

# Philip Callow:

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

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### Descriptive Summary

<b>Creator:</b>	Callow, Philip, 1924-2007
<b>Title:</b>	Philip Callow Papers
<b>Dates:</b>	1949-2006
<b>Extent:</b>	22 document boxes, 1 oversize box (9.24 linear feet), 1 galley folder (gf)
<b>Abstract:</b>	The Philip Callow Papers, 1949-2006, consist mainly of manuscripts for novels, poetry, short stories, biographies, two autobiographical works, and a radio play representing the bulk of Callow's published writings, plus a small amount of correspondence with friends, other writers, agents, editors, and publishers.
<b>Call Number:</b>	Manuscript Collection MS-00664
<b>Language:</b>	English
<b>Access:</b>	Open for research. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials. <b>Part or all of this collection is housed off-site and may require up to three business days' notice for access in the Ransom Center's Reading and Viewing Room. Please contact the Center before requesting this material: <a href="mailto:reference@hrc.utexas.edu">reference@hrc.utexas.edu</a></b>

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### Administrative Information

<b>Acquisition:</b>	Purchases, 1964-2009 (R1613, R2088, R4085, R5971, R7293, R12352, R12427, R13037, R14340, R14473, R14499, 2009-04-02-P)
<b>Processed by:</b>	Joan M. Sibley, 2010
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Philip Kenneth Callow was born 26 October 1924 in Birmingham, England. He grew up in Coventry and left Coventry Technical College when he was apprenticed to be a toolmaker at the age of 15. This occupation exempted him from military service, and he lived in Leamington Spa during World War II and in Nottingham and Plymouth in later years. After the war, he took a variety of civil service and clerical jobs and began writing in his spare time.

Many of Callow's novels draw from his own experiences growing up in a working-class home in the Midlands and touch upon his education, employment, and the hardships experienced in wartime and postwar England. His first novel, *The Hosanna Man* (1956), was very well reviewed, but the threat of a lawsuit by an individual who claimed to recognize himself in the book led publisher Jonathan Cape to withdraw and pulp all unsold copies rather than fight a libel case. The book still managed to win several awards and Callow received an Arts Council grant that enabled him to write full-time.

Among his 16 novels, the trilogy formed by *Going to the Moon* (1968), *The Bliss Body* (1969), and *Flesh of Morning* (1971) was perhaps his best-received and appreciated fictional work. Callow also published several volumes of poetry (his first collection, *Turning Point*, appeared in 1964) as well as short stories, plays, and also essays and book reviews contributed to *New Statesman*, *Spectator*, *Tribune*, *Listen*, and *Vogue*.

At the suggestion of his agent, Callow also wrote biographies of the figures he most admired, beginning with fellow-Midlander and stylistic influence D. H. Lawrence (*Son and Lover*, 1975). Callow's talents as both poet and lifelong amateur painter contributed to his ability to render a series of sensitive biographical portraits of several other writers and artists, including Anton Chekhov, Paul Cezanne, Robert Louis Stevenson, Vincent Van Gogh, and Walt Whitman. He also published two autobiographical works, *In My Own Land* (1965) and *Passage from Home* (2002).

Callow was married to Irene Christian Vallance (1952-1973), Penelope Jane Newman (1974-1987), and Anne Jennifer Golby (1987-2007). He died on 22 September 2007, survived by his wife Anne and a daughter from his first marriage, Fleur Alyse Harvey.

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## Sources:

Belbin, David. "Philip Callow." *The Independent*, 27 September 2007, <http://www.independent.co.uk/news/obituaries/philip-callow-403638.html> (accessed 13 October 2010).

"Philip Callow." *Times Online Obituary*, 25 September 2007, <http://www.timesonline.co.uk/tol/comment/obituaries/article2531271.ece> (accessed 13 October 2010).

"Philip Kenneth Callow." *Contemporary Authors Online*,  
<http://galenet.galegroup.com/servlet/GLD/> (accessed 13 October 2010).

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## Scope and Contents

The Philip Callow Papers, 1949-2006, consist mainly of manuscripts for novels, poetry, short stories, biographies, two autobiographical works, and a radio play representing the bulk of Callow's published writings, plus a small amount of correspondence with friends, other writers, agents, editors, and publishers. The papers are arranged into two series: I. Works, 1949-2004, and II. Correspondence, 1952-2006. Part of this collection was previously accessible through a card catalog but has been recataloged as part of a retrospective conversion project.

Series I. Works makes up the great majority of the collection and consists of drafts and proofs for Callow's works. Arranged alphabetically by title, these include manuscripts for nearly all of Callow's published output plus an early unpublished novel (*A Hood for the Brightness*, 1949), an untitled work (*My friend...*, 1952) in the form of a letter, *Time for Johnnie* (a juvenile version of *Some Love*, 1991), and a collaborative epistolary work (*Open Cage*, 1961) written with Ronald Hall. In addition to manuscripts for most of his published collections of poetry, there are also several other proposed collections that include poems eventually published in other volumes. Manuscripts for all of the autobiographical and biographical works are present, often accompanied by research materials, outlines, notes, illustrations, blurbs, dust jacket designs, and reviews. All manuscript titles appear in the folder list in this finding aid.

Correspondence in Series II. makes up only a single box of the papers and has been subdivided into outgoing and incoming letters, and subsequently arranged alphabetically by the name of the recipient or the author. Much of the correspondence concerns the publication of his works, such as letters with agents, editors, and publishers. Best represented correspondents include Graham Ackroyd, Bodley Head (Firm), Peter Day (Allison & Busby), Ivan R. Dee (Ivan R. Dee, Inc., Publisher), Elizabeth Fairbairn (John Johnson Author's Agent Limited), Ray Gosling, John Killick (Littlewood Press), John Lucas (Shoestring Press), Carol O'Brien (Constable Publishers), and David Tipton. There are also letters from fellow authors, including Elizabeth Berridge, Norman Mailer, Stanley Middleton, John Cowper Powys, and J. B. Priestley. An index of all correspondent names is included in this finding aid.

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## Related Material

Additional letters written by Philip Callow are present in the Ransom Center's manuscript collections for Francis Henry King, John Lehmann, and J. B. Priestley.

**Separated Material**

The Literary File in the Photography Collection contains a portrait of Philip Callow by Nicholas Elder. There is a single folder for Callow in the Center's Vertical File Collection containing two newspaper clippings of articles by or about Callow and a series of 14 printed postcards with poems by Callow and graphics by Geoff Clarke.

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**Series I. Works, 1949-2004**

*Another Flesh* (omnibus of three-novel trilogy, 1989) -- see *Going to the Moon*, *The Bliss Body*, and *Flesh of Morning*

*Bare Wires* (poetry, 1972), signed typescript with editor's markings, undated **Container**  
1.1

*Black Rainbow* (novel, 1999)

First draft, typescript with handwritten revisions and notes, undated (titled Wild Spring) **Container**  
1.2

Complete typescript, bound photocopy, undated (title The Silence of Stars crossed out) **Container**  
1.3

*The Bliss Body* (novel, second in trilogy, 1969)

First draft, typescript with handwritten revisions and handwritten and typed notes, undated **Container**  
1.4

Final draft, typescript with printer's markings, undated **Container** 1.5

Final draft, carbon copy typescript, undated **Container** 1.6

Proof copy, 1969 **Container** 1.7

*Body of Truth: D. H. Lawrence, the Nomadic Years* (biography, 2003)

Draft, typescript with corrections, undated **Container** 1.8-9

Final draft, typescript with editor's corrections and printer's markings, 2003 **Container**  
2.1-2

Author's first proof, with handwritten corrections, 2003 **Container**  
2.3-4

*Cave Light* (poetry, 1981), typescript, undated **Container** 2.5

*Chekhov, the Hidden Ground* (biography, 1998)

First draft, typescript with corrections, undated **Container** 2.6-7

Final version, typescript with corrections and printer's markings, 1998 **Container**  
3.1-3

Final version, photocopied typescript, undated **Container** 3.4-7

*Clipped Wings* (novel, 1964)

- First draft, typescript with handwritten revisions and handwritten and typed notes, **Container**  
undated (titled *The Birds*) 4.1
- Carbon copy typescript, undated (titled *The Naturals*) **Container** 4.2
- Typescript with handwritten revisions, undated (titles *The Naturals* and *The Birds* **Container**  
deleted) 4.3
- Typescript, undated **Container** 4.4
- Carbon copy typescript, undated **Container** 4.5
- Additional pages incorporated into final version, handwritten and typed pages **Container**  
with handwritten revisions, undated 4.6
- Galley proofs with handwritten corrections, 1964 **Container** gf 1
- Signed proof copy, 1964 **Container** 4.7

*Common People* (novel, 1958)

- Handwritten manuscript / incomplete with revisions, in notebook, undated **Container**  
5.1
- Typescript / first draft with handwritten emendations and typed insert, undated **Container**  
(titled *Raw Laughter*) 5.2
- Typescript / second draft, undated (titled *Raw Laughter*) **Container** 5.3
- Typescript / third draft with handwritten revisions, undated (titled *Death of an* **Container**  
*Old Man*) 5.4
- Critical extracts from five critics, typescript / copy, undated **Container**  
5.5
- Facing South: Poems 1950-1962, typescript, undated (unpublished, some poems **Container**  
used later in *Turning Point*) 5.6

*Fires in October* (poetry, 1994)

- Typescript, undated **Container** 5.7
- Typescript with typesetting marks, 1993 **Container** 5.8
- Page proofs with corrections, 1994 **Container** 5.9

*Flesh of Morning* (novel, third in trilogy, 1971)

First draft, typescript with handwritten notes and revisions, undated	<b>Container</b> 5.10
Final, carbon copy typescript, undated	<b>Container</b> 6.1
Final, typescript with handwritten corrections and printer's markings, 1971; dust jacket	<b>Container</b> 6.2
<i>From Noon to Starry Night: A Life of Walt Whitman</i> (biography, 1992)	
Research materials, notes, proposal, undated	<b>Container</b> 6.3
First draft, typescript with handwritten revisions and inserts, undated	<b>Container</b> 6.4-5
Final draft, typescript with corrections, undated	<b>Container</b> 6.6-7.1
Final draft, photocopy with corrections, undated	<b>Container</b> 7.2-3
Setting copy, with printer's markings, 1992	<b>Container</b> 7.4-5
Galley proofs, with corrections, 1992	<b>Container</b> 23.1
Page proofs, uncorrected, 1992	<b>Container</b> 7.6-8.1
Page proofs, with corrections, 1992	<b>Container</b> 8.2-3
Jacket copy, blurbs, reviews, 1991-1993	<b>Container</b> 8.4
<i>Going to the Moon</i> (novel, first in trilogy, 1968)	
First draft, typescript with handwritten revisions and handwritten and typed notes, undated	<b>Container</b> 8.5
Final draft, typescript with handwritten emendations and typed notes, undated	<b>Container</b> 8.6
Final draft, carbon copy typescript, undated	<b>Container</b> 9.1
Proof copy, with corrections, 1968	<b>Container</b> 9.2
A Hood for the Brightness, typescript / incomplete, 1949 (unpublished)	<b>Container</b> 9.3
<i>The Hosanna Man</i> (novel, 1956)	

Handwritten manuscript / incomplete with revisions, in notebook, undated	<b>Container</b> 9.4
Typescript / incomplete with handwritten revisions, undated	<b>Container</b> 9.5
<i>Icons</i> (poetry, 1987), drafts of poems, mainly typescript but also handwritten manuscripts, all with revisions; typescript draft with table of contents and corrections; both undated; proof copy, 1987	<b>Container</b> 9.6
<i>In My Own Land</i> (autobiography, 1965)	
First draft of diary section "Progress of a Dream," handwritten manuscript with revisions and notes, undated	<b>Container</b> 9.7
First draft, typed and carbon copy manuscript with handwritten revisions, undated	<b>Container</b> 9.8
Carbon copy typescript, 1965	<b>Container</b> 9.9
Final draft, typescript printer's copy with printer's notes, 1965	<b>Container</b> 9.10
Printer's dummy and notes, with photograph proofs and originals, 1965	<b>Container</b> 10.1
Galley proofs with handwritten corrections, 1965	<b>Container</b> gf 1
Proof copy, 1965	<b>Container</b> 10.2
<i>In the Wonder</i> (poetry), signed handwritten and typed manuscripts of short poems, undated (unpublished, some poems used later in <i>Turning Point</i> )	<b>Container</b> 10.3
<i>Janine</i> (novel, 1977)	
First draft, typescript with handwritten changes, handwritten notes, undated	<b>Container</b> 10.4
Final draft, typescript with handwritten changes; also editorial notes, publisher's blurb, jacket design, all undated	<b>Container</b> 10.5
<i>Lost Earth: A Life of Cezanne</i> (biography, 1995)	
Research material, undated	<b>Container</b> 10.6
First draft, typescript with handwritten corrections, undated	<b>Container</b> 10.7-8
Second draft, typescript, undated	<b>Container</b> 11.1-2



Final version, typescript setting copy with printer's markings, 1995	<b>Container</b> 11.3-4
First page proofs, corrected pages only, 1995	<b>Container</b> 11.5
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<i>Louis: A Life of Robert Louis Stevenson</i> (biography, 2001)	
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First draft, typescript with handwritten revisions, undated	<b>Container</b> 12.6
Second draft, typescript with handwritten revisions, undated	<b>Container</b> 12.7
Third draft, typescript, few changes, undated	<b>Container</b> 13.1
Final draft, typescript setting copy with printer's markings, 1994	<b>Container</b> 13.2
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Typescript with few handwritten revisions, undated (titled Splinters)	<b>Container</b> 13.7
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*Notes over a Chasm* (poetry, 1991)Typescript, undated **Container** 13.10Page proofs, 1991 **Container** 13.11*On Some Road* (BBC radio play, 1979), reproduced playscript, 1979 **Container** 13.12On the Earth: First Poems (poetry), typescript, undated **Container** 13.13Open Cage: A Collaboration, by Philip Callow and Ronald Hall, typescript, accompanied by notebook with Callow's letters to Hall, handwritten with some typed inserts (unpublished, 1961) **Container** 14.1*The Painter's Confessions* (novel, 1989)First draft, typescript with handwritten revisions, undated **Container** 14.2Second draft, typescript with handwritten revisions, undated **Container** 14.3Third? draft, typescript with handwritten revisions, undated **Container** 14.4Final draft, typescript, undated **Container** 14.5Final draft, photocopy typescript, undated **Container** 15.1Setting copy, typescript with printer's markings, 1989 **Container** 15.2*Passage from Home: A Memoir* (autobiography, 2002), typescript with corrections, undated **Container** 15.3*Pastoral* (poetry, 2004), page proof with a few corrections, dust jacket proof, 2004 **Container** 15.4*A Pledge for the Earth* (novel, 1960)Notes, handwritten and typed notes with revisions, undated **Container** 15.5Draft / incomplete, handwritten manuscript with revisions and handwritten and typed inserts, in notebook, undated; also includes handwritten manuscript / draft of autobiography; notes for *A Pledge for the Earth*; and journal entries in unidentified hand **Container** 15.6

Early draft / incomplete, typescript with handwritten revisions and typed inserts, undated **Container**  
16.1

Early draft / incomplete, typescript with handwritten revisions, undated (titled A New Life) **Container**  
16.2

Carbon copy typescript, undated **Container** 16.3-4

Setting copy, typescript with printer's markings, 1960 **Container**  
16.5-6

Poems, handwritten drafts, undated:

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17.1

Even Now (on sheet with Waiting Here for It to Come)

God (on sheet with Though Blood Loves Always)

How Beautiful Is God

Man in His Deepest Nature

There Is No Name

These Golden Trophies of the Sun

This Convention of Anarchy (on sheet with Though Blood Loves Always)

Though Blood Loves Always

Waiting Here for It to Come

Wonder Beast

*The Real Life: New Poems* (poetry, 1964)

Rough draft, handwritten and typescript / work sheets with handwritten revisions, undated (duplicates of some poems; some poems not in published version) **Container**  
17.2

Typescript draft with handwritten and typed front matter with printer's markings, undated **Container**  
17.3

Galley proofs, two sets, both with handwritten corrections, one with handwritten and printed notes, 1964 **Container**  
gf 1

Proof copy, 1964 **Container** 17.4

<i>Soliloquies of an Eye</i> (poetry, 1990), first draft, typescript with handwritten corrections, undated	<b>Container</b> 17.5
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Worksheets, handwritten and typescript drafts / incomplete with handwritten revisions, undated	<b>Container</b> 20.2
Setting copy, typescript with printer's markings, 1964	<b>Container</b> 20.3
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Second draft, typescript with handwritten revisions, undated	<b>Container</b> 20.8
Final draft, typescript with handwritten revisions, undated	<b>Container</b> 20.9-21.1
Page proofs, index, dust jacket design, 1990	<b>Container</b> 21.2
<i>Woman with a Poet</i> (stories, 1983), setting copy, composite handwritten, typescript, and photocopied text with printer's markings, 1983; proof copy	<b>Container</b> 21.3
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First draft, typescript with handwritten revisions, undated	<b>Container</b> 21.4
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**Series II. Correspondence, 1952-2006****Outgoing, 1952-1995**

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- Barr, Barbara--22.4 (to Callow)
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- Davis-Poynter, R. G. (Macgibbon & Kee, Ltd.)--22.4 (to Callow)
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- Gosling, Ray, 1939- --22.10 (to Callow)
- Hall, Ron--22.4 (to Moore, Reginald; transcribed by Berridge, Elizabeth)
- Killick, John (Littlewood Press)--22.1 (from Philip Callow); 22.11 (to Callow)
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- Whittaker, James (Andrew Melrose Ltd.)--22.13 (to Callow)

## Bar-Code Index

- 1--059188000125373
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