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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
P. O. Box 208330
New Haven, CT 06520-8330
beinecke.library@yale.edu
http://beinecke.library.yale.edu/

CALL NUMBER: JWJ MSS 106

CREATOR: Bennett, Gwendolyn, 1902-1981

TITLE: Gwendolyn Bennett Papers

DATES: 1918–1976

PHYSICAL DESCRIPTION: 0.63 linear feet (2 boxes)

LANGUAGE: English

SUMMARY: The collection provides evidence of the personal and professional life of Gwendolyn Bennett. The papers are comprised of correspondence, writings, and personal papers, which shed light into Bennett’s career as a writer and educator, as well as her private life, particularly her relationship with her parents.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/beinecke.bennettg

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at http://hdl.handle.net/10079/fa/beinecke.bennettg.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition


Conditions Governing Access

The materials are open for research.
Gwendolyn Bennett (1902-1981)

Gwendolyn Bennett, American writer and artist, was born to Joshua Robin Bennett and Mayme Abernathy on July 8, 1902. When her parents divorced in 1909, Bennett became estranged from her mother and was raised in Brooklyn, New York, by her father and stepmother, Marechal Neil Bennett.

Bennett attended Brooklyn’s Girls’ High (1918-1921) and then studied fine art at Columbia University (1921) and the Pratt Institute, where she graduated with a degree in fine arts in 1924. While still an undergraduate, Bennett published poetry in Crisis (November 1923) and Opportunity (December 1923), and also created cover art for the former (December 1923 and March 1924).

Upon graduation Bennett taught fine art at Howard University before moving to Paris where she lived from June 1925 to September 1926 and studied art at the Académies de la Grande Chaumière, Julian, and Colarossi, and at the Ecole du Panthéon. Bennett also studied art at the Barnes Foundation in Merion, Pennsylvania, for which she received a scholarship (1928).

Bennett published poetry in Opportunity, Crisis, Palms, and Gypsy and contributed to anthologies, including Caroling Dusk (1927) edited by Countée Cullen and The Book of American Negro Poetry (1931) edited by James Weldon Johnson. Bennett also wrote a column for Opportunity, “The Ebony Flute” (1926-1928), and served as editor for Black Opals (1927).

Throughout her career Bennett balanced administrative and teaching positions with her artistic life. She taught at the Tennessee Agricultural and Industrial State College and the Federal Art Teaching Project, worked for the Department of Information and Education of the Welfare Council of New York, served as the director of the Harlem Community Art Center, and as a correspondent for the Consumers Union. Bennett married Alfred Jackson, a doctor, in 1928 and they remained married until Jackson’s death in 1936. They lived in Eustis, Florida, and Hempstead, New York. In 1941 Bennett married Richard Crosscup, a teacher.


Scope and Contents

The collection provides evidence of the personal and professional life of Gwendolyn Bennett. The papers are comprised of correspondence, writings, and personal papers, which shed light into Bennett’s career as a writer and educator, as well as her private life, particularly her relationship with her parents.

Correspondents include Langston Hughes, who accompanied his letters with four poems inscribed to Bennett: “Hotel Boy” (1926), “Stalingrad” (1942), “Goodmorning, Stalingrad” (1943), and “Give Us Our
Peace” (1945). Correspondence between Bennett and her father Joshua Bennett, mother Mayme Abernathy Pizarro, and stepmother Marechal Neil Bennett, in particular, provide insight into Bennett’s life and work.

Evidence of Bennett’s writing career, including mock-ups for her column for Opportunity, “The Ebony Flute,” and drafts of articles and a short story, can be found in the papers.

The papers also contain personal papers, including bills, receipts, a book of Psalms, and notes that provide further insight into Bennett’s personal life.

**Arrangement**

**Collection Contents**

**Series I. Correspondence**

This series contains Bennett’s personal and professional correspondence reflecting her career and personal relationships. Most notably the series contains letters from Langston Hughes (some of which include poetry) and correspondence between Bennett and her parents. The letters between Bennett and her parents are particularly rich and contain insight into Bennett’s experience as a writer and artist.

Arranged alphabetically by correspondent.

<table>
<thead>
<tr>
<th></th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 1, f. 1</td>
<td>Abeworthy, F. M. 1926 August 28</td>
</tr>
<tr>
<td>b. 1, f. 2-4</td>
<td>Bennett, Joshua and Marechal 1918–1929</td>
</tr>
<tr>
<td>b. 1, f. 5</td>
<td>Herring, James Vernon 1937–1941</td>
</tr>
<tr>
<td>b. 1, f. 6</td>
<td>Horne, Frank 1968–1971</td>
</tr>
<tr>
<td>b. 1, f. 7-8</td>
<td>Hughes, Langston 1928–1946</td>
</tr>
<tr>
<td>b. 1, f. 9</td>
<td>Jackson, A. J. 1929</td>
</tr>
<tr>
<td>b. 1, f. 10-11</td>
<td>Pizarro, Mayme Abernathy 1926–1935</td>
</tr>
<tr>
<td>b. 1, f. 12</td>
<td>---, Flora Letter from Gwendolyn Bennett to Flora 1947 October 6</td>
</tr>
<tr>
<td>b. 1, f. 13</td>
<td>General Correspondence 1925–1926</td>
</tr>
<tr>
<td>b. 1, f. 14</td>
<td>Empty envelopes</td>
</tr>
</tbody>
</table>
# Series II. Writings

This series is comprised of drafts of writings and mock-ups relating to Bennett’s writing career, most notably her column for *Opportunity*, articles, and to a lesser degree, poetry.

Arranged chronologically.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 2, f. 16</td>
<td>Poems, typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 2, f. 17</td>
<td>Articles, typescript, corrected</td>
<td>undated</td>
</tr>
<tr>
<td>b. 2, f. 18</td>
<td>Untitled, “Chapter One,” typescript</td>
<td>undated</td>
</tr>
<tr>
<td>b. 2, f. 19</td>
<td>Untitled, typescript</td>
<td>undated</td>
</tr>
<tr>
<td></td>
<td>The first line is: “It seemed from the beginning that Bob was marked for a fearless life of tremendous adventure.”</td>
<td></td>
</tr>
<tr>
<td>b. 2, f. 20</td>
<td>“The Buttonwood Hollow Bulletin”</td>
<td>1968 July 22</td>
</tr>
</tbody>
</table>
Series III. Personal Papers

This series contains bills, receipts, a book of Psalms, and other papers regarding personal matters.

Not arranged in any particular order.

<table>
<thead>
<tr>
<th>Container</th>
<th>Description</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. 2, f. 22</td>
<td>Bills and receipts</td>
<td>1925–1929, undated</td>
</tr>
<tr>
<td>b. 2, f. 23</td>
<td>Psalms, with photographs and newspaper clipping enclosed</td>
<td>1925, undated</td>
</tr>
<tr>
<td>b. 2, f. 24</td>
<td>Note regarding Eustis, newspaper clipping regarding Howard University</td>
<td>undated</td>
</tr>
</tbody>
</table>
Selected Search Terms
The following terms have been used to index the description of this collection in the Library’s online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects
African American authors -- 20th Century -- Archives.
American literature -- 20th Century
Authors, American -- 20th Century -- Archives.
Harlem Renaissance
Poets, American -- 20th Century -- Archives.
Women authors -- 20th Century -- Archives.

Occupations
Authors -- United States -- 20th Century.
Poets -- United States -- 20th Century.

Names
Bennett, Gwendolyn, 1902-1981
Hughes, Langston, 1902-1967