

Introduction

When we first published this modest collection in 2004, we hoped to bring to the attention of the LDS reading audience many fine Mormon women poets and the excellence and range of their poetry. Five years later, we are gratified that the reception of the book has warranted the publication of a second edition.

The initial impetus for this project was to honor the two hundredth birthday of Eliza R. Snow, a great leader and one of the Church's most important poets. Jill Mulvay Derr, then the director of Brigham Young University's Joseph Fielding Smith Institute for Latter-day Saint History, proposed that we create a readers' theater of Mormon women's poetry from the nineteenth and twentieth centuries to complement other activities that had been planned for the celebration.¹

As we compiled the poetry, we invited British composer Harriet Petherick Bushman to create original musical settings for several of the poems, Char Nelson to select actresses and singers and to direct the show, and Gayle G. Lockwood to take over musical direction. The readers' theater

1. In honor of Eliza R. Snow's two hundredth birthday, the Smith Institute's Women's History Initiative team organized a series of events about historical and contemporary Mormon women, including a readers' theater, a lecture series, a symposium, and a library exhibition that opened on January 21, Snow's birthday.

became a full production, the first performance taking place on March 20, 2004, in the Harold B. Lee Library auditorium at Brigham Young University (BYU). Enthusiasm for the production prompted us to schedule several other performances. Then Sharon Swenson and Tom Lefler of BYU's Department of Theatre and Media Arts arranged to film a modified version for a DVD that was released in 2005; Lefler directed the production with the assistance of the LDS Motion Picture Studio. The project expanded from a readers' theater to a dramatic and musical performance to a DVD.

This book, the final component of the project, came about because all the excellent poems we discovered could not fit into the performance. Time constraints required that we eliminate about a third of the poems we had compiled, excellent poems we felt we could not bear to cut. To ease our consternation, Smith Institute faculty suggested that we print the larger collection and acted as the publisher, along with the Association for Mormon Letters. With the 2005 dissolution of the Smith Institute, the project has been relocated to the BYU Women's Research Institute, and we thank BYU Studies for publishing this second edition.

This volume does not pretend to represent the full variety and extent of poetry written by Mormon women for the past two hundred years, so we want to clarify the principles we used in selecting the poems. We tried to be inclusive, considering poems both by participating Mormon women and by women of Mormon heritage or tradition. We chose poems that revealed the life experiences of a Mormon woman from her birth to her death and entrance into eternity. We chose personal poems. We chose poems that lent themselves to dramatic presentation—poems with a narrative aspect, with humor, or with vivid sensory imagery—because they had to be acted out before an audience. Finally, we chose poems that were available to us in historical archives, Latter-day Saint periodicals from both past and present, anthologies such as *Harvest: Contemporary Mormon Poems* and *A Believing People: Literature of the Latter-day Saints*, and collections we owned or could obtain.

But the limitations of our selection are obvious—many fine meditative poems could not be included; nor could we include excellent poems about subjects outside the parameters of our project. We imagine and hope that there are many accomplished Latter-day Saint women poets we know nothing about, particularly young poets and international poets, who will rise to prominence in the future. Despite its limitations, this collection does show how from its beginnings in the nineteenth century, Mormon poetry has come into its own as an art form in Latter-day Saint culture.

We also include in this volume selected images and a poem from a book titled *Songs and Flowers of the Wasatch*. This book, edited by Emmeline B. Wells, was created for display at the 1893 World's Columbian Exposition held in Chicago, Illinois, as an example of the level of refinement and education nineteenth-century Mormon women had achieved. An important work of art and literature, it features beautiful watercolor paintings by Edna Wells Sloan and original poems written by a cross section of Utah's most accomplished Mormon women poets. Now the book is largely unknown, housed in the vault of the L. Tom Perry Special Collections in the Harold B. Lee Library at BYU. It is a joy to bring some of the images of this unique historical treasure to a wider audience.

For those interested in the DVD or the live presentation, we have marked the poems from the script with the symbol ¶. Some of the lengthier poems were shortened for dramatic effect. In this collection, we indicate omissions using standard ellipses. We want to make clear, however, that in making any cuts we have been careful to preserve the intentions of the poet as completely as possible. Readers may refer to the bibliography for sources if they wish to locate the entire poem. We have also retained the authors' original spelling, punctuation, and format.

Discussion of Mormon Women's Poetry

... I have been writing something
Which will likely enough be read
By our children's children
After we all are dead,
And must I think I should have been
Washing dishes instead?

This stanza from Lula Greene Richards's poem titled "An Apology," reprinted herein, aptly expresses the sentiments of two centuries of Mormon women who have determinedly found time amidst busy schedules and pressing obligations to express themselves in poetry. The names of the writers, once so familiar, now go unrecognized. Their poetry lies waiting for someone to carefully read, reflect upon, and offer scholarly analysis of works that convey so much about the authors' lives, concerns, and experiences.

Two collections have laid the groundwork for recovering Mormon women's poetry, and ever so slowly scholars are beginning to give these writings the careful consideration they deserve. The Relief Society's centennial anthology of verse, appropriately titled *Our Legacy* (1941), is an early compilation of poetry by Latter-day Saint women. It includes

every winning entry from the Eliza R. Snow poetry contest from 1924 to 1942, as well as selected poems from *Woman's Exponent* and the *Relief Society Magazine*. A more thorough search of *Woman's Exponent* and *Young Woman's Journal* was done in the early 1980s by historian Maureen Ursenbach Beecher and researcher Kylie N. Turley. The two women worked to gather every poem that appeared in these nineteenth- and early twentieth-century publications. The painstaking page-by-page search resulted in Beecher's 1985 overview of Mormon women's newspaper verse.² In the 1990s, a handful of graduate students renewed efforts to reclaim virtually unknown writers such as Josephine Spencer, Lu Dalton, Hannah Tapfield King, and dozens of others.

The single poet who has received the most scholarly attention is Eliza R. Snow. With more than five hundred poems to her credit, she remains early Mormonism's most prolific woman of letters. Literary discourse on Snow's poetry includes Beecher's 1990 article³ discussing autobiographical elements and an important historical and theological study by historian Jill Mulvay Derr in 2000.⁴ Certainly there are scores of other women whose poetry remains hidden or irretrievable because they never intended it to be shared.

The poetry we have available to us now is largely the result of early writers' willingness to publish. In a time when taking up the pen or setting type was increasingly within the purview of women, Mormon women became their own best advocates for literary achievement. They urged one another to write and financially supported the publication of each other's projects. From the outset, the pages of *Woman's Exponent* (1872–1914) and *Young Woman's Journal* (1889–1929) included creative works contributed by readers and later printed announcements of their new books. Sarah Carmichael and Emmeline B. Wells were two of many authors encouraged by friends to publish, while supporters of Augusta Joyce Crocheron raised needed funds by selling advance subscriptions to her biographical compilation *Representative Women of Deseret*. New authors recognized the influence of Eliza R. Snow and expressed gratitude when their projects received her approval. Church women's organizations promoted

2. Maureen Ursenbach Beecher, "Poetry and the Private Lives: Newspaper Verse on the Mormon Frontier," *BYU Studies* 25, no. 3 (1985): 55–65.

3. Maureen Ursenbach Beecher, "Inadvertant Disclosure: Autobiography in the Poetry of Eliza R. Snow," *Dialogue* 23 (Spring 1990): 94–107.

4. Jill Mulvay Derr, "Form and Feeling in a Carefully Crafted Life: Eliza R. Snow's Poem of Poems," *Journal of Mormon History* 26 (Spring 2000): 1–39.

creative writing among their members as well. The Young Ladies' Mutual Improvement Association published the poetry of Ruth May Fox in 1923, and that same year the Relief Society began its yearly poetry contest to pay tribute to former president Eliza R. Snow and to foster "poetic expression" among Latter-day Saint women. These are just a few examples of the networking that cultivated literacy among the women and provided venues for their literary efforts.

Themes in early Mormon women's verse were similar to women's writings nationally as they touched on concerns political, social, and familial, as well as religious. The poets explored ideas and ideology, reflected upon milestones and minutia, and considered relationships with family, friends, and God. They called for reform, pressing for expanded opportunities for women and working to influence both the public and the policy makers. The poets wrote on nature and the seasons—employing images as metaphor for more serious topics—and celebrated special occasions. Other common themes included family relationships and bereavement as many women lost loved ones, particularly children.

But there is one distinctive aspect that sets Mormon women's writing apart in a significant way. Clearly present is the undercurrent of strength and empowerment they found in the gospel of Jesus Christ. These women believed that the restoration of the Church and the organization of the Relief Society by Joseph Smith had ushered in a new day for women, and they wrote from this perspective.

These themes are reflected in this collection. In "Woman's Sphere," Lu Dalton challenges nineteenth-century limits on women's potential and asserts their need for education. In "The Bachelor Maid," Ruth May Fox describes the amazing contributions of single women. "An Apology," offered by Lula Greene Richards for neglecting domestic responsibilities in favor of writing poetry, demonstrates the challenge of filling multiple roles. Roles are also central to Emily Hill Woodmansee's "What Are the Fathers About?" where she reminds men that child rearing requires the participation of both parents. Sarah Carmichael's metaphor of "April Flowers" effectively conveys the pain of a woman in a troubling, perhaps abusive relationship, while Augusta Joyce Crocheron recounts the thrill of being "Betrothed." Milestones are the subjects of two poems: "A Mother's Farewell" was written by Emily Hill Woodmansee for a woman who realizes she may never see her newlywed daughter again, and Augusta Joyce Crocheron's "The Baby" expresses a mother's simultaneous joy and sadness as she contemplates the meaning of her child's first steps. "On My Fourteenth Birthday" mourns the loss of Lula Greene Richards's youth, while

Ruth May Fox celebrates the life of "Our Beloved Mother Zina D. H. Young" upon her death.

The remaining poems by nineteenth-century poets deal with war, internal struggle, and the peace of the gospel on a personal level. "A Mother's Prayer" by Nina Eckart is a prayer for the life of a son wounded in battle. Ellen Jakeman allows readers to feel a woman's relief when she finally hears from her absent loved one in "Your Letter." And "Let Us Have Peace" by Emily Hill Woodmansee is a plea to God as well as women to bring about a peaceful world. Peace to the soul is what Emmeline B. Wells in "Shadow-Land" and Augusta Joyce Crocheron in "Thoughts Within" pray for as both plead for insight and understanding. Meaning is clear in "Invocation, or the Eternal Father and Mother," Eliza R. Snow's profound meditation on godhood, immortality, and eternal relationships. The restored Church is central to Lu Dalton's "Woman," where she powerfully articulates women's subordinate position in the 1800s and asserts her belief that the gospel will ultimately recompense the injustices they have suffered. And in "The Relief Society," Ruth May Fox expresses gratitude for the organization she believes elevates women's status and restores equality between women and men. Each poem resonates with modern readers, demonstrating the skill these women achieved as poets.

Like their nineteenth-century sisters, Mormon women of the twentieth century continued to claim poetry as their province. During the twentieth century, there were as many poems by women as by men published in Latter-day Saint venues for poetry, and Mormon women such as Carol Lynn Pearson and Emma Lou Thayne are among the most influential and well-known poets of the Latter-day Saints. In the 1985 Church hymnal, for example, there are twenty-two hymn texts written by men living when the hymnal was published and thirty hymn texts written by living women, hymn lyrics or psalms being one of the first poetic genres.

Discoveries includes a section of short biographical entries about each poet. An examination of the biographies shows how these women developed into serious and committed poets with significant achievements. Most showed an early interest in language and poetry and gained recognition for their poems in elementary school or high school. It is significant that all the twentieth-century poets earned college degrees, including May Swenson, born in 1913, and Iris P. Corry, born in 1917.

Some had teachers who influenced them, but others just began to read poetry. The poets read widely, benefiting both from the study of historical greats like Shakespeare, the King James Bible, Elizabeth Barrett Browning, and Gerard Manley Hopkins, and more modern and contemporary

figures like Edna St. Vincent Millay, T. S. Eliot, Louise Glück, Mary Oliver, and Billy Collins. Thus, twentieth-century Mormon women poets have made themselves part of the larger tradition of contemporary American poetry.

It is a sign of the maturity and professionalism of these poets that publishing has been important to them. Many first saw their poems in high school or college literary magazines, then went on to publish in Mormon magazines and journals, and finally in national literary journals. These twentieth-century poets have published over thirty collections of poetry, according to their biographical entries (which do not necessarily list all their published books). Of course, May Swenson's sixteen books are half of that total. Swenson is the star of the group, her national reputation as a leading American poet demonstrated by her Guggenheim fellowship, Bolingen Prize, and MacArthur fellowship. In addition to Swenson, several other women have achieved national recognition for their poetry and prose, some have made a career of writing, and several have become professors or teachers. Many have chosen primarily to be homemakers and to make poetry an avocation. Whatever their life choices, all have demonstrated a love of and commitment to writing excellent poetry.

The humorous poems in the collection are great fun, the light rhyming verse of Virginia Maughan Kammeyer and Jean Lauper presenting some of the ironic aspects of family life. The two free verse poems—Mary Bradford's "Coming Apart Together" and Carol Lynn Pearson's "Mother's Post Pledge"—offer both humor and deeper insight.

The other free verse poems are similarly excellent, though in different ways. Emma Lou Thayne's "Sunday School Picture" is a long memoir of her childhood in Salt Lake City's Highland Park Ward. Marilyn Bushman-Carlton's "Summer School, 1960" is also a memory of the time she realized as a teenager that some problems are not resolved happily. The spare language and imagery of Iris P. Corry's "Nellie Unthank" relate the suffering and difficult life of a child in the Martin Handcart Company. Likewise, in Margaret Rampton Munk's "Mother's Day," the brief lines, slow formation of sentences, and imagery of unsuccessful planting express the pain of infertility. In the opposite fashion, poems such as Emma Lou Thayne's "To a Daughter About to Become a Missionary," Margaret Rampton Munk's poem sequence "One Year" (about her battle with cancer) and "For Dad and Mother" (her catalogue of a mother's daily activities), and Marilyn Bushman-Carlton's "Voluntary Poverty" and "Alisa Leaves for Medical School" use rich imagery that make them full portraits. Shannon Castleton's imagined journey of her daughter's

spirit into her body evokes the mystery, wonder, and difficulty of the path to birth.

Several of the poems work with extraordinary similes—Carol Clark Ottesen’s “The Kiss” compares a first kiss to the flight of a flock of ducks, and the mother in Dawn Baker Brimley’s “Not Far Behind” is like the minute hand of a clock, her daughter like the faster second hand. In four of the poems, the imagery takes on the echoes and additional meaning of symbols: in Elaine Christensen’s “Newlyweds,” the honeymooning couple is visited by a placid moose on their camping trip, a harbinger of future marital happiness; the stitches in Dixie Partridge’s “Learning to Quilt” hold a family of many generations together; “The Shell in Silk” is Nancy Hanks Baird’s metaphor for her mother’s centrality and great value to her father; and in “Full Circle Summer,” Dawn Baker Brimley’s mother is evoked by a fruit tree so heavily laden with the fall crop that a part of it has broken.

But it is better to read these poems—and the nineteenth-century ones with which they are interwoven—than simply to read about them. We have titled this collection *Discoveries* because the poems are discoveries, in several senses of that word. Most of the nineteenth-century poems have been quite literally rediscovered, unearthed by the research of our historians. The twentieth-century poems, too, have been similarly rediscovered and brought together in this publication. In writing the poems, the poets themselves made illuminating discoveries as they looked at their subjects and articulated them in language. And finally, each of these poems will be, we hope, a discovery to the reader of the complexities, joys, struggles, and spiritual power of Mormon women.

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Beginning



OF THE BEGINNING

Susan Elizabeth Howe

O Daughters, I will speak
of excellent things. The opening
of my lips shall be from everlasting,
from the beginning or ever
the earth was.

When darkness was upon the face
of the void, we were there.
When there were no depths, we
exploded against the bleakness
of density.

We watched the gassy sweep
of the galaxy, loved the forming sun
for its light, the moon for its patience,
the stars for their distance
and immensity.

As Earth swirled in its sphere
we were centripetal. As seas
gathered together, we touched a finger
to the face of the deep. As clouds
meandered

into the sky, our cheeks moistened
in the mist. Bedrock settled
in our beds, and from us
soils learned to nourish.
We saw matter

organized—hills everlasting, fountains
of the deep. Matter inspired
as flower, fish, bush, beast,
all bearing egg or seed.
These we gathered,

enfolding spheres of truth within
ourselves, prepared with wisdom,
the wisdom of God, the God of light,
the light of the daughter
and the dawn.

2003

BLACKBERRY

Penny Allen

Sucking darkness into swollen lobes,
It rides the cane over in its plumpness.
She wants it—enough to thread a careful hand
Through the thorns, etching a ragged red
Rivulet on the wrist and pricking tiny
Rubies where she wavers until her fingers
Lightly pluck it—thumb-pad pierced by a point
In the process. She pulls the berry back
Through close-woven briars; it stains startled
Fingers pinching at the pull of a thorny
Anchor. She plunks it into her wet mouth.
Delicious. More desirable than the first
Death she ate. Yet long after her tongue
Forgets the sweet, her throbbing thumb remembers
The pain, and still hungry, into the tangle
She flinches, sighing, “Oh, Eden, Eden.”

1986

WOMAN

Lu Dalton

Woman is first to know sorrow and pain,
Last to be paid for her labor,
First in self-sacrifice, last to obtain
Justice, or even a favor.

First to greet lovingly man at his birth,
Last to forsake him when dying,
First to make sunshine around his hearth,
Last to lose heart and cease trying.

Last at the cross of her crucified Lord,
First to behold him when risen,
First, to proclaim him to life restored,
Bursting from death's gloomy prison.

First to seek knowledge, the God-like prize,
Last to gain credit for knowing,
First to call children a gift from the skies,
Last to enjoy their bestowing.

First to fall under the censure of God,
Last to receive a full pardon,
First to kiss meekly the chastening rod,
Thrust from her beautiful garden.

First to be sold for the wages of sin,
Last to be sought and forgiven,
First in the scorn of her dear brother, man,
Last in the kingdom of heaven.

So, a day cometh, a glorious day,
Early perfection restoring—
Sin and its burdens shall be swept away,
And love flow like rivers outpouring.

Then woman, who loves e'en thro' sorrow and shame,
The crown of a queen will be wearing,
And love, freed from lust, a divinely pure flame,
Shall save our sad earth from despairing.

That latter-day work is already begun,
The good from the evil to sever,
The Word has gone forth that when all is done,
The last shall be first, forever.



Authors' Biographies



NINETEENTH-CENTURY AUTHORS

Sarah Carmichael (1838–1901)

Sarah Elizabeth Carmichael arrived in the Salt Lake Valley with her family in 1850. Her literary talent developed in the West with the support of her father and in spite of pioneer Utah's limited educational resources. The gifted young writer saw her first poem published in the *Deseret News* in 1858, a piece so well done some doubted its authorship. The Salt Lake City paper went on to print more than fifty of her poems over the next eight years. At age twenty, she received both encouragement and public praise from Eliza R. Snow. Sarah's appeal came from her ability to speak on themes such as friendship, personal integrity, and love from a nonsectarian stance. Often called a literary genius, she received national recognition when William Cullen Bryant and May Wentworth each selected her poems for their anthologies. In 1866 a group of her friends and admirers came together to publish a volume of twenty-six of her poems. That same year she married Jonathan M. Williamson, an army surgeon who had been stationed at Camp Douglas. Carmichael's literary zenith was cut short when a year after her marriage she suffered an unspecified mental decline that may have been the result of a genetic problem, her parents being "double cousins." She died in 1901 after more than thirty years of mental debilitation. See also Miriam B. Murphy,

“Sarah Elizabeth Carmichael: Poetic Genius of Pioneer Utah,” in *Worth Their Salt: Notable but Often Unnoted Women of Utah*, ed. Colleen Whitley (Logan: Utah State University Press, 1996), 61–74.

Augusta Joyce Crocheron (1844–1915)

Augusta Joyce Crocheron was nearly two years old when her convert parents, Caroline and John Joyce, sold all they owned and sailed from New York to California with Samuel Brannan’s expedition in 1846. After an unbearable six-month voyage, the family arrived in what is now San Francisco only to find desolate living conditions in a land at war with Mexico. The 1849 gold rush brought prosperity to the area but also the alcohol that ruined John and, ultimately, the marriage. Caroline later remarried, and in 1867 the family settled permanently in Utah. In 1870, Augusta married George W. Crocheron as a plural wife and together they had three sons and two daughters. As a writer, Augusta expressed herself in both poetry and prose, contributing regularly to Mormon journals and winning awards for two of her short stories. In 1880 she accepted the advice and aid of friends such as Emmeline B. Wells and published her collection of verse, *Wild Flowers of Deseret*. Ten years later she penned a volume of moral stories and poems for children called *The Children’s Book*. Church history enthusiasts may be most familiar with her collection of biographical sketches, *Representative Women of Deseret* (1884), an early attempt to recognize the contributions of Mormon women and a valuable resource for historians. See also Augusta Joyce Crocheron, comp., *Representative Women of Deseret* (Salt Lake City: J. C. Graham, 1884).

Lu Dalton (1847–1925)

Lucinda Lee Dalton’s family made the overland trek to Utah in 1849 and moved to San Bernardino, California, on a settling mission two years later. After seven years they returned to Utah, to the small community of Beaver. An intelligent and gifted daughter of a schoolteacher, she was often frustrated that the “mixed and ill-regulated schools of new countries” could not provide her with more than a scattered education. Her love of learning stayed with her, and she began training for her own career as a teacher at the tender age of twelve. In 1868 she became the fourth wife of Charles Wakeman Dalton and eventually gave birth to six children, two of whom died in infancy. The marriage turned out to be a difficult one at best, in part because of Charles’s drinking. An ardent suffragist, Lu believed that women and men must work as partners on equal footing for all to progress, and this thesis was central to her writing. From 1872 to 1900 her persuasive essays and insightful poems appeared

regularly in the pages of *Woman's Exponent*, addressing such topics as the power of woman's traditional roles, her right to education, property, suffrage, custody of her children, and fair wages. Her works were included in the *Utah Woman Suffrage Song Book* as well as *Young Woman's Journal*, *Contributor*, and *Juvenile Instructor*. Selected poems saw national exposure when "The River" was included in *Songs and Flowers of the Wasatch*; and "Gleams of Light" and "Longing" appeared in the anthology *Local and National Poets of America* (1890). See also Sheree Maxwell Bench, "Woman Arise!: Political Work in the Writings of Lu Dalton" (master's thesis, Brigham Young University, 2002).

Nina Eckart (n.d.)

Nina Winslow Eckart is one of many late nineteenth-century women who left little public record of her life other than what appeared in *Woman's Exponent*. Research to this point has not located any biographical information; however, another of her poems, "Autumn Days," was published in the *Improvement Era* in December 1898, and the entry indicates that at the time she was a resident of Salt Lake City.

Ruth May Fox (1853–1958)

Ruth May spent much of her early life in the homes of various family members while her widowed father served as a traveling elder for the Church. After immigrating to America in 1865, Ruth did factory and domestic work for two years to help earn money for the long trip to Utah. Once her family was settled there, she went to work in the woolen mill, where she operated heavy machinery designed for men, believing she should receive a man's wage for doing so. She married Jesse W. Fox in 1873, and they had twelve children. Lacking formal education in her youth, Ruth took college and correspondence courses as an adult. She served in a variety of Church positions and was the Young Ladies' Mutual Improvement Association General President from 1929 to 1937. Her busy life did not prevent her from working energetically for woman suffrage as treasurer of the Utah Woman Suffrage Association and as a member of the Salt Lake County Republican Committee. A charter member of the Utah Woman's Press Club, she was elected its president in 1897. Ruth's literary efforts include numerous poems published in *Young Woman's Journal* and *Improvement Era*, song lyrics, and a book of poetry, *May Blossoms* (1923). Her most familiar work is the Latter-day Saint hymn "Carry On." See also Linda Thatcher, ed., "I Care Nothing for Politics': Ruth May Fox, Forgotten Suffragist," *Utah Historical Quarterly* 49 (Summer 1981): 239–53.

Ellen Jakeman (1859–1937)

Ellen Lee Jakeman was born in Beaver, Utah, the daughter of John P. and Eliza Foscue Lee and the younger sister of another talented writer, Lu Dalton. Ellen exhibited literary skill at an early age, and as an adult she worked as a journalist and a typesetter. In 1889 she assisted Susa Young Gates and Lucy B. Young in canvassing Utah Territory for subscriptions to the newly inaugurated *Young Woman's Journal*. The premier issue included her article, "Spiritualism, or What Became of Murphy?" It was the first of many contributions from Ellen, including poetry and short stories. Her work also appeared in the *Juvenile Instructor* and the *Relief Society Magazine* as well as in Provo and Salt Lake newspapers. A strong advocate of suffrage and equal pay for women, she became in 1896 the first female to be elected to the office of Utah County Treasurer. An excellent speaker, she received invitations throughout Utah County to relate her experiences traveling in California and Mexico. She married James Thomas Jakeman in 1878 and became the mother of three daughters and two sons. See also Edith Young Booth, "Ellen Lee Jakeman, Poetess," in *Treasures of Pioneer History*, comp. Kate B. Carter, 6 vols. (Salt Lake City: Daughters of Utah Pioneers, 1952–57), 1:69.

Lula Greene Richards (1849–1944)

Born in Kanesville, Iowa, during a cholera outbreak, Louisa Lula Greene survived two nearly fatal accidents as a child and grew up to become the first woman journalist in Utah. Her family arrived in Salt Lake City in 1852 and eventually settled in Cache County. At age eighteen, Louisa opened a small school with her sister Lissa, but Louisa was frustrated by her impatience with the students and by her lack of formal education. It was her desire for learning that in 1869 took her back to school in Salt Lake City, where her talent as a writer began to develop. Early poems she submitted to the *Salt Lake Herald* and the *Deseret News* under the name "Lula" were well-received. A great-niece of Brigham Young, she formed a close relationship with Eliza R. Snow and helped her bring about her second volume of poems by selling advance subscriptions to raise the funds needed for publication. Lula's personal initiative and skill with the pen caught the attention of Edward Sloan, editor of the *Herald*, and in 1872 he selected her to be the editor of a new newspaper, the *Woman's Exponent*. Unsure of her qualifications for such a position, she accepted only on the conditions that Snow approved and that Brigham Young made it an official Church calling. For the next five years, Lula's editorials argued for the right of women to vote, to obtain an equal education, and

to choose their occupation. She also advocated the right of Mormon women to practice their religion freely. She retired from her position after the birth of her second daughter, but she continued to write as her family grew. Her poems appeared in *Woman's Exponent*, *Improvement Era*, *Young Woman's Journal*, *Children's Friend*, *Relief Society Magazine*, and *Juvenile Instructor*. Her book of poetry, *Branches That Run Over the Wall*, was published in 1904. See also Carol Cornwall Madsen, "Louisa Lula Greene Richards: 'Remember the Women of Zion,'" in *Sister Saints*, ed. Vicky Burgess-Olson (Provo, Utah: Brigham Young University Press, 1978), 433–53.

Eliza R. Snow (1804–87)

As a leader of women, Eliza Roxcy Snow's influence was unparalleled. She was present at the organization of the Nauvoo Female Relief Society on March 17, 1842, and as its first secretary carefully preserved and transported the organization's minutes across the plains to Utah. She instructed the women from these minutes when Brigham Young called her in 1867 to travel to individual wards and stakes to reestablish the society Churchwide. Eliza led the Relief Society in enterprises such as grain storage, silk culture, medical training, home industry, and political activism. She chaired the governing board of Deseret Hospital and presided over women's temple ordinance work in Salt Lake City and St. George. Proclaimed "Zion's poetess" by the Prophet Joseph Smith, she left a legacy of over five hundred poems on historical, occasional, doctrinal, and sometimes personal themes. Eliza's gift for versifying became apparent as a schoolgirl when she surprised her teachers by submitting her assignments in rhyme. Beginning in 1825 her poems appeared in more than a dozen different publications, including *Messenger and Advocate*, *The Wasp*, *Times and Seasons*, *Nauvoo Neighbor*, *Deseret News*, *Millennial Star*, *Juvenile Instructor*, *The Mormon*, and *Woman's Exponent*. Early work appeared under pen names such as Angerona, Narcissa, Tullia, and Ironica. Her first volume of poetry, *Poems, Religious, Historical and Political*, was published in 1856 with volume two following in 1877. A promise made in her patriarchal blessing that many songs that "were dictated by [her] pen" would be heard by future generations has seen fulfillment as Latter-day Saint hymnbooks from 1835 to the present have included her compositions. In a fitting tribute, the annual poetry contest sponsored by the Relief Society bears her name. See also Jill Mulvay Derr, "Form and Feeling in a Carefully Crafted Life: Eliza R. Snow's 'Poem of Poems,'" *Journal of Mormon History* 26 (Spring 2000): 1–39.

Josephine Spencer (1861–1928)

A somewhat shy but highly imaginative child, Josephine Spencer entertained her friends with plays and stories she created. She lived a comfortable life with her family in the same neighborhood as Emmeline B. Wells and was good friends with Wells's daughter Annie. Another neighbor was the elderly poet Sarah Carmichael, whose talent she admired from a distance and whose fence she and Annie often peeked through. October 1890 marked the beginning of Josephine's prolific writing career. By summer 1893 she had published forty-three poems and five short stories in Utah journals and had won prizes in 1894 for two short stories and an article. *Songs and Flowers of the Wasatch* included two of her poems, one of them being featured with other fragments of verse by highly respected poets Eliza R. Snow, Sarah Carmichael, Emmeline B. Wells, and Hannah T. King. A single woman, Josephine wrote for the *Deseret Evening News*, where she turned a small society column into a full-page overview of the world of women and eventually became the society editor. In 1895 she published a book of short stories called *The Senator from Utah and Other Tales of the Wasatch* in which she addressed labor issues, an unconventional topic among Mormon writers of the period. From 1902 until her death in 1928 she published more than sixty poems and seventy-two short stories. See also Kylie Nielson Turley, "Untrumpeted and Unseen': Josephine Spencer, Mormon 'Authoress,'" *Journal of Mormon History* 27 (Spring 2001): 127–64.

Emmeline B. Wells (1828–1921)

The precocious young Emmeline Blanche Woodward was a well-educated child, graduating from New Salem Academy at age fourteen. She joined The Church of Jesus Christ of Latter-day Saints in 1842, and within two short years she married James Harris, moved from Massachusetts to Nauvoo, and gave birth to a son who survived only one month. Poverty stricken, James went to sea in search of work, but his letters home were intercepted by his mother. Believing she had been deserted, Emmeline became the plural wife of Newel K. Whitney and traveled with him and his family to Utah. After Whitney's death in 1850, she began teaching school to support herself and their two young daughters. In 1852 she married Daniel H. Wells as his seventh wife and bore him three daughters, but her financial stability was still not secure. Under the name Blanche Beechwood, Emmeline began writing spirited essays on women's rights for the *Woman's Exponent*. She assumed the editorship of the paper in

1877, and during her thirty-seven-year tenure she argued Mormon women's need for educational and vocational opportunities as well as for their right to practice polygamy. Her position allowed her to become a vital liaison between the Latter-day Saint community and national women's groups, and she represented Utah at national and international women's meetings, forming alliances with important suffrage leaders. Her Relief Society work included chairing the grain-saving committee from 1876 to 1880, serving more than twenty years as the general secretary, and becoming Relief Society General President at age eighty-two. As a poet and short story writer Emmeline was often sentimental, writing on reminiscences of her Massachusetts home, family relationships, and matters of the spirit. Many of her pieces that had appeared over the years in *Woman's Exponent* were collected into one volume called *Musings and Memories* (1896). In 1912 her lifetime of contributions was recognized as she became the first Utah woman to receive an honorary degree from Brigham Young University. See also Carol Cornwall Madsen, *An Advocate for Women: The Public Life of Emmeline B. Wells, 1870–1920* (Provo, Utah: Brigham Young University Press, 2006).

Emily Hill Woodmansee (1836–1906)

Emily Hill Woodmansee was the youngest of eleven children and was fortunate to be educated as a child. She joined The Church of Jesus Christ of Latter-day Saints at age sixteen, and she and her sister Julia determined to leave England and gather to Zion. The young women sailed with the ill-fated James G. Willie Company, and Emily pulled their handcart across the country from Iowa to the frozen plains of Wyoming, where they were rescued at Martin's Cove by Saints from Salt Lake City. Deserted by her first husband with whom she had one child, Emily married Joseph Woodmansee in 1864 and gave birth to eight more children with him. The blessing she had received early on promising that her writing would comfort thousands of hearts saw fulfillment in her poems, many of which were published in *Woman's Exponent*, *Young Woman's Journal*, and *Improvement Era*. She was awarded a gold medal for the Sunday School Jubilee Prize Poem in 1899 and is recognized by contemporary scholars as one of a handful of foundational Mormon writers. Her poem, "As Sisters in Zion," was set to music in recent years by Janice Kapp Perry and is included in the current Latter-day Saint hymnal. See also Mary F. Kelly, "Emily Hill Woodmansee, Poetess," *Young Woman's Journal* 18 (February 1907): 49–55.

TWENTIETH-CENTURY AUTHORS

Penny Allen (1939–)

Latter-day Saints may associate Penelope Moody Allen's name with the texts of the hymns "Let the Holy Spirit Guide" and "With Songs of Praise" in the Church's hymnal. Penny, as she was known, was born and raised in California. She received her bachelor's degree from San Jose State and her master's degree from Brigham Young University. She met Gary Lee Allen while she was on the BYU faculty, and in 1963 they were married in the Manti Temple. She stayed at home in Bountiful, Utah, to rear a son and three daughters. Penny's poems, articles, and song texts have been published in books of compiled poetry, in the *Ensign* and *The Friend* magazines, and in assorted music formats. After Penny retired from teaching English at the BYU Salt Lake Center, she and Gary taught English with the BYU China Teachers Program. The couple lives in Centerville, Utah.

Nancy Hanks Baird (1951–)

Nancy Hanks Baird has a degree in English from Brigham Young University. She loves to garden, run in the canyons, and raise her children. Her poems and essays have appeared in *Southern Poetry Review*, *Comstock Review*, *BYU Studies*, *Dialogue*, and other journals. She published a collection of poetry, *The Shell in Silk*, in 1996 and in the same year was named Utah Poet of the Year. She lives in Salt Lake City and, when she can, Hana, Maui.

Elouise Bell (1935–)

Elouise Bell taught English at Brigham Young University for more than thirty-five years. She served as composition coordinator and as associate dean of general and honors education, and she received the Karl G. Maeser Award for Distinguished Teaching. On various sabbaticals she taught at the University of Arizona, the University of Massachusetts at Amherst, and Berzenyi College in Hungary. Beyond the walls of academe, she was active in church and civic affairs, serving on the Young Women General Board (1973–75) and on the Utah Arts Council. She took particular pleasure in touring the West with her one-woman play based on the life of Mormon pioneer midwife Patty Bartlett Sessions. Elouise received the Utah Woman of Achievement Award (1997) from the Governor's Commission on Women and Families and an Honorary Life Member Award from the Association for Mormon Letters. A journalism major in college, Elouise continued this interest while at BYU, writing columns for three

Utah newspapers and publishing two books, *Only When I Laugh* (1990) and *Madame Ridiculous and Lady Sublime* (2001). She currently writes for her blogsite, <http://www.bellabellsoundings.blogspot.com>.

Mary Lythgoe Bradford (1930–)

The former editor of *Dialogue: A Journal of Mormon Thought* (1978–83), Mary Lythgoe Bradford authored *Lowell L. Bennion: Teacher, Counselor, Humanitarian* (1995); *Leaving Home: Personal Essays* (which won the 1998 Association for Mormon Letters Personal Essay Award); and a poetry collection, *Holding a Galway Stone* (2008). She has also edited a collection of essays, *Mormon Women Speak* (1982), and written widely on the novelist Virginia Sorensen. Her University of Utah master's thesis was the first scholarly work by a Mormon on Virginia Sorensen. Mary's own essays, articles, and poetry have appeared in *Dialogue*, *Exponent II*, *BYU Studies*, *Utah Holiday*, *Deseret News*, and many other books and journals. She was raised in Utah but spent the majority of her adult life in Arlington, Virginia, with her husband, Charles Bradford, and their three children.

Dawn Baker Brimley (1932–)

Dawn Baker Brimley was born in Monroe, Utah, and draws insights from a childhood spent near the mountains and lakes of Utah. She is a graduate of Brigham Young University in sociology and psychology. She also has the equivalent of a major in English. A former BYU faculty member, she has taught children's literature there and elsewhere. She has won several awards for her poetry, including first and second place awards in the BYU Eisteddfod Crown Competition (1986, 1988 respectively). She won first place in the *Ensign's* 1990 Eliza R. Snow poetry competition and second place in the *BYU Studies* poetry contest in 1995. For four years she served on a general Church writing committee and from 1984 to 1986 she wrote lessons for the Relief Society manuals. She has written song lyrics, most notably "Thy Will and Work" with composer Newell Dayley. Her published book of poetry is titled *Waking Moments* (1989), and her poem "Christmas Conflict 2001" was included in *Dialogue's* 2004 war and peace issue. Dawn is married to Dr. Vern Brimley and is the mother of three daughters, grandmother of ten, and great-grandmother of seven.

Marilyn McMeen Brown (1938–)

In the future, Marilyn McMeen Brown may best be remembered for the Marilyn Brown Novel Award she founded while serving as president of the Association for Mormon Letters in 2000. This award of one thousand dollars for the best unpublished novel is now administered through Utah

Valley University. Marilyn holds a BA and MA from BYU and an MFA from the University of Utah. She was a winner of first prizes in both poetry and short story from the League of Utah Writers, the first winner of the Mayhew Award at BYU (1964), the first to win the novel award of the Association for Mormon Letters (1981), as well as a two-time winner in the Utah Arts Council Awards (1988, 1991). She has published four poetry books, fourteen novels, two nonfiction books, and two musical plays while working with her husband, Bill, at the Villa Playhouse Theatre. Spending summers in Springville, Utah, and winters in St. George, the Browns enjoy their six children, fifteen grandchildren, and one great-grandchild.

Marilyn Bushman-Carlton (1945–)

Marilyn Bushman-Carlton was born and raised in Lehi, Utah, where she met her husband, Blaine. They are the parents of five grown children and the grandparents of eight. Marilyn received a bachelor's degree in English from the University of Utah in 1989. She has two books of poems, *on keeping things small* (1995) and *Cheat Grass* (1999), which won the Pearle M. Olsen Publication Award. A third book of poems, *Her Side of It*, is forthcoming in 2009 from Signature Books. Individual poems have appeared in *Comstock Review*, *Iris*, *Earth's Daughters*, *Dialogue*, *BYU Studies*, *Sunstone*, *Ellipsis*, *Byline*, and in other local and national anthologies and journals. She is the recipient of both a prize and a grant from the Utah Arts Council. The chapbook version of *Her Side of It* was a finalist in the 2005 Jessie Bryce Niles chapbook contest at *Comstock Review*. Marilyn and her husband live in the mountains above Draper, Utah.

Shannon Castleton (1975–)

Shannon Castleton earned an MA in English Literature at Brigham Young University and has published poems in journals such as *Northwest Review*, *Crab Orchard Review*, *Ellipsis*, and *Literature and Belief*. She has taught writing classes at BYU, Salt Lake Community College, and Westminster College, where she also worked as the advisor to the literary magazine, *Ellipsis*. Shannon lives in the Philadelphia area with her husband and their three daughters.

Elaine Wright Christensen (1948–)

Elaine Wright Christensen's first book, *At the Edges*, won the Utah State Poetry Society Book Award in 1990 and her second, *I Have Learned 5 Things* (1996), won the National Federation of Poetry Societies' Stevens manuscript contest in 1995. Her poems have appeared in numerous journals and magazines, including the *Ensign*, *Weber Studies*, *Ellipsis*, *Dialogue*,

Petroglyph, and *Comstock Review*, where she placed first in the Muriel Craft Bailey Memorial Award contest (Fall 2000) judged by Stephen Dobyns. Elaine has been nominated for a Pushcart Prize. She received a bachelor's degree in German and English from Utah State University. Living in Sandy, Utah, she is the mother of five and grandmother of eight. She served with her husband for three years in Long Beach, California, while he was a mission president.

Iris P. Corry (1917–2007)

Iris Parker Corry was born on December 18, 1917, to James Elbert Parker and Lucinda Snow. She majored in journalism at Brigham Young University, graduating in 1941. Iris worked for the FBI, KSL broadcasting, and the *Improvement Era*. She served for two years on the Young Women's Mutual Improvement Association General Board. Iris married Elwood J. Corry in 1956. One child was born to this union, Dr. E. J. Corry of Highland, Utah. Iris also had six step-children, whom she helped raise, thirty-one grandchildren, and twenty-eight great-grandchildren. Elwood and Iris served a mission to San Jose, California, from 1979 to 1980. In 1987, she published a book of poetry, *Bread and Milk for Supper*. For twenty-six years she served as scribe for her husband in his capacity as the patriarch for the Cedar West Stake in Cedar City, Utah. A widow since 1998, Iris passed away in 2007.

Susan Elizabeth Howe (1949–)

Susan Elizabeth Howe, a professor of English at Brigham Young University, is a contributing editor of *Tar River Poetry*, a member of the Utah Humanities Council board of directors, and director of the BYU English Department Reading Series. She has been the editor of *Exponent II*, managing editor of the *Denver Quarterly*, and poetry editor of *Dialogue* and of *Literature and Belief*. Co-editor of this volume and of the book *Women of Wisdom and Knowledge* (1990), she has published poems in such journals as *The New Yorker*, *Poetry*, *The Southern Review*, and *Prairie Schooner*. Her first collection of poetry, *Stone Spirits* (1997), won the Charles Redd Center Publication Prize and the Association for Mormon Letters award in poetry for 1998. Susan lives with her husband, Cless Young, in Ephraim, Utah, where they are often visited by their three children and increasing numbers of grandchildren.

Virginia Maughan Kammeyer (1925–1999)

Virginia Maughan Kammeyer was born on February 25, 1925, in Cedar City, Utah, the daughter of J. Howard and Hattie Bagley Maughan. Her

father was a college professor, her mother a poet and writer, and Virginia followed in their footsteps. She graduated from Logan High in 1942 and attended Utah State University and Brigham Young University, majoring in English. She taught high school English for two years before marrying Fred T. Kammeyer in 1948. They had six children, making their home in Washington State. Virginia was always active in the National League of American Pen Women, the Daughters of Utah Pioneers, and the Relief Society. She began seriously writing poetry in the 1960s. Her light verse was published twelve months in a row in the *Improvement Era* (1967) and five months in a row in the *Ensign* (1972). She published a total of twenty-eight poems in LDS magazines. Virginia won the Relief Society poetry contest in 1970 with “Afterglow” and the all-Church poetry contest in 1983 with “Harvest.” She also won the all-Church short story contest in 1977, along with many other poetry awards. Two volumes of her light verse were published in her lifetime: *Saints Alive!* (1970) and *More Saints Alive!* (1979). Posthumous publications include *The Joy Book* (2001), which is a complete collection of her poetry, and three short novels—*As Lambs to His Fold*, *The Mustard Seed*, and *A Bright Particular Star*. Her passion for writing has passed to her children and grandchildren, a fourth generation of writers, poets, and scholars. Virginia died August 10, 1999, in Lynnwood, Washington. Her name lives on in her granddaughter Virginia Jacklynn Kammeyer, born in 2001, one of seven grandchildren.

Jean Gordon Lauper (1904–1977)

Jean Gordon Lauper, born in Canada, spent most of her life in San Francisco as the wife of Serge J. Lauper and the mother of four daughters. She was admired for her charm, enthusiasm for life, and witty ways. Jean possessed great skill as a choral conductor and demonstrated administrative mastery in organizing a broad range of cultural activities in her LDS Sunset Ward and stake and in city groups. Her deft ways were manifest in her sewing skills and her genealogy work. She tossed off only a few clever poems in her time and would be surprised and gratified to find herself set to music by her granddaughter-in-law Harriet Petherick Bushman.

Karen Marguerite Moloney (1951–)

Karen Moloney is a professor of English at Weber State University and the author of *Seamus Heaney and the Emblems of Hope* (2007). She earned a PhD in modern British and Anglo-Irish literature at the University of California, Los Angeles, and wrote a poetry thesis for her creative writing master’s degree at Brigham Young University. She has published literary criticism (on Irish writers and postcolonialism), essays, reviews, and poetry

in *Twentieth Century Literature*, *The Jacaranda Review*, *Dialogue*, *Sunstone*, *Weber Studies*, *BYU Studies*, *Exponent II*, the *Ensign*, *Westwind*, *Wye*, and several essay collections. Her hymn lyrics appeared in the 1978–79 Young Women’s Laurel manual, and her poems have been anthologized in *Harvest: Contemporary Mormon Poems* (1989). Her writing awards include the Fred Weld Herman Memorial Prize from the Academy of American Poets for “Relinquishing” (1986), the Carole Elzer Poetry Award (1988), and first-place awards in the Mayhew (1977) and Mormon Arts poetry contests (1974). She served as the editor of *Dialogue* for its special 2004 issue on war and peace.

Margaret Rampton Munk (1941–1986)

The daughter of Utah’s popular three-term governor Calvin L. Rampton and his wife, Lucy Beth Cardon, Margaret Rampton Munk wrote that she grew up “in a family of Mormon pioneer ancestry.” In 1963 she graduated from the University of Utah, where she first began writing poetry, and then went to Harvard for graduate work in political science. She had met Russell Munk, a law student from Idaho, in Washington, D.C., following her freshman year of college, and they were eventually married after completing their degrees. Russ’s work took them to Japan for two years and then to the Philippines for five. During this time, they discovered that they couldn’t have children of their own, so they adopted three: Laura, Danny, and Andrew. Margaret taught political science and English classes at Jesuit colleges in both Tokyo and Manila, but her focus became her family, and most of her poems dealt with her own experiences of family life. In 1975, the family returned to the United States, establishing a home near Washington, D.C., and Margaret began to send her poems to *Exponent II*, where many were published. Six years later, Margaret developed a malignant ovarian tumor that required surgery and a year of chemotherapy; she wrote the poem sequence *One Year* about that time. She was found to be free of cancer after her therapy, but the cancer soon returned. Her one collection of poetry, *So Far*, was published just before her death in 1986.

Carol Clark Ottesen (1930–2006)

Carol Clark Ottesen received a BA in music from Brigham Young University and a master’s from California State University at Dominguez Hills. She also did graduate work at Claremont Graduate School. She was a writing instructor at California State University, Los Angeles Harbor College, and BYU. For two years she and her husband taught English at Shandong Medical University and then at Peking University, People’s Republic of China. She published a book of poetry, *Line Upon Line* (1975),

and a nonfiction book about teaching culturally diverse students. Her poems, stories, and essays have appeared in several publications. Before she passed away, she and her husband lived in Mapleton, Utah. They were the parents of six children.

Dixie L. Partridge (1943–)

Dixie Lee Partridge grew up with seven siblings on a Wyoming farm homesteaded by her great-grandfather. Stories rooted in that childhood make up many of the poems of her two published books, *Deer in the Haystacks* (1984) and *Watermark* (1991), which received the national Eileen W. Barnes Award for a book of poetry by a woman over forty. Dixie's poetry has won several awards and is widely published in national and regional journals and anthologies; she is working on two additional book manuscripts. Dixie earned a degree in English from Brigham Young University and studied in Northwest writing workshops. She has edited poetry for a *River Writing* anthology and currently serves as the poetry editor of two journals. She and her husband, Jerry Partridge, have raised their six children in Richland, Washington, near the Columbia River. Much of Dixie's work carries a strong sense of place and history and a tone of emotional or spiritual change, displacement, or discovery.

Carol Lynn Pearson (1939–)

Carol Lynn Pearson, who has a master's degree in theater from Brigham Young University, has been a professional writer, speaker, and performer for years. Many of her poems have been reprinted in such places as Ann Landers's column and *Chicken Soup for the Soul*, as well as in college literary textbooks. The poems appear now in a compilation, *Picture Window* (1996). Her autobiography, *Goodbye, I Love You* (1986), tells the story of her marriage to a homosexual man, their divorce, ongoing friendship, and her caring for him as he died of AIDS. Carol Lynn has written numerous educational motion pictures, including *Cipher in the Snow* (1973), as well as many plays and musicals, two of which were commissioned by Sundance Theatre. She both wrote and acted in *Mother Wove the Morning* (1989). She has written seven inspirational books under the series title *Fables for Our Times*. Her book *Consider the Butterfly: Transforming Your Life through Meaningful Coincidence* was a finalist in the inspirational/spiritual category of the 2002 Independent Publishers Book Awards. She is the mother of four grown children and lives in Walnut Creek, California, where she spearheaded a project called "Voices to Afghanistan" to help teach English to Afghani schoolchildren. Her play, *Facing East*, had successful performances in Salt Lake City, New York City, and San Francisco.

Linda Sillitoe (1948–)

A University of Utah graduate, Linda Sillitoe worked as a journalist for the *Deseret News*, *Utah Holiday* magazine, and the *New York Times*. She has won awards from the Utah chapter of the Society of Professional Journalists and the Associated Press, as well as three nominations for a Pulitzer Prize for her stories about life in Salt Lake County. She has written three important books on aspects of Utah history, *Salamander: The Story of the Mormon Forgery Murders* (1988, co-authored with Allan Roberts); *Banking on the Hemingways: Three Generations of Banking in Utah and Idaho* (1992); and *Friendly Fire: The ACLU in Utah* (1996). She wrote the official centennial history of Salt Lake County, which was published in a popular format as *Welcoming the World: A History of Salt Lake County* (1996). She also published a short story collection (*Windows on the Sea*, 1989), a collection of poems (*Crazy for Living*, 1993), and two novels (*Secrets Keep*, 1995, and *Sideways to the Sun*, 1998). Her creative works have won multiple awards from the Association for Mormon Letters. She has co-produced a PBS-affiliated documentary, *Navajo and American* (1993), and taught classes in journalism and writing on several college campuses. She currently works as public outreach coordinator of Weber State University's Stewart Library.

May Swenson (1913–1989)

May Swenson was born in Logan, Utah, on May 28, 1913, to Margaret Hellberg and Dan Arthur Swenson, Mormon immigrants from Sweden. The oldest of ten children, May had a happy childhood with her loving parents and many brothers and sisters. From elementary school she was considered an excellent student and writer. She had already decided to be a poet by the time she entered Utah State University, where her father was a professor. After her graduation from college, she went to New York City during the height of the Great Depression and lived in poverty so she could be where she thought she had the best opportunity to learn to write poetry. May didn't publish a poem for thirteen years, finally receiving acceptances from *The Saturday Review of Literature*, *New Directions*, and, eventually, *The New Yorker*. One of her poetry collections was chosen by W. H. Auden as a finalist for the Yale Younger Poets Publication Prize, but it was her fourth collection, *Another Animal*, that was finally accepted for publication in 1953 by Scribner's. From this difficult beginning, she went on to become known as one of the most original American poets of the twentieth century. Among her many awards were grants and fellowships from the Guggenheim Foundation, the National Institute of Arts and Letters, the Academy of American Poets, and the National Endowment for the Arts. Her most prestigious awards were Yale University's

Bolingen Prize and a \$375,000 MacArthur Foundation Fellowship. During her life she published eleven poetry collections; another four have been published since her death on December 4, 1989. She is buried in the Logan, Utah, cemetery; a stone bench engraved with two of her poems serves as her memorial.

Sally T. Taylor (1938–)

Sally Taylor is a professor emeritus of English at Brigham Young University. She received her PhD from the University of Utah in 1975, specializing in Shakespeare. She has published textbooks and a book of poetry, as well as individual poems in many journals. Her series of seven sonnets on Joseph Smith Jr. were set to music by Murray Boren and performed on Temple Square. Sally and her husband, David, served a full-time proselytizing mission to French Guiana in South America from 1993 to 1994. They also served a two-year service and leadership mission to the Lakeview Manor Branch, Lakeview Stake, in Orem, Utah, from 2006 to 2008. Sally has served as Primary president (twice), ward/branch Relief Society president (twice), stake Relief Society president, and gospel doctrine teacher. She serves as an ordinance worker at the Mt. Timpanogos Temple. Her community service includes Orem City Parent-Teacher Association president. She has four children and twelve grandchildren.

Emma Lou Thyne (1924–)

Emma Lou Thyne has written fourteen books of poetry, fiction, essays, and travel stories. She has been widely anthologized and has published internationally on kinship and peace among people and nations. She has been active in encouraging public attention to mental health, spirituality, and the advancement of women. Her words to the hymn “Where Can I Turn for Peace?” have been translated into dozens of languages, as has her chapbook about war and the environment, *How Much for the Earth?* (1983). She has been married to Mel Thyne for fifty-eight years, has five daughters and sons-in-law, nineteen grandchildren, and seven great-grandchildren. Emma Lou taught English and was the women’s tennis coach at the University of Utah, where she was awarded an Honorary Doctor of Humane Letters in 2000. She has served on the General Young Women board of The Church of Jesus Christ of Latter-day Saints (1966–1972). The Emma Lou Thyne Community Service Center is a source of great joy as it provides students and faculty at Salt Lake Community College with broad opportunities to serve. Her forthcoming book, *The Place of Knowing, a Spiritual Autobiography*, will be published in 2009 by Gibbs Smith.