957</td>
</tr>
<tr>
<td>b. 153, f. 3688</td>
<td>Goodbody, Doug and family</td>
<td>1969 Oct</td>
</tr>
<tr>
<td>b. 153, f. 3689</td>
<td>Greene, Shirley and Harold, TW exhibit Pan American College, Edinburg, TX</td>
<td>1967 Apr</td>
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<tr>
<td>b. 153, f. 3690</td>
<td>Guelf, Fruella</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3691</td>
<td>Guthrie, ---</td>
<td>1962</td>
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<tr>
<td>b. 153, f. 3692</td>
<td>Heyck family</td>
<td>1965 Dec</td>
</tr>
<tr>
<td>b. 153, f. 3693</td>
<td>Hindemith, Gertrude at the Hindemith Commemoration</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3694</td>
<td>Kazan, Elia and family</td>
<td>n.d.</td>
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<tr>
<td>b. 153, f. 3695</td>
<td>Klose, Gertrude and family</td>
<td>n.d.</td>
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<tr>
<td>b. 153, f. 3696</td>
<td>Legrand, Julian and Roland</td>
<td>1964</td>
</tr>
<tr>
<td>b. 153, f. 3697</td>
<td>Lille, Ralph</td>
<td>n.d.</td>
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<tr>
<td>Page 126 of 157</td>
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<th>Date</th>
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<tr>
<td>b. 153, f. 3698</td>
<td>Luhan, Mabel Dodge</td>
<td>1964</td>
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<tr>
<td>b. 153, f. 3699</td>
<td>Mancatis, Georgia</td>
<td>n.d.</td>
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<tr>
<td>b. 153, f. 3700</td>
<td>Martin, Mary and entourage: strip proofs</td>
<td>n.d.</td>
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<tr>
<td>b. 153, f. 3701</td>
<td>Merken, Frances, inscribed to Wilder</td>
<td>1931 Aug 25</td>
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<tr>
<td>b. 153, f. 3702</td>
<td>Merlin, Elsa, inscribed to Wilder</td>
<td>n.d.</td>
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<tr>
<td></td>
<td>Niven, Isabel</td>
<td>[1893?]</td>
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<td>Stored in: Oversize, Box 165, folder 3946</td>
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<td></td>
<td>Oxford Summer School student portrait</td>
<td>1927</td>
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<td>Stored in: Oversize, Box 165, folder 3947</td>
<td></td>
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<tr>
<td>b. 153, f. 3704</td>
<td>Peterboro, Mary</td>
<td>1932</td>
</tr>
<tr>
<td>b. 153, f. 3705</td>
<td>[Reinhardt, Helene?]</td>
<td>n.d.</td>
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<tr>
<td>b. 153, f. 3706</td>
<td>Sahl, Hans family</td>
<td>n.d.</td>
</tr>
<tr>
<td></td>
<td>Some photographs annotated by Preminger and inscribed to Wilder</td>
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<tr>
<td>b. 153, f. 3709</td>
<td>Senn, Fritz and family</td>
<td>1961</td>
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<tr>
<td>b. 153, f. 3710</td>
<td>Stein, Gertrude with Alice B. Toklas and Dorothy Ulrich</td>
<td>[1938 Sep 23]</td>
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<tr>
<td></td>
<td>Inscribed: “Dorothy Ulrich visits the ladies of Bilignin”</td>
<td></td>
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<tr>
<td>b. 153, f. 3711</td>
<td>Trego, Nina</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 153, f. 3712</td>
<td>Tritschler, Anita</td>
<td>n.d.</td>
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<tr>
<td></td>
<td>One undated picture includes Thornton Wilder</td>
<td></td>
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<tr>
<td></td>
<td>See also: Oversize, Box 166, folder 3964</td>
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<tr>
<td>b. 153, f. 3714</td>
<td>Wilder, Charlotte</td>
<td>n.d.</td>
</tr>
<tr>
<td></td>
<td>Wilder, Isabel</td>
<td>[1930s]</td>
</tr>
<tr>
<td></td>
<td>Stored in: Oversize, Box 165, folder 3948</td>
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<tr>
<td>b. 153, f. 3715</td>
<td>Wilder, Isabel</td>
<td>[ca. 1950]</td>
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<tr>
<td>b. 153, f. 3717</td>
<td>Wilder, Isabel, marked “To Thorny 1974”</td>
<td>1974</td>
</tr>
<tr>
<td>b. 153, f. 3719</td>
<td>Chaguin Falls High School graduation</td>
<td>1964 Jun</td>
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<tr>
<td>b. 153, f. 3720</td>
<td>Unidentified school group birthday party for TN</td>
<td>1967</td>
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<tr>
<td>b. 153, f. 3721</td>
<td>Unidentified</td>
<td>n.d.</td>
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</table>
### PRODUCTIONS OF PLAYS BY WILDER

**Alcestiade**

- **b. 154, f. 3722-3723**
  - Photographs of the German production
  - Stored in: Oversize, Box 166, folder 3965
  - n.d.

**"The Happy Journey to Trenton and Camden"**

- **b. 154, f. 3724**
  - Antioch Players production
  - 1931 Dec 11

**"The Long Christmas Dinner"**

- **b. 154, f. 3725**
  - Unidentified production
  - n.d.

**Lucrece**

- **b. 154, f. 3726**
  - Provincetown Players production
  - 1964

**The Matchmaker**

- **b. 154, f. 3727-3731**
  - Czech production
  - n.d.

- **b. 154, f. 3732**
  - Finnish production
  - [1950s?]

- **b. 154, f. 3733**
  - Greek production
  - [1960s?]

- **b. 154, f. 3734**
  - Uruguayan production
  - n.d.

**The Merchant of Yonkers**

- **b. 154, f. 3735**
  - "Ohio Wesleyan University, Fall 1941"
  - 1941

**Our Town**

- **b. 154, f. 3736**
  - Wilder in *Our Town*, New York production
  - 1938

- **b. 154, f. 3737**
  - Ohio Wesleyan University production
  - 1939

- **b. 154, f. 3738-3741**
  - Cape Playhouse production
  - 1939

- **b. 154, f. 3742-3745**
  - Hong Kong production of Rod Serling
  - [1950s?]

**Wilder in production at Williamstown Summer Theatre: album**

- Stored in: Oversize, Box 203, folder 4383
- 1959

- **b. 154, f. 3746**
  - Danish production
  - [1970?]

- **b. 154, f. 3747-3749**
  - Hungarian production
  - See also: Oversize, Box 170, folder 3970
  - [1964?]

- **b. 154, f. 3750-3752**
  - Unidentified productions
  - n.d.
### PRODUCTIONS OF PLAYS BY WILDER (continued)

#### Plays for Bleeker Street

<table>
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<tr>
<th>Container/Description</th>
<th>Date</th>
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<tbody>
<tr>
<td>b. 154, f. 3753</td>
<td>Pacific University Theatre production</td>
</tr>
<tr>
<td>&quot;Pullman Car Hiawatha&quot;</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 154, f. 3754</td>
<td>Unidentified production</td>
</tr>
<tr>
<td>&quot;Seven Ages of Man: Infancy&quot;</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 154, f. 3755</td>
<td>Italian production</td>
</tr>
<tr>
<td>&quot;Seven Ages of Man: Childhood&quot;</td>
<td>1962–63</td>
</tr>
<tr>
<td>b. 154, f. 3756</td>
<td>Italian production</td>
</tr>
<tr>
<td>&quot;Seven Deadly Sins: Lust&quot;</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 154, f. 3757</td>
<td>Italian production</td>
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#### The Skin of Our Teeth

<table>
<thead>
<tr>
<th>Container/Description</th>
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<tbody>
<tr>
<td>Plymouth Theatre production</td>
<td>1943</td>
</tr>
<tr>
<td>Stored in: Oversize, Box 165, folder 3949</td>
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</tr>
<tr>
<td>Manchester Opera House production</td>
<td>1949</td>
</tr>
<tr>
<td>Stored in: Oversize, Box 164, folder 3945</td>
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</tr>
<tr>
<td>b. 155, f. 3758</td>
<td>Westport production with Wilder in cast</td>
</tr>
<tr>
<td>See also: Oversize, Box 164, folder 3944</td>
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<tr>
<td>b. 155, f. 3759</td>
<td>Pittsfield production with Wilder in cast</td>
</tr>
<tr>
<td>b. 155, f. 3760</td>
<td>Berea College production</td>
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<tr>
<td>b. 155, f. 3761</td>
<td>Theatre Sarah Bernhardt production</td>
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<tr>
<td>Stored in: Oversize, Box 165, folder 3850</td>
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<tr>
<td>b. 155, f. 3762-3766</td>
<td>University of Oregon production</td>
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<tr>
<td>See also: Oversize, Box 204, folder 4384</td>
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<tr>
<td>b. 155, f. 3767</td>
<td>Polish production: album</td>
</tr>
<tr>
<td>Includes programs, reviews, clippings. Inscribed to Wilder by the Polish ambassador, 1957 Mar 7</td>
<td></td>
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<tr>
<td>b. 155, f. 3768</td>
<td>Virginia Museum production</td>
</tr>
<tr>
<td>b. 155, f. 3769</td>
<td>Guthrie Theatre production</td>
</tr>
<tr>
<td>b. 155, f. 3770</td>
<td>German production</td>
</tr>
<tr>
<td>[Milwaukee?] production</td>
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<tr>
<td>b. 155, f. 3771</td>
<td>Television production</td>
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<td>1972</td>
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### PRODUCTIONS OF PLAYS BY WILDER > The Skin of Our Teeth (continued)

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<tr>
<td>b. 155, f. 3772-3775</td>
<td>Unidentified productions</td>
<td>n.d.</td>
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### OBJECTS

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<tr>
<td>b. 155, f. 3776</td>
<td>Ceramic dish by Picasso</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 155, f. 3777</td>
<td>Coatrack at Deepwood Drive</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 155, f. 3778</td>
<td>Collage titled “Skin of Our Teeth”</td>
<td>1961</td>
</tr>
<tr>
<td>b. 155, f. 3779</td>
<td>National Medal for Literature</td>
<td>1965</td>
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<tr>
<td>b. 155, f. 3780</td>
<td>Page of manuscript of <em>The Woman of Andros</em> (with negative)</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 155, f. 3781-3782</td>
<td>Portraits of Wilder Includes photograph of portrait bust by Archipenko, signed by Archipenko</td>
<td>1949</td>
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*See also: Oversize, Box 164, folder 3937 and folder 3943*

### HOUSES

<table>
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<tr>
<td>b. 155, f. 3783</td>
<td>150 Holland Park Ave.</td>
<td>ca. 1900</td>
</tr>
<tr>
<td>b. 155, f. 3784</td>
<td>“First Berkeley house”</td>
<td>1906</td>
</tr>
<tr>
<td></td>
<td>2675 Parker Street</td>
<td></td>
</tr>
<tr>
<td>b. 155, f. 3786-3787</td>
<td>“Shanghai house”</td>
<td>1911-12</td>
</tr>
<tr>
<td>b. 155, f. 3788</td>
<td>Pomona, California</td>
<td>1912</td>
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<tr>
<td>b. 155, f. 3789</td>
<td>David House, Lawrenceville</td>
<td>1922</td>
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<tr>
<td>b. 155, f. 3790</td>
<td>Deepwood Drive house</td>
<td>1935, n.d.</td>
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<tr>
<td>b. 155, f. 3791</td>
<td>Deepwood Drive interior</td>
<td>n.d.</td>
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<tr>
<td>b. 155, f. 3792</td>
<td>“View from Thornton Wilder’s room, Princeton Graduate College”</td>
<td>n.d.</td>
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<tr>
<td>b. 155, f. 3793</td>
<td>“A bridge in Frog Hollow and the Princeton Graduate College”</td>
<td>n.d.</td>
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<tr>
<td>b. 155, f. 3794</td>
<td>Kabama House, Edgerton</td>
<td>1980 Jul</td>
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<tr>
<td>b. 155, f. 3795</td>
<td>Maple Bluff</td>
<td>n.d.</td>
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<tr>
<td></td>
<td>&quot;Forest Path&quot; by John L. de Forest Stored in: Oversize, Box 202, folder 4374</td>
<td>n.d.</td>
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### Series VI. Memorabilia and Other Papers

*1.05 linear feet (3 boxes)*

Series VI, *Memorabilia and Other Papers*, is arranged alphabetically by type of material.

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<tr>
<td>b. 156, f. 3797-3800</td>
<td>Advertisements and tickets</td>
<td>n.d.</td>
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<tr>
<td>b. 156, f. 3800a</td>
<td>Appointment calendar inscribed and annotated by Marion Preminger</td>
<td>1946</td>
</tr>
</tbody>
</table>

#### Artwork

- Abercrombie, Gertrude: oil portrait of TW
  Stored in: Art Storage, folder 4403
  n.d.
- Beerbohm, Max: drawing of Henry James
  1949 Jan
- Enters, Angna: drawings and watercolors
  1953–63
- "E.W.F.": flower paintings on cardboard
  n.d.
- Lawrence, William: death mask of TW
  Stored in: Art Storage, folder 4404
  n.d.
- Leighton, Claire: “The Angel on the Ship,” lithograph
  1930
- Metz, Reinhold: Drawings inscribed to TW
- Noguchi, Isamu
  Portrait head of TW, in bronze
  Stored in: Art Storage, folder 4405
  n.d.
- Pratt, John: “Life Among the Angels,” volume of pen and wash drawings
  Stored in: Oversize, Box 201, folder 4369
  1934
- [Rust, Rosalind?]: caricature of group listening to Wilder play harp, pencil and colored wash
  n.d.
- Photograph of unidentified portrait of a woman
  Stored in: Oversize, Box 165, folder 3951
  n.d.
- Print of 18th century? scene [Palazzo Reale, Caserta, Italy], 2 copies
  Stored in: Oversize, Box 205, folder 4391
  n.d.

#### Autographs

- Arnat, Don Manuel de: signature on autograph document
  With: envelope annotated by Wilder, “Signature of Viceroy of Peru”
  1767 Jul 28
- Bernhardt, Sarah
  1905 Dec 29
- Dardos y Lisson, Pedro: inscription to Thornton Wilder on title page of "Bolivar"
  1941
<table>
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<th>Date</th>
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<td>b. 156, f. 3815</td>
<td>Background Book: International Conference of Artists, Venice, Italy</td>
<td>1952 Sep</td>
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<tr>
<td>b. 156, f. 3816</td>
<td>Bible inscription: front pages of Bible inscribed “Thornton Niven Wilder, Shanghai, China, Dec. 11, 1911”</td>
<td>1911</td>
</tr>
<tr>
<td>b. 156, f. 3817</td>
<td>Bookplates</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 156, f. 3818</td>
<td>Book jacket and book cover, unidentified fragments</td>
<td>n.d.</td>
</tr>
<tr>
<td>b. 156, f. 3819</td>
<td>Bookdealers’ catalogs</td>
<td>n.d.</td>
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<tr>
<td>b. 156, f. 3820</td>
<td>Cartoon of Thornton Wilder receiving inspiration [from “Ripley’s Believe It or Not”]</td>
<td>n.d.</td>
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<tr>
<td>b. 156, f. 3821</td>
<td>Conference programs</td>
<td>1963–65</td>
</tr>
<tr>
<td>b. 156, f. 3822</td>
<td>Copyright information&lt;br&gt;Includes article by Stanley Rothenberg on motion picture copyright issues</td>
<td>1971–81, n.d.</td>
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<tr>
<td>b. 156, f. 3823-3825</td>
<td>Directories: Lawrenceville School</td>
<td>1923–28</td>
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<tr>
<td>b. 156, f. 3826-3827</td>
<td>Directories: University of Chicago</td>
<td>1931–33</td>
</tr>
<tr>
<td>b. 157, f. 3828-3829</td>
<td>Directories: University of Chicago</td>
<td>1934–36</td>
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<td>b. 157, f. 3830</td>
<td>Fabric folder: gift of Louise Talma</td>
<td>n.d.</td>
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<tr>
<td>b. 157, f. 3831</td>
<td>Lecture brochures</td>
<td>1933–57</td>
</tr>
<tr>
<td>b. 157, f. 3832</td>
<td>Menu</td>
<td>1928 Jul 19</td>
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<tr>
<td></td>
<td>Menu and invitation for a dinner in honor of Prince Bernhard of the Netherlands&lt;br&gt;Stored in: Oversize, Box 205, folder 4392</td>
<td>1967 Sep 25</td>
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**Music by Louise Talma**

- "Bagatelles for Thornton,” holograph score<br>Stored in: Oversize, Box 202, folder 4375 | 1955
- "Birthday Song for Thornton, April 17, 1960,” holograph score, signed<br>Stored in: Oversize, Box 202, folder 4376 | 1960
- "Etude,” holograph score, signed<br>Dedication: “For Thornton, the originator...1954 Feb 3.”<br>Stored in: Oversize, Box 202, folder 4377 | 1954
- "Passacaglia and Fugue,” holograph score, signed<br>Dedication: “For Thornton: Ricordo di Roma e di Francoforte”<br>Stored in: Oversize, Box 202, folder 4378 | 1962
- “Pastoral Prelude: for Rick,” printed | 1949
- “Piano Sonata No. 2,” holograph score<br>Dedication: “To Thornton Wilder.”<br>Stored in: Oversize, Box 202, folder 4379 | 1955 Aug 22
Music by Louise Talma (continued)

"Sonata," published scores  
Stored in: Oversize, Box 202, folders 4380-4381  
Copy 2 carries the dedication "In homage to Nadia Boulanger on her seventy-fifth birthday, September 16, 1962."

Unidentified fragments  
Stored in: Oversize, Box 202, folder 4382

Music by Others

<table>
<thead>
<tr>
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<th>Date</th>
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<tbody>
<tr>
<td>b. 157, f. 3833</td>
<td>Program for a concert aboard the “S.S. Adriatic” featuring Wilder</td>
<td>1928 Jul 13</td>
</tr>
</tbody>
</table>
| b. 157, f. 3833a | Edmunds, John: “Carol: The Angel Game,” manuscript score  
Inscribed: “for Thornton Wilder with much love and devotion... MacDowell Colony, 21 Sept. 1953.” | 1953 Sep 21 |
| b. 157, f. 3834 | "Encantadora Maria": manuscript in the hand of TW  
Stored in: Oversize, Box 165, folder 3952 | n.d. |
| b. 157, f. 3835 | Score of Handel’s Xerxes, in German, printed, incomplete  
Annotated by TW | n.d. |
| b. 157, f. 3836 | Unidentified song music | n.d. |
| b. 157, f. 3837 | National Institute of Arts and Letters | 1941 |
| b. 157, f. 3838 | Notes on South American Writers | [1941?] |
| b. 157, f. 3839 | Questionnaire concerning Max Reinhardt, typescript copy | [1964] |
| b. 157, f. 3840 | Perpetual calendar | n.d. |
| b. 157, f. 3842 | Postcards, blank | n.d. |
| b. 157, f. 3844 | Stationery | n.d. |
| b. 157, f. 3845 | Who’s Who in America materials | n.d. |
**Series VII. Audiotapes and Other Recordings**

*1.25 linear feet (4 boxes)*

Series VII, *Audio Tapes and Other Recordings*, is arranged in two subseries. AUDIO TAPES is arranged alphabetically by title of tape as given on original storage boxes.

Boxes 158-161 contain audiovisual material. Restricted fragile. Reference copies may be requested. Consult Access Services for further information.

Reference copies of sound recordings are filed in the folders.

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<th>Container</th>
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<td>158, 39002099369168</td>
<td>&quot;Biography in Sound -- Thornton Wilder&quot; (1 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>1966 June 4</td>
</tr>
<tr>
<td>158, 39002099369176</td>
<td>&quot;Biography in Sound -- Thornton Wilder&quot; (2 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>1966 June 4</td>
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<tr>
<td>158, 39002099369184</td>
<td>&quot;Edited Wilder Tape&quot; 1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>undated</td>
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<tr>
<td>158, 39002099369192</td>
<td>&quot;Harold Mantell Inc. - Wilder 1&quot; (1 of 5) 1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>undated</td>
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<tr>
<td>158, 39002099369200</td>
<td>&quot;Harold Mantell Inc. - Wilder 2&quot; (2 of 5) 1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>undated</td>
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<tr>
<td>158, 39002099369218</td>
<td>&quot;Harold Mantell Inc. - Wilder 3&quot; (3 of 5) 1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>undated</td>
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<tr>
<td>158, 39002099369226</td>
<td>&quot;Harold Mantell Inc. - Wilder 4&quot; (4 of 5) 1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>undated</td>
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<tr>
<td>158, 39002099369234</td>
<td>&quot;Harold Mantell Inc. - Wilder 5&quot; (5 of 5) 1 Audiotape Reel; 1/4 inch; diameter 5 inches</td>
<td>undated</td>
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<tr>
<td>159, 39002099369242</td>
<td>&quot;The MacDowell Colony Story&quot;, acceptance speech by Thornton Wilder, Part I (1 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>1960 August 13</td>
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<tr>
<td>159, 39002099369259</td>
<td>&quot;The MacDowell Colony Story&quot;, portion of acceptance speech by Thornton Wilder (2 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches</td>
<td>1960 August 15</td>
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<tr>
<td>159, 39002099369267</td>
<td>&quot;Sketches inspired by ‘Our Town’/ &quot;Songs from ‘Leaves of Grass’ - Wheatlands, Statement for Americans #1“ (1 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches (Tapes possibly of portions of the Inauguration ceremonies for John F. Kennedy?)</td>
<td>1961 January 20</td>
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<tr>
<td>159, 39002099369275</td>
<td>&quot;Statement for Americans #2“ (2 of 2) 1 Audiotape Reel; 1/4 inch; diameter 7 inches stereo</td>
<td>1961 January 20</td>
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<td>Container</td>
<td>Description</td>
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<tr>
<td>b. 159,</td>
<td>&quot;T.W. on Yale Writing&quot;</td>
<td>undated</td>
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<tr>
<td>39002099369283</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 5 inches</td>
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<tr>
<td>b. 159,</td>
<td>&quot;T. Wilder, San Luis Rey, ‘Ides of March’, ‘Our Town’ / ‘Skin’” (1 of 2)</td>
<td>undated</td>
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<tr>
<td>39002099369291</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<tr>
<td>b. 159,</td>
<td>&quot;T. Wilder, San Luis Rey, ‘Ides of March’, ‘Our Town’ / ‘Skin’” (2 of 2)</td>
<td>undated</td>
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<tr>
<td>39002099369309</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<tr>
<td>b. 159,</td>
<td>“Thornton Wilder”</td>
<td>1951 Aug 6</td>
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<tr>
<td>39002099369317</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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</tr>
<tr>
<td></td>
<td>Contents include: portrait of Wilder by Gertrude Stein from Geographic</td>
<td></td>
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<tr>
<td></td>
<td>History of America, opening and close of “The Bridge of San Luis Rey”,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>two parts from “The Ides of March”, Caesar speaks.</td>
<td></td>
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<tr>
<td>b. 160,</td>
<td>&quot;Thornton Wilder”</td>
<td>1951 Aug 6</td>
</tr>
<tr>
<td>39002099369150</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<tr>
<td></td>
<td>Contents include a scene from “The Emporium”, opening and closing scenes</td>
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<td></td>
<td>from “Our Town, and parts of Act III from “Skin of Our Teeth”.</td>
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<td>b. 160,</td>
<td>&quot;Thornton Wilder Lecture #1 (WYBC-TV)&quot;</td>
<td>1954 June 4–10</td>
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<tr>
<td>39002099369143</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<td>b. 160,</td>
<td>&quot;Thornton Wilder program, KCET-TV Ch. 28 L.A.&quot;</td>
<td>1967 November 30</td>
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<tr>
<td>39002099369135</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 3 1/4 inch</td>
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<td>b. 161,</td>
<td>&quot;Thornton Wilder -- YMHA 49” (1 of 3)</td>
<td>undated</td>
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<tr>
<td>39002099369325</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<td>b. 161,</td>
<td>&quot;Thornton Wilder -- YMHA 49” (2 of 3)</td>
<td>undated</td>
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<tr>
<td>39002099369333</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<tr>
<td>b. 161,</td>
<td>&quot;Thornton Wilder -- YMHA 49 tails” (3 of 3)</td>
<td>undated</td>
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<tr>
<td>39002099369341</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<tr>
<td>b. 161,</td>
<td>&quot;Thornton Wilder, tails”, Library of Congress Recording Laboratory (1 of 2)</td>
<td>undated</td>
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<tr>
<td>39002137098712</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<td>b. 161,</td>
<td>&quot;Thornton Wilder, tails”, Library of Congress Recording Laboratory (2 of 2)</td>
<td>undated</td>
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<tr>
<td>39002099369358</td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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<td>b. 161,</td>
<td>[Readings]: “Reading from The Ides of March; Opening and close of Act III</td>
<td>undated</td>
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<tr>
<td>39002099369366</td>
<td>of Our Town, Two scenes from The Skin of our Teeth</td>
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<td></td>
<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
<td></td>
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<tr>
<td>b. 161,</td>
<td>[Readings]: “Opening and ending of The Bridge of San Luis Rey; interview</td>
<td>undated</td>
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<tr>
<td>39002099369374</td>
<td>with T.W. Gertrude Stein Story, tails”</td>
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<td>1 Audiotape Reel ; 1/4 inch; diameter 7 inches</td>
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**SOUND DISCS**

- "Ave Maria--Kurt Schiﬀler,” 1 sound disc, 10,”
  Stored in: Oversize, Box 173 (Record album storage), folder 3973
  n.d.

- "Bruce Simonds,” 1 sound disc, 12
  Stored in: Oversize, Box 173 (Record album storage), folder 3974
### SOUND DISCS (continued)

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<td>“Schubert--Thornton Wilder-Kurt Schiffler,” 1 sound disc, 12”</td>
<td>1949 May 18</td>
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<tr>
<td>Stored in: Oversize, Box 173 (Record album storage), folder 3975</td>
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<tr>
<td>“Strauss--Thornton Wilder- Kurt Schiffler,” 1 sound disc, 12”</td>
<td>1949 May 18</td>
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<td>Stored in: Oversize, Box 173 (Record album storage), folder 3976</td>
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<tr>
<td>“Thornton Wilder: Biography in Sound,” 4 sound discs, 12”</td>
<td>1956 Mar 29</td>
</tr>
<tr>
<td>Stored in: Oversize, Box 173 (Record album storage), folders 3977-3980</td>
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<tr>
<td>“Thornton Wilder: Biography in Sound,” 4 sound discs, 12”</td>
<td>1956 Apr 4</td>
</tr>
<tr>
<td>Stored in: Oversize, Box 173 (Record album storage), folders 3981-3984</td>
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</table>
Series VIII. Thornton Wilder Papers Addition

0.63 linear feet (2 boxes)

Series VIII, *Thornton Wilder Papers Addition*, contains correspondence received through members of the Wilder family after the initial processing of the Thornton Wilder Papers. The correspondence is organized by type and then alphabetically by correspondent.

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<th>Container Description</th>
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<td>FAMILY CORRESPONDENCE</td>
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<tr>
<td>b. 209, f. 4406-4409</td>
<td>Wilder, Amos Niven</td>
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<tr>
<td>b. 209, f. 4410</td>
<td>Wilder, Amos Niven</td>
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<tr>
<td>b. 209, f. 4411-4416</td>
<td>Wilder, Amos Niven</td>
</tr>
<tr>
<td>b. 209, f. 4418</td>
<td>Wilder, Amos Parker</td>
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<tr>
<td>b. 209, f. 4419</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 209, f. 4420-4421</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 209, f. 4422-4423</td>
<td>Wilder, Charlotte</td>
</tr>
<tr>
<td>b. 209, f. 4424</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 209, f. 4425</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 209, f. 4426-28</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 209, f. 4429</td>
<td>Wilder, Charlotte</td>
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<tr>
<td>b. 210, f. 4433</td>
<td>Wilder, Isabel Niven</td>
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<td>OTHER CORRESPONDENCE</td>
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<tr>
<td>b. 210, f. 4434</td>
<td>Luhan, Mabel Dodge</td>
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### Oversize

*48.93 linear feet (40 boxes)*

<p>| b. 162, f. 3869 | Hello Dolly program (in Series II) | n.d. |
| b. 162, f. 3870 | Proofs for illustrations of <em>The Bridge of San Luis Rey</em>, 2p (in Series II) | n.d. |
| b. 162, f. 3871 | Galley for <em>The Cabala</em>, with corrections, 1p (in Series II) | n.d. |
| b. 162, f. 3872 | Theatre Royal production of <em>The Matchmaker</em>: poster (in Series II) | 1954 Aug 16 |
| b. 162, f. 3873 | Norwegian (?) production of <em>The Matchmaker</em>: poster (in Series II) | 1955 |
| b. 162, f. 3874 | Galley for Harper’s article on “A Platform and a Passion or Two,” 4p (in Series II) | 1957 Oct 24 |
| b. 162, f. 3875 | Posters for <em>Our Town</em> (in Series II) | n.d. |
| b. 162, f. 3875a | Poster for “The Rape of Lucrece” (in Series II) | [1932] |
| b. 162, f. 3876 | Northwestern University: diploma | 1951 Dec |
| (in Series III) | | |
| b. 162, f. 3877 | Yale University: diploma | 1947 Jun 14 |
| (in Series III) | | |
| b. 162, f. 3878 | Brandeis University Creative Arts Award: certificate (Series III) | [1960] |
| b. 162, f. 3881 | Order of the British Empire: certificate (in Series III) | 1945 Jul 24 |
| b. 162, f. 3882 | Washington Board of Trade: certificate of award (in Series III) | 1957 Mar 4 |
| b. 163, f. 3883 | <em>New Haven Register</em> article on TNW: Connecticut Resident of the Year 1968 (in Series IV) | 1969 Jan 5 |
| b. 163, f. 3884 | <em>Saturday Review</em> (Cover only, with picture of TNW) (in Series IV) | 1935 Apr 6 |
| b. 163, f. 3885 | <em>New York Times</em>: brief mention of TNW | 1942 Nov 29 |
| (in Series IV) | | |
| b. 163, f. 3887 | <em>New Haven Register</em>: brief mention of TNW (in Series IV) | 1970 Jun 15 |
| b. 163, f. 3888 | <em>New York Times</em>: brief mention of TNW | (in Series IV) |
| b. 163, f. 3889 | <em>Hartford Courant</em>: Feature story on TNW (in Series IV) | 1928 Feb 26 |
| b. 163, f. 3890 | <em>Yale Daily News</em>: Interview with TNW | (in Series IV) |
| b. 163, f. 3891 | <em>Die Zeit</em>: Article on TNW (in Series IV) | 1957 Nov 14 |
| b. 163, f. 3892 | <em>New York Herald Tribune</em>: Article on TNW (in Series IV) | 1962 May 6 |</p>
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<td>1966</td>
<td>Island Reporter: Interview with TNW (in Series IV)</td>
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<td>n.d.</td>
<td>De Marco, Leonardo: Article on TNW in unknown Italian newspaper</td>
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<td>1938 Jun 1</td>
<td>New York Variety: Article on 1937-38 theatre season (in Series IV)</td>
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<tr>
<td>1939 Nov 12</td>
<td>New York Herald Tribune: Front page of theatre section (in Series IV)</td>
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<td>1943 Nov 12</td>
<td>Saturday Evening Post: Article on fiction plagiarism (in Series IV)</td>
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<td>1945 May 1</td>
<td>Observer: Book reviews (in Series IV)</td>
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<td>1946 May 1</td>
<td>Le Figaro: Article on ‘the pursuit of happiness’ (in Series IV) With a paragraph on French stereotypes of American children highlighted</td>
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<td>1959 Feb 22</td>
<td>New York Times: Article on Swiss ski resort (in Series IV)</td>
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<tr>
<td>1960 Oct 12</td>
<td>Cronaca di Firenze: One page, unclear which article was of interest to TNW (in Series IV)</td>
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<tr>
<td>1963 Mar 4-8</td>
<td>New York Post: Five columns by Leonard Lyons, no evident relation to TNW (in Series IV)</td>
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<td>1964 Sep 1</td>
<td>New York Post: Article on Cheryl Crawford (in Series IV)</td>
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<td>1966 Jun 12</td>
<td>The Observer: Review of John Osborne’s A Bond Honoured (in Series IV)</td>
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<td>n.d.</td>
<td>Unknown Tucson, AZ newspaper: Article on folk band the Ash Alley Singers (in Series IV) Annotated by TNW “This is the girl I am annoying with my attentions”</td>
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<td>1962 Sep 7</td>
<td>Life magazine: Article on Our Town (in Series IV)</td>
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<td>1964 Apr 3</td>
<td>Life magazine: Cover story on Hello Dolly (in Series IV)</td>
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<td>1965 Oct 22</td>
<td>Life magazine: Cover story on Hello Dolly in Vietnam (in Series IV)</td>
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<td>1967 Dec 8</td>
<td>Life magazine: Cover story on Pearl Bailey in Hello Dolly (in Series IV)</td>
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<td>1969 Nov 8</td>
<td>This Week: Article on Our Town (in Series IV)</td>
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<td>Photo in <em>The Chicagoan</em> (in Series V)</td>
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<td>Studio portrait by Ben Pinchot (in Series V)</td>
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<td>Portrait by Associated News Service (in Series V)</td>
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<td>Portrait by Petrelle Studios (in Series V)</td>
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<td>b. 164, f. 3932</td>
<td>Portrait by Irving Penn (in Series V)</td>
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<td>b. 164, f. 3933-3934</td>
<td>Portrait by Petrelle Studios (in Series V)</td>
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<tr>
<td>b. 164, f. 3935</td>
<td>Portrait facing front, by Petrelle Studios (in Series V)</td>
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<td>b. 164, f. 3936</td>
<td>Portrait by Fred Stein (in Series V)</td>
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<td>b. 164, f. 3937</td>
<td>Unsigned caricature of TNW (in Series V)</td>
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<td>b. 164, f. 3938</td>
<td>Portrait by Alfred Eisenstadt (in Series V)</td>
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<td>b. 164, f. 3940</td>
<td>Photo of TNW with cover of <em>The Bridge of San Luis Rey</em> (in Series V)</td>
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<td>b. 164, f. 3941</td>
<td>Photo of presentation of Presidential Medal of Freedom (in Series V)</td>
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<td>b. 164, f. 3942</td>
<td>New Haven Register photograph (in Series V)</td>
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<td>b. 164, f. 3943</td>
<td>Unsigned drawing of TNW (in Series V)</td>
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<td>b. 164, f. 3944</td>
<td>TNW in <em>The Skin of Our Teeth</em> (in Series V)</td>
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<td>b. 164, f. 3945</td>
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<td>b. 165, f. 3946</td>
<td>Portrait of Isabel Niven (in Series V)</td>
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<tr>
<td>b. 165, f. 3947</td>
<td>Oxford Summer School photo; IW in front row? (in Series V)</td>
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<td>b. 165, f. 3948</td>
<td>IW portraits (in Series V)</td>
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<td>b. 165, f. 3951</td>
<td>Unidentified portrait (in Series VI)</td>
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<td>b. 165, f. 3952</td>
<td>Sheet music: “Encantadora Maria” (in Series VI)</td>
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<tr>
<td>b. 166, f. 3953</td>
<td>Theatre Royal production of <em>Hello Dolly!</em>, 2 posters (in Series II)</td>
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<td>b. 166, f. 3954</td>
<td>Harvard University: diploma (in Series III)</td>
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<td>b. 166, f. 3955</td>
<td>Northeastern University: diploma (in Series III)</td>
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<td>b. 166, f. 3956</td>
<td>Orden Pour le Merite Fur Wissenschaften Und Kunste: academic hood (in Series III)</td>
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<td>b. 166, f. 3957</td>
<td>Der Präsident der Bundesrepublik Deutschland academic hood (in Series III)</td>
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<td>b. 166, f. 3958</td>
<td><em>Wisconsin State Journal</em>: mentions TNW and APW (in Series IV)</td>
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<td>b. 166, f. 3962</td>
<td>Portrait by Petrelle Studios (in Series V)</td>
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<td>Photo of TNW with Carol Channing, with separate inscription (in Series V)</td>
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<td>b. 166, f. 3964</td>
<td>Portrait of Gene Tunney, inscribed to TNW (in Series V)</td>
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<tr>
<td>b. 166, f. 3965</td>
<td>Photo of unknown artist/sculptor, inscribed to TNW (in Series V)</td>
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<td>German production of Skin of Our Teeth: poster, with letter to TNW in German on reverse, signed by about 20 people (in Series II)</td>
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Restricted Papers

0.25 linear feet (1 box)

Box 195: Restricted until 2025. For further information consult the appropriate curator.

b. 195, f. 4011-4015
Restricted
Restricted Fragile

2.08 linear feet (5 boxes)

Boxes 196-200: Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

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b. 196, f. 4018  Box 1, folder 14
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Note: Boxes 201-208 are listed with the Oversize material.
Selected Search Terms
The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
American drama -- 20th Century
American fiction -- 20th Century
American literature -- 20th Century
Appreciation -- Europe, German-speaking
Authors
Authors, American -- 20th Century -- Archives
Best sellers
Books and reading -- United States
Brothers and sisters
Dramatists
English literature -- 20th Century
European literature -- 20th Century
Modernism (Literature)
Piano music
Theater -- Production and direction -- Europe
Theater -- Production and direction -- United States
World War, 1939-1945

Geographic Names
United States -- Intellectual life -- 20th Century

Genres / Formats
Audiovisual materials
Awards
Diaries
Film scripts
Photographic prints
Playbills
Sound recordings
Studio portraits

Names
Artzybasheff, Boris, 1899-1965
Bankhead, Tallulah, 1902-1968
Beerbohm, Max, Sir, 1872-1956
Benét, Stephen Vincent, 1898-1943
Brooks, Van Wyck, 1886-1963
Burbank, Rex J.
Bute, Mary Ellen
Channing, Carol
Clift, Montgomery, 1920-1966
Colefax, Sibyl, 1874-1950
Draper, Ruth, 1884-1956
Edelstein, J. M. (Jerome Melvin), 1924-1996
Evans, Edith, 1888-1976
Farrow, Mia, 1945-
Glasheen, Adaline
Goldstone, Richard Henry
Gordon, Ruth, 1896-1985
Guthrie, Tyrone, 1900-1971
H. D. (Hilda Doolittle), 1886-1961
H. D. (Hilda Doolittle), 1886-1961 -- Bibliography
Haberman, Donald C., 1933-
Harris, Jed
Harrison, Gilbert A.
Hertitschka, Herberth E., 1893-1970
Hindemith, Paul, 1895-1963
Hutchins, Robert Maynard, 1899-1977
Joyce, James, 1882-1941 (Finnegans wake)
Kanin, Garson, 1912-1999
Leigh, Vivien, 1913-1967
Lesser, Sol, 1890-1980
Luhan, Mabel Dodge, 1879-1962
Mantell, Harold
Olivier, Laurence, 1907-1989
Preminger, Marion Mill
Redgrave, Michael, 1908-1985
Sheean, Vincent, 1899-1975
Simenon, Georges, 1903-1989
Stein, Gertrude, 1874-1946
Steward, Samuel M., 1909-1993
Talma, Louise, 1906-1996
Thompson, Daniel V. (Daniel Varney), 1902-1980
Toklas, Alice B., 1877-1967
Tunney, Gene, 1897-1978
Wager, Charles H. A. (Charles Henry Adams), 1869-1939
Wescott, Glenway, 1901-1987
Wilder, Thornton, 1897-1975
Wollcott, Alexander, 1887-1943
Worth, Irene, 1916-2002

Corporate Bodies
Brandt & Brandt
Harper & Brothers
Harper & Row, Publishers