

# Hugo Manning:

## An Inventory of His Papers at the Harry Ransom Humanities Research Center

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### Descriptive Summary

<b>Creator</b>	Manning, Hugo, 1913-1977
<b>Title:</b>	Hugo Manning Papers
<b>Dates:</b>	1942-1977
<b>Extent:</b>	8 boxes (3.25 linear feet)
<b>Abstract:</b>	Complete manuscripts and fragments, notebooks of untitled poetry, diaries, correspondence, and printed material comprise the Hugo Manning papers.
<b>Call Number:</b>	Manuscript Collection MS-02604
<b>Languages</b>	Materials in English, French, German and Spanish.
<b>Access</b>	Open for research

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### Administrative Information

<b>Acquisition</b>	Purchase and Gift, 1964-1987
<b>Processed by</b>	Wendy Bowersock, 1991
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Biographical Sketch

Little has been written about the Jewish poet Hugo Manning. He was not only a poet, but also a short story writer, a translator, and a lecturer on many literary subjects. Born in 1913, his early life is not well documented; however, Manning lived for a time in Vienna immediately before the Anschluss with Nazi Germany in 1938. In Vienna, Manning lived near the home of Sigmund Freud which later led him to dedicate to Anna Freud his *Dead Season's Heritage*, published in 1942 in Buenos Aires. During World War II, Manning served as a Lance-Corporal in the Intelligence Corps in North Africa. After being wounded in North Africa in 1944, Manning began a correspondence with Henry Miller that would last for twenty years. In his letters to Manning, Miller urges him to write prose and to say "those things which seem incommunicable." Manning also lived in Cordoba, Argentina, for four years. There, he wrote for *La Nacion*, *Sur*, *Argentina Libre*, *Agonia*, *The Buenos Aires Herald*, and *The Times of Argentina*, as well as collaborating with Gannon and Sir Eugen Mullington-Drake on the *Anthology of Argentine Verse*.

Manning's interest in parapsychology is expressed in his letters from the writer and medium Eileen J. Garrett. However, Hugo Manning is best known for his poetry. His works include *Buenos Aires* (1942), *Ode* (1942), the short story *Storm over Eskwasilly* (1942), *Smile, Ichabod: A War Poem* (1944), *Beyond the Terminus of Stars* (1949), *The Crown and the Fable: a Poetic Sequence* (1950), *Dustrobed Dancers* (1967), *The Secret Sea* (1968), *The Dream* (1971), *Encounter In Crete* (1971), *Now* (1972/73), *The People May Laugh* (1973), *Madame Lola* (1974), *Women at the Window* (1974), *Tread Gently Now* (1974), *This Room Before Sunrise* (1974), the short story *The Daughter* (1975), *Instead of a Poem*-excerpts from a journal including the dates September 9, 1975 to September 18, 1975, *Ishmael* (1975), *Modigliani* (1976), and *Dylan Thomas* (1977).

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## Scope and Contents

Complete manuscripts and fragments, notebooks of untitled poetry, diaries, correspondence, and printed material comprise the Hugo Manning papers. The material is arranged in four series: Works, Book Withdrawals, Diaries, and Correspondence.

All Manning's major poetical works are represented in the collection. In the first series, manuscripts, typescripts, and galley proofs are grouped together under the title of each work, which are arranged alphabetically. Under each title, Manning's work is organized chronologically, as it was left by the author. The series begins with carbon copies and proof copies of Manning's works *The Crown and the Fable*, *Dylan Thomas*, *The Faith-Love-Fun of Henry Miller*, *Instead of a Poem*, *Ishmael*, and *Modigliani*. The best-represented work of the collection is Manning's *The Secret Sea*. Through the many manuscripts, typescripts, and revisions, most of which are dated, one can trace the development of the poem. Following *The Secret Sea* is a carbon copy of *This Room Before Sunrise*, as well as loose untitled fragments of poems and spiral notebooks

containing untitled fragments. Two interesting additions to Manning's works are a book of forty-five ink sketches and the vocal score *Chorales*, consisting of the words from Manning's poem, *The Secret Sea*, with music by Denis ApIvor, dated July 1964. Contained also in this series are three reviews of Manning's *The Secret Sea*, and a comment by Mario Praz about *The Secret Sea* enclosed with an essay on the longer poems of Hugo Manning by Jeremy Reed, also called *The Secret Sea*.

The second series contains book withdrawals. These are notes written by Manning that were found in books that were inscribed to him. The book withdrawals were removed from *The Atoz Formula* by Asa Benveniste, *The Black Book* by Lawrence Durrell, *The Dark Thorn* by Charles Wrey Gardiner, *Shapes and Sounds* by Mervyn Laurence Peake, and *The Fanfarlo, and other Verse* by Muriel Spark. Also, there is a letter to Andreas Brown from Else B. Lorch that was withdrawn from Tennessee Williams' *In the Winter of Our Cities* inscribed to Manning. These books and many others that belonged to Manning have been cataloged for the HRC book collection.

The third series, Diaries, follows Manning's life from December 3, 1957 to September 15, 1977. However, in a diary marked "Inconclusive" by Manning, the dates 28-8-53 through 21-12-53 and 29-9-70 through 2-10-70 can be found. The diaries contain not only the daily happenings and daily thoughts of Manning, but they also include poetry and a few sketches.

The final series, Correspondence, contains Manning's letters to Dr. F.W. Roberts, former director of the Humanities Research Center. Also included are letters received by Hugo Manning from such prominent literary figures as Nancy Cunard, T.S. Eliot, Henry Miller, Eugene O'Neill, Ezra Pound, and Muriel Spark, among many others. Many of the writers thank Manning for sending them his poems. Others, such as Henry Miller, encourage Manning's further writing, and Mario Praz discusses the influence of Borges and T.S. Eliot on Hugo Manning's poetry. There is a complete list of correspondents at the end of the inventory.

## Index Terms

### Correspondents

Alberti, Rafael, 1902-  
 ApIvor, Denis  
 Betjeman, John, Sir, 1906-  
 Block, Ernest, 1880-1959  
 Britten, Benjamin, 1913-1976  
 Bronowski, J.  
 Campbell, Roy, 1901-1957  
 Chagall, Marc, 1887-

Comfort, Alexander  
Connolly, Cyril, 1903-1974  
Cunard, Nancy, 1896-1965  
de le Guarde, Alfredo  
Durrell, Lawrence  
Eliot, T.S. (Thomas Stearns), 1888-1965  
Freud, Anna, 1895-  
Gardiner, Charles Wrey, 1901-  
Garrett, Eileen Jeanette Lyttle, 1893-1970  
Gerhardi, William  
Graves, Robert, 1895-  
Hale, Lionel, 1909-  
Hesse, Hermann, 1877-1962  
John, Augustus, 1878-1961  
Johnson, Eyvind, 1900-  
Jung, Carl Gustav, 1875-1961  
Knight, G. Wilson  
Lahr, Oonach  
Lesansky, Mauricio, 1914-  
Lehmann, Rosamond, 1901-  
Macaulay, Rose, Dame  
MacDiarmid, Hugh, 1892-  
MacLeish, Archibald  
Miller, Henry  
Neuburg, Victor E.  
O'Neill, Eugene, 1888-1953  
Patchen, Kenneth, 1911-1972  
Perlès, Alfred  
Pound, Ezra, 1885-1972  
Praz, Mario  
Read, Hervert, Sir, 1893-1968  
Sackville-West, V. (Victoria), 1892-1962

Sassoon, Siegfried, 1886-1967

Spark, Muriel

Spender, Stephen, 1909-

Stanford, Derek

Supervielle, Jules, 1884-1960

Symonds, John

Treece, Henry, 1911-1966

Usborne, John

**Document Types**

Diaries

Drawings

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**Series I. Works**

*Chorales*, musical score with words from *The Secret Sea*, music by Denis ApIvor, July 1964  
(in oversize storage)

<i>The Crown and the Fable</i> , carbon copy, 1950	<b>box 1 folder 1</b>
<i>Dylan Thomas</i> , 1 photocopy with revisions, two carbon copies, n.d.	<b>folder 2</b>
<i>The Faith-Love-Fun of Henry Miller</i> , carbon copy, 1970	<b>folder 3</b>
<i>Instead of a Poem</i> , proof copy, 1975	<b>folder 4</b>
<i>Ishmael</i> , proof copy, 1975	<b>folder 5</b>
<i>Modigliani</i> , page proof, 1976	<b>folder 6</b>
<i>The Secret Sea</i> , loose working fragments	<b>folder 7-38</b>

**The Secret Sea**

Typed manuscript, 1958	<b>box 2 folder 1-3</b>
Typed manuscript, part V missing, 1964	<b>folder 4</b>
Carbon copy, 1966	<b>folder 5-6</b>
Revision, parts I, II, III, 1953	<b>folder 7</b>
Part I, 23-12-64 to 1-1-64	<b>folder 8</b>
Part II, 24-12-64 to 11-4-63	<b>folder 9</b>
Part III, 23-12-64 to 18-8-63	<b>folder 10</b>
Part I, n.d.	<b>folder 11</b>
Part II, n.d.	<b>folder 12</b>
Part III, n.d.	<b>folder 13</b>
Part IV, n.d.	<b>folder 14-15</b>

Part V, n.d.	<b>folder</b> 16-17
Part VI, n.d.	<b>folder</b> 18-19
Part VII, n.d.	<b>folder</b> 20
Manuscript in notebook, 1962	<b>folder</b> 21
Bound handwritten manuscript, July 1961	<b>folder</b> 22
Page proofs, 1962	<b>folder</b> 23
Three galley proofs, 1962 (in galley file)	
Reviews of <i>The Secret Sea</i> , 1962, 1975	<b>box 2 folder</b> 24
<i>This Room Before Sunrise</i> , carbon copy, 1952	<b>folder</b> 25
Untitled poems, n.d.	<b>box 3 folder</b> 1 - 10
Spiral notebook containing untitled poems, 13-6-60 to 5-12-64	<b>folder</b> 11
Notebook containing diary entries, 8-4-63 to 25-5-63 and revised fragments 8-3-64 to 25-12-64	<b>folder</b> 12
Spiral notebook containing untitled poems, 27-11-63 to 21-5-64	<b>folder</b> 13
Spiral notebook containing untitled poems, 11-4-64 to 11-6-64	<b>folder</b> 14
Spiral notebook containing untitled poems, 7-6-63 to 27-3-64	<b>folder</b> 15
Corrected galley proof of Manning's introduction to William Blake's <i>America</i>	<b>folder</b> 16
Book of 45 sketches by Hugo Manning	<b>folder</b> 17

**Series II. Book withdrawals**

Book withdrawals

**box 3 folder 18**



**Series III. Diaries**

"Inconclusive" 28-8-53 to 21-12-53 and 27-9-70 to 2-10-70	<b>box 4 folder 1</b>
3-12-57 to 7-8-66	<b>folder 2</b>
6-11-66 to 11-2-68	<b>folder 3</b>
12-2-68 to 19-6-68	<b>folder 4</b>
20-6-68 to 5-9-68	<b>folder 5</b>
5-9-68 to 14-10-68	<b>folder 6</b>
14-10-68 to 23-11-68	<b>folder 7</b>
23-11-68 to 17-1-69	<b>box 5 folder 1</b>
17-1-69 to 19-3-69	<b>folder 2</b>
19-3-69 to 22-6-69	<b>folder 3</b>
22-6-69 to 24-8-69	<b>folder 4</b>
24-8-69 to 8-10-69	<b>folder 5</b>
8-10-69 to 3-12-69	<b>folder 6</b>
3-12-69 to 30-1-70	<b>folder 7</b>
30-1-70 to 11-5-70	<b>box 6 folder 1</b>
11-5-70 to 17-7-70	<b>folder 2</b>
17-7-70 to 8-10-70	<b>folder 3</b>
9-10-70 to 17-4-71	<b>folder 4</b>
17-4-71 to 25-2-72	<b>folder 5</b>
26-2-72 to 12-7-72	<b>folder 6</b>
12-7-72 to 22-10-72	<b>folder 7</b>
23-10-72 to 1-2-73	<b>box 7 folder 1</b>
4-2-73 to 19-7-73	<b>folder 2</b>

19-7-73 to 9-5-74

**folder 3**

9-5-74 to 9-2-75

**folder 4**

10-2-75 to 25-9-75

**folder 5**

25-9-75 to 8-5-76

**folder 6**

8-5-76 to 15-9-77

**folder 7**

## Series IV. Correspondence

### Outgoing

To F. W. Roberts

**box 8 folder 1**

### Incoming

Unidentified correspondents, A--Gardiner, Charles Wrey

**box 8  
folder 2**

Garrett, Eileen J.--Lehman, Rosamond

**folder  
3**

Newburg, Vitor--Pound, Ezra

**folder 4**

Macaulay, Rose--Murray, Gilbert

**folder 5**

Praz, Mario--Sassoon, Siegfried

**folder 6**

Spark, Muriel--Watkins, Vernon

**folder 7**

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- Gardiner, Charles Wrey, 1901- --8.2
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- Knight, George Wilson, 1897- --8.3
- Lahr, Oonagh--8.3
- Lasansky, Mauricio, 1914- --8.3
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- Lehmann, Rosamond, 1901- --8.3
- Macaulay, Rose, Dame--8.4
- MacDiarmid, Hugh, 1892- --8.4
- MacLeish, Archibald, 1892- --8.4
- Miller, Henry, 1900-1968--8.4
- Millington-Drake, Eugen, Sir, 1889- --8.4
- Murray, Gilbert, 1866-1957--8.4
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