

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: Stone, Ruth, House

Other names/site number: n/a

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

Street & number: 788 Hathaway Road

City or town: Goshen State: Vermont County: Addison

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national **X** statewide \_\_\_ local

Applicable National Register Criteria:

\_\_\_ A **X** B \_\_\_ C \_\_\_ D

<p><b>Signature of certifying official/Title:</b> <u>State Historic Preservation Office</u> <b>State or Federal agency/bureau or Tribal Government</b></p>	<p><b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p><b>Signature of commenting official:</b></p>	<p><b>Date</b></p>
<p><b>Title :</b></p>	<p><b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

**Current Functions**

(Enter categories from instructions.)

WORK IN PROGRESS

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

NO STYLE

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: GRANITE, CONCRETE, WOOD:  
weatherboard, METAL: steel, BRICK

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Ruth Stone House, the former home of poets Ruth and Walter Stone, is located in the woods in the sparsely-populated Town of Goshen. Most of the town lies within the Green Mountain National Forest and retains a rural character of dense woods interspersed with small farmsteads and summer camps. With a population of just 227 residents, Goshen is one of the smallest towns in the state. The Stone property straddles Hathaway Road, a gravel road that runs north-south and bends sharply to the west just north of the property. It contains four resources: the “Big House” and the grave of Ruth Stone on the west side of the road, and the “Little House” and the “Chapel” on the east side of the road. Of these four resources, only the “Chapel” is non-contributing due to age and a lack of historic significance. The property is bordered on the north by an un-named brook running east-west under Hathaway Road. The yard behind the “Big House” is filled with blackberry bushes, and a small child’s play house sits at the western edge of the parcel. Ruth Stone’s burial site is located at the south-western point of the property and is marked by a low mound of stones in a clearing. Ruth Stone (1915-2011) lived and worked on this property for her entire productive career as a poet, starting in 1956 until her death in 2011. The author of 13 books of poetry and the recipient of numerous national awards for her work, Ruth Stone’s house and property in Goshen featured prominently in her work and embodies her life and career. Unlike some writers who achieved success early in life and whose production decreased as they aged, Stone did not gain widespread recognition until age 87, when she was

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awarded the 2002 National Book Award. The property retains integrity of location, design, setting materials, workmanship, and most importantly, feeling and association with Ruth Stone.

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## Narrative Description

### 1. Big House, c. 1830 (contributing)

The “Big House” is the primary residential structure on the property and was occupied by Ruth Stone from 1956-2011. Historic map research and construction details indicate that the house was built in the 1830s, although alterations to the original structure make it difficult to determine an exact date of construction. A building in this location is shown on the 1857 Walling map under the ownership of “S. Salls”. The 1871 Beers Atlas shows both the Big House and the Little House (#2) under the ownership of “J. L. Jones”.

The non-descript, vernacular style building is composed of two sections: the main block to the north, and the wing to the south. Both sections have gable roofs running north-south and are oriented with their front eaves parallel to the road. They feature a simple cornice and frieze and flat corner boards. The main block is 1½ stories tall and the wing is one story tall with a full-width front porch. The primary entrance to the house is from the porch into the wing. The building is clad with wood clapboards that are painted white and is supported by a rubble-stone foundation, portions of which have been stabilized with board-formed concrete. It has a galvanized standing-seam metal roof and two chimneys. A brick chimney projects from the center ridge of the main block and serves a large fireplace in the sitting room. The other chimney, built of concrete block and attached to the exterior of the east elevation of the main block, serves a woodstove in the living room. There are four gabled dormers on the main block, two on each side of the roof. On the east side, the northern dormer is a small, one-light roof dormer set back approximately 12” from the eave. The southern wall dormer is larger and contains a 2/2 double-hung window. On the west side, the northern wall dormer contains a 2/2 double-hung window, and the smaller southern roof dormer has a fixed, nine-light sash and is set back approximately 12” from the eave. Windows throughout the rest of the building are 2/2 double-hung sash, with the exception of a large 16-light fixed window on the rear elevation of the wing and 6-light upper sash in the gable window on the north end of the main block.

The wing is set back approximately ½ the depth of the main block and fronted by a long, narrow screened porch. The gable roof of the wing extends over the porch at a low angle, with exposed, decorative rafter tails along the porch roof eave. On the west, rear elevation of the wing is a smaller, ½-width screened porch. At the entry into the screened porch is a poured concrete slab with the words “Ruth and Walter Stone / 1956” inscribed in the wet cement. This represents the year that the Stones purchased the property and moved into the house. Accessing the wing from the front screened porch, one enters the largest room in the house, an L-shaped living room with a rough wood floor, lathe and plaster walls and ceiling with wood trim, board and batten doors and a brick fireplace. Much of the first floor is easily accessible from this room, as it includes

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spaces in both the main block and the wing. To the left are two doorways leading to the south wing of the house: the first leads to a spare room with rough wood floors, paper gypsum walls and a composition board ceiling and flat trim. A narrow staircase leads to the unfinished attic of the south wing from the spare room. The exposed roof framing in the attic consists of a five-sided ridge beam with round-log rafters supported by a hand-hewn timber frame structure. This method of construction, featuring heavy timbers connected with pegged mortise and tenon joints, is indicative of 1830s-era building techniques. The second door leads to an office/workroom space that houses a vintage flatbed Vandercook printing press and has rough wood floors with horizontal board walls and ceiling. Doors in the south walls of both the spare room and the office/workroom leads into the library, the southernmost room in the house. This space has a tongue-in-groove pine floor, composition board walls, an acoustic tile ceiling, and built-in bookshelves covering most of the walls.

A door at the back of the living room leads to the kitchen, which has a plank floor and hardboard walls and ceiling finished with battens. The north wall of the living room is dominated by a large brick fireplace, to the left of which is a door leading into a sitting room and master bedroom in the main block. One passes a utility wood staircase to the second floor upon entering this part of the house. The sitting room has the same finishes as the living room, and all rooms in the main block of the house, as well as the basement, can be accessed from here. The bathroom is at the rear of the sitting room, and has a porcelain bathtub, a plank floor, plywood and batten walls, and a hardboard and batten ceiling. Another door in the sitting room leads to the master bedroom, the only bedroom on this floor to have a walk-in closet. The front of the sitting room opens to a small mudroom and what was originally the main (and currently closed off) entry to the house. From this mudroom one can access the basement, a shallow space with a dirt and concrete floor under the center section of the house. In the basement is the massive dry-laid stone base of the central hearth, and the first floor framing consists of hewn beams and unpeeled round-log joists.

The second level of the main block is finished as living space. A second-story hall surrounding the stairway and chimney has been converted into a study and half bathroom which serves the three bedrooms on this level. The southernmost bedroom, used primarily as a study, has beaded board wall finishes and plaster and lathe ceiling finishes and a large closet along the back wall. The bedroom in the northeast corner has similar finishes, and the third bedroom has a painted plank floor and papered plaster walls and ceiling. The small attic space in the main block reveals the same roof framing method and materials as the wing.

## **2. Ruth Stone Gravesite, 2011 (contributing)**

Located behind and southwest of the “Big House” is Ruth Stone’s gravesite. Following her death on November 19, 2011, Stone was buried here in accordance with town laws that permit “green” burial and allow for the natural process of passing. The gravesite is marked by a low mound of stones in a clearing at the edge of the woods.

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### **3. Little House, early 19<sup>th</sup> century (contributing)**

Located to the east and across the street from the Big House is the “Little House.” The Stones purchased this building along with the Big House in 1956. Alterations to the original structure make it difficult to determine an exact date of construction, and it appears to have been constructed as a barn based on exposed framing members. A building in this location is shown on the 1857 Walling map under the ownership of “Belknap”. The 1871 Beers Atlas shows both the Big House and the Little House under the ownership of “J. L. Jones”.

Like the Big House, this structure has been substantially altered from its original construction as a barn that was twice as large as the building that exists today. Now measuring approximately 26’ wide by 16’ deep, the Little House presents itself as a gable-front, 1½ story building. The shallow depth of the building reflects the fact that the rear portion of the building was removed and the end wall enclosed long ago. This is substantiated by the partially buried remnants of a stone foundation wall extending out from the rear (north) elevation. The building is clad with wood clapboards painted white and has a standing seam metal roof. Built into a small hillside, the house rests on a mortared rubble stone foundation, the west wall of which is exposed and has a low, wide doorway providing access to the basement area. Spanning the width of the rear elevation is a screened porch with a shed roof, and an exterior brick chimney bisects the rear elevation of the building. Like the Big House, the Little House has simple cornices, a flat frieze, a plywood soffit with flat casings, and corner boards. Windows are all 2/2 double-hung wood sash and the primary entry is on the right side of the façade.

The interior consists of a large open space on each level. On the first floor, there is a small bathroom in the southeast corner, and a staircase to the second floor occupies the south west corner, adjacent to a simple kitchenette on the south wall. The north wall is dominated by a large brick fireplace flanked by two double-hung windows. A door on the left side of the north wall leads into the screened porch, and the wall is clad with wood paneling. The other walls are finished with gypsum board. Exposed framing on the ceiling of the first floor appears to be a hewn timber frame, but could not be inspected due to the deteriorated condition of the main floor.

### **4. Chapel, c. 1970 (non-contributing)**

Located on a hill behind and to the east of the Little House is a tall, narrow building constructed of salvaged materials. The two-story structure sits on concrete block piers and is clad with vertical board siding. The fenestration is irregular and the windows, salvaged from multiple sources, are all different. Built by Ruth Stone’s children, extended family, and friends as a simple retreat and studio space, the building has no running water or electricity. It is a non-contributing resource because it is not directly related to Ruth Stone’s use of the property and her poetry career.

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

LITERATURE

**Period of Significance**

1956-2011

**Significant Dates**

1956

**Significant Person**

(Complete only if Criterion B is marked above.)

Stone, Ruth

**Cultural Affiliation**

N/A

**Architect/Builder**

N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Ruth Stone House is significant at the state level under Criterion B for its association with poet Ruth Stone (1915-2011). The Period of Significance is 1956-2011, which cover the entirety of Stone's ownership and use of the property as well as her active career as a poet. Because the majority of the POS extends into the past fifty years, the property needs to meet Criteria Consideration G. Within the field of literature, Ruth Stone was a nationally-renowned writer who published 13 volumes of poetry and received numerous awards for her work throughout her long career. These included two National Book Awards, two Guggenheim Fellowships, and consideration as one of three finalists for the Pulitzer Prize

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in 2009. Stone served as the Poet Laureate of Vermont from 2007-2011. As such, she was of exceptional importance at the state level and meets the requirements of Criteria Consideration G.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

Following her death on November 19, 2011, poet Ruth Stone was memorialized in the *New York Times* as follows: “Ruth Stone, a poet who wrote in relative obscurity until receiving the National Book Award at the age of 87 for her collection *In the Next Galaxy*, [. . .] often took as a starting point the natural world she observed from the farmhouse in Goshen, Vt., where she lived and wrote for more than 50 years. Though her verses were compact, her themes were broad, embracing love and loss, the struggle of women to find a voice and the emotional intricacies of family living. The oddities of everyday life, too, served as springboards into distant imaginative territory.”<sup>1</sup>

Ruth Stone’s property in the small, rural town of Goshen, VT, is immortalized in her poetry. In his essay “Poet in the Mountains,” poet Willis Barnstone, a contemporary of Stone, wrote of the renowned poet and professor’s connection to her home: “[Ruth Stone’s] Vermont house is one of the main characters in her life, and each room, in addition to having her fine books--with poems on papers and envelopes safely stored or lost in them--has rocking chairs, old pumpkin pine bedsteads, a barn-tin roof, delicate blue wallpaper, and windows with rain, orchards, and farmer neighbors directly outside the panes. All figure in the moments of her verse.”<sup>2</sup>

Situated on a winding dirt road, Stone’s house provided the perfect environment for her writing. It was her base of operations: emotionally, physically, and intellectually. She welcomed visiting writers, carrying on a tradition of open creativity and academic collaboration, whether around the fireplace in Goshen or in the classroom. As poet Jan Freeman wrote, “The house is made of poetry. The walls are covered with books. Surfaces, stacked with notebooks. Piano, tables, typewriter, shelves, floors. Record jackets and old grocery lists, covered with drafts of poems. On the bathroom walls, poems by students, friends, her children, grandchildren. For years an early poem by Sharon Olds hung beside the light switch. Now, Mother’s Day poems beside drawings and photos of Ruth, her children, grandchildren, friends and students. Everywhere, something connected to poetry.”<sup>3</sup>

Several renowned poets have historical connections to Vermont, the most well-known being Robert Frost (1874-1963). Several properties in Vermont and New Hampshire where Frost lived and worked are presently listed in the National Register of Historic Places. Much of Frost’s work can be characterized as reflecting the life and landscape of New England, whereas Stone’s work documents her life within the landscape of a small, rural farmstead in Goshen, Vermont. The work of Stone’s contemporaries in the realm of Vermont poets, including Galway Kinnell (1927-2014) and Grace Paley (1922-2007), dealt more with social and political issues as opposed to Stone’s themes of everyday life and family. The property in Goshen is the only home that Stone ever owned, and there are no other properties that represent her life and work better than the Goshen property.

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<sup>1</sup> William Grimes, “Ruth Stone, a Poet Celebrated Late in Life, Dies at 96,” *New York Times*, November 24, 2011, page A33.

<sup>2</sup> Willis Barnstone, “Poet in the Mountains,” in *The House is Made of Poetry: The Art of Ruth Stone*, ed. Wendy Barker and Snadra M. Gilbert (Carbondale and Edwardsville: Southern Illinois University Press), 78-97.

<sup>3</sup> **NEED CITATION**

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## **Ruth Stone's Life and Career**

Ruth Stone was born in Roanoke, Virginia, on June 8, 1915, and grew up in Indianapolis, Indiana. She attended the University of Illinois at Urbana-Champaign and married the poet and scholar Walter Stone in 1942. The young couple moved to the east coast, and throughout the late 1940s and early 1950s were desperate for financial stability. After serving in WWII and then getting a PhD at Harvard, Walter Stone worked without the security of tenure, teaching at the University of Illinois and then Vassar College in New York. Providing for his three children and wife on a teacher's wages was clearly a struggle that would no doubt contribute to his suicide a few years later.

The transient family lived in barracks or university housing because they couldn't afford a house. In 1956, however, Ruth Stone received the Kenyon Review Fellowship in poetry and used the award money to purchase the property in Goshen. The house provided stability and consistency in the lives of the Stone family, at a time of inconsistent employment at various educational institutions. Soon after the house was purchased, however, the family's life changed dramatically in 1959. On sabbatical from Vassar College, Walter Stone moved the family to England. While there, he committed suicide. Ruth Stone and her three daughters returned to Goshen, and for the next decade she moved in and out of periods of deep depression and despair. Walter Stone's life and death became a nearly constant presence in the poetry of Ruth Stone.

Found among Stone's personal belongings following her death in 2011 was an letter she wrote, addressed merely "Dear Sirs." In it, Stone lays out the situation and aftermath of her husband's death:

*At Vassar it was the same old story. Our checks never covered the cost of living...It was while we were at Vassar that I received the Kenyon Review Fellowship in Poetry which enabled us to buy a house. It is true we didn't dare buy one in Poughkeepsie for who knows where a teacher will be who has no tenure? We decided to get a place in Vermont where we could at least go in the summer and hope to retire to after the teaching years were over. That grant provided us with a house which now that my husband is gone is the only home the children and I have.*

With the tragic death of her husband coming so suddenly after the purchase of the house, it is no wonder that the house took on a protective symbolism for Stone and her children. Crippled with grief, the small family's projection for the future could rely, at this point, on two factors: Ruth Stone's poetry, and the house in Goshen.

The importance of the house to Ruth Stone's work is extensively documented in her published works. Sandra Gilbert and Wendy Barker explored this in a collection of essays called *The House is Made of Poetry: The Art of Ruth Stone* (1996). In this book, celebrated writers meditate on the importance and the great influence of Ruth Stone as a poet, often citing Goshen as an essential force behind the poet herself. "Her real and poetic house is beautiful and pondered by

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time,” writes Willis Barnstone, “waiting for the next repair to give it new mornings, for she gives away her money to those who need it more than she.”<sup>4</sup>

Ruth spent many winters traveling to universities to teach during the year. From 1963-1965, she taught classes and seminars at Radcliff College. Following that, she held various poet-in-residence positions, at Wellesley College (1965), Brandeis University (1965-66), University of Wisconsin (1967-1969), bouncing from university to university. While jobs were unreliable (she wouldn’t have the security of tenure until she was in her seventies), she always had Goshen. Besides teaching, Ruth Stone provided for her family through publication of poetry books and poetry honors, including two Guggenheim Fellowships, the Whiting Award, two National Book Awards, and the Wallace Stevens Award from the National Academy of Poets.

During Stone’s long career she became a well-known and respected poet. Never remarrying, Stone managed to raise her children without sacrificing her career. Her house in Goshen became a haven, where writers and artists would visit and stay for weeks at a time, and an endless stream of students and admirers trickled in and out. By the late 1960s, Goshen flourished as a full-blown commune for creativity and intellectual freedom. Visiting writers often stayed in the “Little House” and Ruth took on the role of mother figure, providing creative nurturing. A partial list of poets who spent time in Goshen includes Sharon Olds, Jan Freeman, Jane Kenyon, Donald Hall, Donald Justice, Leslie Fiedler, Willis Barnstone, Carolyn Chute, Randell Jarrel and Robert Frost. Stone also used the Little House herself, working on her poetry and staying there at times.

Ruth Stone is often cited as being ignored by the mainstream until late in her career, but Willis Barnstone wrote of her “obscurity” as part of her appeal: “For most of her writing life, Ruth Stone has been a secret poet. Her obscurity means that while she has been amply anthologized [...] she remains a national secret that her multitude of single readers hold as a personal discovery.”<sup>5</sup> Rick Benjamin, the current Rhode Island Poet Laureate, notes how he came across Stone’s work: “*In An Iridescent Time*, appeared the year of my own birth, 1959. [...] Her second book did not appear until 1971; most of us were not aware of her poetry until much later, when Iowa University brought out the first *Anthology of American Women’s Poetry*, and Ruth Stone’s own work out of relative obscurity, in 1979.”<sup>6</sup>

Stone finally received widespread recognition with the publication of her book *Ordinary Words* (1999), which won the National Book Critics Circle Award. That triumph was soon followed by other award-winning collections, including *In the Next Galaxy* (2002), winner of the National Book Award; *In the Dark* (2004); and *What Love Comes To: New & Selected Poems* (2008), a finalist for the 2009 Pulitzer Prize for Poetry. Jan Freeman spoke of Stone’s work as “combining lyricism with a poignant mix of humor and tragedy, she manipulates the emotions of her audience by opening them with laughter, then shocking them with sorrow. Stone is a feminist poet who uses poetry to boldly address the world of women and family...”<sup>7</sup> But it also allows for a continuation of elevating the female condition within the patriarchal world. Poet

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<sup>4</sup> Need citation

<sup>5</sup> Need citation

<sup>6</sup> Need citation

<sup>7</sup> Need citation

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Sharon Olds spoke of the “things in Stone's poems” as often “ordinary and transcendent at the same time. Ruth has a kind of bald religious sense that is also political. She has sometimes the sound of a prophet. She gives us visions of the uses of power. She looks at the police, and the academics; she looks at gender and race and class, and she judges. They are the judgments of one who had had higher hopes for the human.”<sup>8</sup>

Reporter Melissa Block memorialized Stone during a segment of *All Things Considered* on National Public Radio in 2011: “Ruth Stone died at home in Vermont with her family by her side, on November 19th. She was buried behind the farmhouse where we visited, and where she wrote so many of her poems; buried in an orchard where long ago, she would pick raspberries, disappearing into the thicket of bushes.” Goshen will forever be her home, and in accordance with the town laws, she was buried on her property in a “green” grave, allowing for the natural process of passing.

### **Criteria Consideration G Evaluation**

Although the Big House and Little House were both constructed in the 19<sup>th</sup> century, their historic significance derives not from their architecture but rather from their association with Ruth Stone from 1956-2011. Because this Period of Significance is within the past fifty years, and the property is being nominated under Criterion B for association with Ruth Stone, she must be shown to have “exceptional importance” as a poet at the state level.

For more than half a century, Stone lived and worked at her property in Goshen, quietly working on her craft and building a reputation as a “secret poet... national secret that her multitude of single readers hold as a personal discovery.”<sup>9</sup> The publication in 1996 of the book *The House is Made of Poetry: The Art of Ruth Stone* is indicative of high level of admiration Stone’s colleagues had for her and her far-reaching influence on a generation of poets despite her relative obscurity. Poet Sharon Olds notes in her essay that Stone’s poems have “... finally begun to shine in their place within her generation, among the pioneering women (Bishop, Brooks, Rukeyser).”<sup>10</sup> Elizabeth Bishop (1911-1979), Gwendolyn Brooks (1917-2000) and Muriel Rukeyser (1913-1980) were all contemporaries of Stone and gained widespread attention and appreciation for their work early in their careers in the 1950s. Stone’s lack of self-promotion no doubt contributed to her reputation as a “secret poet”, but the strength of her work finally received the attention it deserved following the receipt of several prestigious awards starting in 2002 until her death in 2011. No other Vermont poet of Stone’s generation has an entire book written about their life, work and influence by his or her peers, evidence that Stone achieved exceptional importance at the state level as a poet.

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<sup>8</sup> Need citation

<sup>9</sup> Barnstone, *Poet in the Mountains*

<sup>10</sup> Need citation

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## 9. Major Bibliographical References

**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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"Ruth Stone." In *Oxford Companion to Women's Writing in the United States*, edited by Cathy N. Davidson and Linda Wagner-Martin. New York, NY: Oxford University Press, 1995.

### **WRITINGS OF RUTH STONE**

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*American Milk*. Fanwood, NJ: From Here Press, 1986.

*Cheap: New Poems and Ballads*. New York, NY: Harcourt Brace Jovanovich, 1975,

*In an Iridescent Time*. New York, NY: Harcourt Brace, 1959.

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*In the Next Galaxy.* Port Townsend, WA: Copper Canyon Press, 2002.

*Nursery Rhymes from Mother Stone.* Binghamton, NY: Mbirra Press, 1992.

*Ordinary Words.* Northampton, MA: Paris Press, 2000.

*Simplicity.* Northampton, MA: Paris Press, 1996.

*Second Hand Coat: Poems New and Selected.* Cambridge, MA: Yellow Moon Press, 1987.

*Topography and Other Poems.* New York, NY: Harcourt Brace Jovanovich, 1971.

*Unknown Messages.* Hindboro, IL: Nemesis Press, 1973.

*What Love Comes To: New and Selected Poems.* Port Townsend, WA: Copper Canyon Press, 2008.

*Who is the Widow's Muse?* Cambridge, MA: Yellow Moon Press, 1991.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
 Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**United States Department of the Interior  
National Park Service**

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**10. Geographical Data**

**Acreage of Property** 3 acres

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates (decimal degrees)**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- 1. Latitude: \_\_\_\_\_ Longitude: \_\_\_\_\_
- 2. Latitude: \_\_\_\_\_ Longitude: \_\_\_\_\_
- 3. Latitude: \_\_\_\_\_ Longitude: \_\_\_\_\_
- 4. Latitude: \_\_\_\_\_ Longitude: \_\_\_\_\_

**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927    or     NAD 1983

- 1. Zone: \_\_\_\_\_ Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 2. Zone: \_\_\_\_\_ Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 3. Zone: \_\_\_\_\_ Easting: \_\_\_\_\_ Northing: \_\_\_\_\_
- 4. Zone: \_\_\_\_\_ Easting : \_\_\_\_\_ Northing: \_\_\_\_\_

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**National Park Service**

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**Verbal Boundary Description** (Describe the boundaries of the property.)

**Boundary Justification** (Explain why the boundaries were selected.)

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**11. Form Prepared By**

name/title: Ben Pease  
organization: Ruth Stone Foundation  
street & number: 626 Park Place, Apt.4R  
city or town: Brooklyn state: New York zip code: 11238  
e-mail: [benpease@gmail.com](mailto:benpease@gmail.com)  
telephone: 413-636-9901  
date: October 2015

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**Additional Documentation**

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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**Photographs**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of \_\_\_\_.

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.