EXHIBIT CATALOGUE & COMMENTARIES

LITERARY DEGREES OF SEPARATION: THE MANUSCRIPTS AND SPECIAL EDITIONS OF PITTSBURGH AUTHORS

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From the Mary Roberts Rinehart Papers (1831-1970), Hervey Allen Papers (1831-1965), Lawrence Lee Papers (1920-1978), Walter and Martha Leuba Collection, Nixon Theatre: Pittsburgh Theatre Collection, and Hillman Library Special Collections

Spring 2013

Special Collections Department, University of Pittsburgh Library System
363 Hillman Library, Pittsburgh, PA 15260.

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NOTE: Any of these works are available for use in the Special Collections Reading Room, upon application to the Special Collections Department, 363 Hillman Library.

Abstract:

The Special Collections Department has recently completed the archival arrangement and processing of two major literary collections from early 20th century Pittsburgh authors, Hervey Allen and Mary Roberts Rinehart. These collections, both legacy holdings acquired in the mid-20th century, now have online finding aids. The availability of these finding aids will greatly improve their accessibility to researchers at the University of Pittsburgh and beyond. To highlight this, an exhibition has been created in the Special Collections reading room titled, Literary Degrees of Separation: the Manuscripts and Rare Editions of Pittsburgh and Pittsburgh-Based Authors for the spring 2013 semester. Selections from Hervey Allen and Mary Roberts Rinehart as well as the manuscript and rare book collections of other Pittsburgh authors such as Lawrence Lee Papers and the Walter and Martha Leuba Collection are featured to exhibit various interconnections evident across all four.

Introduction:

Literary Degrees of Separation shines light on the interconnections among select manuscript collections in the Special Collections Department at the University of Pittsburgh. Notably, the Department houses the Hervey Allen Papers, Mary Roberts Rinehart Papers, Lawrence Lee Papers, and the Walter and Martha Leuba Collection; these manuscript and rare book collections represent Pittsburgh native/Pittsburgh based authors, all of which predominately wrote in the early to mid-20th century. Beside their place of origin, the papers of these authors all exhibit connections, or numerous degrees of separation, between each other in terms of their creative endeavors, their practice, their experiences, their affiliations, and shared relationships with other relevant literary figures of the 20th century.

Subsequently, the exhibition demonstrates the literary creative process as it happened during the early to mid-20th century, before electronic word processors were available. From straight pinning parts of drafts together, to early typescript, and later iterations of word processing, the materials on display show the evolution of the creative process throughout the 20th century.
EXHIBIT CASE I

Writer as Soldier, Writer as War Correspondent: Impact of World War I on Hervey Allen and Mary Roberts Rinehart

As a soldier fighting on the American Expeditionary Forces, Hervey Allen wrote extensively and kept a diary of his experiences. From these writings Allen produced his most successful poem, “The Blindman” and later works such as Toward the Flame were directly influenced by his wartime observations. Mary Roberts Rinehart also took inspiration from her experiences during the war. In early 1915, Rinehart asked her Saturday Evening Post editor to send her to Europe to report on World War I prior to U.S. involvement. Rinehart returned to Europe in 1918 to report on the war to the US War Department. In her 1918 novel, The Amazing Interlude, Rinehart writes about a girl who leaves her fiancé to run a soup kitchen near the front and falls in love with a Belgian aristocrat, both of which were inspired by real life individuals Rinehart met while touring the front.

Coincidentally, both Rinehart and Allen were in Paris when the Armistice was signed.

(SHELF 1)

1. MARY ROBERTS RINEHART PORTRAIT: “WHEN I WENT TO THE WAR – 1915”
Box 28, Folder 6, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

2. “LITTLE WAS STILL UNDER BOMBARDMENT”
PHOTOGRAPHIC REPRODUCTION OF EUROPEAN FRONT
Box 31, Folder 29, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

3. FRAMED LETTER AND MEDAL OF QUEEN ELISABETH FROM THE BELGIAN EMBASSY TO HONOR MARY ROBERTS RINEHART’S SERVICE TO BELGIUM, DECEMBER 10, 1919
Box 34, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

(SHELF 2)

4. KHAKI WORLD WAR I NOTEBOOK OF POETRY, LETTERS, AND WILL, 1918
Summary: Hervey Allen kept a war diary while at the French front which was filled with original poetry, unsent letters to home, and an emergency will. His observations and his growing disenchantment with the notion of war are evident in his notebook and letter writing from which Allen gathered much inspiration for his later works. In “No man’s Land,” Allen describes ghastly landscapes between enemy trenches. In his 29-page letter (typewritten copy) of August 17th, Allen writes a lucid narrative about life in the trenches, of which Allen later took inspiration from while writing Toward the Flame.
5. **KHAKI WORLD WAR I HANDKERCHIEF**

Summary: In the last chapter of *Toward the Flame*, Hervey Allen tells of stripping himself to swim across the river for help when his company was being attacked. He left the manuscript of his war poems wrapped in this khaki handkerchief on the bank of the river and thought they were lost. After the war, a French officer who had picked them up returned them to him. These are the war poems which appear in *Wampum and Old Gold*.

6. **THE AMAZING INTERLUDE**

*By Mary Roberts Rinehart; illustration by the Kinneys.*

New York: Grosset & Dunlap, c1918.


Summary: Like Allen, Rinehart also took inspiration from her experiences during the war. In her 1918 novel, *The Amazing Interlude*, Rinehart writes about a Sara Lee Kennedy, a girl who leaves her fiancé to run a soup kitchen near the front and falls in love with a Belgian aristocrat. Both characters were inspired by real life individuals Rinehart met while touring the front.

7. **WORLD WAR I NOTEBOOKS**

Summary: In early 1915, Rinehart asked her Saturday Evening Post editor to send her to Europe to report on World War I prior to U.S. involvement. Rinehart returned to Europe in 1918 to report on the war to the War Department. In her February 2 (year unknown) entry Rinehart writes, “Today I go to the front trenches[.] Start at 3:30 from the Mairie.” The Mairie is most likely Bapaume’s town hall, a commune in northern France where heavy trench action occurred during the First World War. Rinehart’s next entry on the 3rd is a 25-page observation piece in which she notes a dead body stench as she made her approximate entry into No Man’s Land. Like Hervey Allen, Mary Roberts Rinehart was in Paris on November 11 when the armistice ended the war.

8. **NOTES FROM INTERVIEW WITH ALBERT I, KING OF THE BELGians**

Rinehart interviewed Albert I, King of the Belgians and Queen Mary of England at a time when very few journalists were granted such access. Rinehart interviewed the King to get his opinion about the “situation in Belgium” and his thoughts about allied American aid to Belgium during the War.
(SHELF 5)

9. **TOWARD THE FLAME TYPEWRITTEN MANUSCRIPT**

Box 28, Folder 1, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

10. **IT WAS LIKE THIS: TWO STORIES OF THE GREAT WAR**

   By: Hervey Allen; illustrations by Lyle Justis
   New York: Farrar & Rinehart, incorporated [c1940].
   153 p., illus.; 22 cm.

   Hillman Library Special Collections, PS3501 L5I77 c. 2

11. **THE YALE SERIES OF YOUNGER POETS: WAMPUM AND OLD GOLD**

Box 38, Folder 7, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

12. **PHOTOGRAPH OF HERVEY ALLEN WITH 18TH REGIMENT PENNSYLVANIA INFANTRY, AUGUST 18, 1917**

   Summary: In 1917, Allen entered the military, and he eventually fought in World War I. In the photographs, Allen, a 1st Lieutenant, marched with his infantry before heading to Augusta, Georgia for training. Allen’s time in the military and WWI inspired his writing throughout his life.

   Box 175, Folder 9, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

EXHIBIT CASE II

**Degrees of Separation: Mutual Relationships with Others**

**Mary Roberts Rinehart ➔ Hervey Allen**

Mary Roberts Rinehart’s sons Stanley M. Rinehart Jr. and Fredrick R. Rinehart were also Hervey Allen’s publishers at Farrar & Rinehart. Farrar & Rinehart also handled much of Mary Roberts Rinehart’s publications up until 1949, when John Farrar left the company to form Farrar Straus & Giroux. After 1946, Farrar & Rinehart became Rinehart & Co. and continued to publish Allen and Rinehart’s novels.

**Hervey Allen ➔ Lawrence Lee**

Hervey Allen and Lawrence Lee seemed to have known each other on a professional basis. Various manuscripts of Lee’s were reviewed favorably by Allen. Furthermore, both shared mutual acquaintances with other well-known literary figures including Robert Frost, E.A. Robinson, and William Rose Benét. As exhibited, a manuscript exists in the Hervey Allen Papers that suggests a planned collaboration between Frost and Lee in compiling selected Allen poems, however the manuscript was never published.
Lawrence Lee → Walter Leuba

As editor of various publications that featured Leuba's poetry, Lee enjoyed a professional relationship with Walter Leuba as well. Leuba was published in at least two of Lee’s publications, both of which are on display.

(SHELF 1)

13. “THE BLINDMAN” ORIGINAL MANUSCRIPT and CORRESPONDENCE with AMY LOWELL, 1919

Summary: Correspondence includes editorial conversations Allen had with Amy Lowell. Allen sent early drafts his war poem, “The Blindman,” to Lowell who was influential in getting the manuscript published in the North American Review. In her September 12, 1919 letter to Allen she identifies that Allen had "improved [the poem] immensely" and talks about sending it to a "Mr. Sedgwick," most likely Atlantic Monthly's editor at the time, Ellery Sedgwick. The letter ends on a humorous note with Lowell stating Mr. Sedgwick "does not know a poem from a potato, but sometimes his taste betrays him and he gets something good by mistake."

Box 7, Folder 3, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

14. THE SELECTED POEMS OF HERVEY ALLEN WITH A FOREWORD BY ROBERT FROST BY LAWRENCE LEE, TYPED MANUSCRIPT

Summary: This material evidences Lawrence Lee’s interest in publishing an edition of selected poems of Hervey Allen. The papers were acquired by the University in 1952, during which time Lee was a professor of English. Correspondence exists to establish that Lee played an integral role in inventorying and arranging the papers as they were deposited to the University library. As stated, Robert Frost had agreed to, or was approached about, writing the foreword to this publication. However, there is no indication in the rest of Allen’s papers or Lee’s papers to suggest Lee’s continuation with this project.

Box 40, Folder 7, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

15. CORRESPONDENCE with LAWRENCE LEE

Summary: July 9, 1933 letter: Lee thanking Allen for reviewing his first “legitimate book,” Summer Goes On

Box 62, Folder 9, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

16. SUMMER GOES ON MANUSCRIPT, 1930

Box 1, Folder 5, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh
17. CORRESPONDENCE with ROBERT FROST

Summary: Allen and Frost were professionally and personally acquainted, having participated in various literary conferences like the Bread Loaf Writers' Conference together. Coincidentally, Frost and Allen were seasonal neighbors in Key West, Florida. In an undated handwritten letter to Allen, Frost identifies Allen as a “cross between a Maryland farmer and a Florida farmer” while identifying himself as a “cross between a Vermont farmer and a Florida farmer.” Upon the unexpected death of Frost’s wife, Elinor, in 1938, Frost wrote Allen what appears to be a poem expressing his gratitude for Allen’s sympathy.

Box 55, Folder 16, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

18. PHOTOGRAPHS WITH ROBERT FROST

Summary: Robert Frost, Hervey Allen, and Dr. David Fairchild were photographed together while attending the Bread Loaf Writers’ Conference in 1947.

Box 174, Folder 15, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

19. ROBERT FROST TO LAWRENCE LEE, OCTOBER 16, 1938

Summary: On poetry, Frost writes, "It takes one impulse to write a poem and a second to want to see it published." Lee edited a magazine called "The Virginia Quarterly" to which Frost submitted "The Silken Tent." Frost proclaims himself as "an admirer" of Lee's poetry, and he urges Lee to continue as editor. At the end of the letter, Frost writes that Lee is his middle name, and Lawrence in his hometown. According to Frost, "Connections like this count with me."

Box 14, Folder 22, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

20. CORRESPONDENCE with FARRAR & RINEHART/ RINEHART AND CO.

Summary: Hervey Allen's relationships with his publishers extended beyond the literary and professional. Stanley M. Rinehart Jr. and his wife Fay, Fredrick R. Rinehart (Ted) and his wife Betty, John Farrar and his wife Margaret, were close personal friends of the Allens. Stanley and Fredrick Rinehart also happen to be Mary Roberts Rinehart's sons who, by 1929 started their own publishing company, Farrar & Rinehart.

Due to the voluminous fanfare and requests Allen received from the public, Farrar & Rinehart (later Rinehart and Company) acted as a correspondence liaison for Allen, managing his personal and literary finances, forwarding interesting solicitations to him, and corresponding on behalf of him. In 1943, after the death of Stephen Vincent Benét, Allen was appointed editor to the publishing company’s poetry series, Rivers of America.

Box 100, Folder 9, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

21. MARY ROBERTS RINEHART PUBLICITY PORTRAIT, 1931
Summary: Publicity shot for Rinehart’s biographic *My Story*, published by her sons’ publishing company, Farrar & Rinehart.

Box 28, Folder 19, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

**22. MY STORY**

By: Mary Roberts Rinehart
New York : Farrar & Rinehart, incorporated [c1931].
vi, 432 p., front., plates, ports. ; 22 cm.

Hillman Library Special Collections, PS3535 I73 Z5 1931
(SHELF 4)

**23. RINEHART FAMILY PORTRAIT, 1909**

Box 29, Folder 34, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

**24. CORRESPONDENCE with FARRAR & RINEHART/ RINEHART AND CO.**

Summary: The letters between Mary Roberts Rinehart and her sons, Stan and Ted Rinehart, vary between business affairs and personal matters. In the letters, Stan and Ted updated their mother on how well her books sold in stores and the state of their publishing company. In his 1936 letter, Stan remarked that they saw a preview of Hervey Allen’s *Anthony Adverse*. The sons also showed concern for their mother in their letters insisting that she not “try to do so many things” and that she is “going to lay [her]self up again.”

Box 21, Folder 2, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

**25. RINEHART FAMILY PORTRAITS – MARY ROBERTS RINEHART ON STEPS WITH ADULT SONS**

Box 30, Folder 4, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

**EXHIBIT CASE III**

*Iterations of the Creative Process: The Evolution of Drafting During the 20th Century*

The practice of straight pining for drafting:

Before electronic word processors there were straight pins. Both Mary Roberts Rinehart and Hervey Allen exhibit a practice of early 20th century manuscript drafting in which parts of pages are cut and pinned to other pages with straight pins. This early, manual version of cutting and pasting allows readers to witness early to mid-20th century manuscript draft making. Furthermore, objects from Rinehart’s desk, which
include a pair of scissors and a container full of straight pins, exhibit the materials Rinehart utilized and surrounded herself with while she wrote on her desk.

(SHELF 1)

26. CORRESPONDENCE with WILLIAM ROSE BENÉT

Summary: In an undated letter Benét answers a previous inquiry of Lee's about the possibility of printing a narrative poem on a literary magazine, possibly *The Saturday Review* or the *Virginia Quarterly Review* of which both were contemporaneous editors of. Benét was a founding editor of *The Saturday Review* from 1924 until his death in 1950, and Lee was editor of the *Virginia Quarterly Review* from 1938 to 1942.

Box 14, Folder 8, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

27. CORRESPONDENCE with WILLIAM ROSE BENÉT

Summary: As a founding editor of *The Saturday Literary Review* of the *New York Evening Post*, William Rose Benét, brother of Stephen Vincent Benét, often included Allen in various poetry anthologies. In his December 28, 1932 letter, Benét asks Allen to be included in the Review's "Fifty Poets' Favorite Poem" anthology in which such notable poets as Robert Frost, E.A. Robinson, Ezra Pound, and T.S. Eliot are listed. Benét and Allen enjoyed a casual acquaintanceship as well. In his November 7, 1923 correspondence, Benét joyously writes of his recent marriage to Elinor Wylie, a prominent poet and novelist in her own right.

Box 47, Folder 10, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

(SHELF 2)

28. “THE CONFESSION” – HANDWRITTEN CONFESSION ON WHICH THE STORY IS BASED

Summary: Mary Roberts Rinehart took creative inspiration from real life mystery events: "In October 11, 1912, J.A. Szydowski, a telephone installer, was replacing an old telephone box in the Savoy Hotel in Glassport, a town about fifteen miles up the Monongahela River from Pittsburgh. In the old phone box he found a piece of paper, folded up and tuckered between the telephone bells. The paper was a small jagged piece torn from a cheap tablet, and on it in the spidery handwriting of the last century was written:

To whom this may concern: on the 31st of May 1906 I killed a woman in my house of sin in Pittsburg 2nd Ave.
I hope that you will not find this till i’m dead.

M.M. Bennett
Szydowski turned the confession over to the district attorney, W.A. Blakely, but with no evidence of a crime the D.A. could make no arrest” (from *Improbable Fiction* by Jan Cohn).

Box 20, Folder 7, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

29. *IMPROBABLE FICTION, THE LIFE OF MARY ROBERTS RINEHART*

By: Jan Cohn  
Pittsburgh : University of Pittsburgh Press [c1980].  
xv, 293 p., illus. ; 24 cm.  
Hillman Library Special Collections, PS3535 I73 Z6 c.2

30. *SIGHT UNSEEN AND THE CONFESSION*

By: Mary Roberts Rinehart  
New York : George H. Doran Co. [c1921].  
307 p. ; 20 cm.  
Hillman Library Special Collections, PS3535 I73 S55 1921

(SHELF 3)

31. MARY ROBERTS RINEHART WORKING AT DESK

Box 28, Folder 26, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

32. “A TIME FOR LIVING” MANUSCRIPT

Summary: This handwritten manuscript is an excellent example of Rinehart’s penchant for using straight pins for editorial practices.

Box 8, Folder 1, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

33. MARY ROBERTS RINHEART AT TYPEWRITER

Box 28, Folder 23, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

(SHELF 4)

34. “CAROLINA CHANSONS” ORIGINAL DRAFT CO-AUTHORED with DUBOSEHEYWARD, 1921
Summary: An example of an early editorial practice of “cutting and pasting.” Many of the Hervey Allen manuscripts exhibit heavy use of straight pins to hold parts of poems together. Most have been removed for preservation purposes.

Box 8, Folder 1, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

35. TO MY BOYS PHOTOCOPY OF MANUSCRIPT AND TRANSCRIPTION BY CHARLOTTE MACLEOD, circa 1957 ; 1994

Summary: Mary Roberts Rinehart demonstrates her strong relationship with her three sons through her autobiographical work, To My Boys. In the manuscript Rinehart speaks candidly to her sons about her life, offering insights into her life not previously recalled in My Story. Rinehart died in 1958, leaving the manuscript incomplete.

Box 8, Folder 2-3, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

EXHIBIT CASE IV

Pittsburgh as Subject: The City as Inspiration

All authors took inspiration from the city’s monuments, events, or gradual changes and incorporated these in their creative endeavors. Native to Allegheny City, which has now been incorporated as the North Side, Mary Roberts Rinehart took inspiration from a real life murder mystery that occurred in Pittsburgh (see “The Confession”). Hervey Allen, also a native to Pittsburgh, wrote early poems about the city including “When Shady Avenue was Shady Lane.” Though not native to Pittsburgh, Lawrence Lee was perhaps most inspired by the city. His works such his poem dedicated to the Cathedral of Learning at the University of Pittsburgh and dramatic works such as Prometheus in Pittsburgh and American as Faust heavily allude to the city and its monuments. Walter Leuba, who also lived on the North Side, wrote less extensively about the city, however his poem “Allegheny” makes an obvious reference to the city he lived in for most of his life.

(SHELF 1)

36. “WHEN SHADY AVENUE WAS SHADY LANE,” 1919

Summary: A nostalgic Allen describes an old Pittsburgh, “[b]efore the city fathers changed the name.” Allen waxes poetic about how “old-time gardens hummed with dusty bees.” Allen identifies living on Arabella Street, now presently named Kentucky Avenue which intersects Shady Avenue in the neighborhood of Shadyside.

Box 38, Folder 11, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

37. CATHEDRAL POETS I
Edited with an introduction and contributions by Lawrence Lee
Pittsburgh : Boxwood Press. [1966].
xiv, 102 p. ; 22 cm.

Hillman Library Special Collections, Leuba PS614 L47
(SHELF 2)

38. CATHEDRAL POETS I & II: COMPLETE MANUSCRIPTS, 1966; 1977

Summary: Lee published various poetry anthologies throughout his lifetime. Cathedral Poets I & II were publications in which Lee served as both co-editor and contributor. Published by The Boxwood Press, the publications featured poetry written by Pitt alumni and other Pittsburgh-based writers. In both publications, four of Walter Leuba’s poems, “The Ape Hamlet,” “Wholeness: The Conneaut Marsh,” “Ideas,” and “The Mind” were featured. Other well-known Pittsburgh-based authors like Samuel Hazo were featured as well. Hazo’s “Pittsburgh in Passing,” like Allen’s “When Shady Avenue Was Shady Lane” recalls an old Pittsburgh. According to Lee, the publications were meant to “give an outlet to… other structured and lyric poets.” The publications were predominantly distributed in the Pittsburgh area.

Box 2, Folder 8-10; Box 4, Folder 2 Lawrence Lee Papers, 1920-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

39. CATHEDRAL POETS II: NEW POETRY

Edited by: Lawrence Lee and Mildred Dunham
Pacific Grove : Boxwood Press. [c1976].
199 p. ; 22 cm.

Hillman Library Special Collections, Leuba PS583 C38 1976
(SHELF 3)

40. HOLOGRAPH NOTEBOOKS

Summary: Two notebooks of poems by Lawrence Lee, indicated to be “Poems: Notebook Two” and “Poems III,” spanning the years 1944-1968 and 1963-1974, respectively.

Box 1, Folder 10; 13, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

41. “PITTSBURGH THE DYNAMIC CITY” MANUSCRIPT

Summary: Lee wrote a collection of poems inspired by photographs taken by the Pittsburgh Press (currently owned and operated by the Pittsburgh Post-Gazette). A description of the corresponding photograph for 'Spring Is" can be read towards the bottom right corner of the page.

Box 4, Folder 6, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh
(SHELF 4)
42. “THE CATHEDRAL: IN MEMORIAM – STANTON CHAPMAN CRAWFORD”
MANUSCRIPT, PRINT, and CORRESPONDENCE, 1966

Summary: In 1966, Lee was commissioned by the University of Pittsburgh’s Phi Beta Kappa chapter to write a poem dedicated to the memory of Stanton Chapman Crawford, acting Chancellor of the University, who died earlier that year. The poem was such a success that in 1972, a hand-carved slate plaque bearing the eight-stanza poem was dedicated in the Cathedral of Learning, in the Commons Room outside of Room 123.

Box 14, Folder 8, Lawrence Lee Papers, 1920-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

EXHIBIT CASE V

**Literary Works in Media Programming**

Three of the four authors exhibited generated sufficient interest in their literary works that the works inspired various media productions in theater, film, and television programming. From local Pittsburgh productions to Oscar nominated films, these works exhibit a diverse sampling of media programming based off the works of Mary Roberts Rinehart, Hervey Allen, and Lawrence Lee.

(SHELF 1)

43. *THE BAT* - A PLAY OF MYSTERY IN THREE ACTS BY MARY ROBERTS RINEHART AND AVERY HOPWOOD, COPY 1, CIRCA 1945

Box 2, Folder 6, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

44. *THE BAT* – NEW ADAPTATION AND SCREENPLAY BY CRANE WILBUR

Summary: *The Bat* is Mary Roberts Rinehart’s 1920 Broadway play co-written with Avery Hopwood. The mystery story revolves around a caped villain whose identity is kept from the audience moments before the final curtain is drawn. In 1926, the play was made into a silent film of the same title directed by Roland West starring Jack Pickford and Louise Fazenda. West re-made *The Bat* four years later, calling it *The Bat Whispers*. In 1959, *The Bat* was remade by Crane Wilbur and starred Vincent Price and Agnes Moorehead. Bob Kane, the creator of Batman the comic book superhero, identified the villain of *The Bat Whispers* as his inspiration for his character.

Box 2, Folder 8, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

45. *THE BAT, A NOVEL FROM THE PLAY BY MARY ROBERTS RINEHART AND AVERY HOPWOOD*

By: Mary Roberts Rinehart
New York : George H. Doran Co. [c1926].
319 p. ; 20 cm.
46. PROGRAMS FROM LOCAL THEATRE PRODUCTION OF MARY ROBERT RINEHART'S *THE BAT*, 1943

Nixon Theatre, Pittsburgh Theatre Collection, CTC.1966.01, Curtis Theatre Collection, Special Collections Department, University of Pittsburgh

46. MARY ROBERTS RINEHART ON STAGE SET

Summary: Caption on verso reads, "I am supposed to be directing my director."

Box 29, Folder 19, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

47. CORRESPONDENCE REGARDING MOVIE RIGHTS FOR *SEVEN DAYS*, MARCH 20, 1913

Summary: In 1913, the De Mille Company leased the movie rights for *Seven Days*, a play by Rinehart. In the letter, DeMille lists the terms of the lease, and he shows optimism that the play will succeed financially from this exchange.

Box 20, Folder 18, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

48. "CECIL DEMILLE, DOUG FAIRBANKS, AND MYSELF" 1920s

Summary: Captured in Hollywood in the 1920s, the DeMille brothers carry Mary Roberts Rinehart in a sedan chair. American actor Doug Fairbanks, star of *The Mark of Zorro*, appears in a suit assisting DeMille in carrying the chair.

Box 20, Folder 18, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh

49. CORRESPONDENCE with BEATRICE DEMILLE, SEPTEMBER 9, 1913

Summary: Beatrice DeMille, mother of Cecil B. DeMille, wrote to update Rinehart on the progress of her play. In the letter, Beatrice reports that Cecil is “too delighted” to author a play with Rinehart, and she promises to inform Rinehart of the progress of the play.

Box 20, Folder 18, Mary Roberts Rinehart Papers, 1831-1970, SC.1958.03, Special Collections Department, University of Pittsburgh
50. PHOTOGRAPH OF JACOB WIEK, H.M. WARNER and HERVEY ALLEN

Box 176, Folder 2, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

51. ANTHONY ADVERSE: ORIGINAL TYPESCRIPT, VOLUME I, 1933

Box 16, Folder 1, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

52. LETTER FROM JACK WARNER TO FARRAR & RINEHART

Summary: Initially rejected by Universal Pictures, *Anthony Adverse* was picked up by Warner Bros. in 1933, the same year the book was published. In a brief letter to John Farrar, Warner expresses his enthusiasm to start production. The film was released in 1936.

Box 106, Folder 23, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

EXHIBIT CASE VI

**Literary Works in Media Programming (continued)**

(SHELF 1)

53. PHOTOGRAPHS of the ANTHONY ADVERSE PHENOMENON

Summary: *Anthony Adverse* achieved remarkable international success for Hervey Allen. The book was translated in 20 different languages and was made into the 1936 Hollywood film directed by Mervyn LeRoy and produced by Warner Bros. Studio. The film went on to be nominated for seven Academy Awards including Best Picture.

Box 107, Folder 1, Hervey Allen Papers, 1831-1965, SC.1952.01, Special Collections Department, University of Pittsburgh

(SHELF 2)

54. PROMETHEUS IN PITTSBURGH

Summary: As the title suggests, this dramatic poem takes place in Pittsburgh, and is “[s]et on an idealized Mount Washington.” Prometheus, who manifests as a Greek millworker, comes to “one of the world’s great industrial cities” to give man the gift of the new atomic fire. The poem was turned into a media production broadcast by WQED and was staged at the First Unitarian Church of Pittsburgh in 1953.

Box 7, Folder 6-9, Lawrence Lee Papers, 1924-1978, SC.1978.01, Special Collections Department, University of Pittsburgh

(SHELF 3)

55. THE AMERICAN AS FAUST
Summary: This verse drama takes place “on an elevation which overlooks the conjunction of the rivers and the Golden Triangle” (again, Mount Washington in Pittsburgh) and “considers modern man and his search for values.” Like Prometheus in Pittsburgh, the drama was turned into a small scale theater production and was broadcast by WQED. The play was staged at the First Unitarian Church of Pittsburgh in 1959.

Materials from the Walter and Martha Leuba Collection:

(SHELF 4)

56. NO OTHER MIRROR BY WALTER LEUBA

By: Walter Leuba
Privately Printed [c1971]
72 p. 22 cm.

Hillman Library Special Collections, PS3523 E797 N6

57. POEMS OUT OF A HAT

By: Walter Leuba
New York : The MacMillan Company [c1947]
81 p. ; 20 cm.

Hillman Library Special Collections, PS3523 E797 P6

58. VERSE, WOOD ENGRAVINGS & WOODCUTS

By: Walter Leuba & Norton Peterson
The Fragment Press [c1969].

Hillman Library Special Collections, PS3523 E797 V4

59. QUIPS & CRANKS, ETC. BY WALTER LEUBA

By: Walter Leuba
Pittsburgh : Privately Printed [c1983]

Hillman Library Special Collections, PS3523 E797 Q5 1983