

# Tennessee Williams:

## An Inventory of His Collection at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Williams, Tennessee, 1911-1983
<b>Title</b>	Tennessee Williams Collection
<b>Dates:</b>	1880-1993 (bulk 1930s-1970s)
<b>Extent:</b>	76 boxes, 4 galley folders, 2 oversize boxes, 3 card files (31.5 linear feet)
<b>Abstract</b>	These materials document the family, life, and work of the American playwright, born Thomas Lanier Williams. The collection contains numerous manuscript drafts, including those for his best known plays <i>The Glass Menagerie</i> (1944) and <i>A Streetcar Named Desire</i> (1947). Also included are large amounts of newspaper clippings, correspondence, and photographs.
<b>Call Number:</b>	Manuscript Collection MS-04535
<b>Languages</b>	English, Finnish, and Czech.
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchases and gifts, 1963-1995
<b>Provenance</b>	The Tennessee Williams collection was built from four major acquisitions in the 1960s with smaller amounts of material added over the years. The nucleus of the collection began with Williams' own papers, acquired by the Ransom Center from 1962 to 1969. These materials included over 1,000 separately titled works, numerous clippings, and several boxes of correspondence. In 1964, the Center expanded the collection with the purchase of the correspondence between Williams and his agent, Audrey Wood. In 1965, the Center acquired a large number of manuscripts, including William's first full-length play, <i>Candles to the Sun</i> , from Williams' official bibliographer, Andreas Brown. Brown's materials also included a complete run of Williams' publications, and Brown's own correspondence, notes and drafts from his work on Williams' bibliography. The Williams family papers were also acquired in 1965

from Williams' mother, Edwina Dakin Williams. These materials included original manuscripts and works of art by Williams, over 700 letters, scrapbooks, personal memorabilia, and 650 photographs.

**Processed by** Stephen Mielke, 1999

**Repository:** [Harry Ransom Center, The University of Texas at Austin](#)

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## Biographical Sketch

Tennessee Williams (born Thomas Lanier Williams, III, on March 26, 1911, in Columbus, Mississippi) established himself as one of America's greatest dramatists during the 1940s and 1950s. He first gained commercial and critical success with the 1945 Broadway production of *The Glass Menagerie*, and, in 1947, achieved even greater success with his Pulitzer Prize winning play *A Streetcar Named Desire*.

Williams spent his early life in Mississippi and Tennessee living with his mother, sister, and maternal grandparents. His father, usually away on business as a traveling salesman, moved the family to St. Louis, Missouri, in 1918 after taking a management position with a shoe company. Williams spent the next twenty years developing his writing skills while living at home and at various times attending three different universities.

After graduating from the University of Iowa in 1938, Williams began writing under the name "Tennessee" and struggled to make a living. Moving from New Orleans to New York to California, and taking numerous trips to other locations, he began a pattern of restlessness that he maintained throughout his life. In 1939, Williams gained the services of a literary agent, Audrey Wood, who helped him focus his poetic skills and ability to write dialogue into full theatrical works.

Following his success with *The Glass Menagerie* and *A Streetcar Named Desire*, Williams continued turning out plays as well as developing film adaptations of his work. He was a prolific writer, constantly creating or revising scenes, and once stating, "No play of mine is ever finished, even after production." His acclaim continued through the 1950s and 1960s with works like *Cat on a Hot Tin Roof*, *Summer and Smoke*, and *Night of the Iguana*, but he also wrote a number of poorly received plays, and many people were shocked by his themes of sex, violence, and mental illness. His struggles with alcoholism, prescription drug addiction, and depression affected the quality of his later work.

By the 1970s, Williams was an icon of the American Theatre. His earlier plays were well established as theatrical classics and many enjoyed great success in revival. Although his later work was often maligned, he continued to turn out plays until his death on February 25, 1983 in New York City.

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## Scope and Contents

Typescript, composite and holograph manuscripts, correspondence, bibliographies, clippings, scrapbooks, academic papers, business records, galley proofs, photographs, and artworks document Tennessee Williams' life, work, family, and friends from 1880 to 1993. The Collection is organized into four series: I. Works, 1925-1982, undated (53 boxes, 2 oversize boxes, 2 galley folders), II. Correspondence, 1880-1980, undated (10 boxes), III. Williams Family, 1892-1969, undated (4 boxes, 2 galley folders, 8 scrapbooks), and IV. Works by Others,

1940-1993, undated (9 boxes, 3 card files).

The Works Series constitutes over two-thirds of the Williams Collection, followed by the Correspondence, Works by Others, and Family Series in order of volume. While the dates of the collection span from 1880 to 1993, the bulk range from the mid 1930s to the mid 1970s. The earliest item is a letter to Williams' grandmother, Rosina Otte Dakin, and virtually all material dated prior to 1930 relates to Williams' family. Materials dated after Williams' death in 1983 are largely biographical or concern productions of his works.

The vast majority of the collection is in English, with five Finnish translations of plays and one Czech translation. A small amount of Latin and Greek material is located in Williams' college papers, and individual Spanish, French, Italian and German language items are present in the Correspondence Series.

The accessions mentioned in the provenance note are incorporated into the four series of the Williams Collection with the following exceptions: clippings, theatrical programs, printed awards, certificates and two disbound scrapbooks are located in the Ransom Center Vertical Files; published volumes have been separated and are cataloged as part of the Ransom Center book collection; photographs, except for a small number attached to works or correspondence, are located in the Ransom Center Photography Department; and additional Williams materials are located in the Art Department and other manuscript collections at the Ransom Center.

Later acquisitions of letters, manuscripts, theatrical production materials, and works about Williams have been worked into the existing organization. All materials maintain their original arrangement, if any existed, within their placement in each Series. All notes, indexing, and previous cataloging information have been retained with each item, as has information indicating the purchase or gift registration numbers of any material other than the four initial acquisitions.

The papers are generally in good condition, although some brittle or torn leaves have been placed in clear protective sleeves.

## Series Descriptions

### **Series I. Works, 1925-1982, undated (53 boxes, 2 oversize boxes, 2 galley folders)**

Series I. contains numerous drafts and copies of Williams' literary works including theatrical and radio plays, television and motion picture scripts, short stories, poetry, anthologies, reviews, journalistic essays, personal journals, notes, and academic assignments. The majority of the works are in the form of typed manuscripts, most being composite versions with numerous revisions. Many include autograph emendations by Williams and others, such as his agent, Audrey Wood, director Elia Kazan, or actors who used the scripts. Also present are loose pages of unidentified dialogue, galley proofs for nine works, and a limited amount of newspaper clippings, photographs, and correspondence. The bulk of the works date from the late 1930s to the mid 1970s.

Works are arranged alphabetically by title, or by first line for untitled poems, regardless of genre. The title "Eulogy for Laurette Taylor" was assigned by a previous cataloger and is retained. Under each title, materials maintain their original arrangement, be it chronological, reverse chronological, or alphabetical, depending on their source. Select materials are grouped together under the subject headings "College papers," "Journals," "Notebooks," "Reviews," "Title pages," and "Unidentified works." These headings are located alphabetically among the titles, except for "Unidentified works," which is located at the end of the series. When known, titles for works contained within the subject headings are supplied.

Many works have multiple titles or developed from earlier works with different titles. When known, these works are supplied in the folder list with "or" notations and a listing of the related titles. In most instances, early versions and/or variant titles of a single work are filed together under the best known title, i.e., materials for *The Gentleman Caller* and *Portrait of a Girl in Glass* are located with materials for *The Glass Menagerie*.

To complicate matters, Williams would sometimes use the same title for unrelated works. For example, *The Fugitive Kind*, one of Williams' early plays, is also used as the name for the movie based on his play *Battle of Angels* (*Battle of Angels* was also the basis for the later play *Orpheus Descending*). In this particular case, material related to the movie *The Fugitive Kind* is listed separately after material for the play *The Fugitive Kind*, and a notation is made about the movie's origin. In another example, "These Scattered Idioms" listed as a part of the compilation *Where I Live* is not the same work as *These Scattered Idioms* listed under its own title.

In many instances one title in the folder list represents different genres of the same work, e.g., "Interval" is both a short story and a play. Due to this and other difficulties in using conventional rules for indicating titles with italics or quotation marks, quotation marks are used for all titles in the container list and the index of works, regardless of the genre, completeness, or publication status. The conventional rules are followed in the remaining portions of the finding aid.

When a title represents a collection of poems or short stories, the title of each work in the collection is also listed. Drafts of the works can be located under their individual titles, the collection title, or both, depending on their original arrangement. Similarly, several theatrical plays are located under joint titles if the bulk of the manuscripts present are from the joint versions. Specifically, *Something Unspoken* and *Suddenly Last Summer* are located together under the title *Garden District*. Also, *The Mutilated* and *The Latter Days of the Celebrated Soubrette* (also titled *The Gnädiges Fräulein*) are located under *Slapstick Tragedy*. An unrelated poem titled "The Mutilated" is filed under its own title.

The volume of material under each title varies greatly. Some works contain multiple copies and versions of manuscripts, others have little more than a title page. Many of the poems are single drafts on single sheets. The works that are most represented, with several boxes of material each, include *Camino Real*, *Cat on a Hot Tin Roof*, *The Glass Menagerie*, *The Milk Train Doesn't Stop Here Anymore*, and *Summer and Smoke*.

All works by Williams present in the collection are indexed at the end of the finding aid.

**Series II. Correspondence, 1880-1980, undated (10 boxes)**

The Correspondence Series contains letters, telegrams, postcards, and Christmas cards organized into three subseries: A. Outgoing, B. Incoming, and C. Third-party. Outgoing correspondence is in alphabetical order by recipient. Incoming and Third-party is alphabetical by author. All correspondence, including that found in other parts of the collection, is indexed by author, except for outgoing mail from Tennessee Williams, which is indexed by recipient.

Most of the correspondence is typed. Photo and carbon copies are found in large numbers, with carbons comprising all of the incoming correspondence from William's agents, Liebling-Wood. Liebling-Wood correspondence is present in greater amounts than any other in the series and is found in each of the subseries. Related correspondence is also filed separately under Audrey Wood and Bill Liebling. Topics include the development and production of his works and personal messages to friends and family. Many letters include both personal and professional information.

Some correspondence includes works by Williams--mostly short poems or materials related to theatrical productions. These are indicated in the Correspondence Series folder list, and include references to and from related materials in the Works Series.

**Series III. Williams Family, 1892-1969, undated (4 boxes, 2 galley folders, 8 scrapbooks)**

The majority of the materials in the Family Series were created or collected by Williams' mother, Edwina. The series is organized into three subseries: A. Works, B. Correspondence and C. Scrapbooks, with Works comprising the largest volume of materials.

The bulk of the Works Subseries consists of drafts and proofs of Edwina Williams' book *Remember Me to Tom*, written with Lucy Freeman. Other works include two short essays by Edwina Williams, typing exercises by Williams' sister, Rose, and an undated map drawn by his brother, Dakin. Several notebooks contain entries by Rose Williams and other family members regarding travel and expenses, and one folder contains genealogical information on the Dakin family.

Post cards, typed letters, and handwritten letters of Williams' father, Cornelius, mother, sister, brother, and aunt Ella Williams, are found in Subseries B, with the majority belonging to Edwina Williams. The correspondence is arranged under each name as incoming by author or outgoing by recipient, then by date. Authors are listed in the Index of Correspondents.

The letters are largely between the family members listed above. Communications between these family members and Tennessee Williams are located in Series II. Correspondence.

Subseries C. contains eight scrapbooks created by Edwina Williams. Books one through five contain clippings and correspondence, dating from the mid 1930s to the late 1950s, documenting Tennessee Williams' theatrical and literary activities. Scrapbooks six through eight date from 1900 to 1907, and contain letters, mementos and writings relating to Edwina Williams' social activities. These scrapbooks were acquired with the Williams Family materials in 1965. Two other scrapbooks were received with the original 1962 acquisition of Williams' materials and are located with the Williams Vertical Files materials. They contain clippings about Tennessee Williams, his works, and his family from the mid 1930s to the mid 1950s.

#### **Series IV. Works by Others, 1940-1993, undated (9 boxes, 3 card files)**

Series IV consists largely of biographical and scholarly monographs and short drafts about Tennessee Williams, along with a smaller number of poems and works of fiction. The works are in alphabetical order by author, with unidentified materials filed at the end.

The bulk of the series consists of materials created or collected by Andreas Brown during the 1960s while working on a comprehensive bibliography of Williams' works. Brown maintained extensive correspondence files with literary dealers, fellow Williams researchers, friends, family, and colleagues of Williams, as well as Williams himself. The correspondence is indexed by author and is included in the Index of Correspondents. In addition to the correspondence are Brown's notes for and drafts of the bibliography, and two short articles he wrote about Williams.

Richard F. Leavitt's book *The World of Tennessee Williams* is represented by several galley proofs, black and white photographs, and correspondence with Williams and others. Included with the correspondence are several pages of handwritten and typed answers Williams wrote in response to questions Leavitt asked about his life, work, and friends. Other materials included in the series are a composite draft of Gilbert Maxwell's book *Tennessee Williams and Friends*, and the transcript for a 1993 Williams documentary (film and video tape from the documentary is located in the Ransom Center Film Department). Of special note is Max Marlin's musical score for the 1947 production of *A Streetcar Named Desire*, and a mimeo copy of Carson McCullers' *The Dual Angel* signed "from Carson and Reeves".

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## **Index Terms**

### **Correspondents**

Atkinson, Brooks, 1894-1984.

Barnes, Margaret Fawcett, 1896-1980.

Bentley, Eric, 1916-2020.

Bigelow, Paul.

Bowles, Paul.  
Brown, Andreas.  
Brownlow, Isabel Williams.  
Campbell, Sandy.  
Conkle, E. P. (Ellsworth Prouty).  
Conroy, Jack, 1899-1990.  
Crawford, Cheryl, 1902-1986.  
Cronyn, Hume.  
Dakin, Rosina Otte.  
Dakin, Walter Edwin.  
De Rochemont, Louis, 1899-1978.  
Dowling, Eddie.  
Evans, Oliver Wendell, 1915- .  
Freeman, Lucy.  
Glavin, William M.  
Hazan, Joseph.  
Holland, Willard.  
Isherwood, Christopher, 1904-1986.  
Jones, Margo.  
Kazan, Elia.  
Kazan, Molly Thatcher.  
Langner, Lawrence, 1890-1962.  
Laughlin, James.  
Liebling, William.  
MacGregor, Robert.  
Magnani, Anna.  
Maxwell, Gilbert.  
Mayorga, Margaret (Margaret Gardner).  
McClintic, Guthrie, 1893-1961.  
McCullers, Carson, 1917-1967.  
Merlo, Frank.  
Olivier, Laurence, 1907-1989.

Porter, Katherine Anne, 1890-1980.

Rodriguez Y Gonzalez, Pancho.

Saher, Lilla van.

Selznick, Irene Mayer, 1907-1990.

Sykes, Buffie Johnson.

Vaccaro, Marion Black.

Wallach, Eli, 1915-2014.

Williams, Cornelius Coffin.

Williams, Dakin.

Williams, Edwina Dakin.

Williams, Rose Isabel.

Willits, Malcolm.

Windham, Don.

Wood, Audrey, 1905-1985.

York, Michael, 1939- .

### **Organizations**

Liebling-Wood.

Warner Bros. Pictures.

### **Subjects**

American drama--20th century.

Dramatists, American--20th century.

Williams family.

### **Document Types**

Bibliographies.

Biographies.

Christmas cards.

First drafts.

Galley proofs.

Journals.

Legal instruments.

Notebooks.

Photographs.

Playbills.

Postcards.

Scores.

Scrapbooks.

Scripts.

Video recordings.

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**Series I. Works, 1925-1982, undated**

A-Ac, undated	<b>box 1 folder 1</b>
"The Accent of a Coming Foot," undated	<b>folder 2</b>
"Act of Love," undated	<b>folder 3</b>
"Adam and Eve on a Ferry," undated	<b>folder 4</b>
Ae-Am, 1936, undated	<b>folder 5</b>
"Alice at the Country Club," undated	<b>folder 6</b>
"An Allergy to Pink," undated	<b>folder 7</b>
"American Blues," undated	<b>folder 8</b>
"American Gothic," 1936, undated	<b>folder 9</b>
An-Ar, 1941-1958, undated	<b>folder 10</b>
"Androgyne, Mon Amour," 1975?	<b>folder 11</b>
"The Angel in the Alcove," 1943, undated (basis for "Vieux Carré") (contains early draft of "A Streetcar Named Desire" on verso)	<b>folder 12</b>
"The Angels of Fructification," 1942, undated	<b>folder 13</b>
"Apt. F, 3rd Flo. So.," undated	<b>folder 14</b>
As-Az, 1935-1948, undated	<b>folder 15</b>
"Ate Toadstools but Didn't Quite Die," undated	<b>folder 16</b>
"Auto-Da-Fe," undated	<b>folder 17</b>
"Autumn Sunlight," ca. 1935	<b>folder 18</b>
Ba, 1942	<b>folder 19</b>
"Baby Doll" (or "Hide and Seek," "The Long Stay Cut Short," "Tiger by the Tail," "The Unsatisfactory Supper," "Whipmaster")	

Draft fragments, undated	<b>box 2 folder 1-2</b>
Full script, undated	<b>folder 3-4</b>
"Hide and Seek" scripts, undated	<b>folder 5</b>
"Hide and Seek" / "Whipmaster" scripts, ca. 1954	<b>folder 6</b>
"The Long Stay Cut Short" fragments, undated	<b>folder 7</b>
Revisions, undated	<b>folder 8</b>
"Tiger by the Tail" script, undated	<b>folder 9</b>
"The Battle of Angels" (or "The Broken Tower," "The Fugitive Kind" [Screenplay], "Orpheus Descending," "The Snakeskin Jacket," "Te Moraturi Salutamus")	
Draft fragments, undated (see also oversize box 1)	<b>box 3 folder 1-2</b>
Full script, 1939	<b>folder 3</b>
Full script, 1941	<b>folder 4</b>
New outline, undated	<b>folder 5</b>
"Te Moraturi Salutamus," undated	<b>folder 6</b>
Be, 1941, undated	<b>folder 7</b>
"The Beaded Bag," undated (or "A Story of Hope and Despair")	<b>folder 8</b>
"The Beanstalk Country," undated	<b>folder 9</b>
"Beauty Is the Word," 1930, 1962	<b>folder 10</b>
"The Beetle of the Sun," 1942, undated (or "Chaplinesque," "The Funniest Pair of Lovers," "The Ghost of a Man and a Cat," "He Will Go Back to the Sun")	<b>folder 11</b>
"Beginning and End of a Story," undated	<b>box 4 folder 1</b>
Bi-BI, ca. 1926-1941, undated	<b>folder 2</b>
"The Big Game," undated	<b>folder 3</b>

"The Big Time Operators," undated	<b>folder 4</b>
"Blood of the Wolf," 1941, undated	<b>folder 5</b>
"Blue Mountain Blues," 1942, undated (or "Blue Mountain Ballads")	<b>folder 6</b>
"The Blue Ornament," undated	<b>folder 7</b>
"Blue Roses," 1935 (or "The Fur-lined Coat," "Story of an Angel")	<b>folder 8</b>
Bo-By, 1938, undated	<b>folder 9</b>
"The Bottle of Brass," ca. 1935, undated (or "Escape")	<b>folder 10</b>
Ca, 1917-1942, undated	<b>folder 11</b>
"Cairo, Shanghai, Bombay!," undated	<b>folder 12</b>
"Camino Real" (or "An American Mortgage," "A Match," "The Rich and Eventful Death of Oliver Winemiller," "Sixteen Blocks on the Camino Real," "Ten Blocks on the Camino Real," "Three Brass Balls and a Gypsy," "Three Yellow Balls and a Gypsy," "The Time," "A Work for the Plastic Theatre")	
Composite scripts, 1952, undated	<b>box 5 folder 1-3</b>
Draft fragments, undated	<b>folder 4-6</b>
Draft fragments, undated	<b>box 6 folder 1-2</b>
Draft scripts, 1952, undated	<b>folder 3-7</b>
Early drafts, undated	<b>folder 8-9</b>
Early draft fragments, undated	<b>box 7 folder 1</b>
Notes and dialogue, 1953, undated	<b>folder 2</b>
Revisions, undated	<b>folder 3</b>
Television scripts, 1963, undated	<b>folder 4-5</b>
Tentative budget, 1951	<b>folder 6</b>

**"Ten Blocks on the Camino Real"**

Early draft with notes, 1949	<b>box 7 folder 7</b>
Forward, 1946	<b>folder 8</b>
Typescript drafts, 1950-1951, undated	<b>folder 9-10</b>

**"Candles to the Sun" (or "The Lamp")**

Draft fragments, ca. 1936, undated	<b>box 8 folder 1-2</b>
Draft script, ca. 1936	<b>folder 3</b>

**"Cat on a Hot Tin Roof" (or "A Place of Stone," "The Stone Palace," "The Richest Earth This Side of the River Nile")****Act I**

Draft fragments, undated	<b>box 8 folder 4-5</b>
Revisions, undated	<b>folder 6</b>

**Act II**

Draft fragments, undated	<b>box 8 folder 7</b>
Revisions	<b>folder 8</b>

**Act III**

Draft fragments, undated	<b>box 8 folder 9</b>
Draft fragments, undated	<b>box 9 folder 1</b>
Revisions, undated	<b>folder 2</b>

Acting scripts, ca. 1955, undated	<b>folder 3-5</b>
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Composite drafts, undated	<b>folder 6-7</b>
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Draft fragments, undated	<b>folder 8</b>
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Production schedule, 1955	<b>folder 9</b>
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Finnish script, undated	<b>folder 10</b>
Notes and dialogue, undated	<b>folder 11</b>
Revisions, undated	<b>box 10 folder 1</b>
"The Cataract," 1942, undated	<b>folder 2</b>
Ce-CI, 1941, undated	<b>folder 3</b>
"The Chart," 1945, undated	<b>folder 4</b>
"The Chronicle of a Demise," undated	<b>folder 5</b>
"The Cinder Hill," 1941-1945, undated	<b>folder 6</b>
"Clothes for a Summer Hotel"	
Mimeo first draft, 1979	<b>box 10 folder 7</b>
Mimeo second draft, 1979	<b>folder 8</b>
Mimeo revisions, 1979	<b>folder 9</b>
Co-Cu, 1945-1954, undated	<b>folder 10</b>
"Cold Stream," undated	<b>folder 11</b>
College papers, 1930-1938, undated (see also oversize box 1)	<b>folder 12</b>
College papers, 1930-1938, undated	<b>box 11 folder 1-2</b>
"The Coming of Something to the Widow Holly," undated (or "The Men from the Polar Star")	<b>folder 3</b>
"Confessional," undated	<b>folder 4</b>
"Corduroy Pants," undated (or "A Pack of Cigarettes")	<b>folder 5</b>
"Cortege," 1943, undated	<b>folder 6</b>
"Counsel," 1949, undated	<b>folder 7</b>
"Crazy Night," undated	<b>folder 8</b>

"Curtains for the Gentleman," 1936, undated	<b>folder</b> 9
Da-De, 1925-1942, undated	<b>folder 10</b>
"Dago Hill," undated	<b>folder 11</b>
"Daisy Lanier...," undated	<b>folder 12</b>
"The Dangerous Painters," 1942-1943, undated	<b>folder 13</b>
"Dark Arm, Hanging Over the Edge of Infinity," 1941-1942, undated	<b>folder 14</b>
"The Dark Room," 1938, undated	<b>folder 15</b>
"Daughter of Revolution," 1943, undated (or "A Daughter of the American Revolution")	<b>folder</b> 16
"Death Is High," 1950, undated	<b>folder 17</b>
"Death of a God," undated	<b>box 12 folder 1</b>
"Definitions and Verbs," undated (or "Definition of Verbs," "Interior," "The Pink Bedroom," "Verbs")	<b>folder 2</b>
"Desire and the Black Masseur," 1942-1946, undated	<b>folder 3</b>
Di-Dz, 1935-1942, undated	<b>folder 4</b>
"Dinwiddie's Inconvenience," 1942	<b>folder 5</b>
"Dolores Sleeps Under the Roses," undated	<b>folder</b> 6
"Dos Ranchos," 1940 (or "New Mexican Mural," "La Puella Perdida," "A Chant for My Former Companions")	<b>folder 7</b>
"Dragon Country," 1942	<b>folder 8</b>
Ea-Ez, 1937-1946, undated	<b>folder 9</b>
"Escape," undated (or "Quicksilver," "The Lake," "Summer at the Lake")	<b>folder 10</b>
Eulogy of Lurette Taylor, undated	<b>folder 11</b>

"Every Twenty Minutes: A Satire," undated	<b>folder</b> 12
"Everyman," undated (or "The Legend")	<b>folder</b> 13
"The Eye That Saw Death," undated	<b>folder</b> 14
"The Eyes," 1949 (or "The Eyes Are the Last to Go Out")	<b>folder</b> 15
Fa-Fe, 1936-1937, undated (see also oversize box 2)	<b>folder</b> 16
"Facts about Me," ca. 1947-1953	<b>folder</b> 17
"Faint as a Leaf Shadow," 1949, undated	<b>folder</b> 18
"The Fat Man's Wife," undated	<b>box 13 folder</b> 1
"Fate and the Fishpools," undated	<b>folder</b> 2
Fi-Fl, 1935, 1937-1948, undated	<b>folder</b> 3
"The Field of Blue Children," undated	<b>folder</b> 4
"Floor Show Every Saturday Night," 1945 (or "Dancing Every Saturday Night," "A Hot Time in the Old Town")	<b>folder</b> 5
"Flowers," undated	<b>folder</b> 6
Fo-Fr, 1936-1948, undated	<b>folder</b> 7
"For My Grandmother Rosina Maria Francesca von Albertzart-Otte Dakin (or Rose)," undated	<b>folder</b> 8
"Four Leaf Clover," 1941	<b>folder</b> 9
"Frosted Glass Coffin," undated	<b>folder</b> 10
"The Fugitive Kind" (or "Cathedral Bells," "City of Dreadful Nights," "Clash by Night," "Herman Never Loses")	
Draft scripts, ca. 1937	<b>box 13 folder</b> 11-14
Draft scripts, ca. 1937	<b>box 14 folder</b> 1

Typescripts, 1938	<b>folder 2</b>
"The Fugitive Kind" [Screenplay] (or "The Battle of Angels," "The Broken Tower," "Orpheus Descending")	
Composite draft, undated	<b>box 14 folder 3</b>
Cutting continuity, 1960	<b>folder 4</b>
Dialogue transcript, 1960	<b>folder 5</b>
G, 1939-1945, undated	<b>folder 6</b>
"Garden District" (or "Something Unspoken" (or "A Few in the Town"), "Suddenly Last Summer" (or "Cabeza de Lobo," "Composition in the 12-Tone Scale," "Tell Sad Stories of the Deaths of Queens..."))	
Incomplete typescript, undated	<b>box 14 folder 7</b>
"Something Unspoken," 1945, 1951, undated (see also galley files)	<b>folder 8</b>
"Suddenly Last Summer"	
Draft fragments, undated	<b>box 14 folder 9</b>
Early drafts, undated	<b>box 15 folder 1</b>
Incomplete draft, undated	<b>folder 2</b>
Finnish script, undated	<b>folder 3</b>
Motion picture script, undated	<b>folder 4</b>
"The Garden of Emiel Kroger," 1951, undated	<b>folder 5</b>
"Gift of an Apple," undated	<b>folder 6</b>
"Girl from Joe's," undated	<b>folder 7</b>
"The Glass Menagerie" (or "Carolers, Our Candle!," "The Front Porch Girl," "The Gentleman Caller," "If You Breathe, It Breaks!," "Portrait of a Girl in Glass," "The Pretty Trap," "The Spring Offensive," "Third Floor South")	
Complete typescript, undated	<b>box 15 folder 8</b>
Composite typescript, 1948	<b>folder 9</b>

Finnish typescript, undated	<b>folder 10</b>
Motion picture typescript fragments, 1947-1949, undated	<b>folder 11</b>
Motion picture script, undated	<b>box 16 folder 1</b>
Notes and dialogue, 1949-1950, undated	<b>folder 2</b>
Summary typescript, undated	<b>folder 3</b>
Television script, 1963	<b>folder 4</b>
Typescript fragments, 1943, undated	<b>folder 5-6</b>
"Carolers, Our Candle!," 1943	<b>folder 7</b>
"The Front Porch Girl," undated	<b>folder 8</b>
"The Gentleman Caller"	
General description, undated	<b>box 16 folder 9</b>
Early drafts, undated	<b>folder 10</b>
Draft fragments, undated	<b>box 17 folder 1-3</b>
Motion picture treatment, 1943, undated	<b>folder 4</b>
Notes and dialogue, undated	<b>folder 5</b>
"If You Breath, It Breaks!," undated	<b>folder 6</b>
"Portrait of a Girl in Glass," 1941-1943, undated	<b>folder 7</b>
"The Pretty Trap," undated	<b>folder 8</b>
"The Spring Offensive," undated	<b>folder 9</b>
"Third Floor South," undated	<b>folder 10</b>
"Goat Song," undated (contains elements of "Baby Doll" and "Battle of Angels")	<b>folder 11</b>

"God in the Free Ward," 1934, undated	<b>folder</b> 12
"Gods Passed this Way," 1949, undated	<b>folder</b> 13
"Gold Tooth Blues," undated	<b>folder</b> 14
"The Goths," 1949, undated	<b>folder</b> 15
"Grenada to West Plains," undated	<b>box 18 folder</b> 1
"A Guest at the Gables," 1937, undated	<b>folder</b> 2
"Gunner Jack," undated	<b>folder</b> 3
Ha-He, 1938-1941, undated	<b>folder</b> 4
"Hard Candy," 1949-1953, undated (contains "Three Players of a Summer Game," "Two on a Party," "The Resemblance Between a Violin Case and a Coffin," "Hard Candy," "Rubio Y Morena," "The Mattress by the Tomato Patch," "The Coming of Something to the Widow Holly," "The Vine," "The Mysteries of the Joy Rio")	<b>folder</b> 5
"The Harp of Wales," 1945, undated	<b>folder</b> 6
"Heavenly," undated (or "The Out of Town Date")	<b>folder</b> 7
"Heavenly Grass," undated (or "The Miracles at Granny's," "The Song of the Turned-Out People")	<b>folder</b> 8
"Hello from Bertha," undated	<b>folder</b> 9
"Hello Moon," undated	<b>folder</b> 10
"Her Head on the Pillow," undated	<b>folder</b> 11
Hi-Hy, 1932-1955, undated	<b>folder</b> 12
"His Father's House," undated	<b>folder</b> 13
"His Mark on You," 1939, undated	<b>folder</b> 14
"The Holy Family," undated	<b>folder</b> 15

"Home Remedy," 1954	<b>folder 16</b>
"A House Not Meant to Stand," (or "The Dancie Monie," "Some Trouble at the Moose Lodge")	
Typescript drafts, 1975?-1982, undated	<b>box 18</b> <b>folder 17-18</b>
Typescript drafts, 1975-1982, undated	<b>box 19 folder</b> 1-7
"House of Vines," undated	<b>box 20 folder 1</b>
"How doth my love lie...," undated	<b>folder 2</b>
I, 1938-1942, n.d	<b>folder 3-4</b>
"I Rise in Flames Cried the Phoenix"	
Autograph and typescript drafts, 1955, undated	<b>box 20</b> <b>folder 5</b>
Play script, 1941	<b>folder 6</b>
Proof sheet, undated	<b>folder 7</b>
"I Want to Go Away," undated	<b>folder 8</b>
"I want to go down to the sea...," undated	<b>folder</b> 9
Ia-Im, 1937-1944, undated	<b>folder 10</b>
"The Important Thing," undated	<b>folder 11</b>
In, 1938-1959, undated	<b>folder 12</b>
"In Memory of an Aristocrat," undated (or "Disturbance at the Spring Display," "This was Irene")	<b>folder</b> 13
"In Our Profession," undated	<b>folder 14</b>
"In Spain There Was Revolution," ca. 1936	<b>folder</b> 15
"In the Bar of a Tokyo Hotel"	<b>box 21</b>
Composite drafts, 1969, undated	<b>folder 1</b>

Typescript draft, 1968, undated	<b>folder 2</b>
"In the Winter of Cities," undated (or "Poems, Early and Late")	<b>folder 3</b>
"Inheritors," 1936	<b>folder 4</b>
"The Interior of the Pocket," 1948-1949, undated	<b>folder 5</b>
"Interval," 1938	<b>folder 6</b>
"The Inventory," undated	<b>folder 7</b>
Io-Iz, 1936-1953, undated	<b>folder 8</b>
"Ironweed," undated	<b>folder 9</b>
"Ishtar," undated	<b>folder 10</b>
"The Island Is Memorable to Us," 1950, undated	<b>folder 11</b>
J, 1941-1942, undated	<b>folder 12</b>
"The Jockeys at Hialeah," 1945, undated	<b>folder 13</b>
"Joe Clay's Fiddle," 1937-1941, undated (or "The Fiddle")	<b>folder 14</b>
Journals, 1940-1943	<b>folder 15-16</b>
Journals, 1940-1943	<b>box 22 folder 1</b>
"Jungle," undated	<b>folder 2</b>
"Katharsis," undated	<b>folder 3</b>
"The Kewpie Doll," undated (or "April Is the Cruellest Month")	<b>folder 4</b>
"The Killer Chicken and the Closet Queen," undated	<b>folder 5</b>
"Kingdom of Earth" (or "Myra, My Brother's Wife," "The Seven Descents of Myrtle," "Spiritchel Gates," "Woman")	

Drafts and galleys, 1942, undated (see also galley files)	<b>folder 6</b>
First draft, 1967	<b>folder 7</b>
Playscript, 1975	<b>folder 8</b>
"The Seven Descents of Myrtle," undated	<b>folder 9</b>
"The Knightly Quest," n.d	<b>folder 10</b>
"Knowledge," 1940	<b>folder 11</b>
La, 1940, undated	<b>folder 12</b>
"Lady Anemone," 1944, undated (or "Tall," "A Tall Man," "Tall Men," "Yes, Tall, Inseparably...")	<b>folder 13</b>
"The Lady from the Village of Fallin," undated	<b>box 23 folder 1</b>
"The Lady of Larkspur Lotion," undated	<b>folder 2</b>
"The Lake Trip," undated	<b>folder 3</b>
"Lament for the Moths," 1942	<b>folder 4</b>
"The Last of My Solid Gold Watches," 1943-1958 (see also galley files)	<b>folder 5</b>
"The Last Verse," undated	<b>folder 6</b>
"Laughter," undated	<b>folder 7</b>
Le-Li, 1936-1940, undated	<b>folder 8</b>
"Life Boat Drill," undated	<b>folder 9</b>
"Lily and <i>La Vie!</i> ," undated (or "The Chain Cigarette," "One of Picasso's Blues")	<b>folder 10</b>
"Little Eva's Dilemma," undated (contains "Der Trachedy uff Hamlut und Ahphelia")	<b>folder 11</b>

"Little Horse," undated	<b>folder 12</b>
"A Liturgy of Roses," 1945, undated	<b>folder 13</b>
Lo-Lz, 1937-ca. 1942, undated	<b>folder 14</b>
"The Long Goodbye," undated	<b>folder 15</b>
"A Long Road with Pines," undated	<b>folder 16</b>
"Lord Byron's Love Letter," undated (or "...and Last Farewell")	<b>folder 17</b>
"The Lost Girl," undated	<b>folder 18</b>
"Love Only," undated	<b>folder 19</b>
"A Lovely Sunday for Creve Coeur" (or "Combination Forgotten," "Companions," "Creve Coeur," "An Inspirational Message from a Parrot")	
"Combination Forgotten," undated	<b>box 23 folder 20</b>
Mimeo and typescript, 1978	<b>box 24 folder 1</b>
Mimeo script, 1979	<b>folder 2</b>
Ma, undated	<b>folder 3</b>
"The Magic Tower," undated (or "State of Enchantment")	<b>folder 4</b>
"The Malediction," 1941, undated (or "Nitchevo")	<b>folder 5</b>
"The Man in the Dining Car," undated	<b>folder 6</b>
"The Man Korngold," 1942	<b>folder 7</b>
"The Mark of the Makhi," undated	<b>folder 8</b>
"Marriage Is a Private Affair," 1943	<b>folder 9</b>
"The Marvelous Children," undated	<b>folder 10</b>
"The Mattress by the Tomato Patch," 1943, undated	<b>folder 11</b>

Me-Mi, 1927, undated	<b>folder 12</b>
"Me, Vashya!" (or "Death is the Drummer," "The Tears of Christ," "I, Vaslev")	
"Death Is the Drummer," undated	<b>box 24 folder 13</b>
Draft fragments, undated	<b>folder 14</b>
Photocopy manuscript, 1937	<b>box 25 folder 1</b>
Velobound typescript, undated	<b>folder 2</b>
"The Mercury," 1945 (or "The Photo-Finish of a Shooting Star," "A Travelogue of Stars that Fall")	<b>folder 3</b>
"Middle West," undated	<b>folder 4</b>
"Military Honors," undated (or "A Military Funeral")	<b>folder 5</b>
"The Milk Train Doesn't Stop Here Anymore" (or "The Chanting of the Koran," "Goforth," "The Mother of the Wine")	
American version, undated	<b>box 25 folder 6-8</b>
American version, undated	<b>box 26 folder 1</b>
British version, 1963	<b>folder 2-3</b>
Draft fragments, undated	<b>folder 4</b>
Early printed versions, 1962, undated	<b>folder 5-6</b>
Early typescript drafts, undated	<b>box 27 folder 1</b>
First rough draft, 1958-1959	<b>folder 2</b>
"The Mother of Wine," 1963-1968	<b>folder 3</b>
Printed script with inserts, undated	<b>folder 4-5</b>
Revised American edition, 1963	<b>folder 6-7</b>
Revised American edition, 1963	<b>box 28 folder 1</b>
Revisions, undated	<b>folder 2</b>

Spoletto Italy version, undated	<b>folder 3-4</b>
"The Minstrel Jack," 1941	<b>folder 5</b>
"Miss Jelkes Recital," undated	<b>folder 6</b>
Mo, 1941-1961, undated (see also oversize box 2)	<b>folder 7</b>
"A Moment in a Room," undated	<b>box 29 folder 1</b>
"Moony's Kids Don't Cry," 1932-1935, undated (or "Hot Milk at Three in the Morning," "Ride a Cock Horse") (also in "Three Plays by Tennessee Williams")	<b>folder 2</b>
Mr-My, 1936-1941, undated	<b>folder 3</b>
"Las Muchachas," undated (or "The Lost Girl" and "Las Palomas")	<b>folder 4</b>
"My Escape," undated	<b>folder 5</b>
"My Grandmother's favorite color...", 1953, undated	<b>folder 6</b>
"My Little One Whose Tongue Is Dumb," undated	<b>folder 7</b>
N, 1937-1949, undated	<b>folder 8</b>
"Night Before Sailing," undated (or "Ditches")	<b>folder 9</b>
"A Night in Madrid," undated	<b>folder 10</b>
"Night of the Iguana" (or "Southern Cross")	
Composite drafts, undated	<b>box 29 folder 11</b>
Draft fragments, 1948, undated	<b>folder 12</b>
Printed playscripts, 1960-1962	<b>folder 13-14</b>
Printed playscripts, 1960-1962	<b>box 30 folder 1</b>
Re-writes, 1961	<b>folder 2</b>

Typescript drafts, 1946-1960, undated	<b>folder</b> 3
"Nirvana," undated	<b>folder</b> 4
"Not About Nightingales" (or "Hell," "The Rest is Silence")	
Draft fragments, 1937, undated	<b>box 30 folder</b> 5-7
"Hell," undated	<b>folder</b> 8
Notes, undated	<b>folder</b> 9
Typescript draft, 1938	<b>folder</b> 10
Notebooks, 1931-1946, undated	
Unidentified poetry, play, and prose fragments	<b>box 31</b> <b>folder</b> 1
Early draft of dinner scene from "The Glass Menagerie," letter to Jay Laughlin at New Directions: unidentified poem fragments	<b>folder</b> 2
Unidentified fragments	<b>folder</b> 3
"The Life of a Sitting Target: Chapter X," "Envoi," "Desertion," "The Harp of Wales," "Storm Clouds Over the Wheat," "The Island is Memorable to Us," "Compromise," "Short Stories for Volume," "The Accent of a Coming Foot," "The Interior of the Pocket," unidentified fragment	<b>folder</b> 4
Drafts for the poems "No word we spoke...," "The Reredos at Saint Chapelle...," "White Sisters"	<b>folder</b> 5
O-Om, 1937-1941, undated	<b>folder</b> 6
"Oak Leaves," undated	<b>folder</b> 7
"Observe His Heart," undated	<b>folder</b> 8
"An Old Lady Falls with Two Books," undated	<b>folder</b> 9
"Old Men with Sticks," 1949, undated (or "The Ancients Are Walking," "Ancients Walking," "India Has No Jewel," "The Time of Ancients")	<b>folder</b> 10
On-Oz, 1941-1943, undated	<b>folder</b> 11

"On Summer Evenings," undated	<b>folder 12</b>
"One Arm," 1942-1945, undated	<b>folder 13</b>
"One Arm and Other Stories," 1948 (see also galley files)	<b>folder 14</b>
"Orpheus Descending" (or "The Battle of Angels," "Bone of a Bird," "The Dismembering Furies," "The Fugitive Kind," "The Gala Opening of the Confectionery," "The Memory of an Orchard," "Something Wild in the Country")	
Draft typescripts, 1953-1954, undated	<b>box 32 folder 1-4</b>
Forward, undated	<b>folder 5</b>
Notes and dialogue, undated (see also oversize box 2)	<b>folder 6</b>
Poetry, 1951, undated	<b>folder 7</b>
Prologue, 1959	<b>folder 8</b>
Typescript fragments, undated	<b>folder 9</b>
Typescript fragments, undated	<b>box 33 folder 1-3</b>
"Out-Cry" (or "The Two Character Play")	
Bangkok version, 1971	<b>box 33 folder 4</b>
Notes and typescript fragments, undated	<b>folder 5</b>
Typescript draft, 1970 (see also oversize box 2)	<b>folder 6</b>
Typescript draft, 1971 (see also oversize box 2)	<b>box 34 folder 1</b>
"Two Character Play" notes to director, undated	<b>folder 2</b>
Pa-Pe, 1937-1940, undated	<b>folder 3</b>
"Las Palomas," undated	<b>folder 4</b>

"A Panic Renaissance in the Lobos Mountains," undated	<b>folder 5</b>
"The Paper Lantern," 1943, undated (or "The Spinning Song")	<b>folder 6</b>
"Part of a Hero," undated	<b>folder 7</b>
"The Pearl of Greater Price," undated	<b>folder 8</b>
"A Perfect Analysis Given by a Parrot," undated (or "Side Light on a Convention")	
Typescript draft, undated	<b>box 34 folder 9</b>
"Side Light on a Convention," undated	<b>folder 10</b>
"Period of Adjustment"	
Draft fragments, undated	<b>box 34 folder 11</b>
Galley proofs, undated (see also galley files)	<b>folder 12</b>
Mimeo script, undated	<b>folder 13</b>
Typescript drafts, 1958	<b>folder 14-15</b>
Typescript drafts, 1958	<b>box 35 folder 1</b>
Ph-Po, 1940-1955, undated	<b>folder 2</b>
"Pieces of My Youth," undated	<b>folder 3</b>
"The Pink Bedroom," ca. 1932-1935, undated	<b>folder 4</b>
"Poem for K.," 1940, undated	<b>folder 5</b>
"Poems," 1941-1943	<b>folder 6</b>
"Portrait of a Madonna," undated (or "The Leafless Block")	<b>folder 7</b>
Pr-Pu, 1943, undated	<b>box 35 folder 8</b>
"Preface to Action," undated	<b>folder 9</b>
"A Preface to Browning's 'My Last Duchess'," undated	<b>folder 10</b>

"The Privet Hedge," 1940	<b>folder 11</b>
"The Prodigal Race," undated	<b>folder 12</b>
"Quest," undated	<b>folder 13</b>
R, 1938-1948, undated	<b>folder 14</b>
"The Radiant Guest," undated	<b>folder 15</b>
"A Recluse and His Guest," undated	<b>folder 16</b>
"The Red Devil Battery Sign"	
Mimeo script	
January 1974	<b>box 36 folder 1</b>
February 1974	<b>folder 2</b>
November 1974	<b>folder 3</b>
March 1975	<b>folder 4</b>
Summer 1975	
Version 1	<b>box 36 folder 5</b>
Version 2	<b>folder 6</b>
September 1976	<b>box 37 folder 1</b>
Photocopy script	
First draft (revised), 1973	<b>box 37 folder 2</b>
Revisions, September 1976	<b>folder 3</b>
"The Red Part of the Flag," undated (or "Etablissements de Saint Louis," "Fountain," "Red Silk for the Street")	<b>folder 4</b>
"Reflections in a Golden Eye," undated (or "This Book")	<b>folder 5</b>
Introduction and critique	

"Remember Me as One of Your Lovers," 1938, undated	<b>box 37 folder 6</b>
"The Resemblance between a Violin-Case and a Coffin," 1949, undated	<b>folder 7</b>
Reviews, undated	<b>folder 8</b>
"The Road," 1938, undated	<b>folder 9</b>
"The Road: Sunrise," undated	<b>folder 10</b>
"The Roman Spring of Mrs. Stone," (or "Moon of Pause")	
Draft fragments, undated	<b>box 37 folder 11-12</b>
Motion picture script, undated	<b>box 38 folder 1</b>
Typescript draft, undated	<b>folder 2</b>
"The Rose Tattoo" (or "The Ashes," "Flesh Farewell," "An Old Man on the Road," "The Rose," "The Rose Immaculate," "Stornello," "The Two," "The Widow of the Rose," "A Wild Thing in the House")	
Notes and dialogue, 1949, undated	<b>box 38 folder 3</b>
Stornello outline, 1949	<b>folder 4</b>
First typescript draft, January, 1950	
Composite	<b>box 38 folder 5</b>
Fragments	<b>folder 6</b>
Photocopy	<b>folder 7-8</b>
Kitchen sink draft, January and March 1950, undated	
Composite	<b>box 38 folder 9</b>
Typescript	<b>folder 10</b>
Revised	<b>box 39 folder 1</b>
Re-writes	<b>folder 2</b>
Second draft, April 1950	<b>folder 3</b>

Fourth draft, October 1950	<b>folder 4</b>
Composite drafts, undated	<b>folder 5</b>
Draft fragments, undated	<b>folder 6-8</b>
Finnish translation, undated	<b>folder 9</b>
Motion picture script	
First temporary yellow, undated	<b>box 40 folder 1</b>
Objections, 1954	<b>folder 2</b>
Revisions, 1954, undated	<b>folder 3</b>
Typescript draft, undated	<b>folder 4</b>
Radio script, undated	<b>folder 5</b>
Television script, 1963	<b>folder 6</b>
"Rubio y Morena," 1948, undated	<b>folder 7</b>
Sa-Se, 1936, n.d	<b>folder 8</b>
"Sacre de Printemps," undated	<b>folder 9</b>
"San Sebastian de Sodoma," undated	<b>folder 10</b>
"Sand," undated	<b>folder 11</b>
"Sea Shells," undated	<b>folder 12</b>
"The Sea without Water," undated	<b>folder 13</b>
"Season of Grapes," undated	<b>folder 14</b>
"Sentiments for the Second Sunday," undated	<b>folder 15</b>
Sh, 1936, undated	<b>folder 16</b>
"She that Comes Late to the Dance," undated	<b>folder 17</b>

"She Walks in Beauty," undated	<b>box 41 folder 1</b>
"Show Me the Way to Go Home," undated	<b>folder 2</b>
Si-Sn, 1946-1948, undated	<b>folder 3</b>
"The Siege," 1941, undated	<b>folder 4</b>
"The Sissy," 1929?	<b>folder 5</b>
"Slapstick Tragedy" (or "The Gnädiges Fräulein," "The Latter Days of the Celebrated Soubrette," "The Mutilated")	
"The Latter Days of the Celebrated Soubrette," 1974-1978, undated	<b>box 41 folder 6-7</b>
Mimeo rehearsal version, 1965	<b>folder 8</b>
"The Mutilated," 1964, undated	<b>folder 9</b>
Premiere party guest list, 1966	<b>folder 10</b>
"Small Craft Warning," undated	<b>folder 11</b>
So, 1935-1951, undated	<b>box 42 folder 1</b>
"The Soft City," 1948-1949, undated	<b>folder 2</b>
"Some Informal Thoughts on Success," 1947 (or "On a Streetcar Named Success")	<b>folder 3</b>
"Something About Him," undated (or "Mrs. Rose and the Grocery Clerk")	<b>folder 4</b>
"Something by Tolstoi," undated	<b>folder 5</b>
Sp, 1937-1942, undated (see also oversize box 1)	<b>folder 6</b>
"Spring Storm," (or "April Is the Cruellest Month," "The Time of Roses")	
Draft fragments, undated	<b>box 42 folder 7-8</b>
Draft typescripts, 1938, undated	<b>folder 9-12</b>
"Square Pegs," undated	<b>box 43 folder 1</b>

St, 1937-1943, undated	<b>folder 2</b>
"Stairs to the Roof" (or "A Prayer for the Wild of Heart that Are Kept in Cages," "Episodes from the Life of a Clerk")	
Draft fragments, ca. 1940, undated	<b>box 43 folder 3</b>
Typescript drafts, 1941, undated	<b>folder 4</b>
"Stella for Star," undated	<b>folder 5</b>
"The Stonecutter's Angels," 1941, undated	<b>folder 6</b>
"The Strangers," 1938?	<b>folder 7</b>
"The Strangest Kind of Romance," undated	<b>folder 8</b>
"A Streetcar Named Desire" (or "Electric Avenue," "Go, Said the Bird!," "Interior: Panic," "The Passion of a Moth," "The Poker Night," "The Primary Colors")	
Cuts required by Lord Chamberlain, undated	<b>box 43 folder 9</b>
Czech translation, 1964	<b>folder 10</b>
Draft fragments, undated	<b>folder 11</b>
"Electric Avenue," undated	<b>folder 12</b>
Finnish translation, undated	<b>folder 13</b>
"Go, Said the Bird!," undated	<b>box 44 folder 1</b>
Incomplete typescript draft, undated	<b>folder 2</b>
"Interior: Panic," 1945-1946	<b>folder 3</b>
Mimeo script	
1949	<b>box 44 folder 4</b>
undated	<b>folder 5</b>
Motion picture	

Mimeo script, 1950	<b>box 44 folder 6</b>
Notes and draft fragment, undated	<b>folder 7</b>
"The Passion of a Moth," undated	<b>folder 8</b>
"The Poker Night," undated	<b>folder 9</b>
"The Primary Colors," undated	<b>folder 10</b>
Typescript draft, undated	<b>folder 11</b>
Vivien Leigh playscript, 1949	<b>folder 12</b>
Su-Sy, 1937-1942, n.d	<b>box 45 folder 1</b>
"Sub Terra," 1937, undated	<b>folder 2</b>
"Summer and Smoke" (or "The Bird Girl in his Arms," "A Chart of Anatomy," "The Eccentricities of a Nightingale," "Fiddler's Green," "The Room is Cold," "Scenes of a Magic Lantern," "The Sun that Warms the Dark," "World of Light and Shadow")	
First reading version, 1946	<b>box 45 folder 3</b>
Revisions, 1946, undated	<b>folder 4</b>
Typescript draft, 1947	<b>folder 5</b>
Revisions, 1947	<b>folder 6</b>
Prompt copy, 1948	<b>folder 7</b>
Rome Version	
Typescript draft, 1948	<b>box 45 folder 8</b>
Mimeo script, 1948	<b>folder 9</b>
Radio script, 1949	<b>folder 10</b>
Motion picture script, 1960, undated	<b>folder 11</b>
"The Bird Girl in His Arms," undated	<b>box 46 folder 1</b>
Draft fragments, undated	<b>folder 2-4</b>

"The Eccentricities of a Nightingale," undated	<b>folder 5</b>
"Fiddler's Green," undated	<b>folder 6</b>
Incomplete typescript, undated	<b>folder 7</b>
Notes and dialogue, undated	<b>folder 8</b>
"The Room Is Cold," undated	<b>folder 9</b>
	<b>box 47</b>
"Summer at the Lake," undated (or "Escape," "The Lake") "The Summer Belvedere"	<b>folder 1</b>
Draft fragments, 1943, undated	<b>folder 2</b>
Galley proofs, 1944 (see also galley files)	<b>folder 3</b>
"Summer: Manhattan," 1940, undated	<b>folder 4</b>
"Summer Notes and Some Ain't!," undated	<b>folder 5</b>
"The Swan," 1939, undated	<b>folder 6</b>
"Sweet Bird of Youth" (or "The Enemy: Time," "The Puppets of the Levantine")	
"The Enemy: Time," 1956	<b>box 47 folder 7</b>
First draft, 1956	<b>folder 8</b>
Draft fragments, 1958	<b>folder 9-11</b>
Galley proofs, 1958 (see also galley files)	<b>folder 12</b>
Revised typescript draft, 1958	<b>box 48 folder 1</b>
Revisions, 1958	<b>folder 2</b>
Typescript draft, 1958	<b>folder 3</b>
Mimeo script, undated	<b>folder 4</b>
"The Puppets of the Levantine," undated	<b>folder 5</b>

Sketch for long play, undated	<b>folder 6</b>
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