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Poetry Interpretation
Volume II

BY
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Introduction

What is Poetry?

“... the perpetual endeavor to express the spirit of things.”
—EMERSON

“... the rhythmical creation of beauty.”—POE.

“... the lava of imagination, whose eruption prevents the earthquake.”—BYRON

“... the record of the best and happiest moments of the happiest and best minds.”—SHELLEY

“... the result of more than the usual state of emotion combined with more than the usual state of order.”—COLERIDGE

“As imagination bodies forth the form of things unknown, the poet’s pen turns them to shapes, and gives to airy nothings a local habitation and a name.”—SHAKESPEARE

“... a way of remembering what it would impoverish us to forget.”
—FROST

“... the attempt to imagine, in transitory forms of the present in which a generation lives, the universal nature of man’s being.”—SPENDER

“... not the assertion that something is true, but the making of truth more real to us.”—ELIOT

“A poem should not mean/but be.”—MACLEISH

“The poet’s way round is by way of rhythm, diction, image and form. It is the right, the duty and the job of his trade to be passionate about these things.”—CIARDI

“... poetry is primarily meant to be heard and should first of all be addressed to the ear, and is only secondarily meant to be read and for the eye.”—MELVILLE CANE

Poetry, of all literary forms, seeks to capture man’s dreams and aspirations and transmit these vivid images in the most harmonious and striking language possible. However, the poet can but record his images with marks on a printed page. His song can only be brought to full fruition when the oral reader adds his interpretation of the poet’s intent

through the connotative subtleties of the oral language to the denotative marks on the page.

What is Oral Interpretation?

“... the art of turning cold monotonous print into the living movement of conversation.”—S. S. CURRY

“Interpretative reading combines the creative art of the writer with the suggestive art of the reader in order that the audience may have aesthetic pleasure.”—JOHN DOLMAN

“... interpretative reading is as necessary and ought to be as much respected as is the art of interpreters of music. Because great literature has been written to be read aloud it cannot be fully experienced until read aloud by a master of the art of oral interpretation.”

—C. C. CUNNINGHAM

Oral interpretation is the translation, by the reader, of the poet's written message into an oral message. This message is designed to assist the listener to recreate the original intent of the poet, as interpreted by the reader. The reader is ethically obligated to adhere to the original thought and intent of the poet as much as possible.

Oral interpretation of poetry is neither acting nor drama—nor is it a substitute for those arts. It is a unique process with its own special techniques, essential to the art of poetry.

Poetry is Competitive

For more than 2,600 years the histories of poetry and of intellectual contests have been inextricably interwoven. The ancient poets eagerly competed for prizes and for recognition. One of the earliest recorded poetry contests occurred in Sparta around 670 B.C. Contests in poetry reading were added to the athletic events in the Pythian Games of the Quadrennial Olympiad. Poetry winners were accoladed as were athletic winners. (It is interesting to note that Mexico has added a number of cultural events to the normal athletic contests of the 1968 Summer Olympic Games, thus approaching the ancient spirit of the games.) Competitive poetry reading was an integral aspect of Greek culture.

The Greek tradition of competitive poetry reading contests was continued in the Roman Empire. Later, Nero inaugurated the Neronia, modeled on the Festival at Olympia. Nero himself competed in both the Roman and Greek Olympic poetry contests.

These early contests provided motivation for the creation of much of the poetry of those great ancient cultures.

During the Middle Ages, troubadors and later minstrels competed for prizes at the various courts. This competitive tradition flourished in the school programs of England and later in Colonial America. The rise of the literary societies in America led to an enlarged emphasis on competitive poetry recitation contests.

This competition, under the name of declamation, was inaugurated in the University Interscholastic League in 1912.

Literary Prizes

The greatest honors for today's poets lie in the competition for such literary awards as the Nobel Prize for Literature, the Pulitzer Prize for Poetry and numerous others, such as listed in the brief biographies of the selected poets. In these annual contests, only one poet is usually selected to receive a specific prize each year. These prizes offer what is probably the greatest motivation for the writing of poetry today.

Poetry, born of and bred by contests, provides an excellent vehicle for our contemporary contest in oral interpretation. No other form of motivation will provide as much impetus for today's students to study this most artistic of man's writings. What better way to present the product of poetic competition than by competitive reading?

The twofold objectives of the poetry interpretation contest are: 1. To train the student to determine a framework of meaning for a poetry selection and to transmit an oral message that communicates similar meaning clues to his listeners, and 2. To stimulate the student-reader's interest in and appreciation of poetry.

These goals are implemented in what is believed to be a unique approach to poetry interpretation contests, an approach that stresses the educational growth of the student contestant. The contest was developed from the hypothesis that speech contests should evolve naturally from what is being taught in the classroom.

Each student is required to prepare three different selections for possible performance, one from each of three different categories, A. Modern British Poets, B. Modern American Poets, and C. Modern Latin American and Spanish Poets. Ten selected poets are listed in each category.

The selection may include lines taken from the works of a single poet or from any combination of poets within that category. The cate-

gory to be used for the contest will be determined by lot at the time of the contest. (See Supplement D. Poetry Interpretation Instructions to Judges for a description of the conduct of the contest and criteria for evaluation.)

LITERARY COMMUNICATION GAP

One of the major problems confronting students and teachers in schools today seems to be the so-called "generation gap" or "communication gap" between the instructor and the pupil. It is obvious that much of the knowledge today's students are required to assimilate was either unknown or unemphasized during the teacher's initial schooling. In fact, much of this "knowledge" has been derived during the past decade. Students tend to "speak a different language," enjoy different music, and respond to different literature.

An excellent illustration of this "communication gap" can often be found in the teaching of literature, especially the teaching of poetry. One might hypothesize that the lack of concern for poetry by many current students (as well as by their parents) is due, at least in part, to an overemphasis on poetry of the past. Some teachers may authoritatively "tell" the student that Shakespeare, Byron, Shelley, etc., are "great poets," and infer that nothing worthwhile has been written in the Twentieth Century.

Unless the teacher is also familiar with Lawrence Ferlinghetti, Allen Ginsberg and Rod McKuen, communication blockages will probably ensue. One university student recently analyzed this problem most wisely: "I feel that I can identify more readily with today's poets. They are faced with the same frustrations, the same problems of today's complex society that I face. And most important, they are living and writing in the same world in which I live."

Contemporary poetry, unlike much of the poetry of the past, tends to reflect life in the Twentieth Century. Regardless of the literary preference of the teacher and parent, students may have different concepts of what constitutes "good poetry." Of course, there will always be those uninformed citizens who will have to be dragged bodily into the Twentieth Century, literarily, economically, politically, ethically and socially. Students are quick to detect those who prefer to live in a make-believe world of their own manufacture, which little resembles reality.

Selection of the Poets

Three categories were chosen to provide a varied literary experience for the student: A. Modern British Poets, B. Modern American Poets,

and C. Modern Latin American and Spanish poets. (To be read in English translation.)

Some of the world's great poetry is found in the poetic work of modern Latin American and Spanish poets. Since Spanish is the second language of a large number of Texans, many will enjoy reading the poets in the original Spanish and comparing this to the English translation. This category was chosen to honor our Latin American heritage.

Nine Latin American and Spanish poets are included. A contestant may read from another writer's translation, or elect to translate the selection for his own presentation.

Categories A. and B., Modern British and American poets, have been continued. Ten new poets have been selected for each category. (For a listing of Modern British and Modern American poets in Volume I of the *Guide*, see Supplement E.)

The final selection of poets of the oral interpretation contest will include at least three different groups of 30 poets, arranged in categories of ten. A student will then be able to compete for three years in the contest without repeating a category or a poet. Volumes I and II, of the *Guide*, each contains 30 poets. Volume III will be published in the future.

Individual poets were selected on the basis of the following criteria:

1. The poet should be classified as modern or contemporary. (Rubén Darío, although born in 1867, is considered the father of "Modernismo" in Latin America and is therefore classified as a modern poet. His classification is somewhat analogous to that of Walt Whitman. Contemporary poets include Barker, Hughes, Bishop, Dickey, Borges, Paz, etc.)

2. Each category should include a wide diversity of poets, from the more traditional to the controversial and the avant-garde, and from the relatively simple to the more complex verse. (Betjeman to Edith Sitwell, McGinley to Ferlinghetti and Mistral to Neruda.)

3. The poetic works of a majority of the poets in each category should be readily available to students. Certain established poets whose books are relatively easy to acquire were selected along with poets of lesser availability. (In category C, for example, the Spanish poet García Lorca was included with the Latin American poets because of the availability of his poetry. Borges and Reyes were also included because, although no published books of their poetry in English translation exist, their poetry in translation is found in many anthologies and periodicals.)

4. The poet's work should have "oral readability." The poetry

should exhibit capability of being read aloud effectively. Poetry of varying degrees of oral reading difficulty were included so that every student may find poetry that presents a challenge to his intellectual and oral reading ability.

Valuable Aid For English and Spanish Teachers

The National Council of the Teachers of English has stressed the need for increased study of modern and contemporary English poetry in literature courses. The *Guide* will provide the teacher of English with many valuable references to assist in the achievement of that goal. The complete bibliographies of the poet's published books of poetry are invaluable to the study of each poet. Teachers may "reinforce" their knowledge of modern poetry by referring to both volumes of the *Guide*. It also provides a valuable source for increasing the acquisitions of modern poetry by the libraries.

The teacher of Spanish will find what is probably the most comprehensive bibliography available of ten outstanding modern poets in the field. Complete bibliographies of published books of poetry in Spanish, of the selected poets, are rarely found outside the largest Latin American University libraries.

The vast resources of the García Collection of The University of Texas at Austin Library were used to compile the bibliographies of the Latin American and Spanish poets. The entries will enable the teacher to build the Spanish poetry holdings of the local library, as well as provide a basic tool for research. Both the basic reference works listed under each poet and the listings of audio disc recordings should prove especially useful to the teacher.

Visitors to The University of Texas at Austin campus will be interested in seeing the exhibits of modern and contemporary literature found in the foyer of the Undergraduate Library and Academic Center. They are urged to visit the Academic Center on the fourth floor of the same building, where the outstanding collection of manuscripts and editions of modern authors is held. e. e. cumming's self-portrait is exhibited in the Center along with a number of paintings and sculptures of modern authors. The Latin American Collections in the Main Building also feature timely exhibits of Latin American authors.

To implement the educational goals of the contest, this publication was prepared to provide a contestant with the most comprehensive bibliography possible to use as a guide for the study of the poets and poetry.

Organization of the Guide

The *Guide* is organized in five sections: I.—Introduction, II.—Category A, III.—Category B, IV.—Category C, and V.—Supplements.

Each of the categories (A, B and C) are organized in the following manner:

A. *Biographical Sketch.*

A brief biography of each poet is given. Included are the date of birth, education, brief synopsis of the poet's career, awards and honors. The biographical material has been selected to establish the identification of the poet and does not include a definitive biography.

B. *Biography and Criticism.*

A selected list of biographical, bibliographical and critical works of each of the poets has been included to provide students with basic materials for research about the life of the poet and critical evaluations of his work. In category C, books written in Spanish are identified thus: (Sp.).

Since many of the selected poets are contemporary authors, there may be few extensive biographical and critical studies available in book form, so this section was subdivided into: 1. Books, and 2. Articles in Collections.

Articles in Collections comprise a number of reference works used for many different poets. In order to simplify the entries under each individual poet, an abbreviated entry is made, listing only the editor, the title or partial title and the specific page references. Complete entries are listed below:

Etheridge, James M. and Barbara Kopala, eds. *Contemporary Authors: A Bio-Bibliographical Guide to Current Authors and their Works.* 20 volumes. Detroit: Gale Research Co., 1962-68.

Hoffman, Hester R., ed. *The Reader's Adviser.* 10th ed. New York: Appleton-Century-Crofts, 1964.

Kunitz, Stanley J. and Howard Haycraft, eds. *Twentieth Century Authors: A Biographical Dictionary of Modern Literature.* New York. H. W. Wilson, Co., 1942.

Kunitz, Stanley J. ed. *Twentieth Century Authors: First Supplement. A Biographical Dictionary of Modern Literature.* New York: H. W. Wilson Co., 1955.

Moritz, Charles, ed. *Current Biography Yearbook.* New York: H. W. Wilson Co., 1940-68.

(Sp.) Sainz de Robles, Federico Carlos, eds. *Ensayo de un diccionario de la literatura: Escritores Españoles e Hispanoamericanos*. t. 2. 2a ed. Madrid: Aguilar, 1953.

C. *Books of Poetry.*

A complete bibliography of all published books of poetry (first editions) by the poet is included in this category. The entries are listed chronologically. The works of poetry currently in print are identified by an asterisk (*) preceding the entry. Comprehensive bibliographies are provided since they are most difficult to find in an average library.

In category C, a complete bibliography of the poet's books of poetry in 1. Spanish, 2. English and 3. selected Articles in Collections in English translation are listed.

Many books of poetry are available in inexpensive paperback editions and these have been identified for the use of the student and teacher. See also Supplement A., Poetry Anthologies, for a list of anthologies which include poets from each of the three categories.

D. *Recordings of Poetry.*

A complete listing of available audio disc recordings of the poetic works of the selected poets is included in this section. Many of these recordings of contemporary poets have been made by the poets themselves.

Recordings by the poet are valuable tools for study of his works. Clues to the meaning of and intent of a given poem may be found in some of the recordings. The proficiency of oral reading by the poet varies considerably.

Students should be cautioned that these recordings may or may not be good models of oral reading. Recordings should serve primarily as references and should not be imitated.

Recordings in Spanish of the poets in Category C are included for reference. Students will find the aural comparison of the translation of a poem with the original language a valuable insight into the understanding of the selection.

Recording anthologies are listed in Supplement A, part III.

SUPPLEMENTS

A number of supplements are included to provide additional poetry selections and reference materials.

In the anthologies and in certain references, each selected poet contained in the work is identified with a code number, the number that precedes his name in the following lists:

Category A

- (41) Barker
- (42) Betjeman
- (43) Durrell
- (44) Graves
- (45) Hughes
- (46) Larkin
- (47) Lawrence
- (48) Raines
- (49) Sitwell
- (50) Stephens

Category B

- (51) Bishop
- (52) Ciardi
- (53) cummings
- (54) Dickey
- (55) Eberhart
- (56) Ferlinghetti
- (57) McGinley
- (58) Roethke
- (59) Warren
- (60) Williams

Category C

- (61) Borges
- (62) Carrera Andrade
- (63) Chocano
- (64) Darío
- (65) García Lorca
- (66) Ibarbourou
- (67) Mistral
- (68) Neruda
- (69) Paz
- (70) Reyes

The supplements are arranged in the following manner: A. Poetry Anthologies, 1. General Anthologies, 2. Latin American Poetry Anthologies, 3. Poetry Recording Anthologies; B. References, 1. Bibliography and Biography, 2. Criticism and General, 3. Communication Theory and Semantics; C. Oral Interpretation Textbooks; D. Poetry Instructions to Judges; E. Modern Poets in Volume I. (Poets to be used again in the future).

Category A—Modern British Poets

(41) **GEORGE (GRANVILLE) BARKER (1913–)**. British poet and novelist.

A. *Biographical Sketch.*

Barker was born Feb. 26, 1913, in Loughton, Essex, England. He attended Marlborough Road School in Chelsea and the Regent Street Polytechnic. He dropped out of school at the age of 14 and worked at many diverse jobs.

Barker wrote his first novel when he was 18. He was professor of English literature at the Imperial Tohoku University in Japan from 1939-1940. He lived in the United States from 1940-43.

He lives on a farm in Hallsmere, Surrey. Barker received the Levinson Prize in 1965.

B. *Biography and Criticism.*

1. Books—None.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA 9/10, p. 31.

Hoffman, *The Reader's Adviser*. 9th ed., p. 267.

Kunitz. *First Supplement*. p. 46.

C. *Books of Poetry.*

Barker, George. *Thirty Preliminary Poems*. London: The Parton Press, 1933.

———. *Poems*. London: Faber and Faber, 1935.

———. *Calmiterror*. London: Faber and Faber, 1937.

———. *Lament and Triumph*. London: Faber and Faber, 1940.

———. *Selected Poems*. New York: Macmillan Company, 1941.

———. *Eros in Dogma*. London: Faber and Faber, 1944.

———. *The True Confession of George Barker*. London: Fore Publications, 1950.

———. *News of the World*. London: Faber and Faber, 1950.

———. *A Vision of Beasts and Gods*. London: Faber and Faber, 1954.

———. *Collected Poems, 1930-55*. London: Faber and Faber, 1957.

———. *The View from a Blind I*. London: Faber and Faber, 1962.

*———. *Collected Poems, 1930-65*. New York: October House, 1964.

*———. *Dreams of a Summer Night*. London: Faber and Faber, 1966.

D. *Recordings of Poetry.*

See Poetry Recording Anthologies, *Jupiter Anthology of Twentieth Century Poetry*, Vol II, and *The Pattern of Poetry*, Part VI.

(42) JOHN BETJEMAN (1906–). British poet and architectural authority.

A. *Biographical Sketch.*

Betjeman was born in 1906 in London. He was educated at Marlborough and Oxford. He has served as a schoolmaster; United Kingdom Press Attache, Dublin, Ireland, 1941-44; the British Admiralty, 1944; the British Council, 1944-46; Royal Fine Art Commissioner and Governor of Pusey House.

He is a fellow of the Royal Society of Literature and an honorary associate of the Royal Institute of British Architects. Betjeman received the Heinemann Award for Literature, 1949; William Foyle Poetry Award (G. B.), 1955 and 1959; Loines Award for Poetry, 1956; Duff Cooper Memorial Prize (G. B.), 1958; Queen's Gold Medal for Poetry, 1960; and the Levinson Prize, 1965.

He is a Commander, Order of British Empire, 1960, and received honorary degrees from the University of Reading and the University of Birmingham.

B. *Biography and Criticism.*

1. Books (Including selected architectural writings).

Betjeman, John. *The English Town in the Last Hundred Years*. Cambridge: Cambridge University Press, 1956.

———. *Ghastly Good Taste, or A Depressing Story of the Rise and Fall of English Architecture*. London: Chapman and Hall, 1933.

———. *Summoned by Bells*. (verse autobiography) Boston: Houghton-Mifflin Company, 1960.

Brooke, Jocelyn. *Ronald Firbank and John Betjeman*. London: Longmans, Green and Company, Ltd., 1962.

Stanford, Derek. *John Betjeman: A Study*. London: N. Spearman, 1961.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*. Vol. CA 11/12, p. 39.

Hoffman. *The Reader's Adviser*, p. 327.

Kunitz. *First Supplement*, p. 86.

C. *Books of Poetry*.

Betjeman, John. *Mount Zion, or, In Touch with the Infinite*. London: James Press, 1931.

———. *Continual Dew: A Little Book of Bourgeois Verse*. London: John Murray, 1937.

———. *Old Lights for New Chancels*. London: John Murray, 1940.

———. *New Bats in Old Belfries*. London: John Murray, 1945.

———. *Slick But Not Streamlined*. New York: Doubleday and Company, 1947.

———. *Selected Poems*. London: John Murray, 1948.

*———. *A Few Late Chrysanthemums*. London: John Murray, 1954.

*———. *Poems in the Porch*. London: Society for Promoting Christian Knowledge, 1954.

*———. *Selected Poems*. London: John Murray, 1957.

*———. *Collected Poems*. comp. by the Earl of Birkenhead. Boston: Houghton-Mifflin Company, 1959. (also paper, John Murray.)

*———. *Altar and Pews: Church of England Verses*. London: Hulton Press, 1959.

*———. *Poems*. London: Hulton Press, 1959.

*———. *Poems*. The Pocket Poets, London: Vista Books, 1960.

*———. *A Ring of Bells*. Boston: Houghton-Mifflin Company, 1963. (also paper, John Murray.)

*———. *High and Low*. Boston: Houghton-Mifflin Company, 1967.

D. *Recording of Poetry*.

Golden Treasury of John Betjeman. Spoken Arts 710.

John Betjeman Reads Selected Poems. 2 vols. London Argo 225 and 273. (2 records).

See Poetry Recording Anthologies, *The Pattern of Poetry*, Part VII, and *Jupiter Anthology, etc.*, Part II.

(43) LAWRENCE (GEORGE) DURRELL (1912-). ("Charles Norden, Gaffer Peeslake"). British poet, novelist and translator.

A. *Biographical Sketch.*

Durrell was born February 27, 1912, in Julundur, India. He attended College of St. Joseph, Darjeeling, India, and St. Edward's College, Canterbury, England.

He has had a multifaceted career including jazz pianist, jazz composer, automobile racer, real estate agent, professional photographer, lecturer at the British Institutes in Greece and Argentina; Foreign Service Press Officer in Athens, Cairo, Rhodes, Cordoba and Belgrade; and director of public relations for British government in Cyprus.

He moved to France in 1957 and became a full-time writer. He is a fellow of the Royal Society of Literature. Durrell received the Duff Cooper Memorial Prize (G. B.), 1957 and the *Prix du Milleur Livre Etranger* (France), 1959.

B. *Biography and Criticism.*

1. Books.

Moore, Harry Thornton, ed. *The World of Lawrence Durrell*. Carbondale: Southern Illinois University Press, 1962.

Perlis, Alfred. *My Friend Lawrence Durrell*. Northwood, Middlesex: Scorpion Press, 1961.

Potter, Robert A. and Brooke Whiting. *Lawrence Durrell: A Checklist*. Los Angeles: University of California, Library at Los Angeles, 1961.

Unterecker, John Eugene. *Lawrence Durrell*. Columbia Essays on Modern Writers, no. 6. New York: Columbia University Press, 1964.

Wickes, George, ed. *Lawrence Durrell and Henry Miller: A Private Correspondence*. New York: E. P. Dutton and Company, 1963.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*. Vol. CA 9/10, pp. 134-6.

Hoffman. *The Reader's Adviser*, p. 329.

Kunitz. *First Supplement*, pp. 292-3.

Moritz. *Current Biography Yearbook*, 1963. pp. 119-23.

C. *Books of Poetry.*

- Durrell, Lawrence. *Ten Poems*. London: Caduceus Press, 1932.
----- . *Transition*. London: Caduceus Press, 1934.
----- . *A Private Country*. London: Faber and Faber, 1943.
----- . *Cities, Plains and People*. London: Faber and Faber, 1946.
----- . *On Seeming to Presume*. London: Faber and Faber, 1948.
----- . *Deus loci*. Italy: Privately Printed, 1950.
----- . *Private Drafts*. Nicosia, Cyprus: Privately Printed, 1955.
----- . *The Tree of Idleness*. London: Faber and Faber, 1955.
*----- . *Selected Poems*. London: Faber and Faber, 1956.
*----- . *Collected Poems*. London: Faber and Faber, 1960.
*----- . *The Poetry of Lawrence Durrell*. (paper, Dutton Paperback, D 100) New York: E. P. Dutton and Company, 1962.
*----- . *Selected Poems: 1953-1963*. (Paper) London: Faber and Faber, 1963.
*----- . *The Ikons and Other Poems*. New York: E. P. Dutton and Company, 1967.

D. *Recordings of Poetry.*

- Grecian Echoes*. Spoken Arts 1003-4 (2 Records).
Irish Faust. Spoken Arts 201.
The Love Poems of Lawrence Durrell. (Read by the poet.) Spoken Arts 818.

(44) **ROBERT (VON RANKE) GRAVES (1895–)**. British poet, novelist and translator.

A. *Biographical Sketch.*

Graves was born July 26, 1895, in London. He attended six preparatory schools before entering Charterhouse School.

After service in the Royal Welsh Fusiliers in World War I, he graduated with the B. Litt. degree from St. John's College, Oxford University in 1926. He served as a professor at the Egyptian University in Cairo, 1926, the Clarke lecturer, Trinity College, Cambridge University, 1954, and professor of poetry since 1961 at Oxford University.

Graves has lived in Majorca since 1929, except for the Spanish Civil War and World War II periods. He organized the Seizin Press

which published many of his books, but was forced to close during the Spanish Civil War.

He currently owns a night club in Majorca. Graves received his first literary awards for his novels, the James Tait Memorial Prize and the Hawthornden Prize in 1935; and the *Femina-Vie Heureuse Prize* in 1939. He was awarded the Loines Award for Poetry, 1958; Alexander Droutzky Memorial Award and William Foyle Poetry Prize, 1960; and the Arts Council of Great Britain Poetry Award, 1962.

Graves' controversial new translation of the *Rubiyat of Omar Kyam* has just been published.

B. *Biography and Criticism.*

1. Books.

Cohen, J. M. *Robert Graves*. Edinburgh: Oliver and Boyd, 1960.

Day, Douglas. *Swifter than Reason: The Poetry and Criticism of Robert Graves*. Chapel Hill: University of North Carolina Press, 1963.

Graves, Robert. *Goodbye to all That*. Rev. ed. (paper, Anchor Book, A 123) New York: Doubleday and Company, 1957.

Higginson, Fred H. *A Bibliography of the Works of Robert Graves*. Hamden, Connecticut: Archon Books, 1966.

Seymour-Smith, Martin. *Robert Graves*. British Council and National Book League. (paper, Writers and Their Works, No. 78) London: Longmans, Green and Company, 1956.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA 7/8, p. 58.

Hoffman. *The Reader's Adviser*, p. 325.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 556-7.

Kunitz. *First Supplement*, pp. 382-3.

C. *Books of Poetry.*

Graves, Robert. *Over the Brazier*. London: The Poetry Bookshop, 1916.

———. *Fairies and Fusiliers*. London: William Heinemann, 1917.

———. *Country Sentiment*. London: Martin Secker, 1920.

———. *The Pier Glass*. London: Martin Secker, 1921.

———. *Whipperginny*. London: William Heinemann, 1923.

———. *Twenty-Three Poems*. Augustan Books of Modern Poetry. London: Ernest Benn, 1925.

———. *Poems: 1914-1926*. London: William Heinemann, 1927.

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- . *Robert Graves Collected Poems*. Garden City, New York: Doubleday and Company, 1961.
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- *----- . *Man Does, Woman Is*. London: Cassell, 1964.
- *----- . *Collected Poems 1965*. London: Cassell, 1965.
- *----- . *Love Respelt*. Garden City, New York: Doubleday and Company, 1966.
- *----- , and Omar Ali-Shah, trs. *The Original Rubiyat of Omar Khayyam*. Garden City, New York: Doubleday and Company, 1968.

D. Recordings of Poetry.

- Love Respelt: Robert Graves*. Columbia OL-6400.
- Robert Graves*. London Argo 191.
- Robert Graves Reading Own Poems*. Listen LP V2.
- Robert Graves Reads from His Poetry and the White Goddess*. Caedmon TC 1066.
- Rubiyat of Omar Khayyam* (tr. Graves and Omar Ali-Shah) and *Poems: Graves* (Read by poet) Spoken Arts 1010.
- See Poetry Recordings Anthologies, *Caedmon Treasury of Modern Poets, etc.*, *Jupiter Anthology, etc.*, Part II, *The Pattern of Poetry*, Parts III and VIII, and *Sir Alec Guinness, etc.*

(45) **TED HUGHES (1930–)**. British poet.

A. *Biographical Sketch.*

Hughes was born August 17, 1930, in Yorkshire. He was educated at Pembroke College, Cambridge University, receiving the B. A. degree in 1954 and the M. A. degree in 1959.

He was awarded the New York Poetry Centre First Publication Award for *The Hawk in the Rain*. Hughes won first prize, Guinness Poetry Awards, 1958; received Guggenheim Memorial Fellowships, 1959-60; Somerset Maugham Award (G. B.), 1960; and the Hawthornden Prize, 1961.

B. *Biography and Criticism.*

1. Books—None.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*. Vol. CA/2, p. 80.

C. *Books of Poetry.*

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D. *Recordings of Poetry.*

Anthology of 20th Century Poetry. Hughes. (also Larkin, etc.) Jupiter JUR - 00A8.

Ted Hughes. (Not read by poet—with Lawrence) London Argo 104.

Ted Hughes Reading Own Poems. (with Wain) Jupiter 0027.

The Poet Speaks, Vol. 5. (Hughes with others) London Argo 455.

(46) **PHILIP (ARTHUR) LARKIN (1922–)**. British poet, novelist and jazz-writer.

A. *Biographical Sketch.*

Larkin was born August 9, 1922, in Coventry, Warwickshire. He

was educated at King Henry VIII School, Coventry, England; and graduated from St. John's College, Oxford University, with the B. A. degree, 1943, and the M. A. degree, 1947.

He is librarian at the University of Hull. He serves as jazz feature-writer for the *Daily Telegraph*. Larkin received the Arts Council of Great Britain Poetry Award and the Queen's Gold Medal for Poetry (G. B.), 1965.

B. *Biography and Criticism.*

1. Books—None.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA 7/8, p. 311.

C. *Books of Poetry.*

*Larkin, Philip. *The North Ship*. London: The Fortune Press, 1945.

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*———. *The Less Deceived*. London: Marvell Press, 1955.

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D. *Recordings of Poetry.*

Anthology of 20th Century English Poetry. Larkin. (also Hughes, etc.) Jupiter JUR - 00A8.

The Less Deceived. (Read by Poet). Listen Records. LPVI

The Whitsun Weddings. (Read by Poet). Listen Records.

(47) D. H. (DAVID HERBERT) LAWRENCE (1885–1930).

British poet, novelist, essayist and playwright.

A. *Biographical Sketch.*

Lawrence was born September 11, 1885, in Eastwood, Nottinghamshire. He was educated at Nottingham High School, British School at Eastwood and University College, Nottingham.

After winning his certificate to teach at the age of 18 he taught at Davidson Road School at Croydon. He quit teaching in 1912 to devote himself to literature.

Lawrence led a nomadic life, living in Bavaria, Austria, Italy, England, Sicily, Australia, Mexico, New Mexico and Switzerland. He also painted, wrote fiction, studied psychology and was a literary critic.

He died of tuberculosis in Vence, France, on March 2, 1930.

B. *Biography and Criticism.*

Aldington, Richard. *Portrait of a Genius, But —*. London: William Heinemann, 1950.

Hoffman, F. J. and Harry T. Moore, eds. *The Achievement of D. H. Lawrence*. Norman: University of Oklahoma Press, 1953.

Hough, Graham. *The Dark Sun: A Study of D. H. Lawrence*. London: Gerald Duckworth and Company, 1957.

Kenmare, Dallas, pseud. *Fire-Bird: A Study of D. H. Lawrence*. London: J. James Barrie, 1951.

McDonald, E. D. *A Bibliography of the Writings of D. H. Lawrence*. Philadelphia: The Centaur Bookshop, 1925.

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Mégroz, Rudolphe Luis. *Five Novelist Poets of To-day*. London: Joiner and Steele, 1933.

Moore, Harry T. *The Intelligent Heart: The Story of D. H. Lawrence*. New York: Farrar, Straus and Young, 1954.

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Nehls, Edward, ed. *D. H. Lawrence: A Composite Bibliography*. Madison: University of Wisconsin Press, 1957.

Potter, Stephen. *Lawrence: A First Study*. New York: Peter Smith, 1930.

Roberts, Warren. *A Bibliography of D. H. Lawrence*. The Soho Bibliographies No. 12. London: Hart-Davis, 1963.

Sagar, Keith. *The Art of D. H. Lawrence*. New York: Cambridge University Press, 1966. (Also paper)

Spilka, Mark, ed. *D. H. Lawrence: Twentieth Century Views Series*. (paper, Spectrum Books, S-TC-24) Englewood Cliffs, New Jersey: Prentice-Hall, 1955.

Vivas, Eliseo. *D. H. Lawrence: The Failure and Triumph of Art*. Evanston: Northwestern University Press, 1960.

White, William. *D. H. Lawrence: A Checklist, 1931-1950*. Detroit: Wayne State University Press, 1950.

Young, Kenneth. *D. H. Lawrence*. Rev. ed. British Council and Na-

tional Book League. (paper, *Writers and Their Works*, No. 21)
London: Longmans, Green and Company, 1956.

2. Articles in Collections.

Hoffman. *The Reader's Adviser*, p. 1011.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 794-6.

Kunitz. *First Supplement*, pp. 559-60.

C. *Books of Poetry.*

Lawrence, D. H. *Love Poems and Others*. London: Duckworth and Company, 1913.

———. *Amores*. London: Duckworth and Company, 1916.

———. *Look! We Have Come Through!* London: Chatto and Windus, 1917.

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———. *Bay: A Book of Poems*. London: Privately Printed, 1919.

———. *Toptises*. New York: Thomas Seltzer, 1921.

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———. *The Ship of Death and Other Poems*. London: Martin Secker, 1933.

———. *Selected Poems*. London: Martin Secker, 1934.

———. *Poems*. 2 vols. London: William Heinemann, 1939.

———. *Fire and Other Poems*. San Francisco: The Grabhorn Press, 1940.

———. *Selected Poems*. Intro. by Kenneth Rexroth. The New Classic Series. New York: New Directions, 1948.

*———. *Selected Poems*. Chosen by W. E. Williams. (paper, Penguin D11.) Harmondsworth, Middlesex: Penguin Books, 1950.

*———. *Selected Poems*. Ed. by James Reeves. London: William Heinemann, 1951. (also paper).

———. *Complete Poems*. 3 vols. London: William Heinemann, 1957.

*———. *Complete Poems: D. H. Lawrence*. Col. and ed. by Vivian de Sola Pinto and Warren Roberts. New York: Viking Press, 1964.

D. *Recordings of Poetry.*

D. H. Lawrence (Not poet's reading—with Hughes) London Argo 104.

D. H. Lawrence: Poetry and Prose. (Read by Harry Moore) Folkways
FL 9387.

See Poetry Recording Anthologies,

The Pattern of Poetry, Part VIII, *Jupiter Anthology*, etc., Part I.

(48) **KATHLEEN RAINE** (1908–). British poet.

A. *Biographical Sketch.*

Miss Raine was born June 14, 1908, in London. She attended Girton College, Cambridge, where she specialized in the natural sciences.

She has lived alternately between the border country of Scotland and the London suburbs. She lectures to evening class students at Morley College most winters.

Miss Raine received the Harriet Monroe Memorial Prize, 1952; Edna St. Vincent Millay Memorial Award, 1953; Oscar Blumenthal-Charles Leviton Prize, 1961; and the Arts Council of Great Britain Poetry Award, 1963.

B. *Biography and Criticism.*

1. Books-None.

2. Articles in Collections.

Kunitz. *First Supplement*, pp. 809-10.

C. *Books of Poetry.*

Raine, Kathleen. *Stone and Flowers: Poems 1935-43*. London: Nicholson and Watson, 1943.

———. *Living in Time*. London: Nicholson and Watson, 1946.

———. *The Pythoness and Other Poems*. New York: Farrar, Straus and Young, 1952.

*———. *The Year One: Poems*. New York: Farrar, Straus and Young, 1953.

*———. *Collected Poems*. London: H. Hamilton, 1956.

*———. *Collected Poems: 1966*. Chester Springs, Pennsylvania: Du-four Editions, 1966.

D. *Recordings of Poetry.*

None.

(49) EDITH SITWELL (1887–1964). **British poet and critic.**

A. *Biographical Sketch.*

Miss Sitwell was born September 7, 1887, in Scarborough, England. She was educated privately, at the family estate, Renshaw.

She first achieved recognition in 1916 when she edited an annual anthology, *Wheels*. She conducted an experimental poetry recital, *Facade*, at Aeolian Hall in 1923, speaking behind a curtain, accompanied by music of William Walton. She gave the American premiere of *Facade* at the Museum of Modern Art in New York City.

She made frequent trips to the United States, giving many readings. Dame Edith was visiting professor, Institute of Contemporary Arts, 1957, and a fellow of the Royal Society of Literature and honorary associate of the American Institute of Arts and Letters. She was awarded the Bensen Medal (silver) (United Kingdom), 1934; created Dame, Commander Order of the British Empire, 1954 (the first poet so honored); William Foyle Poetry Prize (G. B.), 1958; Guinness Poetry Award (Ireland), 1959.

Miss Sitwell held honorary degrees from University of Leeds, 1948; Oxford University, 1951; University of Sheffield, 1955; University of Hull, 1963.

She died December 9, 1964.

B. *Biography and Criticism.*

1. Books.

Brophy, J. *Edith Sitwell: Thy Symbolist Order*. Carbondale: Southern Illinois University Press, 1968.

Fifoot, Richard. *A Bibliography of Edith, Orbert and Sacheverell Sitwell*. The Soho Biographies No. 11. London: Hart-Davis, 1963.

Lehman, John. *Edith Sitwell*. London: Longmans, Green and Company, 1952.

Mégroz, R. L. *The Three Sitwells*. New York: George H. Doran Company, 1927.

Sitwell, Edith. *Taken Care Of*. London: Atheneum, 1965.

Villa, Jose García, ed. *Celebration for Edith Sitwell*. New York: New Directions, 1948.

Wykes-Joyce, Max. *Triad of Genius: Part I. Edith and Orbert Sitwell*. London: Peter Owen, 1953.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*. vol. CA 11/12 pp. 391-2.

Hoffman. *The Reader's Adviser*, pp. 322-3.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 1296-7.

Kunitz. *First Supplement*, pp. 918-9.

C. Books of Poetry.

Sitwell, Edith. *The Mother and Other Poems*. Oxford: B. H. Blackwell, 1915.

———. *Clown's House*. Oxford: B. H. Blackwell, 1918.

———. *The Wooden Pegasus*. Oxford: Basil Blackwell, 1920.

———. *Facade*. Kensington: The Faval Press, 1922.

———. *Bucolic Comedies*. London: Duckworth and Company, 1923.

———. *The Sleeping Beauty*. London: Duckworth and Company, 1924.

———. *Poor Young People*. London: The Fleuron, 1925.

———. *Troy Park*. London: Duckworth, 1925.

———. *Edith Sitwell*. Augustan Books on Modern Poetry. London: Ernest Benn, 1926.

———. *Elegy on Dead Fashion*. London: Duckworth, 1926.

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———. *Five Poems*. London: Duckworth, 1928.

———. *Popular Song*. London: Faber and Gwyer, 1928.

———. *Gold Coast Customs*. London: Gerald Duckworth and Company, 1929.

———. *The Collected Poems of Edith Sitwell*. London: Gerald Duckworth and Company, 1930.

———. *In Spring*. Privately printed, 1931.

———. *Five Variations on a Theme*. London: Duckworth, 1936.

———. *Selected Poems*. London: Duckworth, 1936.

———, Orbert Sitwell and Sacheverell Sitwell. *Trio: Dissertations on Some Aspects of Natural Genius*. London: Macmillan and Company, 1938.

———. *Poems New and Old*. London: Faber and Faber, 1940.

———. *Street Songs*. London: Macmillan and Company, 1942.

- . *Green Song and Other Poems*. London: Macmillan and Company, 1944.
- *———. *The Song of the Cold*. London: Macmillan and Company, 1945.
- *———. *The Canticle of the Rose: Selected Poems, 1920-1947*. London: Macmillan and Company, 1949.
- *———. *Facade and Other Poems*. London: Gerald Duckworth and Company, 1950.
- . *Facade: An Entertainment With Poems by Edith Sitwell*. (music by William Turner Walton) London: Oxford University Press, 1951.
- *———. *Selected Poems*. (paper, The Penguin Poets, no. D 16). Harmondsworth, Middlesex: Penguin Books, 1952.
- *———. *Gardners and Astronomers: New Poems*. New York: Vanguard Press, 1953.
- *———. *Collected Poems*. New York: Vanguard Press, 1954.
- . *Edith Sitwell*. The Pocket Poets. London: Vista Books, 1960.
- *———. *The Outcasts*. London: Macmillan Company, 1962.
- *———. *Music Ceremonies*. New York: Vanguard Press, 1963.

D. Recordings of Poetry.

Edith Sitwell Reading Her Poems. Caedmon TC 1016.

Edith Sitwell Reading Her Own Poems. (with C. Day Lewis) Jupiter. See Poetry Recording Anthologies, *Jupiter Anthology of 20th Century Poetry*, Part I.

(50) JAMES STEPHENS (1852–1950). Irish poet and novelist.

A. Biographical Sketch.

Stephens was born Feb. 2, 1882, in Dublin, Ireland. He had no formal schooling, but educated himself by reading. After self-instruction, he became adept enough to secure an office position.

He received no recognition as a writer prior to the publication of the novel, *The Crock of Gold*, in 1912. He devoted himself to writing from 1912 until his death.

He visited the United States a number of times. In 1935 he lectured at the University of California. He was an authority on Gaelic

art and served as assistant curator of the Dublin National Gallery. He was also interested in folk music.

Stephens' literary awards were received for his novels, the Polignac Prize in 1912 and the Tailteann Gold Medal in 1923.

He died in London, December 26, 1950.

B. *Biography and Criticism.*

1. Books.

Bramsback, Birgit. *James Stephens: A Literary and Bibliographical Study*. (Paper, Upsala Irish Studies, No. IV). Upsala, Sweden: Irish Institute, Upsala University, 1959.

Pyle, Hillary. *James Stephens: His Work and an Account of His Life*. London: Routledge and K. Paul, 1965.

2. Articles in Collections.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 1339-40.

Kunitz. *First Supplement*, p. 956.

C. *Books of Poetry.*

———. *The Hill of Vision*. Dublin: Maunsel and Company, 1912.

———. *Five New Poems*. Flying Flame Chapbooks, 2nd ser. Westminster: Flying Flame, 1913.

———. *Songs from the Clay*. London: Macmillan and Company, 1915.

———. *The Adventures of Seumas Beg: The Rocky Road to Dublin*. London: Macmillan and Company, 1915.

———. *Green Branches*. Dublin: Maunsel and Company, 1916.

Stephens, James. *Insurrections*. Dublin: Maunsel and Company, 1917.

———. *Reincarnations*. London: Macmillan and Company, 1918.

———. *Little Things and Other Poems*. Privately Printed. Freedlands, Kentucky, 1924.

———. *Poetry Recital*. London: Macmillan and Company, 1925.

*———. *Collected Poems*. London: Macmillan and Company, 1926.

———. *The Outcast*. Ariel Poems, no. 22. London: Faber and Faber, 1929.

———. *Theme and Variations*. New York: The Fountain Press, 1929.

———. *Strict Joy*. London: Macmillan and Company, 1931.

———. *Kings and the Moon*. London: Macmillan and Company, 1938.

D. *Recordings of Poetry.*

James Stephens Reads His Poems. Spoken Arts 744.

Category B—Modern American Poets

(51) **ELIZABETH BISHOP (1911–)**. American poet and translator.

A. *Biographical Sketch.*

Miss Bishop was born Feb. 8, 1911, in Worcester, Massachusetts. She attended Walnut Hill School, Natick, Massachusetts, for three years before entering Vassar College from which she was graduated with the A. B. degree in 1934.

She has lived in Nova Scotia, New England, Florida, Mexico and now resides in Brazil. She has been consultant in poetry and honorary consultant in American Letters to the Library of Congress.

Miss Bishop was awarded a Houghton-Mifflin Company Literary fellowship (\$1,000), 1944; a Guggenheim Memorial Fellowship in Poetry, 1947; National Institute of Arts and Letters Grant, 1951; Shelley Memorial Award, 1953; Pulitzer Prize for Poetry, 1956; Amy Lowell fellowship, 1957.

B. *Biography and Criticism.*

1. Books.

Stevenson, Anne. *Elizabeth Bishop*. New York: Twayne Publishers, 1966.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA 7/8, p. 58.

Hoffman. *The Reader's Adviser*, p. 372.

Kunitz. *First Supplement*, p. 88.

C. *Books of Poetry.*

Bishop, Elizabeth. *North and South*. Boston: Houghton-Mifflin Company, 1946.

*———. *Poems: North and South*. Boston: Houghton-Mifflin Company, 1955.

*———. *Questions of Travel: Poems and a Story*. (paper, Noonday, W 323). New York: Farrar, Straus and Giroux, 1965.

D. *Recordings of Poetry.*

Twentieth Century Poetry in English. (with Schwartz and Spender)
Library of Congress PL - 9.

See Poetry Recording Anthologies, *Caedmon Treasury of Modern Poets.*

(52) JOHN CIARDI (1916–). American poet, critic, translator
and juvenile author.

A. *Biographical Sketch.*

Ciardi was born June 24, 1916, in Boston, Massachusetts. He attended the public schools of Medford, Massachusetts, entered Bates College in 1933, transferred to Tufts College a year later, from which he was graduated with the B.A. (*magna cum laude*) in 1938. He received the M. A. degree from the University of Michigan.

He has taught at Kansas City University, Harvard University, and Rutgers University. Ciardi served as an editor with Twayne Publishers, and is currently poetry editor of the *Saturday Review*. He is a fellow of the American Academy of Arts and Sciences, National Institute of Arts and Letters and Phi Beta Kappa.

Ciardi was awarded the Oscar Blumenthal prize, 1943; Eunice Tietjens award, 1945; Levinson prize, 1946; Golden Rose trophy of New England Poetry Club, 1945; Harriet Monroe Memorial prize, 1955; Prix de Rome Fellowship in Literature at the American Academy in Rome, 1956. He holds honorary degrees from Tufts College, 1960, and Wayne State University, 1963.

B. *Biography and Criticism.*

1. Books.

Ciardi, John. *Dialogue with an Audience.* Philadelphia: J. B. Lippincott Company, 1963.

———. *How Does a Poem Mean?* Boston: Houghton-Mifflin Company, 1960.

White, William. *John Ciardi Bibliography.* Detroit: Wayne State University Press, 1959.

2. Articles in Collections.

Etheridge and Kobala. *Contemporary Authors*, Vol. CA 7/8, pp. 99-100.

Hoffman. *The Reader's Adviser*, pp. 374-5.

Kunitz. *First Supplement*, pp. 200-1.

Moritz. *Current Biography Yearbook*, 1967, pp. 69-72.

C. *Books of Poetry.*

- Ciardi, John. *Homeward to America*. New York: Henry Holt and Company, 1940.
- . *Other Skies*. An *Atlantic Monthly* Press Book. Boston: Little, Brown and Company, 1947.
- . *Live Another Day*. The Twayne Library of Modern Poetry. New York: Twayne Publishers, 1949.
- . *From Time to Time*. New York: Twayne Publishers, 1950.
- , tr. *Dante's The Inferno*. New Brunswick, New Jersey: Rutgers University Press, 1954.
- *———. *As If: Poems New and Selected*. New Brunswick, New Jersey: Rutgers University Press, 1955.
- *———. *I Marry You: A Sheaf of Love Poems*. New Brunswick, New Jersey: Rutgers University Press, 1958.
- *———. *Thirty-Nine Poems*. New Brunswick, New Jersey: Rutgers University Press, 1959.
- *———. *In the Stoneworks*. New Brunswick, New Jersey: Rutgers University Press, 1961.
- *———. *In Fact*. New Brunswick, New Jersey: Rutgers University Press, 1962.
- *———. *Person to Person*. New Brunswick, New Jersey: Rutgers University Press, 1964.
- *———. *This Strangest Everything*. New Brunswick, New Jersey: Rutgers University Press, 1966.

D. *Recordings of Poetry.*

As If. Folkways 9780.

This Strangest Everything. Vol. I-II. Spoken Arts 956-7 (2 records). *Twentieth Century Poetry in English*. Library of Congress, PL-27 (with Snodgrass).

See Poetry Recording Anthologies, *Anthology of Contemporary American Poetry*.

(53) e. e. cummings (EDWARD ESTLIN CUMMINGS) (1894-1962). American poet, writer and painter.

A. *Biographical Sketch.*

Cummings was born, Oct. 14, 1894, in Cambridge, Massachusetts. He received the B. A. degree in 1915 and the M. A. degree in 1916 from Harvard University.

He served in the Norton Harjes Ambulance Corps in France before America's entry into World War I, later joining the U. S. Army.

After the war, he studied art in Paris for several years, returning to New York in 1924. Cummings has had a number of one-man shows at various art galleries, achieving widespread recognition as a painter.

In 1952 he was invited to give the annual Charles Eliot Norton lectures in poetry at Harvard University. Cummings was awarded a Guggenheim Memorial Fellowship in Poetry, 1933; the Levinson Prize, 1939; Shelley Memorial Award, 1945; Academy of American Poets Fellowship; Harriet Monroe Poetry Award, and the Oscar Blumenthal-Charles Leviton Prize, 1950; Eunice Tietjens Memorial Prize, 1952; National Book Award for Poetry, 1955 and the Bollingen Prize in Poetry, 1958.

Cummings died Sept. 3, 1962, at his farm near North Conway, New Hampshire.

B. *Biography and Criticism.*

1. Books.

Firmage, George. *e. e. cummings, A Bibliography*. Middletown, Connecticut: Wesleyan University Press, 1960.

Friedman, Norman. *e. e. cummings, the Art of His Poetry*. Baltimore: Johns Hopkins University Press, 1960.

———. *e. e. cummings: The Growth of a Writer*. Carbondale: Southern Illinois University Press, 1964.

Lauter, Paul. *E. E. Cummings: Index to First Lines and Bibliography of Works by and About the Poet*. Denver: Alan Swallow, Publisher, 1955.

Lindroth, James R. and Colette Lindroth. *The Poetry of E. E. Cummings*. Monarch Review Notes. (paper, no. 819-3) New York: Monarch Press, 1966.

Marks, Barry Alan. *E. E. Cummings*. New York: Twayne Publishers, 1964.

Norman, Charles. *E. E. Cummings: The Magic Maker*. New York: Macmillan, 1958.

Wegner, Robert E. *The Poetry and Prose of E. E. Cummings*. New York: Harcourt, Bruce and World, 1965.

2. Articles in Collections.

Hoffman. *The Reader's Adviser*, pp. 363-4.

Kunitz and Haycraft. *Twentieth Century Authors*, p. 339.

Kunitz. *First Supplement*, pp. 250-1.

C. *Books of Poetry.*

- cummings, e. e. *Tulips and Chimneys*. New York: Thomas Seltzer, 1923.
- *And*. New York: Privately printed, 1925.
- *XLI Poems*. New York: The Dial Press, 1925.
- *is 5*. New York: Boni and Liveright, 1926.
- *Christmas Tree*. New York: American Bookbindery, 1928.
- *Vi Va*. New York: Horace Liveright, Publishers, 1931.
- *no thanks*. New York: Golden Eagle Press, 1935.
- *1/20: one over twenty*. London: Editions, 1936.
- *----- *Collected Poems*. New York: Harcourt, Brace and Company, 1938.
- *----- *50 poems*. New York: Duell, Sloan and Pearce, 1940.
(also paper, New York: Grosset and Dunlap.)
- *----- *1 X 1: one times one*. New York: Henry Holt and Company, 1944.
- *XAIPE*. New York: Oxford University Press, 1950.
- *----- *Poems 1923-1954*. New York: Harcourt, Brace and Company, 1954.
- *----- *95 poems*. New York: Harcourt, Brace and Company, 1958.
- *----- *100 Selected Poems*. New York: Grove Press, 1959.
- *----- *73 poems*. New York: Harcourt, Brace and Company, 1963.
- *----- *Selection of Poems*. (paper, Harvest Book, HB 92). New York: Harcourt, Brace and Company, 1965.

D. *Recordings of Poetry.*

- e. e. cummings: Nonlectures 1-6*. Caedmon 1186-91 (6 records).
- e. e. cummings Reading*. Caedmon 1017.
- Twentieth Century Poetry in English*. Library of Congress. PL-5 (with Jeffers, Ransom, Spencer.)

(54) **JAMES (LAFAYETTE) DICKEY (1923-)**. American poet and teacher.

A. *Biographical Sketch.*

Dickey was born Feb. 2, 1923, in Atlanta, Georgia. He was educated at Clemson College and Vanderbilt University, graduating from the latter with the B. A. degree (*magna cum laude*), 1949; and M. A. degree, 1950.

He has worked in advertising and taught at Rice University, University of Florida and Reed College, Portland, Oregon. He is a member of Phi Beta Kappa. Dickey was awarded the Vachel Lindsay Prize, 1959; Guggenheim Memorial Fellowship in Poetry, 1961; Melville Cane Award, National Book Award for poetry, and a National Institute of Arts and Letters Grant, 1966.

B. *Biography and Criticism.*

1. Books.

Dickey, James. *The Suspect in Poetry*. Madison, Minnesota: Sixties Press, 1964.

Lieberman, L. *Achievement of James Dickey*. Scott, Foresman and Company, 1968.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA 11/12, pp. 110-1.

C. *Books of Poetry.*

*Dickey, James. *Drowning with Others*. Middletown, Connecticut: Wesleyan University Press, 1962.

———. *Interpreters House*. Columbus: Ohio State University Press, 1963.

*———. *Helmets*. Middleton, Connecticut: Wesleyan University Press, 1964. (also paper).

———. *Two Poems of the Air*. Portland, Oregon: Centicore Press, 1964.

*———. *Buckdancer's Choice*. Middleton, Connecticut: Wesleyan University Press, 1965.

*———. *Poems 1957-1967*. Middleton, Connecticut: Wesleyan University Press, 1967.

D. *Recordings of Poetry.*

Poems: Dickey. Spoken Arts 984.

(55) **RICHARD EBERHART (1904–)**. American poet and educator.

A. *Biographical Sketch.*

Eberhart was born April 5, 1904, in Austin, Minnesota. He attended the University of Minnesota, 1922-3, received the B. A. degree from Dartmouth College, 1926; and the B. A. degree, 1929, and M. A. degree, 1933, from St. John's College, Cambridge University. He did further graduate study at Harvard University.

Eberhart was private tutor to the son of King Prajadhipok of Siam, taught at several Massachusetts schools, University of Washington, University of Connecticut, Wheaton College, Princeton University and Dartmouth College. He has served as consultant in poetry to the Library of Congress, 1959-61.

He is a member of the National Institute of Arts and Sciences. Eberhart was awarded the Harriet Monroe Memorial Prize, 1950; Shelley Memorial Award, 1952; Harriet Monroe Memorial Award, and a National Institute of Arts and Letters grant, 1955; Bollengin Prize for Poetry, 1962; Pulitzer Prize for Poetry, 1966.

B. *Biography and Criticism.*

1. Books.

Mills, Ralph J., Jr. *Richard Eberhart*. (paper, University of Minnesota Pamphlets on American Writers, no. 55.) Minneapolis: University of Minnesota Press, 1966.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, Vol. CA1, pp. 70-1.

Hoffman. *The Reader's Adviser*, p. 369.

Kunitz. *First Supplement*, pp. 297-8.

Moritz. *Current Biography Yearbook, 1961*, pp. 140-2.

C. *Books of Poetry.*

Eberhart, Richard. *A Bravery of Earth*. New York: Jonathan Cape and H. Smith, 1930.

- . *Reading the Spirit*. New York: Oxford University Press, 1937.
- . *Song and Idea*. New York: Oxford University Press, 1942.
- . *Poems, New and Selected*. Norfolk, Connecticut: New Directions, 1944.
- . *Burr Oaks*. New York: Oxford University Press, 1947.
- . *Brotherhood of Man*. Pawlet, Vermont: Banyan Press, 1949.
- . *An Herb Basket*. Cummington, Massachusetts: Cummington Press, 1950.
- . *Selected Poems*. New York: Oxford University Press, 1950.
- *———. *Undercliff: Poems, 1946-1953*. New York: Oxford University Press, 1953.
- . *Great Praises*. New York: Oxford University Press, 1957.
- *———. *Collected Poems, 1930-1960*. New York: Oxford University Press, 1960.
- *———. *Quarry*. New York: Oxford University Press, 1964.
- *———. *Selected Poems, 1930-1965*. (paper, no. NDP 198). New York: New Directions, 1966.
- *———. *Thirty-one Sonnets*. New York: Eakin's Press, 1967.

D. *Recordings of Poetry.*

Richard Eberhart. Decca DL 9145.

Richard Eberhart Reading His Poetry. Caedmon TC 1243.

Twentieth Century Poetry in English. Library of Congress PL-5 (with Chapin, Auden and Van Doren.)

(56) **LAWRENCE FERLINGHETTI (FERLING)**. (1919–).
American poet, painter, translator and publisher.

A. *Biographical Sketch.*

Ferlinghetti was born March 24, 1919, in Yonkers, New York. He was graduated from the University of North Carolina with an A. B. degree, and was awarded the M. A. degree from Columbia University in 1948 and the *Doctorat de l'Universite* from the Sorbonne University of Paris in 1951.

Ferlinghetti served in the Navy in World War II and worked for

Time after his discharge. He founded the first all-paperbound bookstore in the country, City Lights. He later founded City Lights Books, publishers of the Pocket Poets Series.

A. *Biographical Sketch.*

1. Books—None.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, vol. CA 7/8, p. 161.

Hoffman. *The Reader's Adviser*, p. 376.

Kherdian, David. *Six Poets of the San Francisco Renaissance*. Fresno, California. Giligia Press, 1967.

C. *Books of Poetry.*

*Ferlinghetti, Lawrence. *Pictures of a Gone World*. (paper, The Pocket Poets Series Number One). San Francisco: City Lights Bookshop, 1955.

*———. *A Coney Island of the Mind*. Norfolk, Connecticut: New Directions, 1958.

———. *Tentative Description of a Dinner to Promote the Impeachment of President Eisenhower*. San Francisco: Golden Mountain Press, 1958.

———, tr. *Selections from Paroles by Jacques Prevert*. (paper, The Pocket Poets Series, no. 9). San Francisco: City Lights Books, 1958.

*———. *Starting from San Francisco*. Norfolk, Connecticut: New Directions, 1961. (also, paper).

*———. *Routines*. (paper) New York: New Directions, 1964.

D. *Recordings of Poetry.*

Lawrence Ferlinghetti: New Poems. Fantasy 7010.

Lawrence Ferlinghetti: Poems. Fantasy 7004.

Lawrence Ferlinghetti (with Corso, Ginsberg, Voznesensky) *Lovebooks* LB 001.

Poetry Readings at the Cellar with the Cellar Jazz Quartet. Fantasy 7002.

San Francisco Poets. (Ferlinghetti and others.) Evergreen EVR-1.

(57) PHYLLIS MCGINLEY (1905–). American poet and juvenile author.

A. *Biographical Sketch.*

Miss McGinley was born March 21, 1905, in Ontario, Oregon. Her family moved to Colorado when she was very young and at one time she and her brother were the only pupils at a rural Colorado school.

She was educated at Sacred Heart Academy, Ogden, Utah, and attended the Universities of California and Utah from which she was graduated. After teaching school for one year in Utah, she held various jobs in New York including copy writer for an advertising agency.

Miss McGinley is a member of the National Institute of Arts and Letters and Kappa Kappa Gamma. Miss McGinley has received numerous Catholic writing awards including Notre Dame's Laetare Medal, 1964; Edna St. Vincent Millay Memorial Award, 1955; and the Pulitzer Prize for Poetry, 1961. She holds honorary degrees from Wheaton College, 1956; St. Mary's College (Ind.), 1958; Marquette University, 1960; Dartmouth College, 1961; Boston College, 1962; Wilson College, Smith College and St. John's University, 1964.

B. *Biography and Criticism.*

1. Books.

McGinley, Phyllis. *Sixpence in Her Shoe*. New York: Macmillan Company, 1964. (also paper, Dell Publishing Company, 1966.)

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, vol. CA 11/12, pp. 256-7.

Hoffman. *The Reader's Adviser*, p. 370.

Kunitz. *First Supplement*, pp. 612-3.

Moritz. *Current Biography Yearbook, 1961*, pp. 284-6.

C. *Books of Poetry.*

McGinley, Phyllis. *On the Contrary*. New York: Doubleday, Doran and Company, 1934.

———. *One More Manhattan*. New York: Harcourt, Brace and Company, 1937.

*———. *A Pocketful of Wry*. New York: Duell, Sloan and Pearce, 1940.

- . *Husbands are Difficult, or, The Book of Oliver Ames*. New York: Duell, Sloan and Pearce, 1941.
- . *Stones from a Glass House*. New York: Viking Press, 1946.
- . *A Short Walk from the Station*. New York: Viking Press, 1951.
- *———. *The Love Letters of Phyllis McGinley*. New York: Viking Press, 1954.
- . *Merry Christmas, Happy New Year*. New York: Viking Press, 1958.
- *———. *Times Three*. New York: Viking Press, 1960.

D. *Recordings of Poetry*.

None.

(58) **THEODORE ROETHKE (1908–1963)**. American poet and educator.

A. *Biographical Sketch*.

Roethke was born May 25, 1908, in Saginaw, Michigan. He received the B. A. degree from the University of Michigan, 1929, and the M. A. degree, 1936.

He taught at Lafayette College, Pennsylvania State College, Bennington College, and from 1947 until his death, at the University of Washington. He is a member of Phi Beta Kappa.

Roethke received a Guggenheim Memorial Fellowship in Poetry, 1945; Eunice Tietjens Memorial Prize, 1947; Levinson Prize, 1951; National Institute of Letters grant, 1952; Pulitzer Prize for Poetry, 1954 and 1959; Edna St. Vincent Millay Memorial Award and the Bollingen Prize for Poetry, 1959; Ford Foundation Fellowship, 1959-1960; Poetry Society of America Annual Award and the Shelley Memorial Award, 1962.

B. *Biography and Criticism*.

1. Books.

- Malakoff, Karl. *Theodore Roethke: An Introduction to the Poetry*. New York: Columbia University Press, 1966.
- Martz, William J., ed. *The Achievement of Theodore Roethke*. Chicago: Scott, Foresman and Company, 1968.

Mills, Ralph J., ed. *The Letters of Theodore Roethke*. Seattle: University of Washington Press, 1968.

———. *Theodore Roethke*. (paper, University of Minnesota Pamphlet on American Writers, no. 30). Minneapolis: University of Minnesota Press, 1963.

Stein, Arnold, ed. *Theodore Roethke: Essays on the Poetry*. (paper, WP11). Seattle: University of Washington Press, 1965.

2. Articles in Collections.

Hoffman. *The Reader's Adviser*, p. 371.

Kunitz. *First Supplement*, pp. 837-8.

C. Books of Poetry.

Roethke, Theodore. *The Lost Son and Other Poems*. Garden City, New York: Doubleday and Company, 1948.

———. *Praise to the End*. New York: Doubleday and Company, 1951.

———. *The Waking: Poems, 1933-1953*. Garden City, New York: Doubleday and Company, 1954.

———. *Words for the Wind: Collected Verse of Theodore Roethke*. Garden City, New York: Doubleday and Company, 1958. (also paper).

*———. *I Am: Says the Lamb*. Garden City, New York: Doubleday and Company, 1961.

*———. *The Far Afield*. Garden City, New York: Doubleday and Company, 1964.

*———. *The Collected Poems of Theodore Roethke*. Garden City, New York: Doubleday and Company, 1966.

D. Recordings of Poetry.

Words for the Wind. Folkways 9736.

Twentieth Century Poetry in English. (with Fitzgerald, Bynner, Zaturenska) Library of Congress PL-10.

(59) **ROBERT PENN WARREN (1905–)**. American poet, novelist, critic, essayist and educator.

A. *Biographical Sketch.*

Warren was born April 24, 1905, in Todd County, Kentucky. He attended school at Guthrie, Kentucky.

Warren received the B. A. degree (*summa cum laude*) from Vanderbilt University, 1925, and the M. A. degree from the University of California, 1927. He did graduate work at Yale University, 1927-28 and was appointed a Rhodes Scholar, 1928-30, receiving the B. Litt. degree from Oxford University in 1930.

Warren was a member of the Fugitive Group of Poets, 1923-25. He has taught at Southwestern College (Memphis), Vanderbilt University, Louisiana State University, State University of Iowa, University of Minnesota and Yale University. He was consultant in poetry, Library of Congress, 1944-45.

Warren received the Caroline Sinkler Award (poetry), 1936, 1937 and 1938; Levinson Prize, 1936; Guggenheim Memorial Fellowships, 1939, 1947; Houghton-Mifflin Literary Fellowship, 1939; Shelley Memorial Award, 1943; Pulitzer Prize for Fiction, 1947; *Prix du Milleur Livre E'tranger* (France), 1953; Edna St. Vincent Millay Memorial Award, a National Book Award for Poetry, and a Pulitzer Prize for Poetry, 1958; *Herald Tribune* Van Doren Award, 1965; and a Bollingen Prize in Poetry, 1967.

He holds honorary degrees from the University of Louisville, 1949; Keynon College, 1952; University of Kentucky, 1955; Colby College, 1956; Swarthmore College, 1958; Yale University, 1959 and Bridgeport University, 1965.

B. *Biography and Criticism.*

1. Books.

Bohner, Charles. *Robert Penn Warren*. New York: Twayne Publishers, 1964.

Casper, Leonard. *Robert Penn Warren: The Dark and Bloody Ground*. Seattle: University of Washington Press, 1960.

Longley, John L., Jr. *Robert Penn Warren: A Collection of Critical Essays*. (paper). New York: New York University Press, 1965.

West, Paul. *Robert Penn Warren*. (paper, University of Minnesota Pamphlets on American Writers, no. 44). Minneapolis: University of Minnesota Press, 1964.

2. Articles in Collections.

Etheridge and Kopala. *Contemporary Authors*, vol. CA 13/14, pp. 462-3.

Hoffman. *The Reader's Adviser*, p. 370.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 1476-7.

Kunitz. *First Supplement*, pp. 1050-1.

C. *Books of Poetry.*

Warren, Robert Penn. *Thirty-Six Poems*. New York: Alcestis Press, 1935.

———. *Eleven Poems on the Same Theme*. Norfolk, Connecticut: New Directions, 1942.

———. *Selected Poems, 1923-1943*. New York: Harcourt Brace and Company, 1944.

*———. *Brother to Dragons*. New York: Random House, 1953.

*———. *Promises: Poems 1954-1956*. New York: Random House, 1957.

———. *You, Emperors, and Others*. New York: Random House, 1960.

*———. *Selected Poems: New and Old*. New York: Random House, 1966.

D. *Recordings of Poetry.*

Robert Penn Warren. Decca 9142.

Twentieth Century Poetry in English. (with Brinnin, Fletcher and Williams). Library of Congress PL-4.

(60) WILLIAM CARLOS WILLIAMS (1883–1963). American poet, novelist and physician.

A. *Biographical Sketch.*

Williams was born Sept. 17, 1883, in Rutherford Park, New Jersey. He attended Park School in Rutherford, Chateau 'd Laucy, Switzerland; Lycée Cordorcet, Paris, and Horace Mann, New York City.

He went directly from high school to the University of Pennsylvania Medical School from which he received the M. D. degree in 1906. After interning at French Hospital in New York City he pursued post-

graduate study in pediatrics at the University of Leipzig. He returned to New Jersey and practiced medicine until his death.

Williams was elected a member of the National Institute of Arts and Letters in 1950. He received the Loines Award for Poetry, 1950; Bollingen Prize in Poetry, 1952; Levinson Prize, 1954; Oscar Blumenthal-Charles Leviton Prize, 1955; Academy of American Poets Fellowship, 1956; Brandeis University Creative Art Medal for Poetry, 1957-58; the Pulitzer Prize and the National Institute of Arts and Letters Gold Medal, 1963. Dr. Williams has honorary degrees from the University of Buffalo, 1946; Rutgers University, and Bard College, 1950; and the University of Pennsylvania, 1952.

Williams died March 4, 1963.

B. *Biography and Criticism.*

1. Books.

Brinnon, John Malcolm. *William Carlos Williams*. (paper, Pamphlets on American Writers, no. 24). Minneapolis: University of Minnesota Press, 1933.

Koch, Vivienne. *William Carlos Williams*. Norfolk, Connecticut: New Directions, 1950.

Lindroth, James. *The Poetry of William Carlos Williams*. (paper, 737-7-MP). New York: Monarch Press, 1965.

Miller, Joseph Hollis, ed. *William Carlos Williams: A Collection of Critical Essays*. (paper, Twentieth Century Views Series, S-TC-61). Englewood Cliffs, New Jersey: Prentice-Hall, 1966.

Ostrom, Alan B. *The Poetic World of William Carlos Williams*. Carbondale: Southern Illinois University Press, 1966.

Wagner, Linda Welshimer. *The Poems of William Carlos Williams: A Critical Study*. Middleton, Connecticut: Wesleyan University Press, 1964.

Williams, William Carlos. *Autobiography*. New York: Random House, 1951. (also, paper, New Directions, NDP 223).

———. *I Wanted to Write a Poem*. Ed. by Edith Head. Boston: Beacon Press, 1968.

2. Articles in Collections.

Hoffman. *The Reader's Adviser*, p. 357.

Kunitz and Haycraft. *Twentieth Century Authors*, pp. 1525-6.

Kunitz. *First Supplement*, pp. 1089-90.

C. *Books of Poetry.*

Williams, William Carlos. *Poems*. Rutherford, New Jersey: Privately Printed, 1909.

- . *The Tempers*. London: Elkin Matthews, 1913.
- . *A Book of Poems: Al Que Quiere*. Boston: The Four Seas Company, 1917.
- . *Sour Grapes: A Book of Poems*. Boston: The Four Seas Company, 1921.
- . *Spring and All*. Dijon: Contact Publishing Company, 1923.
- . *Collected Poems: 1921-31*. New York: The Objectivist Press, 1934.
- . *An Early Martyr and Other Poems*. New York: Alcestis Press, 1935.
- . *Adam & Eve & the City*. Penn, Vermont: Alcestis Press, 1936.
- . *The Complete Collected Poems of William Carlos Williams, 1906-1938*. Norfolk, Connecticut: New Directions, 1938.
- . *The Broken Span*. Norfolk, Connecticut: New Directions, 1941.
- . *The Wedge*. Cummington, Massachusetts: Cummington Press, 1944.
- *———. *Paterson*. (Book I, 1946; Book II, 1948; Book III, 1949; Book IV, 1951; Book V, 1958). New York: New Directions, 1946-1958.
- . *The Pink Church*. Columbus, Ohio: Golden Goose Press, 1949.
- . *Selected Poems*. Ed. by Randall Jarrell. The New Classics Series. New York: New Directions, 1949.
- *———. *Collected Earlier Poems*. New York: New Directions, 1950.
- *———. *Collected Later Poems*. New York: New Directions, 1950. (Rev. ed. 1962).
- . *The Desert Music and Other Poems*. New York: Random House, 1954.
- . *Journey to Love*. New York: Random House, 1955.
- *———. *Pictures from Brueghel, and Other Poems*. Norfolk, Connecticut: J. Laughlin, 1962.
- *———. *Paterson*. New York: New Directions, 1963.
- *———. *Selected Poems*. (paper). New York: New Directions, 1963.

D. Recordings of Poetry.

Twentieth Century Poetry in English. (with Brinnin, Fletcher and Warren). Library of Congress PL-4.

William Carlos Williams Reads His Poetry. Caedmon TC 1047.

See Poetry Recording Anthologies, *Caedmon Treasury of Modern Poets*, and *Twentieth Century Poetry*, etc.

Category C—Modern Latin American and Spanish Poets

(61) **JORGE LUIS BORGES (1900–)**. Argentine poet, essayist and translator.

A. *Biographical Sketch.*

Borges was born August 24, 1900, in Buenos Aires, Argentina.

He studied in Geneva during World War I. After the War he ended his studies and travelled over all of Europe. He became a member of the Ultraist group in Spain in 1918.

In 1921 he returned to his country where he later was one of the founders of the literary reviews, *Prisma* and *Proa*. (His works acted as a stimulant to young writers to seek new forms of expression.) He achieved a leading position in the poetic movement of his country.

He translated works of such writers as Virginia Wolfe, Andre Gide, Franz Kafka, and William Faulkner. He was elected president of the Sociedad Argentina de Escritores and an honorary fellow of the Modern Language Association (U. S. A.) in 1961. Borges received the Gran Premio de Honor of the Argentina Writers Society, 1945; Gran Premio Nacional de Literatura, 1957; Publisher's International Literary Prize, and the *Comendatore* of Italy.

B. *Biography and Criticism.*

1. Books.

Barrenechea, Ana Maria. *Borges the Labrynth Maker*. Tr. by Robert Lima. (paper). New York: New York University Press, 1965.

(Sp.) Blanco-Gonzales, Manuel. *Jorge Luis Borges*. (paper, Colección Stadium, no. 37). México, D. F.: Universidad Nacional Autónoma de México, 1967.

(Sp.) Wolberg, Issac. *Jorge Luis Borges*. Buenos Aires: Ediciones Culturales Argentinas, 1961.

2. Articles in Collections.

Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 151-2.

C. *Books of Poetry.*

1. Spanish

Borges, Jorge Luis. *Fervor de Buenos Aires*. Buenos Aires: Ediciones Serantes, 1923.

- . *Luna de enfrente*. Buenos Aires: Ediciones Proa, 1925.
- . *Cuaderno San Martín*. Buenos Aires: Ediciones Proa, 1929.
- . *Poemas (de 1922 a 1953)*. Buenos Aires: Emecé Editores, 1954.
- *———. *Poemas (de 1923/a 1958)*. Buenos Aires: Emecé Editores, 1958.
- . *Poemas*. Colección Poetas de España y América, Buenos Aires: Editorial Losada, 1943.
- *———. *El Hacedor*. Buenos Aires: Emecé Editores, 1960.
- *———. *Obra poética 1923-1964*. Buenos Aires: Emecé Editores, 1964.

2. English.

- *Borges, Jorge Luis. *Dreamtigers*. Tr. Mildred Boyer and Harold Morland. Austin: University of Texas Press, 1964.
- *———. *A Personal Anthology*. Tr. Anthony Kerrigan. New York: Grove Press, 1967.

3. Articles in Collections.

- Borges, Jorge Luis. "Poems." *Poetry*, LXIII, 4 (January, 1944). pp. 231-2.
- . "Poems." *Odyssey Review*, I (December, 1961) pp. 51-7.

D. Recordings of Poetry.

See Poetry Recording Anthologies, *Antología oral poesía hispanoamericana del siglo XX*.

(62) JORGE CARRERA ANDRADE (1903–). Ecuadorian poet, writer and diplomat.

A. Biographical Sketch.

Carrera Andrade was born Sept. 28, 1903, in Quito, Ecuador. He was educated in Ecuadorian preparatory schools and studied law at the University of Quito.

He edited the literary review *La Idea* at the age of fifteen. He continued his studies in philosophy and literature in France, Germany and Spain.

During the next two decades, he travelled all over the world in the Ecuadorian foreign service. He served as director of the French publishing house *Cuadernos del Hombre Nuevo*. His poetry reflected his

travels. The Japanese *hokku* form served as the inspiration for his *microgramas*.

He is generally acknowledged to be the leading poet of Ecuador and one of the foremost poets in Latin America. Carrera Andrade was awarded the Tobar Prize (Ecuador).

B. *Biography and Criticism.*

1. Books—None.

2. Articles in Collections.

Kunitz. *First Supplement*, pp. 172-3.

Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 204-5.

C. *Books of Poetry.*

1. Spanish.

Carrera Andrade, Jorge. *Estanque Inefable*. Quito: Universidad Central, 1922.

———. *La guirnalda del silencio*. Quito: Imprenta Biblioteca Nacional, 1926.

———. *Boletines de mar y tierra*. Barcelona: Editorial Cervantes, 1930.

———. *El tiempo manual*. Pen Colección. Madrid: Ediciones Literatura, 1935.

*———. *Rol de la manzana Poesías (1926-1929)*. Madrid: Espasa-Calpe, 1935.

———. *Biografía para uso de los pajaros*. Paris: Cuadernos del Hombre Nuevo, 1937.

———. *La hora de las ventanas eliminadas*. Santiago: Editorial Ercilla, 1937.

———. *Microgramas*. Tokyo: Edición del Autor, 1940.

———. *País secreto*. Tokyo: Edición del Autor, 1940.

———. *Registro del mundo: Antología poética 1922-1939*. Quito: Ediciones del Grupo America, 1940.

———. *Poesías escogidas*. Edición corregida por el autor, 1945.

———. *El visitante de miebla*. Quito: Casa de la Cultura Ecuatoriana, 1947.

———. *Aquí yace la Espuma*. Paris: Edición Presencias Americanas, 1950.

———. *Lugar de origen*. Quito: Casa de la Cultura Ecuatoriana, 1951.

———. *Familia de la noche*. Paris: Colección Hispanoamericano, 1954.

———. *Edades poéticas (1922–1956)*. Quito: Editorial Casa de La Cultura Ecuatoriana, 1958.

*———. *Mi vida en poemas*. Caracas: Ediciones Casa del Escritor, 1962.

———. *Crónica de las indias*. Paris: Centre de Recherches de L'Institut de 'Etudes de Hispaniques, 1965.

2. English.

———. *Secret Country*. Tr. Muna Lee. New York: Macmillan Company, 1946.

———. *Victor of Mist*. Tr. by G. R. Coulthard. London: Williams and Northgate, 1950.

3. Articles in Collections.

Carrera Andrade, Jorge. "Poems." *New Directions* 17, 1961, pp. 115-23.

———. "Poems." *Poetry*, LIX. (February, 1942) pp. 256-7, 278-82.

D. Recordings of Poetry.

See Poetry Anthologies, *Antología oral poesía hispanoamericana del siglo XX*.

(63) JOSÉ SANTOS CHOCANO (1875–1934). Peruvian poet, teacher, editor, diplomat and adventurer.

A. Biographical Sketch.

Chocano was born May 14, 1875, in Lima, Peru. He graduated from the University of San Marcos in 1891. He was a friend of such diverse figures as Pancho Villa, Rubén Darío and President Woodrow Wilson.

A political activist, he either visited or resided in almost every Latin American country, being expelled at various times for political intrigue. Chocano espoused South American nationalism, a confluence of Spanish and Indian cultures. His poetry has been described as romantic as Victor Hugo and as robust as Walt Whitman. Chocano experimented in many verse forms.

Chocano was assassinated in Santiago, Chile, Dec. 13, 1934.

B. Biography and Criticism.

1. Books.

(Sp.) Sánchez, Luis Alberto. *Aladino o vida y obra de José Santos Chocano*. México, D. F.: Libro Mex Editores, 1960.

2. Articles in Collections.

Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 290-1.

C. *Books of Poetry.*

1. Spanish.

Chocano, José Santos. *Iras Santas*. Lima: Imprenta del Estado, 1895.

———. *En la aldea*. Lima: Imprenta del Estado, 1895.

———. *Azahares*. Lima: Imprenta del Estado, 1896.

———. *Selva Virgen*. Lima: Imprenta del Estado, 1898.

———. *La Epopeya del Morro*. Lima: Premio del Ateneo de Lima, 1899.

———. *El fin de Satán y otros poemas*. Guatemala: Tipografía Nacional, 1901.

———. *Poesías completas*. Barcelona: Editorial Mancci, 1901.

———. *Los Cantos del Pacífico, Antología*. México: Editorial Bouret, 1904.

———. *Alma América. poemas indo-españoles*. Madrid: Ediciones Suárez, 1906.

———. *¡Fiat Lux!* Madrid: Ediciones Pueyo, 1906.

———. *Poemas escogidas*. Mexico-Paris: Editorial Bouret, 1912.

———. *Poesías Selectas*. Lima: Ed. La Literatura Pemana a Manuel Beltroy, Lima, 1922.

———. *Ayacucho y los Audes. Canto IV*. Lima: Tipografía y Litografía de Pedro Berrio, 1924.

———. *Primicias de oro de Indias*. Santiago: Imprenta Siglo XX, 1934.

———. *Obras Completas*. Comp. por Luis Alberto Sanchez. México, D. F.: Aguilar, 1954.

2. English.

See Latin American Poetry Anthologies, Blackwell, Collette, Craig, Johnson, Resnick, Torres Rioseco.

3. Articles in Collections.

Chocano, Jose Santos. "Poems." *Books Abroad*, V (1931), pp. 365-6.

———. "Poems." *Bulletin of the Pan American Union*, LIX, 10 (October, 1925), pp. 1023-26.

———. "Poems." *Poetry*, XI (1918), pp. 229-36.

D. *Recordings of Poetry.*

None.

(64) **RUBÉN DARÍO (1867–1916)**. Nicaraguan poet, journalist and essayist.

A. *Biographical Sketch.*

Darío was born Jan. 18, 1867, in Metapa, Leon, Nicaragua. He was baptized Félix Rubén García y Sarmiento, but later adopted his nickname "Darío" as a pen name.

He was reared by his aunt, after his parents separated before his birth. He was educated at the Instituto de Occidente of Leon. At age 14, he taught Spanish grammar in a small school for children. He was appointed to an official position in the National Library before his seventeenth birthday. He became a journalist, serving on papers in Santiago, Valparaiso and Buenos Aires, returning to Nicaragua in 1890.

He held a number of diplomatic and consular posts in Paris, Madrid, Mexico, Argentina and Columbia. He came to New York in 1915 to foster Pan-American literary relations.

He became ill and returned to Leon, Nicaragua, where he died February 6, 1916.

B. *Biography and Criticism.*

(Sp.) Aguado-Andreut. *Por el mundo poético de Rubén Darío*. Guatemala: Editorial Universitaria, 1966.

(Sp.) Carrera Andrade, Jorge. *Interpretación de Rubén Darío*. Managua: Ediciones "Cuadernos Darianos," 1964.

Fiore, Dolores Ackel. *Rubén Darío in Search of Inspiration. (Graeco-Roman Mythology in His Stories and Poetry)*. New York: Las Americas Publishing Company, 1963.

(Sp.) Pantorba, Bernardino de. *La vida y el verbo de Rubén Darío*. Madrid: Compañía Bibliografía Española, 1967.

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(Sp.) Ycaza Tigerino, Julio, y Eduardo Zepeda-Henriquez. *Estudio de la poética de Rubén Darío*. Managua: Comisión Nacional del Centenario, 1967.

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Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*. pp. 293-5.

C. *Books of Poetry.*

1. Spanish.

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3. Articles in Collections.

Darío, Rubén. "Poems." *Inter-America*, I, (October, 1917), pp. 4-11.

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D. *Recordings of Poetry.*

Rubén Darío Poemas. (Recorded by Berta Singerman). Colección Las Poetas (Buenos Aires) Num. 5.

See Poetry Anthologies, *Antología oral poesía hispanoamericana del siglo XX*.

(65) FEDERICO GARCÍA LORCA (1899–1936). Spanish poet, dramatist, actor, pianist and painter.

A. Biographical Sketch.

García Lorca was born June 5, 1899, in Fuentevaqueros, Granados, Spain.

He began the study of music at an early age with his mother, Doña Vicenta, a gifted pianist, and later with his godfather, a local music teacher, Manuel de Falla. He was educated at an elementary school in Almería, at the school of the Sacred Heart, Granada, and the Institute and University of Granada, where he received the licentiate to practice law.

He also began the study of philosophy and literature, later transferring to the University of Madrid. He recorded his impressions of a tour of Castile with a favorite art professor and fellow students in his first book published the next year in 1918.

He went to Madrid where he remained for the next 15 years, returning home only for brief periods. He organized theatrical performances, gave public readings of his poems, and collected folksongs.

García Lorca was also a gifted painter, and had an exhibit of his drawings in Barcelona in 1927. He was acclaimed for his plays too. García Lorca came to the United States and lived in John Jay Hall, Columbia University, New York, 1929-30. He frequented Harlem, and was interested in Negro spirituals.

After a short vacation in Cuba and Mexico, he returned to Spain shortly after the proclamation of the Spanish Republic. In 1933-34 he toured Argentina and Uruguay, lecturing and reading his poems. At the outbreak of the Spanish Civil War, García Lorca was in Spain.

Toward the end of July, 1936, he was arrested by Dictator Franco's soldiers while visiting a friend. In August, to the eternal infamy of the Dictator, the Franquist soldiers struck him with their rifles, and, as he lay in his blood, they riddled his body with bullets, and buried him in an unmarked grave. All of his books were publicly burned in Granada's Plaza del Carmen, and Dictator Franco banned all of García Lorca's writings from the Spanish police state. Spain was thus deprived of one of her greatest poets along with the loss of individual freedom.

B. *Biography and Criticism.*

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- Kunitz. *First Supplement*, p. 352.
- Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 421-3.

C. *Books of Poetry.*

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D. *Recordings of Poetry*.

(Sp.) *Federico García Lorca*. Boîte a Musique 041.

(Sp.) *García Lorca*. Miami 1231.

(Sp.) *Lament on the Death of a Bullfighter*. Vanguard 9055.

(Sp.) *Lorca Poems*. Read by Herrero. Montilla 169: 2069.

(Sp.) *Poems of García Lorca*. Read by Jorge Juan Rodríguez. Folkways 9580 (2 records).

(Sp.) *Poesía y Drama de Lorca*. Read by María Douglas and Raul Dentes. Caedmon TC 1067.

(66) JUANA de IBARBOUROU (1895–). Uruguayan poet.

A. *Biographical Sketch*.

Juana de Ibarbourou was born March 8, 1895 in Melo, near Tacuari, Uruguay.

She began writing poetry when she was a child and some of her poems were published in a local newspaper. At age 18 she married a young army officer. In 1919 her first book of poetry was published, *Las lenguas de diamante*.

Señora de Ibarbourou's growing Latin American recognition was commemorated by the Palacio Legislativa of Montevideo, August 20, 1920, when she was consecrated as poet laureate of Spanish America and titled "Juana de América."

In 1950 she was elected president of the *Sociedad Uruguaya de*

Escritores. She was awarded a prize by the Uruguayan Ministry of Public Instruction, 1930, and the Hispanic Cultural Institute Prize (Spain), 1954.

B. *Biography and Criticism.*

1. Books.

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2. Articles in Collections.

Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 530-1.

C. *Books of Poetry.*

1. Spanish.

Ibarbourou, Juana de. *Las lenguas de diamante*. Buenos Aires: Sociedad Cooperativo, 1919.

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2. English.

Ibarbourou, Juana de. *Angor Dei*. Bilingual ed. Washington, D.C.: Unión Panamericana, 1962.

3. Articles in Collections.

Ibarbourou, Juana de. "Poems." *Poet Lore*, LIV, 3 (Autumn, 1948), pp. 242-9; LVI, 2 (Summer, 1951), pp. 148-73.

D. *Recordings of Poetry*.

See Poetry Recording Anthologies, *Antología oral poesía hispano-america del siglo XX*.

**(67) GABRIELA MISTRAL (LUCILA GODOY ALCAYAGA)
(1889–1957). Chilean poet and educator.**

A. *Biographical Sketch*.

Gabriela Mistral was born Lucila Godoy Alcayaga, April 7, 1889, in Vicuña, Elqui, Chile. She grew up in Montegrande where her father was a schoolmaster, and attended the local schools.

At age 15 Lucila became a teacher in a rural school sometimes walking miles to teach her poor pupils. She fell in love with Romelio Ureta, who later committed suicide. She never married. Her love for him and her grief at his death inspired her first book of poems, *Sonetas de la muerte*, in 1914.

The young teacher feared that if it became known that she wrote such emotional verses she might be fired, so she chose the pseudonym, Gabriela Mistral.

She later attended the Pedagogical College at Santiago and became a high school teacher. In 1912 she was appointed inspector and professor of Spanish in the Liceo de Los Andes where she remained for six years.

From 1918 to 1922 she was director and professor of Spanish in three Chilean schools. She was invited to assist the government of Mexico to reorganize Mexican libraries and rural schools.

When she returned to Chile, she was named Chilean delegate to the League of Nations' Institute of Intellectual Cooperation.

In 1931 she came to the United States as Professor of Spanish History and Literature at Middlebury (Vermont) and Barnard (Columbia University, New York) Colleges. Miss Mistral was appointed

Chilean Consul in Madrid. She represented her government in various diplomatic posts in South America and Europe. She was Chilean Consul in Brazil, Portugal, at Nice, Los Angeles, and Naples.

In 1953 Gabriela Mistral came again to the United States and lived in Roslyn Harbor, Long Island, New York, until her death. She was elected an honorary corresponding member of the American Academy of Arts and Letters. She was awarded an honorary doctorate by the University of Chile in 1954. Miss Mistral was awarded the Nobel Prize for Literature, 1945, and the Chilean National Prize for Literature, 1951.

When she died in 1957 at her home in Long Island, Chile declared three days of national mourning and she was eulogized in the United Nations.

B. *Biography and Criticism.*

1. Books.

(Sp.) Arce de Vasquez, Margot. *Gabriela Mistral, persona y poesía.* San Juan, Puerto Rico: Ediciones A. Somante, 1958.

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Kunitz. *First Supplement*, pp. 676-7.

Moritz. *Current Biography Yearbook, 1946.* pp. 397-400.

Sáinz de Robles. *Escritores Españoles e Hispanoamericanos*, pp. 731-2.

C. *Books of Poetry.*

1. Spanish.

Mistral, Gabriela. *Los Sonetas de la muerte*, 1914. (Colección de Bibliófilos. Santiago: Philobiblion, 1952.)

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*———. *Poesías completas*. Madrid: Aguilar, 1958.

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2. English.

Mistral, Gabriela. *Selected Poems of Gabriela Mistral*. Tr. by Langston Hughes. Bloomington: Indiana University Press, 1954.

3. Articles in Collections.

Mistral, Gabriela. "Poems." *Hopkins Review*, II. (Spring, 1949), pp. 9-19.

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D. Recordings of Poetry.

See Poetry Recording Anthologies, *Antología oral poesía hispano-america del siglo XX*.

(68) PABLO NERUDA (RICARDO ELIEZER NEFTALÍ REYES Y BASOALTO) (1904–). Chilean poet.

A. Biographical Sketch.

Ricardo Eliezier Neftalí Reyes was born July 12, 1904, in Parral, Chile. He attended the local schools and the *liceo* of nearby Temuco. He had poetic talent, but had to conceal his interests from his family, rough rural people, who had no use for poets. He adopted the pseudonym "Pablo Neruda," when he sent his first poems to a literary magazine at the age of 15. He attended Chile's most important teacher's college, the Instituto Pedagógico in Santiago. He showed more interest in literary circles than his studies.

In 1921 he entered the annual spring poetry contest at Santiago and won first prize. He published several volumes of poems, then, in 1927, went to Rangoon, Burma, as Chilean Consul. He then served as Consul in Colombo, Ceylon, Batavia, Java, and visited China, Japan and Indo-China. During the early thirties he was Consul in Buenos Aires, Siam, Cambodia, Anam and Madrid.

The Spanish Civil War disturbed the poet deeply, and he changed

from an esoteric poet to a political poet. Neruda was an ardent foe of Dictator Francisco Franco. His "*Spain in the Hearth*" was circulated among the Spanish Republican Soldiers on the battlefield.

He was sent to the Chilean Embassy in Mexico City in 1939, became Consul in Mexico in 1941. Neruda returned to Chile in 1944, and was elected a Chilean Senator. After accusing President Videla of corruption and failing to prove his charges he was forced to flee to Mexico.

He travelled in Italy, France, USSR and China, returning to Chile in 1953. He is a member of the Union de Escritores Chilenos (President, 1959-), the International P. E. N., and was elected an honorary fellow of the Modern Language Association (USA) in 1961.

Neruda was awarded the Chilean National Prize for Literature in 1945. Oxford University conferred the *Doctor honoris causa* degree on Neruda in 1965.

B. *Biography and Criticism.*

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2. Articles in Collections.

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C. *Books of Poetry.*

1. Spanish.

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- *———. *Tercer Libro de las odas*. Buenos Aires: Editorial Losada, 1957.
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- . *La Insepulta de Paíta*. Buenos Aires: Editorial Losada, 1962.
- . *Poema con grabado*. Santiago: Ediciones Isla Negra, 1962.
- *———. *Canción de gesta*. Montevideo: El Siglo Ilustrada, 1963.
- *———. *La barcarola*. Colección poetas de ayer y de hoy. Buenos Aires: Editorial Losada, 1968.

2. English.

- *Neruda, Pablo. *The Elementary Odes of Pablo Neruda*. Tr. by Carlos Lozano. New York: Cypress Books, 1961.
- *———. *Selected Poems of Pablo Neruda*. Ed. and tr. by Ben Bellitt. New York: Grove Press, 1961. (also paper, Evergreen E 364.)
- *———. *The Heights of Macchu Picchu*. Tr. by Nathaniel Taru. New York: Farrar, Straus and Giroux, 1967. (also paper, Noonday N 334).

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3. Articles in Collections.

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D. Recordings of Poetry.

See poetry anthologies, *Antología oral poesía hispanoamericana del siglo XX*.

(69) OCTAVIO PAZ (1914–). Mexican poet, writer, critic and translator.

A. Biographical Sketch.

Paz was born March 31, 1914, in Mixcoac, Mexico City, Mexico. He lived several years of his childhood in the United States. He studied at the Universidad Nacional de México, and while a student intervened in the student rebellion. He later received the degree of *doctoró en derecho*, from the University.

He was dedicated to literature and in 1931 formed part of the young literary group that founded the magazine, *Barandal*. His first book of verse, *Luna silvestre*, was published in 1933.

During this era he divided his time between literature and politics. He founded a secondary school for workers and laborers, then left for Spain to assist the Spanish Republican forces in the Civil War. His poem, *No pasarán*, was published in Spain and became the famous Spanish Republican propaganda phrase.

In 1938 he founded with friends the review *Taller*, which he directed from 1938-41.

When this review succumbed, he founded *El Hijo Pródigo*, which he edited from 1943-46.

From 1943-53 he held various diplomatic posts in the United States, France, India and Japan.

While in France he collaborated on various French and English vanguard reviews. His play, *La hija de Rapaccini*, was produced by the University Theatre of Mexico in 1956. He has since published criticism and essays on drama. He then translated the Japanese poet Matsuo Basho and works of Gerard de Nerval, Ionesco, Schehade, Yeats, etc.

Paz was awarded a Guggenheim Memorial Latin-American fellowship, 1943, and the Xavier Villaurrutia Prize (Mexico), 1958.

B. *Biography and Criticism.*

1. Books.

Wing, George Gordon. *Octavio Paz: Poetry, Politics, and the Myth of the Mexican*. Unpublished master's thesis, The University of California, Berkeley, 1961.

2. Articles in Collections.

(Sp.) Leiva, Raul. *Imagen de la poesía mexicana contemporánea*. Universidad Nacional Autónoma de México. Centro de Estudios Literarios, México, D. F.: Imprenta Universitaria, 1959, pp. 205-226.

C. *Books of Poetry.*

1. Spanish.

Paz, Octavio. *Luna silvestre*. México, D. F.: Fabula, 1933.

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*———. *Salmandra*. México, D. F.: Editorial Joaquín Moritz, 1962.

2. English.

*Paz, Octavio. *Selected Poems of Octavio Paz*. Tr. by Muriel Rukeyser.

Bilingual ed. UNESCO Collection of Contemporary Works: Latin American Series. Bloomington: Indiana University Press, 1963.

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3. Articles in Collections.

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Paz, Octavio. "Poems." *Evergreen Review* II, 7 (Winter, 1959) pp. 38-44.

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D. Recordings of Poetry.

Octavio Paz. Read by poet. Voz Viva de México VV-13.

See Poetry Recordings Anthology, *Antología oral poesía hispano-america del siglo XX*.

(70) ALFONSO REYES (1889-1959). Mexican poet, scholar, critic, essayist and translator.

A. Biographical Sketch.

Reyes was born May 17, 1889, in Monterrey, Mexico. He attended elementary and secondary schools in the city of his birth. In 1905 he entered the Escuela Nacional Preparatoria in Mexico City and completed his education at the Escuela Nacional de Altos Estudios.

After obtaining his law degree in 1913, he taught briefly before entering the Mexican diplomatic service, serving first in Paris.

Reyes left his post and went to Spain after the outbreak of the First World War. He translated books, entered the literary circles and gained a position in the Centro de Estudios Historicos. In 1920, he reentered the Mexican diplomatic service in Madrid.

Reyes also served in France, Argentina and Brazil, returning to México in 1939. He founded the Colegio de México and the Colegio Nacional in Mexico City. He taught in the university and published his complete works.

He was an honorary member (elected, 1928) of the Mexican Academy of Letters, and served as its president from 1957 until his death.

Reyes received the Manuel Avila Camacho Prize (Mexico) and the National Prize for Arts and Sciences in 1948. He died August 10, 1959, in Mexico City.

B. *Biography and Criticism.*

- (Sp.) *El Colegio Nacional A Alfonso Reyes (Uno de sus miembros fundadores)*. México D.F.: El Colegio Nacional, 1956.
- (Sp.) Garrido, Luis. *Alfonso Reyes*. México, D. F.: Imprenta Universitaria, 1954.
- (Sp.) Robb, James Willis. *El estilo de Alfonso Reyes: Imagen y estructura*. México, D. F.: Fondo de Cultura Económica.

C. *Books of Poetry.*

1. Spanish.

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- . *Yerbas del Tarahumarca*. Buenos Aires: Imprinta F. A. Colombo, 1934.
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- . *Cuanta en la tumba de Federico García Lorca*. Buenos Aires: L. Sloane, 1937.
- . *Villa de Unión*. México, D. F.: Fabula, 1940.
- . *Algunas poemas*. México, D. F.: Nueva Voz, 1941.
- . *Romances (y afines)*. México, D. F.: Nueva Floreste en la Editorial Stylo, 1945.
- . *La vega y el soto (1916-1943)*. México, D. F.: Editorial Central, 1946.
- . *Cortesía (1909-1947)*. México, D. F.: Editorial Cultura, 1948.
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2. English.

See Latin American Poetry Anthologies, Cohen, Davidman, Fitts, Onis, Paz.

3. Articles in Collections.

Reyes, Alfonso. "Poems." *The Americas*, II, 2 (October, 1945) pp. 167-9.

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D. *Recordings of Poetry*.

Alfonso Reyes. Read by the poet. *Voz Viva de México* VV-1.

See Poetry Recording Anthologies, *Antología oral poesía hispanoamericana del siglo XX*.

Supplements

A. POETRY ANTHOLOGIES

A number of selected anthologies containing poets from each of the three categories are listed in this supplement. Only those anthologies that would be accessible to students and teachers are included. Those anthologies which contained few of the selected poets, except those including poets with fewer listings, were excluded from the list.

In order to facilitate the use of these anthologies, each poet found in an anthology is identified by a number (40-70), corresponding to the number to the left of his name in each category. (44, 53 and 67 are used to identify Robert Graves, e. e. cummings and Gabriela Mistral, respectively, etc.)

Since many librarians and teachers may wish to acquire anthologies including other poets to be used in future League contests, identification numbers of modern poets from Volume I of the *Guide* which will be used again, are also listed. (1-20). These identifications are included

in parentheses immediately following the entry. (3 and 11 are used to identify T. S. Eliot and Langston Hughes, respectively, etc.)

The poets (1-20) are included for reference purposes only and are not to be used in the poetry interpretation contest this year. The identification numbers of the poets are found in Supplement E.

Identification numbers of the poets to be used in this year's contest, (40-70), follow those reference poets listed in parentheses.

The supplement includes three sections: 1, General Anthologies (including primarily modern British and American poets), 2, Latin American Poetry Anthologies (in both English and Spanish), and 3, Poetry Recording Anthologies (both in English and Spanish of the selected poets.)

1. General Anthologies

- Aiken, Conrad, ed. *Twentieth Century American Poetry*. Modern Library, No. 127. New York: Random House, 1963. (3, 12, 14-5, 17-8, 20) 51-3, 55, 58-9, 60
- Aldington, Richard, ed. *The Viking Book of Poetry of the English Speaking World*. New York: The Viking Press, 1959. (1-10, 14-5, 17-8, 20) 41, 44, 47-51, 53, 57-8, 60
- Allott, Kenneth, selec. *Penguin Book of Contemporary Verse*. (paper, The Penguin Poets, D 12) Harmondsworth, Middlesex: Penguin Books, 1950. (1, 3, 8-10) 41-4, 47-8
- Alterbend, Lynn and Leslie L. Lewis. *Introduction to Literature: Poems*. New York: Macmillan Company, 1963. (3-4, 7-10, 14-5, 18, 20) 44, 46, 50, 53, 55, 58, 60
- Arp, Thomas R. *The Form of Poetry*. New York: The Macmillan Company, 1966. (1-3, 6-7, 10, 14-5, 18) 44, 46, 60
- Bebbington, W. G., comp. *Introducing Modern Poetry*. London: Faber and Faber, 1967. (1, 3, 8, 9) 41, 49
- Beer, Patricia, Ted Hughes and Vernon Scannell. *New Poems 1962*. London: Hutchinson and Company, Ltd., 1962. 41, 46, 58
- Blackburn, Thomas. *45-60 An Anthology of English Poetry 1945-60*. London: Putnam and Company, Ltd., 1960. 41-2, 44-6, 48
- Boggs, Tom, ed. *The American Decade: 68 Poems for the First Time in an Anthology*. Cummington, Massachusetts: The Cummington Press, Publishers, 1943. (11, 17-8) 51-3, 60
- Brinnin, John Malcolm and Bill Reed. *The Modern Poets: An Ameri-*

- can-British Anthology*. New York: McGraw-Hill Book Company, 1963. (1, 3-5, 7, 9-10) 41-2, 44-6, 49, 51-3, 55, 58-60
- Calderwood, James L. and Harold L. Toliver. *Forms of Poetry*. Englewood Cliffs, New Jersey: Prentice-Hall, 1968. (1, 3-5, 7, 9-10) 42, 44, 53, 58, 60
- Cecil, David and Allen Tate, eds. *Modern Verse in English: 1900-1950*. London: Eyre and Spottiewoode, 1958. (1-10, 15-18, 20) 42-4, 47, 49-51, 53
- Church, Richard and Mildred Bozman, comps., *Poems of Our Times: 1900-1960*. New York: E. P. Dutton and Company, 1959. (1-5, 7-10) 41, 44-5, 47, 49-50
- Ciardi, John, ed. *Mid-Century American Poets*. New York: Twayne Publishing Company, 1950. (20) 51-2, 55, 58
- Day-Lewis, Cecil and John Lehman, eds. *The Chatto Book of Modern Poetry, 1915-1955*. London: Chatto and Windus, 1956. (1-4, 7-10) 41-4, 47-9
- , and L. A. G. Strang, comps. *An Anthology of Modern Verse: 1920-1940*. London: Methuen and Company, Ltd., 1960. (1-10) 41-2, 47, 49-50.
- Dilworth, Ira, comp. *Twentieth Century Verse*. Toronto: Clarke, Irwin and Company, 1945. (1-8, 10, 17) 44, 47
- Drinkwater, John, Henry Seidel Canby and William Rose Benét, eds. *Twentieth Century Poetry*. Boston: Houghton-Mifflin Company, 1929. (2-7, 10, 11, 13-15, 17, 18) 44, 50, 53, 60
- Durrell, Lawrence, ed. *New Poems 1963*. London: Hutchinson and Company, 1963. (8) 45-6, 49
- Elliott, George P. *15 Modern American Poets*. (paper) New York: Holt, Rinehart and Winston, 1956. (20) 51, 55, 58-9
- Engle, Paul and Warren Carrier, eds. *Reading Modern Poetry*. Chicago: Scott, Foresman and Company, 1955. (1-4, 6-10, 14, 15, 17, 18, 20) 41, 47, 51, 53-4, 59-60, 65
- Finn, F. E. S., comp. *Poets of Our Time*. London: John Murray, 1965. 42, 45
- Frankenberg, Lloyd, ed. *Invitation to Poetry*. Garden City, New York: Doubleday and Company. (1, 3, 6, 9-10, 14-5, 18) 42, 47, 50-1, 53, 58, 60
- Friar, Kienon and John Malcolm Brinnin, eds. *Modern Poetry: American and British*. New York: Appleton-Century-Crofts, 1951. (1-3, 6-10, 14, 15, 17, 18, 20) 41, 43-4, 47-8, 51, 53, 55, 58-60
- Grigson, Geoffrey, comp. *New Verse*. London: Faber and Faber, 1939. (1, 8-9) 41, 49

- Hall, Donald, ed. *Contemporary American Poetry*. (paper, Penguin D 67) Baltimore: Penguin Books, 1962. (20) 54
- , and Robert Pack, eds. *New Poets of England and America*. 2nd. ed. (paper, Meredian Book, M 50) Cleveland: World Publishing Company, 1962. (20) 44, 46
- Heath-Stubbs, John Francis Alexander and David Wright. *The Faber Book of Twentieth Century Verse*. London: Faber and Faber, 1953. (1-5, 7-10) 41-4, 47-9
- Jones, Phyllis M., ed. *Modern Verse: 1900-1950*. 2nd. ed. New York: Oxford University Press, 1959. (1-10) 41, 43, 47-50
- Leary, Paris and Robert Kelly, eds. *A Controversy of Poets*. (paper, Anchor Book, A 439) Garden City, New York: Doubleday Paperbacks, 1965. (20) 54, 56
- Lehman, John, ed. *Poems From New Writing: 1936-1946*. London: John Lehman, 1946. (1, 8) 41, 49, 65
- Lowenfels, Walter. *Poets of Today: A New American Anthology*. New York: International Publishers, 1964. (11) 56
- . *Where Is Vietnam?* (paper, Doubleday Anchor, A 572) Garden City, New York: Doubleday and Company, 1967. (12) 54-6
- Lynd, Robert, comp. *An Anthology of Modern Poetry*. New York: Thomas Nelson and Sons, Ltd., 1939. (1-10) 47-8, 50
- Mack, Maynard, Leonard Dean and William Frost, eds. *English Masterpieces, Vol. VII, Modern Poetry*. 2nd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1961. (1, 3, 4, 6-7, 9, 10, 14-15, 20) 41, 46-7, 53, 55, 58-60
- Main, Charles F. and Peter J. Seng, eds. *Poems*. 2nd. ed. Belmont, California: Wadsworth Publishing Company, 1965. (1, 3, 6, 7, 9, 10, 14-15, 17, 20) 41, 44, 50-1, 53, 55, 58, 60
- Markham, Edwin, comp. *The Book of Modern English Poetry*. New York: William H. Wise and Company, 1934. (2, 4-5, 8, 10) 44, 47, 49-50
- Martz, William J. *The Distinctive Voice: Twentieth-Century American Poetry*. (paper, no. 5642) Glenview, Illinois: Scott, Foresman and Company, 1966. (3, 14-5, 18, 20) 51-5, 58-60
- Maud, Ralph and Aneurin Talfan Davies, eds. *Dylan Thomas's Choice: An Anthology of Verse Spoken by Dylan Thomas*. New York: New Directions Publishing Company, 1963. (1, 3, 6-7, 10, 14-5) 41-4, 47, 50
- Perrine, Lawrence and James M. Reid, eds. *100 American Poems of the Twentieth Century*. New York: Harcourt, Brace and World, 1966. (3, 14-5, 17-8, 20) 51, 53-4, 57-60

- Rexroth, Kenneth. *The New British Poets: An Anthology*. New York: New Directions, 1949. (8, 9) 43, 48
- Roberts, Michael, ed. *The Faber Book of Modern Verse*. 2nd ed. London: Faber and Faber, 1951. (1, 3, 6, 8-10, 14, 15, 18) 41, 43-4, 47-9, 53, 55
- Robinson, James K., ed. *A College Book of Modern Verse*. Evanston: Row-Peterson and Company, 1962. (1-4, 6-10, 14, 15, 18) 44, 49-50, 53, 58, 60
- Rodman, Selden, ed. *A New Anthology of Modern Poetry*. New York: Modern Library, 1946. (1-3, 6-10, 14-18) 43-4, 48-9, 51, 53, 55, 59-60, 65-70
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- Shapiro, Karl, ed. *American Poetry*. New York: Thomas Y. Crowell Company, 1965. (3, 14-5, 20) 52-3, 55, 58-60
- Sitwell, Dame Edith, ed. *The Atlantic Book of British and American Poetry*. *Atlantic Monthly* Press Book. Boston: Little, Brown and Company, 1958. (1-10, 14-5, 17) 41, 44, 47, 49, 52-3, 55, 58, 60
- Smith, Janet Adam, comp. *Poems of Tomorrow (from the Listener)*. London: Chatto and Windus, 1935. (1, 8-9) 41, 48, 55
- Southworth, James G. *More Modern American Poets*. Oxford: Basil Blackwell, 1954. (1, 14-5) 59-60
- Spender, Stephen. *Poetry Since 1939*. (paper, *The Arts in Britain*, No. 1) New York: Longmans, Green and Company, 1949. (1, 3, 8-9) 41-4, 48
- Taylor, Warren and Donald Hall. *Poetry in English*. New York: Macmillan Company, 1963. (1-4, 7-10, 14-5, 17-8, 20) 41, 44-8, 51, 53, 55, 58, 60
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- Wagoner, Hyatt H., ed. *American Poets from Puritans to Present*. Boston: Houghton-Mifflin Company, 1968. (3, 14-5, 17-8, 20) 53, 58-60
- Walsh, Chad, ed. *Today's Poets: American and British Poetry Since*

- the 1930's*. (paper) New York: Charles Scribner's Sons, 1964. (9, 20) 41, 43, 45-6, 52, 54, 56-8
- Wilkinson, Marguerite, ed. *Contemporary Poetry*. New York: Macmillan Company, 1942. (5, 7, 10, 17) 47, 50
- Williams, Oscar. *A Little Treasury of Modern Poetry*. New York: Charles Scribner's Sons, 1952. (1, 4, 8-10, 12, 14, 18) 41, 43-6, 49, 53-4, 58-60
- , ed. *A Pocket Book of Modern Verse*. Rev. ed. (paper) New York: Washington Square Press, 1960. (1, 2, 4, 6-10, 14-5, 17-8, 20) 41, 43-6, 49, 53-4, 58-60
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2. Latin American Poetry Anthologies

- Blackwell, Alice Stone, tr. *Some Spanish-American Poets*. Philadelphia: University of Pennsylvania Press, London: H. Milford, Oxford University Press, 1937. 63-4, 66-7
- (Sp.) Caillet, Bois, ed. *Antología de la poesía hispanoamericana*. Madrid: Aguilar, 1958. 61-4, 66-70
- (Sp.) Castillo, Homero, ed. *Poetas modernistas hispanoamericanas*. Waltham, Massachusetts: Blaisdell Publishing Company, 1966. (With glossary and Spanish-English vocabulary) 63-4
- Cohen, John Michael, ed. *The Penguin Book of Spanish Verse*. (paper, The Penguin Poets, D 30) Baltimore: Penguin Books, 1956. 62, 64, 68-70
- Collette, Elizabeth, Tom Peete Cross and Elmer C. Stauffer, eds. *The World in Literature: Vol. I. Within the Americas*. Boston (etc.): Ginn, 1946. 62-4
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- Creekmore, Hubert, ed. *A Little Treasury of World Poetry: Translations from the Great Poets of Other Languages, 2600 B. C. to 1950 A. D.* New York: Charles Scribner's Sons, 1952. 65
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- (Sp.) García Prada, ed. *Poetas modernistas hispanoamericanos: antología*. Madrid: Ediciones Cultura Hispanica, 1956. 63, 70
- (Sp.) Goddard Alzamora, José, comp. *Hablemos de amor: gran selección de poemas románticos*. 2a ed. (paper) Lima: C M I P, 1960. 63-8
- Goldberg, Issac. *Studies in Spanish-American Literature*. New York: Brentano's, 1920.
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- Johnson, Mildred, ed. and tr. *Swan, Cygnets and Owl: An Anthology of Modernist Poetry in Spanish America*. (paper, The University of Missouri Studies, XXIX) Columbia, Missouri: University of Missouri Press, 1956. 61, 63-4, 66, 68
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- Martin, Michael Rheta, ed. *The World's Love Poetry*. (paper, Bantam Book, S 2098) New York: Bantam Books, Inc., 1960. 64, 68
- Onís, Harriet de, ed. and tr. *The Golden Land: An Anthology of Latin American Folklore in Literature*. New York: Alfred A. Knopf, Inc., 1961. 61, 70
- (Sp.) Pavero, Leopoldo, ed. *Antología de la poesía hispanoamericana: Tomo II Desde Rubén Darío hasta nuestra días*. 2 Vols. Madrid: Editorial Nacional, 1945. 61-4, 66-8, 70
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- (Sp.) Earle, Peter G., ed. *Voces hispanoamericanas*. New York: Harcourt, Brace and World, 1966. 61, 64, 68-9
- (Sp.) Ferro, Hellén, ed. *Antología comentada de la poesía hispanoamericano*. New York: Las Americas Publishing Company, New York, 1965. 61, 63-4, 66-70
- Fitts, Dudley, ed. *Anthology of Contemporary Latin-American Poetry; Antología de la poesía americana contemporánea*. Norfolk, Connecticut: New Directions, 1947. 61-2, 66-70

- University Press, 1958. (Also paper, Indiana Poetry Paperback, PPB 29) 70
- Resnick, Seymour, ed. *Spanish-American Poetry*. A bilingual selection. Irvington-on-Hudson, New York: Harvey House, 1964. 63-4, 66-8
- Torres Rioseco, Arturo. *The Epic of Latin American Literature*. New York: Oxford University Press. 1942. (Also paper, Berkeley: University of California Press, 1959) 63-4, 67
- Walsh, Thomas, ed. *Hispanic Anthology: Poems Translated from the Spanish by English and North American Poets*. New York: G. P. Putnam's Sons, 1920.

3. Poetry Recording Anthologies

- American and British Modern Poetry Anthology*. (Read by Poets). Gryphon 902-4 (3 records). (3, 8, 12, 14-5, 18, 20) 41, 44-5, 53, 55, 58, 60
- (Sp.) *Antología oral poesía hispanoamericana del siglo XX*. (Read in Spanish by Octavio Corvalan) Folkways 9926. 61-2, 64, 66-70
- Anthology of Contemporary American Poetry*. (Read by poets). Folkways 9735 (20) 52, 58
- Anthology of English Verse*. (Various poets read by various persons). Folkways 9891-2 (2 records). (7) 44, 50
- Anthology of 20th Century English Poetry*. (Various poets read by various persons). Folkways 9886-7 (2 records). (4, 7, 10) 42, 49
- Caedmon Treasury of Modern Poets Reading Their Own Poetry*. Caedmon TC 2006 (2 records). (1, 3, 8-9, 14, 18, 20) 44, 49, 51, 53, 55, 60
- Contemporary English Literature*. Vol. I. (Read by authors). Folkways 9888. 44, 49
- Conversation Pieces*. (Various artists). Folkways 9880. (1, 4, 7) 44
- Exposición de poesía latinoamericano*. Educational Audio Visual 4 R 390, 62, 66
- (Sp.) *Invitation to Spanish Poetry*. (García Lorca and other poets of Spain, read in Spanish) Dover IP 9894. 65
- Jupiter Anthology of 20th Century Poetry*. (Read by Poets). Jupiter JUR-OOA1-2 (2 records). (1-4, 7-10) 41-2, 44, 47, 49
- Jupiter Anthology of Twentieth Century English Poetry*. (Read by poets). Jupiter JUR-00A8. 45-6
- Patterns of Poetry*. (Read by readers) (8 records). HMV Part I.,

HMV-CLP1724. (9) 50, 54; Part III., HMV-CLP1736. (15) 44-5, 49; Part VI., HMV-CLP1782. (3-4, 8-9) 41; Part VII., HMV-CLP1792. (9) 42; Part VIII., HMV-CLP1841. (9-10) 44, 47

The Poet Speaks. (Read by poet). Argo RG-455 Vol. V. 45

(Sp.) *Poetas latinoamericanos.* Miami 1231.

(Sp.) *Recital poética: De corazón a corazón.* (Read by Ernesto Hoffman Liévano). SMC Pro-Arte 1001. 64, 67-8

Sir Alec Guinness, A Personal Choice. (Read by Guinness). RCA Victor, VDM-102. 44, 53

(Sp.) *Spanish Poetry: Modern Verse.* (Read by Ricardo Florit). Spoken Arts 913.

(Sp.) *Spanish Selections.* Resnick CMS 510.

Spoken Anthology of American Literature: Vol. II: Twentieth Century. University of Arizona. (14, 17, 18) 53, 60

(Sp.) *Treasury of Spanish Verse.* (Read by Ricardo Florit). Spoken Arts SA 829. 65

Twentieth Century Poetry in English: Nine Pulitzer Prize Poets Reading Their Own Poems. Library of Congress PL-29. (12, 20) 57-9

B. REFERENCES

This supplement provides a listing of selected reference materials to provide the student with sources of history, criticism and analysis to assist in the analyzing and determination of meaning of the selections to be used for contest work.

Part 1 includes bibliographical and biographical works about the selected poets.

Part 2 includes books on modern and contemporary poetry, works by some of the selected poets about the theory and criticism of poetry, studies in analysis and criticism and other general reference works.

Part 3 offers a short list of books about communication theory and semantics to provide the student with additional references for the study of meaning and communication processes.

1. Bibliography and Biography

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D. POETRY INTERPRETATION INSTRUCTIONS TO JUDGES.

Conducting the Contest:

Each student shall have prepared one selection from each of the three categories given in the Constitution and Contest Rules. Each category includes the names of ten chosen poets.

The selection may include only one poem, a cutting of a poem, or it may be a combination of several poems. The selection may be lines taken from the works of a single poet or from any combination of poets within the category.

The director of the contest will place in a receptacle three slips, on which are written the names of the three categories which the contestants have prepared—one to a slip. In the presence of the contestants, one of the judges will draw one slip from the receptacle. Contestants will all be bound by this one drawing of the judge—that is, contestants in any one contest will all present selections from one category.

No contestant shall be penalized for presenting or for not presenting an introduction since this is optional.

Total time for presentation, including the optional introduction and any transitory materials, shall not exceed seven minutes.

Ranking the Contestants:

At the close of the contest, the judge or judges shall rank the speakers by numbers: 1st, 2nd, 3rd, etc., according to their relative merit. In case of a tie, it shall be the duty of the judge or judges to decide, even though the relative performances of the contestants may seem to be very similar, which contestants did the better job.

Judging the Contest:

Poetry Interpretation is a competition in the art of reading aloud from the printed page. The contestant is required to read from a manuscript. It is not a contest in acting or in dramatic reading. Excessive use of gestures or exaggerated emotional outbursts should be penalized by the judge or judges. Students who greatly exceed normal reading techniques should be disqualified.

The object of the contest, as set forth in the Constitution and Contest Rules, is: "The purpose of this contest is to train the student to ascertain the meaning of a poem and to communicate that meaning to the listener. Another basic goal of the contest is to stimulate the reader's appreciation of literature."

Poetry Interpretation may also be defined as creative reading. The reader-contestant communicates the connotative meanings of the poem, as he interprets them, in addition to the simple denotative meaning of the words being read. Thus, one level involves simple communication, in which the major purpose is to convey accurately the idea of the poet. Another level includes the conveying of inner feelings and the subtle emotions inherent in the poem or poems.

Judges should be careful to insure that their personal prejudices do not interfere with evaluation of the contestants. Each judge should consider the reading given, apart from his own personal preference for or dislike of a certain poet or type of poetry. All of the selected poets are to be considered as equally valid choices.

Judges should give greatest consideration to contestants who manifest a desire to communicate ideas or meaning within the framework of the oral reading, as set forth in Part I of the Standards for Evaluation which follow.

I. Interpretation and Communication:

A. Choice of Selection:

1. Was the chosen poetry suitable material for this student?
2. Did the student seem to understand the purpose of the poet, and his own purpose in giving the selection?
3. Did the introduction and transitory material contribute to the effectiveness of the reading? (Judges will recall that presenting an introduction is optional.)

B. Meaning:

1. Did the student understand the basic intent of the poem and communicate that meaning to the audience?
2. Was the student's phrasing and emphasis effective in presenting the thought-units or ideas of the poem? Were the relatively unimportant words, such as articles and prepositions, properly subordinated to the more important key words?
3. Did the student read so that the meter of the poem did not interfere with the communication of the meaning or was there a "singsong" pattern in delivery?
4. Did the student master the rhythm of the poem?
5. Was the imagery vivid and effective?
6. Did the student respond to the emotion and mood of the poem, yet control his own emotion? Was the presentation restrained and in good taste? Was the reading devoid of exaggerated emotional outbursts?

C. Characterization:

1. If involved, was characterization subtly suggested rather than obviously apparent as a technique?
2. If present, was the dialogue distinct yet unobtrusive?

II. Delivery:

A. Voice Communication:

1. Did the reader's voice effectively convey the meaning of the poem?
2. Was the reader's speech free from detracting articulation, pronunciation or dialect errors?
3. Did the speaker read with too much or too little volume?
4. Was the voice pitched too high or too low, was it monotonous? Was there any repetitive, intonational pattern?
5. Was the rate of speaking effective, or did the reader read too

fast or too slow? Was the speed of delivery unvaried and monotonous?

B. Bodily Communication:

1. Was the reader's face and body responsive to the mood of the selection?
2. Did the body assist the speaker in a natural way, or did the bodily movements seem artificial and detract attention from the reading itself?

C. Visual Communication:

1. Did the contestant read with directness, in a conversational manner, or was his performance a memorized recital, mechanically presented?
2. Did the reader use direct eye-contact to enhance the effectiveness of his delivery, or did he talk to the floor or the ceiling?

D. General Effectiveness:

1. Did the contestant's method of presentation contribute to his effectiveness as a reader?
2. Was the reading enjoyable or memorable to you, as judge or to the audience?

E. POETS LISTED IN VOLUME I.

The following poets are listed in Volume 1, *Bibliography and Guide to Poetry Interpretation*, 1966. The modern poets in this list will be used in future contests and are included for the information of teachers and librarians. (Copies of this publication may be obtained from the Publication Department, The University Interscholastic League, Box 8028, University Station, Austin, Texas 78712.)

- | | | |
|-------------|---------------|-----------------|
| (1) Auden | (11) Hughes | (21) Browning |
| (2) Bridges | (12) Kunitz | (22) Bryant |
| (3) Eliot | (13) McKay | (23) Byron |
| (4) Hardy | (14) Moore | (24) Coleridge |
| (5) Hodgson | (15) Ransom | (25) Holmes |
| (6) Hopkins | (16) Rexroth | (26) Keats |
| (7) Housman | (17) Sandburg | (27) Longfellow |
| (8) Spender | (18) Stevens | (28) Shelley |
| (9) Thomas | (19) Updike | (29) Tennyson |
| (10) Yeats | (20) Wilbur | (30) Whittier |

