

# Richard Heron Ward:

## A Preliminary Inventory of His Collection at the Harry Ransom Center

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### Descriptive Summary

<b>Creator:</b>	Ward, Richard Heron, 1910-1969
<b>Title:</b>	Richard Heron Ward Collection
<b>Dates:</b>	1910-1969
<b>Extent:</b>	24 Boxes (10.08 linear feet)
<b>Abstract:</b>	The collection contains holograph, typescript, and published versions of many of this actor and producer's novels, plays, essays, lectures, BBC broadcasts, articles, poems, verse, and reviews. Correspondence also found in the collection documents Ward's participation in the Peace Pledge Union, BBC Home Service, and Religious Drama Society.
<b>Call Number:</b>	Manuscript Collection MS-04407
<b>Language:</b>	English
<b>Access:</b>	Open for research

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### Administrative Information

<b>Acquisition:</b>	Reg. no. 13192
<b>Processed by:</b>	Liz Murray, 1995
<b>Repository:</b>	<a href="#">Harry Ransom Center, The University of Texas at Austin</a>

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## Scope and Contents

This collection reflects the varied landscape of Richard Heron Ward's writings, dating from the early 1930s through late 1960s, including novels, plays, essays, lectures, BBC broadcasts, articles, poems, verse, and reviews. Ward's life in the theater as an actor and producer, as well as founder and director of the Adelphi Theatre, is chronicled in his correspondence and works written for and about the theater. In addition, ample correspondence exists related to his activity in the Peace Pledge Union, BBC Home Service, and Religious Drama Society.

Ward's works are arranged alphabetically by title with his prominent works of a folder or more listed individually on the folder list. Of particular interest is the combined presence of holograph, typescript, and published versions of many of these titles. His smaller works are not foldered separately but are subsumed in alphabetical groupings, interfiled with his longer works. Following this alphabetical arrangement are Ward's poetry, verse, book and play reviews, manuscript fragments and notes, and contracts. In addition, some of his earliest writings are represented in his class assignments from Stowe School which provide a glimpse at his creative, young mind. Given the continuity of this collection, Ward's writings can be followed from his childhood through adult life.

His correspondence, both personal and professional in nature, remains in unmarked folders as received. While no organizational order has been imposed at this juncture, the correspondence does date from his days at Stowe School in the late 1920s through the years just prior to his death in 1969.

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**I. Works**

A-Ad	<b>Box 1 Folder 1</b>
Ag-And	<b>Folder 2</b>
The Angle of Vision	<b>Folder 3</b>
Ano-At	<b>Folder 4</b>
Ba-Bo	<b>Folder 5</b>
Brief History of Queen Equa the First	<b>Folder 6</b>
Brit-Ce	<b>Folder 7</b>
A Chapter in the Life of Jacob More	<b>Folder 8-9</b>
Charity in All Things	<b>Box 2 Folder 1</b>
Chr	<b>Folder 2</b>
The Clouded Brow	<b>Folder 3-4</b>
Comments on the Church of England's Moral Welfare Council's Interim Report on the Problem of Homosexuality	<b>Folder 5</b>
A Common Error	<b>Folder 6</b>
Com-Cr	<b>Folder 7</b>
Da	<b>Folder 8</b>
Dead Letter	<b>Folder 9</b>
Des-Dies	<b>Folder 10</b>
The Discovery of Meaning	<b>Folder 11</b>
Dist	<b>Box 3 Folder 1</b>
A Drug Taker's Notes	<b>Folder 2-4</b>
Ec-Ex	<b>Folder 5</b>

Fac-Fal	<b>Folder 6</b>
Far Side of Despair	<b>Folder 7</b>
Figures in the Landscape	<b>Box 4 Folder 1</b>
Fire in His Bosom	<b>Folder 2</b>
Firs-From	<b>Folder 3</b>
Furious Faces	<b>Folder 4</b>
Ga-Gh	<b>Folder 5</b>
God's Absence: God's Return	<b>Folder 6</b>
Going Somewhere Else	<b>Folder 7</b>
H.R.L. Sheppard: A Note in Appreciation	<b>Folder 8</b>
Ha-He	<b>Box 5 Folder 1</b>
Hidden Boy	<b>Folder 2-3</b>
Hid-Hob	<b>Folder 4</b>
Hookum-Snivvy	<b>Folder 5</b>
Hop-Hu	<b>Folder 6</b>
I Shew You a Mystery	<b>Folder 7</b>
Im-K	<b>Folder 8</b>
La	<b>Box 6 Folder 1</b>
Leo and Olympia	<b>Folder 2</b>
Let-Lib	<b>Folder 3</b>
The Life of Cassie Pearson	<b>Folder 4</b>
Lift-Low	<b>Folder 5</b>
Ma	<b>Folder 6</b>
Max Plowman	<b>Folder 7-8</b>

Max Plowman and Blake	<b>Folder 9</b>
Me-Mod	<b>Box 7 Folder 1</b>
The Moral Contrast	<b>Folder 2-3</b>
More Than Nature	<b>Folder 4</b>
Mos-Mu	<b>Folder 5</b>
Names and Natures	<b>Box 8 Folder 1-4</b>
Nap-Nat	<b>Folder 5</b>
Neither Way	<b>Folder 6</b>
New-Nex	<b>Folder 7</b>
No Angels Now?	<b>Folder 8-9</b>
Note-Notes	<b>Box 9 Folder 1</b>
Notes on the Writers and the Theatre	<b>Folder 2</b>
Noth-Nov	<b>Folder 3</b>
The Offenders	<b>Folder 4</b>
Ol-Or	<b>Folder 5</b>
The Other Prison	<b>Folder 6</b>
Our Estate; or, Publicans and Sinners	<b>Folder 7</b>
Pa-Pe	<b>Folder 8</b>
The Phoenix Ablaze	<b>Folder 9</b>
Pl-Pr	<b>Folder 10</b>
Prodigal Son	<b>Box 10</b>
Prog-Ro	<b>Box 11 Folder 1</b>
Sense and Sexuality	<b>Folder 2</b>
Sh-Sta	<b>Folder 3</b>

Stricture	<b>Folder 4</b>
Strindberg	<b>Folder 5</b>
The Sun Shall Rise	<b>Folder 6-7</b>
Syncopated Suspension	<b>Folder 8</b>
T-Th	<b>Box 12 Folder 1</b>
The Powys Brothers	<b>Folder 2</b>
The Three Powys Brothers	<b>Folder 3</b>
Ti	<b>Folder 4</b>
To the Wood	<b>Folder 5-6</b>
Twisted Soul	<b>Folder 7</b>
U	<b>Folder 8</b>
Value of Professional Freedom to the Community	<b>Folder 9</b>
Variations on a Life: 1962 Onwards	<b>Folder 10</b>
Variations on a Life: The Conspiracy	<b>Folder 11</b>
Wa-We	<b>Box 13 Folder 1</b>
Webster's Bosola	<b>Folder 2</b>
What	<b>Folder 3</b>
When I Am Dead, My Dearest	<b>Folder 4</b>
Where Are the Graves	<b>Folder 5</b>
The Wilderness	<b>Folder 6</b>
William Forest	<b>Folder 7</b>
William Somerset Maugham	<b>Folder 8-9</b>
Win-Wr	<b>Folder 10</b>

Your	<b>Folder 11</b>
Poems	<b>Box 14</b>
Verse	<b>Box 15-16</b>
Short works on the theater	<b>Box 17 Folder 1</b>
Stowe School papers	<b>Folder 2</b>
French years, ca. 1928-29	<b>Folder 3</b>
Ms. fragments and notes	<b>Folder 4-6</b>
Reviews	<b>Box 18 Folder 1-3</b>
Translation of Rene Daumal's The Night Before the Morning After	<b>Folder 4-5</b>
Contracts	<b>Folder 6</b>

## II. Correspondence

Correspondence related to all aspects of Ward's personal life and professional career. (No **Box**  
organizational arrangement exists at the accession level.) 19-24