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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 414

**CREATOR:** Barry, Philip, 1896-1949

**TITLE:** Philip Barry papers

**DATES:** 1917–1950

**PHYSICAL DESCRIPTION:** 22.28 linear feet (54 boxes)

**LANGUAGE:** English

**SUMMARY:** The Philip Barry Papers document Barry’s development and career as a playwright, from his earliest production at Yale in 1919 to his final work in 1949. The Papers are composed chiefly of Barry’s notes, sketches, and drafts of his plays, materials relating to the production and publication of his plays, and correspondence with friends, family, fans, and colleagues in the worlds of theater and literature. Additional materials are also present, including scripts of plays by other authors, college and workshop notes, press clippings, and pamphlets and photographs relating to professional and social organizations.

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

b. box

Administrative Information

**Immediate Source of Acquisition**

Acquired from Ellen Barry, 1940-1961 and from unidentified sources.
Conditions Governing Access
The materials are open for research.

Conditions Governing Use
The Philip Barry 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
Philip Barry Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information
This collection includes materials previously identified by the following call number: Za Barry.

This finding aid was produced from a previously existing card set in the Manuscripts Catalog, or from another inventory.

Existence and Location of Copies
Portions of the collection are available on microfilm. Consult Access Services for further information.

Philip Barry (1896-1949)
Philip Jerome Quinn Barry (1896-1949) was a 20th-century American playwright most widely known for comedies he authored during the 1920s and 1930s, including Paris Bound (1927), Holiday (1928), and The Philadelphia Story (1939). Born in Rochester, New York, Barry was the third and youngest son of a successful Irish immigrant father and an Irish-American mother from Philadelphia. After graduating from Yale in 1919, Barry attended George Pierce Baker’s legendary 47 Workshop at Harvard, where he won the prestigious Richard Herndon Prize in 1922 for The Jilts. Subsequently produced by Herndon on Broadway as You and I, this script was the first of several composed before 1930 that would establish Barry’s reputation for high comedy and repartee. Together with the comedies of manners for which he was most popularly received, Barry authored a number of serious dramas tending toward religious and existential themes, including Tomorrow and Tomorrow (1931) and the more experimental Hotel Universe (1930) and Here Come the Clowns (1938). Barry’s career as a playwright peaked in 1939 with the production of The Philadelphia Story, starring Katharine Hepburn, which was adapted to the screen the following year in a film featuring Hepburn, James Stewart, and Cary Grant.

Barry married Ellen Semple (1898-1995) in 1922. The two divided their time primarily between their homes in Manhattan and Mount Kisco, New York. They were the parents of two sons, Philip Semple Barry and Jonathan Peter Barry, and a daughter who died in infancy in 1933. Philip Barry died of a heart attack in 1949 at the age of 53.

Scope and Contents
The Philip Barry Papers document Barry’s development and career as a playwright, from his earliest production at Yale in 1919 to his final work in 1949. The Papers are composed chiefly of Barry’s notes, sketches, and drafts of his plays, materials relating to production and publication, and correspondence with friends, family, fans, and colleagues in the worlds of theater and literature. Additional materials are
also present, including scripts of plays by other authors, college and workshop notes, press clippings, and pamphlets and photographs relating to professional and social organizations.

Arrangement

**Collection Contents**

**Series I. Writings**

17.64 linear feet (42 boxes)

This series contains versions of works by Philip Barry in various stages of completion, including thirty plays, two screenplays, one opera libretto, one novel, and one short story. The material includes notes and sketches (holograph, typescript, and carbon, some corrected), final scripts (carbon), and proofs (some corrected) of these writings.

Arranged alphabetically by title. Within titles, files are arranged in roughly chronological order.

| b. 1   | The Animal Kingdom 5 folders | 1931 |
| b. 2   | The Animal Kingdom 5 folders | 1931 |
| b. 3   | The Animal Kingdom 2 folders | 1931 |
| b. 3   | Bright Star 6 folders        | 1934 |
| b. 4   | Bright Star 5 folders        | circa 1934 |
| b. 5   | Bright Star 10 folders       | circa 1934 |
| b. 6   | Bright Star 7 folders        | circa 1934 |
| b. 6   | Cock Robin 2 folders         | circa 1927 |
| b. 7   | Cock Robin                   | circa 1927 |

The Dollar
See: Holiday

The Emperor of China
See: My Name Is Aquilon

Figure of a Girl
See: My Name Is Aquilon

b. 7   Foolish Notion 6 folders | circa 1945 |
| b. 8   Foolish Notion 2 folders | circa 1945 |
| b. 9   Foolish Notion 9 folders | 1945 |

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<table>
<thead>
<tr>
<th>Container Description</th>
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<tr>
<td>Gentle Reader (circa 1939)</td>
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<tr>
<td>See: The Philadelphia Story</td>
<td></td>
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<tr>
<td>b. 10 Gold for Davy Jones</td>
<td>1935</td>
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<td>b. 10 The Gorgeous Hussy</td>
<td>1935</td>
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<tr>
<td>Hail and Farewell</td>
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<tr>
<td>See: Tomorrow and Tomorrow</td>
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<td>A Happy Man</td>
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<td>See: In a Garden</td>
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<td>b. 13 The High Hand</td>
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<td>b. 14 Holiday</td>
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<td>My Name Is Aquilon</td>
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<td>b. 37</td>
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<td>b. 38</td>
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<td><em>Without Love</em> (screenplay)</td>
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<td>b. 39</td>
<td><em>You and I</em></td>
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Series II. Subject Files

1.68 linear feet (4 boxes)

This series contains files relating to the production and publication of Barry’s plays and other writings. Materials include contracts, box office and royalty statements, budgets, bills, receipts, theater ephemera, and correspondence relating to specific works.

Arranged alphabetically by title.

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<td>b. 43</td>
<td>Cock Robin</td>
<td>1928–1948</td>
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<td>b. 43</td>
<td>Foolish Notion</td>
<td>1945</td>
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<td>Hail and Farewell</td>
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<td>See: Tomorrow and Tomorrow</td>
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<td>Here Come the Clowns</td>
<td>1935–1943</td>
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<td>The High Hand</td>
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<td>Holiday</td>
<td>1928–1947</td>
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<td>The Jilts</td>
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<td>See: You and I</td>
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<td>b. 44</td>
<td>John</td>
<td>1946</td>
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<td>The Joyous Season</td>
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<td>Liberty Jones</td>
<td>1940–1942</td>
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<td>b. 45</td>
<td>Meadow’s End (short story)</td>
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<td>Nancy Stair</td>
<td>1934</td>
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<td>No Thoroughfare</td>
<td>1919</td>
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<td>b. 45</td>
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<td>b. 45</td>
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<td>1939–1941</td>
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<td></td>
<td>Poor Richard</td>
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</tr>
<tr>
<td></td>
<td>See: The Youngest</td>
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### A Punch for Judy
See: *The High Hand*

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<td><em>Spring Dance</em></td>
<td>1938–1949</td>
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<tr>
<td>b. 45</td>
<td><em>Tomorrow and Tomorrow</em></td>
<td>1930–1939, 1948</td>
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| b. 46     | *Tomorrow and Tomorrow*  
2 folders | 1931–1933     |
| b. 46     | *War in Heaven* (novel) | 1938         |
| b. 46     | *White Wings* | 1930–1946     |
| b. 46     | *Without Love* | 1943–1944     |
| b. 46     | *You and I* | 1922–1925     |
| b. 46     | *The Youngest* | 1923–1925, 1940 |
Series III. Correspondence

1.26 linear feet (3 boxes)

This series consists of personal and business correspondence to and from Philip Barry in the form of holograph and typescript letters (mostly signed), telegrams, and holograph drafts of telegrams. The correspondence relates chiefly to the writing, publication, and productions of Barry's plays. Much of this content is from writers, actors, publishers, and producers sending notes of encouragement and congratulations to Barry, and it extends to letters of appreciation from audiences, discussions of published reviews, and requests for work. Most of the remaining correspondence is of a more personal nature, primarily from Barry's immediate family members and close friends.

Incoming correspondence is arranged alphabetically. Outgoing correspondence and telegrams to and from Barry are grouped separately at the end of the series, each arranged alphabetically.

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<td>“A” General</td>
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<td>b. 47</td>
<td>Adams, Samuel Hopkins</td>
<td>1935</td>
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<td>b. 47</td>
<td>Author’s League</td>
<td>1944–1949</td>
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<td>b. 47</td>
<td>“B” General</td>
<td>1932–1944</td>
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<td>b. 47</td>
<td>Baker, George Pierce</td>
<td>1922–1923</td>
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<td>Benêt Family</td>
<td>1936–1944, undated</td>
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<td>Brandt and Brandt</td>
<td>1935–1943</td>
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<td>Carroll, Madeleine</td>
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Series V. Plays by Others

0.42 linear feet (1 box)

This series consists of a collection of nine carbon scripts of plays by authors other than Philip Barry. Arranged alphabetically by author’s name.

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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 literature -- 20th Century
Authors
Authors, American -- 20th Century -- Archives
Dramatists
Dramatists, American -- 20th Century
Playwriting
Theater -- Production and direction -- United States
Theater -- United States

Genres / Formats
Photographic prints
Theater scripts

Names
Barry, Philip, 1896-1949