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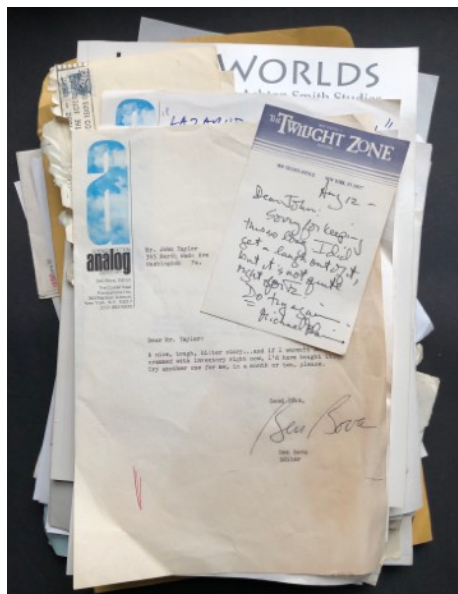
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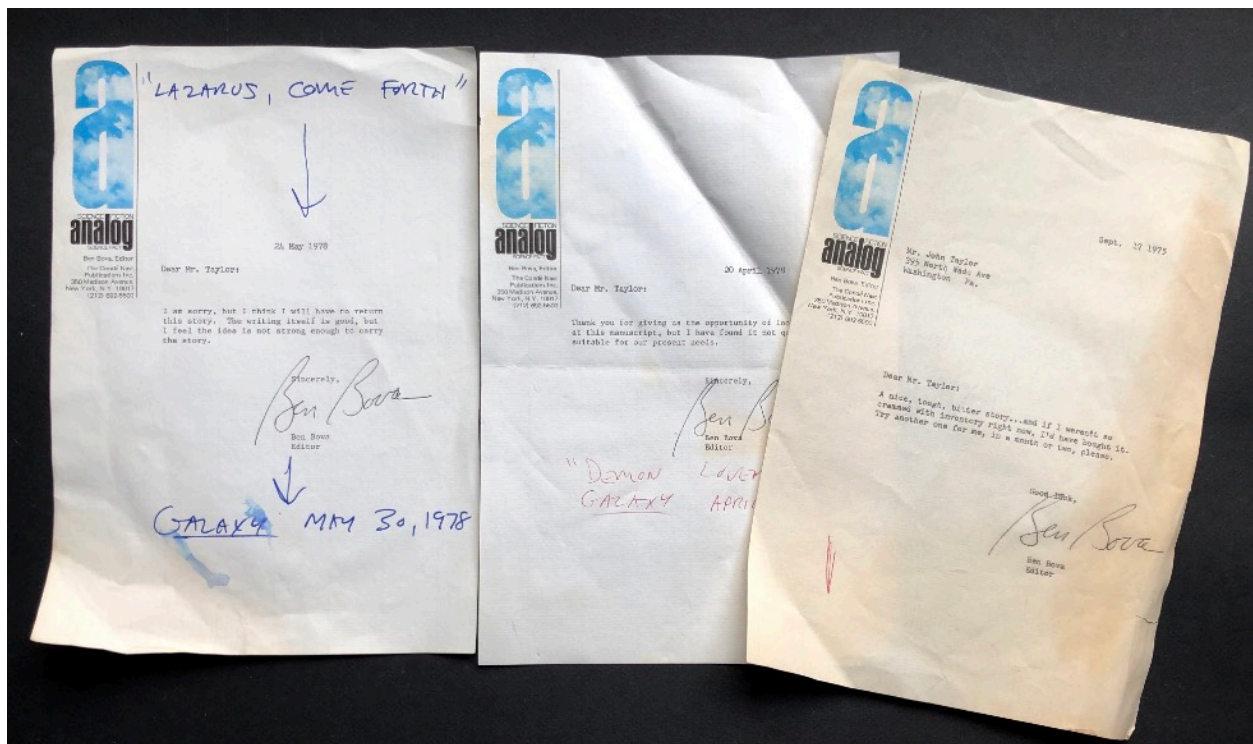
We offer for sale an archive of correspondence from the estate of poet and horror-story author John Alfred Taylor, mainly acceptance or rejection notes and letters from editors of fantasy and science-fiction journals. Highlights include several in-depth letters from Ted Klein, interesting letters from the scholar of Lovecraft and Clark Ashton Smith, Scott Connors, a lively dozen letters from the English M.R. James scholar and fantasy author Rosemary Pardoe; and there are interesting letters & notes from editors Charles Ryan and Karl Edward Wagner regarding Taylor's work and the editorial process. Altogether there are 65 individual notes/letters, plus other additions, manuscripts, etc.

Taylor was an indefatigable sender-out of poetry and eventually published over 400 poems in some of the leading literary journals. He was also a prolific writer of short stories, occasionally plays and longer works, mainly with horror themes and supernatural contents. He was a lifelong student of Lovecraft & Arkham House authors, read widely in sci-fi & fantasy, and published reviews, articles and stories in those genres.



Taylor (1931-2023) first began writing verse as a student at the University of Missouri, where he studied with John G. Neihardt. He did graduate work at the University of Iowa and at the famous Iowa Writers' Workshop, getting a MA in 1957 and a PhD in 1959. He was an instructor at the University of New Hampshire, 1959-62, where he met Thomas Williams and Joseph McElroy, Assistant Professor at Rice University, 1962-64, Assistant Professor at Buffalo State College, 1964-66, and from 1967 to his retirement an Associate Professor at Washington & Jefferson College in Washington, PA. *The Soap Duckets* came out in 1965; *Waking at Night* appeared in 2009. A volume of supernatural fiction, *Hell is Murky*, was published by Ash-Tree Books in 2008.

Price for this archive is **\$1000**. Trade discounts offered to established dealers, and we will happily accommodate any institutional requirements.



BLAINE, Michael

- Rejection notice on a TWILIGHT ZONE slip, probably from the late 1980s. "sorry for keeping this so long. I did get a laugh out of it, but it's not quite right for TZ. Do try again."

BOVA, Ben

- 3 rejection notes on ANALOG stationery from 1975 and 1978, complementing Taylor on his work but not using any. Each signed by Bova



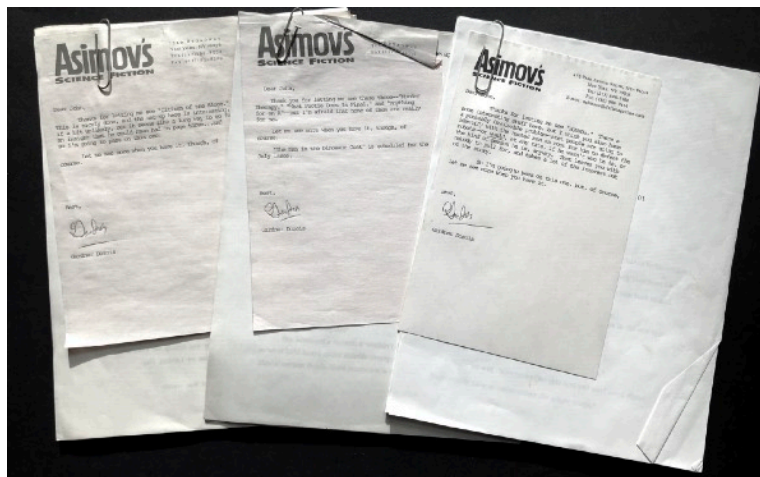
CARTER, Lin

- 2 1982 notes on WEIRD TALES letterhead, the first accepting "Cold Dead Fingers" for publication, if not in Weird Tales, then in a proposed off-shoot journal on the lines of WHISPERS, to be called YOH-VOMBIS. The second is a typed note, signed, saying that he is "completely satisfied" with "Cold Dead Fingers" and is accepting it for Weird Tales, with the understanding that the magazine might actually "fold," and if that happens, Carter intends to place it in "an original collection of horror."



CONNORS, Scott

- 11 letters, from 1975 to 1977, each fairly substantial, ranging from 2-5 pages each, all on Lovecraft, Clark Ashton Smith, horror and Arkham House, Poe, other authors, etc. Connors now lives in Northern California. He was the editor of *Lost Worlds*, the Journal of Clark Ashton Smith Studies, and published substantially on Lovecraft, Smith and others; he also edited the five volume set of Clark Ashton Smith's fantasy stories. At the time he was writing to Taylor, he was 18-21 years old — so he says, although he comes across as substantially older. Included is issue no. 3 of *Lost Worlds*.



DOZOIS, Gardner

- 3 rejection notes, on ASIMOV'S SCIENCE FICTION letterhead, none dated, likely 1980s-90s. One of them notes that Taylor's story "The Man in the Dinosaur Coat" is scheduled for the July issue (it appeared in the July 1994 issue). All three notes are short and encouraging, and all three notes

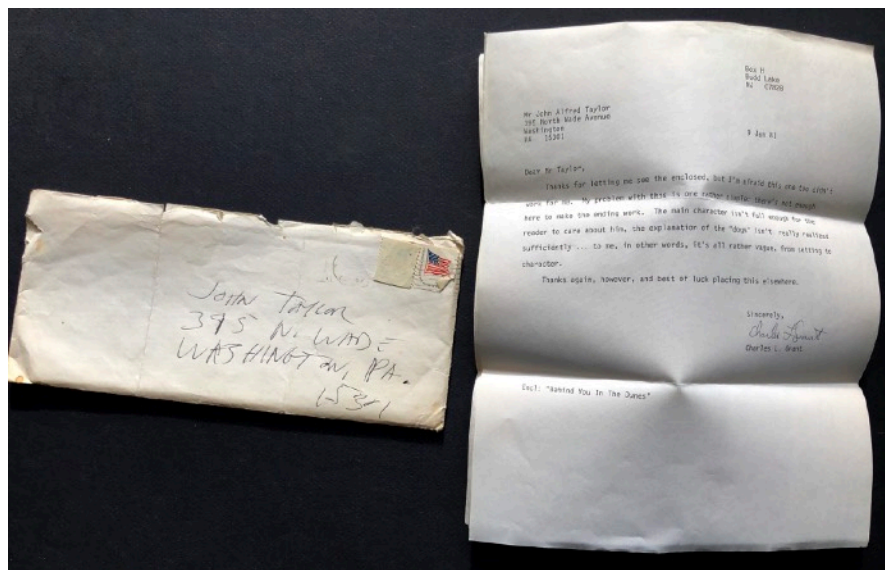
are paperclipped to the original stories Taylor had sent, which is an added bonus.

ELWOOD, Roger

- Rejection slip dated Sept. 10, 1976, with note by Elwood in ink: “unable to use sh. stories at present.”

FREEBORN, Richard

- 2005 rejection letter for the story “The Spartans on the Sea Wet Rock” saying it just “didn’t flow” and couldn’t be used for an issue of OCEANS OF THE MIND. Paperclipped to the story.

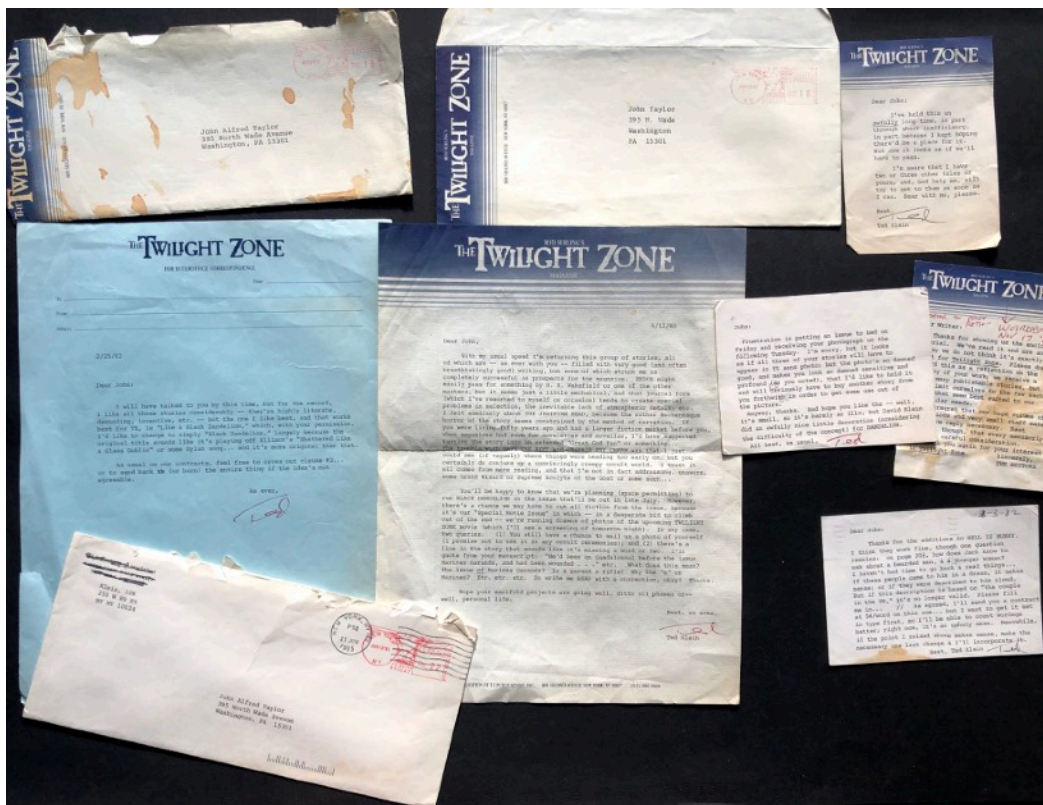


GRANT, Charles L.

- Typed rejection letter from 1981, signed, explaining why the story didn’t work for him. It was probably submitted by Taylor for inclusion in one of Grant’s “Shadows” anthologies that Grant published between 1978 and 1991. Grant was a major horror and fantasy author, winner of at least two Nebula awards. With the original story, in envelope.

KLEIN, Ted (or T. E. D.)

- 9 notes or letters, 1981-1987, mainly on submissions Taylor made to TWILIGHT ZONE magazine, which Klein edited. Some of the letters are quite substantial. Klein is a major horror writer and editor. He was the editor of Twilight Zone from its inception to 1985. Klein is considered one of the premier horror writers of our time, despite a relatively slim output. Taylor’s “When the Cat’s Away . . .” appeared in the September, 1981 issue. Taylor appeared again with “Like a Black Dandelion” in the Sept/Oct, 1983



issue and “The Weight of Zero” in the Jan/Feb, 1985 issue. We have: 1) April 28, 1981 2 pp. contract for “When the Cat’s Away” with page-long letter from Klein about the story and other matters. “Thanks indeed for the reaction to my own work, and for the complement of your asking whether there was any “Gatsby” influence on the party description in “Petety”. Alas, it’s been so long since I read any Fitzgerald that all such influences must be lodged, by now, far too deeply in the Klein unconscious to emerge in anything other than dreams. (All this reminds me of a book I came a pawn in the shop next to my house: an SF novel called “the Clone Chronicles” written by a girl I once knew. The book began something like this – “Whether my father shall turn out to be the hero of the story, or whether...” Etc. – and I felt quite excited, thinking I’d come upon an SF parody of Dickens. No such luck; I met the author at a party later, and she maintained that she’d made the whole thing up all by herself). 2) Photocopied note on TZ stationery in envelope postmarked July 20, 1981, apologizing in delay in getting to submissions. 3) 2/25/82 typed note on blue TZ interoffice stationery, taking “Like a Black Dandelion” for TZ, which Klein would like to retitle “Black Dandelion,” “largely because the original title sounds like it’s playing off Ellison’s “Shattered like a Glass Goblin” or some Dylan song... And it’s more original than that.” 4) Photocopied rejection slip, with note in Taylor’s hand saying it had been submitted to “Weirdbook” on Nov. 17, 1982. 5) 3-3-82 postcard commenting on changes to “Hell is Murky” and asking questions, establishing a price per word, etc. Signed by Klein. 6) 5/12/83 letter on TZ stationery, returning some stories, commenting on how good they are in specific ways, and also explaining the delay in publishing “Black Dandelion,” hoping it’ll be out in late July. “However, there’s a chance we may have to cut all fiction from the issue, because it’s our special movie issue in which, in a desperate bid to climb out of the red,

210 West 89th Street
New York, NY 10024
19 June '85

Dear John,

Just a hello letter -- and belated thanks for your note of last month. Now that classes are ending, I hope you're back at the typewriter, and that I see more of your work in TZ. I get the impression that Michael Blaine, my successor, has a strong literary bent (albeit relatively little familiarity with the horror genre), and I believe he'll give you a particularly sympathetic reading. When you get around to submitting some material to him (if you haven't already), it might be worth reminding him of your prior TZ appearances.

I'd expected to panic here on The Outside; in my own mind I'd compared leaving the magazine to pushing myself away from the side of the pool. (And I'm a scared swimmer.) As it's turned out, though, I haven't missed TZ for even a second; and when I found myself thinking of Mike with not envy but pity, I realized I was well out of the place. As I'm sure you can imagine, finishing that novel after all those years & seeing it actually come out has meant a lot to me; I don't feel quite so robbed of my identity after leaving the TZ editorship (although in fact I have had dreams in which friends fail to recognize me). And since I've now got another novel to keep me occupied -- it's due on tax day, April 15, 1986 -- I also don't feel quite as free-floating as I did in the old days when I was an up-for-anything freelancer.

Though I have found one thing that's disconcerting: read five or six magazines, and the whole day's blown. (I've learned that the hard way... and I still can't kick the habit. Esquire, The New Yorker, Commentary, The Nation, The New York Review of Books, The New Republic, Yankee, New Age Journal, the Village Voice, Info-World, U.S. News & World Report, Defenders of Wildlife, New York, Arts & Antiques, the National Lampoon... The list goes on and on and on.

If you ever get daring and decide to visit New York, call me & we'll have dinner or a drink.

Best - as ever -
Jsd

1

THE TWILIGHT ZONE
MAGAZINE
28 April 81

Dear Mr. Taylor:

But you thought we'd lost your manuscript, didn't you? Actually, it's just that we're very slow and inefficient, which comes from still being a bit new at this job. But I do know good writing when I see it, and I very much enjoyed WHILE THE CATS AWAY. In fact, I'd like to buy it for our magazine, and my only regret is that, thanks to the realities of the business -- your story's 2700-word length and the fact that John Alfred Taylor is not yet a name that'll sell magazines -- if placed upon a cover -- I can only offer you \$150... which nonetheless comes to a bit better than a nickel a word (which is more than P&SF would pay you!).

Anyway: if the notion's appealing, read the enclosed form letter, look over the contract, and get the signed original back to me posthaste. If you'd rather not, simply toss out the enclosed and drop me a note: I'll return your ms., with thanks for the look.

The only thing I'd hope you'd change, if we ran it, is the title. It's a bit too coyly humorous, I suspect, and it also suggests something that isn't really the theme of the story, with all its chilling Wicker Man-ish imagery and classical references.

Thanks indeed for the reaction to my own work, and for the compliment of your description in "Pete". Alas, it's been so long since I read any Fitzgerald that all such influences must be lodged, by now, far too deeply in the brain unconscious to emerge in anything other than dreams. (All this reminds me of a book I came upon in the shop next to my house: an SF novel called "The Clone Chronicles," by a girl I once knew. The book began something like this: "Whether my father shall turn out to be the hero of this or whether..." etc. -- and I felt quite excited, thinking come upon an SF parody of Dickens. No such luck; I met the author at a party later, and she maintained that she'd written the whole thing up all by herself.)

Anyway... do get back to me on this. Best,

A PUBLICATION OF TZ PUBLICATIONS, INC. 800 SECOND AVENUE NEW YORK, NY 10017 (212) 966-9666

AGREED AND ACCEPTED: _____
Dated: _____ Social _____

A PUBLICATION OF TZ PUBLICATIONS, INC. 800 SECOND AVENUE NEW YORK, NY 10017

was well out of the place. As I'm sure you can imagine, finishing that novel after all those years and seeing it actually come out has meant a lot to me; I don't feel quite a robbed of my identity after leaving the TV editor ship, although in fact I have had dreams in which friends fail to recognize me. And since I now have got another novel to keep me occupied – it's due on tax day April 15, 1986 – I also don't feel quite as free-floating as I did in the old days when I was an up for anything freelancer. So I have found one thing that's disconcerting: read five or six magazines, and the whole day's blown. I've learned that the hard way, I still can't kick the habit. Esquire, the New Yorker, Commentary, the Nation, the New York Review of Books, the New Republic, Yankee, New Age journal, the village voice, info world, US news and world report, Defenders of Wildlife, New York, Arts & Antiques, The National Lampoon...the list goes on and on and on."



PARDOE, Rosemary

- (B. 1951) SF/fantasy writer and fanzine editor from the UK, was one of the founders of the British Fantasy Society in 1971. She founded the M. R. James-oriented APA The Everlasting Club and belonged to OMPA. She also published *The Reader's Tern* in 1971, *Seagull* in the late '60s and early '70s, *Wark* in the mid-70s, and was the first editor of *Dark Horizons*. For 40 years (ending in 2019), she was the editor of the M. R. James fanzine *Ghosts and Scholars*. She was also the editor of *The Ghosts and Scholars Book of Shadows*. We have 12 letters to Taylor from 1982 to 1993; Taylor contributed to the James fanzine and they shared other interests, too. The letters tend to

19/7/85

Dear John,

Thanks for the new version of "The Blackthorn Tree". David Howlands and I both think it's o.k. now, and would like to put it on file for Charles & Scholars, though I can't of course say I when I'll be able to publish it. It must be said that neither of us is as enthusiastic over this one as we are over your excellent "Endor", about which I can at least give you a piece of good news: I've now fairly definitely scheduled it for GAS 9 - i.e. the issue after next.

Your deft touch with English 'as she is spoke' over here fails you just once in "Blackthorn Tree". It is on the final page and comes when Hannah speaks. "He left a quarter hour ago" wouldn't be a usual turn of phrase here! "He left quarter of an hour ago" would be better. Then Hannah says "why so flat out", which doesn't seem right to me either ["flat out" is certainly used, but not quite with this sentence structure]. I'd prefer to replace it with "what's the panic?".

In view of your interest in the history of gardening (I take it you know why Capability Brown was so called - I've always found the story rather charming), I'm sure you'll be interested in a story I have on file called "The Box Parterre". This is by Ben Veighall and will form a part of a booklet entirely devoted to his stories which I hope to publish next year. The Box Parterre of the title is a kind of box maze which features prominently in the story (as does a gardener who is delightfully portrayed in correct Jamesian manner). Of course, the tale is a little like "Mr Humphreys and his Inheritance", but not too much so.

If you haven't already, you must see The Draughtsman Contract - an amazingly odd use of a seventeenth century garden setting. (Of course, you may not have had the opportunity to see it - it's hard enough here).

What would be in a ha-ha? Well, hawthorn probably, plus the more ubiquitous wild plants like Cow parsley (weird things could certainly lurk in cow parsley - it can grow tall enough for 'something' quite large to crawl through!) Small fruit bushes are possible, but blackberry and blackcurrant are more common than gooseberry.

Issues of GAS in stock? Well, numbers 3, 5, 6 and 7 are still available. They are all three dollars each, by which I mean three dollars cash. I will accept cheques, (made out to Rosemary Pardoe), but in this case an extra \$1.30 (per cheque, not per issue!) must be added to cover conversion costs. Number 7 is literally just out - in fact the reason for the rather hasty typing in this letter is that I'm hurrying to get back to work on sending them out. I still have about a hundred to do. This issue contains a previously unpublished fantasy (not ghost story) by M.R. James, stories by George May and Peter Shilton; articles on E.O. Swain, on Sheridan Le Fanu (by M.R. James - again not previously published), and on P.N.D. and a black magic painting.

All the best,

Rosemary
Rosemary

1/3/86

38 Marina Village
Frampton Brook
Buncorn
Cheshire WA7 3BQ
England

Dear John,

Thanks for your letter. Well, some sort of 'Reader's Guide' to M.R. James is a nice idea. But there would be quite a lot of work involved, and there is no way I could consider looking at it as a separate publication in the next few years. A better way might be to have a continuing series in GAS, perhaps dealing with two or three stories each time. That way the information could come in slowly over a period of time, and it could also be published sooner. I do have a tendency to think that if a bit of Latin in a story is not understood by a reader then he/she can easily go and look it up - but then I suppose that not everyone has two Latin dictionaries in the house (one classical, one medieval). One reader (Australian) didn't even understand what the word 'foetid' meant; so maybe you're right that people need notes on that sort of thing. More interesting would be notes on possible real locations on which MRJ might have based his places. Anyway, I'll ask around and see what people think. If you like you could send any notes you have on - say - the first three stories in the collected MRJ to start things off. I don't guarantee that anything will come of it, but it does seem like a good and useful idea.

At the moment I'm totally immersed in house moving - note new address above. When one has to think about having floors replaced and so on, it doesn't leave one with much mental energy for thinking about future publication plans. If you hear nothing from me on this 'Reader's Guide' idea within the next six months, remind me about it, will you? At present I can't guarantee that I'll remember anything from one day to the next. They say that house moving is one of the most traumatic experiences in life. They're not joking. Still, it should all be worthwhile in the end - our new place is in a lovely location - right by the Bridgewater canal.

Oh, one thing I can tell you is that I've definitely scheduled your story "Endor" for the GAS after next - i.e. issue 9. I'm currently working on number 8 - or at least I was before we moved, and I hope to get back to it in a day or two - for publication in a couple of months. GAS 9 should be out early next year. I don't yet know who will illustrate your story, but the most likely candidate at the moment seems to be Allen Kossovski.

All the best,

Rosemary
Rosemary

be fairly long and talkative. The first one from 1982 rejects a story Taylor submitted as not having enough MRJ about it to warrant inclusion in Ghosts and Scholars, and discusses other aspects of James's writing. A letter from November 11, 1983 accepts "Endor" as Jamesian enough to warrant publication in Ghosts and Scholars, but warns Taylor there's quite a backlog. She suggests a few minor edits and also mentions Freudian interpretations of James ghost stories. A 1984 2 pp. letter rejects Taylor's story "The Blackthorn Tree" but makes several detailed suggestions and advises him to resubmit the story if he's willing to revise it thoroughly. She goes on to discuss at length other horror authors and stories she's recently read. A letter from mid-1985 acknowledges receipt of the revised version of "The Blackthorn Tree" and both she and her co-editor like it enough to accept it for publication. She mentions several other stories, gardening, and the Greenaway movie "The Draughtsman's Contract" as must-see. 2 letters from 1986 discuss at length an article on James's story "Canon Alberic's Scrap-Book" that Taylor has written, apparently part of a discussion of the story with two other scholars. Another letter from 1986 takes up Taylor's idea of a readers' guide to M.R. James; Pardoe thinks it's a good idea but she has so much on her plate that it's not an idea she has time to pursue at the moment... A 1989 letter includes Pardoe's notes on James's story "A Residence at Whitminster" and asks for Taylor's input. The remaining letters up to 1993 each contain draft notes on M.R. James stories and ask for Taylor's input.

POHL, Frederik

- Short typed note from Sept. 22, 1978 on WORLD letterhead: “Dear John Taylor: I appreciate your note – a lot! (And I hope your creative writing class is not too badly bent by hearing extracts from the book). Cordially, Frederik Pohl.” Signed.



RYAN, Charles C.

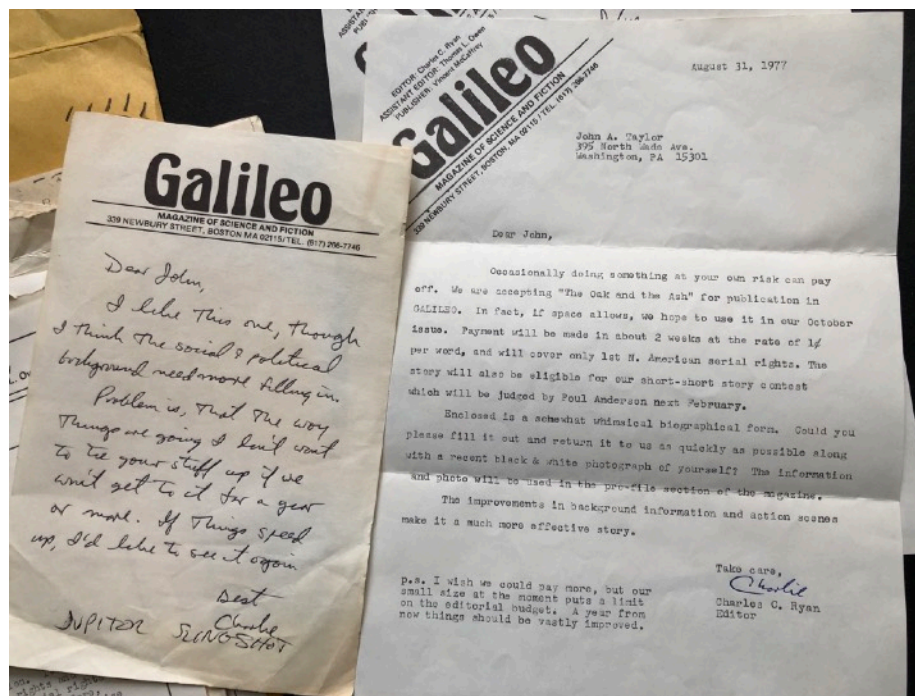
- 9 letters and notes, 1977-1985, mainly on accepting or rejecting Taylor's submissions to GALILEO. One story that was accepted, "The Oak and the Ash" was published in October 1977 (issue no. 5) and was also published in an anthology of the best of Galileo. A copy of an early draft of that story is included, along with two typed pages of revisions. Ryan was an insightful and hands-on editor. The last letter, from 1985, is written "in confidence" to his favorite authors from the Galileo days, telling them he's starting a new project called Aboriginal Science Fiction and asking them to submit work to it. He ended up editing Galileo from 1975 to 1980 and Aboriginal Science Fiction from 1986-2001. Both apparently had surprising good circulation and wide readership.

SCHIFF, Stuart David

- 3 rejection notices from WHISPERS, each signed by Schiff, one handwritten. Undated.

VAN GELDER, Gordon

- 2 rejection notes on FANTASY & SCIENCE FICTION stationery, from 2004 and 2005, both cordial and encouraging. With original submitted stories paperclipped to the rejections.



WAGNER, Karl Edward

- 6 letters, from 1982 to 1987, on his Chapel Hill "Carcosa" stationery, mainly accepting Taylor's submissions for the YEAR'S BEST HORROR STORIES annuals that Wagner edited. Most are very complimentary of Taylor's work and give details on publication, money paid for stories, etc. Wagner (1945-94) was an American writer, poet, editor, and publisher of horror, science fiction, and heroic fantasy, who was born in Knoxville, Tennessee and originally trained as a psychiatrist. He wrote numerous dark fantasy and horror stories. As an editor, he created a three-volume set of Robert E. Howard's Conan the Barbarian fiction restored to its original form as written, and edited the long-running and genre-defining The Year's Best Horror Stories series for DAW Books. His Carcosa publishing company issued four volumes of the best stories by some of the major authors of the so-called Golden Age pulp magazines. He is possibly best known for his creation of a series of stories featuring the character Kane, the Mystic Swordsman.

