



HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE  
432 FOURTH AVE.  
CORNER 29TH STREET

March 11, 1947

Mr. Wallace Stegner  
669 Mirada Avenue  
Palo Alto, Calif.

Dear Wally:

May we have your permission to use your short story "The Women on the Wall" in THE BEST AMERICAN SHORT STORIES 1947, edited by Martha Foley, and to be published by Houghton Mifflin Company this fall.

For this privilege, Houghton Mifflin Company, with the full approval of The Authors' Guild, offers the following royalty terms to the authors whose stories are included in this volume:

Each author will receive a pro-rata share, based on the number of authors represented, of 5% royalties of the retail price on the first 15,000 copies, 7½% thereafter. Semi-annual statements of account will be rendered in the months of June and December, covering sales to the last day of March and the last day of September preceding, and the cash payment due the contributor will be made at these times.

Two copies of the agreement covering the above and additional terms are attached to this letter. Please fill in and sign both copies, keeping one for your files and returning one to us at the above address as soon as possible.

Each year, THE BEST AMERICAN SHORT STORIES includes brief biographical notices about the authors whose stories have been selected for inclusion, and we will need some suitable material from you regarding place of birth, schooling, present residence, past and present occupations, previous and forthcoming publications, etc.

We will greatly appreciate an immediate reply.

Very sincerely,

*Joyce F. Hartman*

HOUGHTON MIFFLIN COMPANY

Joyce F. Hartman, New York Office

Enclosures  
JFH:ss



AGREEMENT, made this ELEVENTH day of MARCH 1947 between WALLACE STEGNER, 669 MIRADA AVENUE, PALO ALTO, CALIFORNIA, hereinafter designated as AUTHOR and Houghton Mifflin Company, 2 Park Street, Boston, Massachusetts, hereinafter designated as the PUBLISHERS.

The AUTHOR herewith grants permission to Houghton Mifflin Company to publish a short story entitled THE WOMEN ON THE WALL in THE BEST AMERICAN SHORT STORIES, 1947 on the following terms:

The AUTHOR shall receive a royalty payment based on an equal pro rata division among the authors represented in the volume, of 5% of the retail price on the first 15,000 copies and 7½% thereafter. If sold in sheets, or in bound form, at a reduced rate for export to Canada, royalty shall be 2½% of the retail price of the regular trade edition in the United States.

Semi-annual statements of account will be rendered in the months of June and December, covering sales to the last day of March and the last day of September preceding, and the cash payment due the AUTHOR will be made at these times.

The rights hereby granted apply solely to publication in the United States of America and Canada, and the world-selling rights in the English language.

The right to reprint the material listed above shall apply only to the book named in this agreement.

If said work shall be out of print, and the PUBLISHERS shall not, after receipt of written notice from the AUTHOR, issue a new edition within six months after receipt of such written notice, unless prevented by strikes, paper shortage, or other circumstances beyond their control, then this agreement shall terminate and all rights herein granted shall be reconveyed to the AUTHOR.

If any special sale to a book club or other medium is made by the PUBLISHERS, the AUTHOR will receive on such a sale a pro rata payment, based on the number of authors represented, of one-quarter of the amount of the royalties or lump sum payment received.

If a reprint edition is arranged for by the PUBLISHERS, the AUTHOR will receive a pro rata share, based on the number of authors represented, of one-quarter of the royalties.

The publication of this material in the form approved above does not permit quotation therefrom in any other work.

The following acknowledgment will appear on the back of the title page of every copy of the book printed:

The Women on the Wall, Copyright, 1946, by Wallace Stegner  
(title of story) (date) (copyright owner)

A free copy of the book will be sent to the AUTHOR on or before the date of publication.

Wallace E. Stegner  
(signature of author)

HOUGHTON MIFFLIN COMPANY

By T. D. Dickson  
Vice-President





HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE  
432 FOURTH AVE.  
CORNER 29TH STREET

March 17, 1947

Mr. Wallace Stegner  
669 Mirada Avenue  
Palo Alto, Calif.

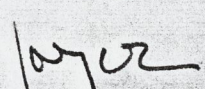
Dear Wally:

Many thanks for your speedy return of the agreement granting us permission to use "The Women on the Wall" in THE BEST AMERICAN SHORT STORIES 1947. I will check with Harper's Magazine about the copyright before the book is set up.

I believe my letter asked you for some autobiographical material, which you did not include, presumably because you thought anyone at Houghton Mifflin knows all about you. However, I would appreciate receiving from you the bare facts, such as date of birth, schooling, present and past occupations, and a list of your major publications. Could you let me have this information just as soon as possible.

Best regards to you and Mrs. Stegner.

Very sincerely,

  
(Mrs.) Joyce F. Hartman  
Editor, New York Office

JFH:ss





HOUGHTON MIFFLIN COMPANY

2 PARK STREET BOSTON 7

In view of the reduced sale and royalty as shown on the enclosed statement covering the Best American Short Stories of 1947 we would like, until the amount due you on any statement is at least one dollar, to be excused from making further accounting, in line with a clause in our present form of contract which reads as follows:

Annual statement of accounts will be rendered in the month of December, covering sales to the last day of September preceding and the cash payment to the author will be made at this time unless such sum shall be less than \$1.00 in which case no statement will be rendered or payment made unless it be a final statement and payment.





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

August 18, 1949

Dear Mr. Stegner:

Here is a print of the jacket drawing for  
WOMEN ON THE WALL. I'm sorry that it loses so much  
in black and white -- the colors, it seems to me,  
are really very charming. The sky background is a  
slaty blue. The red of the brick wall makes for  
very ~~pretty~~ contrast.

*Very*  
We hope very much that you like it as much as  
we do.

Sincerely,

*Constance Coyle*

(Mrs. Darcy Coyle)  
Art Editor

CC:as

Mr. Wallace Stegner  
Stanford University  
Stanford, California

Box 860K, Route 2  
Los Altos, California  
August 22, 1949

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Box 860K, Route 2  
Los Altos, California  
August 22, 1949

Mrs. Darcy Coyle, Art Editor  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Mrs. Coyle:

Thanks very much for the glossy on the jacket drawing of THE WOMEN ON THE WALL. We have scrutinized it from a number of angles and as a picture we like it very much. It also seems to us to have a noticeability which I think is important. What exactly it illustrates or in what way it symbolically represents the stories inside it is not so clear, since a lot of the stories -- almost all of them -- are rural or small town stories and everything in this drawing looks terribly paved.

However, as I said, it is a very pretty picture and it does show up, even in black and white. You say the colors are charming. So be it. I like it.

Yours,

Wallace Stegner



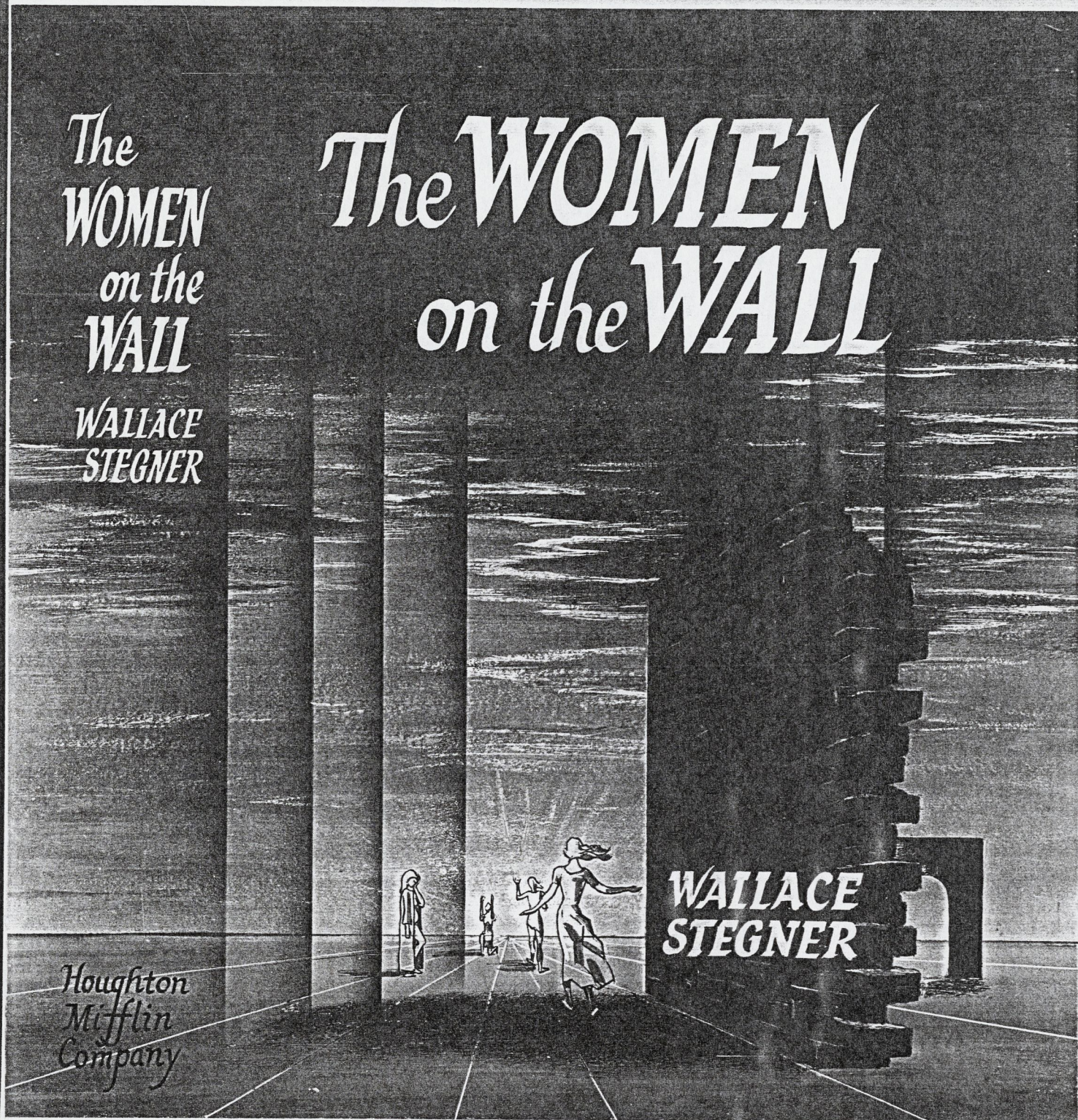
*The  
WOMEN  
on the  
WALL*

*WALLACE  
STEGNER*

# *The WOMEN on the WALL*

**WALLACE  
STEGNER**

*Houghton  
Mifflin  
Company*







HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

April 20, 1949.

Mr. Wallace Stegner,  
669 Mirada,  
Stanford University, Calif.

Dear Wally:

Enclosed is a contract for THE SWEETNESS OF THE TWISTED APPLES. I have some doubts about the title but not about the quality of the book. Since it's a book of short stories, which is necessarily going to be hard-plugging, I have not included any advance now but simply called for the accrued on publication. Is this all right with you?

I've written you separately about Joe Hill.

Best from us all.

Yours,

Paul Brooks

PB/MM

\* How do you feel?





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET, BOSTON

April 21, 1949

Mr. Wallace Stegner  
669 Mirada  
Stanford, California

Dear Mr. Stegner:

I am glad to tell you that your short stories went upstairs to the Production Department yesterday, and needless to say it will be a pleasure for me to keep you informed about the progress of the book.

Mr. Bramhall, our copyright expert, says that you will have to get an assignment of copyright in your name for each of the short stories. Will you be able to take care of this and send the assignments on to me so that I can give them to Mr. Bramhall who, in turn, will have them registered in Washington?

As you know, there is going to be a sales conference in another month and Connie would very much like to have a duplicate copy of the short stories if possible. She always likes to work ahead of time and have jackets ready for the sales conference and I don't like to keep the original manuscript from going to the press. So, if you do have a duplicate, I would appreciate having it. We will take good care of it and return it to you in a few weeks.

With my very best regards.

Yours very sincerely,

*Nina H.*  
Nina Holton (Mrs.)  
Editorial Department

NH/sc

AIR<sup>30</sup>  
MAIL



669 Mirada  
Stanford, California  
April 25, 1949

Mrs. Nina Holton  
Editorial Department  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Mrs. Holton:

I am sending you herewith copyright assignments on some of the stories. On all of those which were later incorporated into THE BIG ROCK CANDY MOUNTAIN, some sort of copyright assignment must have been made to me or to Duell, Sloan and Pearce. I shall look this up and see. On the rest of the stories, I'll try to get the assignments as soon as possible.

I'm also sending on duplicates of those stories for which I have duplicates. Some of them I have no copies of and some of them are still out in the hands of the Guggenheim Foundation. What I have here is about the best I can do unless you give me time to hunt up some back number magazines store.

Sincerely yours,

Wallace Stegner



April 25, 1949

Mr. Edward Weeks  
Atlantic Monthly  
8 Arlington Street  
Boston, Massachusetts

Dear Ted:

Houghton Mifflin is bringing out a volume of my short stories this fall, and I wonder if I could straighten out the problem of copyright assignment. I find that I have such an assignment for "Saw Gang," but I don't seem to have one for "The Berry Patch," "Goin' to Town," "Two Rivers," or "The Chink."

Actually it would probably be simpler for you to put these in an envelope for Mina Holton over at 2 Park Street. I'd be greatly obliged.

Sincerely,

Wallace Stegner



April 25, 1949

Mademoiselle  
122 East 42nd Street  
New York, New York

Gentlemen:

In order to clear the copyright on stories to be included in a volume of my short stories which Houghton Mifflin is publishing this fall, I wonder if you would be kind enough to prepare assignment of copyright papers on my stories "The View from the Balcony" and "In the Twilight," which have appeared in your pages.

If you would send these assignments to Nina Holton at Houghton Mifflin Company, 2 Park Street, Boston, Massachusetts, I should be greatly obliged.

Sincerely yours,

Wallace Stegner



April 25, 1949

Mr. Ray West, Jr.  
University of Kansas  
Lawrence, Kansas

Dear Ray:

I wonder if I could get you to make out an assignment of copyright on my story "Balance His, Swing Yours" which appeared in Western Review, so that it can go clean-shaven into a volume of stories which Houghton Mifflin is publishing this fall. I'd be greatly obliged if you sent this assignment to Nina Holton, Houghton Mifflin Company, 2 Park Street, Boston.

I'm glad to hear that you got together with Dean Cadle and that liking seems to be mutual. He's a fine boy and he will be a good writer.

Best,

Wallace Stegner



Beyond the Glass Mountain —Harper's, May 1947

Saw Gang — only information enclosed

The Volcano— letter of acceptance July 19, 1944 from Kay Jackson  
apparently appeared in September issue, 1944, Harpers

The View From the Balcony----- appeared in Mademoiselle, July  
1948 according to correspondence

The Sweetness of the Twisted Apples—contract from Cosmopolitan dated  
November 19, 1947. Don't know when  
it appeared.

In the Twilight— appeared May, 1941 issue of Mademoiselle

Balance His, Swing Yours----Vol. 10, No. 1, Autumn 1945, Rocky Mountain  
Review.

The Double Corner —July issue, 1948 of Cosmopolitan

Dear Pop

The above information isn't much but it is all I can find. Spent about three hours going through all your files, but there isn't an assignment paper in there except for "Goin' to Town" and "The Colt," neither of which you asked for. On "The Berry Patch," "The Women on the Wall," and "The Chink" I could find no clues at all to publication dates or assignment papers. There is a good deal of correspondence about copyrights when the book of short stories was being put together, but no answers to your letters are in the files. Sorry I couldn't find more.

School is going fine. Right now I'm up to my ears in themes about Swift's "A Modest Proposal." Since I want to talk about them tomorrow I'd better get back and finish grading them. The principal objection I have to teaching so far is that it seems to take most of my time, and I'm getting very little of my own work done. I want to do the best job I can for the Freshman English class, but I would also like to get some of the American historians read.

Mom's letter sounded as if she were anxious to get home. Our plans were to come to Hudson for Christmas since we assumed you would be there. We have reservations for the 11th to Cleveland, and were going to borrow a car and drive to Bucks County and on to see Washington if you were going to be there. I'll write more about this Saturday when I don't have a class ~~xxx~~ to teach in the morning. Not being prepared makes me very nervous. Tell Mom I took her couch to the city. Hasn't come back yet.

*You in good luck,  
Pop*



April 25, 1949

Mr. Edward Weeks  
Atlantic Monthly  
8 Arlington Street  
Boston, Massachusetts

Dear Ted:

Houghton Mifflin is bringing out a volume of my short stories this fall, and I wonder if I could straighten out the problem of copyright assignment. I find that I have such an assignment for "Saw Gang," but I don't seem to have one for "The Berry Patch," "Goin' to Town," "Two Rivers," or "The Chink."

Actually it would probably be simpler for you to put these in an envelope for Mina Holton over at 2 Park Street. I'd be greatly obliged.

Sincerely,

Wallace Stegner



669 Mirada  
Stanford, California  
April 25, 1949

Mr. Dale Warren  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Dale:

You're that man whose night letters always make me sweat. I don't know exactly what you want in the way of a blurb. There might be some virtue in making something of the fact that I have been a teacher of the short story as well as a practitioner for upwards of fifteen years. There might also be virtue in making something of those stories which have been picked for Martha Foley's BEST SHORT STORIES or for the O. Henry volume. "Goin' to Town," "Chip Off the Old Block," "In the Twilight," "The Women on the Wall," and "Beyond the Glass Mountain" have all been in one or another BEST SHORT STORIES. "Two Rivers" and "Beyond the Glass Mountain" have been in the O. Henry volume. Both got second prize awards. Also, I think it nice whether it's useful to you or not that Martha dedicated the 1948 BEST SHORT STORIES to me.

As you will observe by looking at the stories, they have a considerable geographical range, from Canada to Mexico, and from East Coast to West. I don't know whether this makes me a regionalist or a surregionalist, but I have a feeling that in the long run, it ought to be valuable to be able to write with something like authority out of a half dozen of the well defined sections of the country. You won't find many city stories in this collection, possibly because I am not an urban animal, but you will find Vermont and Iowa and Indiana and California and Florida and Saskatchewan and Mexico, and possibly some places in between, and I hope none of them are faked.

For the rest, you've got dope in your office or in Diggory's on what I have written, where I've taught (Iowa, Utah, Augustana College, Wisconsin, Harvard, Stanford), on certain advertisable honors such as the Little Brown Novelle Prize, which started me out a dozen years ago, the Anisfield-Wolfe Prize, and the Houghton Mifflin Life in America Award. At present, or at least during the time when this volume of stories will appear, I shall be on a Guggenheim.

A few of these stories, as I think I have indicated in the little prefatory note, were incorporated into THE BIG ROCK CANDY MOUNTAIN, though they had all been published first in various magazines as short stories and almost all of them have been reprinted anywhere from once to a dozen times in various anthologies. It seemed to me that they had a kind of autonomous life as short stories and so should be put into this collection.

If this doesn't give you enough to work with, wire me again.

Yours,



THE VIRGINIA QUARTERLY REVIEW

*A National Journal of Literature & Discussion*

ONE WEST RANGE • CHARLOTTESVILLE • VIRGINIA

April 29, 1949

Dear Miss Holton:

We are glad to enclose an assignment of copyright on Wallace Stegner's stories published in the Quarterly Review, as requested by him in his letter to us of April 25.

Very sincerely yours,

Charlotte Kohler  
Editor

CK:G

Miss Nina Holton  
Houghton Mifflin Company  
2 Park Street  
Boston, Massachusetts

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QUARTERLY REVIEW,  
OF VIRGINIA  
April 29, 1949

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# SOUTHWEST

*Review* . . . . .

PUBLISHED BY THE UNIVERSITY PRESS IN DALLAS  
SOUTHERN METHODIST UNIVERSITY  
DALLAS 3, TEXAS

May 2, 1949

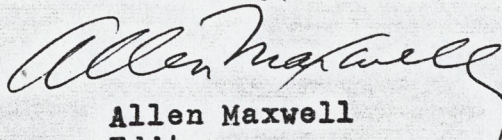
Dear Mr. Stegner:

I enclose executed assignment of copyright to you of your story, "The Colt," which appeared in the SOUTHWEST Review several years ago. The original of this form has gone to Houghton Mifflin, as you requested.

Claude Simpson, whom I am sure you recall, was in our office recently and the talk got around to your work. Claude remembered, along with me, that we had seen nothing from you recently. We shall indeed be delighted if you might care to let us see another story, or any other writing of yours (I recall with pleasure your earlier piece on Earl Douglass).

The SOUTHWEST Review has undergone considerable changes in the past few years, both in appearance and in emphasis. In case you have not seen a recent copy, I am sending you our current number.

Cordially,

  
Allen Maxwell  
Editor

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford California

Regional Writing of National Interest





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET · BOSTON 7  
TELEPHONE: CAPITOL 7-1050

May 5, 1949

Mr. Wallace Stegner  
669 Mirada  
Stanford, California

Dear Wally:

Thanks for sending along the stories which will surely be enough material for the artist. I am enclosing Dale's jacket description for THE TWISTED APPLES. Will you kindly send it back to me with your corrections or suggestions.

Assignments have been coming in from the Southwest Review and the Virginia Quarterly Review.

Please give my best regards to your wife.

Yours,

Nina Holton  
Editorial Department

NH:JR  
Enclosure





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET · BOSTON 7

May 10, 1949

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, California

Dear Wally:

I am being awfully previous about this but I like to keep a jump ahead of the Production Department. As a result, I have been turning my mind to the backjacket for "The Sweetness of the Twisted Apple." In this case, I would like to make a departure from the usual biographical sketch and tell something about the vantage point from which you wrote all these stories. Is there anything you can tell me along these lines? If you want me to be more specific, let me know.

We have just been paid a visit by the Dills and I was delighted to hear from them that our good friend Ward Tanzer is a member of your class.

Best wishes to you and Mary. I hope you will be coming this way again soon.

Sincerely,

A handwritten signature in cursive script, appearing to read "Diggory Venn".

Diggory Venn

DV:m



Department of English  
Stanford University  
Stanford, California  
May 30, 1949

Mr. Diggory Venn  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Diggory:

I'd have written you before now in answer to your note of May 10, but the Tom Heggen situation sort of threw us up side down.

I wish I knew exactly what you meant by "vantage point" from which I wrote these stories. Some of them, like "In the Twilight" and "The Chink" are clearly left-over materials which somehow didn't get worked into THE BIG ROCK CANDY MOUNTAIN. Others, such as "Bugle Song," "Two Rivers," "Goin' to Town," "Butcher Bird," and "Chip Off the Old Block," are things which were first written as short stories and later incorporated into THE BIG ROCK CANDY MOUNTAIN. The rest of the stories have been written over a period of ten years about many different parts of the North American continent and I suppose they represent, in a sense, a distillation of my fairly overbearing sense of place. It takes me a long time of living in a place before any fiction ever comes out of it apparently. The one exception here is the story, "The Volcano," which I wrote after a month in Mexico. But all the others come out of fairly extended residence and I think I have never been so thoroughly unsuccessful or dishonest in the writing of stories as when I have tried to fake the sense of place. The places involved here are of course California, the Middle West, Vermont, Florida, Saskatchewan, and Montana. There is nothing, rather oddly, out of my fifteen years in Utah. I must have used that all up in the writing of the non-fiction volume, NORMON COUNTRY.

Technically I had no specific intention and no specific plan of attack on any of these stories. So far as I was able, I was trying to let the material itself take its own form. I suppose that's one reason why several of these stories, especially the later ones, are two or three times as long as the average short story. I get increasingly impatient with the short story as a form because the things you can do with it, at its magazine length at least, are so limited. So when I needed more space in some of these, as "The Women on the Wall," "The View from the Balcony," and "The Double Corner," I simply took it.

So suppose you use this as a jumping-off place and let me know more specifically what it is you want. I'll be glad to supply and I'll do it faster than I have done this.

I'm glad to know that Ward Tanzer is a friend of yours. He is a very fine guy.

Best,



# THE *Atlantic* MONTHLY

THE ATLANTIC



- FOR IDEAS

OFFICE OF THE PUBLISHER  
8 ARLINGTON STREET  
BOSTON 16

May 10, 1949

Mr. Wallace Stegner  
Stanford University  
Stanford, California

Dear Mr. Stegner:

Mr. Weeks has passed on to me your letter of April 25 for reply.

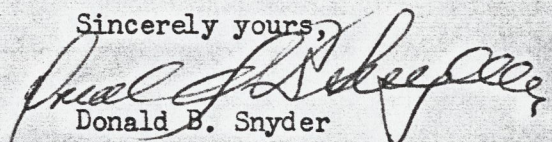
We find that an Assignment of Copyright on your following stories has already been made:

<u>Title</u>	<u>Sent to</u>	<u>Date Sent</u>
Goin' To Town	Brandt & Brandt, 101 Park Ave.	Aug. 4, 1943
Two Rivers	" " "	July 1, 1942

We are today making an Assignment for "The Chink" and "The Berry Patch" and they are going to Miss Nina Holton at Houghton Mifflin as you requested.

If you find that Brandt & Brandt are unable to furnish you with copies of the Assignments already made please write me and I will see to it that a copy of each is sent over to Miss Holton.

Sincerely yours,

  
Donald B. Snyder

DBS:h

*How about Saw Gang?*

*New York*  
2 WEST 45TH STREET

*Chicago*  
35 EAST WACKER DRIVE

*Boston*  
8 ARLINGTON STREET  
Executive and Editorial

*Los Angeles*  
GARFIELD BUILDING

*San Francisco*  
RUSS BUILDING



May 16, 1949

Mr. Donald B. Snyder  
The Atlantic Monthly  
8 Arlington Street  
Boston 16, Massachusetts

Dear Mr. Snyder:

Thank you for your letter of May 10. I very much appreciate your making the assignment for "The Chink" and "The Berry Patch" and I have written to Bernice Baumgarten to see about the assignment of "Goin' to Town" and "Two Rivers." You don't in your letter mention "Saw Gang," which was also an Atlantic story and on which I also would appreciate an assignment. Possibly this has already gone over to Mrs. Holton. If it has not, would you be good enough to add that to your list?

With all good wishes,

Sincerely,

Wallace Stegner



May 16, 1949

Miss Bernice Baumgarten  
Brandt & Brandt  
101 Park Avenue  
New York 17, New York

Dear Bernice;

Houghton Mifflin is finally going to bring out a volume of stories, and I am fighting the battle of the copyright assignments. Donald Snyder at the Atlantic tells me that "Two Rivers" was assigned on July 1, 1942, and "Goin' to Town" on August 4, 1943. I can find nothing in my file about this, which doesn't surprise me, and I wonder if you would be good enough to send some kind of corroboration to Mrs. Nina Holton at Houghton Mifflin in Boston.

Thanks a million.

Yours,

Wallace Stegner



HARPER'S MAGAZINE  
*Editorial Rooms*

OFFICE OF THE EDITOR



49 EAST 33<sup>D</sup> STREET  
NEW YORK 16, N. Y.

May 18, 1949.

Dear Mr. Stegner:

I have sent off today to Miss  
Nina Holton of Houghton Mifflin Company the  
transfer of copyright in your stories, "The  
Volcano" or "The Women on the Wall".

Sincerely yours,

*Rose Daly*  
HARPER'S MAGAZINE.

Mr. Wallace Stegner,  
Department of English,  
Stanford University,  
Stanford, California.



**BRANDT & BRANDT**  
101 PARK AVENUE, NEW YORK 17  
Telephone MUrray Hill 3-5890

May 20, 1949

Mr. Wallace Stegner  
Stanford University  
Stanford, California

Dear Wally:

Both TWO RIVERS and GOIN' TO TOWN were assigned to you by Atlantic. Our records show that the assignment for GOIN' TO TOWN was returned to you on July 24, 1942 at your request. I am sending with this the assignment for TWO RIVERS.

The copyright line on GOIN' TO TOWN should read "Copyright 1940 by Wallace Stegner" and on TWO RIVERS "Copyright 1942 by Wallace Stegner".

I am writing this information to Mrs. Holton.

Sincerely yours,

*Bernice*  
29

BB:eg



CABLE ADDRESS  
MULIER BOSTON



THE RIVERSIDE PRESS  
Cambridge 38, Massachusetts

HOUGHTON MIFFLIN COMPANY  
2 PARK STREET · BOSTON 7

June 10, 1949

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, California

Dear Wally:

Thanks for your letter of May 30. It gives me a great deal of material to work on for the book and I think I should be able to concoct a very satisfactory back jacket from it. Thanks for all the trouble.

We have been having a California parade lately what with the sheriff turning up for the Sales Conference, Mark Schorer, Scott O'Dell, Dick Scowcroft and, of course, Joseph Henry Jackson in the offing. Sorry you are not here to swell the ranks.

Sincerely,

*Dig*  
Diggory Venn

DV:m





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET, BOSTON

July 8, 1949

Dear Mr. Stegner:

I am just about to leave Houghton Mifflin Company for a couple of months. We are going to Berkeley where my husband is going to teach summer school (I am not sure if I have written you about this before.) I certainly hope that we will have a chance to come to Stanford for a while and it will be wonderful seeing you again.

I am trying to get everything straightened out before I go away and I now find that there are three more assignments needed: "Balance His, Swing Yours," from Hockey Mountain Review; "The View From the Balcony," from Mademoiselle and "In The Twilight," also from Mademoiselle. I wonder if you could send these assignments on to the office?

I know that you will be glad to hear that the first batch of galleys is being mailed to you today.

Should you by chance be in Berkeley before I get to Stanford, my address will be c/o C. J. Anker, Jr., 1330 Grizzley Peak Avenue, Berkeley, California. We should be there the first week in August.

Yours sincerely,

*Nina Holt*

Nina Holton (Mrs.)  
Editorial Department

NH/sc

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, California

P.S. Front matter just came, which I enclose

AIR MAIL



Department of English  
Stanford University  
Stanford, California.  
July 25, 1949

Mrs. Nina Holton  
c/o C.J. Anker, Jr.  
1330 Orizley Peak Avenue  
Berkeley, California

Dear Mrs. Holton:

It's good news that you are going to be out on the West Coast and that we will be seeing you later this summer. I have just sent out a buckshot letter to Ray West trying to pick up that copyright assignment from the Western Review, and I am just about to send back the final batch of galley's. By the time we see you, which we hope is soon, there shouldn't be any business to interfere with conversation.

If you come down to Stanford, perhaps it would be best for you to drop us a card in advance since we have just moved to a new house in the country and so far have no mailing address other than Stanford and no telephone by which you can reach us. We'll look for you some time in August.

Sincerely,

Wallace Stegner



July 25, 1949

Dear Ray:

It turns out as we go to press with my collection of short stories that we have never received a copyright assignment from the Western Review for "Balance His, Swing Yours." Possibly this is among that great batch of Western Review mail which you're not going to open for six weeks. Since I don't know exactly where to reach you, I am sending a copy of this to Iowa and one to Brewster Ghiselin on the chance that he may know your Provo Canyon address. If you wouldn't mind dipping this far into Western Review business, I'd be very grateful.

Good luck with the book and with the new job. It was good to see you and Mrs. W. again, if only for a little while.

Yours,



THE UNIVERSITY OF KANSAS  
LAWRENCE

DEPARTMENT OF ENGLISH LANGUAGE  
AND LITERATURE

July 30, 1949

Dear Wally:

I'm almost certain I did write a letter granting our permission to reprint "Balance His, Swing Yours," but anyway enclosed is another. I hope it will serve the purpose. Sometimes publishers want the copyright date and number, but all of our copyright certificates are packed and in storage until Sept.

One of the best things about stopping in Salt Lake was the chance to visit with you again, brief as the visit was. Perhaps you'll be coming through Iowa City sometime. I'd hoped to attend the MLA this year -- principally as an excuse to visit California again -- but the expense of moving to Iowa put a stop to that.

Best,

*Ray*





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET BOSTON 7

August 2, 1949

Dear Mr. Stegner:

Paul has passed along to me your inquiry about the jacket and I'm sorry we haven't been able to get anything along to you before this. I hope we will have something to show you in about two weeks time.

Sincerely,

*Connie Coyle*

(Mrs. Darcy Coyle)  
Art Editor

CC:as

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, California



Ann Holden

*AH*

Monday thru Friday

December 29, 1949

Mr. Wallace Stegner  
Creative Writing Dept.  
Stanford University  
Palo Alto, Calif.

Dear Mr. Stegner:

Your publishers have written to us about "The Women on the Wall" and are sending us a review copy. We want very much to have you as a program guest for an ad-lib interview. We suggest January 3, since that is your publication date, but we will be happy to have you on a day which might better suit your convenience.

Our program goes on the air at 4:05 PM. We would like you to be here by 3:30. That will give us an opportunity to be together a few minutes before air-time.

Looking forward to our meeting with real pleasure.

I am yours cordially,

*Ann Holden Minton*  
Ann Holden Minton

AHM:bjr



CABLE ADDRESS  
MULIER BOSTON



THE RIVERSIDE PRESS  
Cambridge 38, Massachusetts

HOUGHTON MIFFLIN COMPANY  
2 PARK STREET · BOSTON 7

December 29, 1949

Mr. Wallace Stegner  
Department of English  
Stanford University  
Stanford, California

Dear Mr. Stegner:

I've written several San Francisco and Berkeley newspaper and radio people about the publication of "The Women On The Wall" next week with the idea that they might be interested in interviewing you. I do hope that is agreeable to you.

The first review I've seen, from next Sunday's N. Y. Herald Tribune, is enclosed - very pleasing.

Best wishes for the New Year!

Sincerely,

A handwritten signature in cursive script, which appears to read "Madeline Austell".

Mrs. Rhett Austell

MPA:m  
enc.



E CHICAGO PUBLIC LIBRARY

B. RODEN, LIBRARIAN

December 31, 1949

Wallace Stegner  
Houghton Mifflin Co.  
2 Park Street  
Boston 7,  
Massachusetts

Dear Mr. Stegner:

The Johanna Lodge #9, United Order of True Sisters, Braille Committee, a group of women interested in the reading welfare of the Blind, have dedicated a portion of their time each week in transcribing books into the Braille system, grade one and a half.

The work of the volunteer group is conducted under the auspices of the Chicago Public Library, Department of Books for the Blind.

We have chosen your recent publication-

Women On The Wall-Wallace Stegner

Published by-Houghton Mifflin Co. Boston, Mass.

as one of the books to be handcopied and placed in the collection of the Library for circulation. Only one copy will be completed.

The service of lending books to the Blind is free to Blind persons residing in the United States.

May we have permission to transcribe your work for the use of Blind Readers?

Hoping your decision will be favorable, we are,

Sincerely yours,

*Edw. M. Peterson*  
Chief, Department of  
Books for the Blind

EMP/bc



September 31,

Wallace Stegner  
Houghton Mifflin Co.  
2 Park Street  
Boston 7,  
Massachusetts

Box 860K Route 2  
Los Altos, California  
January 18, 1950

Dear Mr. Stegner:

The Johanna Lodge #8, United Order of True Sisters,  
Braille Committee, a group of women interested in the reading  
welfare of **Mr. Edward M. Peterson, Chief**  
each week **Department of Books for the Blind** the Braille system, grade  
at **The Chicago Public Library**  
**Chicago, Illinois**

Dear Mr. Peterson:

Of course you are very welcome to transcribe the volume, **THE WOMEN**  
**ON THE WALL**, into Braille for your circulating library.

With all good wishes,

Sincerely,

as one of the books to be handcopied and placed in the col-  
lection of the Library for circulation. Only one copy will  
be completed.

Wallace Stegner

The service of lending books to the blind is free to  
Blind persons residing in the United States.

May we have permission to transcribe your book for the  
use of Blind Readers?

Hoping your decision will be favorable, we are,

Sincerely yours,

*Edw. M. Peterson*  
Chief, Department of  
Books for the Blind

EMP/bs



CABLE ADDRESS  
MULIER BOSTON



THE RIVERSIDE PRESS  
Cambridge 38, Massachusetts

HOUGHTON MIFFLIN COMPANY  
2 PARK STREET · BOSTON 7

January 9, 1950

Mr. Wallace Stegner  
Route 2, Box 860 K +  
Los Altos, California

Dear Mr. Stegner:

Diggory is still away but I am adding Vladimir Nabakov's name to the review list of "The Women On The Wall. I am very pleased to hear the Ann Holden interview worked out. I wrote her about it a couple of weeks ago and received a very encouraging answer.

I am also very glad to hear you will be autographing some copies of the book. Reviews are appearing very frequently and I will be sending you some of these shortly.

Sincerely,

*Madeleine Austell*

Mrs. Rhett Austell

MPA:m





HOUGHTON MIFFLIN COMPANY  
2 PARK STREET, BOSTON

June 6, 1950

Mr. Wallace Stegner  
Box 860K, Route 2  
Los Altos, California

Dear Wally:

Hammond and Hammond have accepted The Women On The Wall on the following terms: an advance on publication of £75, a royalty of 10% to 5,000, 12½% to 10,000, 15% thereafter. They agree to publish anytime within two years of the signature of the agreement, and want an option on your next book of short stories. Considering that books of short stories are not very saleable merchandise on either side of the ocean, this seems to me fair enough.

Incidentally, our own sales for The Women on the Wall now amount to approximately 3,278, which is certainly well above the average in this category. Of course it is just possible that the author is above the average.

I have passed on to Curtis Brown in London your suggestion that Hammond and Hammond should do Joe Hill next.

Yes, I understand that you can use your blocked-account pounds while you are in England. About the German regulations you know more than I.

I have just had lunch with Dixon Wecter, who brings good news of you and your house, about which he seems vastly enthusiastic.

Yours,

*Paul*  
Paul Brooks

P.S. A propos Barbara Beckett's inquiry, I should think Harry Bridges about as unlikely a drawing card in book form as one could currently conceive. Correspondence returned enclosed.

PB:jr

AIR 32  
MAIL



June 13, 1950

Mr. Paul Brooks  
Houghton Mifflin Company  
2 Park Street  
Boston 7, Massachusetts

Dear Paul:

I am pleased to know about Hammond and Hammond and THE WOMEN ON THE WALL. Actually I have forgotten how my contract with Houghton Mifflin reads on foreign rights and that file is buried under a lot of sawhorses and boards down in the study where I am working. I assume, however, that HM will be humane and leave me enough for cokes and cigarettes. The terms seem to me very fair.

I'm glad to know about the usability of those pounds. If Bernice can arrange it, we'll try to pick them up in London and hope like anything that there are enough to buy a little Hillman or something.

Incidentally, will anyone be in the office on the Friday before Labor Day? Our schedule, which gradually seems to be acquiring rigidity, calls for us to fly to Boston on Thursday, August 30, but if everybody is going to be taking a four-day weekend, we might find ourselves with nobody to discuss anything with.

Best to you and Suzie.

Yours,





HAMMOND, HAMMOND & COMPANY LTD.

Publishers

87 GOWER STREET, LONDON, W.C.1  
EUSTON 8588

Ref. HPG/DB

8th May 1952

Professor Wallace Stegner,  
Box 860 K, Route 2,  
Los Altos,  
California, U.S.A.

Dear Professor Stegner,

I hope you have received by now a copy  
of our edition of your book, "THE WOMEN ON THE WALL".

The first reviews which have appeared are  
very enthusiastic, and I thought you might like  
to see them as soon as possible. I am, therefore,  
enclosing a set with this letter, and I am sure when  
you have read them you will agree that they are very  
good.

With kindest regards from Mrs. Guttman  
and myself,

I am,

Yours sincerely,

H.P. Guttman.  
Managing Director.

Reviews from "The Queen", "Sunday Times", "Scottish  
Enc: Daily Mail", "Reading Standard" "Daily Dispatch"  
and "John O'London's Weekly".

★ All manuscripts and other documents submitted to the firm, whether at the request of the firm or  
otherwise, are submitted entirely at the author's risk; and, while every possible care is taken, in the  
event of loss or of damage to manuscripts, etc., the company cannot hold itself in any way responsible ★



13456 Three Forks Road  
Los Altos, California

Mr. Lovell Thompson  
23 Park Street  
Boston 7, Massachusetts

Dear Lovell:

In accordance with the terms of the contract for THE WOMEN

ON THE WALL, I propose to have the copyright privileges transferred to me and to make a new contract with the Viking Press for publication. The arrangement calls for the purchase of the plates at one quarter of the original price. You tell me you will accept \$354.22 as settlement.

It will be simpler all around if you simply bill these plates to the Viking Press and ship them to them. This letter, then, is authorization for you to do so.

Sincerely yours,

*Wallace Stegner*  
Wallace Stegner

Date: *Aug. 22, 1961*