FLORIDA STATE UNIVERSITY

THE YALE SERIES OF YOUNGER POETS AWARD

AS AN INCENTIVE TO FURTHER WRITING

By

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A Study
Submitted to the Graduate Council of Florida State University in partial fulfillment of the requirements for the degree of Master of Arts.

Approved:

Agnes Gregory
Professor Directing Study

Jane
Minor Professor

July
Representative of Graduate Council

August, 1953

Dean of the Graduate School
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INTRODUCTION

Poetry, the oldest and highest form of literary expression, presents a challenge to the librarian in developing techniques of selection and guidance. To meet the needs of the group she serves, the librarian must select and supply the best of the older and standard American, English, and World poetry, as well as an adequate collection of contemporary poetry. How much of the collection is to be represented in anthologies, in collected works of outstanding poets, and in individual volumes are factors which she must consider. In addition to supplying a collection of poetry, provision must be made for books about poetry, background material of Greek and Roman mythology, historic legendry, and books of allusion from literature, art, science, and history—all of which are accompaniments of poetry. Besides furnishing printed materials in this field, it is also the librarian's responsibility to provide other media, such as recordings of poets reading their own poetry, and facilities for listening to these recordings; and an awareness of, and, if possible, facilities for hearing radio and seeing Television programs devoted to poetry and poets.

As the magazine *Poetry* pointed out "that many young writers, perhaps the majority, begin their careers by writing poetry, it is important that their best efforts receive encouragement." As a guidance function, the librarian must be of assistance in encouraging young writers who may choose verse as their medium. This means that the librarian should be able to find information on workshops in poetry, the titles of magazines which encourage contributions from young writers, and fellowships and awards available to this group of young people.

It is with one of the publishing awards available to young poets that this study is concerned, namely, the Yale Series of Younger Poets, which has been offered since 1919 by the Yale University Press. Because this award was initiated to furnish a medium of publication for a first volume by a young poet as a stimulus to further writing, this writer was interested in determining whether this award proved to be an incentive to further writing by the individuals of the group.

This study, therefore, is an attempt to determine if the first forty poets represented in the Series continued writing after their first publication, and if so, in what media, and if further literary recognition was awarded to any of the group. This study is not an attempt to evaluate their writings, but rather to discover their contributions

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to the field of writing.

The reason for limiting the paper to the first forty poets of the Series was that it seemed only fair that a longer period of time for production should be allowed the last ten poets of the Series.

The procedure followed in this study was: (1) to obtain background information relative to the Series, (2) to prepare a list of publications, edited works, and translations for each individual covered in the paper, (3) to gather biographical information from the sources available, (4) to submit to the writers their individual bibliographies for approval or correction, (5) to seek additional and up-to-date biographical data from the writers, and (6) to summarize the findings of this study.
The idea of a series of contests for younger poets developed in 1919 from a suggestion by Clarence Day, Yale '96, a noted writer and brother of George Parry Day, founder of the Yale University Press and for many years its director. Since 1920, the Yale University Press has continued publication of the Series, this year reaching its fiftieth volume. The purpose of publication of the series is indicated in the Yale University Press catalog for 1952 as follows:

The Yale Series of Younger Poets, edited by W. H. Auden, is designed to provide a publishing medium for the first volume of America's coming poets. It is open to anyone under forty who has not previously had a book of verse published.

This is one of the few contests offered today in the field of poetry which requires extended effort on the part of the writer, since it is not for single poems, but for a manuscript of original poetry of from forty-eight to sixty-four typed statements of the history of the Series, transmitted with a letter from Roberta Yerkes, Associate Editor, Yale University Press, New Haven, Connecticut, dated May 14, 1953.

pages, with a maximum of forty lines to a page, without illustrations. The poetry must be original verse. Translations are not considered. However, there are no restrictions on the type of poetry nor on the subject matter. Poets who have had volumes of verse privately printed are not excluded, providing that none of the poetry contained in the privately printed volumes is submitted in the contest.1

The best manuscript of original poetry submitted in each competition by an American citizen under forty years of age is, if recommended by the editor, published at the expense of the Yale University Press, and the author receives the usual royalty on all copies of his book sold in the United States.2 When Stephen Vincent Benet became editor of the Series in 1932, he suggested that in addition to publication and royalties, an award of $100 be given the author, to be paid from the editor’s fee.3 This practice was discontinued in 1947.4 Another innovation of Mr. Benet’s was the writing of a preface to each volume.


2Letter from Roberta Yerkes, Associate Editor, Yale University Press, New Haven, Connecticut, May 14, 1953.


4Yerkes, loc. cit.
selected, which includes biographical information on the young poet, as well as an evaluation of the poet's work. This practice has been continued by succeeding editors.¹

Each year announcement of the contest is made in newspapers, poetry journals, writers' magazines, and undergraduate publications throughout the country. The only year for which complete data on the interest in the series is available is 1951. That year the Press received three hundred sixty-nine inquiries about the contest, and the number of entries in recent years have ranged from ninety-four to one hundred fifty-one. No. XLI of the Series, Margaret Walker's *For My People*, has had the greatest number of sales, nearly 5,000, and has gone into five printings. Muriel Rukeyser's *Theory of Flight* has had three printings, and sold well over 1,500 copies.² All of the first forty volumes are out of print, except No. XXXIV, Muriel Rukeyser's *Theory of Flight*, which is in its third printing, and No. XXXVIII, Reuel Denney's *The Connecticut River*, published in 1939.³

Following is a chronological list of the editors and their selections in the series:

¹From examination of volumes in the Series on microfilms.

²Typed history of the Series, *loc. cit.*

³*Yale University Press Catalog, loc. cit.*
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Frederick E. Pierce, Editor pro tem, 1923.

XVII 1923 Silver Wands, Marion Margaret Boyd

XVIII Mossias, Beatrice E. Harmon

Edward Bliss Reed, Editor 1923-24.

XIX 1924 Up and Down, Elizabeth Jessup Blake
William Alexander Percy, Editor 1925-32

XX 1925 Coach Into Pumpkin. Dorothy E. Reid.
XXI 1926 Quest. Eleanor Slater.
XXII 1926 High Passage. Thomas Hornsby Ferril.
XXIII 1927 Dark Pavilion. Lindley Williams Hubbell.
XXIV 1927 Twist O'Smote. Mildred Bowers.
XXV 1928 A Stranger and Afraid. Ted Olson.
XXVI 1929 This Unchanging Mask. Francis Claiborne Mason.
XXVII 1929 Hemlock Wall. Frances Frost.
XXVIII 1929 Half-Light and Overtones. Henri Faust.
XXX 1931 Dark Certainty. Dorothy Belle Flanagan.
XXXI 1932 Worn Earth. Paul R. Engle.

Lee Wilson Dodd, Editor 1932-33 (No selections made before his death.)

Stephen Vincent Benet, Editor 1933-42

XXXII 1933 Dark Hills Under. Shirley Barker.
XXXIII 1934 Permit Me Voyage. James Agee.
XXXIX 1940 Return Again, Traveler. Norman Rosen.
XL 1941 The Metaphysical Sword. Jeremy Ingalls.
XLI 1942 For My People. Margaret Walker.
Over the thirty-four year period of publication of the Series, there have been some changes in the rules. While it is believed that rules were established at the time of the inception of the Series, Yale University Press does not have a copy of them. However, in the 1921 Yale University Press Catalog, the purpose of the Series was stated which is similar to the purpose expressed today:

Yale Series of Younger Poets. This series is designed to afford a publishing medium for the work of young poets.

1 Typed history of the Series, loc. cit.
2 Richter, loc. cit.
3 Yerkes, loc. cit.
4 Ibid.
men and women who have not yet secured a wide public recognition. It will include only such verse as seems to give the fairest promise for the future of American poetry,--to the development of which it is hoped that the Series may prove a stimulus.¹

Since its beginning, there have been some changes in the frequency of selection and publication. From 1920 to 1924, two volumes were published during each of the two yearly contests held in the spring and fall. However, the first volume selected in 1919 did not reach publication until January 17, 1920, so that five volumes were published in 1920. No explanation is given as to why five volumes were published again in 1921.² In 1924, it was decided at the suggestion of Edward Bliss Reed, then editor of the Series, to publish only one volume in each semi-annual contest. Again in 1932, when Stephen Vincent Benet became editor it was decided to hold only one contest a year and to publish no more than one volume a year, the closing date of entry to be May 1. In 1940 the closing date for entry was advanced to March 1 to make earlier publication possible.³ Until 1947 the writer submitting the manuscript had to be under thirty years of age, but because so many unpublished poets in their thirties wanted to submit manuscripts, the age limit was extended to anyone under forty

¹Typed history of the Series, loc. cit.
²Yerkes, loc. cit.
³Typed history of the Series, loc. cit.
years. Changes in the rules may be suggested by the editors of the Series or by the Press itself.¹

The editor of the Series is appointed by the Governing Board of the Yale University Press. Although the editor does not have to be connected with the University, five of the editors have been Yale graduates, and three were members of the faculty of Yale University. All have been poets. The first editor, Charlton M. Lewis, Yale 1886, was a professor of English at Yale for twenty-five years. A volume of his poetry Poems of Charlton M. Lewis, was published posthumously by the Yale Press in 1924. Professor Lewis recommended the first sixteen volumes for publication. The next editor, Frederick E. Pierce, also a professor of English at Yale, acted as temporary editor in 1923 and selected volumes XVII and XVIII. The third editor, Edward Bliss Reed, Yale 1894, during the time of his editorship, 1923-24, was also a professor of English at Yale. The Press published several volumes of his verse. His selection in the series was volume XIX. The fourth editor, William Alexander Percy, author of Lanterns on the Levee and several volumes of other verse published by Yale University Press, served as editor from 1925 to 1932, and selected volumes XX through XXXI. Lee Wilson Dodd, Yale 1899, author of such plays as His Majesty and Bunker Bean, and a great deal of poetry including The Middle Miles and Other Poems, Yale

¹Yerkes, loc. cit.
University Press, 1915, was chosen editor in 1932, but no selections were made before his death in 1933. From 1933 to 1942, Stephen Vincent Benet, Yale 1919, as editor selected ten volumes of verse. According to Yale University Press, it was during his editorship that the "Series became more widely known, partly because of increased publicity, but chiefly because of his active interest in it. He advised and encouraged many poets, watched their development, and often became a warm personal friend." After Benet's death, Archibald MacLeish served as editor from 1942 to 1945. He selected volumes XLII through XLIV before the pressure of other duties forced his resignation. The eighth and present editor, W. H. Auden, has selected volumes XLV through L. Usually the manuscripts are sent to Mr. Auden's home in Italy for his decision, and his prefaces are written there. The fiftieth volume, Edgar Bogardus' *Various Jangling Keys*, was published April 15, 1953.

The early formats in the Series were designed by Carl P. Rollins, a printer at Yale University, and volumes I - XXXI were bound in blue paper boards designed by W. A. Dwiggins. The price of each volume was $1.25. In 1933, when Stephen Vincent Benet became editor a larger format was designed: 6 x 9 1/2, full trim; type page 24 x 41 picas; 12/13 Devine; no illustration; ink stamping on shelf back;

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1 Typed history of the Series, *loc. cit.*
2 Yerkes, *loc. cit.*
cloth binding; printed wrappers. Because of wartime shortages another change was made when Archibald MacLeish became editor. The book size was changed to 5 3/8 x 7 3/4 and bound in paper over boards. In 1946 the price was raised to $2.50 to meet rising costs in production. Again in 1951 when Alvin Eisenman joined the Press as typographer, another change was made. He styled the volume to suit the tone of the verse. All the printing is done at the Yale University Printing Office.¹

From the foregoing discussion, it is evident that in the thirty-four years of its publication, the scope of Yale Series of Younger Poets has had no significant changes; that the number of publications each year has been reduced to one, or none if no manuscript submitted is worthy of publication; that there has been variance in the format of the publication; and that the Series has been under the editorship of recognized poets.

¹Typed history of the Series, loc. cit.
CHAPTER II

BIOGRAPHICAL AND BIBLIOGRAPHICAL DATA ON THE FIRST
FORTY POETS OF THE YALE SERIES OF YOUNGER POETS

It is the purpose of this chapter to present up-to-date biographical and bibliographical data on the first forty writers of the Yale Series of Younger Poets. Biographical material was obtained by consulting biographical sources, and by writing to the poets from addresses gained in biographical reference tools, through magazine and book publishers, and through alumnas associations of various colleges. Of the forty poets, information was obtained on all except four poets, Darl Macleod Boyle, Beatrice Harmon, Mildred Bowers, and Henri Faust.

Of the thirty-three living poets who were addressed for additional information and bibliographical approval, up-to-date information was received on all except, Alfred Bellinger, Jacques Le Clercq, Edmund Weismiller, and Elizabeth Jonasup Blake.

The bibliographical data sent for approval to the writers was obtained from the United States Catalog,¹ the

¹Mary Burnham, (ed.), United States Catalog. (New York: H. W. Wilson, 1928.)
Cumulative Book Index, and the Catalog of Books Represented by the Library of Congress Printed Cards. Magazine contributions were compiled through information in Reader's Guide to Periodical Literature, and the International Index. Individual magazine contributions are not listed for each author. Only an indication of the magazines to which the writers have contributed is given, and a choice of selection of titles was given to the authors.

The poets and their writings are arranged in the chronological order of their appearance in the Series.

No. 1

Howard Swazey Buck was born in Chicago, attended the University High School and then Phillips Academy at Andover, Massachusetts. During his undergraduate days at Yale, he distinguished himself in track, as well as in literature, establishing a record in intercollegiate pole vaulting. He was an editor on the Yale Record for three years, memorabilia editor of the Yale Literary Magazine his senior year, class


poet, and a member of the Senior Literary Society, The Pundits, and the Elizabethan Club.

After a year of graduate study in English at Harvard he joined the Norton Harzees Ambulance Formation and commanded the first automotive and mechanical branch of the American Red Cross in World War I. He was awarded the Croix de Guerre in 1917.

He returned to Yale in 1918 to continue his studies, and in that same year received the Albert Stanburrough Cook Prize in Poetry for twelve war poems. These twelve poems were later included in the volume published in the Yale Series of Younger Poets.

After receiving his doctorate from Yale in 1925, Dr. Buck stayed on in the English department until 1931. In that year he returned to Chicago to teach English at the University of Chicago, where his father had been honored as professor emeritus with the Martin A. Ryerson Distinguished Service Professorship of Comparative Philology. During his later years, Dr. Buck devoted himself to painting, and his pictures were shown in various places including the Exhibition of Chicago Artists at the Art Institute.

Howard Buck died on August 15, 1947, and is buried in Acacia Park Cemetery, Cook County, Illinois.¹

¹Reprint of "Obituary Record of Graduates of Yale University, Deceased During the Year 1947-1948." Sent by Yale Alumni Office, Yale University, New Haven, Connecticut.
Bibliography

Poetry


Thesis


Criticism


No. 2

John Farrar, 1896-

John Farrar is known as an author, publisher, and editor. After finishing Yale in 1918, he worked as a reporter for The New York Sunday World until 1921, when he became the editor of the Bookman. In 1925 he went with George H. Doran Publishing Company as editor, and in 1927 as a director of Doubleday Doran & Co. After two years there he became associated with Farrar and Rinehart, Inc. serving as editor, vice president and chairman of the board until 1944. For two years he was a lecturer at Columbia University, and since 1946 has been chairman of the board of Farrar Straus & Young, Inc.1

In addition to the dramas given in his bibliography, John Farrar has had many of his plays included in One Act Plays for Young Folks, One Act Plays for Stage and Study, and New Plays for Men and Boys. Two plays on which he collaborated with Stephen Vincent Benet were produced in New York City by William J. Brady, Jr.; one was an expansion of Mr. Farrar's one-act play, Nerves; the other That Awful Mrs. Eaton.

During World War I, Mr. Farrar was a First Lieutenant with the U. S. Air Service; during World War II, he served with Overseas Publication Division of the Office of War Information as editor of U. S. A., a publication issued in many different languages for foreign distribution only. He was also editor of Die Amerikanische Rundschau, the first American magazine to go into Germany after the end of the war.

For the first three years of the Bread Loaf Writers' Conference at Middlebury College, Middlebury, Vermont, John

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1M. A. Jagendorf (ed.), One Act Plays for Young Folks (New York: Brentano's, 1924).

2One Act Plays for Stage and Study (New York: Samuel F. French, 1929).


5Who's Who in America, loc. cit.
Farrar served as its director. He was also director of the Marlboro College Fiction Writers' Conference, at Marlboro, Vermont, in its first three years, 1949-51.

Radio is another medium with which Mr. Farrar has worked. In the 40's he spent sixteen weeks interviewing authors over WEVD, and editing and assisting with the production of Archibald MacLeish's, The Fall of the City, and Stephen Vincent Benet's, Letters to Hitler, They Burned the Books, and Listen to the People over the National Broadcasting Company.

Mr. Farrar states that his manuscripts have not been important enough to save, but "I have given and shall continue to give anything of interest to Yale University Library."

John Farrar was born at Burlington, Vermont. He married Margaret Petherbridge, also a writer. The Farrars have three children.  

Bibliography

Poetry


1Letter from John Farrar, dated June 23, 1953.

2Who's Who in America, loc. cit.

The Middle Twenties. New York: George H. Doran Co., 1924.


Poetry edited


Biography


Drama


Translation

Essays Edited


Other


No. 3

David Osborne Hamilton, 1893-1953.

David Osborne Hamilton was born in Detroit, Michigan, and attended school at the Detroit University School, before going on to receive his degree from Yale University in 1916. For many years he was president of the Clinton Woolen Manufacturing Co., at Clinton, Michigan, but spent considerable time in portrait painting, etching, writing, and contributing verse to magazines. As he himself expressed his attitude toward his occupations:

Although ostensibly engaged in the woolen business, my time is not entirely spent wool-gathering, as I consider my main occupations to be writing and painting. Since leaving college, I have had published two novels and one book of verse, and hope to produce a better book in the not too far distant future. I have painted some portraits, done some etching, and had one etching on exhibition in the American Art Today pavilion at The New York World's Fair. 2


2 Reprint from "1916 Reunion in Print" Twenty-five Year Book, Yale University, New Haven, Connecticut.
Mr. Hamilton's art works were also exhibited at the Society of American Etchers, New York, the Detroit Institute of Art, the National Academy of Design, New York, and at exhibits of the Grosse Point Art Association, Grosse Point, Michigan, and the Institute of Michigan Arts and Science.¹

In addition to his writing, painting, etching, and business, he found time to travel to Iceland, Norway, Sweden, Finland, Denmark, Russia, Mexico, Scotland, Italy, England, and France.

He was a corporal in the Medical Corps during World War I, being detailed to the X-ray department of Base Hospital 36, Vittel, France, where he served until October 1919.

In 1919 he married Margaret Bentley who died in 1927.² Their two daughters, Margaret Barrows and Elizabeth Mary Thurber, live in the vicinity of Detroit.³

Bibliography

Poetry


¹Who's Who in American Art, loc. cit.

²Reprint from "1916 Reunion in Print," loc. cit.

³Letter from Cleveland Thurber, Detroit Trust Company, Detroit, Michigan, June 11, 1953.
Novels

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No. 4

Alfred Raymond Bellinger, 1893-

Dr. Bellinger was born in Durham, Pennsylvania, took his undergraduate and graduate work at Yale, receiving his Ph. D. in 1925. The next year he was a student of the American school of Classical Studies, at Athens, Greece. Since 1920 he has been teaching at Yale in the Department of Classical Languages and Literature, where he serves as chairman. He has been a fellow of Saybrook College since 1933, and a Lampson professor of Latin since 1939.

Alfred Bellinger has been an active participant in various committee work. He was a member of the executive committee of American Scholars of Classical Studies at Athens from 1947-50, a member of the joint conference board committee on International Exchange of Persons, 1949-51;¹ a delegate to the American Council of Learned Societies from 1939 to 1950, serving as a director in 1949; and a member of the board of scholars at Dumbarton Oaks since 1951.²

He also holds membership in the American Philological

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¹*Who's Who in America, op. cit.* XXVII, 863.

Association, the Archaeological Institute, and the American Numismatic Society. In 1943, he was awarded the Huntington Medal.

Dr. Bellinger was married in 1920. They have five children.¹

Bibliography

Poetry


Poetry Edited


Thesis


History


Numismatic works


¹Who's Who in America, loc. cit.


Edited works


Mr. Chubb, now of Greenwich, Connecticut, was born in East Orange, New Jersey, and graduated from Yale in 1922. During his time at Yale, he was connected with the "so-called Yale Renaissance and was closely associated with Thornton Wilder, Stephen Benet, Cyril Hume, and others." After college he did a brief tour of duty as assistant editor of a sheet called Popular Radio. He then went abroad, visiting Italy, France, Austria, Hungary, and Yugoslavia. After this tour he took a job with the New York Times, staying with them until 1929, when he started writing The Life of Boccaccio, at the request of Albert Boni. The next years were devoted to writing this biography, another biography on Aretino, and the greater part of his poetry.

In the late thirties as the European situation developed, Mr. Chubb became drawn into public life, serving as Greenwich chairman and Connecticut vice-chairman of the Committee to Defend America by aiding the Allies. During the war, he joined General Donovan’s Office of Strategic Services, first as an Italian Specialist, but later as chief of their port section.

Since the war Mr. Chubb has been active in town affairs in Greenwich about which he says:

1"Who's Who in America, op. cit."
Greenwich has a New England form of government and our legislative body is the Representative Town Meeting in which, this fall, I conclude my fifth term as representative from the 10th district. By virtue of seniority I have come to be chairman of the Health Committee, chairman of the Special Parking Committee, and chairman of the subcommittee of the Reorganization Committee which favors retention of our old-fashioned form of government.

Despite his activity in local affairs, Mr. Chubb has continued writing book reviews for the New York Times and The Saturday Review. He has also written "and even published" some poetry, and has "hopes" of bringing out a further collection of poetry the latter part of this year.

Mr. Chubb has also given a certain amount of attention to sports, having shot wild turkey and quail in the Thomasville-Tallahassee area. He has represented the United States in sailboat racing against Bermuda, and Long Island Sound against the Great Lakes.

At present he is at work "welding together" into a book the history of a business concern, in which his family is interested, with the life of Prince Murat, who lived in Tallahassee. In 1938 he married Edith Onions of Bermuda. They have three children.

Bibliography

Poetry
Chubb, Thomas Caldecot. The White God and Other Poems.


Poetry Edited


Biography


Essay


No. 6
Darl Macleod Boyle

The writer was unable to locate any information on Mr. Boyle. No further publication beyond the Yale Series of Younger Poets was located.

\[A short essay which was originally written for Ralph McGill’s column in the ‘Atlanta Constitution,’ Atlanta, Georgia, and later printed as a Christmas card.\]
Bibliography

Poetry


No. 7

Theodore Howard Banks, 1895-

Professor Banks was born in New York City, received his B. A. from Yale in 1917, his M. A. from Harvard in 1920, and his doctorate from Yale in 1923. He was an instructor in the English Department of Yale from 1921 to 1928, when he joined the faculty of Wesleyan University at Middletown, Connecticut, where he is a professor in the English Department.¹

In addition to his book publications, he contributed bibliographies of the Jacobean and Caroline poets George Sandys, Sir William Davenant, Edmund Waller, and Sir John Denham to Cambridge Bibliography of English Literature.² Dr. Banks is a member of the Modern Language Association and his articles on, and about, the writings of Sir John Denham, Milton, Spenser, Sidney, and the Renaissance have appeared in Modern Language Notes and P.M.L.A. from 1926 through 1948.

¹Jaques Cattell, (ed.), op. cit., p. 43.

Three of his poems, "The Sower," "Commencement 1942" and "The Library Stacks" have appeared in issues of The Wesleyan Cardinal. Among his unpublished works are Colloquy ad absurdum, an operetta utilizing music from various Gilbert and Sullivan operettas, which was performed at Wesleyan in a one act version in 1944 and in a two act version in 1948. A poetical translation of Sophocles' Antigone was performed at Wesleyan in 1950, and "elsewhere."

In 1923, Mr. Banks married Marian S. Case. Their three children are Edward M., David G., and Elizabeth B.

(Mrs. William A. McCluskey III).¹

Bibliography

Poetry


Poetry edited


Criticism


Translation


¹Letter from Theodore Howard Banks, dated June 8, 1953.
For the past twenty years, Miss White has been Curator of the Abernethy Library at Middlebury College, Middlebury, Vermont. She was born at Hancock, New York, attended high school in Brooklyn, received her B. A. from Wellesley in 1911, her M. A. from Columbia in 1931, and her Ph. D. from the University of North Carolina in 1943. Her graduate work was in the fields of English and American literature, and her doctoral dissertation was "Symbolism in Herman Melville's Writings."

In 1914-15, Miss White lived at Denison House College Settlement in Boston, and continued in social work in Newtonville, Massachusetts, the next year. She then became associated with magazines for four years, before joining the staff of the Brooklyn Public Library where she continued working until 1931, when she left for "Chapel Hill" for work on her doctorate.

During the 20's she had two sonnets which appeared in separate numbers of the Atlantic Monthly, and a long poem in The Nation. A prose article "Marco Polo's Lives and Mins" also appeared in the Atlantic Monthly, and "Thoreau's Opinion of Whitman" in the New England Quarterly. There were other

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appearances in magazines which the author has "forgotten."

Besides her present publications, Dr. White has another day-by-day notebook of life in Vermont, From Crow to Crow, which has "not started yet for a publisher." She is a member of the Vermont Historical Society.¹

Bibliography

Poetry


—. Blue Forest, and Other Poems. Boston: The Four Seas, 1929.

Essays


No. 9


Hervey Allen was born in Pittsburgh, Pennsylvania, graduated from the University of Pittsburgh in 1915, with honors, and served in World War I.² His experiences in World War I he described in his autobiographical novel, Toward The Flame (1926). Before returning to America he was

¹ Letter from Viola C. White, dated May 26, 1953.

an instructor in English in the French Military Mission at Favernay.

In 1919 he settled in Charleston, S. C., where he worked with DuBose Heyward on the volume of poems, Carolina Chansons (1922), and in the founding of the Poetry Society of South Carolina. In 1922 he went North again to do graduate work at Harvard, but returned to Charleston after two years where he taught English in the high school. He was then a lecturer at Columbia for a year and next taught American literature at Vassar where he met Ann Hyde Andrews, whom he married in 1927. In 1930 and 1931 he was a lecturer on modern poetry at the Bread Loaf Writer's Conference. He was one of the original staff on The Saturday Review of Literature.¹

The tremendous popular appeal of Anthony Adverse, which sold over one half million copies during its first two years,² and its success as a film "tended to obscure Allen's other work," although he continued to regard "himself as only incidentally a novelist and as interested chiefly in poetry."³


During his later years he lived in Miami, Florida, where he served as trustee of the University of Miami. He was a Fellow of the Royal Society of Arts, a member of the National Institute of Arts and Letters, the Miami Historical Society, the Poetry Society of America, MacDowell Colony, Historical Society of South Florida, the Historical Society of Pennsylvania, the Historical Society of Maryland. He was also editor of the Rivers of America Series from 1943 until his death in 1949.

Hervey Allen contributed ten volumes of verse, edited one volume of poetry, published nine novels, and three biographies.

Bibliography

Poetry


\[1\] Who Was Who In America, op. cit., II, 22.
Christmas Epithalmium; typography by Bruce Rogers.
Mt. Vernon, New York: Privately printed, 1925.


Poetry edited.


Novels


--- It Was Like This; Two Stories of the Great War. New York: Farrar & Rinehart, 1940.


**Biography**

- **DuBose Heyward.** Garden City, New York: Doubleday Doran.


- **Poe's Brother,** by Harvey Allen and Thomas Alline Mabott. New York: George H. Doran, [1926].

**No. 10**

Oscar Williams, 1900-

Oscar Williams has spent most of his life in New York City, a few years in the West, and the depression years (1931-1936) as an advertising man in the South.\(^1\) His last assignment was that of Chairman for Advertising of the State Democratic Party of Florida in 1936.\(^2\) He started writing poetry when he was seventeen years old and continued until his twentieth year. In 1923, he edited *Rhythmus,* a poetry magazine, for about a year, and at one time was poetry editor for *Forum.*\(^3\) Since his return to writing in 1937, he has published three volumes of his own poetry, has edited fifteen volumes of collected verse, and serves as general editor, of *The Little Treasury Series* published by Charles Scribner's Sons.

His magazine contributions of poetry have appeared

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\(^1\)Stanley J. Kunitz and Howard Haycraft (eds.), *op. cit.* p. 1524.


\(^3\)Stanley J. Kunitz and Howard Haycraft (eds.), *loc. cit.*

He has been director in poetry at the Writer's Conferences at the University of Missouri (1953), the University of Connecticut (1951) and the University of Utah (1940). He has been a lecturer at the University of California, University of Iowa, and Wayne University. He was visiting writer at the University of Washington (Seattle) in 1952.

Mr. Williams has given readings of his poetry in the Poetry Room at the University of Chicago, at Harvard University, and at the Philadelphia Art Alliance. His poetry recordings are in the Harvard VOCarium Series and also in the Library of Congress.

His verse has been widely anthologized by others,¹ and additional recognition has been given him by the annual Poetry Society of America award in 1938,² the award by the Poetry Society of Virginia in 1939,³ and the Fellowship

¹Letter from Oscar Williams, New York City, dated June 8, 1953.
²Richter, op. cit., p. 66.
Prize in 1944.¹

At present Mr. Williams says he is "knee-deep, neck-and soul deep in a new and unborn book."²

Bibliography


——. In Gossamer Grey. Chicago: The Bookfellows, 1921.

——. The Man Coming Toward You; A Book of Poems, New York: Oxford University Press, 1940.


Poetry edited


¹Richter, op. cit., p. 67.

²Letter from Oscar Williams, dated June 8, 1953.


Drama

. "The King Who Scoffed, A Fantastic Tragedy In One Scene." by Oscar Williams and Jack Brady. *Poet Lore*, XXXIV, no. 1, (1953), 139-144.
No. II
Harold Vinal, 1891-

Harold Vinal, of Vinalhaven, Maine, is a free lance writer, critic, lecturer, editor, and poet. He has devoted much of his time to the service of poetry, acting as secretary of the Poetry Society of America for "eleven years," and editing Voices: A Journal of Poetry since 1921.

In 1939, Mr. Vinal received the Poetry Society of America Award, and through the years given many readings of his poetry in the "Eastern States" and has held poetry classes in Rochester, Albany, Cleveland, and New York City.

In addition to his publications, his poetry has appeared in The Saturday Review, Poetry, Popular Educator, and The Saturday Evening Post. One of his poems appeared in the May 30, 1953 issue of The Saturday Review.

Bibliography

Poetry


1Who's Who in America, op. cit., XXVII, 2495.

2Letter from Harold Vinal, Vinalhaven, Maine, dated June 8, 1953.

3Richter, op. cit., p. 68.

4Letter from Harold Vinal, dated June 8, 1953.
Nor Youth Nor Age. New York City: H. Vinal, 1925.


Essays


Medora C. Addison, (Mrs. Charles R. Nutter)

Miss Addison was born at Fitchburg, Massachusetts, and received her education at The Low-Haywood School, at Stamford, Connecticut. For four years she was associate editor of House Beautiful, and her verse has appeared in a number of magazines including Poetry, Voices, The Lyric, The Forum, The Commonweal, The Independent, and Lyric West. Her poetry has also been included in several anthologies such as Stevenson's Home Book of Modern Verse, (1925), Anthology of Magazine Verse (1924), and American Women Poets (1937). She is a member of the Poetry Club of New England.

She has been married for a number of years and she
and her husband, Charles R. Nutter, live at East Hill Farm, Canaan, New Hampshire, pursuing their hobbies of farming, dogs, and photography. Mrs. Nutter states that she regrets that she hasn't "done more justice to the fine boost given me by the Yale Series so many years ago but, unless one is a real poet, married life has a way of interfering with the 'tranquility' one seems to need at intervals in order to express 'recollected emotions.'"  

However, her second volume of verse was published in 1950.

Bibliography

Poetry

Addison, Medora C. Dreams and a Sword. (No. XII, Yale Series of Younger Poets) New Haven: Yale University Press, 1922.


No. 13

Bernard Raymund, 1893-

Bernard Raymund, a native of Columbus, Ohio, received his Ph. D. from the University of Chicago in 1920, and then returned to Columbus, where he taught in the English Department of Ohio State University until 1924. During this time

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at the University, and at the request of Professor W. A.
Percy, then editor of the Yale Series of Younger Poets, Dr.
Raymund recommended the poetry of Dorothy E. Reid,¹ an under-
graduate at Ohio State, for consideration in the contest.

At Dublin, Ohio, the Raymunds owned and operated
"Indian Run Farm" for twenty-two years. From the produce
of its orchards and an irrigated market garden, they catered
to an exclusive restaurant, hotel and club trade. Since
1951, they have been living at Safety Harbor, Florida, where
Dr. Raymund is continuing his writing. The Raymunds have
two sons; the older a technician at Wright-Patterson Field
at Dayton, Ohio; the younger, a graduate student at the
University of Chicago, working for his master's degree in
physics.

Since 1947, Bernard Raymund has been a regular con-
tributor to The Arizona Quarterly, and his poetry and prose
have appeared in various U. S. periodicals, such as Poet
Lore, Poetry, Experiment, Quarterly Review of Literature,
Commonweal, Story, Tiger's Eye, Western Review, and others.

For many years he was American correspondent to The
New English Weekly, where his first published short story
appeared. He was also U. S. correspondent for Books &
Authors, and his writings have appeared in other publications
of England and Ireland such as The Nation & The Athenaeum,
The Adelphi, Modern Reading, and the Envoy.

¹See No. XX of the Series.
He contributed a chapter to *The Art of Ernest Hemingway* by John Atkins which was published in London in 1952. He is now working on his third novel, having recently sent a collection of his Baber stories to his agent.

Bibliography

**Poetry**


**Thesis**


**Edited work**


Although Jacques LeClercq was born in Carlsbad, Austria, the majority of his ancestors were American. He states, "My mother was a Northerner, my father's mother was a native Charlestonian with all that the term implies." Although both his mother and his father's mother married Europeans, they spent "six of every twenty-four months in

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1 Letter from Bernard Raymund, dated May 1, 1953.
their native country." At the age of six he was sent to a private school in New York, where he "wasted eight months" and "learned nothing." He was then sent to a school in Europe where he stayed until he reached sixteen. He attended a preparatory school in England, and two years before the war "was moved to a Franco-English school in Paris" to study for the "Latin-Saxon Baccalaureate" which would admit him to Oxford. In 1914, he returned to America and spent three years in an American college, two years in the Army of the United States, confirmed his American citizenship, and spent three years in "so-called" higher education at the University of California, from which he received his B. A. and M. A. in 1921 and 1922, respectively. He was then accepted as an American Field Service Fellow and studied at the University of Poitiers and the University of Lyon until 1924. He returned to the United States and was accepted as an instructor at Columbia University. In 1930 he returned to Europe on a Guggenheim Memorial Fellowship and took further study at the University of Lyon, receiving his licentiate of letters (masters of arts) in 1932. He received his doctorate degree from the University of Aix-Marseille in 1937, and again returned to Columbia as an instructor. He held that position until 1939 when he joined the Romance Language department of Queens College, City College, Flushing, New

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York, as an assistant professor. He now holds the position of associate professor at Queens College.

During the time he was in Europe on the Guggenheim Fellowship, he was executive director of the Students International Union meetings at Switzerland in 1931 and 1932. He was also an editor for Brentano's and McBride's for a few years.1

Bibliography

Poetry
LeClercq, Jacques Georges Clemenceau, (Paul Tanquill, pseud.)
Attitudes. (No. XIV, Yale Series of Younger Poets)


Essays

Thesis
L'Inspiration biblique dans L'œuvre poétique d'Alfred de Vigney....Annemasse: Imprimerie Granchamp, 1937.

Translations

Goncourt, Edmond Louis Antoine Huit de. The Woman of the

1Jacques Cattell (ed.). op. cit., p. 546.
Eighteenth Century; Her Life, From Birth to Death, Her Love and Her Philosophy in the Worlds of Salon, Shop, and Street, by Edmond and Jules de Goncourt. Translated by Jacques LeClercq and Ralph Roeder.


La Fontaine, Jean de. The Fables of Jean de La Fontaine; newly translated into English verse by Joseph Auslander and Jacques LeClercq, with title-page and decorations engraved in copper by Rudolph Rusieka.


No. 15

Dean Belden Lyman, Jr., 1896-

Dr. Lyman is a native of New Haven, Connecticut. He received his B. A. at the University of the South, 1920; his M. A. at New York University, 1929; his Ph. D. from the University of Virginia in 1932, where he held a Du Pont Research Fellowship for two years. He was also a Phi Beta Kappa.

His teaching career began as instructor of English at New York University in 1927-28, then at the University of New Mexico the next year. After receiving his Ph. D., he became head of the English Department at Concord State Teachers College where he stayed until 1936. After three years at Sophie Newcomb College, he became head of the Division of Language and Literature at Adams State College, Alamosa, Colorado, where he is now located.


Lyric West, Vol. VI, no. 4, January 1926 contained his poem "Thus Theseus," and "Christobel" (Coleridge's

In 1929, Mr. Lyman married Esther Mae Hense of Aitkin, Minnesota. The Lyman have two daughters: Julane, who graduated from Swarthmore College in 1952; and Corinne, Swarthmore College, class of 1954. Mrs. Lyman is Registrar of Adams State College.  

Bibliography

Poetry


History

- The Trust Company Corner; A History from Earliest Times, 1638-1928. New Haven: The Union and New Haven Trust Company, 1928

1 Letter from Dean Belden Lyman, dated May 11, 1953.
Amos Nevin Wilder, a brother of Thornton and Charlotte Wilder, was born in Madison, Wisconsin. He took his undergraduate work at Yale, and the following year studied French history and literature at Brussels University, as a C. R. B. Fellow. He attended Mansfield College, Oxford, before returning to Yale, where he graduated *cum laude* with a Bachelor of Divinity degree in 1924. The following year he traveled in Europe, the Near East, and India. He was ordained in the Congregationalist ministry in 1926, and served as pastor of the First Church of Christ, North Conway, New Hampshire until 1928. He went on for further study in the history of religion at Yale and Harvard, receiving his Doctor of Divinity degree from Hamilton College, in 1933. Dr. Wilder accepted a professorship of Biblical Interpretations at Andover Newton Theological Seminary where he remained for ten years, until he joined the staff of the University of Chicago as Professor of New Testament Interpretation, in The Chicago Theological
Seminary, which is a member of the Federation of Theological Schools at the University of Chicago. He was an exchange professor at Frankfort University in 1951. Of the latter experience, Dr. Wilder says: "During my recent two semesters of teaching at the University of Frankfort, I taught not theology but in English and American poetry."

After his move to Chicago he continued his interest in poetry:

Here in Chicago, I had a little poetry group meeting occasionally in our home from 1943 to 1951. Poets on the University faculty would pay us a visit now and then: Wallace Fowlie, Elder Olson, Henry Mado, Gladys Campbell, and others. Visitors to the campus would occasionally meet with us, including Stephen Spender, May Sarton, and others. The crowd used to bring in writings of their own for reading and discussion. We have not been able to keep it up lately.

Professor Wilder is on the Commission on Liturgy and the Arts of the National Council of Churches. He is also on the Editorial Board of Christianity and Crisis, edited by Reinhold Niebuhr. In the latter capacity, he works especially with the "significance of literature and poetry today."

In 1943, Dr. Wilder received the Golden Rose award from the New England Poetry Society for his volume, The Healing Waters. In 1951 he was awarded the Bross Decennial Prize for the best manuscript submitted dealing with the relation of Christianity to some "chief aspect of

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1 Who's Who in America, op. cit., XXVII, 2609.
contemporary life or thought." The award is usually $7,500 and is "arranged by the trustees of Lake Forest College, Illinois." Dr. Wilder's entry, Modern Poetry and the Christian Tradition, was selected for the award from 100 manuscripts submitted from a dozen different countries.

Dr. Wilder has contributed considerable material to published volumes edited by other people. His last contribution was to Spiritual Values in Modern Literature, edited by S. E. Hopper, and published by Harper in 1953. He has also given lectures at various universities and colleges: The Andover Newton Theological Seminary, Kenyon College, Butler University, and the Lutheran Theological Seminary, Gettysburg, Pennsylvania. Some of his lectures were on aspects of religion, others on religion and literature.1

Bibliography

Poetry


Criticisc


1 Letter from Amos Niven Wilder, dated June 7, 1953.
No. 17

Marion Margaret Boyd (Mrs. Walter Havighurst)

Marion Boyd was born in Marietta, Ohio, and grew up in Columbus and Oxford, Ohio, where her father was president of a girls' college. After graduating from Smith College, she took her master's degree at Yale in 1926. For some years she was an instructor of English at Miami University, Ohio. She married Walter H. Havighurst in 1930 and they now live in the country near Oxford, Ohio, where Mr. Havighurst teaches English at Miami University.

They have traveled extensively in Norway and Sweden, and their last two publications have been in the field of juvenile literature in the Land of the Free Series, a story of Norwegian lumbering in Wisconsin and a story of Swedish settlement in Minnesota. They received the Ohioan Award for Song of the Pines in 1950. At present they are at work

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on a third book of juvenile fiction.\textsuperscript{1}

Mrs. Havighurst's poetry has appeared in *Commonweal*, Bookman, and *Delineator* and her prose in *Woman's Day*. She has been a member of the Ohio Valley Poetry Society and the Edward Macdowell Society.\textsuperscript{2}

Bibliography

**Poetry**


**Novels**


**Juvenile fiction**


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No. 18

**Beatrice E. Harmon**

No current information and no further publications were found for this writer.

\textsuperscript{1}Letter from Marion Boyd Havighurst, dated May 8, 1953.

\textsuperscript{2}Howes, *loc. cit.*
Bibliography

Poetry


No. 19

Elizabeth Jessup Blake1 (Mrs. H. Kinglsey Blake)

Mrs. Blake is a graduate of Smith College, class of 1919, and is now living at Scarsdale, New York.2 She was contributing verse to Woman's Home Companion in February and April 1946.

Bibliography

Poetry


No. 20

Dorothy E. Reid, 1900- (Mrs. Herman A. Miller)

Miss Reid was born in Bucyrus, Ohio, lived for a number of years in Ashland, Ohio, then moved with her parents (Charles T. and Virgie E. Reid) to Galion where she graduated from high school. For a while she worked on the local newspaper, The Galion Inquirer, where she says "I got my baptism

1Two inquiries to Mrs. Blake were not answered.

2Letter from Smith College Alumnae Association, dated June 7, 1953.
of printer's ink—from which I have never quite recovered." She also began contributing poems to Ted Robinson's column, "The Philosopher of Folly" in *The Cleveland Plain Dealer*, under the pen name of Horatia. During the summers she worked on the newspaper, and attended Ohio University during the school year, graduating in 1925. While in college she won the Vandewater Prize¹ for the best poem submitted by an undergraduate. She helped "to launch" and served as editor of a college literary magazine, *The Candle*. She also started sending her poems to periodicals and had several accepted in *Poetry: A Magazine of Verse*, then edited by Harriet Monroe. One of her poems, "Lean Armor" received honorable mention in the Peace Poem Contest in *Poetry* in 1929. During her senior year in college, at Dr. Raymund's suggestion, she sent a collection of her poetry to the Yale Series and "was fortunate enough to have it accepted."

After college Miss Reid held a job doing publicity—newspaper, magazine, and radio—for the American Insurance Union in Columbus for about six years. During this time she did a great deal of writing, and had poems printed in *The New Republic*, *The Saturday Review of Literature*, *Voices*, *Commonweal*, *Contemporary Verse*, *Poet Lore*, *The Book of the Rhymers Club*, in addition to *Poetry*. From 1926 on many of

¹The Vandewater Prize was established by Dr. Bernard Raymund's mother in honor of his great-grandfather, Henry Vandewater.
her poems were reprinted in various anthologies: Braithwaite's L. A. G. Strong's, Louis Untermeyer's, and "Men" and several other poems "were reprinted in five or six other anthologies used as texts." Christopher Morley selected several lines for inclusion in his edition of Bartlett's *Familiar Quotations* published in 1937. Miss Reid went on to say:

I had a second collection of poems ready for book form, but during the depression it seemed difficult to find a publisher--though I had several 'almosts.' Then I got a new job, and had to drop most of my outside writing. Also, I got married--to Herman A. Miller, my former English teacher at Ohio State U., and later director of dramatics and teacher of all studies connected with dramatics in the speech department. We were married in 1933, and my husband died in April 1949.

Since 1932, Mrs. Miller has been with the American Education Publications; at first working on *St. Nicholas*, and then as editor of *Current Events*, the school newspaper which goes weekly to the seventh and eighth grades in this country and to "many other parts of the world." This firm is now officially connected with Wesleyan University and its editorial offices are at Middletown, Connecticut.¹

Miss Reid's poem "Men" has been set to music in two different versions. One is in the form of a "musical reading" the musical setting by Frieda Peycke, published by Eldridge *Entertainment House*, Franklin, Ohio. The newest musical setting was written by Irving Mopper of New York City and published by the Boston Music Company, in 1950. This version was presented by Bidu Sayao on the Firestone

¹Letter from Dorothy E. Reid, May 13, 1953.
Hour on radio.¹

Bibliography

Poetry

Reid, Dorothy E. Coach Into Pumpkin. (No. XX, Yale Series of Younger Poets) New Haven: Yale University Press, 1925.

Historical booklets


--- The Congo. Columbus, Ohio: C. E. Merrill, 1948.

No. 21

Eleanor Chapin Slater, 1903-
(Mother Mary Eleanor, S. H. C. J.)

The following is part of a biographical sketch written by Sister Mary Eleanor, S. H. C. J. (Eleanor Slater):

Born in Oak Park, Illinois, February 18, 1903, the first home I remember is a square frame house in Rochester, New York. It was a house that was really a home — with an older brother in it who was always making elaborate mechanical contraptions out of cardboard (he is now a physicist), a mother who was always ready to join in make-believe, and a professional father who would take time off from correcting papers or writing books to make wonderful doll-houses or magical tops that would spin rainbow-colored papers into whirling discs of white....There was a backyard with trees for climbing, raspberry bushes, orioles and yellow warblers, and there were wonderful walks to take. It was not a Catholic home, but it was one where God was loved and honored, a home where it was natural to write poems for one another for birthdays or Christmas.

At fourteen, there was a semester in a board-

¹Letter from Dorothy E. Reid, dated June 19, 1953.
ing school in El Paso, Texas, with its vivid Spanish atmosphere; at sixteen, a boarding school in New England; then college at the University of Rochester -- that place of earliest memories. It was a queer, interrupted college-course, broken in the middle by two years in bed, -- but that is not a bad apprenticeship, with time to read, write, and think. Poems accumulated in a black leather notebook, and appeared the year after college in a slender volume of the Yale Series of Younger Poets.

After college, the general question of vocation expressed itself in a special form: Which were more important to work with, books or people? Did one have to choose, or could one give oneself to both? The books led to graduate study in English at Radcliffe and teaching in the English department at the University of Rochester. People led to a variety of adventures in social service -- on the Mexican border, in the Tennessee mountains, in the Boston slums. Sometimes the people turned into books, as when the Boston children found place in a monograph, or when the passing of a well-known and well-loved figure -- Bishop Charles Henry Brent of the Episcopal Church, Chaplain General of the A.E.F. in World War I, suggested the writing of a biographical study.

Religion was becoming more and more important. The Saints were growing real through books and travel. What kind of Church did Christ leave behind Him? Was it an outward Church based on the authority of a visible hierarchy, or an inward Church based on the authority of the Holy Ghost in the individual soul? I looked about. The Catholic Church was the best exponent I could find of the former; the Quakers of the latter. I could not see logic in anything in between. The Catholic Church seemed strange and frightening; the Quakers were doing such splendid things for the poor and oppressed; I gravitated toward them; I joined them. Yet I knew that if ever the Catholic Church should come to seem to me the right church I should have to retrace my steps and join it. This time came, but not till after I had served for a year and a half as a member of the staff co-ordinating all Quaker relief activities. I resigned this work to become a Catholic, and providentially there was an opening in the English department at Rosemont College, Rosemont, Pennslyvania, maintained by the Sisters of the Holy Child Jesus. I was baptized in the college chapel in the fall of
1940, and took up my duties as a member of the faculty. But I knew that it was only for a year -- that I was being called to something more. The following year I entered the novitiate of the Society as a postulant, made my first vows in 1944, and am once more on the Rosemont faculty. Just before entering the novitiate another volume of verse was published, Why Hold the Hound? There have also been poems and articles in various periodicals.¹

Miss Slater received the Rosemont Freeman Fellowship and was a Phi Beta Kappa at Radcliffe College. She also won the Fairchild Award for work in art and literature at Rochester, New York, in 1931.² She has had two biographies published since her membership in the religious congregation of the Sisters of the Holy Child Jesus.

Bibliography

Poetry


Monograph


²Howes, op. cit., III, 831.
Biography


No. 22

Thomas Hornsby Ferril, 1896–

Thomas Ferril, was born in Denver, graduated from East Denver High School, and took his degree from Colorado College in 1918. After serving as an officer in the Air Service, he entered newspaper work in Denver, as reporter and dramatic editor of the Denver Times, and also on the staff of the Rocky Mountain Herald. For a time he was engaged in motion picture advertising in Denver, and since 1926 he has been employed by The Great Western Sugar Company, in which his activity is devoted to educational work in agriculture. Since 1939 he and his wife, Helen R. Ferril, have published and edited The Rocky Mountain Herald, pioneer

1 The variation in title of "Sister Mary Eleanor" and "Mother Mary Eleanor" is explained in a letter from Mother Mary Eleanor, dated May 24, 1953, in which she says that in the religious congregation of which she is a member, they receive the title of Sister when they are first received into the Society, but after taking their final vows, they receive the title of Mother. She adds, "Nuns must be the despair of librarians."

2 Who's Who in America, XXVII, 780.
weekly, founded in 1860 and acquired by Will C. Ferril, his father, in 1912. The Ferrils have one daughter, Ann Folsom who illustrated her father's prose essays, *I Hate Thursdays*, as well as Mrs. Ferril's first and second *Indoor Bird Watcher's Manual*. For some time Mr. Ferril conducted a department "Western Half-Acre" in *Harper's Magazine*.

Awards won by Mr. Ferril include a prize by *The Nation*, in 1927, the George H. Doran Publishing Co., prize in 1927, the Oscar Elumenthal prize by *Poetry: A Magazine of Verse* in 1937, a Forum award, in 1938, an award by The Academy of American Poets in 1939, the Fine Arts Medal of The City Club of Denver, the Ridgely Torrence Memorial Award by The Poetry Society of America for *New and Selected Poems*, and two "top-hand" awards of the Colorado Author's League. Honorary degrees have been conferred on Mr. Ferril by Colorado College, Colorado University and Denver University.

He wrote the poetic texts and suggested the subject matter for the murals, painted by Allen True, in the rotunda of the Colorado State Capitol Building. The central theme is the meaning of water to the West.

In 1952 his poem "Words for Time" was given symphonic interpretation by the composer, Cecil Effinger, of Denver. This "Symphony for Chorus and Orchestra" was performed by the Denver Symphony Orchestra and a chorus of one hundred voices from Colorado University. Many of his
poems have been recorded at the invitation of The Library of Congress, and also for The Voice of America. Mr. Ferril has been associated with the Writer's Conference at Colorado University since its beginning, and has also participated in many other writers' conferences and has lectured at the Aspen, Colorado, Institute.¹

Bibliography

Poetry


Essays


No. 23

Lindley Williams Hubbell, 1901-

Mr. Hubbell was born in Hartford, Connecticut, but has lived in various places including, New York, Italy, and Puerto Rico. He was on the staff of the New York Public Library from 1925 to 1946, librarian of the Vedanta Society for several years, and president of the American Buddhist Association.

¹Letter from Thomas Hornsby Ferril, dated June 15, 1952.
Society for five years. He has been head of the literature department in the School for Creative Work, Hartford, Connecticut, for the past seven years. In the theatre department of the school, he has directed plays by Aeschylus (his own translation of The Suppliants), Seami Motokiyo, Gertrude Stein, T. S. Eliot, W. H. Auden, and others. In addition he has also produced some of his own verse plays, and a ballet for which he wrote the verse, with the choreography by Lili Mann. One of his verse plays The Mountains was also produced in Denmark. Some of his poetry has been recorded and broadcast on radio in Australia, as well as in this country.

Mr. Hubbell is a frequent contributor of verse to magazines such as Harper's, Living Age, Theatre Arts, and Poetry. Some of his translations from the Pyramid Texts, The Book of the Dead, and of Sappho's writings have been included in A Little Treasury of World Poetry, published by Charles Scribner's Sons in 1952.¹

Bibliography

Poetry


¹Letter from Lindley Williams Hubbell, dated June 6, 1953.
Mildred Bowers

The last information I have been able to find on Mildred Bowers was a note in Poetry, where she had a poem published in 1929 and the statement that she was now in San Diego. No reply was received from Poetry regarding an address.

Bibliography

Poetry


Ted Olson, 1899-

Ted Olson was born and raised on a cattle ranch at Laramie, Wyoming. He received his degree from the University of Wyoming in 1920 and stayed on to teach English for one year. The next twenty years he worked on newspapers in Oakland, San Francisco, New York, Denver, Casper, Wyoming, and as news editor and then as editor of his home-town paper,
the Laramie Republican-Boomerang, until 1938. From there he went on to New York working at the copy desk of The New York Herald Tribune until 1941, when he went to London with the Office of Coordinator of Information, changing over to the Office of War Information in 1942. After the war, he went to Norway with SHAPE mission and established the United States Information Service in Oslo, remaining there until 1950 as Public Affairs Officer of the American Embassy and Director of USIS. A period of 17 months in Washington with the Department of State was followed by another foreign trek as Foreign Service Program Inspector, visiting and reporting on USIS operations in Syria, Lebanon, Israel, Mexico, Guatemala, El Salvador, Haiti, Korea, the Philippines, Hong Kong, and Saigon.

In 1934, he married Louise Silber of Chicago, a violin and orchestra instructor, who shares his enthusiasm for travel. He reports, "no issue, as Burke's Peerage would say," but they have a "proprietary interest in an orphaned niece and nephew."

His verse has appeared through the years in Poetry, Harper's, New Republic, Nation, Saturday Review, and Commonweal. He admits that he still writes poetry occasionally but that he rarely gets it published. He goes on to say, "Maybe editors are tougher. Maybe styles have changed. Maybe I've lost my touch. I don't ski as well as I used to either, and I never did ski very well." However, his poem
"First Frost" appeared in the New Yorker in the later part of 1948, and a prose article "Death of Skrikerud Pond" is in Harper's May 1953 issue.

In 1928, Mr. Olson received the Young Poet's Prize, offered by Poetry, and his Hawk's Way was chosen for publication by the judges of the League to Support Poetry in 1941.

Bibliography

Poetry

Olson, Ted. 


Francis Claiborne Mason, 1900.

Mr. Mason was born at Onancock, Virginia, finished high school at Norfolk, took his undergraduate and graduate work at the University of Virginia, receiving his doctor of philosophy degree in 1929. He also received an M. A. from Harvard in 1924. He has taught "almost continuously" at Gettysburg College, Gettysburg, Pennsylvania since 1926. His chief interest as a teacher is "still the appreciation of poetry, both modern and not so modern."

At one time he was president of the Poetry Society

Letter from Ted Olson, dated June 5, 1953.

Jaques Cattell, op. cit., p. 553.
of Virginia, and he has "more recently" served two terms as president of the Southeastern Pennsylvania Section of the College English Association.

In addition to his two publications, he has contributed verse to Poetry, Atlantic Monthly, and the Virginia Quarterly. A number of his poems were included in an anthology, Lyric Virginia Today, published in 1932 by the Dial Press. Although he has not published poems in recent years, he states, "I do have plans."  

Bibliography

Poetry


Thesis


No. 27

Frances Mary Frost, 1905-

Frances Frost was born at St. Albans, Vermont, attended Middlebury College, Middlebury, Vermont, and then the University of Vermont, where she received her Ph. D.

1Letter from Francis Claiborne Mason, dated June 1, 1953.
In addition to eleven published volumes of poetry, seven children's stories, five adult novels, and two edited works, she has had time to:

- travel widely, to marry twice, to teach creative poetry at the University of Vermont, to work on newspapers and in stores, to raise two children, and to drive a taxi and do defense work during the Second World War.²

Among the honors she has received are the Shelley Memorial Award for poetry, the Golden Rose of the New England Poetry Club, Poet Laureate of New York State, the Mary R. Cromwell Traveling Fellowship through the MacDowell Colony, Peterborough, New Hampshire. She had held membership in the MacDowell Colony for several years and in the Pen and Brush Club of New York.

Columbia University has a recording of her verse, and she has given oral readings of her poetry "all over the Eastern seaboard, but not west of the Mississippi." Her works have been widely anthologized, and her next publication is a juvenile for Whittlesey House.

Bibliography

Poetry

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³Letter from Frances Frost, dated June 9, 1953.


**Children's Stories**


**Adult Fiction**


**Edited Works**


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**No. 28**

**Henri Faust**

No publications, no biographical information available.

**Bibliography**

No. 29

(Mrs.) Louise Owen, 1901-

Louise Owen, formerly Louise de St. Hubert Guyol, whose father came from New Orleans, and whose mother was from Concord, New Hampshire, spent her youth and early days in Concord, then went to Smith College where she received her degree in 1923. In her senior year in college, she began contributing verse to magazines and has been a prolific contributor ever since.

After graduation she worked on the staff of the New York Public Library until she married Harold Holmes Owen an architect, in 1924, also of Concord. Much of her magazine verse has centered around their six children whom Mrs. Owen describes as follows:

Harold Holmes Owen, Jr., who served in the Army three years, graduated from Amherst, now teaches at Proctor Academy, Andover, New Hampshire; Julia Owen Keith, who graduated from Radcliffe, and now lives in Boston; Penelope (Owen) Gardner, who went to Smith a year and a half, then to Traphagen School of Design in New York, now lives in Concord; Derek and Alison, twins (boy and girl); Derek served a short spell in the Army, now is alternately attending the University of New Hampshire, and working on our farm; Alison is graduating from Swarthmore next week, getting married the last of June. Last is Megan, now finishing her junior year in high school, interested in dancing, music and the theatre. We live on a farm outside Concord, raise chickens, some young stock vegetables and flowers.

Mrs. Owen has been working on the local newspaper, The Concord Monitor for a year and a half and her husband is in architectural practice.

In 1923 she won a fifty-dollar award from the Fugitive,
a magazine published in Nashville, Tennessee, with Donald Davidson, Allen Tate and John Crowe Ransome as editors. Her poetry has been anthologized in *Poems for Enjoyment*, a volume of poems by New Hampshire women; one in an anthology which came out last year called "Sophisto-Cats" and another is to be "included in an anthology coming out this year whose title eludes me."


She has a collection of poetry which she hopes to publish, "title to be, I think, *Music of a Very Small Sphere*."

### Bibliography

#### Poetry


No. 30

Dorothy Belle Flanagan
(Mrs. Levi A. Hughes, Jr.)

Miss Flanagan was graduated from the School of Journalism at the University of Missouri, did some post-

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1 Letter from Louise Owen, dated May 15, 1933.
graduate work at Columbia University, and received her master's degree from the University of New Mexico. She worked on newspapers in Kansas City, Missouri, Clean, New York; Santa Fe and Albuquerque, New Mexico. For a time she worked on magazines in New York, and later held a teaching fellowship in English at the University of New Mexico. In 1932, she married Levi A. Hughes, Jr., of Santa Fe, New Mexico. They have three children; Holly, Tony and Suzy.

Several of her thirteen novels have been made into films; *The Fallen Sparrow*, an RKO production, starring John Garfield with Maureen O'Hara and Walter Slezak; *Ride the Pink Horse*, a U-I picture, starring and directed by, Robert Montgomery, with Wanda Hendrix and Thomas Lopez; *In a Lonely Place* by Santana Productions, starring Humphrey Bogart, with Gloria Grahame and Frank Lovejoy. Other books have been bought or optioned but have not reached the screen.

Both *Ride the Pink Horse* and *The Davieian Report* have been produced on television by Robert Montgomery in his television play series. Mrs. Hughes has made many personal appearances on radio and television.

She mentioned that "certain university libraries have requested manuscripts, but I've never been able to unearth the ones I would like to have preserved."

At present she is a working member of the Authors Guild of the Authors League, and is a member of the executive board of the Screen Writers Guild. The Hugheses live in Los
Angeles. 1

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Poetry


History

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- The Bamboo Blonde. New York: Duell, Sloan and Pearce, 1941.
- The Delicate Ape. New York: Duell, Sloan and Pearce, 1944.
- Ride the Pink Horse. New York: Duell, Sloan and Pearce, 1945.

Letter from Dorothy B. Hughes, dated June 17, 1953.
Paul Engle was born at Cedar Rapids, Iowa, attended Coe College, the University of Iowa, Columbia University, and Oxford University, England, as a Rhodes Scholar. While in England he participated in a weekly program over BBC for an English audience, and broadcast to America over NBC. Since 1937 he has been resident poet and professor of English at the University of Iowa, where he directs the creative writing program, which permits a student to write from his freshman year through to the doctorate.

In 1933, Paul Engle was awarded the Century of Progress Prize by Poetry for his poem "America Remembers"; the Guarantor's Prize in 1941, and the Friends of America Writers Award (Chicago) for West of Midnight in 1942. Some of his poetry, along with that of several other poets, has been recorded and issued in albums by the Library of Congress. For some months he acted as "announcer" on a radio program over WGN, Chicago.

Paul Engle's work has appeared in such varied magazines as Life, Atlantic Monthly, Harper's, The Saturday Review, Poetry, The Kenyon Review. He has reviewed books for The New York Times and the Chicago Tribune, and is now an editor of the annual short story anthology, O. Henry Prize Stories, (Doubleday). He is also a public lecturer as an "interpreter of American life and literature."

Bibliography

Poetry


1 Brochure and letter dated June 6, 1953.
Shirley Barker

In speaking of her early life in Portsmouth, New Hampshire, Shirley Barker says, "I was born during the last appearance of Halley's comet, in southeastern New Hampshire, a seaward-facing country of slow brooks, stone walls, and apple trees, and I grew up and went to school there."¹

After high school in Portsmouth, Miss Barker went on to the University of New Hampshire, and during her junior year,² _Dark Hills Under_ , her volume of poetry was selected in the Series. In 1936 she took a year of graduate work at Radcliffe. She says, "The first period ends about 1938.


when I finished graduate school. Up until then I had been writing and publishing poetry. I had lived entirely in New Hampshire, except for my year at Radcliffe, had grown up entirely a country girl with a country background and New England roots. At the end of this period she went to Pratt Institute, from which she received a librarian's degree in 1941, and then worked at Gary, Indiana, and Great Neck, Long Island, before she became a reference assistant in American History at the New York Public Library. 1

Her second novel, *Rivera Parting*, the Literary Guild selection for January 1951, was started as an epic poem, and part of it was written in that form before she decided to change it into prose. She feels that "Good prose should be written as carefully and with as much seeking for the right word, and as much attention as how it will sound, as any poem." 2

During the summer of 1935, she was a fellow at the Breadloaf Conference at Middlebury College, Middlebury, Vermont, and she has taught at the New Hampshire Writers' Conference "the last two years and shall again this year."

Miss Barker has appeared in a series of television programs sponsored by the New York Public Library and has participated in the radio programs, *Luncheon at Sardi's*.

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1Jay Tower, "Book News About The Literary Guild of America, Inc.,” n. d.

2*Wings*, loc. cit.
Margaret McBride's program, and Books on Trial.

Her fourth novel has just been completed and Crown publishers have scheduled its appearance for November. It is an historical novel, called Fire and the Hammer, and is "laid mainly in Bucks County, Pennsylvania in the days of the Revolution."

Miss Barker has resigned from the New York Public Library staff so that she can devote full time to her writing. She says, "I'm doing mostly novels now, but without a full time job, I hope to be able to devote some time to poetry."

The New York Public Library has the manuscripts of both published novels.¹

Bibliography

Poetry


Novels


¹Letter from Shirley Barker, New York, undated.

²Literary Guild selection for January 1951.
James Agee was born in Knoxville, Tennessee, and was educated in the public and private schools in Tennessee and at Exeter, New Hampshire, before graduating from Harvard in 1932. After graduation he joined the staff of Fortune for four years, and then freelanced until 1939, when he became assistant editor of Time and movie reviewer for the Nation. In 1949, he received the National Institute of Arts and Letters Grant and "has been freelancing since then, doing mostly movie work."

He wrote the screen play for The African Queen with John Huston; for Stephen Crane's The Bride Comes to Yellow Sky and the dialogue and commentary for Genghis Khan. He has also written "five short television films about the early years of Abraham Lincoln" for Ford Foundation Omnibus program. One of his short stories, A Mother's Tale, is to be reprinted in the Martha Foley collection of Stories of 1952. Other articles and poems have appeared in the Partisan Review, Scholastic, Saturday Review, Forum, and Poetry.

The author states that this novel is scheduled for publication in November.
At present, Mr. Agee is working on a screen play based on the life of Paul Gauguin. The Agees live in New York with their three children.¹

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Poetry


Prose


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No. 34

Muriel Rukeyser, 1913-

Muriel Rukeyser was born in New York City, attended Vassar, Columbia University, and Roosevelt Aviation School.² In the introduction to Theory of Flight, Stephen Vincent Benet predicted, "I don't know quite what Miss Rukeyser will do with the future, but she certainly will be a writer. It

¹Letter from James Agee, dated June 23, 1953.
²Kunitz and Haycraft, op. cit., p. 1210.
sticks out all over the book.¹ True to this prediction, Miss Rukeyser has had published nine volumes of poetry, since 1935, one book about poetry, and one biography. At present, she is "finishing a book of prose and poems, no title yet."²

In addition to her appearance in such current periodicals as Poetry, Nation, Life and Letters of Today, Partisan Review, and others, Miss Rukeyser has been widely anthologized. She has participated in a series of poetry readings in New York held at the New York Public Library in 1944, in the lecture series at Vassar in 1940 and 1948, at Columbia University lecture series in 1946, the California Labor School lecture series in 1945, and has had workshops at the latter school in 1945 and 1948. During the summer of 1946, she taught at Sarah Lawrence.

During the time she was in California in 1948, she conducted a radio program "Sunday at Nine" over Station KDPC, Sansolita, California, which was a program of poetry and music. Recordings of "Ajanta", parts I, II, III, IV, are available from the Library of Congress series. Other recordings are in the Harvard collection and that of the University of Chicago.

Besides the Yale Series award, she has also received the Oscar Blumenthal Prize (1940), the Harriet Monroe


²Letter from Muriel Rukeyser, dated May 29, 1953.
Poetry Award (1941), The American Academy and National Institute Grant (1942), The Guggenheim Fellowship award, (1943), and the Levinson Prize (1947) awarded by Poetry. Her manuscripts have been given to Dartmouth, University of Buffalo, and a collection to Princeton Library.

Bibliography

Poetry


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1 Letter from Muriel Rukeyser, dated May 29, 1953.
Edward Weismiller, 1915-

Professor Edward Weismiller, of the faculty of Claremont Graduate School, Claremont, California, was born at Monticello, Wisconsin, of Swiss and Scotch-English stock, graduated from high school in Wisconsin, attended Swarthmore for one year, and received his B. A. degree from Cornell College, Iowa (1938). He was a Rhodes scholar at Oxford in 1938-39, a teaching fellow at Harvard from 1940-43 where he received his M. S. in 1942. He was awarded the Guggenheim Foundation fellowship in 1943 and again in 1947, when he returned to Oxford for his Ph. D.

His second volume of poetry, The Faultless Shore, received the California Medal, and an earlier award was the Midland Author's Prize in 1936.

His verse has appeared in Poetry, Atlantic Monthly, Virginia Quarterly, and other publications.

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1 Jaques Cattell, op. cit., III, p. 999.
2 Richter, op. cit., p. 64.
3 Jaques Cattell, loc. cit.
Bibliography

Poetry


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Translation


No. 36

Margaret Haley, (Mrs. Frank Storms)

Margaret Haley was born in Missouri, and at the time of her publication in the Series had lived in most parts of the United States, had graduated from Bryn Mawr, studied at the School of Fine Arts in New York, and had her paintings and woodcuts exhibited in both New York and Philadelphia.¹

After her marriage to Frank Storms, a year after her first poetry publication, she went to South America to live where her husband's business has kept them ever since.

They lived first in Bogota, Colombia, "where interest in literature is intense," and she began to study and translate the work of Latin-American poets, and to make notes for a biography of Jose Asuncion Silva, one of South

America's greatest lyricists. Mrs. Storms expects to begin writing this biography some time this year.

In 1938, they moved to Caracas where Mrs. Storms met many Venezuelan writers and poets, one of whom did some outstanding translations of poems from The Gardener Mind, which she read "rather quakingly, as you can imagine" before a local cultural center. During this time she began writing poetry again, and now has enough material for another book of poetry, about which she says, "but I'm afraid very few publishing houses are interested in volumes of poetry these days."

In describing her life in South America, Mrs. Storms says:

My years here have been very fascinating. I have done a great deal of work with various local cultural organizations, and have contributed prose and poetry to Venezuelan magazines, sometimes in English, sometimes in Spanish.

At present, she is writing short stories from the material she has collected from her life in South America.1

Bibliography

Poetry


1Letter from Margaret Haley Storms, May 20, 1953.
Miss Davidman was born, raised and educated in New York City, receiving her B. A. from Hunter College, and her M. A. from Columbia University. She taught English for three years in New York, and after that did "assorted writing".1 She spent several summer seasons at the MacDowell Colony in Peterborough, New Hampshire, and received the Russell Loines Memorial Award in 1939 for "Letter to a Comrade".2

In 1942, she married the writer William Lindsay Gresham. They have two children, David, born in 1944, and Douglas, born in 1945. They live at a "farmhouse" near Staatsburg, New York, with their two sons, David and Douglas, but expect to move to England.

Miss Davidman has published fiction and articles in Mademoiselle, Redbook, Blue Book, and Woman's Home Companion. She has recently finished Smoke on the Mountain, a non-fiction book on the Ten Commandments, which is appearing as separate articles in Presbyterian Life and is "hunting a book publisher."

At present she is working on a novel on Charles II,

1 Letter from Joy Davidman, dated June 5, 1953.

2 Richter, loc. cit., p. 43.
Reuel Denney was born in New York City, and attended school there and in Buffalo, graduating from Dartmouth College in 1932. He worked one year as a clerk and runner in the New York financial district and one year in the personnel department of Houde Engineering Company in Buffalo, before he started teaching English in high school at Buffalo. He served as educational assistant of the Buffalo City Planning Association, and as special lecturer in adult education (Press and Communications) at the YWCA in Buffalo. In 1941 he was awarded the Guggenheim Fellowship, and the following year worked with the Volunteer Land Corps in Addison County, Vermont, as its educational director.


Since 1932 his verse contributions have been appearing in Poetry, The New Democracy (London), American Mercury, Nation, Partisan Review, Kenyon Review, and others. His poetry has also been included in many anthologies.
in which "the women will not be stressed and the politics will." She still writes poetry but "only as a hobby like crocheting," because she feels that at the present time this field is not "worth a professional writer's trouble in its present low financial and artistic state."  

Bibliography

Poetry


Poetry Edited


Novel


Symposium


1 Letter from Joy Davidman dated June 5, 1953.
One of his plays was produced by "Tonight-at-Eight-Thirty-Players," University of Chicago, in October 1951. His various published reviews have appeared in Poetry, Chimera, Chicago Review, American Historical Review, Nation, and the Yale Review.

Mr. Denney married Ruth Norton in 1938. They have one son, Randall, born in 1941. Mr. Denney is associate professor in Social Science, The College, University of Chicago since 1947 and is a part-time member of the Humanities Staff since 1948. He was visiting professor of the University of Minnesota in 1952.\footnote{Reprint entitled "Reuel Denney, Curriculum Vitae, Bibliography" sent with letter from Reuel Denney, dated June 5, 1953.}

Bibliography

Poetry


No. 39

Norman Rosten, 1914-

Mr. Rosten, whose fifth volume of verse, The Plane and the Shadow, is being published this month, was born at Monticello, New York. His early years were spent "up-state and aside from brief excursions elsewhere," his adult life has been "firmly rooted in Brooklyn." He attended
schools in Brooklyn, received his B. A. from Brooklyn College (1935), and a year later received his M. A. in English literature from New York University. In 1937, he received a fellowship from The Bureau of New Plays, headed by Theresa Helburn of the Theatre Guild of New York, which allowed him one year's study in playwriting at the University of Michigan. His play "This Proud Pilgrimage," a poetic drama, was produced at the University Theatre at Michigan and in 1940 in New York. It won the National Theatre Conference Award in 1942.

In addition to his five publications of poems, since 1940, his verse contributions to magazines, his inclusion in anthologies, Mr. Rosten has given readings of his poetry before various civic, philanthropic, and educational groups. One of his poems, "Song for America," was performed as a cantata, with music by Leo Sowerby over the NBC network in 1942. Some of his lyrics from "Songs For Patricia" have been set to music by Howard Swanson and Elie Siegmeister, and some are "in progress" by Alec Wilder. None of his poetry is available commercially on recordings.

Mr. Rosten worked for the Federal Theatre Project, and when that was disbanded, turned to radio. In speaking of this medium, he said "I was among the first writers to introduce verse plays for radio, presented over the National Broadcasting Company." He also wrote scripts for "The Cavalcade of America" program, based on American
literary figures such as Emily Dickinson, O. Henry, and Edgar Allan Poe. Until the end of the 1940's, his radio work was extensive, including such programs as Theatre Guild of the Air, Eternal Light, NBC University of the Air, Council for Democracy, and a "variety of shows on all the major networks." One of his verse radio narratives of this period, "Ballad of Bataan" was read by Alfred Lunt and by Orson Welles and recorded for use on over 800 stations throughout the country. Another, celebrating the founding of the United Nations in 1945, and entitled "They Shall Be Heard" was presented under the auspices of the American Association of the United Nations and the Woodrow Wilson Foundation.

Of his plays two have been produced, one, on Broadway. Several others have been optioned at various periods by producers, but have "joined the high list of pre-Broadway fatalities." A new play, "Mardi Gras" is "hopefully being groomed for production at the end of the year."

In addition to the awards already mentioned, Mr. Rosten received the Avery Hopwood Award in poetry and drama at the University of Michigan (1940), the Lola Ridge Memorial Award by Poetry (1942), a Guggenheim Fellowship (1942), The American Academy of Arts and Letters award (1945), and the Poetry Society of America award in 1947.

Part of his manuscript "The Fourth Decade" is at the
Bibliography

Poetry


No. 40
Jeremy Ingalls, 1911-

Jeremy Ingalls is Resident Poet and Chairman of the Division of Arts at Rockford College, Rockford, Illinois. She was born and spent her early years in Gloucester, Massachusetts, taking her undergraduate work and her M. A. at Tufts College, Medford, Massachusetts. Of the years from 1931 to 1944 she says:

I finished degrees in Greek and English, and in American Poetry, taught in public school and college, went twice to Europe, made forays into medieval Latin and Celtic literature, explored the history of the Far

1Letter from Norman Rosten, dated June 4, 1953.

2Jaques Cattel, loc. cit., p. 457.
East, published A Book of Legends, and The Metaphysical Sword, and finally, in 1943 and 1944, supported by Guggenheim and Academy grants, put into shape the big poem which had been growing slowly in weekends, holidays, school vacations and dawn sessions. Over these thirteen years I had gradually put flesh on the narrative and symbolic structure which I had outlined in its final form in the autumn of 1939 in direct relation to the end of the civil war in Spain and the beginning of World War II. The Cantos grew along with me through the regular day's work and acquaintance with men and women from a number of nations. It may be that the loss, through a virus infection, of the use of my eyes for two years in the 1930's was part, also of the process in the growth of the poem.

In defending the long narrative poem, the vehicle of Tahl Miss Ingalls says "I have managed to recreate the process of history, as I see history, in little over 600 pages; using any other medium I should need more than 6000 pages and still not be done with it."\(^1\)

Her new prose work The Galilean Way is "an essay on the Christian view of history." She also has a book of poetry, ready for publication, the tentative title being Woman From the Island. A prose essay in Christian catechism called The Great Equation and a critical anthology of translated Chinese prose and poetry are in progress.

Recordings of poetry from her broadcast in the series "Out of the Ivory Tower" are in the possession of the Modern Poetry Room, University of Chicago. Seven poems are recorded in the Harvard Voraarium series, and other recordings made in 1953 are available at both the University

\(^1\) Reprint from the University of Kansas City Review, University of Kansas City, summer, 1952.
of Kansas City and Harvard. Sections of readings from Tahl were recorded by Lee Anderson for filing in the Library of Congress collection. Her poem "The Ballad for the Time of Men" has been set for symphony orchestra and women's voices by Everett Hehn and was performed in February 1944 by the Cincinnati Symphony with Eugene Goossens conducting, with a women's chorus from Western College.

Miss Ingalls poetry has appeared in a variety of magazines, and she has given readings of her own poetry at the University of Chicago in 1943 and 1946. She has participated in lecture series at Wellesley College, Knox College, Elmhurst College; the University of Illinois, Butler University, the University of Kansas City, Idaho State College, the University of Arizona, Beloit, and a series of lectures at the University of Iowa in 1953 entitled "The Classics in the Context of World History."

In recognition of her work, Miss Ingalls has been the recipient of the Guggenheim Fellowship in 1943, the American Academy of Arts and Letters and the National Institute of Arts and Letters grant in 1944, a Republic of China grant in Chinese poetry of the classical period in 1945 and 1946, the Shelley Memorial Award in 1951, the Lola Ridge Memorial Award in 1951 and 1952. At present she is working under a Ford Foundation Faculty Study Fellowship in Asiatic Studies.
Her manuscripts have been given to Yale University, Lockwood Memorial Library, University of Buffalo, the Modern Poetry Room at the University of Chicago, and the New York Public Library in the Poetry Society of America gift collection.¹

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Prose


¹Letter from Jeremy Ingalls, dated June 4, 1953.

²To be published during 1953; at present in galley proof. Supplied by the author.
CHAPTER III

SUMMARY OF FINDINGS IN THIS STUDY

As stated in the introduction, the purpose of this study is to determine if the first forty poets represented in the Series continued writing after their first publication, and, if so, in what medium, and if further literary recognition were awarded to any of the group.

It was found that of the forty people included in this paper, thirty-two have had additional works published after the Yale Series publication. Four of the eight who have had no subsequent book publication have continued writing for periodicals, and three of the non-published group have indicated that they have books ready for publication.

Thirty-two of the writers have had published a total of two hundred and fifty-three volumes. Of this total one hundred and twelve of the publications were poetry, were criticism of poetry, or were edited verse. Within this area, eighty volumes were poetry, twenty-five edited poetry, and seven about poetry. In other categories, there were fifty novels, including adult and juvenile fiction; twelve biographies or biographical sketches; thirty-one translations, and forty-eight other prose publications of a diversified
nature, such as essays, drama, education, numismatic, religious writing and other.

Twenty-two of these writers have had published at least one additional book of poetry. Nine have used poetry as their chief means of expression, and only four have published exclusively in that medium. Two have written primarily in the field of fiction, and the remainder have written in various media.

Among the group nine people have shared in nineteen fellowships and grants and a total of fifty-six awards or recognitions have been received by seventeen of the writers. These awards consisted of monetary prizes and medals; the largest monetary award being $7,500.

It is of interest that sixteen of the group are or have been on the teaching staffs of universities or colleges, instructing in the field of poetry or related subjects. Eight other writers of the group have participated in Writers Conferences or lecture series at universities or literary centers. Eight of the writers consider writing as their only occupation.

Several of the group have used radio and Television as a means of communication, either by direct participation in programs, in production, or in writing for these media. Nine have had some of their writings recorded, and selections of verse from five of the writers have been set to music.
It seems significant that thirty-six of the forty poets have continued to write beyond their first publication, that thirty-two have had works accepted by other publishing houses, and that fifty-six awards have been given for subsequent writings from this group. Therefore, the findings of this study seem to indicate that the venture of the Yale University Press has been instrumental in launching many young poets on successful literary careers.
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Letter from Joy Davidman, dated June 5, 1953.

Letter from Reuel Denney, June 5, 1953.


Letter from John Farrar, dated June 23, 1953.

Letter from Thomas Ferril, dated June 15, 1953.

Letter from Frances Frost, dated June 9, 1953.

Letter from Marion Boyd Havighurst, dated May 8, 1953.

Letter from Lindley Williams Hubbell, dated June 6, 1953.

Letter from Dorothy B. Hughes, dated June 17, 1953.

Letter from Jeremy Ingalls, dated June 4, 1953.

Letter from Marjory L. Jones, Secretary's Office, Yale University, dated June 1, 1953.

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Letter from Francis C. Mason, dated June 1, 1953.

Letters from Dorothy Reid Miller, dated May 13 and June 19, 1953.


Letter from Mother Mary Eleanor, S. E. C. J., dated May 24, 1953.

Letter from Medora Addison Nutter, dated May 13, 1953.

Letter from Ted Olson, dated June 5, 1953.

Letter from Louise Owen, dated May 15, 1953.

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Letter from Muriel Rukeyser, dated May 29, 1953.

Letter from Margaret Haley Storms, dated May 20, 1953.

Letter from Cleveland Thurber, Jr., dated June 11, 1953.

Letters from Harold Vinal dated June 8 and June 19, 1953.

Letters from Viola C. White, dated May 13 and May 23, 1953.

Letter from Amos N. Wilder, dated June 7, 1953.

Letters from Oscar Williams, dated June 6, 1953.

Letter from Roberta Yerkes, Yale University Press, dated May 14, 1953.