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BIOGRAPHICAL AND CRITICAL MATERIALS

PERTAINING TO

KENTUCKY AUTHORS

Prepared from sources available
in the Louisville Free Public Library

Edited under the supervision and direction of

Bess A. Ray, Assistant Project Supervisor

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PREFACE TO KENTUCKY AUTHORS

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The completion of this volume represents another major step toward the realization of an objective set by the Louisville Free Public Library approximately six years ago.

At that time, because of the availability of a number of W.P.A. research workers, a program was undertaken involving the publication of four separate works to contain reference information relating to the life and work of Kentuckians prominent in literature, art, and public life. The volumes were to be devoted to Kentucky Artists, Kentucky Authors, Prominent Women of Kentucky, and Kentucky Statesmen and Political Leaders. Of the four volumes originally projected three have reached completion and publication, and the fourth is now being prepared for publication.

The present work on Kentucky Authors will be found replete with essential information relating to a very complete list of the literary personalities of Kentucky. It may be said Kentucky's literary history is represented here as writers of all periods are included, including contemporary authors.

Procedure on the volume was substantially as follows: A Library Committee, composed of specially selected members of the library Reference Department staff, compiled a list of names considered by them to be definite subjects for such a work. This list formed a nucleus to which additions were made from time to time, subject to approval by the Library Committee. Mrs. Bess A. Ray, Supervisor of the W.P.A. writers group assigned to this project, carried on from this point. Under her direction W.P.A. research workers and writers consulted library catalogs, indexes, historical and biographical materials, newspaper files, etc. to obtain all data available for incorporation into the finished biographies. As was the experience with previous vo.umes it was sometimes necessary to resort to telephoning, correspondence, and personal interviews to secure certain information not available in printed sources. Each biography had been appended with a bibliography containing a list of sources consulted, additional references, quotations from critical estimates of the author and a list of the author's works.

It is fair to say that Mrs. Ray's method of approaching this undertaking and her persistence in digging for missing links in individual biographies is largely responsible for the volume's scope and comprehensive coverage of Kentucky's literary personalities. The work includes poets, humorists, novelists, historians, naturalists, playwrights, journalists, theologians, and many other types

of Kentucky writers. The human interest element is present in many of the sketches as some of the authors treated began their life and work in obscure rural communities, often in extreme proverty, and have subsequently achieved fame and universal recognition through their literary efforts.

Grateful thanks again are offered the National Youth Administration for making possible the actual publication of this work. The cooperation of the N.Y.A. in mimeographing the three volumes now completed has been an invaluable contribution to the realization of this project.

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HERBERT SEBASTIAN AGAR
b. Sept. 29, 1897

Herbert Agar, author, economist, journalist and lecturer, was born in New Rochelle, New York, the son of John Giraud and Agnes Louise (McDonough) Agar, who came originally from New Orleans and from San Francisco respectively. He attended the Newman School in New Jersey. Columbia University gave him his Bachelor of Arts degree in 1919; Princeton, his Master of Arts in 1920 and Doctor of Philosophy in 1922. He married Adeline Scott at Princeton, New Jersey, in 1918 and there were two children, William Scott and Agnes. His second marriage was to Eleanor Carroll Chilton, also a writer. His residence is 245 St. Matthews Avenue, Louisville. Mr. Agar is a New Deal Democrat.

In 1917 Mr. Agar interrupted his college work to enlist as a seaman in the United States Navy. He had been advanced to chief quartermaster when he was discharged the next year to complete his course at Columbia. After receiving his doctor's degree at Princeton in 1922, he spent the following six years teaching in the Hun Preparatory School, Princeton, New Jersey. Then, in 1928, he abandoned teaching entirely and, going to England, concentrated on writing his first book. In that year he published Milton and Plato, also Fire, Sleet, and Candlelight, the latter, verses written in collaboration with Willis Fisher and Eleanor Carroll Chilton.

While in London Mr. Agar served as editor of the English Review and was a constant contributor to English and American publications. Ambassador Robert W. Bingham appointed him Honorary attache of the American Embassy. This situation was very helpful to Mr. Agar in forming a background on national and international affairs. It served also to increase his prestige as a well-informed and authoritative writer.

The Pulitzer prize in the field of American history, awarded Mr. Agar in 1934 for his book on our American presidents, called The People's Choice, centered attention upon him when he returned to the United States. He has since written several important books on political and economic subjects and many articles, besides completing two record-breaking speaking seasons, lecturing in more than seventy-five cities to enthusiastic audiences. As associate editor of the Louisville Courier-Journal since 1936, Mr. Agar has written, three times a week, a syndicated column called Time and Tide which has had a wide appeal and influence. His history of the Democratic party, contracted for several years in advance, is scheduled for publication in the fall of 1938 under the title, The Pursuit of Happiness.

Mr. Agar's books have provoked serious discussion and have elicited many approving reviews.

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CRITICAL ESTIMATES

The Louisville Times of November 2, 1935, says: "Mr. Herbert Agar in his latest book shows himself a true conservative, not of the school of Herbert Hoover but of that of Jefferson and Adams. He might even be called reactionary, for he wants to turn back to the early days of the republic when agriculture and small industry prevailed. With Jefferson he believes great cities are 'Pestilential to the morals, the health and the liberties of man'. But in preference to Jefferson's dream of 'a perfect state in which all men are owners', he leans more to John Adams' 'plan to fit the real world' by which many but not all men might own property and government would be balanced between the large and small property owners."

Discussing Mr. Agar's striking diagnosis of America's ills in Land of the Free, the New York Times, issue of November 3, 1935, says: "It warms the cockles of the heart to find the flaws in the old belief that whatever has happened in this country since the Declaration of Independence has been 'progress'." It quotes Mr. Agar as saying: "We must never lose sight of the fact that sound finance--paying your way as you go--is the friend of small property." And again: "The American people are sick with a desire to honor their country. The first man who stops bribing our people with promises of pottage, the first man who dares take a high line with the American public will get a response that surprises him. My prayer is that he will not be a fascist, that he will be a man who chooses to revive America."

The Boston Transcript's review of the same book, November 13, 1936, quotes Herbert Agar's repeated warning about the dangers of the American tendency to idealism based on disregard of facts and says: "Mr. Agar's personal enthusiasm, his deft and humorous writing, make Land of the Free a very readable book. It touches on many things that make America a good country and then reminds one that it is not living up to its potentialities."

Barry Bingham, in the Courier-Journal of November 3, 1935, reviewing this book under the heading "The American Dream", tells us: "Herbert Agar is a man who has three burning beliefs about America today: That our country has been walking perilously close to the brink of a moral and spiritual debacle; that it can still be saved from that fate, and that it is most richly worth saving." He adds: "The whole foundation for Land of the Free is laid in the bedrock of practical economics, yet the book is written in hot blood by a man who is a zealous patriot as well as an economist. Mr. Agar is a kind of political Savonarola whose faith in the fundamental American principles is a beacon in these darkling times."

Herbert Agar is a member of Phi Beta Kappa, and the Century Club of Princeton; the National Arts, New York; the Princeton Club of New York; National Press, Washington, D.C.; and the Pendennis, Louisville.

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JAMES LANE ALLEN
b. Dec. 21, 1849
d. Feb. 18, 1925

James Lane Allen was born on a farm in Fayette County, near Lexington, Kentucky, the son of Richard and Helen (Foster) Allen and a descendant of Virginia pioneers of English, Scotch and Irish blood. When ten years old he attended a neighborhood school, later entering the Academy of Transylvania College. After studying there for some two years, he enrolled in Kentucky University, now known as Transylvania College, where he graduated with highest honors. Mr. Allen never married.

His early life on the farm was pleasant enough, but with the coming of the Civil War and its attendant hardships, the Allen family came to know the meaning of poverty. In spite of the troublesome war and reconstruction period which followed, young James Lane Allen secured the foundation of learning upon which to build his higher

education in college. His mother seemed to possess the facilities of the teacher, for she was able to instill in her children a knowledge of nature's complexities, which accounts for the many beautiful and subtle passages in Mr. Allen's literary works. Under her guidance he became a tireless reader, and together they spent many happy hours rambling through the forest discussing what they had read. Although there were few children in the neighborhood of the Allen's this shy, quiet, reflective lad experienced little difficulty in whiling away spare moments. He was never conscious of solitude, always finding Nature an interesting companion. Strolling along banks of brooks watching the fish swim about in the water was a pastime of which he never tired. The wild life in the woods fascinated the boy, James Lane Allen. The man, James Lane Allen, later wrote of those same woods and wild life he had known in childhood, and they played an important part in his novels, often interwoven with beautiful descriptions of Nature's wonders.

Immediately after his graduation from Kentucky University, he embarked upon a varied career as schoolmaster and college professor. It was not until about 1885 that his first significant works appeared in Harper's, Atlantic Monthly, Critic and other magazines. His poem, Midwinter, was among the early contributions. Shortly afterward his first attempt at fiction was published in Harper's, the title of this story being, Too Much Momentum. Success became apparent for the author when Flute and Violin, a collection of short stories, was published. It was not until Mr. Allen was in his fifties, however, that such masterpieces as A Kentucky Cardinal, Aftermath and The Choir Invisible were offered to the public in book form.

Some of his works showed a definite interest in science and theology, as is evidenced in The Reign of Law, The Mettle of the Pasture and Summer in Arcady. It is significant that Mr. Allen's first book, Flute and Violin, remains today a model of short story writing, not only in technical detail, but in human quality and meaning of its passions and purposes. At the time of its publication, there were but two definite standards of the American short story. One of these made possible by the fantastic fancy of Poe, the other by Hawthorne's more finished imagination. To both of these measures, Mr. Allen not only contributed grace, symetry and scholarship, but something of a greater significance. Behind the craftmanship lay an understanding of the depths of life. In the guise of fiction he threw out his first outpost of philosophy and reason which germinated and matured in his later and longer novels. This understanding was definitely shown in The Kentucky Cardinal with its note of nature and sympathetic interpretation of life and its problems.

CRITICAL ESTIMATES

The Dictionary of American Biography refers to Mr. Allen's early life as it influenced his literary works: "As a student in Transylvania College he wore, instead of an overcoat, an old shawl, and during one winter, at least, he had no hat save a dilapidated one made of straw. Throughout these years of distress older people around him continually reminded the youth of happier conditions prevailing in the South before the war. Like Thomas Nelson Page and others, he fell heir to the belief in the chivalrous ideals of plantation society--an inheritance which in part explains his predilection later, for aristocratic heroines and gallant lovers, and his high evaluation of good breeding. His mind played fondly over the idealized past of the South."

Isaac Marcosson in the Library of Southern Literature, believes that his early enviroment and heredity were responsible for the new elements that were apparent in his fiction: "It was not until the first published work of James Lane Allen that dignity and permanency became part of the literary effort of Kentucky. With these enduring qualities, which at once made for form and character, the rarest influence in all American letters since Hawthorne was born. Not from the crowded city, but from out of the clean, open blue-grass country came this note of real distinction and beauty, the herald of a high and worthy art. It was fitting that chief among the characteristics of this work should be courtesy and culture, because this creator of it represented in himself the best tradition of Kentucky civilization. His father and his grandfather were men of landed posessions. His heritage therefore, was of the strength of the soil. He grew up amid such scenes of sylvan loveliness that to watch now the vivid panorama of nature in his books is to realize fully the deep impression they made upon his youthful mind."

Again quoting the Dictionary of American Biography: "He had extended the scope of his reading, especially among French and British novelists. He had also become engrossed in scientific study and was particularly interested in the theories of Darwin and Huxley. Most important of all, he had been practicing the art of writing, so that when presently he ventured to address the editors, he was master of a deft and euphonious style."

In The Bookman, Nancy Huston Banks gives credit to his mother's direct influence on his life and literary accomplishments: "The trend of his mind was markedly literary from the first. In the garret where the hickory nuts and walnuts of the children were stored, there stood a case of old books. Among these was a Bible bound in faded morocco and a small Testament, that used to hold the boy by a sort of horrible fascination. His reading at all times was directed by his mother, whose taste was for the best books. He had few of his own, and generally read what she read, the source of supply

being the circulating library in Lexington. It is gratifying to know that the mother lived to see some of the published work of this youngest child--her Benjamin--for whom she was so ambitious. With much of her temperament he inherited ambition together with the sustained directness of purpose and the tireless energy that reaches its aim over all obstacles.

"He insists that the study of every other art is of value in attaining to a knowledge of the art of fiction. He believes that the novelist can particularly rely upon the analogies existing between literature and painting, and between literature and music as at times his surest guide in composition: painting teaching him, among other things and as nothing else can, the grouping of forms and the use of color in language; music teaching him, among other things and as nothing else can, the management of major and minor motives and the treatment of spiritual discords and harmonies. His own habit in his description of a scene or a landscape is first to make a composition of it as an inward vivid picture in consciousness and then to write with his inward eye fixed solely on this. It is perhaps in this way that his dramatic scenes and landscapes acquire the qualities for which they have been invariably praised--harmony and vividness. Though recognition was tardy, the tributes which his work has called forth have always been of the highest character in this country; and this is true also of the European world of letters."

From Kentucky in American Letters, we learn that: "He at once set out upon his distinguished career and has produced a literature for the state. He has created Kentucky and Kentuckians as things apart from the outside world, a minature republic within a greater republic. With a light touch he has caught the shimmering atmosphere of his own native uplands and the idiosycrasies of their people with which the camera gives back a material outline."

Again referring to the Dictionary of American Biography: "Without being narrow or provincial in outlook, Allen was at his best when utilizing the life and scenery of his native state; and more than any other author he made the Blue Grass Region of Kentucky known to both his countrymen and Europeans."

The Library of Southern Literature describes his introduction to the world as a novelist: "The time had come, however, when the richness of that expression should extend to the form of a novel. In 1893 appeared his first long story, 'John Gray'. Since it will be necessary to revert to this story again for it participates in the author's succeeding work, there will be only a reference to it here. But 'John Gray', although making a transitional stage, is an important link in the consideration of Mr. Allen's art, for the reason that it demonstrated his sustained powers and also showed that he meant to keep to his Kentucky setting. It had ample dramatic quality, keen perception of human nature, and vitality of action.

While apparently he was restricted by the confines of his native state in a larger way he was not exploiting any particular region. His Kentuckians might have been world citizens, so universal were their passions, their emotions, and their experiences. The first creative period of Mr. Allen's work seems to end with 'John Gray'. He had won recognition as a writer of fiction of high and artistic quality, and he had come to be reckoned with as a novelist whose power perhaps had not been wholly tried. But the season for the real flowering of his art had come.

"In 'A Kentucky Cardinal', which first appeared in serial form in Harper's Magazine and was later published in book form in 1884, Mr. Allen added a classic to American literature. In its idyllic charm, in the exquisite and tender unfolding of its romance, in the kindly humor which illumined it and in the very music of its style, this story set a new mark for our fiction. No less charming was its sequel, 'Aftermath'. To know these stories is indeed a liberal education.

"If Mr. Allen up to this time had needed anything to complete his reputation, 'The Choir Invisible' supplied the necessary testimony. It was published in every English speaking country, and thus its beauty and character went around the world. To those who, while admiring the charm of its artistry, may have believed that he lacked courage and daring, Mr. Allen gave a new revelation of his resources in 'The Reign of Law', (1900). This epic of the Kentucky hemp fields was in reality a transcript from the time worn experience of all people, for it voiced man's independence of thought, deed and utterance.

"To sum up Mr. Allen's works is to say that during the two decades of his literary activity no living American has approached him in the quality of his output, or been so permanent or important an influence in the molding of contemporary literary expression. Through it has run the steadily increasing purpose to enable a great art and make of it an enduring thing."

Concerning James Lane Allen, personally, the Dictionary of American Biography says this: "He was frequently asked to lecture upon his works, but whereas in earlier years he had sometimes done so, later he consistently refused. He appears to have been very sensitive, avoiding publicity and furnishing the outside world few facts about himself. Those who knew him personally, however, agree that as a man he was most engaging. His friend, George Folsom Granberry, writes that he was 'most dignified, formal, adhering strictly to the highest ideals of personal conduct, extremely kind-hearted; to his intimate friends, all that was genial and considerate; inaccessible to lion-hunters and entirely devoid of any feeling for personal display."

At the time of his death Mr. Allen was collecting his last magazi stories, published posthumously as The Landmark in 1925. He had inten ed to accompany this work with an autobiographical preface or intro- duction, but unfortunately this introduction material was left as brief fragments.

It is fitting to the memory of James Lane Allen that a corner has been established in the Lexington Public Library, commemorating his name, for it was there that much of his reading material was secured a a boy. A life-size portrait of Mr. Allen hangs on the wall beneath which is a glass case which contains many of his letters and personal effects. The corner is made especially attractive on his birthday and children as well as older people find enjoyment in browsing among his relics.

Another reminder of his kindness and generosity is the James Lane Allen Fountain in Gratz Park, Lexington, a gift of Mr. Allen upon his death, to the children of Lexington.

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A.P.C.

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YOUNG EWING ALLISON
b. Dec. 23, 1853
d. July 7, 1932

Young Ewing Allison, author, poet, critic and journalist, the son of Young E. and Susan Speed (Wilson) Allison, was born in Henderson, Kentucky. His paternal ancestors were of Scotch-Irish origin and came to this country sometime prior to the War of Independence, settling in North Carolina. His maternal ancestors were Virginians and among the early English settlers in that state. Allison attended common school less than four years, and because of a slight deafness received instruction at home. His education was acquired almost entirely through his own initiative. In 1883 he married Margaret Yeise Allison of Louisville. They had two sons, George S. and Young Ewing, Junior. Mr. Allison died at his home, 4601 South Third Street and is buried in Cave Hill Cemetery. He was a Republican.

At the age of eleven, Allison assisted his father in the County Clerk's office, leaving there to become a compositor. Later he was made Editor of the Henderson News. At nineteen, he and his elder brother founded the Chronicle, the first daily paper in Henderson. Later he moved to Evansville where he became editor of the Evansville Journal. There was a literary style to his reporting which attracted the Louisville Courier-Journal. On this paper he served as City Editor, and later, Dramatic Editor of the Louisville Commercial and Editor-in-Chief of the Louisville Herald, having a financial interest in the latter.

Withal, he found time to devote to writing fiction, lyrics, librettos, criticisms and history. In prose fiction Mr. Allison is best known by three stories: The Passing of Major Kilgore; The Longworth Mystery; and Insurance at Piney Woods. In half whimsical literary criticisms he published two small volumes which are known in many parts of the world: The Delicious Vice, the title referring to novel reading in which the author delighted. Two limited editions were eagerly consumed by collectors.

Mr. Allison wrote two librettos which were set to music by his personal friend, Henry Waller, a Lizst pupil. The first was, The Ogallallas, a romantic opera with an Indian setting. It was produced by the Boston Opera Company in Chicago, in 1893. The second, Brother Francisco, a tragic opera, was presented at the Royal Opera House in Berlin by command of Emperor Willian II.

Mr. Allison is the author of The City of Louisville, A Glimpse of Kentucky, and Fire and Underwriters. While a member of the Old Kentucky Home Commission, he wrote and published a story of the song and place. The Curious Legend of Louis Phillipe occasioned much discussion. The Derelict was an expansion into a ballad of the four famous lines of Robert Louis Stevenson's Fifteen Men on a Dead Man's Chest. This poem is said to have been printed in practically every newspaper and magazine in the English-speaking world. It was set to music by Mr. Waller and published by Pond & Co.

Mr. Allison's serious writings became centered upon historical and literary topics. He wrote about the dangerous subject of Moonshine Men, and so widely different characters as Sue Mundy, the Guerilla Chief, and Bishop Flaget.

Abandoning his journalistic career he was co-founder of the Insurance Herald which later was sold. He then established the Insurance Field, which became one of the most widely known trade publications in the United States. He served successively as editor, president, and chairman of the board.

Mr. Allison enjoyed the friendship of many of our distinguished poets and writers from whom he received recognition. James Whitcomb Riley dedicated to him, Riley Songs of Friendship. J. Christian Bay dedicated Echoes of Robert Louis Stevenson, and Otto A. Rothert, Outlaws of Cave-In-Rock. Mr. Rothert made one of three collections of the writings of Young E. Allison, complete except for some early editorials, placing the material in the Filson Club archives. Another collection is owned in Indianapolis and a third in Chicago.

CRITICAL ESTIMATES

The Louisville Post of January 25, 1919, in a review of The Delicious Vice, says: "Mr. Allison has to perfection the art of that civilized and conscious form, the essay; his vice may be novel reading,

but his genius is for this elect and most charming of literary expressions."

The Louisville Times of July 8, 1927, quoted in part, "believed that the only thing that prevented him from becoming a famous writer was that he was far more devoted to reading than to writing! Had he been willing to sacrifice to self-expression his great devotion to what others wrote, he could have made his way as a novelist or as an essayist."

Civic Opinion of November 17, 1928, says, "He has written a number of books and essays and his brilliant humor and his knowledge of human nature have brought him the renown that justly should be his. Mr. Allison may be said to be one of the literary geniuses of the State."

"Genius is a much abused word," declares an editorial in the Courier-Journal of July 9, 1932, "but it is the one word which best characterizes Young E. Allison. Truly a rare genius he was; many-sided newspaper man, versatile literateur, captivating personality. A veteran of Kentucky journalism, he was deservedly held in highest admiration by his colleagues of the press; admiration of his exceptional ability; for his loyalty to sound ideals of the ethics of his calling; for the deep-rootedness of his convictions, his courage and force in maintaining them; for the vigor and clarity of a style embellished with graces of an artistry that lent to his work a brilliance and charm which also distinguished his contacts. Widely read, rich in his knowledge of the world's best in literature, music and art; ever alertly alive to current history in its making, keenly analytical of its developments, positive in the formation of opinions thereon and notably happy in expressing those opinions, it was a privilege to readhim, a delight to associate with him."

From the text of a memorial address by William Fortune, June 24, 1933, in Henderson, we read: "Young E. Allison typified Kentucky at its best. The fine qualities of the pioneer fathers who gave to Kentucky its distinctive characteristics flowered in this native son of Henderson. He wrote news not as a more statement of fact, but with the purpose of making the subjects interesting. There was a distinct literary quality in his reports of the events of the day. He was an outstanding figure in the journalism of Kentucky. In many minds he was compared with Henry Watterson, his older famous contemporary. He excelled in every branch of newspaper work. No trade journal and very few other papers carried editorials that from the standpoint of interesting and practical comments and literary style approached Mr. Allison in The Insurance Field. His historical papers are among the most important contributions to the Filson Club. Mr. Allison was thorough, accurate, and brilliantly interesting in his historical writing. In fact, there was the quality of superiority in everything he did."

In 1934 a bronze memorial tablet was placed in the Henderson Public Library by the Henderson County Historical Society. A grandson, Young Ewing Allison IV unveiled the tablet. Otto A. Rothert concluded his talk with, "Young E. Allison was an outstanding man among his contemporaries. No man was more loyal to his friends. He had a charming personality. He was a brilliant conversationalist. He was a lover of music. He excelled in the now forgotten art of letter-writing. His literary style is entrancing. He was a journalist, story writer, poet and historian. Time will place him among the greatest American writers."

An oil painting of the author by Paul Plaschke, cartoonist of the Louisville Times, now hangs in the public library at Henderson, Kentucky, Mr. Allison's home city.

Mr. Allison was interested and active in civic affairs. He was a commissioner of the Board of Trade; co-organizer of the Commercial Club; representative of the State to the Cincinnati Centennial Exposition, the Chicago World's Fair, and the Atlanta Exposition; a member of the State Council of Defense; The Old Kentucky Home Commission; Louisville Board of Fire Underwriters; Special Secretary of the Louisville Board of Trade Commission Improvement Committee.

In November, 1935, The Select Works of Young E. Allison was published by the Young E. Allison Memorial Committee of the Filson Club. It is less than five hundred pages, is much more than a memorial to a distinguished Kentucky citizen and a man of letters. It included with the unfinished autobiography of Mr. Allison, examples of his writings as a fictionist, an essayist, a writer of sketches of real life events and characters, and, of course, the famous poem, The Derelict, which has been published all over the world, often without the author's name.

Mr. Allison was a member of the Filson Club.

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F.L.M.

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BRENT ALTSHELER
b. July 13, 1868

Brent Altsheler, author and naturalist, was born at Three Springs in Hart County, Kentucky. He is the son of Joseph and Lucy (Snoddy) Altsheler. As a boy he attended a log cabin school near his home and later spent two years at Bethel College, Russellville, Kentucky, where he received a medal for making the highest grades in the school. He attended the University of Virginia, Charlottesville, Virginia, for the scholastic year 1886-87. On June 3, 1915 he married Marie Sallee of Harrodsburg, Kentucky. They have three children, Brent, Polly and Marie. The Altsheler home is at 112 East Ormsby, Louisville.

As a boy Brent Altsheler gave evidence of that love of nature and outdoor activity which later in life was to take him into far places in many parts of the world as a big game hunter, scientist and naturalist. Most of the time which he could spare from his school work and from the chores in his father's country store and on his farm was spent in hunting and tramping over the hills and bottoms of Hart County. He became an expert rifle shot and trapper and gained a first-hand, intimate knowledge of the animals, birds, insects, trees and plants of his native state. When the time came for him to go to college he raised the necessary money by clearing virgin timber and growing tobacco.

Finding himself unhappy in the confinement of college life,

Brent Altsheler moved to Louisville where he went to work as a reporter for the Courier-Journal and the Louisville Times. However, he soon gave way to his natural restlessness and took the first of his many trips to foreign lands. Early in 1890, sailing as a steerage passenger, he crossed the Atlantic, landed at Antwerp and tramped up the River Rhine, visiting "haunted" castles and Roman ruins, on through the Black Forest and across Switzerland to St. Gothard Pass. He visited England and then returned to Louisville where, between hunting and scientific expeditions to many parts of the world, he has at various times engaged in such activities as politics, newspaper publishing and real estate. He was one of the group of men who built the present Washington Building in Louisville; he helped found the Lincoln Savings Bank; organized the Jefferson Institute of Arts and Sciences, later merged with the museum of the Louisville Free Public Library; and with General John B. Castleman was the moving spirit in the old Louisville Horse Show Association.

Neither mentally nor physically was Brent Altsheler suited for the confinement of a business office. He continually sought health and recreation in outdoor life. He hunted deer in the Adirondacks and wild fowl in Mississippi. He became an expert shot, qualifying under the rules of the National Rifle Association as marksman, sharpshooter and expert rifleman; and in addition won many an old fashioned Kentucky turkey shoot, attracting national attention by his ability to kill turkey at three hundred yards with either pistol or revolver.

Brent Altsheler's writings have covered various fields related to the science of natural history. He has contributed voluminously to newspapers on such subjects as flood control, reforestation, life expectancy, and Kentucky history. He ventured into the field of economics and politics when he published Maladministration Through the Alaskan Syndicate; into history and biography with The Long Shooters; The Long Hunters and James Knox Their Leader; and Dr. Christopher Columbus Graham, the last two being publications of The Filson Club. Running My Own Safari concerned his own field of natural history research; and in 1936 he released the monumental work which has brought him real distinction, The Natural History Index-Guide.

The greater part of Mr. Altsheler's life was spent in preparation for the production of this reference work, the actual compilation of it requiring more than thirty years. Qualifying himself as an authority in natural history he made the following extended research and hunting expeditions: Jackson's Hole, Wyoming, 1906; British Columbia, 1907; New Brunswick, 1908; Alaska, 1909; New Mexico, 1910; Montana, 1912; Africa and Asia, 1913; Superior National Forest, 1919; British Columbia, 1922; and Alberta and British Columbia, 1926. The total distance covered in his scientific expeditions was over 250,000 miles, approximately 60,000 miles being traveled on foot. Some of his collections of specimens of large mammals and birds secured on these trips are to be found in the Field Museum in Chicago and in the Louisville Free Public Library.

Mr. Altsheler did not prepare his volume to tell of his own work and adventures, but in order to make a knowledge of natural science more accessible to the general public through the libraries of the world. The purpose of the book is explained in its brief introduction. In this Mr. Altsheler says in part: "We go out into the wide open spaces, see and hear things, make notes, put the notes into books and the books go to the libraries. This is natural history. Many things are found and the personal contacts with them are recorded by numerous writers under different circumstances. To such records this volume is an index, and it is a guide to the things found in the field. The residences, the monuments, the arts and works of man are provided with guide books. This is a guide to the works of man's creator, nature itself."

Brent Altsheler began actual work on his index in 1906. Approximately 100,000 authoritative books on natural history were examined and from these 2,000 were thoughtfully selected as keybooks to cover the field. These 2,000 books represented the work of 1,460 authors; and when Mr. Altsheler finally released his volume it contained over 35,000 different references to these 2,000 key works listed under 5,466 different headings. Mr. Altsheler thought he had completed his work in 1934, but when his manuscript was initially exhibited (and it was at that time the only attempt at compiling a comprehensive index of works on natural history) it was received with such enthusiasm and brought so many suggestions for additions and improvements that work on the volume was resumed. The bibliography was enlarged and subjects were added. With aid from the Smithsonian Institute and the Library of Congress the entries were developed and increased informatively; Latin or scientific names were included in the zoological and botanical categories; in the geographical section, many vernacular names were added to those in English; the sections were increased from seven to ten and the divisions to fourteen. Finally in 1936, representing thirty years of painstaking labor and a financial investment of approximately fifty thousand dollars, the book was published in its present form.

CRITICAL ESTIMATES

Commenting on Mr. Altsheler's book the Courier-Journal says in its issue of May 23, 1931; "Brent Altsheler has compiled and just published (Natural History Publishing Company, Louisville) a volume titled "Natural History Index-Guide'. The book was begun in 1906 and the 311 pages of its ten sections bear witness to the immense amount of close labor that went into it. Section I is a general bibliography of writers on natural history with their subjects listed, its second division cataloguing 'Authorities' on Authorities'. There are two more heads in this section. There are nine other sections that go from 'Mammals' through various divisions of fish, flesh and fowl to the continents and islands and progress through other general headings to 'Hygiene'--for explorers--and 'Equipment'. Under each head are listed the writers who deal with its subject. Midges--in one

division--get three authorities, mosquitoes more than a column of them. 'It is', says its author, 'the only general index in the field of natural history'. Intended for public and college libraries, the Index has already met with wide approval. Sold to libraries on a sliding scale known as the Wilson Service Basis, it will have $100 as its maximum price".

Mr. Altsheler is a member of the Filson Club.

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J.S.C.

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JOSEPH ALEXANDER ALTSHELER
b. April 29, 1862
d. June 5, 1919

Joseph A. Altsheler, author and journalist, was born at Three Springs, Hart County, Kentucky, the son of Joseph and Lucy (Snoddy) Altsheler. He was educated at Liberty College, Glasgow, Barren County, Kentucky, and at Vanderbilt University, Nashville, Tennessee. He was married May 30, 1888, to Sarah Boles, of Glasgow, Kentucky, and had one son, Sidney.

His father, a native of Prussia, came to America at the age of twenty. His mother was descended from Virginia and Kentucky borderers. The dramatic tales of Indians and Kentucky pioneers, handed down by word of mouth from his mother's ancestors, stimulated his imagination, as a boy, and had a profound influence on the novelist's choice of subject matter for his many books; also important in this respect were the many dramatic incidents he had heard recounted, at first hand, from returning Civil War Veterans.

Mr. Altsheler began his writing career at the age of twenty-three, when he came to Louisville to join the staff of the Evening Post. Later he went with the Courier-Journal, became an editorial writer, and was closely associated with the famous Henry Watterson, founder and editor of that newspaper.

In 1892 he went to New York, joined the staff of the New York World, and rapidly succeeded to the editorship of its tri-weekly edition. During the annexation troubles in 1898 he was correspondent for the World at Honolulu, and made a great reputation in this capacity. He also represented this newspaper at the Columbian Exposition.

Mr. Altsheler first began to write fiction shortly after settling in New York, publishing in his own paper an adventure story for boys. In 1897 he published a romance, The Sun of Saratoga, the first in a great stream of historical fiction, comprising more than forty novels. Most of them are set against a background of some dramatic incident from American history. They achieved a remarkable popularity, especially among young boys; although only a part of his fiction can be definitely classified as "juvenile". During 1918 Mr. Altsheler was declared one of the most popular authors of boys' books in the public libraries. His work is characterized by its dramatic development of plot, colorful descriptive re-creations of historical periods, and a skillful humor in the portrayal of character.

Some of his better-known works are: A Son of Manhattan; In Hostile Red; The Wilderness Road; In Circling Camps, a romance of the War between the States and A Herald of the West, a story of the War of 1812. Mr. Altsheler always advised the boys who read and enjoyed his novels to go further and read all of the available history behind them. He also recommended the works of Francis Parkman, from whom he drew much of his own inspiration.

CRITICAL ESTIMATES

The Louisville Evening Post, June 1, 1912, says: "In a recent article on Mr. Altsheler and his work John Wilson Townsend, of Lexington, has the following to say: 'Though he is one of the foremost historical novelists of the day and generation in America, Joseph A. Altsheler is almost unknown in his native State, Kentucky. By such

a distinguished critic as the late Richard Henry Stoddard, Mr. Altsheler has been placed in his rightful niche by the side of James Fennimore Cooper and Dr. Robert M. Bird.

'In summing up the novels of Joseph A. Altsheler, the old words of J. B. Kerfoot come harping back across the years: 'Altsheler has made a fictional tour of American history.' That's the whole story in a line.'"

Annie Carroll Moore, in the Bookman, November, 1918, says: "He (Altsheler) is taking the average American boy into the Wilderness that he may realize his heritage in the history of his country and take his place there more intelligently.

"Never in the history of writing for boys has an author attained universal popularity on so broad a foundation of allied interests in reading. I believe the secret of Mr. Altsheler's appeal lies in a deep love of nature; the ability to select from historical sources subjects of strong human interest, a natural gift for story telling, and great modesty."

Mr. Altsheler was a member of the Authors' Club and the Dunwoodie Country Club, New York.

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W.B.

BARBARA TUNNELL ANDERSON
b. Sept. 27, 1896

Barbara Tunnell Anderson, author and poet, the daughter of the Reverend Spencer and Callie Dean (Copeland) Tunnell was born in Mansfield, Massachusetts. She attended private schools and Smith's College, Northampton, Massachusetts. Her parents moved to Louisville and thence to Atlanta, Georgia, where in 1931, she was married to Dwight Anderson, artist-pianist on the faculty of the University of Louisville. She is a Democrat and lives at 2430 Valetta Lane, Louisville, Kentucky.

Before her marriage Barbara Tunnell was probably inspired to the writing of poetry by hearing her father recite English ballads in their home in her early years.

Her verse has appeared in Scribners, Century and Vanity Fair Magazines, articles in Country Life, House Beautiful and Arts and Decorations. Her fiction has appeared in The Delineator.

Skillfully wrought are her sonnets, At The Poetry Contest, and Painted Hussy. Forecast was a prize winner at the Arts Club, Louisville. Her poems are included in the American Caravan, the Braithwaite and other anthologies.

Her articles on old Southern homes received much favorable comment when they appeared from time to time in numerous national periodicals. She claims to have written such articles in refutation of unjust criticisms. Other series which were well received were: Masters of Portrait Painting, Painters of Children, and The Young Girl in Art, which appeared in various magazines.

While traveling abroad in 1933, Mrs. Anderson wrote, In the Rodin Museum, which appeared in the May issue of Vanity Fair of that year. While on this trip she also wrote The London Express.

The author achieved conspicuous success while editor of the Kentucky Progress Magazine. While serving in this capacity, she was appointed as official delegate to the Transylvania Memorial Celebration at Boonesboro, Kentucky, October 12, 1935, by the Governor of Kentucky, Ruby Lafoon.

CRITICAL ESTIMATES

One writer speaks of her sonnets as "portraits in verse-- and biographies in minature, adroitly achieving poetry and short story."

Anna Blanche McGill in a review of Kentucky Women poets, wrote in the Courier-Journal of June 21, 1931: "Barbara Tunnell enjoys prestige among Louisville poets because of an unique intellectual quality and a fastidious art--reticent and cool as an alabaster vase yet always alight with a white flame of impassioned thought and mood."

The Book Shelf in the Herald-Post of November 13, 1933, says: "Few current periodicals are a source of keener satisfaction because of format, contents and competent editing than the Kentucky Progress Magazine. Under the direction of Barbara Tunnell Anderson, the publication has made a place for itself not merely in Kentucky but elsewhere."

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F.L.M.

MARGARET STEELE ANDERSON
b. --- 1869
d. --- Jan. 16, 1921

Margaret Steele Anderson, author, poet and critic, was born at Louisville, Kentucky, the daughter of Dunning McNair Anderson and Susan (Hamilton) Anderson. She was educated in the Louisville Public Schools; the Louisville Girls' High School, from which she was graduated in 1885; and at Wellesley College, Wellesley, Massachusetts. She was a Presbyterian. Unmarried, she took but a slight interest in politics.

Miss Anderson's career as author began very early if her childhood productions of verse be considered. At the age of nine she was filled with enthusiasm for writing, and at twelve, with her friend, George Madden (George Madden Martin, who later became one of Kentucky's most renowned writers), attempted to write a novel, which, unfortunately, was not completed, but ended with chapter two. In 1901 she became the literary critic on the Louisville Evening Post, a position she held for the remainder of her life, although she was from time to time engaged in many outside activities. From 1903 to 1908 she acted as a "reader" for the McClure magazine publishers, perusing each month more than twenty magazines and making reports on their contents. For a time she taught classes at the University of Louisville on painting and architecture; and, in 1908, began giving lecture courses on art and literature. As a lecturer she received high recognition extending far outside Louisville.

The book reviews and the half-page of criticism and literary notes, which appeared in the Saturday edition of the Louisville Evening Post, attracted a wide group of discriminating readers, and Miss Anderson achieved a reputation as a critic of genuine understanding and considered judgment. For some time her poems appeared in The Atlantic Monthly, The Century, The American and McClure's magazines. A great deal of miscellaneous verse she published from time to time in various newspapers.

Not until 1913, however, did she consider making a selection from among these poems and publishing them in permanent form. The Flame in the Wind, her first and only volume of poetry, drew the very highest critical commendation. Although the book is slight, it is remarkable for its robust thought, daring imagery and white-hot vigor of expression. The title poem is a lyric of courage, powerfully set down in only four verses:

> "Dost thou burn low and tremble--all but die?
> And dost thou fear in darkness to be whirled?
> Nay, flame, thou art my immortality.
> The wind is but the passing of the world."

It is of the inner flame that Miss Anderson concerns herself in each of her poems, although, on the surface, the theme is not always apparent.

Her philosophy is that the soul flame must burn brightly and steadily, no matter how strong and sweeping the winds of misfortune that would extinguish it.

Another poem in this volume, first printed in the American magazine, under the title -- The Breaking -- was recited by the actor, E. H. Sothern, in almost every American army camp in Europe. Mr. Sothern said it was the most effective answer he knew of, when asked by his superiors to say something to the troubled soldiers, whose minds were faced with the seeming senselessness of so much killing. Also in the July, 1918, number of Scribner's magazine, Mr. Sothern published an article in which he told of the effects of this poem on the fighting men to whom it was read.

Other poems in the volume that drew critical praise for their sure touch and high artistry are: Pain, a searching, beautiful lyric permeated with religious feeling; and The Dream, which, though it questions human ideals, is yet filled with religious resignation and an affirmation of life.

In 1914 Miss Anderson published a critical work on art, A Study of Modern Painting. She spent several years in its preparation, and traveled extensively in Europe, visiting many art gallaries. The book is not a history of modern painting, nor does it concern itself at all with the lives of painters. It is entirely a study of modern trends, or currents, and the various painters are considered as they illustrate these currents. Its scope covers modern painting in Europe and America, including French, German, English, Spanish, Italian; and to some extent, Scandinavian, Russian, Austrian and Dutch artists. The author discusses the subject from the viewpoint of a layman, and it is addressed to laymen, not to artists; but she has tried to indicate where the different painters belong technically, and also to show the relation of their technique to their times. Miss Anderson was the first Kentucky writer to produce a volume on art, and the value of her book is attested by the fact that it has become a standard reference.

CRITICAL ESTIMATES

Of Miss Anderson's The Flame in the Wind, Cale Young Rice, noted Kentucky poet, in the Louisville Evening Post, May 31, 1913, says: "When the writer of this review says immediately that this volume of Miss Anderson's contains a dozen things of such rare worth as many poets of far wider reputation would be envious of having done, he says no more than any reader may easily discover without the necessity of wading, as is too often the case, through many futile and inane pages. Miss Anderson is a poet not merely by her own fiat, but through the gift of God, and an artist not by accident, but through

long love and association with the beautiful in its broadest as well as in its most delicate and subtle spheres."

Reviewing the same volume, another writer, in the same issue of The Louisville Evening Post, says: "Verses are written all along the line of emotional experience; melodious verses that please the ear, verses of symbolic beauty that catch the fancy, poems of calm sobriety, poems of fact and fashion and folly. But the verse that means most deals with the serious problems that puzzle the hearts of men. It responds to the passionate questionings of the weary and broken, it refreshes the mind, it stimulates the courage; it helps to reconcile man to the amazing mystery of existence.

"The Flame in the Wind is poetry of this high order. It is not merely a series of songs, it is a philosophy of life. The 'Flame' is the mystery of immortality; the 'Wind' is the passing of the world. This world and the world to come, life, death, God--all are encompassed in the quatrain that opens the book. And there is no letting down from this high standard. There is nothing trivial or unfinished in the volume. The chaff is quite winnowed away."

Of Miss Anderson's A Study of Modern Painting, The Louisville Evening Post, October 17, 1914 says: "Miss Anderson's handling of the great mass of material presented by modern painting is discriminating and suggestive. She recognizes the natural human interest of the reader who can lay no claim to technical knowledge, in racial and national qualities, in the idealism, the passion, the romance of art. She keeps in mind the fact that art is to the layman 'a part of life and its witness,' and if the technique is beyond him, he feels that the philosophy should be within his reach.

"Miss Anderson's work is vigorous and picturesque. There is a brilliant personal quality in the book, a sense of intimacy, a fine tolerance, an apparent willingness to consider the reader's possibly divergent point of view, while clearly and positively maintaining her own, that isstimulating and arouses a feeling of camaraderie and confidence. Her style is graceful and polished, but at the same time almost conversational in its ease and vividness. There is none of the cold formality of categorical criticism, nor is there any trace of didacticism and yet she insists with reiteration upon the threefold argument of the work and the lesson is plain that art if it would be great must be disciplined, impassioned, and universal in its appeal."

Miss Anderson died of burns received at her home, 1317 South First Street, Louisville, Kentucky. Her clothes caught fire while standing in front of an open grate.

After her death, an editorial in the Louisville Courier-Journal, January 18, 1921, speaks of her career as critic: "Genuine enthusiasm

for genuine achievement and a high ideal of criticism as a vocation and a trust; a sobering sense of the obligations of those whose daily duty is to pass judgment upon the work of others, and a knowledge that 'the shallowest understanding, the rudest hand, is more than equal to the task of pulling down;' militant opposition to pose and pretense, warm sympathy with honest effort, ready advocacy merit, made Margaret Steele Anderson a respected reviewer. Ability to say with point what she said with conviction made her a critic who was widely read and highly valued."

Miss Anderson was a member of the Louisville Woman's Club; the Arts Club; and the Author's Club.

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WORKS:

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A Study of Modern Painting (1914)
Miscellaneous Poems in various newspapers, magazines and anthologies.
Weekly half-pages of criticism in Louisville Post (1901-21)

SOURCE MATERIAL:

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Appeltons Encyclopedia of American Biography
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Our Poets of Today
Library of Southern Literature
National Cyclopaedia of American Biography
Century Biographical Enclyclopedia
Lippincott's Pronouncing Biographical Dictionary
Dictionary of National Biography
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Women of Today
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ADDITIONAL REFERENCES:

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(Louisville Free Public Library)

W.B.

* * * * * * * * *

MARY RAYMOND SHIPMAN ANDREWS
b. -------- 1860
d. August 2, 1936

Mary Shipman Andrews, author, was the daughter of the Right Reverend Jacob S. and Anne Louise (Gold) Shipman. Although born in Mobile, Alabama, she was brought to Lexington, Kentucky, within the year following her birth, when her father became Rector of Christ Church in Lexington. For eleven consecutive years, from the age of six to seventeen, Mary was a student in Christ Church Seminary, conducted by the Reverend Silas Jotten and his daughters. In 1877 her father accepted the rectorship of Christ Church in New York City, moving his family accordingly. Mary attended Syracuse University. She was married in 1884 to William Shankland Andrews, associate justice of the Supreme Court of New York. Their son, Paul Shipman Andrews, is Dean of Law at Syracuse University. Mrs. Andrews resided in Syracuse and was a member of the Episcopal Church.

Incidents told of Mary's early youth reflect her charm and serious intent, of purpose. The leading character of Mary's first story was her dog, "Shep". It was written when Mary was but seven years of age. At the age of thirteen she asked of her father that she be permitted to join the older girls in their study of French.

"Mary", he questioned, "Would you put in your furniture before you built your walls?" His ministerial logic was such that Mary returned to her study of Latin without further protest.

The records reveal that Mrs. Andrews was in her forties before she began her first serious literary work. From about 1900 until 1922 she appeared regularly in print with books or short stories. Many are acquainted with the excellence of her books and magazine fiction; but her chief claim to fame revolves around one story--The Perfect Tribute--which originally appeared in Scribner's in 1906. Later it was published in a small volume. It has sold in excess of six hundred thousand copies. The Perfect Tribute tells of Lincoln's disappointment at the apparent lack of enthusiasm on the part of the Gettysburg audience whom he addressed, and of the fresh hope and encouragement which he later received from a dying soldier. This touching little tale has been widely read in public schools throughout the land, its appeal proving so popular that it has been made into a short motion picture.

Mrs. Andrews returned to visit Kentucky only twice, but kept alive many contacts in the Bluegrass State. She was often known to refer to herself as a "determined Southerner". Her death at Split Rock, New York, was followed by that of her husband three days later. Many appreciative comments were published about her works.

CRITICAL ESTIMATES

John Wilson Townsend in Kentucky in American Letters says: "The Perfect Tribute is her masterpiece, along with A Good Samaritan, The Courage of the Commonplace, and Crowned with Glory and Honor, fairly entitle Mrs. Andrews to the first and highest place among Kentucky women writers of the short story. She has attained a higher note in a most difficult art than any other woman Kentucky has produced; and it is only right and just that her proper position be alloted her in order that she may occupy it; this she will do with a consensus of opinion when her Kentucky life is more widely heralded."

Quoting from the Lexington Herald of April 15, 1917, Laetitia Preston McCauley says: "She was a bright, and engaging girl, and of a disposition which endeared her to teachers and pupils alike. Pretty, too, she was, with soft dark eyes that seemed to gaze with a dreamy expression into the future. Gay and full of the joy of living, her laugh rang out the merriest in the school. At a very early age she showed decided literary talent, her composition being the best in the class."

Mary Raymond Shipman Andrews was a member of the Cosmopolitan Club, Our Country Town, American League of Pen Women, Quota Club, and Business and Professional Women's Club.

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A Kidnapped Colony (1903)
Bob and The Guides (1906)
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The Militants (1907)
Better Treasure (1908)
Enchanted Forest (1909)
Lifted Bondage (1910)
The Courage of the Commonplace (1911)
Counsel Assigned (1912)
Marshall (1912)
Eternal Masculine (1913)
August First (1915)
Three Things (1915)
Eternal Feminine (1915)
Crosses of War (1918)
Joy in The Morning (1919)
His Soul Goes Marching On (1922)
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F.L.M.

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EVELYN SCOTT (SNEAD) BARNETT
b. June 9, 1861
d. November 4, 1921

Evelyn Snead Barnett, author and critic, was born in Louisville, Kentucky. Her parents were Charles Scott and Martha Raphael Snead and she was a direct descendant of Frances Scott Key. Louisville's private schools and high school gave her educational foundation, supplemented by special courses at summer schools in Boston and New York. She married Ira Sayre Barnett in 1886. Mrs. Barnett was an Episcopalian and a Democrat.

At the time of her marriage, Evelyn Snead was a Louisville belle, member of a gay social group. Later literary, musical and club affairs took precedence over purely social life. As founder and president of the Author's Club, Mrs. Barnett brought together a group which afterward produced such books as Emmy Lou by George Madden Martin, The Little Colonel Series by Annie Fellows Johnston, Mrs. Wiggs of the Cabbage Patch by Alice Hegan Rice, the Little Crusader by Eva Madden, a History of Modern Painting by Margaret Steele Anderson, and Evelyn Snead Barnett's own books beginning with Mrs. Delires' Euchre Party and Other Stories in 1895 and leading to her novel The Dragnet in 1909.

This versatile personality headed a dramatic group presenting a series of plays in the old Ford residence, participated in musical events, was a founder of the Business Woman's Exchange, the first of its kind in the South, was a founder and president of the first training

school for nurses in Kentucky, a leading member in many clubs and had a share in most of the projects for advancement in the city.

As literary editor of the Courier-Journal for seven years, Evelyn Snead Barnett, through her page, Books and Their Writers, served well the interests of Kentucky letters, always presenting the new work of Kentuckians and often commenting on the older writers. She established a reputation all over the United States as a critic of authority and as a brilliant writer and speaker. It was she who introduced a new form of lecture at Chautauqua New York---the oral book review, a type which proved most successful and popular.

Even politics was not outside the sphere of Mrs. Barnett's interests. Her husband was as strong in his Republican views as she was ardent in her Democratic convictions. This situation led to humorous references in the papers, for a woman's activity in political matters was still a novelty, and culminated in a debate on the League of Nations, of which Mrs. Barnett was adjudged winner.

Louisville literary and club circles, at the death of Mrs. Barnett, paid unusual tribute to her and felt deeply the loss of a brilliant mind and an able executive in women's work.

CRITICAL ESTIMATES

Madison Cawein, Reviewing The Dragnet in the Louisville Times, November 26, 1909, said: "Mrs. Barnett has written a most engaging book and we welcome her into the ranks of the writers of real fiction, wholesome and inspiring." He speaks of her "fidelity to the moods of nature" and the "almost grewsome reality and crudeness of some episodes". He calls the book "typically American" and praises the conversational style as "colloquial", the plot as "frank and unafraid."

The Courier-Journal of December 4, 1909, gives a quite complete review saying, among other things: "Mrs. Barnett has given the public a story of action. The book grapples with a strong subject, that of the struggle of two individuals against the modern trust. The men are real and vital and the methods on behalf of the trust are graphically faithful to modern business. There is the element of suspense, of conflict, of loss, of plot and counterplot. These are battles worth reading and in their events and result are interwoven heart interests. While the book is one of action, yet the figures are individual and characteristic men and women objectively treated. Here and there are sentences containing the wisdom of experience. The reader will observe one feature, not too common in novels by women--her men are masculine and talk as men."

John Wilson Townsend in Kentucky in American Letters, praises Evelyn Snead Barnett's novel thus: "The author's big novel, The Dragnet, now in its second edition is a great mystery story, one reviewer ranking it with the best detective tales of the present-day school."

Mrs. Barnett was a member of the Colonial Dames of the Commonwealth of Kentucky and the National Society of the Daughters of the American Revolution. She was a charter member of the Woman's Club; founder and president of the Author's Club; and a member of the Query Club, the Outdoor Art League and the Alumnae Society of the Louisville Girls High School.

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The Traveling Doll
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L.T.

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LUCIEN BECKNER

b. Dec. 29, 1872

Lucien Beckner, author, lecturer, historian and scientific man, was born in Winchester, Kentucky, the son of William Morgan and Elizabeth (Taliaferro) Beckner. He was educated at Centre College, Danville, Kentucky, and at Transylvania College and the University of Kentucky at Lexington. He married Marie Daviess Warren of Danville, Kentucky in 1894. They had three children, Jean Warren (deceased),

Elizabeth Taliaferro (Mrs. Chester B. Gunnells of Chicago), and Marie Warren (Mrs. James Bingham Kittrell of Lexington). He is a Presbyterian and a liberal Republican. His home is 411 Belgravia Court, Louisville, Kentucky.

Colonel Beckner's career has been active and varied; his interests and studies have touched many fields. Offspring of famous Kentucky families whose names go back to the earliest days of the state, he has spent most of the days of his life in Kentucky and has given his devotion largely to the study of its geology, its history and its lore. He was admitted to the Kentucky bar in 1894, the same year in which he began work as consulting geologist for various gas and oil companies; he was a civil engineer on railroad construction in Ecuador and then Commissioner for Ecuador at the Pan-American Exposition, Buffalo, New York, in 1901; at various times between 1904 and 1912 he engaged in newspaper work as editor of the Winchester Sun, editor and owner of the Sun-Sentinel, Winchester, editor of the Clark County Republican and editor of the Tobacco News. Then for more than ten years, as geologist for the Louisville Gas and Electric Company and other concerns interested in discovering underground natural resources, Colonel Beckner travelled over the state of Kentucky, delving and digging into its caves and Indian mounds, following its ancient trails and traces, studying its rocks and fossils. With such an opportunity Colonel Beckner, a scientist, a man of letters, a lover of nature and a native Kentuckian, established himself not only as an authority on early Kentucky history, but also as a lecturer and writer in the fields to which he devoted his talents.

The literary work for which Colonel Beckner is most popularly known in his own state is his Eskippakithiki, the story of the last Indian town in Kentucky. This was published in book form in December 1932, but first appeared in the Filson Club Quarterly for November of the same year. It followed publication in the same magazine in 1927 of an article by Colonel Beckner on John Findley, The First Pathfinder of Kentucky. These are planned as the first and second chapters of a proposed work entitled Kentucky Before Boone which will cover the unwritten period of Kentucky history extending from 1650 to 1754. In these works the author discloses much that had never before been compiled about the territory under the French colonial government, its Indian inhabitants and their customs in peace and war, and its white explorers long preceding Daniel Boone. He has also written many uncollected articles which appeared in newspapers and in periodicals devoted to history, science and political topics. Several of his short poems have appeared in print, perhaps the best known being Golden Rods, which was published in Poetry Studies (England) in 1936 and in Poems of All Nations, an English anthology appearing the same year.

CRITICAL ESTIMATES

In commenting on Eskippakithiki the Lexington Herald, December 19, 1932 said: "Born himself in Clark County and from early boyhood saturated with the history and traditions with which that county abounds, it has long been expected of Col. Beckner that he would some day digest and arrange the mass of information he has collected respecting post Columbian and Colonial times in Kentucky." Continuing: "This fine paper is not a piece of desultory or superficial writing but represents the finished product of years of research and study, which has been conducted with all the pertinacity of the proverbial sleuth and with all the minute and painstaking care of the comparative anatomist."

Colonel Beckner's many activities are indicated by his membership in the following societies: American Association for the Advancement of Science, Kentucky Academy of Science, Appalachian Geological Society, American Institute of Mining Engineers, Kentucky State Historical Society, Kentucky Ornithological Society, Kentucky Educational Association, Beckham Bird Club and Sons of the American Revolution. He is a member of the Kentucky Bar Association and the Kentucky State Park Commission; councilor Boy Scouts of American and a Mason (Shriner and Knights Templar).

He is a member of the Filson Club and associate editor of the Filson Club History Quarterly.

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J.S.C.

MARIE DAVIESS WARREN BECKNER
b. May 22, 1875

Marie Daviess Warren Beckner, author, the daughter of William and Jean Hamilton Daviess (Warren) was born in Harrodsburg, Kentucky. She was educated in private schools and Belle Caldwell (now Center College Annex) Danville, Kentucky. She married Lucien Beckner of Winchester on August 14, 1894. Their children are Jean Warren (deceased); Mrs. Elizabeth Gunnells of Chicago, Illinois; and Mrs. Marie Warren Kittrell of Lexington, Kentucky. She is a Presbyterian and a Republican. Her address is 411 Belgravia Court, Louisville, Kentucky.

Mrs. Beckner was a contributor to Random Notes of the Enquirer, Cincinnati, for twenty-five years; columnist for Lexington Leader at times; and did editorial work on her husband's paper in Winchester.

Beside engaging in newspaper activities she has written a history of Danville, Kentucky, but chiefly her productions have been along the line of poetry, her poems have appeared in numerous magazines. Her quatrains have been published in poetry magazines here and in England and one was included in an anthology edited by Katherine Hunter Coe.

Mrs. Beckner organized the Louisville Chapter of the American League of Pen Women, March 23, 1933, and served as President until March 1938, at which time she was elected State Vice-President.

In 1936 she won the first prize in the child story contest conducted by the Louisville Branch of the National League of Pen Women for her story Three in One. A first prize for Lullaby and a third prize for The Wall was awarded Mrs. Beckner in the third annual poetry contest conducted by the Louisville Branch of the American Pen Women. These were two of seventeen poems of hers which were accepted for publication that year.

CRITICAL ESTIMATES

The Courier-Journal of September 13, 1936 prints: "Mrs. Lucien Beckner has a poem Good Night Beloved in the current issue of Poetry Studies, published in London, England - a carefully edited publication. She will also have a quatrain in the next number of Gypsy.

From the same source March 31, 1937: "Mrs. Lucien Beckner has been appointed to the Poetry Presidents Council for the tenth annual observance of Poetry week, by Miss Anita Brown, founder and organizer of the Poetry League of America. Mrs. Beckner, under the pen name of Marie Daviess Warren, will have a quatrain in the forthcoming British Quarterly."

Marie Daviess Warren Beckner is past president of the Winchester chapter of the King's Daughters, past recording secretary for the Kentucky Daughters of the American Revolution, past regent of the Hart Chapter Daughters of the American Revolution; member of the Fincastle Chapter National Society of the Daughters of the American Revolution; member of the Colonial Governors; the Daughters of American Colonists and of the Eastern Star.

Her clubs are the State Officers' Club of the Daughters of the American Revolution, Poets, Woman's, Filson.

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(Louisville Free Public Library)

L.T.

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SILAS BENT
b. May 9, 1882

Silas Bent, author, writer and newspaperman, was born in Millersburg, Bourbon County, Kentucky, the son of the Reverend James M. and Sallie (Burnham) Bent. He was educated in the public schools and received a Bachelor of Arts degree in 1902 from Ogden College, Bowling Green, Kentucky. On October 3, 1916 he was married to Elizabeth Chism Sim. His politics are Democratic. The Log Cabin, Old Grenwich, Connecticut, is his residence.

The author began his writing career on Louisville and St. Louis newspapers in 1902 as staff writer. He continued this work for six years but abandoned newspaper writing to occupy a position on the staff of the School of Journalism at the University of Missouri. He returned to his old position, however, and remained for three years. Publicity work next gained his attention as he became affiliated with the Democratic National Committee as publicity executive. Again he turned to newspaper work. For a while he was staff member of editors on The New York Times and associate editor of The Nation's Business, Washington, District of Columbia. It was in 1922 that Mr. Bent became a free-lance writer, spending a portion of his time lecturing. Notable

among his lecturing activities was his series of addresses at the School for Social Research in New York City which concerned metropolitan journalism. Silas Bent has been a steady contributor to such magazines as Scribners, Harpers and many others of the leading publications.

Ballyhoo - The Voice of the Press, was published in 1927, and his varied newspaper and journalistic record proved to be a useful background for this work. Through his connections with newspapers he had learned much concerning their desire for circulation at any cost. Their never-failing habit of 'ballyhooing' any news or scandal that the public clamored for, regardless of the truth contained in their columns, disgusted this author, and in this book he expressed himself on the subject without restraint. The work attracted much attention, especially among the journalists of the country who were able to see themselves as they were. Strange Bedfellows appeared a year later, followed by Machine Made Man and Justice Oliver Wendell Holmes, a biography. His novel, Buchanan of the Press, was brought out in 1932.

CRITICAL ESTIMATES

The Louisville Times of December 17, 1927 remarks concerning Ballyhoo: "Those who were his colleagues in Louisville, where he was an able young reporter some twenty years ago, see in the pages of Ballyhoo the growth of "Si" as a writer.

"It is true that he resembles the young man who applied to Horace Greeley for a job describing himself as a master of invective, and upon being asked what he inveighed, replied 'Oh, anything, everything'. But tackling an old subject, telling many an old tale, he makes himself interesting."

The New York Times of December 16, 1928 reviews Strange Bedfellows: "Silas Bent's purpose is to exhibit American Institutions, Americans themselves in the guise they have assumed under an industrial regime. He proposes no panacea. He attempts only to report. As a critic of the American institutions generally, Mr. Bent has already won a place for himself. He is a severe critic, but not an acrimonious one. He examines. In this volume (Strange Bedfellows) he divides it into three parts. Politics, occupies one-half of the book".

Silas Bent is a member of the National Press, Washington, District of Columbia.

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A.P.C.

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TEMPLE BODLEY
b. Aug. 5, 1852

Temple Bodley, author and historian, was born in Louisville, Kentucky, son of William Stewart and Ellen (Pearce) Bodley. He attended the Louisville public schools and the law department of the University of Louisville, graduating from the latter with the degree of Bachelor of Laws in 1875. He married Edith Fosdick of Louisville on November 22, 1892. His children are Ellen (Mrs. William Alexander Stuart), Edith (Mrs. James Walker Stites) and Temple. His home is at 422 West Oak Street, Louisville, Kentucky.

It was not until after he had successfully practiced law for more than a quarter of a century that Temple Bodley turned his attention to the actual preparation and publication of his several fine historical works, the first of which was his brief volume, Richard A. Robinson, a Memoir, published in 1903. His first outstanding work, and the first to gain him a wide reputation among students of American history, was his paper, The National Significance of George Rogers Clark, read before an annual meeting of the Mississippi Valley Historical Society at Louisville in 1924. This

was a forerunner of his major work George Rogers Clark, His Life and Services, which was published in 1926. In this same year Mr. Bodley also wrote An Introduction to Littell's Political Transactions, which was a journal narrating negotiations between the Spanish Colonial authorities in New Orleans and certain early Kentucky politicians. This first appeared in the Filson Club Quarterly. In the year 1928 Mr. Bodley produced his second major work when he wrote a History of Kentucky Before the Louisiana Purchase, which was brought out as the first volume of Clark's History of Kentucky.

Although Mr. Bodley's two chief works were published within a period of less than three years, they each represent many years of labor, study and research. His story of the life of George Rogers Clark disclosed several sources of original material which up to that time were unknown to other historians. He drew freely from these sources, checked them carefully with other authorities and produced a history which was intensely interesting not only for the new light it shed on a little known phase of American history but also for its originality and thoroughness of research.

Definitely, Mr. Bodley belongs to the small group of historians who first presented the true significance of the military and political activities west of the Allegheny Mountains during the Revolutionary War. While most other historians have centered their attention on the better known operations up and down the Atlantic seacoast, Mr. Bodley devoted his interest to what happened during the same time in the territory between the mountains and the Mississippi. He showed that General George Rogers Clark with a little army numbering sometimes less than two hundred men, most of them paid out of his own pocket or against his own personal credit, not only conqueredand defended the entire territory, winning it from the British and Indians by military conquest, but also successfully blocked the British general strategy of splitting the coastal colonies by driving an army eastward from Fort Pitt to the Atlantic Ocean. Mr. Bodley and others of his school who wrote at about the same time very well established the fact that while the Revolutionary War gave us our country and the Civil War preserved it, equally true it was the conquest of General Clark and his intrepid little army which determined its general character, and kept it from becoming a weak group of little states hugging the coast line and shut in on the west by foreign powers, opened its frontiers, established its financial credit by giving it unlimited natural resources and enabled it to spread from the Atlantic to the Pacific Oceans.

CRITICAL ESTIMATES

In the New York Times Book Review, January 28, 1927, the critic for that paper, Charles Willis Thompson, gave more than a full half-page to an illustrated review of Mr. Bodley's George Rogers Clark, His Life and Public Services. Among other things he

said: "The whole history of the Revolution will soon have to be rewritten, and Temple Bodley has supplied the historian with extraordinary aid in his searching study into the life of the man who made the American empire a possibility. That history was written at first by men along the Atlantic seaboard, interested only by what happened in their own communities, and their successors took their word for it. The Revolution has been treated as an Eastern conflict. The Westerners did not write, and for one hundred and fifty years American children have been taught nothing of the Western war except that it was a by-product of the real struggle which is supposed to have taken place between Boston and Savannah."

Referring to the same book, the Louisville Times, May 21, 1927, says: "In an accurate and vivid account the author has given us a picture of that brilliant and daring pioneer through whose vision and prowess the vast Northwestern country which now comprises the great states of Ohio, Illinois, Indiana, Wisconsin, Michigan and the eastern part of Minnesota was won for the American commonwealth. It is a book not only to be read but to be kept."

The Courier-Journal, August 19, 1928, in referring to Mr. Bodley's success as an historian said: "Louisville will be interested to know that Temple Bodley's Life of George Rogers Clark not only 'pointed the way' to biographers who have begun to wake up to the demands on their attention of 'this great and unappreciated hero' but that his book ranks as the best on its subject."

Mr. Bodley was a city Park Commissioner from 1893 to 1897 and is a member of the Tuberculosis Hospital Board of Louisville. He is a member and was first president of the Louisville Art Association.

He is a member of the Conversation and the Filson Clubs.

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J.S.C.

LOUIS DEMBITZ BRANDEIS
b. November 13, 1856
d. 1941

Louis Dembitz Brandeis, author, justice of the supreme court, and "advocate of the people", was born in Louisville, Kentucky. His parents, Adolph and Frederika (Dembitz) Brandeis, were born respectively in Prague, Austria, and in Prussia. Louis Brandeis showed his exceptional mentality from the outset of his school days. He attended public and private grammar schools of his native city and Male High School which he left in his sophomore year as honor student and gold medal winner. For three years then the family toured Europe while the son attended school in Vienna and Dresden, where he was graduated with high honors. Harvard Law School gave him his degree of Bachelor of Law in 1877, before he was twenty-one, making an exception to their rule on age because he stood at the head of his class with a rating higher than anyone else had attained up to that time. This was more remarkable as he had had to support himself through the course by tutoring because the family fortune had been lost in the panic of 1873. After a post-graduate year, he was admitted to the bar in Saint Louis, Missouri, but removed at once to Boston, Massachusetts, founding there a partnership with his friend and classmate Samuel Warren. He married Alice Goldmark of New York, March 23, 1891. They have two daughters, Susan (Mrs. Jacob H. Gilbert) and Elizabeth (Mrs. Paul Rausenbush). Mr. Brandeis lives in Washington at Florence Court, West. He is a Jew and has been active in the Zionist movement.

Along his busy way, Justice Brandeis has written articles in the varied fields of his interests, religious, political, legal, social, and economic. Most Americans know some instances of his championing social or industrial legislation in state or Federal courts. In a conservative era he maintained a liberal viewpoint. One of Mr. Brandeis' early achievements was preventing a franchise "steal" in the Boston Subway; then he opposed a transportation trust in the proposed merger of the New York, New Haven and Hartford Railroad with trolley and steamship lines. He investigated freight rates and appeared before the Interstate Commerce Commission; he was arbitrator in the strike of New York garment makers; he represented the government in a national bank case; he was counsel for the people in Oregon, Illinois, Ohio and California on wage and hour laws. He was concerned with savings bank insurance, workers' pension laws and many public affairs of the day. Yet he found time to write Other Peoples' Money and How the Bankers Use It, and Business, a Profession.

President Wilson in January 1916 appointed Louis D. Brandeis associate justice of the supreme court. He was opposed, according to the judiciary committee "by powerful financial interests" but, after the most bitter fight ever directed at a presidential appointee he was confirmed by a vote of 47-22, took the oath of office June 6, 1916, and entered upon his duties on that day.

As a justice, Mr. Brandeis demonstrated the will to reconcile human rights and property rights. When court decisions tended to ignore individual liberties he dissented vigorously. Prohibition laws he supported, believing them within the limited power of the state to legislate on morals. He was one of the earliest advocates of conservation.

Early success brought legal, financial and social standing. Later his advanced political and sociological tendencies cost him many powerful clients and social connections. Such loss meant little to this man who always had chosen the simplest ways of living and who had given away most of what he made. Louis Brandeis was fortunate in having a wife entirely sympathetic with his ways. Their Washington home is a modest flat with old, comfortable furniture and excellent books where a few intimates are entertained and conversation is not a lost art. Though past his eightieth year, Justice Brandeis is still the student, re-reading his Greek classics, Shakespeare, and Goethe.

The library of University of Louisville is indebted to Louis D. Brandeis for extensive donations. In eleven years he has established there ten collections and added valuable books to two others. These gifts are: his own sociology library of two thousand volumes, probably the best of its kind; World War collections; historical groups, records and documents; development of Palestine; classical languages; English literature containing reference books and originals of the Elizabethan period; economics; trade union records and reports; transportation history documents, a collection unique and valuable.

CRITICAL ESTIMATES

That the qualities of Justice Brandeis are appreciated by the working man is shown by an article in the Machinists' Monthly Journal of May 1933: "Justice Brandeis of the Supreme Court is one of the most admired and trusted men on earth for his wisdom and integrity. Even when they disagree with him - which is not often - the liberals and progressives of America never question his vast learning and amazing insight."

The same article records this revealing incident. Mr. Brandeis, engaged by a league of citizens, succeeded in foiling a subway franchise plot, his first big public case. The league expected to pay at least five thousand dollars. His reply was, "There is no fee. This is part of a plan of mine." His later career demonstrated this plan - to give a great part of his time to free public work.

Appreciation was keen in high places too. The letter of President Wilson, defending to the Senate his nominee, is tribute seldom equalled. The president wrote: "I cannot speak too highly of his impartial, impersonal, orderly and constructive mind, his rare analytical powers, his deep human sympathy, his knowledge of modern

economic conditions, his genius in getting persons to unite in common and harmonious action. This friend of justice and of men will ornament thehigh court of which we all are so justly proud."

Mr. Brandeis was given an honorary degree of Master of Arts by Harvard in 1891. He is an honorary member of the Harvard Chapter of Phi Beta Kappa and honorary president of the Zionist movement of America. His clubs are the City Club of New York and the Cosmos Club of Washington.

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L. T.

SOPHONISBA PRESTON BRECKINRIDGE
b. April 1, 1866

Sophonisba Preston Breckinridge, author, social worker and educator, was born in Lexington, Kentucky, the daughter of William Campbell and Issa (Desha) Breckinridge. Her education was received at Wellesley College, where she graduated with a Bachelor of Science degree in 1888, and at the University of Chicago, where she received the degrees of Master of Philosophy, Doctor of Philosophy and Doctor of Jurisprudence. She was awarded two honorary degrees, one at Oberlin College in 1916, the other at the University of Kentucky, Lexington, in 1925. The business address of Miss Breckinridge is the University of Chicago, Chicago, Illinois.

Sophonisba Breckinridge has spent much of her life in the study of social and economic problems. She became so versed in the knowledge of these two fields, her ideas, opinions, views and conclusions were of such profound worth, that she was singled from the highest ranks of her chosen endeavor as an authority on such problems.

She has been a member of the faculty of the University of Chicago since 1902. During that time she was Assistant Dean of Women for twenty-three years, professor of Social Economy for five years, professor of Public Welfare Administration and Dean of Pre-professional students of the School of Social Service Administration. In addition to these offices of instruction and administration, she has held several other important offices at the university including those of Dean of College of Arts, Dean of Literature and Science and Dean of the Chicago School of Civics and Philanthropy. She was also at one time instructor of social economics and university administration.

During her activities at the University of Chicago she was closely associated with two other pioneers in social work, Jane Addams of Hull House and Grace Abbott who was at one time head of the Federal Children's Bureau in Washington. The work of these three women in Chicago has had great influence in shaping trends in modern social work and in the formulating of such present laws as those protecting the rights of dependent mothers and delinquent children.

Legal Tender was Miss Breckinridge's first book, and was published in 1901. This was a study of the American monetary system. The Modern Household (1912) was written in collaboration with Marion Talbot. Edith Abbott, sister of Grace Abbott, shared honors with Miss Breckinridge as author of The Delinquent Child, which made its appearance in the same year. Then followed Truancy, brought out five years later.

In 1921 New Homes for Old was published. In this work Miss Breckinridge treated the problem arising from the immigrant's attempt to adapt his Old World views and ideas to American customs. She

covers the subject of different economic standardsaffecting their home life in America, and suggests a reason for 72% of the juvenile delinquents being of foreign-born parents; the author offers this as evidence that a problem exists which must be recognized by American citizens, expressing her belief that the tendency of foreign-born parents to differ in their views from their children, who are more susceptible to environment than their parents, creates a breach in the relationship that is detrimental to the growing child of the adolescent period. The child thus alienated from parents' influence, seeks diversion in the company of other children who often exert an influence unfavorable to good citizenship. The book is not merely the presentation of a theory: rather it is theory based upon actual experimentation and survey. Most of the views presented are of a constructive nature, offering solutions for the problems arising from a mixed and current inflow of foreign-born citizens into the United States. The book is certainly the result of thorough investigation.

Madeline McDowell Breckinridge, A Leader in the New South (1912) was followed by Family Welfare Work in a Metropolitan Community, published in 1924. Several works made their appearance at regular intervals for the next few years, all of them dealing fundamentally with social and economic problems. Her three latest books, all of them lengthy treatments of their subjects, are Women in the Twentieth Century, The Family and the State and Social Work in the Courts, the two latter books being published in 1934. The Family and the State was of a technical character, intended for the use of students in schools of social work. It was the fifth in a series of six, dealing with social work, and was the third of Miss Breckinridge's contributions to the series. She was also author of the sixth and final volume, Social Work in the Courts.

It may be readily understood that her technical training and authorship entitled her to a high place in fields of social science. That she should be sought then, as a delegate to the seventh Pan American Conference by Secretary of State Cordell Hull, is not surprising. This conference was held at Montevideo, Uruguay, and Miss Breckinridge had the distinction of being not only the single woman delegate at the conference, but the only woman ever to be sent to such an important conference.

This initial recognition of her services was a mere beginning however, for at the conference she was to be recognized as the most important delegate in attendance. She was made chairman of numerous committees formed at the conference, and was appointed to membership in many others. Her practical knowledge of social problems entitled her to an undisputed place among fellow delegates.

CRITICAL ESTIMATES

The New York Times of November 20, 1921 reviews Miss Breckinridge's New Homes for Old: "Since the people of the United States began to awaken to the necessity of trying to transform, materially and spiritually, its aliens into Americans there has been a great deal of talk about 'Americanization'. Most of it has been loose, floppy, sentimental and uninformed. Practical efforts aiming to Americanize immigrants have usually been more intelligent and less sentimental, but too many of these have lacked the necessary information as to what was most needed and what would be the best methods of work. Americanizers have been too much absorbed in the American point of view and their own purposes to discern the importance of learning also the immigrant's point of view and his purposes and desires - matters fundamentally necessary to success.

"But here is a book recording the results of investigations along these very lines. It will, therefore, be of the greatest importance to all Americanization workers, and it will, or at least ought to, interest deeply all those concerned theoretically with Americanization efforts and the problem that confronts the country. It is the sixth in a series of studies, of which five more are in preparation, of methods of Americanization made possible by the Carnegie Corporation, all of which have been carried out under the general direction of Allen T. Burns."

Miss Breckinridge's Marriage and the Civic Rights of Women, is discussed in a review of the New York Times of April 19, 1931. Part of the review is quoted: "Miss Breckinridge's monograph is a contribution of real value to a question not yet wholly clarified that is not only of international concern but has also important international complications. The work makes an informed and sympathetic discussion of the Cable act of 1922, its amendment last year and its results. The monograph is notable for the comprehensive legal knowledge it displays, and for its illuminating interpretation of the social consequences of this legislation. The first section deals with the general questions of separate domicile and independent citizenship with regard to married women and devotes a chapter to the revision of the Cable act and the international situation. In the second section there is an interesting account of interviews held with foreign born women in Chicago to get their viewpoint on the question of becoming citizens or the difficulties they encountered. There are three groups of these women, those who have succeeded in obtaining their citizenship papers, those who have tried and failed and those who have not tried."

The Lexington Herald of February 18, 1934 reviews The Family and The State: "The Family and The State is the fifth in a series of source books prepared for the use of students in schools of social works, and the third of Miss Breckinridge's contributions to this series. The present volume is to be followed by a sixth, Social Work

and The Courts, also by Miss Breckinridge.

"These books are a valuable contribution to the field of training for social work. They satisfy a need for source materials, in a form that makes them readily accessible, dealing with the problems and situations with which social workers are concerned. Such materials are otherwise available only to those who have access to the best libraries, and who have the time and the necessary knowledge of sources to search them out."

Quoting from the Courier-Journal of October 28, 1932, mention of her appointment to the Pan American Conference is made: "Miss Sophonisba Preston Breckinridge, professor of social welfare administration at the University of Chicago, today announced she had accepted the invitation of Secretary Hull to be a delegate to the seventh Pan American Conference at Montevideo.

"One of the University's oldest teachers, in point of service, she has been active in civic and philanthropic work for more than thirty years. Her especial interest has been the status of women in industry and world affairs and she said that might have been the reason for her selection as a delegate."

The Louisville Times of October 30, 1933 speaks of the accomplishments of her forebears: "The down-from-Jefferson Democrats are jubilating over the appointment of 'a Kentucky Breckinridge' as first woman delegate to a Pan American Congress - the small, sapient, and scintillating Sophonisba. Since her great-grandfather, John, served as Jefferson's attorney-general, and her great-grand-uncle, James, helped Jefferson found the University of Virginia, many a male Breckinridge has held high place.

"Her father, William Campbell Preston Breckinridge, served five terms in Congress from Kentucky; his cousin, John Cabell Breckinridge, youngest ever to hold that office. Yet the feminists proudly point to Miss Sophonisba Preston Breckinridge as being one of the most brilliant ever to bear that name when spelled with two I's and not two E's.

"A lawyer, a social worker, a profound student of social, industrial and political problems is this charming Southern Breckinridge called 'Nisba' by her Kentucky friends. In 1930 she was a delegate to the sixth Pan-American Child Congress in Lima, Peru. One of the women with her at that time, said no happier feminine choice could have been made for Secretary Hull's Montevideo delegation - 'the South Americans simply loved Miss Breckinridge's charming Southern manners.'"

Miss Breckinridge has held many important offices in Associations, clubs and organizations. She was at one time secretary of the Immigrants Protective League, president of the American Associa-

tion of Schools and Social Work, chairman of the League of Women Voters, and chairman of the Legal Status of Women Organization. She is a member of the committee on national, state and local organizations for the care of the handicapped, in addition to numerous other affiliations. Other associations or organizations of which she is a member include the American Association of University Professors, American Economic Association, American Political Science Association, American Society of International Laws and the American Association of Social Workers.

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A.P.C.

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JOHN ALBERT BROADUS
b. Jan. 24, 1827
d. Mar. 16, 1895

John Albert Broadus, author and distinguished clergyman, was born near Culpeper, Virginia, the youngest son of Edmund and Nancy (Simms) Broadus (originally Broadhurst), and descendant of a line noted for producing many teachers and preachers. His own father was prominent in church circles as well as in the Virginia Legislature. Environment too was favorable to his character and career, for his mother also was earnestly and intelligently devout. He attended,

until he was sixteen, an excellent private school headed by his uncle, Albert Simms. For three years then he was a tutor, entering the University of Virginia after that time, and being graduated only four years later, 1850, with a degree of Master of Arts after a course exceeding official requirements for that degree. In the same year he married Maria Harrison, daughter of Professor Gessner Harrison. Three daughters were born. Sometime after the death of Mrs. Broadus he married, in 1859, Charlotte Eleanor Sinclair. There were two sons and five daughters born, of whom Alice Broadus (Mrs. Carlisle) and Ella Broadus (Mrs. A. T. Robertson) survive.

When he was only sixteen, John Albert Broadus joined the Baptist Church and resolved to devote his life to the ministry. Completing his work at the University of Virginia, he found available no Southern theological seminary of his denomination for further study. He returned soon to the University as instructor in ancient languages, assistant to Professor Harrison, his wife's father and his friend, to whose influence toward a studious and devout life he always paid loving tribute. Mr. Broadus became, at the same time, pastor of the Charlottesville Baptist Church. For a time he was the highly effective and popular chaplain of his alma mater.

Then came the call from the Reverend James P. Boyce to join with a committee to found a Southern Baptist Theological Seminary. The task of drafting plans of instruction was carried out successfully. Mr. Broadus winning the other members of the committee to the elective system. In 1859 he accepted a professorship in homiletics, reluctantly leaving Charlottesville and his first church to become identified with the institution afterward intertwined with his life and works.

His eloquence and scholarship increased the prestige of the seminary and made possible the accumulation of its endowment of over one hundred thousand dollars. Shortly, however, the Civil War closed its doors. Those hard years were spent as pastor at Greenville, South Carolina, and as chaplain with the Confederate armies. At the end of the war the seminary resumed with only seven students. In John Broadus' class in homiletics there was one and he, blind. Yet the lectures prepared for this student laid the basis of the work that brought fame, The Preparation and Delivery of Sermons, still the finest book on the subject, used as text book in nearly every theological school in Christendom.

Mr. Broadus favored moving the seminary to Louisville and when that was accomplished, removed with it as professor, refusing flattering offers from Chicago and Brown Universities and the presidency of Vassar College. He read a notable paper in memory

of Gessner Harrison at the University of Virginia, published lectures under the title History of Preaching, delivered an outstanding lecture on Demosthenes, published Sermons and Addresses, one of his most important works, his Commentary on Matthew, begun in Civil War days, Jesus of Nazareth from lectures given at Johns Hopkins University and others, writing voluminously on a variety of subjects.

Harvard University conferred the degree of Doctor of Divinity in 1886 and in 1889 Dr. Broadus became president of the seminary succeeding his friend, Dr. Boyce. At this time the seminary had become the largest in the United States.

CRITICAL ESTIMATES

Dr. Broadus, called, "the city's first citizen", was most influential through his continued publications and through personal contacts. His death in 1895 called forth, from church and secular circles alike, tributes unparalleled locally.

Professor H. H. Harris in the Religious Herald of March 21, 1895, analyzed some of John Albert Broadus' abilities in this way: "As a teacher Dr. Broadus combined the excellencies of three men by whom he had been strongly influenced: Gessner Harrison, the patient, careful seeker after principles; William McGuffey, the quickener of sluggish intellects into activity; and E. H. Courtenay, the lover of exact statement."

In the Memorial History of Louisville, J. Stoddard Johnston says: "As author and commentator he was, perhaps, even more widely known than as preacher, educator, lecturer and theologian, famous as he was in all these fields of labor."

The feeling which the secular world held toward Dr. Broadus is expressed in this editorial from the Louisville Evening Post: "By mind and character he has become the leading personal influence in this community. He fulfilled all the duties of modern life with rare ability. Clear in all his views, lucid in all statements, earnest and persuasive in argument, he has that tolerance which is born of broad culture and wide experience. He has labored here with great effect and the work he has done will live after him."

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L.T.

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JOHN MASON BROWN

b.--July 3, 1900

John Mason Brown, author and critic, was born at Louisville, Kentucky, the son of John Mason and Carrie (Ferguson) Brown. He was educated in the Louisville public schools, graduating, in 1918, from the Louisville Male High School; and at Harvard University, Cambridge, Massachusetts, from which he was graduated, in 1923, cum laude, with the degree of Bachelor of Arts. He was married, February 11, 1933, to Catherine Screven Meredith, of Harrisburg, Pennsylvania, and lives at 240 East 79th Street, New York City.

Mr. Brown's interest in writing and the stage developed at an early age. While still in high school he was a reporter for the Louisville Courier-Journal, and at Harvard was a member of George Pierce Baker's famous 47 Workshop course. As a boy he delighted in conducting minature theatres and took a deep interest in Shakespeare's plays. After college he taught, during the summer of 1923, at the University of Montana, and in the fall of that year set out for an eighteen-month trip in Europe. While abroad he wrote for several American newspapers and continued his studies of the theatre. Some of his articles appeared in the Boston Transcript, the Louisville Courier-Journal and the Theatre Arts Monthly. While at Harvard he had written a one-act play, The First Day, which was produced by the Workshop players, and had published dramatic criticism in the Harvard Crimson.

Upon his return to the United States, Mr. Brown received an appointment on the editorial staff of the Theatre Arts Monthly, of

which he later became managing-editor. A series of articles he wrote for this magazine, What the Moderns Have Done to Shakespeare, furthered his growing reputation as a dramatic critic of consequence. Also, he was writing dramatic criticism for various better-class magazines.

In 1929 Mr. Brown was given the important post of dramatic critic on the New York Evening Post. His success in this position has been recognized by Variety, the theatrical news weekly, which has twice bestowed upon him its annual honor awarded to the dramatic critic best able to judge possible dramatic successes.

Mr. Brown's first book, The Modern Theatre in Revolt, is a short history of the modern theatre. He begins with the premiere of Victor Hugo's "Hernani", in 1830, and traces The Coming of Naturalism; the growth of the Free Theatres on the Continent; the victory of Realism; the revolt toward a Visual Approach to the stage, with its emphasis on stylization; the newer protest of the Expressionistic Drama; and the extraordinary phenomena of Constructivism in Soviet Russia. He attempts no profound background of esthetic ideas, but writes with vivacity; and the tendencies of the theatrical development stand out clearly.

Upstage: The American Theatre in Performance, is a book of essays, some of which first appeared in Mr. Brown's column in The New York Evening Post. In this picture of the American theatre he shows us playwrights who, on the whole, know their craft reasonably well and are often distinguished in the confection of melodrama, but who run slavishly to type and, when they have something fresh to say, usually lack the skill to say it persuasively; and actors caught between the older tradition of self-asserting histrionism and the newer tradition of selfeffacing naturalism, and hence are obliged to repress the very gifts which might make their art alive. He portrays scene designers who have fought a battle for beauty and dramatic appropriateness on the stage and won it, and have settled down to a standarized excellence; directors of marked ability and varied talents who are experimenting their way to true originality; and critics who are condemned to be primarily reporters, who do their job of reporting what last night's play was about and how well it was rendered, with much skill, but who are not permitted to detach themselves sufficiently from the news of the day to fix standards of excellence and assess the theatre in the light of them.

In 1934 two more volumes dealing with the theatre were published. The first, The American Theatre as Seen by Its Critics, is an anthology of dramatic criticism published in this country, from 1752 to 1934. Mr. Brown had the assistance of Montrose J. Moses in the difficult task of editing the voluminous mass of material their research brought forth. Letters From Greenroom Ghosts, a book of criticism of various prominent people in the modern theatre, makes use of a novel form. The great figures of the past write to their successors--Sarah Siddons to Katherine Cornell; Peg Woffington to Ina Claire; offer with their criticism a great deal of theatrical wisdom.

Mr. Brown's latest book, The Art of Playgoing, is a collection of lectures he delivered in Town Hall, New York City. They are rather solemn papers on "The Will to Makebelieve," "On Judging Actors," and similar themes.

In addition to his books, Mr. Brown has written lectures on the history of the theatre and on Shakespeare, which were delivered at the University of Montana, the Breadloaf Writers Conference, in Vermont, and the Metropolitan Museum, in New York. He has made several lecture tours throughout the United States.

CRITICAL ESTIMATES

Of Upstage, Walter Prichard Eaton in the New York Hearld Tribune, December 7, 1930, says: "Upstage is a survey of the current American theatre. He neither throws his hat in the air rejoicing at revolt nor grows mellowly mournful over a vanished past, but seeks out progress to commend where it seems to be a real evolution, and condemns where calm judgment, based on past experience, indicates no real solidity of accomplishment." Of Mr. Brown himself, Eaton says: "(He) has recently become a practicing dramatic reviewer in New York journalism. He brings to his task, however, considerably more than the ability to sense whether a play is 'getting over' or not. He brings a real enthusiasm for the playhouse, an ample background of study, respect for the potential dignity of his calling, and a belief not yet chilled by experience and disappointment that serious critical discussion, not personal exhibitionism or back-stage gossip, is the desired and desirable goal. Brown has nothing of the smart Alec about him. The interest and readableness of his book come from its critical common sense and sincerity, and from the direct and clear expression of its critical ideas."

Of Letters From Greenroom Ghosts, the Saturday Review of Literature, December 15, 1934, says: "In addressing Noel Coward, Richard Brinsley Sheridan is equally sympathetic and admiring, and he is even more frankly outspoken and more subtly trenchant. Few could have divined the likeness between the two men, their essential sympathy and their common danger; and far fewer, if anyone, could have developed it as Mr. Brown has done, with a wisdom that is deep and unfailing as his touch is light."

Mr. Brown is a member of the Century Association, New York City; and the Critic's Circle, London, England. He is a member of The Harvard Club and The Dutch Treat Club, of New York City.

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W.B.

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THOMPSON BUCHANAN
b. June 21, 1877
d. Oct. 15, 1937

Thompson Buchanan, author and playwright, was born in New York City, son of the Reverend Anselan and Willia (Thompson) Buchanan. He was brought to Louisville as a child and educated in the public schools of this city, graduating from Louisville Male High School in 1894. He attended the University of the South, Sewanee, Tennessee, for three years. Mr. Buchanan married Katherine Winterbotham of Chicago, Illinois, June 3, 1915. They had two children, Katherine Roberta and Thompson, Jr. His second marriage was to Joan Lowell. He was an Episcopalian.

Thompson Buchanan, author of four novels and many plays, at least one of which must be ranked among the outstanding popular successes of the American stage, received his early training in writing as a newspaper reporter. Leaving college at the end of his Junior year he joined the staff of the Louisville Commercial in 1897 and remained there for three years. This was followed by two years on the Courier-Journal and one year as dramatic critic for the Louisville Herald. This period of newspaper training was interupted by several months military service under General Nelson A. Miles in Porto Rico during the war with Spain and several weeks of guard duty at Frankfort, Kentucky, during the tragic gubernatorial campaign between Taylor and Goebel. It was during this period of his life that Buchanan acquired much of the material so successfully used later in his plays, and built for himself a reputation as a restless, imaginative news reporter who could find or develop a story where nobody else would even look for it. In 1903 he went to New York City with the Evening Journal and remained four years, during which time he produced his first two novels, The Castle Comedy and Judith Triumphant. He then devoted his talents exclusively to playwriting. He made several unsuccessful attempts to produce a play before his first, The Intruder, was actually staged in Boston in 1908. It ran one night.

However, the following year Mr. Buchanan secured the backing of the New York producer, William A. Brady, who agreed to star his own

wife, Grace George, in Buchanan's new play, A Woman's Way. This happy combination of a brilliant actress, a lavish producer and a clever playwright not only scored an immediate and historic success but also led to a long and happy association between Buchanan and the Bradys. The play set a record for number of consecutive performances which stood for many years not only in New York but also in Chicago, Los Angeles and several other cities and towns throughout the country. It was novelized by Charles Somerville, the only one of his dramatic works to be re-written and published in book form. Until the time of his death there then followed a long series of comedies and farces many of which scored successes, notable among them being The Cub, a newspaper story starring Douglas Fairbanks, and Civilian Clothes, which pictured the problems of the demobilized soldier after the close of the World War.

When the United States entered the World War Buchanan returned to Louisville and enlisted in his old Spanish War outfit, the First Kentucky Regiment (state militia) which was then reorganized as the present 138th Field Artillery. After returning from France he joined the ranks of motion picture writers, first as head of the editorial staff of the Goldwyn Pictures in New York and then as editorial supervisor for Famous Players in Hollywood. While living in Hollywood he organized and was first president of both the Screen Writers' Guild and The Writers of Hollywood. After 1922 he gave all his talents to writing plays for the legitimate stage and some short sketches for radio. He died suddenly of heart failure in Louisville. His funeral service was held in Christ Church Cathedral and his body buried in the family cemetery off the Brownsboro Road near Louisville.

CRITICAL ESTIMATES

Indicating the character of Buchanan's plays are the following newspaper comments: The Post said regarding A Woman's Way January 13, 1910: "Mr. Buchanan's play has been the biggest hit of the past two seasons in New York. The critics have universally announced it one of the cleverest comedies that has ever been presented, and Miss George, as Marion Stanton, has scored the triumph of her career."

Commenting on Life the Courier-Journal said, October 26, 1914: "He has contrived through the long and intricate scenes to keep the dramatic suspense always alive. There are some admirable comedy scenes in the work."

Regarding Civilian Clothes, Alexander Woollcott said in the New York Times, September 13, 1919: "Competently staged and played, a piece which threatened at first to be a penetrating and rather uncomfortable comedy on the return of the soldiers, but which soon relapsed into the broad carelessness and cheerfulness of a farce--

a generally entertaining farce which every now and then blazed up into uncommonly good fun."

In reviewing The Sinner, the New York World said February 8, 1927; "Claiborne Foster and Allan Dinehart did their best to put some spontaneous semblance of discovery into these motheaten theories, though Mr. Dinehart did gulp a bit over some of the lines. For the author, in an evident attempt to make the play modern, has introduced bits of present day vernacular which lead to the incredible suspicion that the play is intended to be daring. On the whole, his serious, if somewhat belated, pleas for the advantages of free love were rather easier to bear."

In addition to organizing the Writers and Screen Writers Guild of Hollywood, Thompson Buchanan held a life membership in and was honorary vice-president of the Authors' League of America and a member of the Dramatists Guild.

His clubs were Tavern, Louisville, and Players, New York.

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J.S.C.

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CHARLES NEVILLE BUCK
b. Apr. 15, 1879

Charles Neville Buck, novelist, short-story writer and dramatist, was born in Woodford County, Kentucky, about thirteen miles from Lexington. His father, the Honorable Charles William Buck, came of an old Virginia family descended from the Reverend Richard Buck who settled at Jamestown in 1610; his mother, Elizabeth Crow Bullitt, daughter of Dr. Henry Massie Bullitt, Dean of the University of Kentucky Medical School, was a member of a prominent Louisville family of Huguenot origin. The boy's formal education, hampered by ill health, began in the Louisville schools after he was ten years old and on his return from four years in Peru where his father had been Envoy Extraordinary and Minister Plenipotentiary on appointment of President Cleveland. Charles Buck graduated from Louisville Male High School, and received his Bachelor of Arts degree from the University of Louisville in 1902. He married Margaret Field de Motte in 1918. He lives in New York City during the winters and has a summer home at Orleans, Cape Cod, Massachusetts.

The same year that Mr. Buck took his Bachelor of Arts degree at the University of Louisville he also received his Bachelor of Law degree from the same university, took his examinations for the Kentucky bar association and was admitted to law practice in the state. He acted at the same time as cartoonist and reporter on the Louisville Evening Post, positions which he had filled for several years; the result being that he broke down from overwork and suffered a recurrence of nervous prostration which had formerly afflicted him. He gave up all idea of becoming a lawyer and spent the next year at the Cincinnati Art Academy where he found his interest tending more toward writing than art.

Charles Neville Buck's heritage and environment were fortunate for this career, as a literary tradition was pronounced on both sides

of his family. His father was a well-known author whose most popular work was, perhaps, "Under The Sun", a novel of Inca days in Peru. Mr. Buck's own account of his life calls it uneventful, but his Peruvian experience of epidemics, earthquakes and "one very complete revolution" was worth something to a budding story teller. So, also, was the eight-year period of his newspaper work, which began in the heat of the convention nominating for Governor of Kentucky, William Goebel, later assassinated.

Among his early stories Mr. Buck sold Coston's Thirty to the Metropolitan, but in 1908, returning from a trip to Europe, Egypt and other lands, he appealed to Irvin Cobb for a way to dispose of his many unsold manuscripts. Cobb sent him an agent who within a few months found a market for the whole accumulation. Encouraged by this success Mr. Buck then moved permanently to New York City and made writing his profession. His first nation-wide recognition as a novelist was as author of The Key to Yesterday, a story of a mental aberration. Since this appeared in 1910 there have been twenty-two others, only a few of which are not connected in theme or background with Kentucky. Their dramatic quality is indicated by the fact that two have been made into legitimate dramas and nearly all the others have been made into moving pictures. The Call of the Cumberlands probably has been his most successful story.

CRITICAL ESTIMATES

The Saturday Review of Literature, January 7, 1928, reviewing the Iron Will says of its author: "Mr. Buck obviously knows the mountaineers. He brings them to us colorfully, with all their faults and virtues. The book is loaded with legitimate atmosphere and in no way outrages the sensibilities of an intelligent reader."

The Louisville Herald Post of August 12, 1928, tells us: "Mr. Buck has made the Kentucky mountains his own special field and nature lovers have been enthusiastic concerning the accuracy as well as charm of his descriptions of the mountain flora."

William Kavanaugh Doty in the Library of Southern Literature (Volume 17-Supplement 1) has this to say: "Coming from the old centers of social, political, and literary excellence in the Bluegrass counties, Mr. Buck, like Mr. Fox, has been able to bring to bear the interpretative keenness of a trained mind upon a section and people in certain respects more bizarre, probably, than any other in the United States. He has been able to react to the vivid contrast between the Cumberlands and the Bluegrass, unhampered by that familiarity with the hills which dulls the eye of romance, and so has recognized to the fullest extent the strange, primitively picturesque and vigorous life that is to be found in those remote recesses of the Kentucky Cumberlands."

Reviewing Mountain Justice, August 10, 1935, the Louisville Times remarks: "It is the sad fate of many novelists never to reach again the level of a first book. Mr. Buck at middle age has improved his methods and finds better publishers. He will no doubt reach a more discriminating public as a result."

Charles Neville Buck is a member of the Kentucky Branch of the Sons of the American Revolution, of the Pendennis and the Arts Club of Louisville and of the Southern Club of Philadelphia.

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L.T.

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CHARLES WILLIAM BUCK
b. Mar. 17, 1849
d. Nov. 30, 1930

Charles William Buck, author and diplomat, was born in Vicksburg, Mississippi, a son of John W. and Mary (Bell) Buck. He attended Georgetown College, Georgetown, Kentucky, where he received his Bachelor of Science degree in 1870 and the University of Kentucky at Lexington where he took his Bachelor of Laws degree one year later. In 1875 he married Elizabeth Crow Bullitt of Louisville. Mr. Buck was the father of Charles Neville Buck, the noted Kentucky novelist. He was a Democrat.

Immediately after receiving his law degree from the University of Kentucky, Mr. Buck was admitted to the bar in St. Louis, Missouri, and took up the active practice of law in his home town at Vicksburg, Mississippi. Here, among other things, he was active in overthrowing the rule of certain "carpet bag politicians" who at that time dominated his native state. In 1874 he moved to Louisville where he practiced law for five years and where he met and married his wife. He than moved to Woodford County, Kentucky, where he lived for ten years, serving four years as a county magistrate. President Cleveland in 1885 appointed him Envoy Extraordinary and Minister Plenipotentiary for the United States to Peru. During the four years that Mr. Buck served in this post he gathered the material about the South American Inca Indians which he later used in his first novel, Under the Sun. He retired from his diplomatic post in 1889 and returned to the practice of law in Louisville, where he lived the remainder of his life.

Charles William Buck was the author of two books. Under the Sun was published in 1902 and was a story of the Peruvian Incas at the time of the Spanish Conquest; Uncle Bob and a Double Love appeared in 1922 and was a story of love, adventure, politics and plantation life in the South at the time of the Civil War.

Under the Sun is a factual novel dealing with the conquering of the Incas by the invading Spanish adventurers. Mr. Buck gave realism to his tale by presenting it as the translation of an old manuscript which was supposed to have been written centuries ago by the heroine of the novel, Hutimina, the daughter of an ancient Inca. According to the story she was the most beautiful woman of her tribe and its only member who had mastered the Spanish language. The narrative is interwoven with supposedly authentic incidents in the history of the Incas which lends the novel a background of fact that presents to the reader something of the romatic nature of the ancient South American race. It is an interesting interpretation of the overthrow of the Incas, told in precise diction and style.

CRITICAL ESTIMATES

In reviewing Mr. Buck's second novel Colonel Bob and a Double Love, in the Courier-Journal, January 21, 1923, Anna L. Hopper says: "'Colonel Bob' Charles W. Buck's recently published novel, reads so much like a book of personal reminiscences that the reader remembers with an effort that somewhere the narrative crosses an invisible line and enters the realm of fiction. Where this line lies it is impossible for one unfamiliar with the author's personal history to discover, but many of the experiences related as well as the letters and observations quoted bear an unmistakable tang of reality. The especial value of the book lies in the manifest familiarity of the author with the locality and period described."

Describing the same book, Anna Blanche McGill in the Louisville Evening Post, May 2, 1923, says of the author: "With kinsmen and friends in the ranks on both sides, the lad heard much of military life. And now his pictures of men and events have a certain first-hand value, often bringing home more intimately than formal histories do, the feelings and the opinions of the time. Among those prominently featured are Jefferson Davis, Stonewall Jackson and that hero, Albert Sidney Johnston, whose life, according to Jefferson Davis, was worth 'an army of ten thousand men to the South'. On the northern side, General George H. Thomas, Ben Butler and a few other leaders are portrayed.

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J.S.C.

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BEN LUCIEN BURMAN
b. Dec. 12, 1895

Ben Lucien Burman, author and newspaperman, was born in Covington, Kentucky. He is the son of Sam and Minna Burman. Mr. Burman graduated from Harvard University, Cambridge, Massachusetts, in 1920 with a Bachelor of Arts degree. He was married to Alice Caddy, September 19, 1927. He may be addressed care of the Authors League of America, 9 E. 38th Street, New York City.

Ben L. Burman began his newspaper career as reporter for the Boston Herald after his graduation from Harvard University. He was later connected with the Cincinnati Times-Star as assistant city editor and was for a time a special writer for the New York Sunday World. More recently he has been staff contributor for the Scripps-Howard newspapers. Mr. Burman has been a prolific writer of reviews for The Nation and other publications.

Perhaps Mississippi, Ben Lucien Burman's first novel, attracted more attention than any of his other works. The book's locale was a small town on the banks of the Mississippi, and concerned the village's townspeople and their feud with the people of 'Shantytown', who figured even more prominently in the novel. His work has been compared to that of Mark Twain and Dickens--especially to the works of Mark Twain whose characters were very similar in certain respects to those of Mr. Burman. This first novel was filmed under the title of Heaven on Earth in 1931. Steamboat Round the Bend was his next book and was published four years after Mississippi was brought out. This novel was also filmed some two years later and starred Will Rogers and Irvin S. Cobb, the title of the picture being the same as that of the novel. Mr. Burman has been a contributor to numerous magazines.

CRITICAL ESTIMATES

The Jeffersonian of November 28, 1930, describes his first novel, Mississippi: "Once again Kentucky, which has already given so many famous literary figures to America, brings forth a writer who with his first novel is being acclaimed by the most noted critics of the country

as the great literary discovery of the year and is being besieged by magazine editors offering him contracts for his future work. The newcomer in the book world is Ben Lucien Burman, native of Kenton County. Of his river novel, Mississippi, the internationally celebrated critic Edward J. O'Brien, editor, The Best Short Stories, declares: 'There won't be as good a book as this out of America this year; Arthur T. Vance, editor of Pictorial Review calls it 'the finest first novel I have read in years'; Blanche Colton Williams, chairman of the O. Henry Memorial Prize Committee terms it magnificent; while other critics are enthusiastically comparing it to the work of Mark Twain.

"The first English publisher who saw the volume immediately secured the rights for publication in Great Britian. The recipient of this praise is a dark-haired young man described by an interviewer in a New York newspaper as still happily looking at life as a small boy looks at a circus. His success is another illustration of the oft-repeated statement that a newspaper career is the best possible training for an aspiring writer, for in journalism he is a veteran."

Quoting from a review of Mississippi which appeared in the Courier-Journal of December 22, 1929: "Shantytown is a colony of shantyboats built at the edge of the Mississippi and tied up to the weedy bank. At short notice their moorings may be slipped and the entire town floated out of reach of vengeance. This is often necessary, since the Shantytowners are the lowest type of white-trash and a public nuisance. When States Lilly, radiant, red-haired, lame, finds he is not steamboat Captain Lilly's son, but the son of a dead Shantytowner, their social status does not deter him. The good old man has done him a wrong in rearing him at enmity with his own people. He walks off the pleasant boat, away from the captain and back to Shantytown. In the end the captain wins, but two fight grimly first.

"Mr. Burman has written an excellent novel. He is not omniscient, but observant, realistic, not analytical. His characters reveal themselves. Beaver Slough is the river-town at the center of the river life he draws. His material is new, his treatment of it newer, but his feeling for it is the eternal factor that makes a book. It is feeling that gives off the warmth of Dickens. Captain Lilly, with his pretty whimsies, his big heart and his temper might belong to the Dickens gallery, in spite of the radical difference in method; but the likeness goes deeper. It is what makes a sense of homes even in the incredible squalor of Shanty-town, makes Aunt Vergie lovable and Towhead a touching heroine; there is the same heartening idealization especially in the story's happy ending. But nothing could be less like Dickens than its close construction and rapid movement. Most of the individual Shanty-towners are not convincing, though their life in the aggregate gives the South another writer of distinction. And it adds another literary feather to Kentucky's cap, for Mr. Burman is a Kentuckian."

The Herald Post of December 7, 1935, reviews Steamboat Round the Bend: "One of the pleasant things Christmas does for us is to bring back books that fit the season, good books, sound books, happy books sometimes. Our fellow Kentuckian, Mr. Burman, had a great reception when he made his bow. Riper judgement delayed, critics have seen no reason to modify their rapture. Perhaps it would be excessive to label him 'a second Mark Twain'. We have besides a suspicion that so accomplished a craftsman, so tender and true a sentiment, deserves to stand alone. His river people are his own finding and the vein of ore he has struck and developed is his by right of pioneership. Old Man River belongs to no man. What happens up and down his shifting banks, what of comedy and tragedy, what of life, is the property of the gifted who, like Burns, are at home with the lowly and at peace with the honest souls, and the crooked who exploit them.

"The 'Bayou Queen' is a bigger boat than the Robert E. Lee by virtue of being a world all to herself and not simply a luxurious means of transport or a challenging emblem of rivalry. The freight she carries is whimsical, lovable, human Doctor John who would so have delighted Dickens.

"Mr. Burman, however, is never betrayed into the cheap sentimentality of the Briton who gave us Peggotty. Somebody has libeled the Doctor. He is not a vagrant. He is as much a gentleman as any Crusader, as real and solid a personage as the biggest captain of them all. Nobody understands him quite as well as Miss Robbie and to know Miss Robbie is a liberal education. The romance of Fleety Belle and Duke rings true from first to last, just as does the political blackguardism of the honorable brute who is, Heaven save the mark, running for governor.

"These people will be companions of our better memories, and these beasts with them. The dawgs are of the breed immortalized in a Democratic campaign in which a gentleman from Kentucky, so foolish as to make Missouri his home, Champ Clark to wit, got chiselled out of his birthright and didn't get the mess of pottage either. Alice Caddy gets very close to our hearts with these drawings that are never prettied and dolled up but give us roustabouts and boats, river and river habitues as they are."

Ben Lucien Burman is a member of the Author's League of America.

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A.P.C.

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LORINE LETCHER BUTLER
b. Nov. 6, 1885

Lorine Letcher Butler, author and naturalist, was born in Paris, Kentucky, the daughter of James Henry Butler and Hannah (Bowles) Butler. Her early education was received in the public schools of her native town and she graduated at the head of her class from the Paris High School in 1902. She received the degree of Bachelor of Science from Oxford College for Women, Oxford, Ohio, in 1904 again winning highest class honors. She is a member of the Christian Church and a Democrat. She lives in New York City.

Lorine L. Butler, says of herself that her annals, like those of the poor, are short and simple. She began her writing with a short story about some chickens which she took care of one summer. She found live chickens to be more interesting than fried ones and wove a story about their different personalities and the real life dramas which she witnessed in her poultry yard. This was accepted by "Farm and Fireside" and the editor called for more tales of the same character. In 1926 she moved to New York City and since then has spent part of each year in the east and part at her Kentucky home. She continued to write magazine articles and, using some of these as its basis, in 1929 she published her first book, My Old Kentucky Home. Beginning in 1930, for three years she wrote two articles a week for the Sunday Magazine of the Brooklyn Eagle, and other articles, usually on nature topics, have appeared frequently in such periodicals as the New York Times Magazine, Mentor, Travel, Natural History, Success, Spur, American Forests, Motor Boating, Coronet, and Nature Magazine. Her second book, Birds Around the Year, was published in 1937.

For three years, beginning in 1933, she gave a weekly broadcast of nature talks under the sponsorship of the National Association of Audubon Societies, using the facilities of W.M.A.C., New York, and a hookup of nine eastern radio stations. During the winter of 1936 she gave weekly broadcasts of a similar series for the American Wildlife Institute over the Mutual Broadcasting System from WOR, New York, and WLW, Cincinnati.

CRITICAL ESTIMATES

In writing the preface to My Old Kentucky Home, Joseph Hergesheimer says: "Lorine Letcher Butler's book, about one of the most interesting of the United States, is valuable because she knows Kentucky, and writes about it accurately and well, and further, for the reason that comparatively little has been printed about it. She describes scenes that are always engaging and valuable, and usually absent from more formal pages. My Old Kentucky Home is rescued from the sentimentality of its title and associations by a correct sense of humor; its sentiment is always honest, founded on reality and understanding. This book falls within the scope of the new, the intimate and human spirit of history."

Commenting on the same book, the New York Times, February 2, 1930 says: "There is a whimsical touch to the plan of the work which has its parallel in the humorous turns of thought and the little sparkles of laughter which one often comes upon in its pages. They brighten and give savor to a narrative that might otherwise become, sometimes, a little dull. The twenty-four articles that compose the book have apparently been written at various times and for various purposes - some of them have had previous periodical publication - and the author has gathered them together, with a smile at the hodge-podge they make, to construct a book that does, after all, afford a great deal of knowledge about Kentucky and does make understandable something at least of the State's interest and charm."

The Courier-Journal, June 15, 1930: "The pages devoted to the Trappist Monastery in Nelson County, to St. Joseph's Cathedral in Bardstown, and to Shakertown give the inclusive, condensed information that is invaluable to sightseers, but they also lure to an armchair tour of Kentucky - all the pages. Their author has done a good job. Her readers will rise from her books with a pleasantly increased store of knowledge."

Commenting on her book, Birds Around the Year, Dr. T. Gilbert Pearson says: "It has been many a day since I have read a nature book so interesting and so alluring as Birds Around the Year. Miss Butler, in writing this charming introduction to bird lore, has adopted a fresh and attractive plan - that of a seasonable basis, tracing the movements of the birds from spring through winter, and thus picturing the consecutive phases of the birds life cycle. Special characteristics of scores of species are introduced in their most appropriate settings." He says further: "Miss Butler writes with a refreshing vividness, a contagious enthusiasm and sustained interest enriched by broad scientific knowledge that will make the book a delight to all nature lovers."

Miss Butler is honorary member of Eugene Field Society, Henderson Historical Society, Bourbon County Woman's Club; member National

Society of the Daughters of the American Revolution; National Association of Audubon Societies, American Museum of Natural History, Amateur Astronomers Association.

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J. S. C.

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WILLIAM OWEN CARVER
b. April 10, 1868

William Owen Carver was born in Wilson County, Tennessee, the son of Alexander Jefferson and Amelda Adaline (Binkley) Carver. His early college education was received at Doyle College, Tennessee and Richmond College, Virginia where he took his Master of Arts degree in 1891. On December 29, 1897, he was married to Alice Hughes Shepard of Gladeville, Tennessee. Their children are Ruth (Mrs. E. N. Gardner) William Owen, James Edward, George Alexander, Dorothy Shepard and Alice Hughes. The home of this esteemed theological professor is at 403 Pleasant View Drive, Louisville, Kentucky.

Dr. Carver was ordained a Baptist minister in 1891, serving for a time as pastor of the Concord Church in Caroline County, Virginia, and later going to New Hope Church in Hermitage, Tennessee. He then held pastorates at South Union Church, Church Hill, Kentucky, and New Salem Church, Deatsville, Kentucky. He was professor of Philosophy and Ancient Languages, Bascobel College, Nashville, Tennessee, 1893-95; instructor and assistant professor of New Testament Interpretation and served on the faculty of the Southern Baptist Theological Seminary as instructor, assistant professor and associate professor of New Testament Interpretation and as professor of Comparative Religion and Missions from 1896 to the present day.

Doctor Carver is author of more than a dozen different publications.

CRITICAL ESTIMATES

In a review of The Course of Christian Missions, the Louisville Times of April 23, 1932, states: "This book, written by a Professor of Comparative Religion and Missions at the Southern Theological Seminary, Louisville, is the only book which undertakes to cover the entire Christian period from the beginning to the present, other books on missions having given only certain phases of the subject. It is written with a background of intimate study of missionary effort through all the ages with the intense study of the Bible and a real understanding of Christ as the Savior of all mankind.

"The authors real love for humanity is evident throughout the entire analytical treatise. Doctor Carver deals without prejudice with the various national and denominational interests involved. The missionary idea is clearly brought forth with actual scriptural references from the beginning of the Old Testament through the Prophets and tracing the Captivity as one of the most notable triumphs of religion in the course of human history. Christ is the fulfillment of all religions.

"After tracing the history through clearly-marked periods with interpretation of the various factors and achievements, we come to the modern missionary era, which is 'intimately related and interrelated with the modern expansion of Christendom and with the impact of western trade, politics and culture in the life culture and religions in Africa and the Orient.'

"Half of the book deals with fascinating accounts of modern evangelization: Carey and India, China and Robert Morrison, the Japanese Empire and the Near East, Malaysia, Negro Africa with the three names linked thereto, Moffett, Livingston and Stanley and the aborigines of the Pacific.

"The closing chapters deal with 'Catholic America', 'America Reorganizes the Debt of Europe,' 'Missions to the Jews' and 'North America.'

"The book is ideally adapted for reference purposes in libraries of ministers and laymen. There is a growing feeling of responsibility among the followers of Christ for a closer study His word and His work. It is to be hoped that The Course of Christian Missions may have a wide circulation."

Hugh McKee, in a review of The Re-discovery of the Spirit, in the Louisville Times, December 29, 1934, states: "In this volume of forceful and penetrating lectures Doctor Carver hails the return of

The Spirit with the growing signs of modesty manifest by modernism. 'A change has come about which gains attention and gathers force,' he says. 'The voices of shallower pessimism and cynicism are growing less clamorous.'

"Doctor Carver outlines this spiritual growth in the world today, in which he says, 'Prideful conflicts over theories are giving place to seriously earnest search for truth and reality', in a series of four lectures, namely, 'Return of the Spirit', Finding the Self in a Scientific World', 'Gaining Truth and Reality' and Finding God.'

"No observant reader of current literature and student of life tendencies can fail to note a deepening interest in religion, the writer says. For the past three years there have been growing evidences of wholesome, sober thinking and the weighing of responsibility among the young men and women coming into a world about to revert to chaos under the boastful handling of the liberals.

"The eminent professor of comparative religion goes on to point out that 'men have been trained through at least two generations in the scientific way of looking at the world and in the habit of seeking values in terms of material transformations, accumulations and mechanical manipulations.' Viewing the present-day trend he observes that, 'we are witnessing the return to institution for the foundations of our understanding of ourselves, our world, our God, our meaning, our goal.'

"To quote Doctor Carver further or to attempt to analyze any one or all of his lectures with the view of rendering a just criticism does not seem necessary in weighing what he has written. The merits of this book of lectures and its value to the reader depend not so much on what he or she thinks about the contents as it does upon the ability of the reader to comprehend and profit by its revelations."

A review by the Reverend William T. McElroy, Editor of The Christian Churchman, in the Louisville Herald-Post, October 12, 1935, states: "The Furtherance of the Gospel is the title of a new volume on foreign missions by the Reverend William Owen Carver, Professor of Comparative Religions and Missions in the Southern Theological Seminary.

"Few men are better equipped to write on this subject than the beloved professor. He has taught missions in the seminary for many years, has written extensively on the subject, and has secured first-hand information by visits to the foreign mission fields of the Southern Baptist denomination.

"Foreign Missions have been under fire for a number of years, due largely to the book, Re-thinking Missions. Even in churches there is a considerable group of those who are opposed to the sending of the gospel to foreign lands. Doctor Carver answers all such criticisms by showing that the Bible is a comprehensive book of missions and that the true Christian cannot feel that his duty is being performed unless he is having a part in the fulfillment of the Great Commission of Jesus to go into all the world and preach the Gospel.

"The book is not only adapted to the needs of the general reader but it is arranged in such form that it can be used as a text book in Sunday school classes, or by other organizations of the church."

Doctor Carver holds these honorary degrees: Master of Theology and Doctor of Theology, Southern Baptist Theological Seminary, 1896; Doctor of Divinity, Bethel College, 1905; Georgetown, 1912; Carson-Newman, 1912; Doctor of Laws, Richmond, 1913; Furman University, 1926.

He is an editor of the Review and Espositor and a member of the Kentucky Baptist Historical Society and Baptist Historical Society of Great Britain and Ireland. He is Phi Beta Kappa.

He belongs to the Baptist Ten Club.

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F.L.M.

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MADISON JULIUS CAWEIN
b. March 23, 1865
d. December 8, 1914

Madison Cawein, poet, was born in a two-story frame house, directly opposite the Jefferson County Courthouse, Louisville, Kentucky. The son of William and Christiana Stelsly Cawein, he was christened in the German Lutheran (now St. Paul's Evangelical) Church. He attended rural schools, the Louisville public schools, and was graduated, in 1886, from the Louisville Male High School, which at that time was the accredited Academy of the University of Louisville. He received the degree of Bachelor of Arts. In 1903 he was married to Gertrude Foster McKelvey, a singer of note, and had one child, Preston Hamilton, whose name, after his father's death, was changed to Madison Cawein, Junior.

Madison Cawein came of distingushed ancestry. His father, Dr. William Cawein, was a direct descendent of Jean de Herancour, a Huguenot, who fled France after the revocation of the Edict of Nantes, in 1685, to settle in the Rhine Palatinate. His mother was the daughter of a German cavalry officer, in the army of Napoleon I. They met and were married in Louisville, Kentucky. Doctor William Cawein came to America early in the nineteenth century. He lived for a time in Ohio and in Indiana, but, as early as 1864, established himself in Louisville as herbalist, buying and selling medicinal roots and herbs, and manufacturing a patent medicine. Ten years later, when his son, Madison Cawein, was nine, the father moved to Rock Springs, a resort east of Louisville, near Brownsboro, in Oldham County. The poet, years later, spoke of this pleasant country residence as providing his first contact with wild nature, and throughout his life he returned many times for a brief visit. In less than two years, the family, having returned to Louisville, moved again to the country, owing to the poor health of Mrs. Cawein. This time, however, the father chose a farm near New Albany, Indiana, where he could study and experiment with roots and herbs. Soon the mother's health improved and the family returned to Louisville, which became their permanent home.

The importance of the parental influence upon young Cawein, and hence upon the peculiar genius of his poetry, cannot be overestimated.

His mother was an earnest theosophist who claimed psychic powers. Early she communicated to the lad her intensely spiritualized reactions to life and nature. "I owe all that I have to my mother," he wrote to a friend. "Her gift of discourse and expression was born in her--not acquired. I have often sat enthralled under the influence and the spell of her beautiful phrases." The poet's father, as herbalist, was constantly in the woods and fields, and gave to his son much of the encyclopedic knowledge of nature found in the many volumes of his poems.

In 1881 young Cawein entered high school, where he was not regarded as possessing any special brilliance, although he was very observant and had a retentive memory. He impressed his classmates as a quiet, thin young man with a very refined air. His taste for reading went to bloody tales of the Wild West and legends of chivalry. He wanted to read all of The Faerie Queen, and was disappointed upon learning that Spenser never had completed the poem.

Professor Reuben Post Halleck, then instructor in English and elocution at the High School, gave young Cawein a careful guidance among the masters, from whom he drew continual inspiration. Scott, Shelley, Tennyson and Keats all impressed him--perhaps too much as at first, for he produced many lengthy and bombastic imitations, declaiming them to his classmates from the rostrum of the old school chapel. The poet's career actually began with a poem, Heat Lightning on the Ohio, published in the Louisville Courier-Journal, while he was still a sophomore.

At the age of twenty-one Mr. Cawein was graduated with the honor of class poet, preparing the class poem, Mariners, which, nineteen years later, he published in Nature Notes. He now wanted to go to Yale or Harvard or West Point, but poverty compelled him to go to work. He took the first thing that offered itself, a position as cashier in the Newmarket, then one of the most famous betting establishments in the South. He described himself in this position as "a priest in the Temple of Mammon," and later would recount often the story of how James Lane Allen, John Fox, Jr., and James Whitcomb Riley had locked him up there one time. "I was behind the bars,"he says, "as it were, the brass bars of the cashier's desk, and they thought it a strange place to find a poet. It was."

It was while at the Newmarket, where he worked for eight years, that Mr. Cawein produced some of his best poetry. He worked, however, under great difficulty. In a letter to William Dean Howells he makes a pathetic acknowledgment: "Working as I do," he says, "you can imagine how little my associates and surroundings encourage poetry. God! how I have longed for a change, and have toiled, crushing down from eight a.m. to nine and ten p.m. that aspiration which will struggle uppermost and will not let me be. But to give entire way to its caprice were to sink into want and perhaps beggary, so I try to parcel my time

between work and poetry and you have here the result of my last winter's work--remember that he who wrote it, wrote it, as it were, 'between races' and on 'off days'".

His first collection, Blooms of the Berry, published out of his savings by John P. Morton and Company, Louisville, appeared during his first year at the betting establishment. A copy came, somehow, to the attention of William Dean Howells, who, in Harper's magazine, August, 1888, authoritatively introduced Mr. Cawein to the American reader. The strong praise of Howells gave the poet a genuine inspiration and a renewed self-confidence, for the famous critic's word carried the weight of law in the American literary world of that day. The New York and London critics were enthusiastic, and Mr. Cawein became an international literary figure.

The Triumph of Music, his second volume, followed soon, and was inscribed to Howells, "with friendship and esteem." The poet, along with this rapid rise to literary recognition, was improving his economic position--not, however, through his poetry. The Newmarket served to fulfill an absorbing ambition: to devote his entire time to his art. And through careful investment of his savings, in stocks and in Eastern Kentucky real-estate, he achieved in eight years the necessary degree of financial independence.

Perhaps this phase of the poet's life best illustrates his character. In an unsympathetic atmosphere of tobacco smoke and auctioneering, he snatched moments to pursue his favorite studies, Ovid and Heine, natural science and the English classics. With a single-minded devotion to poetry, he regarded his environment simply as a necessary evil and always as a temporary shift. He was able to shield his sensibilities from the distasteful reality ranged all about him. And in a short time he managed to win out in that conflict with commercialism, which, in one form or another, almost every American poet of consequence has had to face, and which only a few have transcended. This combination of level-headed practicality and minute, delicate perception, so rarely seen, enabled the Kentucky poet to adjust himself to a situation which might well have conquered his every artistic potentiality.

Accolon of Gaul was published simultaneously in America and England. Then came Days and Dreams, Moods and Memories, Red Leaves and Roses, and Poems of Nature and Love. Intimations of the Beautiful was held for many years to have been Mr. Cawein's most sustained and thoughtful collection. The last book of what was considered his apprentice period, The White Snake and Other Poems was published in 1895. It embraced translations in the original meters from the German of Heine, Goethe and others. Mr. Cawein's books came off the press, one after another, throughout his career, so rapidly that many critics thought he was sacrificing quality to quantity. He was without

doubt the most prolific of all American poets, publishing thirty-six books, containing about 2700 poems; of which about 1500 are originals and 1200 reprints or changed versions.

As early as 1890 he had formulated his poetic creed: "Poetry is the rhythmical expression of the relation of the ideal, which is the beautiful, to the real." Wide reading and incessant study gave him an unusually fine facility of expression, and a vocabulary amazing in its wide range. His use of language was so skillful that, despite the great quantity of his work, it is difficult to find in it many commonplace or hacknied expressions. There is an ecstatic quality in all the wild illusiveness of the nature poems, combined with a subtle kind of a realism, and a deep reverence. He was above all else a nature poet in the traditional manner, and has been described as "the Keats of the Southland."

In 1902, in response to a voluntary offer of Sir Edmund Gosse to sponsor and find a publisher for a selected list of his poems, Mr. Cawein sent the volume, Kentucky Poems, to England. Gosse wrote an introduction to this collection which was later reprinted in the five-volume edition of the poet's work.

This unbroken chain of successes and honors, combined with financial security, came to an abrupt end during the poet's last years. The San Francisco earthquake, real-estate slumps and stock-market crashes wiped out, apparently in a single tragic blow, the entire foundation of his economic security. He was obliged at once to attempt to make money from his poetry, which had never been materially profitable. These last years of his life were undoubtedly unhappy, and the worry, severe and incessant, as his letters reveal during this time, probably hastened his death. He had always been of a frail constitution.

He died at his home in St. James Court, Louisville, Kentucky, from a stroke of apoplexy. He is buried in Cave Hill Cemetery.

Of the Louisville writers of eminence, Mr. Cawein takes first place. His earliest work brought praise from such distinguished critics as Arthur Symons, Andrew Lang and Sir Edmund Gosse. If the quantity of his work seems too great and undoubtedly he produced too much--it cannot be denied that poems of the finest quality are scattered through the many volumes. He was signally honored in his lifetime by the people among who he lived. On May 26, 1912, the literati of Louisville presented him with a silver loving cup. It was his forty-seventh birthday, and commemorated the twenty-fifth anniversary of the publication of his first book of poems. The Louisville Literary Club, on April 26, 1913, gave to the Public Library a bronze bust of the poet. A medallion portrait of him was presented to the Library February 2, 1915, by Louisville friends and admirers. The week after his death, Professor Reuben Post Halleck dedicated the Cawein Log Bridge and the Cawein Path, in Iroquois Park, a favorite haunt of the poet.

CRITICAL ESTIMATES

William Dean Howells' The Poetry of Madison Cawein, in the North American, was reprinted as a foreword to Poems (1911). In it he says: "He has the gift, in a measure, that I do not think surpassed in any poet, of touching some smallest or commonest thing in nature and making it live from the manifold associations in which we have our being, and glow thereafter with an inextinguishable beauty. He has the inspiration of the right word and the courage of it."

The Poetry Review, of London, October, 1912, in a number devoted to Modern American Poetry, says: "He appears quite the biggest figure among American poets; his return to nature has no tinge of affection; it is genuine to the smallest detail."

Henry Adams Bellows, in a summary, concluded with: "Cawein's work preserved the traditions of genuineness in our national poetry through a period when it sorely needed such a preserver."

Henry Van Dyke said of Cawein: "There was an Ariel spirit in his soul that wove the most delicate fairy poems that America has known."

Sir Edmund Gosse said: "In those coming days history may perceive in Mr. Cawein the golden links that bound the music of the past to the music of the future through an interval of comparative tunelessness."

Mr. Cawein was a member of the following clubs: The Louisville Literary, Filson, Pendennis, Louisville Country, National Institute of Arts and Letters, Poetry Society of America, Cliff Dwellers of Chicago, and the Author's Club, of London, England.

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W.B.

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HENRY HARDIN CHERRY
b. Nov. 16, 1864
d. Aug. 1, 1937

Henry Hardin Cherry, author and educator, was born in a log home, nine miles from Bowling Green, Warren County, Kentucky, the son of George W. and Martha (Stohl) Cherry. He was educated in the Bowling Green public schools, the Southern Normal School, and the Bowling Green Business College. He was married, April, 1896, to Bessie Lysle Fayne, of Crab Orchard, Kentucky. They had three children--Mrs. Josephine Cherry Lowman, Elizabeth and Henry Hardin Cherry, Junior. Dr. Cherry was a steward of the Methodist Episcopal Church, South, and his political affiliation was with the Democratic Party.

Henry Cherry was the seventh of nine sons. As a boy he lived in bitter poverty and drove oxen to the town to sellpotatoes and axe handles, while attending the public school all he was able--two months out of the year. He wanted to go to the Normal School, but the tuition was one dollar a week and the board a dollar and a half. It seemed a tremendous sum of money, but young Cherry was more than determined to have an education. He went on splitting axe handles, but with renewed vigor, and selling them in the town. When he had amassed a total of seventy-two dollars, he struck out for the town, where he rented a room for forty cents a week and cooked his own food, mostly rice. With the money left over he entered the Normal School, where, with the obstacle of board removed, his capital held him for ten months.

After graduation from the Bowling Green Business College, in 1889, Dr. Cherry continued teaching for a time in a penmanship school at Scottsville, Kentucky, a position he had taken while yet an undergraduate to meet the expenses of his education. He was a master of the Spencerian style and considered penmanship an art to be cultivated. He also taught penmanship a short while at Gainesville, Kentucky

His career began formally when he and his brother, T. C. Cherry, organized, in 1892, the Bowling Green Business College and Literary Institute. Later the name was changed to the Southern Normal School and the Bowling Green Business College, and Henry Cherry took over entire control. At this point began a series of misfortunes that put to the acid test the quality of his determination. During the first five months of this private school venture there were only twenty-eight students, and for several years growth was not rapid. More serious as a threat to Mr. Cherry's career seems to have been a malicious kind of derision, from a certain element of the townspeople. He won out here by hiding behind rocks and trees, listing the names of the disorderly citizens, and prosecuting all of them successfully in court. But this was a minor problem. A little later, in 1899, his entire institution, buildings and equipment, was completely destroyed by fire.

Dr. Cherry leased the second and third floors of business buildings in the town, assembled his students, and went on with the work without losing a single day of instruction. Later a building company was incorporated to provide a new home. The quality of Dr. Cherry's educational work is strikingly revealed in the growth of the institution from twenty-eight students in 1892 to over four thousand in 1936.

As the result of a campaign started by Dr. Cherry the year before, the Kentucky state legislature, in 1906, provided Bowling Green with a State normal school. The Southern Normal School, which had been a private institution, was taken over, and Dr. Cherry elected president, and the name of the institution being changed to Western Kentucky State Teachers College. In this he realized a long-cherished ambition.

Dr. Cherry's career as author was a direct outgrowth of his work as educator. His first book, Our Civic Image and Our Government, was published in 1906, and between it and the second, Education, the Basis of Democracy, he wrote and published many magazine articles. In 1917, in recognition of his work, the University of Kentucky awarded him the degree of Doctor of Laws.

In the preface to Education, the Basis of Democracy a former pupil of Dr. Cherry writes: "For thirty years and more students have sat in the great chapel on College Heights listening to a voice that reached to the remotest corners of that great room. Here, so listening, more than forty thousand young men and young women have caught a vision that transformed their lives. Here they heard impassioned appeals for noble living, were dazzled by outbursts of imagination that flamed across the barriers of time and space.

"Of this and more have we for many years been the beneficiaries. Therefore, it has occured to some of us that President Cherry might be inclined to glean from whatever notes he may have preserved, and from his memory, outstanding passages from these chapel talks, and to put them into some permanent form for the benefit of other generations."

And, thus, from the student body itself, arose the idea for Dr. Cherry's most significant literary work.

Democracy, as understood by Dr. Cherry, is not a political concept primarily, but a spiritual process manifesting itself in the conduct of every unit of the ideal state; and for him the Unit of Democracy is the individual. He believed that there could be no democracy without proper and adequate education, and no education without capable teachers. "The State that has the men has the present," he writes, "the State that has the schools has the future, and the State that has the teachers has the schools." And further: "The schools of a democracy should be human nurseries where ideas grow and individualities flourish." In everything he wrote his subject was directly or indirectly the idea of democracy as related to, and a logical subsequent of, education. His style of writing expresses faithfully a fresh and vigorous personality, and, though his ideas may not be always original, as he himself admitted, they are expressed with clarity, force and color.

CRITICAL ESTIMATES

The Louisville Times, August 14, 1926, in a review of Education, the Basis of Democracy, says: "After reading H. H. Cherry's book one can readily understand his own attitude when he says in one of the illuminating paragraphs in the back of the volume that 'I have never apologized for being a teacher. The privilege of being a teacher is enough honor for a lifetime.' The book is a tribute to the kind of men Kentucky can produce. She has had her statesmen in the past and her education, but in Mr. Cherry she has a man who is doing much to train her future citizens in a thorough understanding of real democracy."

An alumnus of Western State Teachers' College, in the Courier-Journal, August, 1937, gathered together quotations from the outstanding newspapers of Kentucky at the time of Dr. Cherry's death. Following are a few excerpts:

Glasgow Times: "Dr. Cherry was one of the most dynamic, one of the most forceful men in public life in the State. He was also a fine, lovable gentleman, with a heart of gold and the courage of a lion."

Owensboro Messenger: "Henry Hardin Cherry's monument is the Hill where he labored for more than three decades. He was Kentucky's first citizen in the educational leadership. In years of service he outranked all contemporaries. His memory will be enshrined in the hearts of thousands of former students."

Louisville Times: "Dr. Cherry was a missionary. He preached education in the capital of his State and in its backwoods. College

Heights constitutes an impressive monument to his genius for getting things done which seemed impossible."

James Tandy Ellis, noted Kentucky writer, in the Courier-Journal, October 9, 1937, wrote regarding the $20,000 bronze statue of Dr. Cherry which was then about to be erected. Ellis recalls a visit he made to College Heights eight years earlier: "I walked with him (Dr. Cherry) over the grounds of the institution. I asked him in regard to his early struggles. When we reached the top of the Heights and stood near the stones once used by the Confederates as a fort, he touched me on the shoulder and directed my gaze toward the southwest. It was midsummer and a sort of haze hung over the fields, but fleecy clouds of turquoise floated away in the distance.

"'Just over to the left of those trees, where I am pointing', said Dr. Cherry, 'is where I was born. I have always been glad that it is in sight of the school here'.

"I do not know where the monument will stand, but somehow, if it could be placed upon the spot where we stood that summer afternoon, his gaze fixed upon his starting place in life, I feel that it would be a most fitting and picturesque reminder of the long years and arduous work of the farm boy who was always in the sight of home."

Dr. Cherry was a member of the following associations: Kentucky Education Association, as president, 1902-03 and 1926-27, and a life member; the National Education Association, on the Executive and Legislative Committee of Five, and a life member; and a member of the Executive Council of the State Education Commission. He has served as president of the College Heights Foundation, regional chairman Mammoth Cave National Park Association and as member of the Kentucky Illiteracy Commission.

His clubs are: Rotary, as president (Bowling Green) 1927; Bowling Green XV Literary Club, Golf and Country Club and Fishing and Swimming Clubs; the Louisville Commercial Club, Woodrow Wilson Club and Pendennis Club.

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W.B.

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THOMAS DIONYSIUS CLARK
b. July 14, 1903

Thomas Dionysius Clark, author and educator, was born in Louisville, Mississippi, the son of John C. and Sallie (Bennett) Clark. He attended the Choctaw County Agricultural High School at Weir, Mississippi from 1921 to 1925; University of Mississippi, 1925-1928, receiving his Bachelor of Arts degree there in 1929; University of Virginia, 1928; University of Kentucky, 1928-29, receiving his Master of Arts degree there in 1929; Duke University, Durham, North Carolina 1929-31, receiving a Doctor of Philosophy degree there in 1932. He married Martha Elizabeth Turner of Winnsboro, South Carolina on June 10, 1933. He is a Democrat and a Baptist and lives in Lexington, Kentucky.

Doctor Clark is the author of Beginning of L & N Railroad Company, A History of Kentucky, and History of Southern Branches of Illinois Central Railroad System.

CRITICAL ESTIMATES

Of A History of Kentucky, Tom Wallace states in the Louisville Times of October 30, 1937: "Doctor Clark, assistant professor of history of the University of Kentucky, puts into one volume of 624 pages the story of Kentucky from the time of the early explorers down to the administration of Governor Albert B. Chandler.

"The geographical divisions of the region which became the State of Kentucky, the natural resources of that area, the movement westward which brought English settlers into Kentucky; the rivalry between England and France, the period of the effort of the Transylvania Company to establish a proprietary republic and of the revolution, the social foundations, the early cultural development, the struggle for statehood and the trade of Kentucky with the South are presented in opening chapters. The political problems of early and later Statehood, development of Louisville when steamboats made possible hauling cargoes upstream as well as downstream, the supplantation of rivers by railroads as carriers, Kentucky in the equations of slavery and of war between the States are subjects next

discussed. The press as a factor in government, the struggle between political parties, the background of political moves and maneuvers, and the influences behind those who seemed to lead in such struggles constitute later chapters of an interestingly written volume which reflects not only the diligence of the assiduous researcher. It also reflects the capacity of the historian to coordinate his themes and put before the reader, without unduly taking his time, on adequate presentation of the birth and life of the State.

"The historian remarks the large percentage of native Kentuckians in Kentucky. The Kentucky reader who knows his State socially must be struck with the persistence of pioneer names throughout the period between the late Eighteenth Century and the present time and the remarkable social stability--maintenance of culture and economic level--of many pioneer clans.

"Doctor Clark's writing is an example of simplicity of style and lucidity of exposition. The book is worthy of a place in the library of anyone who wants a reference book upon Kentucky, in addition to being a well-prepared textbook designed, evidently, for use of students sufficiently advanced to read history understandingly. The military aspects of the story of Kentucky are kept in right proportion to the whole."

Doctor Clark is an able lecturer and has contributed many historical articles to numerous periodicals. He has collected large files of State and national documents for the University of Kentucky library.

The author was editor Kentucky Division of National Newspaper Check List; instructor in history University of Kentucky, 1931-35 and Assistant Professor of History there since 1935.

Doctor Clark is a Mason, Phi Pi Phi, Alpha Phi Epsilon.

He belongs to the Filson Club at Louisville, Kentucky

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F.L.M.

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ELIZABETH COBB
(Elizabeth Cobb Chapman)
b. 1904

Elizabeth Cobb, author, was born in Paducah, Kentucky, the daughter of Irvin Shrewsbury and Laura Spencer (Baker) Cobb. She was married to Frank M. Chapman, Junior, in New York on February 12, 1924. A second marriage was performed in New York September 4, 1930, to Alton A. Brody of New York City. There are two children, Patricia Chapman and Irvin Cobb Brody.

Elizabeth Cobb, in her first novel showed a definite ability to write cleverly--a talent that seems to dominate the writings of the Cobb family. Her father, Irvin S. Cobb, is the famous novelist, humorist, columnist, actor and wit. His daughter, Elizabeth Cobb, has distinguished herself as an author in her own name and right, her own style predominating her works. Her novels have had considerable success, and it is generally agreed that she possesses unusual ability for literary accomplishments.

Her first novel, Falling Seeds, had as its principal character, a southern girl who became bored with her home town. She finds escape in marriage to a northerner. Various ramifications of plot structure follow, in which her old lover from the home town figures prominently. Critics, referring to the book, all expressed the opinion that this first novel contained much clever writing. Her second work, Minstrels in Satin, deals with a mother who selfishly ignores her duty to her children, thinking only of her own happiness. Children of Glamour, appeared a year later, in 1930, and was followed by She Was A Lady. This latter novel, often considered her best work has its original setting in England, although the story progresses to an American scene. Depth and dignity (contrary to its somewhat flippant title) rule as dominating characteristics throughout the book--the unfolding of the story which concerns to a considerable degree, the daughter Moira, child of English upper class, Eustace Vane, and the servant girl whom Eustace married. The novel was cinemaized by Fox Films, under the book title and starred Helen Twelvetrees and Donald Wood.

Much of the material for this latter book was secured by the author who personally travelled with a circus, who even acted as one of the entertainers in order to secure authentic background for the story.

CRITICAL ESTIMATES

The Herald Post of April 3, 1927, mentions Elizabeth Cobb's first novel: "Elizabeth Cobb Chapman, Irvin Cobb's only daughter, is following closely in her distinguished father's footsteps. Nothing daunted by the difficulties of working in the shadow of a great reputation, she has set about making a name for herself. Her short stories have met flattering success and now she has completed a first novel, 'Falling Seeds,' which Doubleday, Page & Co. have just published. This is the tale of a high spirited Southern girl, who married into a New Jersey suburb and found life full of unexpected problems.

"Mrs. Chapman has been at work on the novel for about two years, ever since her marriage to Frank M. Chapman, the son of the noted ornithologist of the Museum of Natural History. Her young husband is a composer, so they went to Italy, lured by the low value of the lira, established themselves in a Florentine monastery, drafty and cold but with rose gardens and a view. There they both work uninterruptedly."

The New York Times of April 17, 1927, reviews Falling Seeds: "To the author, a first novel must be fully as important and interesting an object as the first baby; and to the public, at worst, the object of curiosity. And should the author happen to come of parents already well known in the literary world this curiosity is heightened. Elizabeth Cobb Chapman is the daughter of Irvin Cobb.

"In 'Falling Seeds' the author has followed what from now on is likely to be more and more the tendency in the novel--namely, to reconcile the new order of things with the old, to take what is good in each and build a fresh synthesis of manners and morals. Mrs. Chapman is not precisely a pioneer; Warwick Deeping, in 'Sorrell and Son,' was the Childe Roland who to the dark tower came. But the movement is not yet so old but that Mrs. Chapmen may be considered as at least a charter member."

Quoting partially a review of the same novel from the Saturday Review of Literature of May 28, 1927: "'Falling Seeds' is a refreshing first novel by an author who does not dodge the issues she raises. In treating the problem of what happens when a woman who no longer loves her husband meets the man she thinks she has always loved, Mrs. Chapman is not afraid to follow through. She not only asks what a woman would do in the circumstances, but what happens after she does it. Throughout the book the characters stand squarely on their own feet and can turn around without showing their leading-strings. And, as was to be expected in a tale by Irvin Cobb's daughter, the author is quite willing on occasion to smile at her heroine."

Minstrels In Satin is reviewed in the Louisville Times of June 15, 1929: "Irvin Cobb's daughter has again shown in 'Minstrels in Satin' that she is no fledging wearing Papa's hat and carrying his cane, so to speak, but that she is a grown-up person on her own account with a talent and a style all her own, showing no signs of the parental influence other than an ability to interest and tell a tale. This book of Mrs. Chapman's, which deals with an irresponsible family of young folk possessed of a nit-wit mother, whose only interest is herself, reminds one in spots of 'The Constant Nymph' and in many spots of Edith Warton's 'The Children.' It is absorbingly interesting throughout and is written with a finish and skill which constrains one to take off her bonnet to Mrs. Elizabeth Cobb Chapman."

The Courier-Journal of May 16, 1932, mentions Elizabeth Cobb's second marriage and her traveling with a circus to obtain 'atmosphere' for She Was A Lady, a novel published some two years later: "Under the 'big top' of a circus on tour, Elizabeth Cobb Chapman Brody, only daughter of Irvin S. Cobb, hopes to gather the 'local color' she needs for her latest book. For several weeks she will live and travel with professional circus performers, appearing herself as a costume rider in the parade opening the performance.

"'I am not going to perform,' she said today, 'mostly because I can't do stunts on horses even though I have ridden them most of my life.' Mrs. Brody, known as 'Buff' to her famous novelist father, will make her first appearance with the circus at Washington Monday afternoon. She was detailed to a stateroom in the circus train leaving Jersey City, New Jersey, tonight at Midnight. She lives in a Fifth Avenue residence here (New York) with her husband, Alton A. Brody, a real estate dealer. They have an 11 months old boy."

Quoting from The New York Times of September 24, 1933: "The October issue of McCall's Magazine contains the first installment of a new novel, 'She Was A Lady' by Elizabeth Cobb, daughter of Irvin Cobb. It is a story of circus life, and the author spent some time touring with a tent show in order to get the proper background."

A review of She Was A Lady appeared in the New York Herald Tribune of February 4, 1934. Quoting the review, in part: "Behind an English hedge it is possible for the third son of a baronet and the pretty daughter of a gatekeeper to erase, for the moment, barriers of class and breeding erected by generations of British blood. But the sequel, which takes place in a dreary little town in Montana, is a different story.

"When impetuous Eustace Vane betrayed the gatekeeper's daughter the affair was not permitted to end there. The girl lied about herself to take advantage of the opportunity, and the instinct of honor in Eustace impelled him to marry her. 'He forgave her the lie,

or thought he did. It is doubtful if she ever forgave him for believing her.' The servant girl became the wife of 'the young master,' but their shared bed left them in constantly deepening disharmony. In giving dramatic form to this truth, and its consequences, 'She Was a Lady' is extraordinarily successful."

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A.P.C.

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IRVIN SHREWSBURY COBB
b. June 23, 1876

Irvin Shrewsbury Cobb, author, columnist, lecturer, humorist, playwright and actor, was born in Paducah, Kentucky, the son of Joshua Clark and Manie Marshall (Sanders) Cobb. He was a descendant of James Cobb of Irish blood, one of three brothers who emigrated from Harwich, England to Jamestown, Virginia, early in the seventeenth century. Mr. Cobb attended the Second District Public School in Paducah and studied a year and a half at Cade's Academy there. Irvin Cobb was married to Laura Spencer Baker of Savannah, Georgia, in 1900 and has one daughter, Elizabeth (Mrs. Alton A. Brody). He is a Presbyterian and a Democrat. His residence is at 1717 San Vincente Boulevard, Santa Monica, California.

Irvin S. Cobb was forced to abandon his schooling at the age of sixteen, his father having suffered financial reverses. He secured a job on an ice wagon, but this venture proved distasteful to the young Irvin Cobb. He left the ice business to enter upon a journalistic career with the Paducah Evening News, now known as the News-Democrat. He started as a cub reporter without pay. It was not long afterward, however, before he was receiving $1.75 weekly for his services. At the end of two years his salary had been raised to the sum of $10.00, and when he was nineteen he was made managing editor of the paper. Mr. Cobb

was then offered the position of staff correspondent to the Louisville Evening Post, which he accepted. He remained with the paper a year and a half, returning to Paducah to become editor of the Paducah Democrat.

It was in 1904 that Mr. Cobb decided to try fields that offered greater opportunities. He secured a railroad pass through the connections of his newspaper and took his wife and daughter to the home of her parents in Georgia. He then borrowed two hundred dollars from his father-in-law and departed for New York City.

The first few months in New York, Irvin Cobb experienced the usual hardships in finding employment in his chosen field. He finally succeeded in locating with the New York Evening Sun at a salary of fifteen dollars a week. While he was with the Sun he was promoted to editor and contributor of the humorous section, receiving sixty dollars a week for his services. Mr. Cobb seemed to be in demand, for he severed his connections with the Sun to become special writer for the New York Evening World and the Sunday World, remaining with them for six years.

His next affiliation was with the Saturday Evening Post as staff correspondent. It was while with this magazine that his first short story made its appearance in the Post's columns. The title of this story was The Escape of Mr. Trimm and was printed in 1909. Later it was included in Grant Overman's, The Fifty Greatest Short Stories (1928). Of all his stories, Mr. Cobb has said that he likes this one best. An Occurrence Up A Side Street and the Judge Priest series were also published while Mr. Cobb was with the Post.

In 1914 Irvin Cobb went abroad as war correspondent for the Saturday Evening Post and spent much of his time with the Belgian, British and French armies. His realistic and informative articles on conditions overseas had much to do with the American mind as related to the United States entering the war in support of the Allies. He was considered one of the foremost war correspondents at the time, and a second trip abroad was made in 1918.

His first plays began to appear in 1907. Funabashi, a musical comedy, was produced in that year; Sargent Bagby, a one-act playlet was produced in 1913. These were followed by the musical skits, Mr. Busybody and Back Home, comedies which were produced in 1915. This latter work was written as a book and later dramatized. Mr. Cobb preferred to write fiction, and although many of his works were dramatized, few of them were intended for the theatre. His best-known novel, and many claim his greatest, was Red Likker. Of his short stories, the Judge Priest series were acclaimed by critic and public alike as his best in what particular field of fiction.

Irvin S. Cobb is a great believer in the author being at his best advantage in writing about the locale he knows. His own formula for

creating his vivid word pictures and atmosphere is to have his scene definitely in mind as to each insignificant detail. Not that he always describes those details, but rather that he himself gets the picture clearly in mind in order that he may visualize that picture to his reader. His mind is usually active even though he may not be actually writing at the time, and he is forever working out his plots and living the lives of his characters. He has been a prolific writer, authoring over three hundred short stories. Temporarily, at least, Mr. Cobb has somewhat forsaken his literary career in favor of the screen. He has starred or co-starred in such productions as Steamboat Round the Bend, a motion picture adaptation of Ben Lucien Burman's Mississippi, and Everybody's Old Man.

As an after-dinner speaker Irvin Cobb is without a peer, and his services are constantly in demand. As a humorist, he is an able successor to Mark Twain. As a contemporary of Will Rogers, authorities have declared Cobb to be one of the five greatest humorists in the world.

CRITICAL ESTIMATES

Quoting from Our American Humorists, by Thomas L. Masson, Mr. Cobb's own words are descriptive of his early life: "There are highly distinguished critics in England who think he is the best short-story writer in America. As for his work as a humorist, he has written to me by request, as follows: 'Almost as far back as I distinctly can remember I tried to write funny stuff. At the grammar school I wrote alleged verses to accompany the pictures I drew. At that time my main ambition was to be a caricaturist. I had a small gift that way. My mother says I tried to draw pictures before I could walk, and, among her possessions, she treasures some drawings in color, terribly crude things, that I did before I was four years old. The first three things of mine that were published in a magazine were alleged comics - pen and ink drawings - which I sent to Texas Siftings when I was about fourteen years old. Texas Siftings printed them but forgot to pay me for them. However, I didn't crave any pay. Merely to see them printed was reward enough for me. In a scrapbook which I compiled when I was about fifteen - the only scrapbook, by the way, I ever made, and which I still have - two of the pictures from Texas Siftings are posted. The third clipping got lost and I have forgotten its subject.

'I suppose except for a bad turn in the family fortunes, I should today be a cartoonist, or a caricaturist, or an illustrator - probably a very bad one. I had grown through boyhood with the expectation of studying art and afterward taking it up as a profession. But, when I was sixteen years, my father's very modest source of obtaining a livelihood failed him and it became necessary for me, a few months later, to leave school - which was no grief to me - and to go to work in order to help out with my earnings the family exchequer. I had grown up with the smell of printer's ink in my snoot. My favorite uncle, for whom I was named, was a country editor, and one

of the best paragraphers, I think, of the old school of Southern paragraphers founded by George D. Prentice. My favorite playplace had been the cluttered editorial room of a little daily where this uncle of mine encouraged me to draw and try to write. So it was natural, I suppose, when it became incumbent upon me to get a job, that I should seek one in a newspaper office. I became a prentice reporter, so called, at a salary of $1.75 a week. I expect I was about the rawest cub that ever lived, but I had my share of energy if I had no other equipment. When I wasn't hustling after local items I was working over an old fashioned chalk-plate trying to draw illustrations for news stories and cartoons on local topics. Presently, though, my reportorial duties so broadened that I no longer found time for the picture-making end of the game, and with a few inconspicuous exceptions I have never tried to draw for publication since. Long ago I ceased to draw for my own amusement, and, with disuse, I have almost altogether lost the knack of it and the inclination for it.

'My poetry was so wooden that it fairly creaked at the joints, but I could turn it out by the yard. Here's a curious thing: For twenty years now I have done no versifying and I find it almost impossible to form lines that will scan and rhyme, whereas this used to be the easiest thing I did. My wits have rusted here just as my hand has lost the trick of making pictures.

'I have two rules which I endeavor to follow as closely as may be. In what I write with intent to be humorous I try to avoid giving offense to any individual. To my way of thinking, a joke that hurts the feelings of some one, or that leaves a sore spot on another's pelt, or that deals with the physical deformities of men and women, is not such a very good joke after all.'

Who's Who in Kentucky of 1936, given the following: "Of the more than fifty books which he has written either the locale is Kentucky or some reference is made to his home state. His outstanding novel, Red Likker, is set in Central Kentucky. The Judge Priest stories grouped mainly in Back Home, Old Judge Priest and Down Yonder, are Kentuckian in atmosphere and character. Snake Doctor was declared the best short story of 1922 and won the O. Henry Memorial Award prize of $500 in gold.; Speaking of Operations is his bid in the field of humor. His interest in newspaper reporting remains unabated. O. O. McIntyre said in his introduction to Fred G. Neuman's book, Irvin S. Cobb - His Life and Achievements (1934) 'What we newspaper men like about Cobb is that he prefers to remain a newspaper reporter, to be known as such instead of a novelist, a humorist, a wit, a master short-story writer, a war correspondent, a playwright, or a radio star. It is no pose. His cleavage at the now peak of his enormously successful career has been for those who worked with him as reporters in the dead and gone days. He still likes to talk shop, just as he did around the copy desk after '30'

more than 20 years ago.' In the preface of this book, the author, himself says: 'The life of Irvin S. Cobb is the kind of life most people would like to live - sane, interesting, and helpful.' As a writer his output today represents more than five feet of short and long fiction, humor and miscellany."

Speaking of Mr. Cobb, the same reference book remarks: "An Occurence Up A Side Street, January 1911, (Saturday Evening Post) probably caused more than a million readers to tremble as they read the harrowing tale. This was followed by a series of humor articles and a few months later the now famous Judge Priest narratives were inaugurated. Irvin S. Cobb added new laurels to a brilliant list when he wrote his first novel, J. Poindexter, Colored . . .Red Likker, his most important novel. . .permanent and distinct contribution to American literature. . .background the central of the Blue Grass State. . .Lexington and Frankfort. Throughout the book there are excellent flashes of Kentucky characteristics. . . habits of the people portrayed with unusual fidelity. . .created a furor in America. The play, Back Home was based on his book, Old Judge Priest. . .producers wanted Mr. Cobb to play the part of Judge Priest but he turned down the flattering offer. . .play had its premier at the Plymouth Theatre in Boston in 1916."

From the Louisville Evening Post of November 11, 1916, an interview with Mrs. Irvin S. Cobb is quoted from a reprint which originally appeared in the New York Sun: "He (Mr. Cobb) always talks over his story plots at home, and usually the day before he begins to write a story he tells it to me from beginning to end. In this way he learns how the story will sound if read aloud.

"He keeps no notes save a word scrawled now and then in a tiny red book which he carries in a waistcoat pocket. I have never seen him write a connected sentence in it. When it is full the little book contains nothing in it but random words which would convey no coherent meaning to anyone but Mr. Cobb. Mr. Cobb works twenty-four hours a day and is forever living a story or dreaming it. I never break in on his thoughts. When he wishes to be silent I know he is working and I wait for him to speak first. He always acts as if each story were his first, and sends it out with the expectation of getting it back, and is always equally surprised when the check arrives. He seems to be unable to believe that his success is assured, a thing to depend on. I have never known him to write a story until he has worked it over in his mind for a couple of months or more, He tells me that he has always a hundred germs developing at a time, and that he will not live long enough to write all his stories.

"Mr. Cobb does not believe that any man is a genius. He declares that all success must come through hard work. He believes that a writer must handle only subjects with which he is well acquainted. He says the public cannot be fooled. Mr. Cobb treats

writing as a business and works at it as steadily and regularly as if he were a merchant."

The Boston Transcript of July 28, 1923, has this to say: "Of the American writers to whom fame has come in recent years none looms up more conspicuously than Mr. Cobb. He is primarily a humorist, and he is at the same time gifted with the facilities of plot-making and word weaving. He entered the halls of literature through the portals of journalism. He has been a short-hand reporter, a staff correspondent and a lecturer. During the last fifteen years he has become the author of no less than twenty-seven books of all sorts and sizes. In addition to these he has written plays and musical comedies that have received the approval of the public, and since he has still some years to go before he reaches his fiftieth birthday, he has an excellent prospect of becoming the most prolific American author. The humorous sketch and the short story have been his forte, and doubtless will continue to be. Ten of his books are catalogued under wit and humor, and five under miscellaneous."

Quoting from the Louisville Herald of July 1, 1925: "Irvin Cobb is said to be the highest paid short story writer--at a figure reputed to be between $3,500 and $4,000 for each tale. Fifteen years ago $500 was considered a big price and when $1,000 was reached that was thought to be tophole."

The Louisville Herald Post of November 23, 1928, says: "Irvin Cobb's story 'An Episode at Pintail Lake' has been chosen as one of the seventeen best stories of 1928, the O. Henry Memorial Award Committee announced at their annual dinner last night at the Hotel Astor. This story, together with the three prize winners and thirteen others selected as the best short stories by American authors published in American magazines during the year, appears in the O. Henry Memorial Prize Stories, 1928. He has once carried off first prize from O. Henry Memorial Award in 1922."

Although they won no prizes as other of Mr. Cobb's stories have done, many critics declare The Belled Buzzard and Words and Music to be Cobb's two best short stories.

From Some Magazines and Magazine Makers, by John E. Drewry, the following excerpt is quoted: "Ostensibly Mr. Cobb is a humorist. His business in life is to make people laugh, to put them in a good humor, with themselves and their neighbors, to wipe away with his sponge of wit, the feverish sweat of care - care which he thinks is only too often needless. And he is a humorist! In the language of the street, he hits on all cylinders. Because of his hitting, and the reverberations thereof, he is known internationally as a story-teller. No writer has so truly, so deftly, successfully pictured the type of characters that made the South of

old - the noble woman more lustrous because of her womanly weakness, the stately colonel, at once tender and strong, the meek, simple negro, worshiping his 'white folks' and ready with the constant faithfulness of a thoroughbred dog to sacrifice his all if his master requires it. These are some of the character types Cobb uses in his s stories. Others are the negro 'mammy', the dandified, good humored black of today, and frequently the young business man of the new and more progressive South.

"Mr. Cobb has been awarded honorary Doctor of Laws degrees by the University of Georgia and Dartmouth College. That, however, is not a factor of great importance in his case. His education has been largely practical, most of it acquired since his initiation into newspaperdom as a cub reporter."

Fred G. Neuman in his Irvin S. Cobb, His Life and Achievements, says of him: "There is nothing artificial or spurious about the author. The things he writes about are things which in a large measure he has lived and seen; things which most people have experienced or thought. The facts are not faked; he knows them down to their inmost details. And it is this knowledge of human nature and ability to transcribe his thoughts that gives him such a large and sustained following. Robert H. Davis says: 'If I were called upon to select out of all the stars in the passing show, the best, all-around normal personality, I would without hesitation name Irvin S. Cobb of Paducah, Kentucky. He possesses that gentle, happy spirit which the late James Lane Allen described as an infallible indication of a self-conquered soul and the witness of wisdom.'

"The utter ease and naturalness of Mr. Cobb on all occasions and under any conditions, has been a subject of much comment. He is not bound by any fixed rules of formality; sham and pretense play little part in his life. He is comfortable and easy and a discourager of ceremony. Sinclair Lewis is authority for the statement that Mr. Cobb, 'is one of the few big newspaper men in whose record there is not one single black spot, one single case of meaness or pettiness or failure in sympathy. He is three things: a big reporter, a big writer, and a big man'. Arnold Bennett declared 'he sees straight and writes straight'. Rupert Hughes avers 'those who know the man' love him and rejoice in his society'. Robert W. Chambers says 'not words but hearts enshrine his worth.'

After their appearance in various magazines, the best of his short stories were collected from time to time and put into a book form, appearing under such titles as: The Escape of Mr. Trim; Sundry Accounts; From Place To Place; Snake Doctor; Local Color; Prose and Cons; Alias Ben Alibi; Back Home; Old Judge Priest; Here Comes The Bride and Other Stories.

Mr. Cobb is a Chevalier of the Legion of Honor (France) and is a member of the Southern Society of New York, the Kentuckians, the Society of Colonial Wars, Friendly Sons of St. Patrick. Clubs: Lambs, Green Room, Dutch Treat, Coffee House, Sleepy Hollow; member of the Authors and Lotos Clubs of New York, Club of Savannah, Georgia, the Family Club of San Francisco and the Minor Prophets of Toledo, Ohio.

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A.P.C.

JOHN WINSTON COLEMAN, JUNIOR
b. Nov. 5, 1898

J. Winston Coleman, Junior, author, was born in Lexington, Kentucky, the son of John W. and Mary Shelby (Payne) Coleman. After attending the grade school and high school at Lexington, he entered the University of Kentucky in 1916. He graduated from the University in 1920 with the degree of Bachelor of Science in Mechanical Engineering and received the degree of Master of Engineering from the same university in 1929. The following year he married Burnetta Z. Coleman. He is a Democrat and a Presbyterian. His home is Winburn Farm, Russell Cave Road, Lexington, Kentucky.

J. Winston Coleman is a member of a family which has long been prominent in Lexington and the Bluegrass region of Kentucky. His newspaper articles, of which there have been many, and his four books all deal with the various phases of the history of his native town and its surrounding area. He established himself as a successful engineer and building contractor, becoming president of the Lexington firm of Coleman and Davis, general contractors, before undertaking to publish his first book. In the meantime through his frequent articles in Lexington newspapers he built a reputation as an authority on local history and as the owner of an unusually interesting collection of Kentuckiana, old photographs, relics, and early records of Lexington and the Bluegrass.

His training as an engineer developed in him a penchant for sound structure, tested materials and accurate details, and his first book, Masonry in The Bluegrass, published in 1933, won favorable criticism, not only for its literary form and style but references, source material and documents with which even minor statements were authenticated.

CRITICAL ESTIMATES

The following review of Masonry in The Bluegrass appeared in the Lexington Leader, July 23, 1933: In writing this book J. Winston Coleman, Junior, a member of the Lexington Lodge Number One, has not failed to sketch in a background for the activities of his Masonic brothers from pioneer times to the present, and in so doing he has provided fascinating reading for all Lexingtonians, whether Masons or not.

"The author, an untiring student of local history, was peculiarly well fitted for the task, possessing in combination a zeal for historical accuracy and an interest in things Masonic. He was further aided by his ownership of an extensive library of Kentuckiana and a valuable collection of early Lexington photographs.

"Mr. Coleman's work is heavily documental and is supplied with ample and informative foot-notes. It is indexed and its bibliography presents a fairly complete list of Lexington and Kentucky history references.

"Masonry in The Bluegrass is the first complete history of Freemasonry in Lexington. It had been preceded by several pamphlets and articles on the subject. It is a distinctly valuable contribution not only to Masonic history but to the history of Lexington and Fayette County."

His second book, Stage Coach Days in The Bluegrass, is the one for which he is most widely known, because, while its locale is central Kentucky, it gives a colorful picture of a phase of early American life common to many sections of the eastern United States.

The following review of this book by the Lexington Leader, May 9, 1935 indicates the general character of all Mr. Coleman's published books: "A prodigious amount of research must have gone into the preparation of this highly entertaining book about a singularly romantic and appealing phase of life in the Bluegrass. Readers will be willing to testify that not a single important fact about the subject escaped Mr. Coleman, from the days when the buffalo traces were pounded out by the thundering herds that thus were marking paths later to be made into roads for the stages, to the day in January 1899, when the last stage coach made a trip out of Lexington.

"The narrative is enlivened by scores of interesting and amusing episodes that occurred on stage lines or in taverns. Throughout the book there are references to great characters and unusual personalities, references that fit naturally into the story. Of course, many of the scenes are laid in Lexington, the hub of the Bluegrass stage system."

From the New York Times, June 23, 1935: "Mr. Coleman has done a very thorough and workman like job in collecting the rich material for his volume and putting it into graphic and interesting narrative. His five page bibliography of books consulted of which many must have been long out of print, has been amply supplemented by study of the files of old Kentucky newspapers and court records and by interviews with persons whose memories go back to the latter part of the period of which he writes. The result is an amusing and very human chronicle, replete with anecdote that illumine the time."

Mr. Coleman is a Mason and a member of the Sons of the American Revolution, Mississippi Valley Historical Association, Southern Historical Association, Sigma Mu and Filson Club (Louisville).

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F.L.M.

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EUGENE COWLES
b. Aug. 19, 1868

Eugene Cowles, author, was born at Rocky Hill in Edmonson County, Kentucky, the son of Joseph and Martha Anne (Mitchell) Cowles. He was educated at Smith's Grove, Kentucky, the public grade schools of Louisville and graduated from Louisville Male High School in 1888. He married Mary Hackworth of Shelbyville. They had one son, Eugene Hackworth. His home is in Shelbyville, Kentucky. He is a Presbyterian and a Democrat.

Eugene Cowles is a descendant of Richard Cowles of Gloucester, England, who came to America in the early Colonial days and whose family has been in continuous possession of Virginia estates since 1614. Mr. Cowles' father after living in Smith's Grove, for a number of years removed to Louisville. The son, Eugene, engaged in various commercial ventures, and for a time was Louisville correspondent for the New York and Chicago Dramatic News. He served under Colonel John B. Castleman as Sergeant Major of the First Kentucky Regiment during the Spanish-American War and as a member of the Kentucky Council of Defense during the World War. He moved to Shelbyville in 1900 where he engaged in the hardware and implement business, from which he retired in 1935.

Mr. Cowles first serious literary effort was a History of the Cowles Family of Virginia, which was published as a part of The Cowles Family of America, by Captain Calvin D. Cowles. His best known book is Maera and His Master, an autobiographical story of a country boy, his dog, his pony and his life on a farm. It is dedicated to his own son and tells a story and discusses boyhood affairs which the father neglected to talk over with his son until after that boy had grown up and gone away to school and college. The illustrations for the book were from paintings which were later put on public display in Louisville.

CRITICAL ESTIMATES

Young E. Allison in Who's Who in Kentucky comments on Maera and His Master: "The story is admirably and entrancingly told. It is absolutely unique, and for the first time in literature I have encountered a veritable veracious epic of the small town and country boy."

Regarding the same book, Who's Who in Kentucky quotes the Boston Globe as saying: "It is a fine story of a magnificent animal and of a man's appreciation and love for such a courageous friend."

The same reference book quotes Earl L. W. Heck in the Dayton (Ohio) Daily News: "Probably nowhere in the present-day writing is there displayed more deep and earnest feeling in an attempt to solve the mystery of animal and human creation. Much of the discourse is metaphysical, perhaps: but the beauty of the composition, the sublimity of thought, and the delicate artistry embodied, very far overbalance any obscurity in meaning."

The Louisville Times, September 28, 1935, says of this same book: "It is readily seen that Mr. Cowles knows a great deal about birds and all animal life on the farm. A warm feeling for the author is created in the opening of the book, when one reads a very beautiful dedication, 'Dear Boy', to the youngster who is gone. The book reveals, above everything else, the fact that Mr. Cowles is a keen observer and student of animal and bird life and has the ability to vividly describe them and their habits."

Mr. Cowles was a member of the Louisville Mandolin and Glee Club at the time this musical organization serenaded Adelina Patti and was in turn entertained by the famous prima donna in her suite at the old Seelbach Hotel. He was a thirty-second degree Mason.

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J.S.C.

HUGH A. D'ARCY
b. March 5, 1843
d. Nov. 11, 1925

Hugh A. D'Arcy, writer of innumerable popular verses, was born in Paris, France, according to the statement of Professor Benton Stevenson in his volume, Home Book of Verse. He lived in Louisville for several years.

There is very little definite information available about Hugh D'Arcy. It seems to be well established by reference to the city directory for the year 1876 that he lived in Louisville at that time and engaged in the business of theatrical costumer. The date and place of his death are known, but outside of these two facts very few statements can be made about him and definitely substantiated. Even his chief claim to fame is disputed: that of being the author of the immensely popular poem, The Face Upon the Floor, which is more generally known as The Face on the Barroom Floor.

Probably he was closely connected with the theater, although perhaps not as an actor. His advertisement in the city directory gave two business addresses, one in the Tyler Building, then one of the best down-town locations in the city, and the other at Macauley's Theater. Here he advertised "made to order Fancy Ball and Masque costumes for sale and hire. An extensive wardrobe on hand. Masks and Dominoes. Amateur performances dressed by contract." Here he costumed the young blades, the belles and debutantes of the mid-Galt House era and also may have acquired that feeling for dramatic emotional appeal that made his one well-known poem so popular with certain classes of people.

Mr. D'Arcy seems to have been a prolific writer of verse, although few examples of his work can be found today, and so far as is known, no collection of them was ever published. He produced one book which was distributed privately to his friends and intimates, being a prominent member of the Elks, wrote many poems and stories for that society. Among the best-known of these is The Trapper's Story.

The Face Upon the Floor appeared in 1887 about seven years after Mr. D'Arcy left Louisville. Although Mr. D'Arcy himself was certainly not a prohibitionist, temperance propagandists seized upon the poem, added the word Barroom to the title, made it their battlesong and littered the country with handbills carrying these doggerel verses which they claimed gave a typical story of a drunkard's downfall and death. On the other hand, it became equally popular in the saloons, and Frank Shay gave it full recognition as a barroom ballad when he included it in his volume, My Pious Friends and Drunken Companions, a book illustrated by some of John Held's best woodcuts. Many a drinking man, too illiterate or too intoxicated to write his name, could recite every word of the seventeen stanzas without stumbling over anything more serious than a few hiccoughs. On a higher plane, vaudeville actors and professional and amateur elocutionists found they could usually draw applause and tears from the average audience by reciting the poem with exaggerated gestures and a gamut of vocal cadences. Even as late as 1926 the New York Public Library reported that, judging by the number of requests received for them, the two most favored poems in New York City were The Shooting of Dan McGrew and The Face on the Barroom Floor.

Authorship of the famous poem was also claimed by John Henry Titus who said that he wrote it and published it in The Sentinel, Jefferson, Ohio, in 1872. However, the credit is usually given to Hugh D'Arcy. The poem has been translated into several languages and was produced as a moving picture in 1923 under the title of The Face on the Floor. Mr. D'Arcy died in New York City.

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J.S.C.

OLIVE TILFORD DARGAN
b. 1870

Olive Tilford, poet and dramatist, was born in Grayson County, Kentucky, the daughter of Elisha Francis and Rebecca (Day) Tilford. She attended the public school there and later entered Peabody Teachers' College at Nashville, Tennessee, and also attended Radcliffe College of Cambridge, Masschusetts. In 1898 Miss Tilford married Pegram Dargan of Darlington, South Carolina. Her residence is 58 Balsam Avenue, West Ashville, North Carolina.

At the age of ten, Olive Tilford, abandoned her schooling under her father, a teacher, to become his assistant. Although prepared for college at this early age, she was unable to enter because of family financial difficulties, and it was not until after she had taught school for four years that she entered Peabody Normal College at Nashville, having been awarded a scholarship to that school. After graduation from Peabody she again turned to teaching, taking a school in southwest Missouri. However, the climate so affected her health that she gave up the position and made her home with an aunt who lived in Houston, Texas. While there, the restless Olive Tilford studied at a Houston commercial school, afterward accepting a position in a local bank.

It was while she was studying English and philosophy at Radcliffe College at Cambridge, Massachusetts, that she met Pegram Dargan, whom she later married. While there she also spent two years reading in the Boston and Harvard libraries, during which time Olive Tilford held a secretarial position with a Boston business firm.

Mrs. Dargan's first works began to appear shortly after the turn of the twentieth century in the form of poetic-dramas. Semiramis And Other Plays was published in 1904, followed by Lords And Lovers And Other Dramas, in 1912. The former book included Carlotta and The Poet. The latter volume contained A Son of Hermes and Kidmir, in addition to the title drama.

Mrs. Dargan's poetry next attracted the public's attention in such volumes of verse as Path Flower and Other Poems, published in 1914, and The Cycle's Rim, brought out two years afterward. Lute And Furrow was published in 1912 and Highland Annals in 1925. Mrs. Dargan used the name 'Fielding Burke' when she published Call Home the Heart. A Stone Came Rolling was brought out under the same pseudonym. These works were published in 1932 and 1935 respectively.

Olive Tilford Dargan's dramatic works are at their best when read rather than when dramatized in the theatre. Many of her

poetic dramas have risen to heights in the eyes of critics and are compared with the Elizabethan dramatists of the past. Recognition of greatness has come from abroad as well as from America, and in England she is acclaimed as one of the greatest living poets.

The award of the New York Southern Society for the finest literary work produced by a Southerner during the year 1916, was awarded to Mrs. Dargan. Again, she won a signal honor when her Highland Annals won an award from the University of North Carolina. Ward Belmont School of Nashville awarded Mrs. Dargan a prize for an article which appeared in "The Fugitive", a publication in Nashville at the time.

Her work has appeared in many well known literary magazines of high standards as well as in book form. Path Flower was first published in England and was re-published later by Charles Scribner's Sons. Olive Tilford Dargan's beautiful masque, The Woods of Ida appeared in The Century Magazine of August, 1907 and it has taken its place with the finest work in the field of poetic-drama. Other work by this author has been published in McClure's, The Atlantic Monthly and Scribner's Magazine.

CRITICAL ESTIMATES

Edwin Wiley, in an article reprinted in the Library of Southern Literature, says of Mrs. Dargan: "Barring Elizabeth Barrett Browning, whose plays are theologic dreams rather than dramas, there has been no woman writer whose achievement is so exceptional. Mrs. Dargan comes from the purest strain of Southern blood. Her ancestors left Virginia just after the Revolution and jointed in that most tremendous enterprise in American history, the settlement of the Valley of the Mississippi. The hardihood of her Kentucky ancestors, seemed to be repeated again in the struggle of Olive Tilford Dargan for self expression and her vision of art. One inference may be drawn strongly from the outlines of Mrs. Dargan's life. What she has gained has come through infinite toil and sacrifice. She was not one of those, if such exist, to whom the richness and rewards of life came unsolicited; like many another delicate yet indomitable soul, she wrung them from illness, poverty and unkind conditions."

Quoting from the Boston Transcript of October 6, 1923: "Her early work was in the poetic drama, which immediately won wide and enthusiastic admiration. Most notable are Semiramis, Lords And Lovers, The Siege and The Mortal Gods. Mrs. Dargan's lyrical work in the Pathflower and Lute and Furrow has given her a preeminent position. In 1916 she published The Cycle's Rim, a sonnet sequence which is the nearest accomplishment ever made by an American poet to the sustained imagery and beauty of the Elizabethan sonnet sequences."

The Courier-Journal of April 12, 1931, says: "Mrs. Dargan's first volumes were poetic dramas, Lords and Lovers, Semiramis, The Mortal Gods. Their richly flavored phrases and vigorous imagination recalled the large utterances of the Elizabethans. Intellectual, classical, idealistic, these poetic dramas are today caviar to the general--as many others of the type, those of Browning, Stephen Phillips, William Vaughn Moody and similar 'literary' playwrights. If, however, Mrs. Dargan's plays are for the library rather than for the theater, their situations and characters are often intensely dramatic. The lines frequently rise to passion and beauty.

The same review continues: "The Cycle's Rim which drew the Southern Society's award is an elegy for the poet's husband, who was drowned at sea. It has been pronounced the nearest approach ever made by an American poet to the sustained beauty and imagery of the great Elizabethan sonnet sequences. English as well as American critics acclaimed its rich thought, imagination, fresh diction. George Woodberry, poet and critic, was captivated by the book's 'gentle loveliness, wonderful elan. It rallies the spirit. The antique artist-like stroke of expression', continued Woodberry, 'wakes me up like a thunder clap in the morning.'"

Path Flower, the title poem of one of Mrs. Dargan's best-known collections of verse, finds place in anthologies almost as frequently as Francis Thompson's "Daisy" and for the same reason-because of its simple haunting music and its human note. The volume, Lute And Furrow, sings upon the heights, but descends also to homely earth and the ways of men. When the Atlantic Monthly first gave these Highland Annals to the public the Eastern critics prophesied that they would "place Mrs. Dargan, already distinguished as a poet, among the foremost writers of American fiction. It is a book of beauty and discernment." Mrs. Dargan's successful capture of the personality and diction of her mountain neighbors recalls Synge's speech "as fully flavored as a nut or an apple". Mrs. Dargan's humor and sympathy give a rich actuality to her characters. They are neither sentimentalized not caricatured, but true to their habit as they live in their spacious picturesque landscape of peak and vale.

The Louisville Evening Post of December 2, 1916, remarks: "Of The Cycle's Rim, a new book of poems by Olive Tilford Dargan, Professor Palmer, of Harvard University has written a cordial criticism. He says in part: 'This poetry is exquisite-rich in thought, subtle in music, fresh in diction, amazing in the skill with which it follows feeling far out toward the inexpressible. The situation depicted, too, is sufficiently individual to give the sense of reticent veracity. In short, the whole collection is of unique excellence in American poetry, perhaps I might say in modern poetry; for it harks back to 1609'".

From Kentucky in American Letters, the following quotation is taken: "'Mrs. Dargan has so recently achieved fame that it may seem premature to pronounce a critical judgment on her work', wrote Dr. George A. Wauchope, professor of English in the University of South Carolina, in claiming her for his State. 'It is certain, however', he continued, 'that it marks the high tide of dramatic poetry in this country, and is, indeed, not unworthy of comparison with all but the greatest in English literature. One is equally impressed by the creative inspiration and the mastery of technique displayed by the author. Each of her plays reveals a dramatic power and a poetic beauty of thought and diction that are surprising. The numerous songs, also, with which her plays are interspersed, yield a rich and haunting melody that is redolent of the charming Elizabethan lyrics. The dramas as a whole are audacious in plot and vigorous in characterization. In the handling of the blank verse, in the witty scenes of the sub-plots, in the splendor of the phrasing, in the strong undercurrent of reflection, and, above all, in their spiritual uplift and noble emotion, these dramas give evidence of a remarkably gifted playwright who not only possesses a deep feeling for art at its highest and best, but who also has command of all the varied resources of dramatic expression.'"

Mrs. Olive Tilford Dargan is a charter member of the Poetry Society of America and an honorary member of the Radcliffe Club of New York.

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A.P.C.

BASIL DAVENPORT
b. Mar. 7, 1905

Basil Davenport, author, translator and editor, was born in Louisville, Kentucky, the son of Emily Andrews (Davison) and William Davenport, registrar of the University of Louisville. He attended the Taft School, Watertown, Connecticut, and later Yale and Oxford Universities, receiving the Bachelor of Arts degree from the former in 1926 and from the latter in 1928. Mr. Davenport is an Episcopalian and a Democrat. He is unmarried and lives at 156 East 37th Street, New York City.

After graduating with honors at the Taft School, Basil Davenport as a first year student at Yale University began to demonstrate his special abilities with the classics and the English language, winning the prize of the New York Yale Club for work in English and in Latin, the highest award open to freshmen. He was also a member of the Yale debating team, holder of several trophies as a team member and of numerous prizes as an individual speaker.

Mr. Davenport's first translation of record was his version, in collaboration with three other Yale students of Aristophanes' The Frogs. He also has made his own translation of the Oresteia of Aeschylus which was produced on the stage but never published. In 1924 as an undergraduate Basil Davenport had the gratification of witnessing in Wardman Park, in Washington, the triumphant premiere of his own translation of Edmond Rostand's L'Aiglon given by the Ramsgate players for which he was actually paid as if he were the most venerable of writers. This six act drama of Napoleon's pathetic son was so well known and so glamorous in the productions of Sarah Bernhardt and of Maude Adams that it was a daring feat even to try another version. But words of high praise greeted Mr. Davenport's

work. It was commended for scholarly fidelity to the original, for artistic fidelity to Rostand's whole intent, for flexible style and genuine poetry and for an epic mood and dignity, - a credit to creative ability even more than to conscientious translation.

The following year this play was chosen by the Yale Dramatic Association for production at commencement exercises. It was given unstinted praise for its dramatic intensity, crackling dialogue, emotional qualities and the high level of English verse throughout.

Later Oxford and Yale Universities issued simultaneously in attractive format Mr. Davenport's translation of L'Aiglon. This was chosen as one of the fifty books of the year (1928) to be exhibited by the Institute of the Graphic Arts in New York and on tour in forty or more other American cities.

Mr. Davenport, returning to this country after his studies at Oxford, was associated with the Saturday Review of Literature writing many thoughtful, varied, and highly readable book reviews. In 1938 he was an editor of the Book of the Month Club.

CRITICAL ESTIMATES

Eleanor Mercein Kelly in the Louisville Herald-Post, June 21, 1925 reporting enthusiastically on the Yale production of L'Aiglon, said, "But one felt, in the Davenport translation, that here was the play actually as Rostand conceived it and as Bernhardt played it: the splendid flowing phrases, the wistful gayety and sentiment, combined with the mordant wit, which we recognize as essentially French. Only the language was English and not English enough to matter."

The Saturday Review of Literature (March 3, 1928) said: "If we are to have L'Aiglon at all, let us by all means have it in Mr. Davenport's version. He writes excellent verse, reflecting the Frenchman's terms without pedantry, and subduing whatever it is possible the ron ron of his endless emotional scenes. He is more sure than any previous translator of his metres and of his allusions. This edition, certainly the best which has yet appeared in English, ought to maintain the premier position for sometime."

Basil Davenport belongs to Phi Beta Kappa, Zeta Psi, and Delta Sigma Rho and to the Yale Club and Zeta Psi Club of New York, the Elizabethan Club of New Haven, the Arts Club of Louisville and the Oxford Union.

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(Louisville Free Public Library)

L. T.

MARIA THOMPSON DAVIESS
b. Nov. 25, 1872
d. Sept. 3, 1924

Maria Thompson Daviess, author and artist, was born in Harrodsburg, Kentucky, the daughter of John Burton Thompson and Leonora (Hamilton) Daviess, and a descendant both of Joseph Daviess who came from Scotland to Virginia in 1700 and of Colonel William Thompson who came to America with a body of troops in 1669. Her paternal grandmother, for whom she was named, (the first woman member of the Filson Club of Louisville) was a distinguished historian, a woman of literary tastes and a pioneer scientific agriculturalist on a large scale. Miss Daviess attended the Nashville Young Ladies' College, and was graduated from Science Hill School, Shelbyville, Kentucky in 1891. The next year she studied literature at Wellesley College, Wellesley, Massachusetts, returning home because her widowed mother was in ill health. Beginning the study of art at Peabody Art School, Nashville, Tennessee, she continued the study abroad in 1902-1904 after her mother's death. Miss Daviess was unmarried.

Studies under Julien, Delecluse and Vite led to an exhibition of Miss Daviess' miniatures "on the line" in the Paris Salon 1905. She had previously been honored by a prize for a sculptured head. Returning to America, she taught for a time at Belmont College, then set up a studio there in Nashville for painting miniature portraits, her specialty, and for photographic studies. She also built up a reputation as a designer of art jewelry, receiving a gold medal from the Nashville Arts Club in recognition of her ability. But the rewards of her art, she felt, were not commensurate with her effort. Definitely and deliberately she stepped over into another quite different career as a writer. Her amazing versatility was plainly shown by her success in this new achievement.

Maria Thompson Daviess proved to have that "best-seller-touch", the most gratifying possession an author may enjoy. She was an indefatigable worker, as the mere number of her productions testifies, with deftness and brightness for each story. Miss Daviess began with juveniles for Sunday School papers. The year 1909 saw her series of books begin with Miss Selina Sue and The Soap-Box Babies. All of the books, romances for the most part, were popular. With great regularity each subsequent season produced its new offering. Several were dramatized for stage or screen, notably The Melting of Molly and The Daredevil. Miss Daviess wrote directly for stage or screen The Purple Slipper, The Treasure Hunt, Out of a Clear Sky and Little Miss Hoover, the last two for Miss Marguerite Clark.

Miss Daviess also wrote short stories. One, The Crowded Heart, appeared in the Century, December 1913, indicating literary progress since her first work for a juvenile following. Some of her books began to have distinct and agressive aims in keeping with the author's own: The Tinderbox was to advocate woman's suffrage; Over Paradise Ridge, to oppose the flow of population from farms to cities; The Heart's Kingdom to advance acceptance of religious experience; The Matrix, to express the nation's debt to the mother of Abraham Lincoln and to popularize early Kentucky History in fiction form.

Despite all her literary activity, Miss Daviess drew on her boundless energy for other interests. She supported movements for civic betterment and was particularly ardent for equal suffrage, being at one time vice-president of the Tennessee Association for Woman's Suffrage. Management of Sweetbriar Farm, her home after literary profits made possible the purchase of this land she had "fallen in love with on sight", was her personal concern and a credit to her practical abilities. During the World War she demonstrated there the theories of food conservation which she was commissioned by the government to advocate in speeches.

It was at this period that the author who had always held herself to be an "unreconstructed" Southerner changed her conviction and reported herself thereafter as "reconstructed" due to an incident of a French battlefield where a Tennessee regiment was holding back the Germans for the advance of a Connecticut regiment. A red-headed Yankee called out to a lank Southerner, "I'm mighty glad we whipped you damn rebels back into the United States." That story changed Miss Daviess' attitude to one of patriotism wider than sectionalism.

From student days through all the busiest of her years, this author was responsive to human contacts, those with simple, young country neighbors as well as those with notables of two continents. In her autobiography, Seven Times Seven, her last work, we share her glimpses of the latter-Rodin, Empress Eugenie, Sarah Bernhardt, Phillips Brooks, Rabindanath Tagore, Lew Shubert, John Fox, Thomas Nelson Page, Irvin Cobb and many others.

A drastic change came in 1919 when the author's radiant health was turned to complete invalidism, following an attack of rheumatic fever. The best account of the struggles of that period Miss Daviess herself gives in Seven Times Seven. First wishing only to die, Miss Daviess struggled back to her usual courage and painfully wrote her interesting life story. Feeling that she had been spared to do this work, she analyzed her life with the special purpose that any wisdom she had gathered might serve as a guide to others. Most of the critics felt that this would prove the most vital and enduring of her books. It has sincerity, gaiety, and gallantry and amazing candor.

She divides it into seven "reels" of seven years each, the "Lullaby Reel", the "Lyric Reel" and so forth, recording her reactions to the fundamentals of life--to food, shelter, religion, and, in the mature periods, to "Mating". The "Idyll Reel", giving impressionistic pictures of art student life in Paris studios and on sketching journeys in various countries, is perhaps the most picturesque portion.

CRITICAL ESTIMATES

The Literary Review, May 10, 1924, says of Seven Times Seven: "Indeed it might be said that the most interesting quality of the book, as a whole, is its concrete manifestation of some of the elements that go to the making of modern feminism, especially in so far as that is but a part of the broader current toward individualism as an underlying philosophy of life."

The New York Times, of May 4, 1924, says of the same book: "Something unusual in biographical writing-delightfully informal anecdotes, charming stories of love affairs and escapades, unexpected glimpses of interesting people, the frank story of a life filled with rare experiences. Read twenty pages and quit if you can."

Referring to the return of the ashes of the author to Kentucky soil at Harrodsburg, the Louisville Herald, December 9, 1924, comments: "To such as Miss Daviess our own Kentucky owes a great deal of the appeal the State has for the rest of the country. In In coming years she may be rated higher as a painter of exquisite miniatures than as a designer of art jewelry. Or her delightfully piquant stories, or her plays, may earn her more enduring acclaim. The future will decide these things. But we of this day and time should know something of what Miss Daviess has added to the honor and glory of Kentucky and be thankful that Kentucky continues to produce men and women of spirit and the will to do. The ashes of Miss Daviess are worthy to lie beside those of Kentucky's pioneer heroes who sleep upon Spring Hill."

Maria Thompson Daviess belonged to the Tennessee Woman's Press and Author's Club, the Nashville Art Association, Pen and Brush Round Table, the Centennial Club and the National Arts Club, New York.

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L.T.

EDITH VEZOLLES DAVIS
b. Jan. 27, 1889

Edith Vezolles Davis, writer of juvenile fiction, was born in Louisville, Kentucky, and educated in the local public and high schools. She is the daughter of George and Martha Eliza (Sanders) Vezolles and was married to Arthur Willis Davis, October 20, 1913. They have two children, A. Norvin and W. Read Davis. A resident of Washington, Indiana, she was rea red in the Presbyterian faith, but in 1936 became a member of the Christian Science Church. Her political affiliation is with the Democratic Party.

Mrs. Davis has contributed stories under her own name to the Christian Board of Publication (St. Louis), Girls' Circle, American

Baptist Publications (Philadelphia), Young People, Junior World and Lutheran Young Folks. She has written under the pen name of "Edith Vezelay" for Girlhood and Girls' World.

Her first published work The Magic Fiddle, is the story of an adolescent girl of foreign parentage in the United States. Immigration authorities, it is said, have found this narrative a valuable aid in their work.

A second volume, One Girl's Way, varies in locale from a Kentucky farm to a luxuriant home in a mid-western college town to travels in Europe.

Celia's Choice, her third and latest novel, is a contrasted character study of two heroines, one oversensitive, the other snobbish.

CRITICAL ESTIMATES

The Courier-Journal of October 21, 1928, states: "Edith Vezolles Davis has just published her first book. It is a true story for girls that they will devour with all the breathless satisfaction Cinderella's evolution into a princess invariably creates. The book is well written and constructed. There is humor in it, too, and indications that Mrs. Davis may not always stick to the juvenile type of literature."

The Courier-Journal of November 16, 1930, states of Mrs. Davis' second book, One Girl's Way, "The tale has an ingenious, well-constructed plot, with a mystery, and plenty of incidents worked out to show that people and countries must follow the same Christian ideals in their relations if they would arrive at as happy an end as the story finds."

Of Celia's Choice, the author's third book, the Lexington Herald of November 5, 1933, states: "Celia Carson lives with an aged aunt in a small cottage over-looking the walled gardens of the Duvals, the one very rich family in a small village whose chief industry is a pottery. All her childish years Celia was playmate for Angela Duval, the golden-haired daughter of the banker, but now when Angela is sent away to an eastern school and Celia Carson is finished high school and ready to go to work, she suddenly begins to see that there has always been something of patronage in Mr. Duval's kindness and that she desires a break in her friendship with Angela.

"To Celia's proud and sensitive soul this causes instant withdrawal. She will not even accept the place in his bank that Mr. Duvall offers with kindly pomposity. She gets for herself a job

in the pottery, and her whole beauty-loving soul is soon absorbed in the fascinating world opened to her in the study of porcelains.

"This might be such a happy thing except for the fact that the village is so very small that she cannot help being drawn into the meetings with the gay young people who come to Angela's garden. Angela's house parties overrun the village and Angela's friends, meeting pretty Celia at the swimming pool, will not let her play alone.

"Sally Vandever, one of Angela's guests, takes a great fancy to Celia, and when Celia accepts an invitation to visit Sally, even the envy and spite of the unworthy Angela cannot help its being a wonderful experience.

"There runs through the story another thread of romance concern- Celia's brother, who had been adopted when he was a mere baby by some rich people who wanted him to sever all connections with home. The lonely girl is ever yearning for this lost little brother. Of course, after a while, Ted comes happily into the story, which has quite a fairy-tale ending. It is a story which girls of high school age will read with interest but we are not sure it is the wisest kind of read- ing for fanciful sixteen.

"Youth often is cruel to its poorer mates, unthinking or unfeeling, but youth is also often oversensitive and might be made more so by reading of Celia's adventures. Snobbishness is an ugly fault but sensitiveness is an equally unfortunate danger, so both the Angelas and Celias need to read both morals in Celia's Choice."

Mrs. Davis' clubs are: Society of Midland Authors and Monday Afternoon Club.

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F.L.M.

JONATHAN TRUMAN DORRIS
b. May 2, 1883

Jonathan Truman Dorris, author and educator, was born in Harrisburg, Illinois, the son of William Perry and Drusilla Jane (Jones) Dorris. He attended public schools and obtained his Bachelor of Arts degree from Illinois College in 1911, his Master of Arts degree from the University of Wisconsin in 1918, and his Doctor of Philosophy degree from the University of Illinois in 1926. He married Maude Weaver of Harrisburg, Illinois on June 18, 1912; their children are Donald Hugh, Mary Esther, Dorothy Helen, and Sue Frances. He is an Episcopalian, a Republican, and lives in Richmond, Kentucky.

Doctor Dorris was the founder and first vice-president of the Daniel Boone Bicentennial Commission and a founder and president of the Madison County Historical Society. He is a member of the Board of Directors of the Pioneer National Monument Association; member of the American, Mississippi Valley, and Southern Historical Associations, Kentucky and Illinois Historical Societies; Natipnal Kentucky and Central Kentucky Education Associations. In 1926 he was appointed professor of history at the Eastern Kentucky State Teachers College at Richmond, Kentucky.

CRITICAL ESTIMATES

W. R. Jillson in volume 32 of the Kentucky State Historical Society Register, in a review of Historic Madison County and Richmond, Kentucky, states: "That Kentucky history, particularly local events of the pioneering period, affords a bright and attractive field for popular writing is amply proven by this new brochure of Dr. Dorris. Inspired by the wealth of historical action centering about old Boonesborough and its intrepid leader Daniel Boone he has caught and finely portrayed on the printed page the impassioned moment of settlement in Kentucky by making use of a series of two and three paragraph sketches covering the principal features of interest in old Madison County.

"But while he has written dependable history in a most interesting way, he has not overlooked the fact that 'a single picture may tell more than a page of print.' Accordingly, each high light of history presented in this little sketch book is separately illustrated by an individual photograph or drawing with the result that the reader's attention is caught in the early pages and held throughout. Disclaiming the completeness of many a ponderous tome, the writer who is head of the Department of History at Eastern State Teachers' College has struck a note really accordant with the quickened times in which we live and has made a real contribution to the written history of Central Kentucky."

Of Old Cave Springs, the Louisville Courier-Journal of

February 21, 1937, states: "life in a small, fertile plantation section of Madison County along the Kentucky River is the theme of Old Cave Springs. The time, roughly speaking, includes parts of thre e periods: the years immediately preceding the War Between the States, the years of the war, and the early part of the Reconstruction period. The work has blended harmoniously recollections and history, romance and adventure, and is replete with explanatory material. It is based, for the most part, upon a manuscript left by the late Judge John Cabell Chenault (1845-1924) of Richmond, Kentucky, and now published by Dr. Dorris."

The Lexington Herald of March 21, 1937 also comments upon Old Cave Springs: "The Chenault memoir is highly interesting-- so much so that one forgets at times that he is reading a factual story. Judge Chenault told a good story, a story which suffered no loss of color because its author was viewing the scenes of his youth from the vantage point of mature age. Doubtless the author confided on paper a longing to return to the land of a happy childhood.

"Professor Dorris has edited the original Chenault narrative, making factual and stylistic changes. The book, as organized by Professor Dorris, consists of three parts: the Chenault memoir, one hundred and four explanatory notes by the editor, and an addenda which is composed of documents relating to the war and Madison County in general. By its organization, Old Cave Springs serves three purposes, it tells a charming story, it vouches for the authenticity the story in ample notes, and it comprises to a limited extent a documentary source book for its locality. This is a good piece of local history, and is a type of work which should be encouraged in many other Kentucky communities."

He belongs to the Filson Club and the Exchange Club (Richmond).

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Who's Who in Kentucky (1936)
Kentucky State Historical Society Register. Vol. 32
Kentucky Authors Scrap Book (Louisville Free Public Library)

F.L.M.

JAMES TANDY ELLIS

b. June 9, 1868

James Tandy Ellis, author and poet, was born in Ghent, Kentucky, the son of Peter Clarkson and Drusilla (Tandy) Ellis. He attended Ghent College, Kentucky Agricultural and Mechanical College, Lexington, and Cincinnati Conservatory of Music. On June 30, 1897, he married Harriet B. Richardson of Lexington, Kentucky. He is a Democrat and lives in Lexington, Kentucky.

James Tandy Ellis was once private secretary to Congressman Augustus O. Stanley, who later became Governor of Kentucky; he was with Burley Tobacco Society in 1909, and was captain, and later, major for four years in the Kentucky National Guard. For many years he engaged in newspaper work in Louisville, his column, The Tang O' The South, appearing daily in the Louisville Times. Ellis was once adjutant general of Kentucky.

General Ellis was the author of Poems by Ellis, 1898; Sprigs O' Mint, 1906; Kentucky Stories, 1909; Shawn of Skorrow, 1911; Colonel Torkey Shabb, 1926, and Sycamore Bend, 1933. The scene of most of his literary efforts was Kentucky. In poems and prose he dwelt on the virtues of the Bluegrass State or related humorous anecdotes of its natives.

CRITICAL ESTIMATES

Of Colonel Torkey Shabb, the Louisville Times of January 9, 1926, states: "Here is a charming story of real Kentucky flavor, written in the most delightful vein of General Ellis, whose humorous tales form a daily feature in The Times. The plot of Colonel Shabb and his boon companion, Major Braxton Bledsoe, to marry the Colonel off to Miss Perdilla Glossom, an ancient lady of considerable means, is the peg upon which the action of the little book is hung. The colonel has his troubles due to the interference of a pestiferous poodle. The schemes and plots of the precious pair form some of the most laughable passages. The colonel is a specialist on old families and he can rattle off family trees as though he were reading a genealogical compendium. The major is a devotee of turf history and when the two are in their cups and talking at cross-purposes on human and equine lineage the result is convulsing. The major gives two splendid descriptions of two races-- the Lexington-LeCompte struggle at New Orleans in 1854, and the Ten Broeck-Molly McCarthy match at Louisville in 1878-- both of which are detailed and apparently authentic. Colonel Torkey Schabb is just the right size book to read on a short train journey and to send to those who love the old-time Kentucky."

The Louisville Times of August 2, 1933, describes Sycamore Bend as a "pretty pen picture", stating: "A book imbued with the spirit of the South is Sycamore Bend, by James Tandy Ellis, the noted Kentucky raconteur, wit and orator, which is just off the press. It is a tale of life in a little Kentucky village written by a Kentuckian who thoroughly understands his own people. General Ellis is one of Kentucky's most noted humorists and in this story of the people of Sycamore Bend he is at his best. The town and all its inhabitants are drawn with sympathetic humor and a wide knowledge of human nature. Each character stands out vividly as a real person and not merely the creation of another man's mind. Especially well done are the descriptions of the town's Main Street, the loafers' corner and the farmers who come to town more to gossip than to sell their produce. There is, of course, a romance which is interwoven with the story of the town and which adds much to the charm of the book."

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

F.L.M.

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JACQUELINE ELLWANGER EMBRY

Jacqueline (Mrs. Raymond) Embry, author and writer of verse, was born in Frankfort, Kentucky. Her parents were Charles E. and Ellen Hutchinson Ellwanger, the latter, known as one of Kentucky's brilliant free lance writers, the source, perhaps, of Jacqueline Embry's gift for concise, beautiful phrasing. Mrs. Embry is a graduate of the School of the Misses Howe and Marot at Thompson, Connecticut. She is the widow of Raymond Embry and lives in the Owen Hill Apartments in Louisville, Kentucky.

In 1919 the editors and readers of American magazines began to make the acquaintance of a delightful and original young poet when Jacqueline Embry's verses, Cinquains- Black and White and Jealousy appeared in the Stratford Journal and in Good Housekeeping respectively. In the years immediately following, the more discriminating periodicals recognized her talent that balanced expert technique with originality, enlivening yet respecting such conventional forms as the sonnet. The Nation, The Century, Harper's Vanity Fair, the New Yorker and Theatre Arts Magazine were among the critical columns welcoming Mrs. Embry's verse, so crisp and keen, so weighted with feeling but never sentimental or trite.

The Louisville Arts Club twice awarded their poetry prize to Jacqueline Embry--- in 1927 for Apology, later published in Century, and in 1929 for Paradise Portrait, a lovely sonnet in memory of Eleanor Wylie. This widely quoted tribute was published by Vanity Fair.

There is a recognized individuality in Mrs. Embry's verse, yet she is not limited to the piquancy and irony that give zest to O, Pity Poets, To a Jilted Lady, A Lost Lady for Lucifer, and similar poems. There is true emotion in Unregenerate, Fable and Legend, one of the best lyric salutes to I Lindbergh, and tenderness and charm in Bewitched Baby, Circus Flashback and Grandfather.

From an article by Mrs. Embry in Life, J anuary 13, 1921, we may gain a little picture of the type she is not and does not aspire to be. It is called Women Who Impress Me, and these are: "Women whose sleekly shining hair never budges a fraction of an inch, women who don't have to count on their fingers, women who know all about calories and gluten, women who write papers on the modern tendency in anything from Sculptures to Corn-canning, women who, by poking a raw chicken in a special spot decide instantly whether it is tender or tough, women who know what ought to be done about ex-convicts, back yards and the smoke nuisance." Mrs. Embry concludes, "How do they get like that? Are they normal or am I normal?"

CRITICAL ESTIMATES

Jacqueline Embry has been popular as a speaker and a reader of her own verse. A report of her appearance before the Contemporary Club of Chicago reprinted in the Courier-Journal, February 21, 1932, said: "Mrs. Embry was a tremendous success. She is a charming person-- good to look at, young, and she has a delightful way of reading her sonnets. She has a keen humor, contagiously displayed in amusing comments. I cannot remember when we have had a more enjoyable program."

Miss Anna Blanche McGill, reviewing her work in the Courier-Journal, April 19, 1931, says of Jacqueline Embry: "Beneath this seemingly facile technique lies a keen critical sense, a sound craftsmanship. In the poet's gay scoffing, as in her work of more texture, the discerning are aware of excellent and manifold intimations. They need not be told of the poet's close study of her art. She knows French as well as English masters of verse. She is an accomplished craftsman as well as a born poet."

Mrs. Embry is a member of the Arts Club (Louisville)

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White Butterfly	1919
Jealousy	1919
Unregenerate	1922
Reincarnation	1924
Tea	1924
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A Lost Lady For Lucifer	1928
Paradise Portrait	1929
Grandfather	1928
Bewitched Baby	1929

SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

L.T.

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WILLIE SNOW ETHRIDGE
(Mrs. Mark Foster Etheridge)
b. Dec. 10, 1900

Willie Snow Ethridge, author, was born in Savannah, Georgia, the daughter of William A. and Georgia (Cubbedge) Snow. She attended grade school and Lanier High School Macon, Georgia, and graduated from Wesleyan College, Winchester, Kentucky. Willie Snow was married to Mark Foster Etheridge on October 12, 1921. Three children were born to them: Mary Snow, Georgia and Mark, Junior. Mrs. Ethridge is a Baptist. Her political affiliation is with the Democratic party. Her residence is at Prospect, Kentucky.

Willie Snow Ethridge's writing career began as a cub reporter on the Macon Telegraph, newspaper at Macon, Georgia. She began this work before she had finished college, but turned to reporting again after her graduation. She was married shortly afterward in 1921.

Her first book, As I Live and Breathe, appeared in 1937 after she and her husband, who had been in newspaper work in Georgia, moved to Kentucky. Mr. Etheridge accepted a prominent position with the Louisville Times and Courier Journal, while Willie Snow Etheridge proceeded to reminiscence over their family life. Her mental meditations were to take book form, to emerge into a volume of human everyday occurrence in an average American household. It was not a novel for there was no plot, no particular action or problem to be solved or left unsolved. Rather was it a book of chapters, each one of them intended to portray American life in a small town, complete in all its moods and ramifactions.

Willie Snow was not an unknown writer when the book made its appearance. Her articles, many of them concerning child labor in the South, had been published by Good Housekeeping. She had lived in Georgia and was entirely familiar with the picture, particularly the cotton mills, which were to figure prominently in her next book, Mingled Yarn.

This second book was published a year later, in 1938. It, too, drew upon small town southern life for its setting. The story began in 1919 and chronicled the lives of its characters and events which influenced those lives, through the early thirties. Her characters were again average people; a banker, a mill owner, a preacher, and, of course, her leading characters, the young man and his love. As a background for her novel, Mrs. Etheridge had the economic and social unrest of the period. The Ku Klux Klan, the night riders, the textile strikes and other influences were to play an indirect part in the course of the story's characters. Mingled Yarn also depicts the slow disintegration of her young couple's marriage in a manner that reveals thorough understanding of human nature.

CRITICAL ESTIMATES

The Christian Science Monitor of March 14, 1937 reviews As I Live and Breathe: "The merits of the book are its spontaneity and domesticity, and the writer's high spirits. Once in a while the domesticity induces a mannerism, as when Mrs. Etheridge repeatedly compares aspects of nature to some kind of clothing or food. Despite that, the book is companionable and makes us feel that the author herself must be good company."

Quoting from the Courier-Journal of March 7, 1937: "An author who had rather write essays than anything else and yet finds life anything but a meditative affair is apt to produce a book uniting several charms. Willie Snow Etheridge, who now belongs to Louisville, has done this in As I Live and Breathe. It is her first book, although she was once a columnist and has been for some time a recognized contributor to the magazines.

"'As I Live and Breathe' is, as the author tells us, an account of a year of her life," as I lived it with my husband and three small children in a city in Georgia.' She went back to that year for her book after living with 'the peak of the New Deal in Washington' and even longer with 'the rewaging of the Civil War in Richmond, which is of course perpetual in Virginia.' She found her selected twelve months in Georgia not only more satisfying but more colorful."

The New York Times of March 7, 1937, reviews the same book: "Here is a rare book. And one may say, so simple. Just an everyday record from the life of an American wife and mother and householder in a medium sized town. No plot. No problem. No tragedy. No argument. Not even any comment on the changes in modern society, or its swift progress up or down. Just life, as an average family lives it and laughs about it. As simple as that. And in actuality, of course, not simple at all. These pages, which seem to have blossomed easily as any flowers, are deeprooted in experience and talent and humor and wisdom. 'As I live and Breathe', is a chronicle of what a year holds in the ordinary life of Mrs. Mark Foster Etheridge of Macon, Georgia. At the time of these recollections her husband was managing editor of The Macon Telegraph. Their two daughters were aged 10 and 6, and their son was 8. They knew all the neighbors. They belonged to clubs. They came to New York every year or so. They had a medium sized car, and one maid, and a roomy old house which, like most houses on the town streets, looked over its back lawn to a negro quarter. They were, in short, an average family."

Mingled Yarn, is reviewed by the New York Herald Tribune of May 4, 1938: "The outstanding quality of this book, thoughtful novel of a southern city and its adjacent mill town --- Georgia, the state-- is its fairness, its sense of forthright justice. It is a good American labor novel, but it leans over backward and gives cards and spades to the other side. Mrs. Etheridge is not fighting a cause;

she is painstakingly telling the truth in story form."

And again quoting from the same review: "Mrs. Etheridge has done some fine human studies, based on melancholy and a profound sympathy of mill town folk. She brings all her people to life, endows her story with the grace growing out of her understanding. Finally she has made a good novel of young married love that would be good outside its time and place."

The New York Times Book Review section of May 22, 1938, reviews Mingled Yarn. A portion of the review is quoted: "In drawing the many faces of a mill village, Mrs. Etheridge's realistic detail is as genuine as the camera's eye. From the Rotary Club to the mill shacks she moves easily recording the picnic, coca-cola, pavilion mood of casual village life. But she is at her best in describing the emotional conflict of young Ellen. There is an undertow to the heart in the problem of pride and jealousy which consumes her rather stupid days.

"This novel in its best light is capable of a warm friendliness and a social consciousness glancing revealed. It is a good novel, well made and written with intelligence."

Mrs. Etheridge is a member of the Woman's Club, Arts Club, River Valley Club, Country Club, Pendennis Club, and belongs to the Macon Writer's Club of Macon, Georgia.

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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

A. P. C.

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MARY CUMMINGS EUDY

b. Feb. 17, 1874

Mary Cummings (Paine) Eudy, poet, was born in Louisville, Kentucky, a daughter of Enoch Hale and Kate (Moore) Paine. She was educated in private schools in Louisville. She is a widow with one son, Enoch Harrison; a Presbyterian and an Independent in

politics. Her present address is 17 West 54th Street, New York City.

In the early part of 1929 the poems of Mary Cummings Eudy began to attract wide attention, appearing with increasing frequency in the more discriminating periodicals which featured the best in current poetry. Harpers published several of her verses; Scribners used her Recriprocity; the New York Herald Tribune ran The Whetstone; and Lyric featured in her lovely poem, The Strength of Delicate Things. The merit of these early works was immediately recognized and from that time Mrs. Eudy's poems were eagerly sought by such publications as The Carillon, Palms, Voices, The Decimal, Versecraft, Letters, Poets Forum, Scribners, Harpers, The Lyric, Herald Tribune, Westminister Magazine, The Foreword, Shards, English Poetry Studies, British Poetry of Today, English Poetry Review, Home and Abroad, and many other magazines which publish the finest in modern English and American verse.

She soon won highest acclaim from such critics and literati as John Erskine, Edwin Mims, Duncan Spaeth of Princeton University, Frederick Packard of Harvard, Edwin Markham, Joseph Auslander, Joseph Campbell, Zona Gale and the literary editors of metropolitan newspapers. Her poems received readings and Mrs. Eudy was sought for personal appearances before organizations such as The Poetry Society of America and The Drama League of America; Harvard, Princeton, Northwestern and other universities incorporated her work in their English courses; radio stations and public speakers sought permission to use her verse. She was thus widely known in literary circles by 1935 when she published a selected collection of her own works in a volume entitled Quarried Crystals. This served to establish her present wide reputation and popularity, as the better libraries listed her volume and an increasing group of people became familiar with her work. The book sold out three editions in less than four months.

Shortly after the appearance of this volume, Mrs. Eudy retired from active business life, resigning from her position as president of Mary Cummings, Incorporated, Louisville, Kentucky, and moved to New York City where she not only continues to write poetry but also has taken up the study of sculpture.

It has been said of Mrs. Eudy that she has made her own unique place among American poets. Certainly all her poems have features in common which give them a character and personality now identifiable with their author. For illustration, the development of a single thought, an almost aphoristic form of sentence and a laconic use of simple words are found alike in her lovely lyric To A Singing Bird, in her dramatic The Harlot Speaks and her humorously satirical Self Acclaim. Her conception of poetry and her technique for writing it are definitely indicated in the opening and closing verses of Quarried Crystals. The opening poem, The Nude, defines poetry as

"Thought by words uncovered
'Til to the mind unveiled
Stands Poetry in perfect form"

and in the same volume the closing verse of two lines points out her

technique:

"Somewhere within my thoughts I've heard
A poem need be no longer than a word."

In each poem she shapes and lays bare one image, emotional or intellectual, and she does it with such brevity, simplicity, definiteness and beauty that it appeals not only to students and lovers of verse but also to those who do not know poetry and even to those who do not usually like it.

She expresses the viewpoint of an introspective woman, yet among the greatest admirers of her work are some of the leading men critics of English and American poetry.

CRITICAL ESTIMATES

Joseph Auslander in his introduction to Mrs. Eudy's book dated July 3,1935, says: "The poems in Quarried Crystals are cut from living matrix. They are fine as frost, as frugal as winter moonlight, and strong as a leaf or a mountain."

Edwin Mims in his book, Adventurous America, written before Mrs. Eudy published her volume says: "or to find in Louisville Mary Cummings with her two hundred working women who are treated as members of a family making artistic dresses from individual designs, and in her leisure moments writing poetry that is more like that of Emily Dickinson than any poetry that is now being written and that is yet individual enough to stand on its own merits."

Zona Gale in 1930 wrote regarding Mrs. Eudy's early poems: "They are the new things newly done in an immortal way."

Joseph Campbell, critic and professor of English at Hunters College, New York City, is quoted in the Louisville Herald-Post, November 9, 1930: "There are three requisites to the art of writing poetry; every poem needs to have, first, clarity; second, color; third, significance. The style of Mrs. Eudy includes the requirements; in addition her poems are extremely original and very beautiful."

Edwin Markham in the same paper for April 1, 1932, is quoted as saying: "Mary Cummings Eudy is a true poet. She has the true conception of poetry and also possesses the power of expression. I have no doubt her work will leave its mark on this time."

The Courier-Journal, September 8, 1935, quotes John Erskine as saying: "She can write, by Jove! Each poem has its individuality and style." George Madden Martin in the same issue of this paper says: "These 'Crystals' of thought convey the feeling of being precipitates from emotional experience. Those who know the author are aware that she in unusual degree has touched the life of her day, that she writes out of a deep and wide experience in many countries of

the world with the realities of her time."

Mrs. Eudy has given lectures and readings before many universities and literary societies. She has travelled extensively in Europe and other parts of the world. She is a member of the Pen Womens League of New York; the Craftsmans Group for Poetry of New York; the Poetry Society of America; she is a vice-president of the British Poetry Society of London, England; and a member of the American Federation of Arts, the English Speaking Union and the Colonial Dames of the Commonwealth of Kentucky.

Her clubs are: McDowell (New York); Arts, Pendennis, Woman's (Louisville)

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(Louisville Free Public Library)

J.S.C.

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ABRAHAM FLEXNER

b. Nov. 13, 1866

Abraham Flexner, author and educator, was born in Louisville, Kentucky. He is the son of Morris and Esther (Abraham) Flexner. Dr. Flexner attended the primary and public schools of Louisville and graduated from Johns Hopkins University, Baltimore, Maryland, in 1886. He also did post graduate work at Harvard University and the University of Berlin, securing a Master of Arts degree in each of the two institutions. Dr. Flexner married Anne Laziere Crawford of Louisville, June 23, 1898. Abraham Flexner is a Jew and resides at 20 Nassau Street, Princeton, New Jersey.

Dr. Flexner began his career as a teacher in a Louisville high school. He also served as principal of a private school for some fifteen years in Louisville and it was at the termination of this office that he entered Harvard University to do post-graduate work. Upon leaving Harvard, he became associated with the Carnegie Foundation, as a staff

member, the organization being devoted to the advancement of teaching. He left this post after four years to become connected with the General Education Board. Five years later, Dr. Flexner succeeded Wallace Buttrick as secretary to this board. In 1928 lecturing took him abroad where he addressed audiences at Oxford University of London and the Foundation Universitaire in Belgium.

His next affiliation was with the Institute for Advanced Study, as director, an institution founded by Louis Bamberger and Mrs. Felix Fuld, with a gift of $5,000,000. Abraham Flexner interested himself particularly in the medical institutions of this country and Canada and their reform. He made a comprehensive study of conditions here and abroad, comparing our own universities and institutions of this country with those of other countries, and in his report of his findings in the volume Medical Education In The United States and Canada, published in 1910, the subject was dealt with at length and scientifically. His next book was Medical Education In Europe, brought out two years later, revealed the inadequacy of American hospitals and colleges. Universities-- American, English, German, made its appearance in 1930, and once again Dr. Flexner proved himself to be the reformer, as he unfavorably compared American universities with European institutions of learning. There was much dissention among American educators who took exception to Dr. Flexner's line of thought in this direction, believing as he did that American colleges were more interested in turning out "plausible bond salesman and seductive advertisers rather than scholars." The University of London also took exception to the remarks of the learned Dr. Flexner and considerable interest was aroused in educational circles.

Dr. Abraham Flexner has been a contributor to numerous magazines and periodicals. His wife, Mrs. Anne Crawford Flexner is author of a number of plays, one of them being a dramatization of Alice Hegan Rice's novel, "Mrs. Wiggs of the Cabbage Patch".

CRITICAL ESTIMATES

From the Courier-Journal of February 18, 1927, a personal description is quoted: "He is a small-sized man with a great wide dome of a forehead, a vigorous manner, an active intellect, and every bit of the Flexner capacity for long and patient analysis and for the extension of analysis into brilliant hypothesis. Like a good many men who do things in fields beset with difficulties-- and surely no field is more beset with unreasonable requests and cross currents than that of education-- he is extremely anxious to remain in the background, where he can accomplish something without telling a reporter about it. He avoids the public prints and makes no sententious statements. Thus he is unknown outside his own field, and thus, too, the public at large has been kept from recognizing the Louisville man as not only a particularly able and energetic thinker aloud educational lines, but as a public benefactor of the first order."

Again quoting from the same issue of the Courier-Journal: "The first one, 'The American College', came in 1908, and was the result of his studies in Europe and America. In it he pointed out some defects in American education and suggested the remedies (many of which have been adopted) also indicating hopeful lines of development in American education.

"Medical education, his special study, was the subject of two companion books that appeared at intervals of a couple of years, 'Medical Education' and 'Medical Education in Europe', and since that time four more books have bourne his signature, 'Prostitution in Europe', 'A Modern School', 'A Modern College', and 'Public Education in Maryland'.

"'I suppose', he said, 'it's the usual thing to say that you like the old home town, but you can say this for me-- that I avoid publicity, and if it weren't for Louisville I wouldn't do it at all.'"

The Louisville Herald Post of September 21, 1928, remarks: "Those who expected that Dr. Abraham Flexner would be less heard from after resigning from the General Education Board are mistaken. The step was taken to expand his work and to be free to tilt with any ideas he felt needed overturning. His latest remarks to be widely quoted are those concerning racial characteristics and the 'melting pot' itself. Short-sighted reformers think they would help matters if they were to disintegrate these racial groups as fast as possible. To destroy the contribution of these groups would be to take away something important from our too barren civilization. If the folk lore and the culture of these races were obliterated, the Nation woul lose instead of gaining.

"The words are more than welcome in a time when groups of self-appointed missionaries of Americanism are trying to make us believe that true patriotism is dependent on the whole population being reduced to something as like a row of houses in a cheap subdivision."

Quoting from a review of Universities, American, English, German, in the Saturday Review of Literature of November 29, 1930: "A great subject to be covered in three hundred and fifty pages were this the systematic treatise we might be led to expect by the title and the name and reputation of the distinguished author. This book is, however, no Rashdall, no Paulsen, no standard text on an all-important subject. Change the title to 'University Foibles, 1930 Edition', and you will not be bewildered when you enter and find not a scientific lecture but an up-to-the-minute 'Revue'. Not that the mirrors are not well polished, not that it is not full of fun and full of exposure, but you must come in the proper mood. For in this volume Dr. Flexner in the brief interval of freedom between the harness of a foundation, and that of a prospective university presidency, takes his fling.

"His interlude between yesterday and tomorrow he spends with Omar in the tavern. The author begins with Omar'assuming the impossible and indeed the undesirable, suppose we could smash our existing universities to bits, suppose we could remake them to conform to our heart's desire, what sort of institutions would we set up? A fair question, but cannot we answer it, without first setting out to smash our existing universities if not to bits, at least as far as we can? '"

Dr. Flexner is a fellow of the American Association for the Advancement of Science and is a member of the Kaiserlich Leopold Deutsche Akademie der Naturforscher.

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A.P.C.

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ANNE CRAWFORD FLEXNER

b. June 27, 1874

Anne Laziere Crawford Flexner, author, daughter of Louis G. and Susan (Farnum) Crawford, was born in Georgetown, Kentucky. She received her Bachelor of Arts degree at Vassar College in 1895. Later she spent a year at Cambridge, Massachusetts, and another year abroad. She was married to Dr. Abraham Flexner, Director of the Institute for Advanced Study at Princeton University, Princeton, New Jersey, on June 23, 1898. Her children are Jean Atherton (Mrs. Paul Lewinson) and Eleanor. Her address is 150 East 72nd Street, New York City.

Before she began writing dramas Mrs. Flexner had published stories in Fetter's Southern Magazine, one in October 1894, and another in January 1895. One of her plays, The Marriage Game, was printed in book form in 1916. In her main field she has written a number of plays. Miranda of The Balcony, based on A.E.W. Mason's story of that name, preceded her greatest success, the dramatization of Mrs. Alice Hegan Rice's book, Mrs. Wiggs of the Cabbage Patch. Others were A Lucky Star, based on the novel by C. N. and A. M. Williamson, entitled, The Motor Chaperone, A Man's Woman, The Marriage Game, Wanted-- An Alibi, The Blue Pearl, All Souls Eve, Brave Maria, and Aged 26. This last is a story of John Keats and was presented by Richard Aldrich, one of the younger producers, in New York City, December 22, 1936.

CRITICAL ESTIMATES

"Louisville women bombarded Broadway as early as 1904. Mrs. Wiggs had the phenomenal Broadway run of 150 performances, which was something of a record in those days. The premiere had been at Macauley's and there had been a prolonged tour and a Chicago engagement," according to the Courier-Journal, December 20, 1936, which also said, "During the thirty-odd years since she first wrote Mrs. Wiggs, the play has proved to be a valuable property to both Mrs. Rice, author of the novel and to Mrs. Flexner, the dramatist. It has been revived for the stage and films innumerable times."

Quoting from Kentucky in American Letters: "The Boston Transcript said, 'It had long runs in London and New York, was produced in Europe, Asia and Africa, and after twenty-odd years is still being played in stock all over the country.'" The Transcript spoke of a suggestion by J. M. Barrie to George Tyler, who was in London seeking fresh material for the stage, recommending the stories of humble American life, Mrs. Wiggs and others. Thus began world-wide, age-long presentation of plays on the stage and the screen, Mrs. Flexner's dramatizations of another great Louisvillian's book'. 'Mrs. Flexner is the only successful woman playwright Kentucky has produced." Mrs. Wiggs has held the 'boards' for eight years; and it seems destined to go on forever!"

Mrs. Flexner is a member of the Society of American Dramatists, of which she has been vice-president and director, and of the Cosmopolitan Club, New York.

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C. W. C.

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HORTENSE FLEXNER KING

b. April 12, 1885

Hortense Flexner, poet and playwright, the daughter of Jacob A. and Rosa (Maas) Flexner, was born in Louisville, Kentucky and educated in the public schools and the Flexner School in that sity. She attended Bryn Mawr one year, later obtaining a Bachelor of Arts and a Master of Arts degree from the University of Michigan, Ann Arbor, Michigan. In 1919 she married Wyncie King, the cartoonist. She is Jewish and an independent in politics.

The first verse she remembers is that of Shelley's Cloud, read to her by her father. Although a mere child and too young to understand it, the poem left a profound impression upon her in later life.

Characteristic of many artistic people she found arithmetic a difficult and irksome task. Accordingly, young Hortense was placed in a private school of which her uncle, Abraham Flexner, was the head. It was he who introduced her to the Greeks, which subject she enjoyed and at which study she excelled.

From the outset Miss Flexner was destined to follow literary pursuits, her professional affiliations including that of an English reader at her own alma mater, the University of Michigan, newspaper work in Louisville and editorial duties with the Curtis Publishing Company in Philadelphia. Her career as a free-lance writer and poet has been an enviable one.

In 1914 her ten years of effort began to ripen into success. She had submitted several plays to the reading committee of the Louisville Drama League, who recommended that she have them printed. She sent several of them to Stuart Walker of the Portmanteau Theatre, one of which he produced under the title, Voices. This play was later printed in the Seven Arts, and in Miss Maygora's, Representative One-Act plays. The success that she had so patiently awaited was now thrust upon her, for the Little Theatre Society of Indiana produced The Broken God and the University of Louisville gave The New Queen. The Faun was published in The Drama and later produced in California. In the same year her volume of verse, Clouds and Cobble-stones, was published.

Her prose has appeared in the Survey, The American, The Saturday Evening Post and The Ladies Home Journal. Included in the publications which have printed her verse are the London Bookman, Smart Set, Harpers, The New Republic, The Atlantic, The Masses, The Survey and others. While much of her work was appearing in various magazines, Hortense Flexner returned to Bryn Mawr, where she conducted stimulating courses in verse-writing. In 1919 the Poetry Society of America awarded first honors to Miss Flexner's poem, Mask of Soldiers, an honor of distinction in the writing craft.

CRITICAL ESTIMATES

Quoting from the Courier-Journal, March 29, 1931, her work is described in the words of an eminent critic: "Once at a reading from Louisville poets, Margaret Steele Anderson, critic and poet, remarked: 'All talented-- but there is one genius, Hortense Flexner.' One test of genius is the power to give a sense, as her books do, of life. Another test is the power to vitalize others. This is what Hortense is achieving at Bryn Mawr."

Our Poets of Today remarks of her style: "The poems of Hortense Flexner show a diversity of ideas on life. She has a keen imagination and in her first book, Clouds and Cobblestones, offers a collection of verse that is conspicuous for its vivid ideas, freshness of experience and knowledge of poetic values. Like Mrs. Conkling, Miss Flexner also is adept in her use of fragile, sweet-smelling things symbolic of her thoughts and emotions."

Miriam Gains in the Kentucky Woman's Journal, November 1917, says of Hortense Flexner: "Miss Flexner's work is characterized by both strength and exquisiteness. It has been described by an excellent critic as 'exceedingly poignant.' Hortense Flexner is a trained journalist of the highest qualifications, and has for some years been in the service of one of the large dailies of her own city. She has mounted Pegasus many times, and flown far above the dingy environment of editorial rooms, however, and what she brings back from these flights into the land of imagery affords delights to a large circle of appreciative readers and friends."

Miss Flexner is a member of the Poetry Society of America and is a Phi Beta Kappa.

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The Faun, A Play	(1915)
Voices, A Play	(1916)
The New Queen	(1920)
Clouds and Cobblestones (Poems)	(1920)
This Stubborn Root (Poems	(1931)

SOURCE MATERIAL:

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Women's Poetry Today	
Kentucky Woman's Journal	(Nov. 1917)
Who's Who in America	(1936-37)
Who's Who in Kentucky	(1936)

ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

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SIMON FLEXNER

b. March 25, 1863

Dr. Simon Flexner, author in the field of medicine, was born in Louisville, Kentucky. His parents were Morris and Esther(Abraham) Flexner, the father an immigrant from Austria who settled in Louisville in 1855. Dr. Flexner was educated in the public schools and the Medical School of Louisville. After his graduation as Doctor of Medicine in 1889, he began his specialization in pathology at Johns Hopkins, Baltimore, Maryland, at the Universities of Strassburg, Berlin, and Prague, and at the Pasteur Institute of Paris, France. He is best known to the general public as director for a third of the century of the Rockefeller Institute for Medical Research, but he has received international recognition from the medical world, as his imposing number of honorary degrees attests. In 1903 he married Helen Whitall Thomas of Baltimore. Their two sons are William Welch and J ames Cary Thomas. Dr. Flexner is a colonel in the Medical Corps of the United States Army Reserve Corps. He is a Jew. He lives at 530 East 86th Street, New York City.

Simon Flexner's skill in pathology, shown in undergraduate days, led to his specialization in that field. Johns Hopkins University recognized this proficiency in his post graduate work and kept him as a faculty member. In the following ten year period (1891-99), he advanced from fellow to professor of Pathological Anatomy there, studying meanwhile at several foreign universities. He had already begun publication of observations on pathology and bacteriology which stimulated experimentation in American laboratories. His particular studies were directed to poisonous substances, such as the toxins of diptheria, certain plants, and the venom of snakes.

Dr. Flexner spent several years at the University of Pennsylvania as professor of Pathology, serving also as pathologist for the university and for the city of Philadelphia, and directing the Ayer Clinical laboratory. His career in important public health projects began when, in 1899, he was chairman of the Johns Hopkins Commission to the Philippine Islands, and the next year, chairman of the Government Plague Commission. In 1903, after much private research work, he became director of laboratories for the Rockefeller Institute of Medical Research This was the first of the great Rockefeller benefactions, growing under Simon Flexner's leadership from a handful of workers in a converted dwelling to the present thoroughly equipped, world-famous institution. In addition to directing the laboratories, Dr. Flexner served as a scientific director, as trustee of the Rockefeller Institute and of the Rockefeller Foundation and as a member of its China Medical Board, later as treasurer.

In the war period, Dr. Flexner was chairman of the advisory committee of the American Red Cross. He instructed medical officers, returning from service at the close of the war as Colonel in the army

Medical Reserve Corps; he was made assistant surgeon general of the United States Public Health Service in 1919.

Joining the American Medical Association in 1902, he had proved his abilities so thoroughly that in 1918 he was the recipient of the highest honors that body can bestow.

As lecturer in medical colleges here and abroad, as co-editor of the Journal of Experimental Medicine, as writer of many articles for the lay press as well as for medical journals, and as ardent exponent of research, Doctor Flexner exercised great influence for the general good. In 1935, at the age of seventy-two, Dr. Flexner chose to retire, planning to write a book on the life of Doctor Welch, famous physician of Johns Hopkins. Dr. Simon Flexner is now Director Emeritus of Rockefeller Institute.

CRITICAL ESTIMATES

The Literary Digest, June 8, 1935, gives a good idea of the services of this medical leader when it says, "A position of key-importance to medicine is waiting some man - directorship of the laboratories of Rockefeller Institute for Medical Research. It will not be an easy position to fill, for the present holder has set a high mark. He is Doctor Simon Flexner, small, quiet, scientist whose work has been mentioned along with that of Pasteur, Koch and other greats of medicine. The laboratories, in a sense, are a monument to Doctor Flexner. He brought to the Institute some of the best men in medical research; almost every field of medicine has benefited by their work. Doctor Flexner's own contributions are of first importance, particularly the serum treatment of epidemic cerebro-spinal meningitis. Working with rhesus monkeys, he was able to prove that poliomyelitis, a virus disease, enters the nasal passages, reaching the brain along the olfactory nerve."

The New York Times of July 11, 1935 says of him: "Dr. Flexner has devoted his life unswervingly to warfare against the microscopic enemies of mankind. To him is due credit for important scientific discoveries in the cause and cure of half a dozen maladies that long baffled the medical world. Infantile paralysis, spinal meningitis and influenza are among the diseases against which his most fruitful and exhaustive researches have been directed."

The following is a list of the honorary degrees and membership in learned societies held by Dr. Flexner:

Doctor of Science

Harvard--1906, Yale 1910, Princeton 1913, Pennsylvania 1929

Doctor of Laws

Maryland 1907, Washington 1915, Johns Hopkins 1915, Cambridge (England) 1920, Western Reserve 1929.

Doctor

Strassburg 1923, Louvain 1927, Brussels 1930

Honorary Societies and Orders

Chevalier-Legion of Honor-- 1914 (Officer 1919 Commander-1923)
Order of The Sacred Treasure -Japan--1915
Sigma Mu- Pennsylvania Chapter-Ex-President
Fellow of American Association for Advancement of Science--President 1919
American Academy of Arts and Sciences
New York Academy of Medicines
National Academy of Sciences
Association of American Physicians (President -1914)
Congress of American Physicians and Surgeons (President)
American Philosophical Society
American Association Pathologists and Bacteriologists
Society of Bacteriologists
American Medical Association
Society of Biological Chemists
Society for Experimental Biology (President 1906)
Harvey Society (President 1910)
New York State Medical Society
Public Health Council of New York (Chairman)

Corresponding Member, Honorary or Foreign Member of:-

Medico-Chirurgical Society of Bologna
Reale Institute Lombardo di Sciensa e Lettere-Milan
Society Patti Exotique Paris
Academy of Medicine Paris
National Academy of Science Paris
Geselischaft d. Artgte In Wien
Wiener Geselschaft Fur Mikrobiologie Berlin
Academy of Medicine Caracas
Soc. Med. Chirg. del Cuyas Guyaguil
Institute for Experimental Therapy, Frankfurlam M
Deutsche Kademic Naturforscher, Halle
Berliner Medizuische Gesellschaft, Berlin
Swedish Medical Society
Societe Medical des Hopitaux Paris
Societe de Biologie Paris
Royal Acad. Medicine Brussels
Royal Society London
Royal Society Tropical Medicine and Hygiene London
British Medical Association
Society Belgede Medicine Tropical
Society Belge de Biologie
Bataafsch Genootschap de Proefonder Vindelijke Wijsbegeerte Rotterdam
Copenhage Medical Society
Royal Danish Scientific Society

Soc. Argentine de Biologie Buenos Aires
Microbiol. Soc. Leningrad
Advisory Board League of Red Cross Societies Geneva

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Conquest of Tuberculosis
The Contribution of Experimental to Human Poliomyelitis
A Half Century of American Medicine
Natural Resistance to Infectious Disease and Its Reinforcement
Many other books and papers are in the Main Library Reference Room, Louisville Free Public Library

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Who's Who in Kentucky
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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

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FRANCES BARTON FOX
(Frances Renard)
b. Jan. 19, 1887

Frances Barton Fox, author, was born in Bullitt County, Kentucky, the daughter of Fontaine Talbot and Mary Pitkin (Barton) Fox. She obtained her education in public and private schools in Louisville, Kentucky. She is a sister of the famous cartoonist, Fontaine Fox, a Presbyterian, and writes under the nom de plume of Frances Renard. She lives in New York City.

Miss Fox has written two novels, The Heart of Arethusa, and

Ridgeways, the locale of each book being Kentucky. The Heart of Arethusa is a story for girls in the 'teen age. Arethusa is an unbelievably innocent and immature creature of eighteen, who has spent her life on a farm with three great-aunts. The farm is believed to be near Louisville, but she has never seen the city. She takes her first trip when her father, whom she has never seen, marries again, and "borrows" her from her aunts. Of this book, the Louisville Evening Post of May 11, 1918, states: "Miss Fox has done a very pretty thing--and we use the word here, without the dictionary, to mean something bright and airy and graceful, with a touch of the sweet and young about it. Arethusa's heart, in fact, comes nearer to one's own heart than her author seems to have guessed--and we might write the name of the book after the manner of the famous little tomb in Westminster: 'Arethusa--Dear Child'.

CRITICAL ESTIMATES

"For its own particular audience--an audience of girls, say from fourteen to eighteen--the story will be the important part. It will want to hear, this audience, of Arethusa's old clothes and new clothes, of Arethusa's great, initial party, of Arethusa's grown-up, blase lover and of Arethusa's Timothy, the faithful and the finally rewarded. The rest of us, however, will read it for a glimpse of heavenly vision--by which Arethusa is attended as she comes from the clouds of glory and travels away from the East. This, indeed, is the real success of the story--that we should see the light and should catch some flying glimpses of the vision." The review concludes with the statement: "The story is well planned and coherent; the detail is used, as it should be to show, clearly, the heart of Arethusa, and the manner is one of attractive grace and gayety. We predict for the book an affectionate reading from the public to whom it is addressed."

Of Ridgeways, the Kentucky Author's Scrapbook states: "With the publication of Frances Renard's novel, Ridgeways, it look as though the bluegrass region of Kentucky were in for a long period of popularity. In Kentucky and in private life Miss Renard is known to all her friends as just Frances Fox, but characteristically she refuses to bask in any reflected glory of the Fox name and so writes under a pseudonym. Ridgeways, as a house, is in a sense a composite of all the old houses Miss Fox has known in her Kentucky childhood. In it we find a vivid recreation of the past, the fine old Hardison family sinking into decay to rise again, in present day times, through the courage and ambition of a woman. How this woman devotes her entire life to the task of reclaiming Ridgeways makes the story.

"The book is based on the memories of many older people, on letters and diaries and word of mouth stories, on cherished mementoes such as the scrapbook of the author's own father. It really began when Miss Fox was a little girl and heard older relatives tell of the way the family came to Kentucky from Virginia, over the Wilderness Road in a

travelling carriage. A distaste for the too romantic stories of Kentucky, which developed as she grew older, Kentucky seeming romantic enough to her as it actually is and has been without any distortion of fact, made her want to write a novel of Kentucky as she knew it. That she has admirably succeeded in doing so is borne out by the acclaim the novel has received from such southern writers as Alice Hegan Rice, George Madden Martin, Hugh McNair Kahler and others.

"Miss Fox's family have lived in Kentucky since 1790. She was born in Gap-in-the-Knobs, near Shepherdsville in Bullitt County, lived there and in Louisville until 1928 when she moved to New York City. She is a sister of Fontaine Fox, the cartoonist of 'Toonerville' fame and her father was Judge Fontaine T. Fox of Louisville. All her life she has been writing, but she insists she has had no education. The fine art of house-and home-keeping interests her. She is famous among her friends for the delicious concoctions turned out on a New York grill from recipes which come from everywhere else, though chiefly from Kentucky, and for the good talk served with them. She is one of the few people on earth who can take a Vogue pattern and make it and wear it so that it looks like its own picture. She tells a story better than most men, has a sharp tongue, a keen wit, an inconvenient memory for books, people and events that would be a curse to any community smaller than New York. She says she gets on best with old people, children and cats, but her friends know that she can enjoy the friendship of anyone from a member of the English nobility to her Italian iceman."

According to the Christian Science Monitor of April 4, 1934: "Miss Renard, in her first novel, Ridgeways, has compressed a chronicle covering five generations within the confines of a single volume, but so skillfully that the reader is never disturbed by a lack of unity, by gaps of time hastily slurred over or by a profusion of characters-- all pitfalls into which a number of writers of family histories have fallen. Native to Kentucky, Miss Renard has wisely chosen the background with which she is familiar for the setting of her story, following the fortunes of the Hardison family and their Kentucky estate, Ridgeways. Although the story begins a decade or so before the Civil War and continues to 1927, there are but two main characters round whom the story revolves: Ben Hardison and the girl he marries, the waif Ellen. As the story of their lives unfolds, a picture of Kentucky is revealed in almost microscopic detail, with a faithful, homely veracity.

"Miss Renard writes in plain, honest, matter-of-fact fashion, though her subject matter would have been peculiarly adapted to a treatment of more beauty and depth. Yet Miss Renard maintains a generally high level in her own style of candid, straightforward prose, and she has produced a book of which the South may be proud."

She is a member of the Arts Club, Louisville, Kentucky.

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(Louisville Free Public Library)

F.L.M.

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JOHN FOX, JUNIOR

b. December 16,1863
d. July 8, 1919

John Fox, Junior, author, was born in Stoney Point, Bourbon County, Kentucky, the son of John William and Minerva Worth (Carr) Fox. He was prepared for college by his father, a schoolmaster, and attended Kentucky University in Lexington and Harvard University. Mr. Fox married Fritzi Scheff of Vienna, Austria in 1907.

It was while John Fox was studying at Harvard that he began his preparation for the literary achievements that were to follow a few years later. English and literature were his principal subjects of study, although he excelled in all of his classes. Upon graduating from Harvard Mr. Fox accepted a position with the New York Sun but gave up that connection to study law at Columbia University. He remained at Columbia but a short time, however, turning to newspaper work again, this time affiliating with the New York Times. John Fox's health failed soon afterward and he went to the mountains of Kentucky, becoming engaged in a mining venture with his father and brother.

During the period that followed, John Fox, Junior, became acquainted with the mountainous regions of Kentucky and their people. He had always had the desire to write and the environment in which he found himself stimulated this to such an extent that the works that followed dealt wholly with Kentucky, and largely concerned the mountain country. His activities while on New York newspapers and while he was engaged in mine developements were of momentary importance. He knew that he would eventually concern himself with literature and this he

proceeded to do while he was still interested in the mines of Kentucky. His life among the mountaineers offered an excellent opportunity for study of their customs, their habits and their speech, all of which were to take active parts in his books.

His experiences while living in this mountain country were of a varied and important character. He talked with the natives, sitting on their porch-steps or in front of their fires in the evening; he dr ank with them, and he fought against them. He was one of the organizers of the vigilante which was formed to keep peace and order in that particular locality. These few years of direct and personal contact with his future 'literary characters' probably did more to inspire the beautiful books that he wrote than any other thing that happened in his life. Certainly his literary output was devoted to the country of mountains and the people there.

Mr. Fox was thirty years old when his first woek appeared in print. The Mountain Europa, was brought out in Scribners Magazine in 1892, and was a beautiful story descriptive of the Cumberland Mountains. It was not published in book form, however, until 1909. The Cumberland Vendetta concerned the mountain folk and their feuding. In The Kentuckian, Mr. Fox abandons the mountainous regions to depict the chivalrous Blue Grass Kentuckian. John Fox, the novelist, is apparent in this work even more so than in his previous books, for he now concerned himself with characters that became human beings, with problems and destinies to be solved and worked out in their own individual ways. Before The Kentuckian, he had been satisfied to paint authentic pictures of a region and its inhabitants.

The Little Shepherd of Kingdom Come was considered by many to be his masterpiece. It is the story of a mountain boy and his dog, who suddenly find themselves without home or shelter. The Civil War plays a part in the background of this novel, and the divided feelings of Kentuckians are strongly felt by the reader.

Mr. Fox was considered a past-master in the handling of the short story, of which he wrote many. Notable among them are Christmas Eve On Lonesome, and A Knight of The Cumberland. A number of them are collected in book form under the titles of, Bluegrass and Rhododendron, Hell for Sartin and Other Stories, Following the Sun Flag and Christmas Eve On Lonesome.

The Trail of the Lonesome Pine, novel, which vied for first honors among his works and which was the best seller of fictional works for the year 1909, was first published serially in Scribners Magazine. The Little Shepherd of Kingdom Come, according to records had previously been the best selling novel in the year of 1904.

John Fox's last work was Erskine Dale, Pioneer, published after his death and during the year 1920.

CRITICAL ESTIMATES

Quoting John Patterson in a sketch of John Fox's life, printed in volume 4 of the Library of Southern Literature: "The author of this sketch of Mr. Fox knew him in his home when they were boys, and knows him now, in the world of his literary success, to have been fortunate both in that home and in his ancestors. The first John Fox, a major in the English Army, after being concerned in a conspiracy to rescue Charles I, fled to Virginia in 1649 and was given a colonial appointment by Governor Berkeley.

"The father of John Fox, Junior, was a man of refined taste and old-time culture, a dignified and kindly gentleman school-master. The impression that his mother makes on me at this distant day, when I come to reflect and remember, is that of a woman of sweetness and wit; and it is a pleasure to recall her with this slight tribute. Mr. Fox's native village is in that bluegrass region of Kentucky which he and its other sons love, and the beauty of its setting cast as true and productive a love of nature over the boy as environment has ever cast over any author. So, to use his own words in 'Crittenden', the little touch of magic that makes success seemed not to have been denied him at birth, for heredity, birthplace, and training supplied it.

"While at college at the Kentucky University and at Harvard Mr. Fox ranked high as a student, but he was never the typical bookworm and 'grind'. He was a fine gymnast, and possibly the strongest mental picture which I now have of him in our old Harvard days is that of his swinging and gyrating aloft on a trapeze, or diving through a hole in a canvas, imitating, to my admiring eyes, the pose and the enchanting motion of the circus-ring 'acrobatic artist'. Why he could even do the giant- swing! "

Again quoting from the same source, reference is made to Mr. Fox's style and character of writing: "The genealogy and the life of the Kentucky mountaineer is traced through most of Mr. Fox's sketches. As mountains have always given love of liberty, isolation of customs, and necessity for executing the law outside of courts, so the Cumberlands have given their sons this heritage, and, besides, that of extreme hospitality, loyalty, orthodoxy and the spirit of the vendetta surviving in the mountain fastnesses from the codes of Chivalry, the Reformation, and the Clan. The dialect survivals are specially interesting, and the dialect itself of these mountaineers is admirably handled by Mr. Fox.

"Mr. Fox was not only a war correspondent in Cuba during the war with Spain, but he also visited, in the interests of Scribners Magazine, the theater of the Russo-Japanese War, and has written his

experiences there in 'Following the Sun Flag'. Mr. Fox's style is fresh, vigorous, and penetrating as the prickles of the shrub he loves to sing, and, when occasion demands, it is graceful and delicate and finely-colored like the rhododendron's blossoms. Humor, pathos, fancy and conguity give literary charm to the realistic faithfulness of these stories."

Further quoting from the same reference: "Mr. Fox was guided in his first literary preparation and efforts by the distinguished Kentucky author, Mr. James Lane Allen. He worked especially in English in his college career with a view to making literature his profession and took honors in English on graduation. So his productions cannot impress us as fortunate literary windfalls, like so many novels of today, but as the result of a deliberate preference, training and purpose."

The National Cyclopaedia of American Biography speaks of Mr. Fox's recitations for which he became well known and popular: "His best work, according to popular judgment, is his 'Little Shepherd of Kingdom Come', which describes the scenes and people of his youthful days. He frequently appeared on the lecture platform and as a reciter of his own writings. Being a gifted amateur actor and a splendid reader, these interpretations of his own characters were very popular and entertaining.

"When with about two dozen other college-bred, he settled at "The Gap" to engage in timber and mining speculations, he found the locality terrorized by feudists. Law and order were unknown. He took part in organizing a vigilance committee, armed with Winchester rifles, which patrolled the town and effectually suppressed the disorderly element. Those incidents form a part of his story,"The Trail of The Lonesome Pine". Although the 'Outlook' declares that 'The Gap' is a place where no sane man would live, it turned Mr. Fox to romancing and gave to literature the best interpretater of the dialects and character of the Kentucky and Cumberland Mountaineers that it had ever had. Mr. Fox was married December 13, 1908 to Madame Fritzi Scheff, a noted grand and comic opera singer, a native of Vienna, whose mother, Frau Anna Jager, was a prima donna in the Imperial Opera House of Vienna, and whose father, Dr. Gottfried Scheff, was a noted Austrian physician and surgeon."

The New York Times of July 9,1919, remarks about Mr. Fox's style: "Mr. Fox was a strong character writer, and he opened a new field in literature. A critic, in predicting some years ago the popularity which he would achieve, said of him: 'Mr. Fox has gone up from the bluegrass region to the wild rugged hills and brought down to our view a new type of character-- the big, awkward, hulking, rough mountaineer, crude in manners, but magnificient in manhood, all his lack of polish having a splendid contrast with his innate sense of humor, his sturdy self-reliance, and his unyielding independence of opinion and action. Mr. Fox has a command of humor as well as strength

strength, and brings out the quaint, homely speeches of his men-- and his women,too-- in laconic but lasting emphasis. His pathos is of the suggestive character. He tells you the incidents and then suddenly stopping leaves you to think, in spite of yourself, for hours afterward regarding the sad result which must have occurred, not simply the sad result in point of action, but the sad effect upon the minds of the characters.'"

From the Boston Transcript of July 9, 1919: "American literature and American life can ill afford the loss of John Fox, Jr. at the age of fifty-six. He was a humorist in life as well as in literature--a man of gentle nature, and brave as the gentlest are; an understander of hearts as well as an artist in words. The merit of his novels of mountain life rested upon his genial and refined soul, as well as upon his cultures and his talent; he had first to know his people through unrestrained and hearty contact before he could describe their lives so truly and so attractively. The mountains were his passion, and their simple people his truest friends. No literary success ever rested on a better basis of simple merit than his. A true novel, we are told, is life seen through a temperament, and John Fox's temperament was one of pure beauty, though his experience and his art led him to show the seamy mountain peoples lives.

"The popularity of his books was therefore deserved. He touched the strings of human action. His works were not those of genius, of massive power, but reality tinted with humor and with hopefulness and a delicate æsthetic sense. His name will live in our literature, as well as in the memory of those who knew him."

Quoting from the Louisville Times of July 9, 1919: "Mr. Stewart (Jeff.D.) paid high tribute to John Fox, the man, saying that he was one of the most lovable characters of his acquaintance. Mr. Fox, however, was notoriously timid and of a retiring disposition. He shrank away from personal publicity or public appearance. Mr. Stewart recalls how on the occasion of Dr. Henry Van Dyke's visit here some years ago, when the former Princeton head was the guest of Madison Cawein, how Mr. Fox was asked to meet him at a reception. The Kentucky author demurred at first, but finally consented on condition that he be not asked to speak. Mr. Stewart tells how his friends had to blindfold Mr. Fox and lead him in and how finally, having become acquainted and made at ease he proved the lion of the evening with a number of his stories of the Kentucky mountains.

"Mr. Thruston (R. C. Ballard), one of John Fox's closest friends here, said that the author first went to Big Stone Gap in 1889 or 1890 in the boom time when the mountains were being opened up by outside capital. Fox's brothers, Jim and Horace, already had some interests there. Jim Fox was the first to open the now famous Jellico Mines, Mr. Thruston said.'John Fox was heavily hit by the collapse of the 'boom', Mr. Thruston continued. 'He literally was snowed under and owed a great deal of money. However, he had pluck and turned to his task with

determination. Probably no other writer had such an intimate first-hand knowledge of the mountain people. He went out and lived among them, stayed at their cabins and ate their food. On one occasion, I remember he went down the Kentucky river on a raft and by thus spending much time among them was enabled to learn the vernacular of the people. Then he would go to New York or elsewhere and do his writing and thus keep in touch with the outside world.

"John Fox put the persons he knew in his books. The locale of 'The Trail of the Lonesome Pine', was not far from Big Stone Gap, where he made his home for so many years. Of course, he altered the topography somewhat in his story, but the scene was laid on property bought by the Interstate Investment Company, of this city. The character 'Hale' in the book was a composite of John Bullitt, Henry McDowell, James M. Hodge and myself. In reading the book I was able to recognize distinctly the various occurrences as related to each and the descriptions of personality, of traits of character".

The Louisville Herald of October 27, 1924, mentions a tribute paid to John Fox; "As a tribute to Kentucky's master maker of mountain myths, John Fox, Jr., Kentuckians henceforth will travel occasionally over 'The Trail of the Lonesome Pine.' The State Highway Commission has ao designated State Highway Project No. 56, Joe I Boggs, State Highway Engineer, reported today; The order reads: On Motion of Chairman Montgomery, seconded by Commissioner Owen, State Project 56, beginning at the intersection with the Mayo Trail at Poor Fork in Harlan County by way of Benham and Lynch to the Virginia line at the gap in Black Mountain, was ordered named 'The Trail of the Lonesome Pine' and request is made of the State Highway Commissioner of Virginia that the same project to Appalachia be given a like designation in honor of John Fox Jr., whose story of this name was based on the scenes and everyday life of the people who lived in this section many years ago."

Mr. Fox's style is again mentioned in an excerpt from Authors Today and Yesterday. The quotation follows: "Fox chose names and titles with care. Theodore Roosevelt was an admirer of his work. It was agreed that he had a keen observation and knowledge of the mountaineers, their dress and speech and customs. He excelled in the shaping of a plot to the advantage of tense dramatic moments. But some critics found fault with his sugary heroines. One added: 'His ideas, too, and his whole interpretation of human life are conventional. His tales were built upon the old romantic formulas, without a sign that he had ever looked deeper than the surface of human existence as it is traditionally reproduced in popular literature.'"

"After his divorce Fox made frequent trips to New York for business and social reasons and he spent part of each year with Thomas Nelson Page, author, who was later U. S. Ambassador to Italy."

He was a member of the National Institute of Arts and Letters. Page in a eulogistic memoir, remarks about Fox's inability to make a final decision to go anywhere and to leave a place once he got there. Fox sometimes stayed with Page as long as five months at a time and was pronounced a 'delightful guest'. He chronically lost his baggage when he traveled. He loved children. He was frankly bored by the conventionality of the ordinary literary life and evaded it with joyous satisfaction."

"In appearance, Fox was quaint with a 'spare, sinewy figure, and a sharp face which was said to resemble an Indian chief's. He wore a prince-nez and high arched collars. Thin hair was plastered tightly to his head. Page lists some of his traits: 'love of beauty and enjoyment of pleasure, with the keenness and frankness of a child; detestation of the commonplace; hatred of the ignoble, of egotism, and of bores; richness of sentiment; appreciation of all that makes the joy and charm of life, expressed in sympathetic speech and tone, and in ringing laughter, mirthful and mirth-inspiring." The description of Fox is completed by Bruce Crawford: 'Part of the time he played golf near his homeplace. Often was he seen with his neighbor Bascom Slemp, recent secretary to President Coolidge. Fox hobnobbed with coal operators and lawyers aand mining engineers. Once in a while he would go on a solitary ramble in the mountains to hear some homespun philosophy from a hill-billy or study a wild flower. And occasionally he would attend a local dance. Always he was a great friend of the ladies who found him charming. Imperious though he was, it was second nature for him to be kind and courteous, even at convivial moments when others lost their heads.'

"In the winter and spring of 1919 Fox worked on a novel of Virginia and Kentucky in the days of the transition from colonial to revolutionary life, which he called Erskine Dale, Pioneer. He made occasional trips to Lexington and Louisville to collect data in the libraries. Early in July he went into the mountains for a fishing trip, and on the day of his arrival was stricken with double pneumonia. He was taken back to Big Stone Gap where he died within two days on July 8, 1919 at the age of fifty-six."

John Fox, Junior was a member of the National Institute of Arts and Letters.

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A. P. C.

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WILLIAM DELBERT FUNKHOUSER

b. March 13, 1881

William Delbert Funkhouser, author and entomologist, was born in Rockport, Indiana, the son of Hugh Clark and Laura Josephine (Mobley) Funkhouser. He attended high school at Greencastle, Indiana; his Bachelor of Arts degree was given him by Wabash College in 1905, and later his Doctor of Science degree from the same institution. He obtained his Master of Arts degree from Cornell University in 1912, and was made a Doctor of Philosophy by this university in 1916, where he was an honor fellow in 1916-17. On June 29,1910, he married Josephine H. Kinney of Ithaca, New York. He is a Congregationalist, a Republican, and lives in Lexington, Kentucky.

Doctor Funkhouser is the Author of many books, among the better known being, Biology of Membracidae of Cayuga Lake; Outlines of Zoology; Wild Life In Kentucky; Birds of Kentucky; Catalogue of Membracidae; Kentucky Prehistory, with(W. S. Webb); also approximately three hundred technical articles on entomology, zoology, archaeology, anthropology and ethnology, assisting materially in enlightening and enlarging the scope of these subjects. He is the world authority on the insect, membracidae, and has written a 581-page book on the subject. Doctor Funkhouser has written pamphlets for museums in Great Britain, France, the Phillipines, Sumatra, Russia and China, all

of which have been translated and copies returned to him. His entomological opinions are sought throughout the world and leading foreign museums are constantly sending specimens to him for his study and analyzation. In his laboratory he has many thousands of insect specimens on hand, the collection being one of the largest in the world.

CRITICAL ESTIMATES

According to the Lexington Herald of December 16, 1931: "Dr. W. D. Funkhouser, head of the zoology department and dean of the graduate school at the University of Kentucky, was granted a sabbatical leave of absence for the next school year by the board of trustees of the university, which met yesterday in quarterly session in the offices of Dr. Frank L. McVey.

"Dr. Funkhouser, one of the best-known zoological and archaeological scientists of America, will spend his leave of absence in the South Sea Islands, collecting specimens."

But Doctor Funkhouser's itinerary was not confined to the South Sea Islands in search of the membracidae. Upon his return in September 1933, it developed that he and his wife had traveled 45,000 miles and visited 37 foreign countries, bringing back many packing cases filled with hundreds of specimens collected. Doctor Funkhouser was eagerly sought as a speaker by numerous luncheon clubs and societies, making many talks for them on world affairs, social customs and economic conditions of the many countries he visited.

Nor is the versatile Doctor Funkhouser's skill confined to the scientific study of insects, for the Lexington Herald of January 22, 1934, states: "Doctor W.D. Funkhouser, dean of the graduate school and head of the department of zoology at the University of Kentucky and internationally known anthropologist and ethnologist, has 300 permanent guests at the university and is expecting several hundred more during the next few weeks." Continuing, the article says that the 'guests' are the mortal remains of 300 Indians who once roamed the Tennessee valleys and hills. Doctor Funkhouser says that there are many interesting specimens among the lot, especially about 15 'long-headed' skulls which he characterized as probably 'Dillingers' of 600 years ago who came from the Northeast to collect tribute from the Southern Indians but failed to 'get away with it'.

"Dr. Funkhouser said that he will have some of his advanced students assemble the bones and help him in making measurements and other tests which he expects to add considerably to the existing knowledge of pre-historic man in the central southern states. He says that with the arrival of two more truck loads from Alabama and one from Tennessee the University of Kentucky museum will have the largest osteological collection in the United States."

Doctor Funkhouser has held the following positions: head of the department of Biology, Brazil, Indiana; High School, 1905-07; instructor of Biology, Greencastle, Indiana, High School,1907; principal, Cascadilla School, 1914-18; professor of anthropology and dean of graduate school since 1925 at University of Kentucky; secretary of Southern Athletic Conference; vice-president Entomological Society of America; head of department of zoology, University of Kentucky; president, Kentucky Research Club; president Rotary Club, Lexington, Kentucky, 1925-26, and District Grand Master of Kappa Sigma fraternity.

He is a fellow of the American Association for Advancement of Science, a member of the Entomological Society of America; New York and Brooklyn Entomological Societies; Kentucky Academy of Science; Kentucky Educational Association; Wilson Ornithological Club; American Zoological Society; American Eugenics Society; member advisory council, Lignan University, Canton, China; State Extension Commission, Baker-Hunt Foundation; Bradford Society; Sigma Xi; Phi Beta Kappa; Omicron Delta Kappa.

Doctor Funkhouser belongs to the following clubs: Rotary, Filson, Bradford and Research.

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F. L. M.

LUCY FURMAN
b. 1870

Lucy Furman, author, was born in Henderson, Kentucky, the daughter of Dr. William Barnard and Jessie(Collins) Furman. She was educated in the public and private schools of Henderson, and at the Sayre Institute of Lexington, Kentucky. Miss Furman also studied at the University of Cincinnati, Cincinnati, Ohio. She is a Methodist; an Independent in politics. Her residence is in Henderson, Kentucky.

Lucy Furman's parents died when she was quite young and she grew to womanhood in the care of an aunt. It became necessary for her to earn her own living and at the age of nineteen she became a court stenographer at Evansville, Indiana. While there she wrote her first short stories which began appearing in magazines when she was twenty-three. Century Magazine published these first stories, many of which appeared in book form later. Her literary career began in earnest as far as recognition was concerned, when Stories of A Sanctified Town was published by the Century Company in 1897. This book was a collection of short stories concerning the happenings in a small town where an evangelist had attempted to convert the community, spiritually. There is a considerable humor in its pages and the book at once won the attention of public and critic. Publishers throughout the country sought more of her work, but ill health and a severe nervous strain intervened to postpone her literary career for twelve years.

An invalid relative, requiring much care and attention, was probably the direct cause of her own illness. It was not until the death of this relation that she sought diversion in settlement work that was to provide her with material for her later books.

Miss Furman had heard through a friend that social workers were needed in the settlement school at Hindman, Kentucky. Although frail of body and in a run-down physical condition, she offered her services for a month. While there, a problem developed involving the training of younger boys which she alone seemed capable of handling; and so it happened that the month she had planned to remain at the settlement school was prolonged to an indefinite stay. Her health improved, the work keeping her in the open much of the time; she became attached to the mountain folk and learned to love the mountain country.

It was natural enough that her literary mind should turn to the task of revealing to the world her newly-made acquaintances. The book which represented her second production period was published in 1913 under the title of Mothering On Perilous. This story was written with difficulty-- often a few lines at a time-- her health being still impaired, and her time much occupied with her work in the mountain settlement school. It is a remarkable story of her first few months as a worker in the school.

Those interested in the success of the Hindman school prevailed upon her to forego further literary ventures concerning the school until its success was assured and until its growth had reached a healthy stage when publicity could no longer hinder the work. This she did, refusing to publish the second book dealing with the new setting, The Quare Women, until 1923. This book appeared shortly after the twentieth anniversary of the Hindman School. There followed then, The Glass Window, brought out in 1925 and The Lonesome Road, published three years later.

Lucy Furman has also had numerous short stories published in the Atlantic Monthly and Century magazines. In 1932 she won the George Fort Milton Award of two hundred dollars, offered annually to the Southern woman writer accomplishing most of her sex. The University of Tennessee, as administrator, makes the award annually.

CRITICAL ESTIMATES

The Boston Transcript of November 5, 1927, mentions Miss Furman's settlement work as it related to her stories: "Out of her experience with the people of rural Kentucky, she had made a notable literary achievement. For nearly twenty years she lived at the Hindman Settlement School in Knott County, Kentucky, first as house mother in what was known as the little boys' house and later in her own little cabin which she built for herself and four of the youngest boys. Her work comprised the regular routine of house mother with its multifold duties relating to the care and training, physical and spiritual, of her small charges-- in this instance boys whose standards of life and conduct were those of a community where fighting, swearing and drinking were virtues even in many small boys. Not content with this and being a 'natural born' farmer, Miss Furman worked all day in the fields, instructing the bigger boys in agriculture.

"Her evenings were spent telling them stories of the prowess of Achille, Hector and Perseus. The youngsters would cap her tales with stories of the feats of their own big brothers or other men they know; for this was in the very heart of the famous feud district where frightful 'wars' had been waged for years; and somehow this remarkable woman found the time in what Edward Howard Griggs calls 'the margin of her life' to write the stories which have made her famous. Atmosphere and material were there in abundance, and the impulse to write was threefold; the need of the artist for self-expression; to interpret to the reading public the real nature of these mountain folk, and to provide money for the higher education of her boys when they should have completed the work at the school and were ready for college.

"Mothering On Perilous was written piece-meal and under the greatest difficulties. A body racked with pain, nerves in such

disorder that she couldn't sleep, and the arduous task of mothering twelve untamed mountain youngsters, left her a very narrow 'margin' in which to write. But the urge was great enough to overcome all these handicaps, and snatching a few lines at a sitting, she managed to give us the absorbing story of her first few months' experience as a settlement worker.

"From the first she had been eager to write something about the remarkable work which was being done there by the women who had established the Hindman School."

Quoting from the same article, mention is made of The Quare Women: "The Quare Women tells about the first summer-- 1900-- spent by a group of young women from the Blue Grass country in tents on Troublesome Creek, where the Hindman School was opened two years later. The experiences of these young women from the 'level country' were set forth with Miss Furman's rare gift for humor and pathos. The incidents are for the most part, true to life, but the characters, love story, etc., sprang from Miss Furman's imagination. The stories were a great success and were brought out the next year in book form. The popularity of 'The Quare Women' created a demand for a similar story. 'The Glass Window', published in 1925, told of the continued adventures of the 'Quare Women'. This book also had a tremendous vogue.

"In the fall of 1924 Miss Furman gave up her work in the settlement and left the mountains. On account of her health, which had been very much impaired by repeated attacks of influenza, she went to Florida to live, taking with her one of her best-loved little mountain boys whom she had 'mothered' since he was four years old and lost his mother. 'The Lonesome Road' is longer and more ambitious than any of her earlier stories. It is Miss Furman's first full-length novel. Primarily a short story writer, Miss Furman herself says that she never expected to write a full-length novel, but this one 'was there and had to be written'. The title of the book is taken from a line in a song by some forgotten mountain bard: 'Oh life is a long and lonesome road', and the story is about a gifted mountain boy from his twelfth to his thirty-sixth year. With rare art the author has told the terrible and tragic love-story of the mountain youth, which gives place at last to a happier one. The story is rich in incidents-- strange and dramatic-- which are typical of and could happen only in, the mountain country."

Again quoting from the Boston Transcript of November 5, 1927: "The boys of that day are men now, and most of them men of whom Miss Furman can be proud. Many of them have gone out to various schools and colleges to complete their education, working their way with splendid courage and being assisted as far as her means would allow by the woman who had loved them from little boyhood. Many of them have married girls of culture and social background quite unlike any the boys had ever known. Her boys are still as

dear to her as ever. Letters from them and their wives are a constant source of joy to her, while naming their children for her fills her with delight. Many other boys have followed the first dozen through the years to enjoy the advantages of this remarkable woman's mothering care."

The Louisville Times of March 14, 1933, refers to the George Fort Milton Award: "The award was created in 1924 by the will of George Fort Milton, owner and editor of the Chattanooga News. Women's organizations throughout the South submit candidates. Both social service and literary excellence were considered in the choice of Miss Furman. Among her works considered were 'Mothering On Perilous', 'Quare Women','Glass Windows' and 'The Lonesome Road'".

As vice-president of the National Anti-Steel Trap League Miss Furman has continually sponsored a bill before the Kentucky Legislature to compel the use of humane methods of trapping wild animals in this state. The bill was opposed by powerful political interests who defeated it several times. The Louisville Times of February 12, 1936, mentions Miss Furman's efforts in this movement: "Eventually a majority of members of both houses will see the error of voting to perpetuate cruelty to wild animals and domesticated animals and destruction of property. It then will be remembered that in 1936 a gallant fight against cruelty for profit was made by the author of Mothering On Perilous and other fiction sympathetic with phases of Kentucky life."

In 1938 a modification of this original bill passed both houses and became a law of the state, the credit for its passage being generally given to the untiring efforts of Miss Lucy Furman.

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ADDITIONAL REFERENCE:

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A.P.C.

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ABBIE CARTER GOODLOE
b. 1867

Abbie Carter Goodloe, author, short-story writer and playwright, the daughter of John Kemp and Mary L. Goodloe, was born in Versailles, Kentucky. She attended the public schools in Louisville, graduated from the Girls' High School, and received her Bachelor of Science degree at Wellesley College in 1889. The two years following were spent in travel in Europe and in study at the Lyce de Tours in France. She is a member of the Christian Church and is a Republican. Her home is in Louisville, Kentucky; her New York address is care of the University Women's Club, 106 East 52nd Street.

Antinous, published in 1891, her first book, was a tragedy in blank verse. This was followed by College Girls, a collection of short stories of college life. Miss Goodloe's first long work was a novel, Calvert of Strathmore, published in 1903, the locale for the most part being in France. At the Foot of the Rockies consisted of a group of short stories written after a summer spent in Alberta, Canada, among the Northwestern Mounted Police, Indians, Englishmen and Americans. A winter in Mexico furnished the material for her next work, The Star Gazers. This is in epistolary form and introduces to the reader, Porfirio Diaz and many notable characters in the Mexico of that day. It is credited with being her cleverest work.

Claustrophobia appeared first in Scribners Magazine. At the time it received the O. Henry Prize award and since has been included in many short stories and anthologies. In 1935 it was screened by Metro-Goldwyn-Meyer under the title, I Live My Life.

Her short stories and poems have been published in Scribners, Century, Ladies Home Journal, Woman's Home Companion and other magazines.

CRITICAL ESTIMATES

Referring to The Star Gazers, a reviewer in the Louisville Evening Post November 20, 1915, says: "In view of the present sitiation in Mexico, this is especially interesting, for the scene is laid almost entirely in that country. Miss Goodloe was told by a woman who has lived for many years in Mexico that the story was truer to Mexican life and atmosphere than any that she had hitherto read and that she herself had ordered many copies to be sent to friends who did not know the country."

The same source on February 26,1916, states: "The Jade was rated by the Boston Transcript as one of the best magazine stories of the year."

The Library of Southern Literature, Volume 5, appraises Miss Goodloe and her work thus: "Her talent is one of those fortunate

gifts whose first manifestations forthwith arrested attention. A sureness of touch, an adequacy of technical means to artistic ends, a general literary poise, nearly at once assure the success of her earliest contributions to literature, and at the same time give earnest assurances of future accomplishments."

The Louisville Evening Post of January 15, 1921 says: "Miss Abbie Carter Goodloe is represented in the current issue of Scribners Magazine as translator of another article by Raymond Recouly (Captain X). This soldier-author is fortunate in being interpreted by a writer whose own style possesses flexibility, clarity and certain other French traits. Putting a Republic On the Map is the title of Captain Recouly's article, and Czeko-Slovakia is the new republic discussed.

"To a forthcoming number of Scribner's Miss Goodloe contributes a story, Talisman, one of the authors fascinating tales of two cities, Old Louisville, Old New York. Lively interest has been awakened by several already published stories in the series--The Jade, Darius and Alexander, The Trafficker. With deft art Miss Goodloe captures the romantic figures, the dramatic episodes of an earlier epoch when personality seems to have had more color, life, more deviltry--one is tempted to say--as well as more grace and charm than invest our headlong days."

The Herald-Post of May 7, 1934, carries the following: "For many Louisville readers, the piece de resistance will be Abbie Carter Goodloe's, Claustrophobia. In a time gone mad about Anglo-Saxon words, the title has given wide circulation to the expressive Latin term--it has constantly cropped up since Miss Goodloe gave it currency. We re-read Claustrophobia to see, if possible, why it has persisted in holding attention. These seem to be some of the reasons; first of all there is a real story, steadily sustained interest. Something is always happening--or about to happen--as it surprisingly does in the last paragraphs. Delicious comedy prevails throughout, though the situation seems tragic enough to Phil Warner, Remy Cosgrove's young Lochinvar."

Quoting from the Louisville Evening Post of September 7, 1918, we give: "The September Scribners is opened with an article by "X" (Captain Recouly) whose lettre de plume is known in at least three countries. The essay was translated for Scribners by Abbie Carter Goodloe, whose works have been published chiefly in the pages of that magazine. It is interesting to note in The Mask of Poets is included Miss Goodloe's elegy on Alan Seegar, the young American poet who fell at Belloy-Santerre."

The clubs to which Miss Goodloe belongs are The Woman's, Arts, Wellesley (Louisville - president 1913-15) and University Women's (New York).

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CAROLINE GORDON
(Mrs. Allen Tate)
b. October 6, 1895

Caroline Gordon, author, was born in Todd County, Kentucky, near the Tennessee border, the daughter of James Morris and Nancy Minor (Meriwether) Gordon. She received her early education mostly from her father, a minister, attending desultorily the classes at a boy's school he conducted in Clarksville, Tennessee; and was graduated in 1916 from Bethany College, Bethany, West Virginia, receiving the degree of Bachelor of Arts. She was married, November 3, 1924, to Allen Tate, noted southern poet and critic, and has one child, Nancy. They live in Clarksville, Tennessee.

Miss Gordon began her career as a teacher in the Clarksville High School, where she remained a year before taking up newspaper work in Chattanooga, Tennessee, and later in Wheeling, West Virginia. She wrote for a newspaper syndicate in New York City, where she lived for more than five years with her husband, Allen Tate. When Mr. Tate, in 1928, received a fellowship for creative writing from the Guggenheim Foundation, enabling them to live for a time abroad, they left New York, spent two years in France, and returned to Clarksville, Tennessee, where Miss Gordon does most of her writing.

Her first novel, Penhally, published in 1931, is a record of the changing family life in the South. It immediately secured for the author a place among the talented writers of the time in America;

it was hailed by Ellen Glasgow as one of the two first novels by Southerners to show " an especial promise." In Edward J. O'Brien's yearbook of the American short story, for 1930, The Best Short Stories of 1930, the dedication is to Miss Gordon, whose short story, Summer Dust, is reprinted in the volume.

Four years after her husband, in 1932, Miss Gordon herself was awarded a fellowship by the Guggenheim Foundation in recognition of her creative work. For a short story, Old Red, which appeared first in Scribner's Magazine, December 1933, she won a second prize of two hundred dollars. The prize was awarded by the O. Henry Memorial Award committee and the story was reprinted in their volume, Prize Stories of 1934. A character sketch of an old sportsman, liar and braggart who is nevertheless a very likable person, the story is told with a great deal of subtlety and in a quiet, casual manner.

Miss Gordon's second novel, Alec Maury, Sportsman, was published in 1934. It received wide critical praise for its quiet, casual portrayal of character. The novel, which is said to be a fictional biography of the author's father, was also published in England.

Her novel based upon the American Civil War, None Shall Look Back, published in 1937, in the wake of dozens of novels dealing with this historical period, was a courageous undertaking. It is said that the American Civil War is an especially difficult subject for contemporary novelists because the treatment and form have tended to crystallize into a conventional method, which to avoid, requires of the writer an exceptional power of imagination. That Miss Gordon did not wholly succeed in throwing off the conventional fetters was perhaps inevitable, and her partial success was recognized by the critics as a genuine achievement. Later, in the fall of 1937, the author published another novel, The Garden of Adonis, again a story of the southern scene, based upon the interrelationship of several families of different social levels.

Miss Gordon and her husband both were scheduled to join the faculty of the Woman's College, University of North Carolina, early in 1938. Miss Gordon was to teach a class in short story writing. A book of her collected short stories is listed for publication in 1938.

CRITICAL ESTIMATES

Of Miss Gordon's most widely-known novel, None Shall Look Back, D. B. Collins, in the American Review, February, 1937, says: "Miss Caroline Gordon has written a book which commands the best the reviewer has to offer. It is shapely, it has vitality, it illuminates a major aspect of American life, it is written in a style so perfectly suited to its matter that it goes straight to that heaven of all true lovers of style. Although during the reading

of the book one feels a constant quiet reassurance running so deep that it rarely emerges into conscious appreciation, it is overlooked, and only seen in retrospect for the remarkable literary feat that it really is."

Reviewing the same novel, the Christian Science Monitor, March 8, 1937, says: "The whole book is one to savor thoughtfully and remember with appreciation of its transparent, quietly effective but not lively style, its characters who grow upon one the longer one thinks about them, and its three or four remarkable chapters, especially those which relate the march of events at Chickamauga and the rally at Okalona."

Miss Gordon has been a member of the Southern Writers' Conference, and of the staff of the Olinet Writers' Conference.

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W.B.

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DURWARD GRINSTEAD
b. 1894

Durward Grinstead, novelist and writer for motion pictures, was born in Louisville, Kentucky, the son of James F. and Annie (Harwood) Grinstead. His father was at one time mayor of Louisville. The public schools and high schools of his native city gave him his early education, which was continued at the University of Michigan, Ann Arbor, Michigan, where he was graduated from the law school. He married Gladys Stafford and has two daughters. Mr. Grinstead is a Republican. He lives in Hollywood, California.

After his graduation from law school, Durward Grinstead established offices in Louisville. In 1917, when he was only twenty-three, he was appointed assistant legal advisor to the Council of National

Defense, a post which he held until he joined the United States Army. When the war was over, he set up a law office in Washington, District of Columbia. There the colorful background of the capital interested him in a career in the diplomatic service. He took examinations and was assigned as vice consul to Dresden, Germany. In spite of this preparation for, and full expectation of continuing in the legal or the consular profession, Mr. Grinstead found that, almost without his knowledge or consent, he had accepted the destiny of an author instead.

During an earlier summer at his country place, Fort-House, at Manchester-on-the-Sea, Massachusetts, Mr. Grinstead had been fascinated by the tales of witchcraft days still prevalent in that historic locality, only a stone's throw from Salem. Curiosity led him to study the old court records at Salem to see whether or not some of the fantastic stories could be verified. He found there was documentary evidence for most of the traditional tales and that there were revelations of many new ones besides. One about an Elva Pope and her morbid love for the Reverend George Burroughs absorbed his interest so that he devoted the entire summer to studies and notes and finally to the writing of a novel about its dark theme against the striking background of those terrifying days of New England witch hunts of the seventeenth century. He had written a novel, almost involuntarily, but he had no thought of himself as a novelist or of any publishers wanting a book from an unknown writer, so he laid away the manuscript and forgot about it. Nearly ten years had passed when he was astounded to receive in Hamburg a cablegram from a publishing house accepting his book and suggesting minor changes. His mother had dusted off his story and conveyed it in person to a publisher's office with a native confidence soon justified by its acceptance. Shortly after, Mr Grinstead resigned from the diplomatic service to devote his entire time to writing.

After the success of Elva, Mr. Grinstead sought another romantic figure of the past to paint as center of a pageant of his or her times. He planned to go to Rome, there to write his novel around Lucrezia Borgia, but instead he finally chose for his lively, scandalous hero, Lope de Vega who signed himself Belardo. Belardo is said to have been the author of eighteen hundred plays and innumerable verses. This amorous, adventurous youth somewhat personifies the worst and the best of his epoch-- sixteenth century Spain, with its intensity of loves and hates, fanatical piety, fervid patriotism which launched the Armada, and prolific authorship. This second Grinstead novel, published in 1931, was titled Belardo.

The story Elva, published in 1929, had a second flowering in 1937 when some of its incidents were the basis for the successful film play Maid of Salem, starring Miss Claudette Colbert. Mr. Grinstead is now a staff writer for the Paramount Motion Picture Company.

CRITICAL ESTIMATES

Lela Mae Stiles in the Louisville Herald-Post of November 24, 1929, reports her interview with the author at his publisher's: "Mr. Grinstead, whom the young ladies around the office refer to as 'our best-looking author', is the despair of his publishers because he hates to be interviewed and doesn't care for publicity. 'That's just the bunk, you know,' he said with a humorous twinkle in his eyes. 'If the book is good people will read it without a lot of blurb about me. If it isn' they'd only resent having to read about what a devil of a nice fellow I am after they'd been bored to death reading my book, so there you are.' As we told Mr. Grinstead goodbye, we might have told him in all truth that we not only thoroughly enjoyed his book but thought he was a 'devil of a nice fellow' too, even if he doesn't want people to find it out."

The Courier-Journal review of Elva, October 20, 1919, said: "The vitality, as well as the serious sincerity and force of his writing make Mr. Grinstead's book one of the best, as well as one of the most promising, first novels of recent years."

In regard to Belardo, the Herald-Post, November 7, 1931, said: "Mr. Grinstead has painted a colorful canvas with broad strokes, plenty of adventure, an eye for pretty women, just enough persiflage, philosophy and the necessary patter of the period."

The New York Times commented, December 13, 1931: "Belardo is a dashing novel of the cloak and sword tradition, with Lope de Vega not at all the grave, self-contained don of the old portraits which surmounted his face with the sober Latin Motto, 'Hic tutior fama' and a death's head."

Anna Blanche McGill in the Courier-Journal of December 20,1931 wrote: "Mr. Grinstead's ink of verisimilitude flows freely, spares no detail, as he dramatizes both Lope's Furior Scribendi and his tumultuous love making. Fluent narration and flexible dialogue are salient values of Belardo."

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SOURCE MATERIAL:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

L. T.

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ELIZA CALVERT HALL
(Mrs. L. C. Obenchain)
b. February 11, 1856

Eliza Calvert Hall, author and poet, the daughter of Doctor Thomas Chalmers and Margaret Youngglove (Calvert) Hall was born in Bowling Green, Kentucky. She was educated largely in private schools and spent one year at Western College, Oxford, Ohio. On July 8, 1885 she married Major William Alexander Obenchain, a professor at Ogden College, Bowling Green, Kentucky. They had four children: Mrs. Marjorie O. Winston, (deceased), Mrs. Cecil Calvert Ream, William Alexander, Junior, and Thomas Hall. Her address is 6004 Bryan Parkway, Dallas, Texas.

The beginning of Eliza Calvert Hall's literary activities was in the field of poetry, Galatea, her first poem being published in the old Scribners. To this paper she became a regular contributor of essays and poems. Newspaper work, which next claimed her attention, included syndicated articles, literary criticisms and special articles for the Woman's Page of the New York Times. She wrote on social and political questions for the Woman's Journal, Boston, Massachusetts, The Public, Chicago, Illinois and others. As a participant in Poetry contests she has frequently been a prize winner.

Mrs. Hall's poems, widely published in various magazines, have been included in several anthologies. Two of her sonnets are contained in Representative Sonnets by American Poets. An offer to come to New York to devote her entire time to writing for the Bacheller Syndicate was refused. This, however, led to the publishing of her first story, Sally Ann's Experience, in the Cosmopolitan in 1898. This story, which deals with the suffrage question, was reprinted by the Cosmopolitan, and published three times in the Woman's Journal with the edition sold out each time. It has found its place in numerous magazines throughout the entire English speaking world, and has been used often by public speakers and by teachers of elocution. It has been given on Chautauqua platforms with requests for repetition in subsequent lecture series. It finally was issued in an illustrated edition de luxe.

A volume of short stories, Aunt Jane of Kentucky, which included Sally Ann's Experience, was published in 1907. This manuscript was refused by eight New York publishers before being accepted. Each acknowledged its merit but all declared a volume of short stories in dialect would never sell. Aunt Jane of Kentucky has reached a twenty-third edition,-- one of which numbered 5,000 copies. A special fifty cent edition of 75,000 sold out completely.

The Land of Long Ago followed in response to a popular demand for more Aunt Jane stories. Both volumes achieved special English

editions. To Love and To Cherish is this author's first novel. It is a sweet little story of domestic happiness as opposed to political ambition. In contrast to her other writings is Mrs. Obenchain's Hand-Woven Coverlets. It is handsomely illustrated in colors and is said to be the only book in the world that treats of this form of weaving. Its publication resulted in a great revival of interest in this art. The author was drawn into the preparation of this volume through her deep interest in the mountain schools of Kentucky.

Clover and Blue Grass, published in 1916 contains the nineteenth and last Aunt Jane story.

CRITICAL ESTIMATES

The New York Times of July 11, 1915, carries the following: "Eliza Calvert Hall's Book of Handwoven Coverlets is largely responsible according to Mrs. Laura Mallen who teaches weaving in the Mechanics Institute at Rochester, for a remarkable revival of interest in hand-weaving."

The Kentucky Woman's Journal of July, 1916, speaks thus of this author and her work: "As the author of Aunt Jane of Kentucky, Mrs. Obenchain is widely known. Aunt Jane has become a charming type of Kentucky individuality, through the magic of her gifted pen. She is a sympathetic writer and her work is all characterized by a charm of expression, which is wholly independent of her clever and interesting character creations. It is easy to understand why the character would charm a Southerner, or even an American, but that its appeal has gone beyond the stretch of the ocean is shown in the comments of the press of Great Britain. The London Post says, 'Aunt Jane of Kentucky has something of the charm and humanity that has made Cranford immortal.'"

From the Kentucky Authors Scrap Book we quote a choice number of appraisals of Mrs. Hall's work from eminent sources: "Aunt Jane of Kentucky. A prose idyl. Nothing more charming than this delightful book has appeared in recent fiction. It is no small pleasure to meet a book as clean, wholesome, inspiring and entertaining."

Margaret E. Sangster: "Where so many have made caricatures of old time country folk, Eliza Calvert Hall has caught at once the real charm, the real spirit, the real people, and the real joy of living which was theirs."

New York Times: "Eliza Calvert Hall has touched the chords of humor and pathos with a gentle and skillful hand."

In the Courier-Journal, August 16, 1931, the reviewer quotes Henry M. Alden, editor of Harpers as having said in accepting The Unspoken Word: "All those poems have a distinctive quality. I shall expect greater things from this author. Every word she writes is a woman's word and goes straight to a woman's heart. It is a great thing to have this power." Many admirers of Mrs. Obenchain's stories

delight in their poetical elements. Mrs. Obenchain says of her own fiction, "When I began to write prose, I put all my poetry into my stories and I think the poetry in Aunt Jane of Kentucky is one of the qualities that has kept it alive."

Eliza Calvert Hall is a past president of the Equal Rights Association of Kentucky. Her clubs are: The Authors' League of America and the Arts.

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Contributor to numerous magazines	

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ADDITIONAL REFERENCE:

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W. S.

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REUBEN POST HALLECK
b. February 8, 1859
d. December 24, 1936

Reuben Post Halleck, author and educator, was born at Rocky Point on the North Shore of Long Island, the son of the Reverend Luther Calvin and Fannie (Tuthill) Halleck. His early education was received at Russel's Military School, New Haven, Connecticut, after which he entered Yale University where he received his Bachelor of Arts degree in 1881. He married Annie Ainslee of Louisville, Kentucky, in 1896. He was a member of the Congregational Church and an Independent in politics.

After graduating from Yale, Professor Halleck taught for two years at the Cherry Valley (New York) Academy and was then appointed instructor in psychology and literature on the staff of the Louisville Male High School. He was made principal of this school in 1896 and served as such until 1912 when he retired and devoted

his time to world travel, writing and lecturing.

As an author, Professor Halleck holds a rather unusual place. His works are definitely and intimately related to his profession. They are all text books, and because they were written to meet needs which he discovered in his own class room, all but the first two of them are high school text books. It follows with two exceptions, that since he taught English and history, his books were on these subjects; and as he was a student of psychology, he made use of sound psychological principles in all his volumes.

He believed so sincerely in the necessity and utility of his subjects that he set himself the task of writing texts which would make them interesting and popular with his pupils. He thought that no child was prepared to earn a living above the rank of menial labor unless he had been taught to speak and write good English; that English was the one vocational subject which should be taught every child from the first grade to the end of high school; and that while other subjects might be vocational for some children, English was vocational for all. He used a scientific approach to his pedagogical problems and in his text books applied established psychological principles to their solution. In connection with his class work and the preparation of his English books he studied surveys covering thousands of readings by high school and grade students in all parts of the country. These showed him that ninety percent of all errors in oral English among school children came from only five sources, that more than sixty percent of these errors were verb errors, and that of all verb errors more than half occurred in connection with the four verbs: see, do, come and go. Having thus simplified his problem, he made a masterly approach to its solution particularly in view of the fact that at the time Professor Halleck studied and wrote his first books, psychology was just being taken into the modern laboratory and changed from the field of abstract philosophy to that of an exact science.

For many years Professor Halleck kept a daily running memorandum in his history classes showing accurately what facts germinated and what did not germinate in the minds of his pupils. He discovered that those facts which sprouted were always either concretely stated by the text book or given concrete application by the teacher; and the facts which led to some activity on the part of the pupil were those most certain to become a part of his permanent mental assets. In writing his first history text, A History of Our Country, he profited by these facts which he had learned in his own class rooms and made his work as full of concrete and definite examples as space permitted. For example, when discussing Colonial household industries, a phrase which meant little or nothing to the modern high school pupil, he illustrated it not only with pictures but also reproduced the actual diary of a real Cononial girl, describing in detail how she spent a typical day; and then he required his pupils to imagine this girl transported to a modern city home and to explain to her the appliances and fixtures in such a home which were undreamed of in

Colonial times. In fact, Professor Halleck was one of the first text book writers to use at the end of his chapters a section suggesting Activities designed to stimulate the interest, imagination and initiative of the pupil. This has since been developed into the class problems and projects so commonly employed in today's text books. Halleck's history texts were also notable in that they were among the first of those widely adopted by the public schools of the United States which did away with many of the patriotic myths and flamboyant claims to American superiority that characterized earlier works.

His first text book on English literature was also prepared because he found that available books did not meet a need which he had discovered and proven in his classes. He sensed the fact that no matter how well a child might be taught the life and works of various individual masters of literature, these isolated bits of knowledge must be woven into a definite and unified intellectual pattern before the average child would grasp their real interest; and, knowing that mental association is based primarily on contiguity, he carefully wove contiguous threads of vivid colors from Beowulf to Pippa Passes and presented a picture of the development of English literature shrewdly designed to excite the interest of the average high school student.

Professor Halleck made free use of the services of collaborators in the actual labor of preparing his books, giving them full credit for their contributions. One book on English literature was published with Elizabeth G. Barbour as co-author and his last five history texts carried the name of Miss Juliette Franz, who is still a teacher of history in the public schools of Louisville.

Several of Halleck's books were adopted for public school use not only in Louisville but in many other cities. The states of Idaho and Washington for a number of years made exclusive use of his two books, The History of Our Country and Our Nation's Heritage. At the request of Pennsylvania educators Professor Halleck and Miss Franz prepared a special Pennsylvania edition of their volume, Our United States. The total sales of Our Nation's Heritage ran to almost half a million copies.

Professor Halleck was a man of many activities. He took his Master of Arts degree at Yale in 1896 and received the honorary degree of Doctor of Laws from the University of Kentucky in 1912. He was a director of the Louisville Bridge and Iron Works, a trustee of the American Printing House for the Blind, and advisory editor of the School Review. He was a Fellow of the American Association for the Advancement of Science, member of the National Educational Association and president of its Department of Secondary Education, member and past president of National Society for the Scientific Study of Education, and member of Southern Society for Philosophy and Psychology, American History Association, Mississippi Valley Educational Association, American Eugenics Society,

National Economics League, and National Council for Social Study. As a popular lecturer he covered a wide field of topics relating to education, foreign travel and civic affairs.

CRITICAL ESTIMATES

Commenting on Readings From Literature, written by Professor Halleck and Miss Barbour, the Courier-Journal of May 17, 1915, said: "The new volume leaves little to be desired. The selections are made from both English and American literature ranging from Shakespeare and Cotton Mather to Alfred Noyes and James Whitcomb Riley. But the number of authors, large and representative as it is, will impress the teacher less than the character of the readings from them. Each one is so skillfully chosen that it appeals to the reader as a complete unit."

Regarding History of Our Country, we find in the Courier-Journal, March 6, 1923: "In the belief that history is dead unless it can be translated in terms of the readers imagination, Professor Halleck has utilized images, incidents and parables, following the psychology of the New Testament, so that the reader may run his own mental vision with the text." From the Louisville Times of the same date: "History is much less interesting than it could be, and Professor Halleck has performed a public service in writing the story of America with the idea of making it appeal to the mind's eye." E. A. Jonas in the Louisville Herald, April 15, 1923 said: "Professor Halleck has not sought to divorce from these pages that literary flavor which attaches to all that he touches and there results from this happy association a book eminently readable and which does not know, tho it thinks it does, all that it ought to know about the story of America."

Regarding Our Nation's Heritage, the first of the volumes written by Halleck in collaboration with Miss Juliette Franz, the Herald Post said, June 11, 1925: "They have prepared a little book as entertaining as it is authoritative and informing. Their scholarship has been at work over the rich contributions of the Old World and the New. Their imaginations have revivified old scenes, peoples, histories. The result is a concrete, vivid story which teachers will rejoice to place in the hands of their pupils." The same paper said of Founders of Our Nation, June 16, 1929: "Perhaps the best thing about it is that it will whet the appetite and send the student abroad seeking for richer and less episodic fare."

The Romance of American Literature, brought the following in the Courier-Journal, September 30, 1934: "The book will catch and hold any book-taster at once, whether or not he seeks information, by its fine selection of high-priced quotations alone. These are very skillfully chosen, both for their own appeal and for the light they cast on the mind and temper of their separate authors." And the following in the Louisville Times, October 7, 1934: "The Romance of American Literature is strong enough to be considered

on its own merits as an exceptionally clear, unusually well-organized study of the growth of American literature."

After Professor Halleck's death, the Louisville Times said editorially, December 26, 1936: "In every field of endeavor it is given to a few to stand out by reason of peculiar fitness, aptitude and rare enthusiasm. Such a rare spirit was Reuben Post Halleck in the field of education. Almost two generations of the community's leadership were molded by this vibrant teaching personality. From his aegis students moved into the active life of the city imbued with the ideals he generated, supreme among which was that there was nothing more real than faith."

Professor Halleck belonged to the following clubs: Filson, Arts, Yale Alumni (New York), Conversation.

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(Louisville Free Public Library)

J.S.C.

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CREDO FITCH HARRIS
b. January 8, 1874

Credo Harris, novelist, playwright and journalist, was born in Jefferson County near Louisville, Kentucky, the son of Theodore Harding and Mary Jane (Schooley) Harris. He attended Louisville schools and Siglar's Preparatory School at Newburgh-on-the-Hudson. His wife, whom he married in 1913, was Maud May Blanc. Mr. Harris is an active Republican but he votes outside the party when he believes some issue transcends politics. His home address is 1393 South Third Street, Louisville, Kentucky.

Credo Harris settled in New York as a newspaper man but, in 1908, after ten years, he gave up journalism for fiction. A few short stories preceded his first book, Toby, a Novel of Kentucky, which came out in 1912. It found many readers, though the critics were not united in enthusiasm for it, and gained renewed popularity some years later as a moving picture called One Dollar Bill. The second, Motor Rambles in Italy, was cordially received, as was Sunlight Patch, another novel laid in Kentucky, credited with showing distinct growth in craftmanship but preserving the pleasant qualities of Toby.

The war years and Mr. Harris' service as an officer with the Red Cross in France resulted in Where the Souls of Men Are Calling, a novel on cowardice, praised for accurate background and for development of motive, characters, and spiritual effect. After the war came Wings of the Wind, a gay tale of adventure.

In 1922 a new phase began for Mr. Harris when Judge Robert Worth Bingham asked him to establish and manage a radio broadcasting station in connection with the Louisville Courier-Journal. Radio was just dawning, paid performers or programs sponsored by advertisers were unknown, and the whole project was an exploration of territory as yet unmapped. It is said that Credo Harris, the novelist, left a heroine stretched panther-like in a tree, to remain there all these years while he devoted his talents to the demanding infant, radio.

During these crowded years Mr. Harris built up and directed a super-power station with an international audience, without losing touch entirely with the world of arts. He wrote a one-act play for radio use, and two three-act dramas, both produced successfully by the Players' Club. He also lectured, judged play-writing contests, served as president of the Arts Club, Louisville, and shared in many public movements.

At W H A S radio station Mr. Harris established higher standards, both for content of the broadcasts and for efficiency in studio management. His policies became standards for many stations set up later. One of his tenets is suitability for the home: "Clean constructive news only": another is brevity: "No talk shall be more than five hundred words long--unless it be the president."

Credo Harris' two interests merged when, in 1937, the author made a most readable book out of his experiences as pioneer radio executive and published it under the title Microphone Memoirs of the Horse and Buggy Days of Radio. He has given an engaging account of the humorous trials of that early period and also of the ideal of public service-- to shut-ins, to mountain folk, and to education in general-- which reached its climax in the service radio gave during Louisville's flood. Microphone Memoirs is definitely important as the only popular record of what has already become the historic past of a contemporary art.

CRITICAL ESTIMATES

The Louisville Herald, October 7, 1915, reviewing Sunlight Patch said: "Mr. Harris' new story is 'written as only a Kentuckian can write about his native state'. It is teeming with exciting incidents and brimming with delightful people. Through it all is a vein of unfailing humor."

In an account of Microphone Memoirs, the Courier-Journal of August 8, 1937, reports: "As a record of the hard first years of radio, that book must take a unique and valuable place in radio history. As a record of the hard first years of the pioneer manager, its place is among the delightful annals of human experience. Herbert Hoover asked him to be a member of the first Federal Radio Commission, which he declined to do, and he knows all there is to know of his subject, but it is the author who makes the story of radio's first two years such a human story."

An article accompanying a picture of Credo Harris in the Louisville Herald, October 19, 1919, gives us these ideas of him: "Despite his arduous activities and indefatigable pursuit of the bent that keeps him writing, Mr. Harris finds time for his friends. Unto the least of these he is ever-ready. In these friendships he is democratic; in politics otherwise. Best-known at large in the country as a writer, known best at home as a companionable fellow, and consummated gentleman , gracious in manner, cordial in speech, trim in appearance and a man's own man--we take pleasure in presenting our distinguished fellow-townsman and celebrated cosmopolitan ruralite, Mr. Credo Harris."

Mr. Harris in 1934 was awarded the degree of Doctor of Laws by Asbury College, Wilmore, Kentucky. He is affiliated with the Society of Colonial Wars, the Sons of the American Revolution, and the Kentucky State Historical Society. He is a member of the Arts Club of which he was president in 1923 and again in 1932, of the Louisville Country Club, the Pendennis, and the Filson Clubs.

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(Louisville Free Public Library)

L.T.

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WILLIAM SHAKESPEARE HAYS
b. July 19, 1837
d. July 23, 1907

Will Shakespeare Hays, poet, songwriter and newspaper columnist, was born in Louisville, Kentucky, a son of Hugh and Martha Richardson Hays. He was educated in Louisville schools and also attended colleges at Hanover, Indiana, Clarksville, Tennessee, and Georgetown, Kentucky. He married Rose Belle McCullough of Louisville, Kentucky, in 1865. They had two children, Mattie Belle (Mrs. Fouchee Warren Samuel) and Samuel Brown Hays. He was a Democrat.

"Colonel" Will S. Hays, a well loved and popular figure in Louisville from Civil War days through the "Gay Nineties" wrote the words, and in most cases composed the music, of more than three hundred and fifty songs. These were so popular that one of them, Mollie Darling, sold over a million copies and one hundred of them sold up to or over seventy-five thousand copies each. He published three volumes of poems which were not written for music and for approximately thirty years, as marine editor of the Louisville-Courier-Journal, he wrote a daily column of news, gossip, wit and philosophy which was a fore-runner of the better type newspaper columnists of today.

The son of a well-to-do implement manufacturer, young Hays was offered all the advantages of a liberal education, but he does not seem to have been a very serious student. Although he attended three colleges, he graduated from none of them; he sang well, played many musical instruments and wrote songs by the hundreds, but apparently

he never studied music. A friend said of him, "Instructors in music, as in literature, seemed superfluities to him."

In 1856, while still a student at Georgetown College, he published his first song, Little Ones At Home, for which he wrote both words and music. Shortly afterwards he produced, Evangeline, which although written for the amusement of the members of a gay house party, was one of his best compositions, both as to words and music.

On leaving Georgetown College in 1857, Mr. Hays went to work on the old Louisville Democrat where he served as a river front reporter and personal amanuensis for George D. Prentice. The files of this paper show that at least during the first part of the Civil War he traveled through the central part of the southern states inside the Confederate lines. He acted somewhat in the capacity of the modern war correspondent. Dispatches and poems, signed with his name or initials and dated from behind the battlefronts, appeared frequently in the Democrat; while the department giving river news, which ran a full column during the time that Hays is known to have been writing it, shrank to two or three inches while he was in Tennessee and other southern states. The verses sent to his paper at this time, as was also true of the songs he wrote during the same period, were strongly pro-Confederate in their sympathies. He claimed that he composed Dixie during this period, writing his own words and adapting for its tune an old Scottish folksong; later a Mr. Dan Emmett of Ohio made a counter claim to credit for the southern rallying song. However, nobody disputes the fact that Mr. Hays wrote Wandering Refugee and My Sunny Southern Home, both songs distasteful to the Unionists; and it is definitely recorded that Will S. Hays, for writing seditious songs and poems, was thrown into prison at New Orleans by General Ben Butler, the northern commander of that port.

For several years Mr. Hays worked on Ohio and Mississippi River steam boats, but available reference works disagree as to how long and just when he was engaged in this work. It was either during the last part of the Civil War or shortly after it, and he remained long enough to rise from a position as clerk to captain of the packet, Gray Eagle. He joined the staff of the Courier-Journal when that paper was organized in 1868 by Henry Watterson and W. B. Haldeman, and for thirty years wrote a daily column for it containing river news, gossip, witticisms, rhymes, light verse and a miscellany of other matters. Among other things he published daily weather reports before the United States Signal Corps or the Department of Agriculture took over this service and in many ways made his column both entertaining to the general public and also of real value to the river men and business interests of the city.

It would be difficult and entirely unnecessary to separate the work of Hays, the poet, from that of Hays, the song writer.

Those of his poems which were not written to be set to music could easily be sung to the light, melodic tunes and simple harmonies which characterized all Mr. Hays' musical compositions. He was seldon serious, never solemn, but usually in a gay, romantic mood and often pleasantly sentimental. His verse, like his tunes, lacked something of the depth of feeling, the reverence and the melancholy of the similar productions of his friend Stephen C. Foster. Hays was too open hearted, too generous and too kind to depress his fellow men and, perhaps for that reason, seldom gained the opposite reaction of greatly inspiring them. This was with the notable exception of Dixie, which gained its popularity during the hysteria of war.

He wrote songs and verse for almost any occasion. They might be inspired by an old friendship or a passing fancy, a patriotic celebration or a minstrel show; in fact a number of his songs were written for his own black-face troup which he advertised as the "Creme de la Creme of Negro Minstrelsy." When he was approaching seventy years of age he wrote with the same facility and gay spirit that he showed as a young man.

CRITICAL ESTIMATES

Young E. Allison in the Midland Fortnightly, October 24, 1907, says that the subject matter of Hays' verses are "too topical" for them to live long. He points out among the songs alone such a variety of titles as Nora O'Neil, Write Me A Letter From Home, Nobody's Darling, Old Fashioned Roses Are Sweetest, Shamus O'Brien, Keep In The Middle Of The Road, Little Log Cabin In The Lane, and Wait 'Till The Clouds Roll By, Jennie. Whether Mr. Hays' verse and songs will live long or not, there is no doubt as to their popularity at the time they were written. This is proved beyond dispute by the demand for them during his life and by the high regard in which Mr. Hays was held at the time of his death. This is indicated by the following comments selected from those published in the Courier-Journal of July 31, 1907.

Chicago Inter-Ocean: "In his prime one of the most popular ballad writers in the country, and for that matter, in the world."

Pittsburgh Gazette-Times: "Next to Stephen C. Foster, whose boon friend he was, Will S. Hays was, perhaps, our most popular song writer."

Manchester Union: "The death of Colonel William Shakespeare Hays, or Will S. Hays as he signed himself, removes from the field of American journalism a figure of more than national interest."

Nashville Tennesseean: "His memory will live in the simple strains he composed and which are sung all over the country."

Oakland Tribune: "Captain Hays had a spark of the bardic spirit that will linger long like a gentle fragrance."

Paducah News-Democrat: "Leaving as a gracious heritage to his people the memory of one whose sweet poems of the heart have brought gladness to thousands."

Kansas City Post: "The most noted and gifted writer of sentimental songs in his day and time in our language."

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(Louisville Free Public Library)

J.S.C.

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JAMES MORRISON HEADY
b. July 19, 1829
d. December 1, 1915

James Morrison Heady, author, poet and inventor, the son of Dr. James Jackson, a respected physician, and Lois (Eastburne) Heady was born in Spencer County, near Taylorsville, Kentucky, and was of English descent. He attended county schools until sixteen years of age. After one year at the Kentucky Institute for the Blind and fourteen months at the Ohio Institute spent in specializing in music and literature, he returned to Louisville to remain until the time of his death. He is buried in the family lot near Elk Creek in Spencer County. He never married.

Through accidents, young Heady lost one eye at the age of six, and the other at the age of ten. Later he grew wholly deaf, causing him to abandon the teaching of piano. He turned to literature as a refuge. His friends read to him and he read everything printed in raised type. To his perseverance he is indebted for the education he acquired in succeeding years, although his double affliction

offered handicaps which might have daunted a less determined soul.

He invented a machine which made tangible that which he had written. He invented a glove with the alphabet printed on the palm and fingers, providing the only means of enabling others to communicate with him. He invented a folding bed of peculiarly efficient design, an automatic-opening gate, a writing machine for the use of the blind, as well as a pedometer for his personal use. None of these inventions were patented and he received no financial gain from any of them.

Mr. Heady relied upon his writings as a means of livelihood. His first book was published in 1863. It was a juvenile life of George Washington entitled, The Farmer Boy. Later it was put into embossed print for the blind under the title, George Washington Before The Revolution. Some six years later he published a collection of his poems, Seen and Heard, which found a ready market. A number of these poems had been published previously in the Louisville Journal, The Episcopal Methodist, and the New Eclectic Magazine of Baltimore.

One of the outstanding traits of his character was his interest in children. For years this white haired, white-bearded patriarch with his radiant countenance, was a familiar figure on the streets of Louisville. Almost daily he would visit some city school at the recess period and delight the children with countless stories he never tired of telling, nor they of hearing. They, in turn, would converse with him by means of his alphabetical glove. After many years of persuasion he consented to write and publish these stories, and at the age of eighty-one fulfilled this promise. Other works had been published in the meantime.

Deeply interested in public affairs he never failed to vote, and long before the idea became popular he was an ardent advocate of votes for women.

Morrison Heady was always keenly conscious of the welfare of the blind. For their benefit as well as his own he put many of the classics into Braille.

To the Louisville Free Public Library, he gave his embossed library for the blind, the largest privately-owned collection of its kind in the United States. Two books, Milton's Paradise Lost and The Holy Bible, alone were retained for his own use. The latter was in twenty-two volumes, each the size of a ledger. These were among the losses sustained by the library in the great flood of 1937.

CRITICAL ESTIMATES

The National Cyclopaedia of American Biography quotes Mr. Flexner, who introduces Mr. Heady's volume, The Double Night and Other Poems, thus: "The spectacle of a strong man, shut out by tragic

mischance from almost every path of usefulness, accepting his grim fate with buoyant good-humor and triumphing over darkness and loneliness-- such a spectacle is I say, both rare and inspiring. There is no note of despair in his verse, no trace of disappointment in his bearing."

From the same source we learn: "Of his poems, a critic said in the New York Times, 'What makes them especially is their deep sincerity of thought-- a feeling genuine and not mimicked; their rich record of experience; their occasional striking felicities, and their failure in particular passages to secure the force of brevity.' Mr. Heady, despite his two-fold affliction, had led an active life, keeping in touch with a large circle of friends and maintaining the keenest interest in literature, science and affairs."

The Louisville Times of December 2, 1915, says of Mr. Heady: "The story of his life deals with matters that appear almost impossible. Sorely afflicted by misfortune that haunted him from early childhood to his death he went through the world, always with a smile on his face, accomplishing things highly creditable to one with all his senses and amazing in one so burdened with disadvantages. He was a living example of what intellectual, energetic and determined mind may do despite unnatural handicaps. He was an excellent example of perseverance personified."

The Louisville Herald of January 17, 1916, carried a tribute of Rabbi Rauch, who said among many things: "His thirst for knowledge gave him learning and wisdom, his appreciation of the finer arts made him aesthetic and cultured, and his reverence for God made him devout and spiritual. Louisville's gentle poet and saintly man was master of many things. His favorite book was the Bible and the Psalms his choicest selections. This explains at once his virile morality and sweet spirituality. From the Bible in general he learned how to live with the infinite; from the Psalms he imbibed that deep faith and resignation which made him rise superior to every calamity and from the gospels his all-embracing love. Denominations and formal creeds had practically no meaning for him. Had he not written a single word he would still have been a noble and inspiring influence among those privileged to come under the spell of his lovely character and beautiful life. Whatever difference of opinion may exist as to his mastery over literature all will concede that he was a great master of the art of living. He was one of the few men strong enough to live in complete accord with his ideals. He triumphed gloriously over every calamity. His room was a sanctuary over which only the best was permitted to dwell. To his friends Morrison Heady will ever be a great master of life. Every experience was made to be a means for some good end, and so magical was his power that the bitterest of trials became little more than the hand of God testing the faith and hope of his beloved son, who had the vision of a seer, the spirit of a philosopher and the soul of a poet."

Of himself Mr. Heady is quoted in the Louisville Herald of July 31, 1916, as stating: "My life is in large measure what I have made it for good or evil, if good by the help of God, if evil, by my own fault."

From the Louisville Herald of July 31, 1916, we also learn: "Like most work that is done over and over, there is a perfection about it that compensates for the effort. This volume, published in 1901 under the title, The Double Night, contains great poetry, great without conditions. Although the author was forced to rely so largely upon his memory and imagination, they are always vivid, true and beautiful; there is no hint in imagery or style of the man who cannot see the colors or hear the sounds of earth. In these poems Mr. Heady has spoken the suffering that he has never expressed audibly. The poems are not all so tragic, in subject matter, however. There is an epic in hexameter that is full of the romance and sunshine of the Blue Grass, and there are all manner of shorter poems. In De Profundis, Mr. Heady again strikes a more difficult note and answers the religious and philosophic questions which have presented themselves to the great souls of all times. But his answer is not the old one, it is his own nobly wrought from the fabric of his own better destiny."

Mr. Heady is affectionately known as "The Blind Bard of Kentucky."

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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

F.L.M.

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KATHERINE HELM

b. September 2, 1857
d. June 18, 1937

Katherine Helm, author and artist, was born at Elizabethtown, Kentucky, the daughter of Major General Ben Hardin Helm and Emilie (Todd)Helm. Her mother was a half-sister to Mary (Todd) Lincoln, wife of Abraham Lincoln. Miss Helm attended schools in Elizabethtown and Louisville, and later studied art in New York City. She was an Episcopalian, and in politics an Independent. She was unmarried.

It was through her mother, Emilie Todd, that Miss Helm received the materials for her noted book on Mary Todd--- Mary, Wife of Lincoln. It is said that Emilie Todd was loved warmly both by her sister Mary and by Lincoln himself. The president affectionately bestowed upon her the pet name of "Little Sister." She kept a diary and filled it with the intimate affairs of her famous relatives. This diary along with many letters, and the recollections she could summon from the past, Emilie Todd Helm gave to her daughter Katherine.

Miss Helm's book, a biography of her aunt, attempts to remove the unpleasant legends that have grown up around the name of Mary (Todd) Lincoln. The author states that she has essayed to tell "the true story" of "the most misunderstood woman in American history." She portrays the Lincolns as living an ideal family life. Mrs. Lincoln is shown as a woman who was in heart and spirit loyal to her husband's cause. The book is written in the style of dramatized biography, many imaginative conversations between the Lincolns being set down in the manner of fiction. It is said that Harper & Brothers, the publishers, upon learning that Miss Helm was preparing this book, sent a special representative to Lexington, Kentucky, and that the firm accepted the manuscript for publication immediately. After receiving a wide circulation in America the book reached the rank of best-seller in England.

Besides the recognition Miss Helm received as a writer she was widely known as a portrait painter. Her portrait of Mary Todd Lincoln hangs in the White House, at Washington, D. C., and has commanded much attention. There have been many requests for duplicates.

CRITICAL ESTIMATES

C. W. Thompson in the New York Times, December 2, 1928, reviewing Mary, Wife of Lincoln says: "This life of Mary Todd Lincoln has the merit of being interesting. It is prettily written."

The Louisville Courier-Journal, December 23, 1928, says: "Some interesting and new details of the Lincoln family are contained in this Kentuckian's book, which is a distinct addition to Lincoln literature."

The London Times, March 7,1929, says: "Senator James Harlan, after meeting Mrs. Lincoln for the first time at the White House, said that 'no one can know a married man thoroughly who does not also know his wife.' Certainly this is true of Lincoln, and from this point of view alone Miss Helm was fully justified in adding to the vast Lincoln literature this well-written and authoritative biography of her aunt."

L. E. Robinson, in the Saturday Review of Literature, April 13, 1929, says: "A contribution of some value to an understanding of Mrs. Lincoln has been made by her niece, Katherine Helm. Much of Miss Helm's story is unauthenticated. Her portrayal of Mary Todd's earlier years at Lexington, Kentucky, as well as of her life as the wife of Mr. Lincoln, is told with the flow and conversational detail of a charming fictional narrative.-- There is a good deal of solid evidence of Mary and Abraham Lincoln's mutual love; the testimony of Whitney is as valid as any one's on that point, and Mrs. Lincoln's letters, reproduced in Miss Helm's pages, cannot be jauntily disregarded. They are intelligent and sincere; they reveal in Mary Todd Lincoln nothing acidulous after tragic disappointments, but a woman of fine sensibilities and taste, with devotion and affection for her husband and children."

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W. B.

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ETHELDA DAGGETT HESSER

b. March 9, 1862
d. February 11, 1936

Ethelda (Daggett) Hesser was born in Terre Haute, Indiana, the daughter of Charles Daggett and wife who was Miss Broadbent. She received her early education in public schools of Terre Haute, later attended De Pauw University, graduated and received her degree. In

1890 she married Walter J. Hesser and came to Louisville some ten years later to make her home. Mrs. Hesser was an Episcopalian and resided at Shively, Kentucky.

Mrs. Hesser developed an interest in literature at an early age. As a child she is said to have written voluminously, filling many blank books bought by the package. Attracted for a time to painting and music, she shortly discovered, however, that her talent was for writing. Her first works were short stories and light verse, some of which she published under a pen name. It was her ambition to write a novel and to that end she carefully prepared herself. The manuscript of her novel, Inner Darkness, was written during one month, and was the culmination of a great deal of sincere and deep thought. The book was published in 1924.

Inner Darkness was received by the critics as a very remarkable first novel. More than one of the reviewers compared its tragic mood, its emotional intensity to the novels of Thomas Hardy.

CRITICAL ESTIMATES

The Boston Transcript, March 1, 1924, in a review by Dorothea Lawrance Mann gives perhaps the best critical estimate of Mrs. Hesser and her novel. Miss Mann writes: "Critics have been searching for many years for the American novel which should spring from the soil of the country, for the American Hardy who could do for our rural counties what Hardy has done for his own land. In the simple ruthlessness of Mrs. Hesser's first novel, Inner Darkness, we find this deep, virile force at work. If Mrs. Hesser can go on as she has begun in this novel she will undoubtedly prove herself a personage with whom to be reckoned.

"The novel is a story of the soil of the rich agricultural country of Indiana, a region where life is both broadened and narrowed by the prosperity of the soil. Saul Dascom is a rich man. There is an atmosphere of plenty, of deep comfort, surrounding his home. It seems almost as though the description of the supper table was taken from an English novel, for it is seldom that American writers spend so much time on the enumeration of the viands of which their characters are to partake. This is a supper to be remembered! And we are told that it is the kind of supper to which Saul Dascom and his family are accustomed. At the table there is the inevitable democratic spirit which exists in the farming community. Saul Dascom and his wife and son sit down with the hired men, with the old retainers of the household, and with Tamar, 'the hired girl.'

"All life is curiously alike in the fact that it flows on for long periods of time with scarcely a ripple to disturb its easy progress. Then in an instant all will be transformed. Some force, often slight in itself, will change the current, and in a moment of time all peace will have departed-- perhaps never to be seen again

in precisely the same condition. On the evening when we are observers of the Dascom family at supper, there is nothing but the pleasantest sort of anticipation of the coming of the new school teacher. We know enough of country stories to understand that in a restricted community the arrival of any new person, especially of any young person, with ideas and news of the world without, is an event.

"The afternoon when Saul Dascom drives into the yard and has the first view of the new school teacher starts a chain of circumstances which stretches far beyond the bounds of this book.

"There is something new and vital and true in Mrs. Hesser's story. We feel this very clearly. We have had a great many novels following in the footsteps of Main Street and building up for us a realism founded upon an exceedingly clever truthfulness of details. It is in the big things, in the large truths, that we find Mrs. Hesser's excellence. That is why her story is true to life, but also true to life under the special conditions she acts. This is a stage more elemental than Main Street, but we could not read the book and deny the truth in it. It is the fundamental truth of human nature, truth uncomplicated by the complexities of city life. It is an epic of the soil, but the reason why it seems so important a contribution to our national literature is that it is so emphatically the American soil in those prosperous Middle States which are fond of boasting that they are where the real America begins."

George Madden Martin, noted Kentucky novelist, in the Louisville Courier-Journal, March 28, 1924, says: "Mrs. Hesser reveals herself both craftsman and artist; the master of the story she has to tell.--She gives us realism, simple, ruthless and stark; perhaps no other American woman writer, but Mrs. Wharton, has proved herself so splendidly removed from sentimentalities of any sort; neither is there any note of scorn or satire; but throughout the story of tragedy, which is set down with unflinching courage, there is sympathy; there is understanding; and there is overwhelming pity.

"It should be the privilege and the concern of Louisville to accredit and to claim this new writer."

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SOURCE MATERIAL:

Kentucky Authors Scrapbook
(Louisville Free Public Library)

W.B.

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EDWARD GAY HILL

b. August 17, 1883
d. November 7, 1937

Edward Gay Hill, poet and lawyer, was born at Ocean Springs, Mississippi, the son of Felix Robertson and Ordalia (Mayes) Hill. He was educated in the public schools of Kansas City, Missouri, and Louisville, Kentucky; at Smith Academy and Washington University, both of St. Louis, Missouri; and at the University of Louisville, where he received, in 1903, the degree of Bachelor of Laws. He was married, September 6, 1905, to Mary Ellie Nuttall, of New Castle, Kentucky, and had one child, Marjorie Robertson Hill. He was a Methodist. In politics he was a Republican.

Mr. Hill, in the latter part of 1903, was admitted to the bar and began to practice in Louisville, Kentucky. During 1910 and 1911, he left his work to travel in Europe. He began to write verse for newspapers in the midst of many other activities, including speaking in various political campaigns, and editing a magazine, The American Red Man. The latter position he held for two years, during 1911 and 1912.

In 1920 Mr. Hill published a volume of verse, The House of Aegeus, and Other Verse. A small volume, it is dedicated to "Some Dear Old Good Fellows." He begins the book with the title piece, a dramatic attempt in which the classic Medea is the chief figure. The smaller pieces, which proved more successful, cover a wide range of human feeling. He ends with the old Kentucky darkie, whose homely wisdom and old-time religion are put into lyric verse.

In 1928 Mr. Hill was commissioned Poet Laureate of Kentucky by Governor Flem D. Sampson. The honor was awarded, accoding to the Governor, on the basis of Mr. Hill's poem on Abraham Lincoln, Abraham Lincoln, The Man. For a number of years thereafter Mr. Hill published poems in the Louisville Herald-Post as a regular contributor.

The Shadow Voice was Mr. Hill's second volume of verse. Published in 1928 the little volume has four divisions: "Come Let Us Reason Together," "Rhymed Motley," "When Love Calls," and "Tales of the Orient." The two poems of the first division deal with man's religious attitude. The second, among many diverse excursions of fancy and happy sentiment, carries a tribute to the late Margaret Anderson, noted Kentucky poet and critic. The third is filled with the amorous atmosphere demanded by the theme; nd the fourth, recalling Robert W. Service and something of Kipling's manner, tells good yarns with a rhythmic swing.

Mr. Hill, in addition to his work in verse, was very active both in business and political affairs. He conducted effective

speaking campaigns for Governor Edwin P. Morrow, President Harding, Charles I. Dawson and President Coolidge. He engaged in real-estate publicity work in Florida for a number of years, and was a lieutenant commander in the Naval Reserve air forces. He occupied the position of Trustee of the Jefferson County, Kentucky, Jury Fund for several years.

CRITICAL ESTIMATES

The Louisville Courier-Journal, November 25, 1928, says: "Louisville's pride in her poets will be gratified by a tribute to this one (Mr. Hill) from William Lyon Phelps: 'His work shows genuine ability and is full of good things---impressive in thoughtfulness and absolute sincerity. I regard his work very highly.'"

The Louisville Evening Post, December 18, 1920, reviewing Mr. Hill's The House of Aegeus, and Other Verse says: "Not among the insurgents, then, are we to class Mr. Hill, but, as Miss Margaret Steele Anderson tells us in her admirable foreword, among those whose method of expression is of music all compact, who simply don't know how to sing out of tune. Believe me---and these days especially --- they are a select few."

Mr. Hill was a member of the Louisville Bar Association, the Kentucky State Bar Association, and the American Bar Association; the Improved Order of Red Men, the Fraternal Order of Eagles, the Woodmen of the World.

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W.B.

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WALKER DOWNER HINES

b. February 2, 1870
d. January 14, 1934

Walker Downer Hines, author, lawyer and economist, was born in Russellville, Logan County, Kentucky, the son of James M. and Mary Walker (Downer) Hines. His early education was received at Bowling Green, where he attended the public schools and was graduated from Ogden College. He later studied law at the University of Virginia for two years, graduating in 1893. Mr. Hines married Alice Clymer MacFarlane of Louisville, Kentucky, on October 24, 1900. Mr. and Mrs. Hines had one child, Helen MacFarlane (Mrs. Paul Tison). Mr. Hines was a Democrat.

Upon leaving Ogden College Mr. Hines accepted a position as stenographer in a law office in Louisville. He returned to Ogden College, however, to continue his studies. Shortly afterward his health failed and he spent a year in Colorado, returning to Kentucky to become secretary to Judge H. W. Bruce, assistant chief attorney for the Louisville and Nashville Railroad in Louisville. Two years later he entered the University of Virginia to continue the study of law, realizing that something more than practical experience was necessary in the pursuit of legal knowledge. Again he became affiliated with the Louisville and Nashville Railroad offices in Louisville, and advanced rapidly in their legal ranks. He left the railroad to become general counsel for the Atchison, Topeka and Santa Fe Railroad.

In 1919 President Wilson, hearing of his ability and knowledge of matters in railroad circles, appointed him Director General of Railroads. He held that position while the government had control of the railroads during the World War and during the process of returning that control back to private ownership.

It may be seen that such a background of knowledge prepared him with material and an analytical mind which might easily foster a book concerning his chosen field of endeavor, namely, railroads. That he saw fit to express himself between the covers of but one book, left much to be desired, for certainly his vast economic experiences entitled him to authorship of many such books. Such was his status in transportation fields that he was sought by foreign governments for reconstruction work after the war. He spent much time abroad mapping plans and helping with such foreign problems. Later he was to reorganize and reestablish the textile industry of our country. This industry, which had degenerated deplorably because of the lack of proper management, generally, was literally put upon its feet by Mr. Hines within a short period.

He did, however, write a number of articles and pamphlets on governmental and railroad problems. These articles appeared in

prominent periodicals throughout the country. Some of them concerned international problems, a subject which deeply interested the author. War History of American Railroads, his one book, was published in 1928, and treated the period of government ownership or management of railroads during the war, and the process of returning them to private industry. The book was published expressly for the Carnegie Endowment for International Peace.

CRITICAL ESTIMATES

Quoting partially from an article in the Literary Digest of April 5, 1919: "Mr. Hines was born in Russellville, Kentucky, February 2, 1870, and his chief regret is, we learn, that he was not born on a farm." Says the article further: 'Nobody here remembers having seen Walker Hines play games, 'I am told in a letter received from an old friend of the Director General, still living in the Kentucky town where his boyhood was spent. 'He was a youth without humorous episodes. He was always very studious. He was devoted to his little sister and worshipped his widowed mother who was a model Southern woman and one of the very finest women God ever made.' And yet Walker Hines, take him the year around, is one of the most normal of American men of business. He has an ideal home life, with a wife and a daughter of sixteen. He takes long walks when he can. On his vacation he rides a horse, sails a boat, or starts out in pursuit of one of those pestiferous golfballs. He was born with good health-- and has conserved it. And he reads for amusement: one evening it is 'Bab Ballads,' the next 'Boswell's Johnson.' He doesn't smoke. He sleeps soundly."

From the Courier-Journal of December 19, 1928, an article entitled "'Mr. Hines' Book," describes the work and something of the author's views: "Walker D. Hines of Russellville, Kentucky, Louisville, New York, Paris and Washington, that versatile Kentuckian, who, with equal efficiency operates a Nation's railroads, a continent's inland waterways, or a great basic industry, has written a volume, 'The War History of the American Railroads,' in which he not only makes known some interesting facts concerning war-time operation of the carriers by the Government, but expounds views which must command a respectful hearing.

"Mr. Hines, who succeeded William G. McAdoo as director general of railroads at less than one-third of the latter's salary, denies vigorously that the railroads were returned in a rundown condition to their owners and that the final net cost of Government control was so great as has been made to appear. But the book is not a defense of Government operation, although it purports to refute much loose criticism of the United States Railroad Administration. Far from indorsing public control Mr. Hines makes clear his belief that private initiative should be encouraged and declares emphatically that Federal operation of private business, including the railroads, is unwise."

Walker Downer Hines was Commandeur de la L'egion d' Honneur (France), was a member of the Order of White Eagle, 1st Class, of Kingdom of Serbs, Croats and Slavenes, Cross of Grand Officer, order of White Lion (Czecho-Slavakia); a member of the American Bar Association, the New York State Bar Association, the Association Bar of the City of New York, New York County Lawyers Association, the American Economists Association, The Economist Club of New York and the Council on Foreign Relations. He belonged to the Metropolitan Club of America, Century Club, Midday Club, Downtown Club, Automobile Club of America, the Metropolitan Club of Washington, the Chicago Club of Chicago and the Interallied Club of Paris, France.

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A. P. C.

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WILLARD ROUSE JILLSON

b. May 28, 1890

Willard Rouse Jillson, author, geologist and historian, was born in Syracuse, New York, the son of Willard Rogers and Anna Delle (Bailey) Jillson. He received his education at public schools in New York State, graduating from Syracuse High School in 1908, receiving his Bachelor of Science degree from Syracuse University in 1912 and Doctor of Science degree in 1921. He received his Master of Science degree from University of Chicago in 1916 and at Yale University in 1917. Berea College (Kentucky) bestowed upon him the honorary degree of Doctor of Science in 1925. He married Oriole Marie Gormley of Prestonsburg, Kentucky, on September 10, 1917, their children being Marie Gormley, Oriole Frederica, Willard Rogers and Ann Elizabeth. He is a Republican and a Unitarian and

lives in Frankfort, Kentucky

Doctor Jillson was instructor of geology at the University of Kentucky, 1918-19, he lectured on the geology of Kentucky. He was state geologist and director of the Kentucky geological survey from 1919 to 1932 inclusive, and Kentucky state park commissioner from 1924 to 1932 inclusive. As chairman of this commission, Doctor Jillson effected the establishment of the first four state parks in Kentucky; Natural Bridge State Park, Powell County; Cumberland State Park, Bell County; Pioneer State Park, Harrodsburg; Blue and Gray State Park, Elkton.

These parks were secured as gifts to the Commonwealth of Kentucky, and the precedent thus established has been followed by succeeding park commissions. Doctor Jillson received no compensation or return of expense of any kind for his work in advancing a state park plan for the Commonwealth, but furthered the idea in an altruistic spirit. Upon the entrance of a new state regime in 1932 the office of state park commissioner was created that this work might be continued. The work which he began and his ideals for a state park system have directed national and state consciousness to the vast possibilities of a definitely laid park program which will enrich the attractiveness of numerous places in Kentucky, noted either for historic significance or natural beauty.

During the winter of 1918-19, Doctor Jillson made a report for the city of Louisville on the unused supply of natural gas in eastern Kentucky available for the municipality. This professional advice indicated large potential gas reserves and resulted in the entrance of the Louisville Gas and Electric Company into eastern Kentucky and the development during the last decade of the Big Sandy gas field. This Kentucky field now exhibits about 2,000 producing wells and is one of the most significant in the eastern United States. During the two-year period, 1924-25, it was upon his advice and under his direction that the American Rolling Mill Company began the exploration and successfully developed the highly productive Ashland gas field in the tri-state area of Kentucky, Ohio and West Virginia. In 1935 he acted as technical adviser to the City of Frankfort on natural gas rates in that city's rate case.

During his administration as state geologist of Kentucky, Doctor Jillson mapped the entire state of Kentucky by counties, and described in bound reports all of its mineral resources. He produced and published a new map for each of the one hundred and twenty counties of Kentucky. For many counties two or three different types of maps were made, these totalling altogether two hundred and thirty-eight new maps for this commonwealth. Most of these were at the same scale of one inch to a mile. This achievement, so much in the interest of the people of Kentucky, came as a result of fourteen years of persistent effort, and is unequalled in scope and significance by the record of any other state geological survey

in the country or abroad. In 1936, when 46 years of age, Doctor Jillson had written 46 books, 200 pamphlets and a vast number of news articles.

CRITICAL ESTIMATES

The Louisville Herald of January 29, 1923, states: "Doctor Jillson's recent publication, Natural Gas Resources, reviewing the potentialities of Kentucky in respect to that valuable substance, was recently reviewed by the Herald. During the two-year period, 1919-20, according to the bibliography of North American geology, bulletin 731, just issued, compiled by J.M. Frasure, of the United States Geological Survey, Doctor Jillson led every state geologist in the country in volume and extent of his reports and work done. During that period, he produced 23 reports, with 1218 pages."

According to the Louisville Courier-Journal of February 12, 1923: "Dr. Willard Rouse Jillson, Kentucky's State Geologist, is a Kentuckian by inclination. He is therefore as good a Kentuckian as if he had been, through no design of his own, born a Kentuckian, yet he is not a native. His case illustrates a point which the Courier-Journal has made more than once, and that is, that capable men rather than a native looking for a job in public service, should be chosen for an office which may be filled by appointment, and without regard to where a man's parents reside before he was born."

In A Bibliography of North American Geology for 1919-20; published by the United States Geological Survey, Doctor Jillson heads the list of forty-seven State Geologists, precedence being given for research work done by state geologists individually during the period covered by the bulletin.

"It may be said that there are other standards of merit, and that the individual research work done by a state geologist does not tell the whole story of his usefulness. But Kentucky, a backward state, needs especially work which invites the attention of the state to its varied and widely distributed resources. Dr. Jillson's papers, pamphlets and books have been written in language a layman understands easily, and with inspiration which should be to the reader inspiring.

"The Kentucky Geological Survey has been a starved bureau, too little valued, with the result that Kentucky is far behind the more progressive states in much work, such as mapping, that ought to be done. Handicapped by these difficulties, Dr. Jillson has, nevertheless, made a good record, and among geologists a good reputation, by his Kentucky work."

The Louisville Herald of April 17, 1926, states: "Dr. Willard

R. Jillson, director and state geologist, who will sail tomorrow from New York accompanied by Mrs. Jillson, for Madrid, Spain to represent Kentucky at the International Geological Congress, will extend an invitation to King Alfonzo and Queen Victoria to visit Kentucky this summer. Mr. and Mrs. Jillson will be presented to the court by the American Ambassador to Spain and at the time of his presentation Dr. Jillson will extend the special invitation of the Mammoth Cave National Park Association for the King and Queen to visit Kentucky this summer during their tour of the United States.

"Dr. Jillson goes to the International Geological Congress as the official representative of Kentucky under appointment of Governor W. J. Fields. He will read a paper at the congress on 'The Geology of the Oil Shales of the Eastern United States', in which he will indicate among other facts, that they possess the ultimate substitute source for natural petroleum."

Doctor Jillson is a member of the Royal Geographical Society of England; American Association for the Advancement of Science; National Geographical Society; American Geographical Society; Seismological Society of America; American Association of Petroleum Geologists; Association of American State Geologists; American Institute of Mining and Metallurgical Engineers; Kentucky Academy of Science; American Mining Congress; Southwestern Geological Society; Kentucky State Historical Society; American and Mississippi Valley Historical Societies; Society of Colonial Wars; Sons of the American Revolution; Troop D, Calvary, New York National Guard.

Doctor Jillson is a member of the Filson Club.

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ADDITIONAL REFERENCE:

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F.L.M

ANNIE FELLOWS JOHNSTON

b. May 15, 1863
d. Oct. 5, 1931

Annie Fellows Johnston, author and writer of juvenile fiction, the daughter of the Reverend Albion Fellows and Mary (Erskine) Fellows, was born in Evansville, Indiana. She was educated in the district school at McCutchansville, Indiana, the public schools of Evansville and had one year at the University of Iowa, Ames, Iowa. In 1888 she married William L. Johnston and lived in Evansville, Indiana. In 1898 she came to Pewee Valley near Louisville, Kentucky to reside permanently. She was a Methodist.

Her father, Albion Fellows, was a Methodist minister whose family came to Illinois from New Hampshire when he was quite small. Her mother was the granddaughter of a Maryland Colonist who freed his slaves for "conscience sake" and removed west to Ohio. Another grandparent was a Scotch Covenanter who immigrated to America to join the New Harmony Colony and eventually settled in the frontier hamlet of Evansville, Indiana. Her father dying when Annie was two, the mother took her three daughters to McCutchansville. While here she read the entire Sunday school library, Godey's Lady's Book, St. Nicholas, The Youth's Companion and wrote stories and poems in imitations of those she read. Her first published work was a poem, The Harvest, written at the age of sixteen. She received seventy-five cents for her next poem, Apple Blossoms, and later when she received ten dollars for her poem, Bob White, she seriously contemplated writing.

After finishing her scholastic training Miss Fellows taught for a period, worked in an office and travelled for a short time in New England and Europe. The year she returned from abroad she married a cousin, William L. Johnston, a widower, to whose three children she became devoted. Her husband encouraged her writing and her first stories were accepted by The Youth's Companion. She let the children's reaction to these stories guide her in estimating their suitability and appeal. Her first published book Big Brother, was based on a summer trip she and her sister, Albion, had taken to Iowa. Joel was written for a contest, being the story of a boy who lived during the time of Christ and who was healed of his infirmities by the miracles he witnessed.

A visit to Pewee Valley near Louisville, where her husband's children had lived with relatives, was the impetus for the writing of The Little Colonel. In this quiet and aristocratic suburb she had met the real Little Colonel, a child of beauty, charm, and gentle manners, yet possessing the temper of her grandfather, a former Confederate officer. Pewee Valley became the Lloydsboro Valley of the story, which was to be the first volume of a series of delightful stories that brought her fame and made her name known and loved

by countless thousands.

Her husband's death four years later resulted in her taking up literature seriously. In 1898 with her son and daughter, Mary, she removed to Pewee Valley, which then became her permanent home. Residence here was interrupted for a period of eight years by a sojourn in the southwest, Arizona, California and Texas where she remained with her son in his futile quest of health. Incidents of these years are the background of the Mary Ware stories, the Quilt That Jack Built and the Little Colonel in Arizona. In the Desert Of Waiting, is the beautiful allegory of the Camelback Mountain known to all Phoenix. This work was translanted into Spanish for use in the schools in Mexico, into Japanese, and done in Braille for the blind.

Upon her return with her daughter to Pewee Valley in 1911, she purchased The Beeches for her home. This appears in the Little Colonel series as The Locusts. She travelled extensively, gathering material for subsequent writings, each of which abounds in the atmosphere of its particular locale: The Giant Scissors, (France); Two Little Knights Of Kentucky, (Kentucky); Georgiana Of The Rainbow and Georgiana's Service Stars, (Cape Cod). Incidents of the Chicago slums, the islands of the Gulf of Mexico, mountain villages of Switzerland and the peasants of a village in Tourraine, are the stores from which she draws for other literary works. While writing her thirty-eight volumes, she contributed steadily to the Youth's Companion, Munseys, McClures and Century magazines. Travelers Five, is a collection of some of Mrs. Johnston's short stories for grownups which previously had been published in various magazines. Several volumes, translated into foreign languages and read avidly in far-away countries have made Kentucky familiar to the far reaches of the earth. In the warp and woof of her stories are blended legends, original poems and allegories. Many clubs have been formed all over the country by young readers as a result of the Order of Hildegarde, the story of which appears in The Little Colonel at Boarding School.

More than a million copies of The Little Colonel series have been sold, their popularity varying a little. The Land of The Little Colonel, begun in 1920, and not finished until 1929, has illustrations made from photographs of persons and places that inspired the Little Colonel series. This work was intended to be an autobiography. The Little Colonel Memorial House in New York City was opened May 5, 1895. It was the gift of his home by a millionaire bachelor. It is called "Locust", and many things pertaining to the Little Colonel are to be found there. The Fox Film Corporation bought the film rights to the Little Colonel. The production has since been seen in motion pictures.

Mrs. Johnston says in the Land of the Little Colonel: "The greatest thing, of course, that my work has brought me is the

friendship of such a host of children and young people. It was a delightful surprise to me when I heard of the first club formed as a result of the Little Colonel's 'Order of Hildegarde'. Now they are scattered all over the United States, and I often receive letters from those who say they have been saved from some girlish foolishness by the warning of the Three Weavers, and are making their standards those of the Silver Yardstick. Sometimes, when I look at the insignificant pile of books which bear my name, and then think of the response they have called forth, I feel somewhat the same awe that must have stirred the heart of that lad of Galilee when he found his few small loaves and fishes feeding the multitude. And then I remember that his miracle and mine were wrought in the selfsame way. Only because his offering was put into the Master's hand was it multiplied. No page that I have written was begun without a prayer that it might thus be taken, blessed and used."

This beloved author passed away at her home, "The Beeches", ("The Locusts" of the Little Colonel series) and was buried in Evansville, Indiana, from the church of which her father had been pastor.

Three years after her death, her publishers, Page and Company, issued the outstanding juvenile book of the year--Mrs. Johnston's For Pierre's Sake and Other Stories. The manuscript of these stories was found in her desk after her death. They bore marks of revision evidently made with the view to publication.

CRITICAL ESTIMATES

A tribute to Mrs. Johnston's honor was broadcast over W H A S, the radiophone of the Courier-Journal and Times, in Louisville, Kentucky on October 6, 1937.

The Boston Transcript printed the following article: "Annie Fellows Johnston is in our opinion the most gifted and the most helpful of the present-day writers for young people. Her stories are not only beautiful but purposeful and of the nature that leaves bright spots in the memory."

An expression from the New York Times reads: "Mrs. Johnston has a rare gift in producing little stories in the nature of allegories full of spiritual significance and beauty."

Miss Bernice Bell, head of the children's work in the Louisville Free Public Library, comments on the demand for the books among adults. The series is on the regular circulating list of the library for its school branches, because of constant requests. "These books will be read as long as there are children," said Miss Bell.

Mrs. Atwood Martin, Louisville author, a friend of Mrs. Johnston for thirty-four years stated. "Anne Fellows Johnston is more widely

read than any other juvenile writer since Louisa M. Alcott. One sees the Little Colonel books whenever one steps off a train, in China, Samarakand, or South Africa."

Her clubs were: League of American Pen Women, Lyceum Club, London; the Authors' League, New York; Woman's Club and Authors Club of Louisville.

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(Louisville Free Public Library)

L. T.

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ELEANOR MERCEIN KELLY

b. August 30, 1880

Eleanor (Mercein) Kelly, novelist and short-story writer, was born in Milwaukee, Wisconsin, the daughter of Thomas Royce and Lucy (Schley) Mercein. On her father's side she is descended from an 'emigre' Royalist family of Southern France, whose earlier forebears came from the region of the Pyrenees Mountains and are of Basque origin. Her mother came of a family long established in Maryland, a family which boasted Admiral Winfield Scott Schley of Spanish War fame as one of its members. Mrs. Kelly attended the Milwaukee public schools and was graduated from Georgetown Convent of the Visitation as valedictorian and medal winner of her class in 1898. She was married to Robert Morrow Kelly, Junior, of Louisville, Kentucky, on June 4, 1901. She is an Episcopalian in religion and an Independent in politics. Her address is 117 Edge Hill Road, Louisville, Kentucky.

Eleanor Mercein Kelly is an able lecturer, widely travelled, and

has more than a nodding acquaintance with members of European royalty. She is an able student of ethnology and archaeology.

Her first novel, Toya, The Unlike, was published in 1913. The story is that of a little Japanese- American girl who upon the death of her parents is sent to America to live with a rich grandfather who has never forgiven his son for marrying a Japanese.

Three novels of Kentucky followed between 1913 and 1920, each of them being declared by reviewers to be thoroughly readable and particularly successful in the creation of atmosphere. The first of these, Kildares of Storm, published in 1916, sets forth in dramatic fashion the love stories of a mother and her two daughters.

This was followed by Why Joan? two years later, a difficult theme somewhat artistically handled and whose locale is Louisville, Kentucky.

Most of the stories have a foreign background, and in 1938 Eleanor Mercein is best known for her stories of the Basque folk-- those dwellers in the Pyrenees Mountains along the French-Spanish border, whose language resembles neither, and of whose origin little is known.

Inspired by her paternal Basque ancestry, Mrs. Kelly visited and studied these interesting people of such noble bearing and quaint customs. So popular have her Basque stories proven to be, and so accurately has she caught the spirit of these strange people in the delineation of their character, that she is looked upon as one of the world's leading authorities on the subject. Her books on the Basque country have so captivated the public fancy that tea-rooms, country houses, babies, dogs, millinery, and even dress-fabrics have been named out of their pages, according to Harper's Magazines.

The beginning of a series of these delightful short stories of the Basque people appeared in the Saturday Evening Post in 1926 and were published in book form in 1927 under the title Basquerie. The same characters appear in each of the short stories and depict different episodes in the lives of this redoubtable clan of which Esteban, rich, handsome and heroic, is the head.

Esteban is beloved by Emily, a thoroughly adorable American girl engaged in the not unworthy pastime of seeking-- and finding-- a wealthy husband. Esteban's grandmother is Mme Uruity, a formidable matriarch who rules her tribe with an iron hand which knows not a velvet glove. She is fascinating in her mental processes and is a more masculine executive than any of her sons or grandsons, yet typically feminine in her vigilance for the family's welfare.

Of this lovable and proud Basque family, the New York Times of November 27, 1927, states of Basquerie: "The characters are as immortally enchanting, yet as inimitably human as only a skilled craftsman with loving sympathy for his material could produce." Such was the popularityof Basquerie that it appeared as a moving picture in 1931.

Mrs. Kelly's short story, Monkey Motion, the story of a Kentucky negro which originally appeared in the Pictorial Review, was selected by the judges as one of the fifteen out of twenty-five hundred short stories published between October 1926 and September 1927, as being worthy of republication in the O. Henry Memorial Prize Stories for 1927.

Basquerie was followed by the Book of Bette; Spanish Holiday; Nacio, His Affairs, Sea Change; Arabasque; Sounding Harbors; Mixed Company. In addition to the Saturday Evening Post, Mrs. Kelly's stories have appeared in Pictorial Review, Ladies Home Journal, Harpers, Century, Munseys, McClures and others.

CRITICAL ESTIMATES

Of Kildares of Storm, the New York Times of February 4, 1917, says: "If you read fast, then do not hurry past your favorite bookshop, but go in and buy Kildares of Storm. If you read slowly, do not start the volume, for you won't be able to do anything else until you finish it."

The last of the author's triology of Kentucky novels was, The Mansion House, published in 1923. It attracted widespread and favorable comment by reviewers and the reading public. Of it the Louisville Herald-Post of March 29, 1925, states: "Mrs. Kelly's success in investing her characters with actuality, with personality, is a chief source of interest and appeal. But the reader is held also by the humor, persuasively playing, and by the mellow wisdom which gives the narrative a richer texture, a deeper note, than that of the author's earlier work."

On July 8, 1925, the Boston Transcript says: "Likeable characters people The Mansion House, and their experience over a period of years go to make an interesting story, agreeably told."

Mrs. Kelly is a member of the Society of Colonel Dames.

Her Clubs are; Louisville Arts, Louisville Woman's and in New York, The Cosmopolitan, and Query.

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Sea Change	1931
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Sounding Harbors	1935
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Contributor to numerous publications	

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

F.L.M.

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CLEVES KINKEAD

b. March 4, 1882

Cleves Kinkead, author and playwright, was born in Louisville, Kentucky, the son of Robert C. and Julia (Grinstead) Kinkead. His early education was received in private and public schools of Louisville, after which he took special studies at Centre College, Danville, Kentucky, and later at Harvard University, Cambridge, Massachusetts. He studied law at the University of Louisville and spent some time at Oxford University, England. In 1917 he was married to Kathleen Patch of Shelburne, Massachusetts. He lives at 433 Park Avenue, Louisville, Kentucky. He is a Republican.

Mr. Kinkead, whose play, Common Clay, had such phenomenal success, began his career as a newspaper reporter, having served with the St. Louis Republic, the New York Press and the Louisville Evening Post, after which he practiced law, being associated with his father Judge Robert C. Kinkead. In 1908 he

was elected to the Kentucky Legislature as representative from Louisville and had the distinction of being the youngest member of that body. He also practiced law for a time before the United States supreme court.

In 1913 Mr. Kinkead gave up politics as a profession to take up playwriting. As he said, this was mostly by accident, although ever since he entered journalism, he had a desire to write a play. With this idea in view he gave up his work in Louisville and went to New York. Quite by accident he went to Boston where he heard that there was a vacancy in the dramatic class at Harvard. A few weeks later Mr. Kinkead was invited to fill this vacancy.

Mr. Kinkead's first play, The Four Flushers, is a satirical comedy of New York life which was produced by the Harvard Players and pronounced by John Craig, donor of the Harvard prize, one of the best that has been written by an amateur. The Players Club of Louisville gave it with much success in 1921. It is a brilliant one-act play with a cast of five--the four-flushing husband, his wife, affinity, the butler and a visitor.

Common Clay, his greatest success, written while attending Professor Baker's dramatic class at Harvard, and winner of the Harvard Prize, is a sociological play, dealing with the problems of a young girl who is unprotected by a social background and forced to accept domestic service. It was first produced in John Craig's Castle Square Theatre in Boston, where it had an unprecedented run of twenty-two weeks. Jane Cowl and John Mason played in it next at the Republic Theatre in New York where it "held the boards" for a year before going on tour. After this Miss Cowl and Mr. Mason each headed one of the four companies which took it on the road. It is a great favorite with stock companies and road shows and has been one of the most popular plays of the present generation. In 1920 it was given in Yiddish at the Shubert-Garrick Theatre in Washington, while in 1923 it was produced in Manchester, England, and subsequently had a London premier with Frances Carson in the leading role. The play was novelized by D. Torbett,(pseudonym) and was also made into a picture in which Fannie Ward had the leading part. In 1930 it was again produced as a picture with Constance Bennett enacting the role of Ellen Neal, the leading character. However, Hollywood's interest did not end here as in 1936 the authors of Private Number, Gene Markey and William Conselman, attributed the inspiration for their play to Mr. Kinkead's Common Clay.

In 1920 the premier of his play, Moods of The Moon, was given in Washington. This immediately preceded its New York presentation, during which the play's name was changed to Your Woman and Mine. This play deals with politics in Kentucky and the curious title is explained by one of the principal characters, thus: "There are two kinds of light: when the sun shines, everything is clear, but when the moon shines everything is queer." The failure of this play to

achieve the success of his earlier ones has been ascribed to its political nature.

In the same year Mr. Kinkead went to Culver City, California, at the request of the Goldwyn Studios to write scenarios for six months, a project on which he was associated with another Louisville playwright, Thompson Buchanan.

Mr. Kinkead is widely known and popular. He has a keen and quaint sense of humor, a curiously incisive insight into life, with a gently satirical attitude toward sham and social deceit. He is eminently modest in regard to his literary talents. He is an amateur actor who has frequently delighted Louisville audiences.

CRITICAL ESTIMATES

H. T. Parker, in the Boston Transcript, January 8, 1915, says of Common Clay: "Mr. Kinkead writes with a sense of the theatre. He is not merely skillful and fluent with his instrument, but he has the feeling for its voice that seemingly makes him instinctively selective of what he would project across the footlights and persuasive, holding and at moments even suspensively moving in the projection itself."

Opie Read stated in the Courier-Journal February 23, 1917: "The strength, the charm, the thrilling and unexpected revelations of Common Clay lie in its nature art. It is held together with staunch muscles, and is thrilled with nerves threatening to snap. In any other age it would have been acclaimed a masterpiece. In this day of distorted shadows and the filming of exaggerated fat, we must accord to it at least a victory."

The Courier-Journal, April 22, 1921, referring to his one-act play, Four Flushers, said: "This comedy was easily the best of the evening and there were calls for the author, but he did not speak, though he had come from New York especially to witness the first performance of his first play in his home town."

Mr. Kinkead was a first Lieutenant of Infantry during the World War. He is a Masen; a member of Kappa Alpha. His clubs are: Pendennis; Louisville Country Club; River Valley; (Louisville) Players (New York) and Harvard (New York).

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(Louisville Free Public Library)

F.L.M.

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ELEANOR TALBOT KINKEAD
(Mrs. Thompson Short)

Eleanor Talbot Kinkead, author, was born in Kentucky, the daughter of William Bury and Elizabeth Fontaine (Shelby) Kinkead. She was educated by her father and at the State College of Kentucky, Lexington. In 1917, on September 5, Eleanor Talbot Kinkead was married to Major Thompson Short. Mrs. Short is a Presbyterian. Her political affiliation is with the Democratic Party. Residence is at 423 Second Street, Lexington, Kentucky.

Her first book appeared in 1892, the title being 'Gainst Wind And Tide. Young Greer of Kentucky followed three years later, and Florida Alexander was brought out in 1898. It was some ten years before her marriage that she authored her first important book--the first of a trilogy, entitled The Invisible Bond. A year later the second in the series made its appearance, The Courage of Blackburn Blair. It was not until 1920 that the final book was published under the title of The Spoils of the Strong. In the meantime, however, and since, many of her novelettes and short stories were, and have been published in magazines throughout the country. She is also the author of a number of photo-plays.

Eleanor Talbot Kinkead's work may be said to lean to the idealistic rather than toward the modern trend of realism. It seems, according to present views, that the ideal cannot be realistic in character--that the writer must not portray a character as an ideal person or one who even approaches that state of being. In spite of such views, such as they are, Eleanor Talbot Kinkead wrote according to her own dictates, picturing her characters as she saw fit. She was not concerned particularly with what the majority of contemporary writers were trying to do.

CRITICAL ESTIMATES

Who's Who Among North American Authors mentions Eleanor Kinkead's

Ancestors: "Now engaged in dramatic work, ancestry of family dates to foundation of Kentucky; mother's ancestor a famous Revolution officer, being its first governor and father being a jurist of distinction whose ancestry reached back to the Lairds of Kincaid of Scotland and to the Blackburns and Pryors, originally of Virginia. General character writing belonging to the idealistic, rather than to the realistic or romantic order."

Quoting a short reference to her work from Kentucky in American Letters, Vol. 2: "When Mr. Fox followed the trail of the Goebel tragedy he was poaching upon the especial preserves of Miss Eleanor Talbot Kinkead, whose romance of the 'Autocrat', The Courage of Blackburn Blair (New York,1907) was widely read and reviewed."

The Louisville Evening Post of March 13, 1906, speaks of the author's works having Kentucky settings: "Miss Eleanor Talbot Kinkead, of Lexington, is at work on a new story, the subject of which is not yet given to the public. Miss Kinkead's novels have dealt chiefly with Kentucky life, a life which she knows intimately and describes with great sympathy and delicate appreciation."

From the Book Review Digest of 1906: "This sweet and wholesome tale, although by no means devoid of dramatic excitement, has nevertheless a tranquilizing effect upon the mind; is seems somehow to have a life apart from the sickly everyday world, and to breathe an air of its own, pure, uninfected by the malaria of most current fiction.

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A.P.C.

GRANT COCHRAN KNIGHT

b. April 15, 1893

Grant Cochran Knight, author and educator, was born in Williamsport, Pennsylvania. He is the son of Leni Richard and Regina (Cochran) Knight. He was educated at the Lycoming County Normal School, in Pennsylvania, the Dickinson Seminary of Williamsport, Pennsylvania, Albright College and Gettysburg College. Mr. Knight also did post-graduate work at Columbia University, New York City. On April 12, 1922, he married Ruth Martin Elliott of Englewood, New Jersey. Mr. and Mrs. Kmight have two children, Emily Halloday and Dorothy Cochran. His residence is at Montclair, Lexington, Kentucky.

Upon graduating from Gettysburg College in 1918, Mr. Knight accepted a position as instructor in English at the University of Kentucky. Shortly afterward he was made assistant professor of English and he later became associate professor of the same subject.

It was then his first book, Superlatives, was publisher, followed six years later by The Novel In English. This latter work was a survey of the English and American novel from the eighteenth century to the present. It was a critical, analytical treatise, showing among other things, the modern trend of realism in recent literature. Probably his next work, American Literature And Culture, won more comment for the author than any of his other books. It dealt with American literature from the "Literature of American Colonization" period, through the "Romanticism Era", down to the present day school of realistic literature. Mr. Knight treats all three phases of American literature as impartially as his likes and dislikes will allow. His individual criticism of authors, both living and dead, are less reserved, however, he leaves the reader with a definite appreciation of the old order of "Romanticism".

In 1935 James Lane Allen And The Genteel Tradition was brought out. The biography of James Lane Allen was the first full length work on Allen's life and had as its authorities the novelist's own autobiographical notes, statements, letters and journals. True to his appreciation of Allen's period of literature, Professor Knight upheld the Genteel Tradition, and defended the Allen school of Romanticism, claiming that it was not as silly and futile as some present-day critics would have their following believe. He has drawn Allen as an interesting and complex person, the first biographer to do this at any length. Mr. Knight goes to some trouble to show that Allen, being the last of his brethern of the romantic period, was influenced by the trend literature was taking in the hands of other novelists. He reveals an author who was desperately, but sullenly, attempting to follow this trend of modernism. This change was noticeable, Mr. Knight says, in "The Reign of Law" and the "Mettle of the Pasture", both striving to please the newer devotees of the realistic novel. Mr.Knight prefers to view Allen in the light of his own period

of literature; he prefers to see him as an author who portrayed his own native "Genteel Tradition" setting in Kentucky-- a writer of his period--rather than as an author whose works are to be compared with the portrayer of the realistic era. Thus he may be viewed and judged in his true perspective--an important writer of his day, who at one time was adjudged second only to Hawthorne by critics of the day. The responsibility for Mr. Allen's character of writing, he says, may be laid at the door of the people, themselves, of the period, who demanded that the Genteel Tradition be expressed.

CRITICAL ESTIMATES

Quoting a short review of The Novel In English from the Louisville Times of October 3, 1931: "Grant C. Knight, associate professor of English at the University of Kentucky, Lexington, has written a very interesting study of the development of the novel in English. The range is from the romance of the age of chivalry to the realistic novels fresh off the press of today.

"In spite of the wide range, there is enough of special detail to make this a thorough readable book. Especial attention is given to such books or authors as make a distinct contribution to the development of this literary form. The author displays a catholic taste that makes him fair to the many different styles and points of view necessarily discussed in a treatment of the English novel. There is no evidence of personal preference which so often vitiate literary criticism, especially where the contrasting tendencies toward realism or romanticism and their comparative merits come under discussion. There is a splendid bibliography at the end of each chapter which is for students desiring to pursue the subject."

The New York Times of July 20, 1932, reviews American Literature And Culture: "The outlook for the American novel is a cheerful one, according to Grant C. Knight, Associate Professor of English at the University of Kentucky, whose book 'American Literature and Culture' has been published recently by Ray Long & Richard R. Smith, Inc.

"'We do not boast anyone to rank with Galsworthy, Bennett, Wells, or Virginia Woolf; we have no satirist with the intellectual equipment and bitterness of Aldous Huxley, Mr. Knight says: 'but among writers just below those of the first rank we need fear no competition with the English or, indeed, with any other nationality. Ernest Hemingway, Thornton Wilder and Elizabeth Maddox Roberts, already of established reputation not confined to the territorial limits of the United States, may well add lustre to the history of American Literature, Mr. Hemingway may sputter out with the close of the period which inspired him,' continued Mr. Knight. 'Mr. Wilder has not yet proved that he can handle the long novel form with dexterity; but Miss Roberts is the creature of no

movement of revolt nor is she limited to the carving of cameos,'

Although calling Eugene O'Neill 'the foremost dramatist we have yet produced, 'Mr. Knight asserts that some of his popularity'must be attributed to a current morbid interest in the psychology of sex relations, to publicity, and to the wish to see plays of which everyone is talking. For these motives, Mr. O'Neill, to be sure, is not responsible.' Theodore Dreiser, Mr. Knight calls 'the most important novelist, the United States has yet produced.' He has reflected through the prisms of his sympathetic interpretation the light of American civilization as he has caught it. The reflection may be distorted, it certainly gives no rainbow colors to please the ultra-romantic, but no one has shown us more plainly the dancing, wavering, dizzy and grotesque notes that constitute American men and women, swallowed up in the long bright ray of eternity."

From the Courier-Journal of October 23, 1923, a review of the book, American Literature And Culture is quoted: "A text book that makes interesting reading for any student of American literature, or for those who do not commit themselves to study but like information approaches to literature, is Grant C. Knight's last volume. Mr. Knight is associate professor of English at the University of Kentucky. The Literature of Colonization, The Literature of Romanticism and The Literature of Realism are the three divisions of the book. There are one or two remarkable omissions in it, and some of the author's opinions will give rise to discussion, but he has skillfully brought a large amount of lieterary data into a comparatively small compass and made it easy to read."

The Lexington Herald, May 12, 1935, mentions the biography, James Lane Allen And The Genteel Tradition: "One of the new books just announced by the University of North Carolina press is Grant C. Knight's 'James Lane Allen And The Genteel Tradition,' which forms one of a series of volumes dealing with southern literature and society. Professor Knight is associate professor of English at the University of Kentucky. This biography, on which Professor Knight has been working some seven years, presents not only the first full-length account of Kentucky's most noted writer but also, by exposition of literary and social trends, a chronicle of the whole important American era (1894-1925) through which the novelist lived.

"Mr. Allen's life is presented in full detail; his early years in the Blue Grass, his relations with various Blue Grass families, his career as student and reluctant teacher, his first attempts at literature, his moving to New York City, his evolution from romanticism and realism, then to symbolism and finally to an extension of symbolism and realism to the blend of universal scope. Allen's personality also is examined carefully, with explanations of man traits which made him seem difficult socially. The last part of the volume, called by the editor of the University of Carolina press 'the most original critical thing that has come my way for a long time,

defines and defends the tradition of gentility in literature and attacks the hardboiled school as represented by Faulkner and Caldwell. Mr. Knight also is author of 'Superlatives', 'The Novel In English', 'American Literature And Culture', and editor of 'Readings from the American Mercury.'"

The same book is reviewed in the New York Times of November 28, 1935: "At the outset Professor Knight proclaims the warning that he is under no illusion about the rank James Lane Allen, 'the last champion of The Genteel Tradition,' occupies in the Republic of Letters. As a writer, he frankly admits, he was never of the first class. Yet at one time the author of 'The Choir Invisible' was ranked by the representative critics of his day as second only to Hawthorne among our novelists, and the circumstances, Professor Knight thinks, deserves a critical explanation. The critic's fairness does not stop with his warning. It carries him through to the end, and the result is more than a sympathetic portrait which rescues Allen from undeserved oblivion; it is also the panoramic background against which the figure of Allen stands, and from which he cannot be dissociated, and this background at once explains and justifies him. This is to say that Professor Knight has achieved an admirable piece of criticism that in this instance can have meaning."

The review goes on to say: "Professor Knight is at some pains to show the full extent of the responsibility of the Genteel Generation, of whose manners, foibles and ideals Allen was so faithful a recorder. It may be held against him that he was no prophet, no rebel, that he held strictly to the society in which he was born and to the literary fashions of his day, and that he did not project himself into the society to come, with its growing predilection for 'slices of life', human existence in the raw, presently to culminate in the hard-boiledness of our own day. This was his limitation, if at all."

Again quoting from the same sources: "Much is explained by Mr. Allen's childhood: it was secluded and lonely; his father nothing, his mother everything. Later he had to take care of his widowed mother and of his sister after her unfortunate marriage; peculiar circumstances attended his relations with both. And he never married. Fortunately, Professor Knight does not make too much of his 'complexes'. And, on the whole, Allen emerges a bigger man than perhaps his biographer originally intended he should. The Genteel epoch, however, stands convicted of making James Lane Allen a lesser man than he might have been."

In a review of the same book by Mr. Knight, the Courier-Journal of December 8, 1935, says: "It is fitting that the first book-length biographical study of James Lane Allen should come out of Kentucky. For Allen, who was born and bred in the Bluegrass, celebrated Kentucky in all of his best known stories; and even when his native State followed the rest of America in deserting

him and he in turn deserted Kentucky, he suffe ed a keen nostalgia for the scenes and characters he loved. Grant C. Knight, the author, a professor of English at the University of Kentucky, is not himself a native Kentuckian, but he brings to his task a sympathetic interpretation of the land that nourished Allen, as well as a broad sense of national importance entirely free from sectional patriotism.

"Professor Knight called his book 'James Lane Allen And The Gentell Tradition'. The grammatical form of the title is accurate, for there are two things here, a biography of Allen and a critical evaluation of The Gentell Tradition in American letters and in American life. The two, of course, are inextricably bound together. Allen would be incomprehensible without a knowledge of the tradition to which he belonged; the tradition would be imperfectly understood without including its last and, in many ways, its most sincere representative."

Quoting from the same source, the review continues with: "Professor Knight does not attempt to make Allen a great author, nor does he advocate a return to the Genteel Tradition. Allen, he says, was 'because of his place in the literature of his time and because of his character, a gentleman whom I could admire.' And then he adds, 'I nurse no delusion as to his greatness. As a writer he was never of the first class.' And of the Genteel Tradition he says, 'Although I have sought to define and defend the Genteel Tradition, I by no means uphold it or long for its return as a paramount influence upon our literature. I have intended only to assert that the Tradition had and has its good uses and that the genteel writers were not so silly and so futile as rebellious critics of the Coolidge era proclaimed.'

"These statements from the preface, which is as fair a review of the book as could be wished, are typical of the sanity and balance which Professor Knight brings to his two subjects. He does not overdramatize the figure of James Lane Allen, though the materials for such a treatment were frequently present. He does not, in spite of the hilarious parody of a 'hard-boiled' novel in the final chapter, glorify the Genteel Tradition."

A notice of foreign publication of the book, James Lane Allen And The Genteel Tradition, appears in the Courier-Journal of December 8, 1935: "The Literary Supplement of the London Times carried a two-column review of Grant C. Knight's 'James Lane Allen and the Genteel Tradition' for October 10, in which it pointed out intelligently the significance of the Kentucky writer for the present day. Mr. Knight's book is distributed in England by the Oxford University Press."

Mr. Knight is a member of the Modern Language Association and the American Association of University Professors. He belongs to the Sigma Upsilon Fraternity and is a member of the Arts Club of Louisville, Kentucky.

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Louisville Free Public Library)

A. P. C.

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ARTHUR KROCK
b. November 14, 1886

Arthur Krock, editor and journalist, was born at Glasgow, Kentucky, the only child of Joseph and Caroline Wendell (Morris) Krock. He attended the primary and secondary schools of Barren County, Kentucky, and of Chicago, Illinois, and was graduated from Lewis Institute, Chicago, with the degree of Associate of Arts. In 1911 he married Marguerite Polleys of Saint Paul, Minnesota. They have one son, Thomas Polleys Krock. Mr. Krock is a Democrat. He lives on Long Island, New York.

Coming to the Louisville Herald as a police reporter in 1906, Mr. Krock quickly demonstrated his worth. In two years he became night editor of the Associated Press in Louisville and shortly was appointed Washington correspondent for the Louisville Times and the Courier-Journal, a coveted experience and honor. In 1915 he returned as editorial manager for the Courier-Journal and the Times. As assistant to the editor, Arthur Krock was closely associated with the great Henry Watterson and at his death, became editor in chief for both papers.

During the Peace Conference, 1918-1919, Arthur Krock was in Paris contributing syndicated articles to the American Press. It is significant of his standing as a journalist and of his forcefulness in getting things done that he was selected one of the three

American members of the Inter-Allied Press Committee, which prevailed upon the conference to adopt a policy of open sessions.

Mr. Krock in 1920, at the personal request of Governor James Cox, was chosen first assistant to the chairman of the National Democratic Campaign. It was shortly after this, in 1923, that his book, The Editorials of Henry Watterson was published, a well-edited collection of the opinions of that eminent journalist. On the occasion of a farewell dinner Mr. Krock made the statement: "I learned my craftmanship under the tutelage of Mr. Watterson and General W. B. Haldeman."

In the same year Mr. Krock gave up journalism to be executive assistant to Will Hays, his particular mission to direct the public relations of the moving picture industry. However, he was not long in returning to his own chosen field as assistant to Ralph Pulitzer, president of the New York World. Four years later he went to the New York Times, leaving his place there as political editor in 1932 to become head of the Washington Bureau and chief correspondent from the Capital. Award of the Pulitzer Prize for the finest record of distinguished service upon the part of any Washington or foreign correspondent, came to him in 1935. This recognition of his analysis and interpretation of public affairs was a tribute to "the editorial mind in news writing."

Arthur Krock has published, besides his book, many reviews and numerous influential articles, chiefly on national politics.

CRITICAL ESTIMATES

The Lexington Herald of May 12, 1935, in reference to the Pulitzer Award, said: "This is what has made Arthur Krock a great newspaper man--his readers know that he is telling them the truth. Mr. Krock is actually an historian of the present day. Others have been protaganists or denouncers; others have been conservative or radical; others have been Rooseveltians or antis; Arthur Krock has been a newspaper man. He has told the truth as he saw it, through trained eyes and in an honest way and has presented facts to back his judgment. This is journalism at its best. If the people of this nation know the truth, the truth will make them free."

Mr. Krock is Chevalier of the Legion d' Honneur, and a member of Delta Sigma fraternity. He belongs to the Metropolitan and the Gridiron Clubs of Washington and to the Pendennis and Country Club of Louisville.

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(Louisville Free Public Library)

L. T.

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CAROLYN APPERSON LEECH

Carolyn Apperson Leech, writer and club woman, was born in Louisville, Kentucky, the daughter of Carolyn (Apperson) and James A. Leech, and descendant of pioneer ancestors noted in history for bravery during Indian attacks, for stern adherence to their religious principles or for public-spirited activities in the interest of worthy issues of their periods. Behind the Virginia settlers were English ancestors of sound civic and cultural ideals, one of whom--a collateral ancestor--was Francis Bacon. Miss Leech was educated in Louisville schools. She is a member of the Presbyterian Church and of the Republican party. Miss Leech makes home, when not travelling, at the Brown Hotel, Louisville, Kentucky.

To the busy round of such interests as charities, travel and social events with old friends, Miss Carolyn Leech might never have attempted to add writing but for the insistence of friends. Miss Leech and her mother had been fortunate in being present in Florence, Italy when that city was in a furor celebrating the safe return of Leonarde's masterpiece, the stolen Mona Lisa. Her account of that day was so genuinely stirring and dramatic, so selective of detail and so colorful that the constant query of hearers was, "Why don't you write it?" So Miss Leech did write When Mona Lisa Came Home, a slender book, unpretentious but charming. It was dedicated in these words: "To Mother, without whom I would see no rainbows."

When Mona Lisa Came Home, was welcomed with delighted approval as friends had prophesied. It appeared at the psychological moment; it was artistic in form as in content, and the public demand necessitated another larger edition. The little book has been spoken of as "a day of the renaissance in modern Florence." Miss Leech briefly but vividly pictures how the Florentine, the humble and the aristocratic, the young and the old, half-clad peasant boys and uniformed officers, the whole picturesque citizenry joined in emotional tribute to the famous and beloved

Mona Lisa. The book creates a mood which illuminates the events and also the temperament and idealism of the Italian people. It closes with the author's tribute to Leonardo: "This super-human, majestic genius". Miss Leech wrote also some essays on art, one in particular The Gospel of Pictures attracting attention. It appeared in Art Life, the organ of the Studio Club of New York.

Carolyn Apperson Leech has done more than "her bit" in hospital aid to the city of Louisville, beginning with the return of soldiers to Kentucky from Mexico. She was an active assistant in behalf of the City Hospital and later had charge of special wards at the Base Hospital of Camp Zachary Taylor as Red Cross Volunteer for Individual Service. She belonged to many national groups for wartime activities. One of her services to patients, to prisoners, to schools and such agencies was the mounting and sending of thousands of copies of art masterpieces, a practical application of the theory expounded in her Gospel of Pictures.

In May 1930, Miss Leech was one of a group of five women presented at Buckingham Palace, by the wife of the American Ambassador, Mrs. Charles Y. Daves, to Queen Mary. It happened that King George was absent on account of illness, his deputy being the Prince of Wales. Miss Leech made her bow wearing a picture gown of ivory moire with a train of heavy Italian lace lined with ivory chiffon, and carrying a white feather fan.

Credited with originating the idea of celebrating Armistice Day as a kind of international holiday, Miss Leech has long been prominent in plans for that event in Louisville. The Memorial Auditorium houses a large collection of interesting foreign flags, the gifts of various allies on these occasions.

Spoken of by the Louisville Times as a leader among Louisville women, Miss Leech has been a prominent club woman, a public-spirited citizen in charitable and civic enterprises, a lover of foreign travel, and, in addition, a writer who could bring to others the charms of the world of art as she sees it.

CRITICAL ESTIMATES

The Louisville Herald, December 6, 1914, said: "The reader finds himself sharing Miss Leech's feelings in gazing on the face of Mona Lisa. The delicate charm and poetic subtlety of the book cannot be described in an attempted criticism. The little work is so fascinating and yet so elusive as to defy cold analysis and in each reading of it new charm is found."

International Studio, October 1915, published the comment: "A suggestion of suppressed eagerness, of breathless hush of expectation emanates from the opening pages of this little book in which the writer draws us near to Florence. Like wandering Dante and Virgil, at

one in comprehension and consciousness of beauty do the two wayfarers who participated in the wondrous homecoming of Mona Lisa approach, one afternoon, through rain and mist, the valley of the Arno".

The review in the Louisville Evening Post of December 12, 1914, ended: "The long shadows fall-- across the city of the Arno and all its wonders-- the night comes and the rare day is over; but to those who have read this little book it lives once again in the heart-- recalled by the magic of thse few pages, the author of which is so unaware of their necromancy.'"

Miss Leech is a member of the Woman's Club of Louisville, the Outdoor Art League, and the Fincastle Chapter of the Daughters of the American Revolution.

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(Louisville Free Public Library)

L.T.

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EDWIN CARLISLE LITSEY

b. June 3, 1874

Edwin Carlisle Litsey, author and poet, was born in Beechland, Kentucky, the son of William Henry and Sarah Elizabeth (Johnson) Litsey. He was educated in public and private schools. On June 5, 1900 he was married to Carrie Rachel Selecman of Springfield, Kentucky, who died October 23, 1910. They had one daughter, Sarah Selecman. He is an Independent in politics and lives at Lebanon, Kentucky.

From the Kentucky Authors Scrapbook we learn that Mr. Litsey spent his boyhood in the country storing up the thousand and one impressions and experiences which were to color his future work. From boyhood he has cherished a love for letters, and in his last school year, found time from the distractions of boys to write a voluminous novel, which ambitious effort, by the way, never found its way into print. He achieved success in literature at the early age of twenty-four years, making his debut with The Princess of Gramfalon in 1898, followed by The Love Story of Abner Stone in 1902. The public gave the latter a generous reception; it had an

instant sale and quickly ran into three editions. The locale of the story is in and around the author's home town, and it reveals the peculiar charm of the bluegrass section. This was followed by The Race of The Swift; The Man From Jerico; A Maid of The Kentucky Hills; Spindrift; A Bluegrass Cavalier; Grist; Shadow Shapes; The Filled Cup. In 1904, the author won first prize in The Black Cat Story contest, in which there were over ten thousand contestants.

The following poems by Mr. Litsey have won prizes in nationwide contests; King Bolomon of Kentucky; Gallows Tree; Cotton Picker; Elijah Wren, and Waif.

CRITICAL ESTIMATES

The Louisville Courier-Journal of June 10, 1906, states: "Mr. Litsey is a passionate observer, his work possesses a subtile charm and delicacy of feeling that is delightful. Particularly appealing are his nature sketches, he understands nature in all of her capriciousness and delineates her with a magic touch."

Of Spindrift, , the Louisville Herald of December 5, 1915, says: "It is easy at a glance to see that Mr. Litsey has spent many a happy hour with Spencer and Keats and Madison Cawein, that he has wandered often in the woodlands and through the meadows of Kentucky, that he has drank deep of the inspiration of the seasons. It is in this mood that he does madrigals, verses, epigrammatic and didactic, in his little volume, but is of nature that he sings his sweetest song."

The Louisville Times of October 28, 1921, says: "He was nearing twenty before he began to receive any sort of recognition. For a number of years he had been publishing newspaper verse, but his goal was the magazines. He was a little past twenty when Vogue, the New York society magazine accepted one of his poems. Then he began to broaden out, and since then his poems have appeared in many of the better known magazines of the day."

His book, A Bluegrass Cavalier, is dedicated, "To all those who believe that Romance is not dead, and who love a tale of high adventure." The Courier-Journal of August 27, 1922, describes it as "an entertaining and a pleasing story."

Of Shadow Shapes, the Boston Transcript of February 1, 1930, states: "It is in his description of nature that Mr. Litsey excels. His style loses most of the stiffness that encumbers it when he writes of people. From his genuine love of the Bluegrass country come delightful-- if at times sentimental-- descriptions in which no blade of grass or tiny insect is too small to have significance for him. His sharp observation is refreshing. Here his style rises above its own level, notably in a long passage on winter who 'hangs spears on the eaves of houses.' Sometimes his interest in his world

proves to be a pitfall, and he forgets to be a novelist and turns instructor as when he interrupts the thrill of the unleashing of the hounds for the first hunt of the year with two pages on the expense, care, and feeding of fox-hounds. He succeeds, however, in bringing home to the reader the beauty of the corner of the world he loves and showing that beauty at its greatest as a background for human life."

Of The Filled Cup, the Louisville Courier-Journal of December 29, 1935, says: "Mr. Litsey has collected here some sixty or seventy of his poems that have appeared in a wide variety of magazines during recent years. His range of subjects is equally wide, from the startling realism of Mountain Child and Hill Mother, two of the best in the book, to the graceful and imaginative romanticism of Old Sailor, or the deftly handled combination of the two in Cotton Picker, one of the six poems that have been given national awards. Many of the poems are in the sonnet form, which Mr. Litsey uses with considerable dexterity. His gift shows at its best when he is dealing with the experiences and observations of every day life. He believes (and proves) that there is as much poetry in the Beggar as in the Stars.

"The book is not written without its weak spots, but a misplaced cadence now and then, or an unfortunately chosen image, as in the first sonnet, is a small price to pay for much that is excellent.

"The Filled Cup is subtitled A Book of Poems for Sarah and is dedicated to the author's daughter, who is a poet in her own right. It remains a beautiful tribute from a father to his daughter, and an addition to the literary tradition of Kentucky."

The Eternal Flame is a story based on three episodes in the life of Jesus. Of this book, the Courier-Journal of November 23, 1937, states: "The book is splendidly written and the reader's interest is enhanced by graphic details of customs and conditions prevailing in times when the Nazarene walked among men. The heart-warming climax leaves one with a sense of restful faith in the great truth upon which rests the hope of the world."

The Louisville Herald-Post of December 9, 1935, states: "The Filled Cup is a book that should be in every library and home. It is poetry of a very high order and shows the author as one who has a deep understanding of human problems and emotions and is blessed with the gift of appealing expression."

Mr. Litsey's poems have appeared in the leading publications of the United States.

His clubs are: Authors, London; National Arts, New York; Arts, Washington, D. C.; Arts, Louisville, Kentucky.

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(Louisville Free Public Library)

F. L. M.

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SARAH LITSEY
(Mrs. Frank Wilson Nye)
b. June 23, 1903

Sarah Litsey, poet, was born in Springfield, Washington County, Kentucky, the daughter of Edwin Carlisle and Carrie Rachael (Selecman) Litsey. She was educated at the Louisville (Kentucky) Collegiate School and at the Sargent School, Cambridge, Massachusetts. On June 17, 1933, she was married to Frank Wilson Nye, of New York City. They live at Nyewold Little, Topping Lane, South Norwalk, Connecticut.

Miss Litsey, whose father is a poet of international fame, began to write and publish verse in various magazines and newspapers as early as 1928. The New York Times, The Christian Science Monitor, The Louisville Courier-Journal and The Louisville Herald-Post all carried her early work. The quality of her poetry immediately attracted the attention of the critics, and her poems were widely reprinted.

In 1930 her poem Arc de Triomphe, which was first published in Harriet Monroe's magazine---Poetry: A Magazine of Verse---was copied in leading newspapers throughout the country. Many of her poems began appearing in the better known magazines. The Poetry Society of America selected several of them for special honors. In

1932 she was represented in a volume, "Principal Poets of The World," published by the Mitre Press, London, England.

Miss Litsey, was awarded the annual prize of The Louisville Arts Club for her poem, For The Lonely. This poem, a narrative in metrical, unrhymed lines, has for its theme the perfect love, encompassing all, both flesh and spirit can promise of revelation, that may exist between a man and a woman. The story is developed by four characters. In 1937 Miss Litsey published this work in London.

CRITICAL ESTIMATES

Of Miss Litsey, Anna Blanche McGill, in The Louisville Courier-Journal, May 31, 1931, says: " If a poet's prestige may be judged by frequent printing and reprints in worthwhile publications Sarah Litsey can turn her hand to various lyrical forms--- ballad, sonnet, whatnot. Her crisp diction carries her flexible rhythms along as fluently as a spring freshet bears a vagrant leaf. She is particularly successful in narrative verse. As do Robert Frost in New England and Edwin Arlington Robinson in 'Tilbury Town', she probes to the core of character and vividly etches the poignant dramas of small communities, especially rural ones. All the more effective are her lyric sketches when they sharply contrast an alluring background with the tragic tale or pathetic figure presented.

"Sarah Litsey is too artistic to tag morals to her lines, but her lyric sympathy is more eloquent than many social service reports. Both keen observation and sensitive feeling underlie her stories and portraits in verse. The human interest and technical skill of such poems have won immediate response from editors and other readers. Meanwhile, the beauty and charm of outdoors find happy interpretation in many delightful lyrics. Ecstasy, that quality too rarely encountered these prosaic days, sings through several captivating poems. Spring, for example, with its vivid personifications of the same season as a young boy in a green cloak, running up the hillsides. Haunting in metaphor and melody is the little winter piece, Prelude, its art, so sure, so poised, the perfect capture of a mood of earth is personally seasonable."

Reviewing Miss Litsey's poem, For The Lonely, the Louisville Courier-Journal, December 5, 1937, says: "For The Lonely is a narrative poem inspired by a singularly deep awareness of the human heart, and rendering articulate not only its griefs, its ecstasies and loves but-- beneath all these--- its loneliness. This poem has kinship with a symphony; it possesses a quality of urgent intuitive beauty seldom found except in music."

Miss Litsey is a member of the Louisville Arts Club, the Poetry Society of America and of London, England.

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Who's Who Among North American Authors	(1930-34-35)
Who's Who in Kentucky	(1936)
Who's Who in America	(1936-37)

ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

F. L. M.

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SARAH LITSEY
(Mrs. Frank Wilson Nye)
b. June 23, 1903

Sarah Litsey, poet, was born in Springfield, Washington County, Kentucky, the daughter of Edwin Carlisle and Carrie Rachael (Selecman) Litsey. She was educated at the Louisville (Kentucky) Collegiate School and at the Sargent School, Cambridge, Massachusetts. On June 17, 1933, she was married to Frank Wilson Nye, of New York City. They live at Nyewold Little, Topping Lane, South Norwalk, Connecticut.

Miss Litsey, whose father is a poet of international fame, began to write and publish verse in various magazines and newspapers as early as 1928. The New York Times, The Christian Science Monitor, The Louisville Courier-Journal and The Louisville Herald-Post all carried her early work. The quality of her poetry immediately attracted the attention of the critics, and her poems were widely reprinted.

In 1930 her poem Arc de Triomphe, which was first published in Harriet Monroe's magazine---Poetry: A Magazine of Verse---was copied in leading newspapers throughout the country. Many of her poems began appearing in the better known magazines. The Poetry Society of America selected several of them for special honors. In

1932 she was represented in a volume, "Principal Poets of The World," published by the Mitre Press, London, England.

Miss Litsey, was awarded the annual prize of The Louisville Arts Club for her poem, For The Lonely. This poem, a narrative in metrical, unrhymed lines, has for its theme the perfect love, encompassing all, both flesh and spirit can promise of revelation, that may exist between a man and a woman. The story is developed by four characters. In 1937 Miss Litsey published this work in London.

CRITICAL ESTIMATES

Of Miss Litsey, Anna Blanche McGill, in The Louisville Courier-Journal, May 31, 1931, says: " If a poet's prestige may be judged by frequent printing and reprints in worthwhile publications Sarah Litsey can turn her hand to various lyrical forms--- ballad, sonnet, whatnot. Her crisp diction carries her flexible rhythms along as fluently as a spring freshet bears a vagrant leaf. She is particularly successful in narrative verse. As do Robert Frost in New England and Edwin Arlington Robinson in 'Tilbury Town', she probes to the core of character and vividly etches the poignant dramas of small communities, especially rural ones. All the more effective are her lyric sketches when they sharply contrast an alluring background with the tragic tale or pathetic figure presented.

"Sarah Litsey is too artistic to tag morals to her lines, but her lyric sympathy is more eloquent than many social service reports. Both keen observation and sensitive feeling underlie her stories and portraits in verse. The human interest and technical skill of such poems have won immediate response from editors and other readers. Meanwhile, the beauty and charm of outdoors find happy interpretation in many delightful lyrics. Ecstasy, that quality too rarely encountered these prosaic days, sings through several captivating poems. Spring, for example, with its vivid personifications of the same season as a young boy in a green cloak, running up the hillsides. Haunting in metaphor and melody is the little winter piece, Prelude, its art, so sure, so poised, the perfect capture of a mood of earth is personally seasonable."

Reviewing Miss Litsey's poem, For The Lonely, the Louisville Courier-Journal, December 5, 1937, says: "For The Lonely is a narrative poem inspired by a singularly deep awareness of the human heart, and rendering articulate not only its griefs, its ecstasies and loves but-- beneath all these--- its loneliness. This poem has kinship with a symphony; it possesses a quality of urgent intuitive beauty seldom found except in music."

Miss Litsey is a member of the Louisville Arts Club, the Poetry Society of America and of London, England.

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SOURCE MATERIAL:

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ADDITIONAL REFERENCES:

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(Louisville Free Public Library)

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JOHN URI LLOYD

b. April 19, 1849
d. April 10, 1936

John Uri Lloyd, fiction writer and chemist, was born at West Bloomfield, New York, the son of Nelson Marvin and Sophia (Webster) Lloyd. His father, a civil engineer, removed from New York to Kentucky, where the son received a public education, supplemented by private tuition from his parents. He was twice married: On December 27, 1876 to Adelaide Meador of Cincinnati, Ohio, and on June 10, 1880, to Emma Rouse of Crittenden, Kentucky, by whom he had three children: John Thomas; Annie, wife of Doctor O. C. Welbourn of Los Angeles, California; and Dorothy, wife of James A. Brett of Cincinnati, Ohio. He died in Los Angeles, California.

At fourteen young John Uri Lloyd was apprenticed to a firm of Cincinnati druggists and in 1871 joined the firm of H. M. Merrell & Company, manufacturing chemists, as manager of their laboratory, and six years later became a partner. A brother, Nelson Ashley Lloyd, afterwards joined the firm, the name of which became Merrell, Thorp and Lloyd in 1877, and Lloyd Brothers in 1885, when another brother, Curtis Gates Lloyd, joined them. Besides his many valuable contributions to the literature of his profession, he has produced several books of fiction, among them, Etidorpha, The End of the Earth, in which he predicted the presence of unknown elements which have since been discovered; The Right Side Of The Car, published in 1897; Stringtown On The Pike, a folk-lore study of Kentucky; Warwick Of The Knobs, and Redhead. His last book, Felix, The Beloved Jew was published in 1930.

He was a prolific writer on scientific subjects. These works are listed at the end of this biographical sketch.

CRITICAL ESTIMATES

The Courier-Journal of April 10, 1936 states: "Lloyd, in addition to his scientific achievements, wrote numerous novels of life in Kentucky, for many years his home, that became best sellers in their day", adding that, "He investigated the dialect, superstitions and folk-lore of Northern Kentucky and became president of the Lloyd Library and Museum."

The Eclectic Medical Journal of May 1936, states: "His contributions to pharmaceutical, medical, chemical and scientific journals, as well as to literary magazines and newspapers, must be counted by the hundreds, and if collected would constitute several handsome volumes.

"The reading public was surprised, delighted, and taken by storm when his incomparable book, Etidorhpa, came from the press. The pressing demand for this unique story has caused it to pass through eighteen editions."

In the meantime, his contributions were appearing in every pharmaceutical journal of consequence in the United States, and in many foreign journals as well, the while he was the head of a rapidly growing manufacturing establishment, and for more than twenty-five years taught chemistry at the Eclectic Medical College, and for four years at the Cincinnati College of Pharmacy. Former students of his are uniformly enthusiastic admirers of his methods of teaching in which he was as successful as he has been in everything he has undertaken.

In his writing, John Lloyd reveals another interesting facet of his many sided character. He wrote speculative philosophy, then folk-lore stories as a mode of release from the cares of his research work. Each rapidly became a best-seller and continued to be reprinted year after year. The demand for his books grew rapidly until suddenly he found himself confronted with the choice of turning author or remaining with pharmacy. He chose the latter course.

Still another incident is told of his Stringtown On The Pike. The dialect of the time and place where it was laid was peculiar. Mr. Lloyd prepared a complete glossary of the dialect while writing the book, and sent it to friends in Kentucky to criticize. When it had been three times examined and corrected he passed it to the printers and ordered them to follow it throughout the book. It is considered one of the most authentic pieces of dialect of northwest Kentucky in existence.

From an article by J. H. Beal we quote: "Professor John Uri Lloyd was a genius whose abilities extended in many directions--in literature, in pure science, in the application of science to practical problems, in social and economic affairs; and every field he cultivated responded fruitfully to his efforts. He was prodigiously industrious, as indeed he must have been in order to accumulate the total of his accomplishments. Like all men who accomplish much, he was adept in utilizing scraps of time left over from scheduled tasks. He found his principal recreation in changes of occupation."

The Cincinnati Times Star states: "Professor Shiro Fashira of the Medical College, University of Cincinnati, has received a cablegram from his friend, Hazine Hishi, manufacturer of Tokyo, Japan, telling of a memorial service for the late John Uri Lloyd just held in Tokyo. It was attended by 1,000 persons, including the physician to the Japanese emperor, several members of the Japanese Cabinet, the President and members of the faculty of the University of Tokyo, officials of the Red Cross, editors and business men. Hashi and Professor Lloyd were both pharmaceutical manufacturers and visited each other. Hashi recently made a gift of many cherry trees to Cincinnati."

Professor Lloyd was associate editor of the Eclectic Medical Journal and Gleaner of the Lloyd Laboratory and was associate editor of the Pharmaceutical Review from 1896 to 1909. He is a member of the American Medical Association, Ohio Pharmaceutical Association (president 1877) National Eclectic Medical Association, Franklin Institute of Philadelphia, Royal Society of Arts, (England) Societe-Academique d'Histoire Internationale (Paris), Sons of the American Revolution. He holds the honorary degrees of Master of Pharmacy of the Philadelphia College of Pharmacy (1890), Doctor of Pharmacy of the University of Ohio (1897), Doctor of Laws of Wilberforee University (1902), Doctor of Science of the University of Cincinnati (1916), and Doctor of Medicine of the Eclectic Medical College of Cincinnati (1921). The American Pharmaceutical Association awarded him gold medals in 1880, 1882, 1899 and 1920 in recognition of his discoveries in plant research connected with collodial chemistry and physical phenomena.

He was a member of the Authors Club of New York.

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F. L. M.

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GEORGE LOOMS
b. November 22, 1886
d. December 24, 1926

George Looms, author, son of George and Kate (Ferrell) Looms, was born in Louisville, Kentucky, and was educated in the public and high schools of that city. He graduated from Princeton University in 1908 with a Bachelor of Literature degree.

On May 17,1921 he married Laura Catherine, daughter of William Blake Doub, a Methodist minister of Durham, North Carolina. They had two children, Catherine and Peter. He was an Episcopalian and a Democrat. He died in Denver, Colorado and was buried in Louisville, Kentucky.

Mr. Looms began writing while convalescent in a hospital in Denver, Colorado, after the Worl War. His first publication was a work of fiction, Stubble, the locale of which was Kentucky.

From 1922 to 1924 he was dramatic critic on the Denver Express, at which time he published his second volume, John-No-Brawn. He became a feature writer for the Rocky Mountain News. Two years later he was made publicity director of the Denver Chamber of Commerce. Shortly after this he wrote The Caraways, which first was published as a serial in Everybody's Magazine. At the time of his death he left the manuscript of a fourth work of fiction, Up The Mountain.

George Looms was also a successful writer of short stories. One of them, De Manifold Gustibus, received honorable mention in the 1925 O. Henry Memorial Award while another, Scherzo, was starred in O'Brien's Anthology of notable short stories the following year. The Long Pull was a booklet written especially for the Denver Chamber of Commerce.

CRITICAL ESTIMATES

The Boston Transcript of September 27, 1922, reviewing Stubble, says in part: "Only one who has lived the life of which he writes could so reproduce atmosphere as this new novelist has done. He knows, as only one of his experience could, that love of old familiar things which at last triumph over the modern craze for progress."

The Literary Review of the New York Evening Post, December 1, 1923, concludes a review of John-No-Brawn thus: "Mr. Hugh Walpole writes to Mr. Looms: 'You are one of the born company of novelists. There is nothing for me to tell you. Your descriptive work is admirable. All you have to do is to go ahead.' This is not exaggerated praise if one remembers that many are born and few are chosen, and it is sound advice if Mr. Looms will determine to 'go ahead' at his own gait and deafen his inner ear to cadence of the standard magazine story."

The Louisville Herald-Post, May 24, 1925, says of The Caraways: "Evidently George Looms inspires the confidence of his publishers. This is his third novel from the press of Doubleday, Page & Co., Garden City, New York-- and publishers do not publish for pure love or, as once confided, 'pure cussedness'.

"As in the author's earlier books, Stubble, and John-No-Brawn. it is not difficult to see why the author's work has appealed to those who have launched it. One reason for his appeal, we fancy, is that, even when his characters are not especially attractive, he gives

a sense of absorption in their destinies-- that absorption which stamps the true story-teller and the student of human nature. He gives the impression of an analytical mind on his dramatics personae and their destinies, seeking what elements of character determine fate, noting what a rule circumstances may enact in giving a trend to human history."

The Boston Transcript of May 23, 1925, concludes with, "Mr. Looms has analyzed with rare understanding a peculiarly complicated problem, the drastic method of its acceptance, the unfaltering manner of its solution. And he has added to its dramatic ending an element of surprise, somewhat unique in a day when 'endings' are apt to be up in the air or anti-climax."

Mr. Looms' clubs were: The Wranglers (Louisville) and The Cactus (Denver). He was a Phi Beta Kappa.

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ADDITIONAL REFERENCE:
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(Louisville Free Public Library)

F.L.M.

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GEORGE HORACE LORIMER
b. October 6, 1868
d. October 22, 1937

George Horace Lorimer, author and editor, the son of Reverend George Claude and Bell (Burford) Lorimer, was born in Louisville, Kentucky. His early education was obtained in Boston, Massachusetts, and at Mosely High School in Chicago, Illinois. He had a college course at Colby College, Waterville, Maine, and at Yale University, New Haven Connecticut. In later years a Doctor of Literature degree was conferred upon him by Colby College, and a Doctor of Laws degree by both Colgate and McGill (Toronto) Universities. On June 6, 1892 he married Alma Viola, daughter of Judge Alfred Ennis of Chicago. They have two sons, Graeme and George

Burford. His home was "King's Oak" farm in Wyncote, a suburb of Philadelphia, Pennsylvania. He was a Baptist and a Republican.

The Burfords, his mother's ancestors, were English and came to this country in the eighteenth century and were among the early settlers of Kentucky. His father came from Edinburgh, Scotland, in 1856, at the age of eighteen and settled in Louisville. He was a distinguished Baptist minister who held pastorates in Harrodsburg, Paducah, and Louisville in Kentucky; Albany, New York and Boston, Massachusetts.

In 1886 Mr. Lorimer left college to begin a business career, at which time he affiliated with the P. D. Armour Company in Chicago. From a ten-dollar-a-week clerk, he rose to superintendent of one of the departments at a salary of five thousand dollars a year. Having become interested in literature, and dissatisfied with his work, he resigned and went to Colby College to study the writing craft, later joining the reportorial staff of the Boston Post. He remained here but one year. Cyrus H. Curtis had purchased the Saturday Evening Post in Philadelphia and needed a literary editor. Lorimer telegraphed for the position and was accepted. His satisfactory services caused him to be made managing editor. He contributed his own articles and began a systematic search for new talent. He is credited with having discovered Irvin Cobb, Joseph Hergesheimer, Octavus Roy Cohen, Montague Glass, Peter B. Kyne and a host of others.

During the earlier part of his career Mr. Lorimer gained fame also as an author. His first published work, Letters From A Self-Made Merchant to His Son appeared originally as a serial in the Saturday Evening Post in 1902. Three other volumes came with biennial regularity: Old Gorgon Graham; The False Gods; and Jack Spurlock, Prodigal.

In recent years his writings were confined to the editorial page of the Saturday Evening Post, to which he contributed heavily, and usually deserved the credit for any outstanding editorial. From the very beginning he read every one of the items of thousands of words that went into the magazine. Thus he developed the Saturday Evening Post from a sixteen sheet paper with approximately 1800 readers to its present average size of one hundred pages and approximately three million readers.

Mr. Lorimer was made successively vice-president, president and then chairman of the board of the Curtis Publishing Company during this nearly forty years association with the Post. His resignation, which became effective January 1, 1937, stated his reasons simply-- that he wished more leisure, more time for his personal affairs and to do some long-deferred writing.

Honors had come to him: as a member of the Committee on Conservation and Administration of the Public Domain and colonel on the staff of Governor Edwin P. Morrow of Kentucky, also the decoration of Chevalier de la Legion d' Honneur and that of

Commander of the Order of the Crown of Italy had been conferred upon him.

CRITICAL ESTIMATES

The Encyclopedia of American Biography says of Letters From a Self-Made Merchant to His Son, "It is a characteristic example of American humor, is pervaded with a healthful philosophy, has enjoyed a very large sale, and probably has made for itself a permanent place in our literature."

Who's Who in Kentucky states: "He was titled by his co-workers as the greatest editor in the world."

The Courier-Journal of March 17, 1924, says, "Given a free hand in the conduct of the Post, he had the brain of a real editor behind the hand. He thus built up a great magazine-- not for any class, not for book people, but for living people. And he won for it a vast reading public of its own, to which it has contributed much that is very good and much that is very bad, but almost invariably, whether as journalism or literature, holding the virtue of interest for the common run of the human family. It is in sensing and providing that virtue that Lorimer has demonstrated his rare genius as an editor. He made a once obscure Philadelphia weekly into the most widely-read periodical in the world."

The Encyclopedia of American Biography says: "Though many elements have contributed to his magazine's growth and success, none has been of greater influence than the editorial genius of Mr. Lorimer. It (the Post) had undergone several changes in ownership, policy and appearance; it had an historic past, having been founded in 1728 and soon afterward, having been acquired by Benjamin Franklin. Its rise under Mr. Lorimer's editorship and direction has been phenomenal and forms one of the greatest romances in journalism and business in this country."

In an editorial in the Saturday Evening Post of November 27,1937, his successor writes: "When he wrote he was no stylist. He wrote only because he had something to say: words were for the saying of it. The more natural and homely they were the better. He avoided ambiguities of thought and policy. He was a great editor, yes. He was a great leader, yes."

In writing of Mr. Lorimer's resignation, the Courier-Journal of January 11, 1937, states: "He directed the world's greatest medium of publicity. The brains of many men and women have gone into the Post, but the Post, none the less, has been G. H. L. and he has been the Post."

His clubs were: Huntingdon Valley Hunt; Huntingdon Valley

Country, Yale (Philadelphia) and Coffee House (New York).

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F. L. M.

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WILLIAM HAROLD MCCREARY

b. September 23, 1884

William Harold McCreary, author, poet and teacher, was born in Shippenburg, Pennsylvania, the son of John F. and Helen (Deardoff) McCreary. He attended high school at Shippensburg, the Riverview Military Academy in Poughkeepsie, New York, and Lehigh University, Bethlehem, Pennsylvania, where he received the degree of Bachelor of Arts. In 1914 he was married to Amy Brandeis, of Louisville, Kentucky. With their two children, Alfred Brandeis and William Bruce they live on the Upper River Road, near Louisville, Kentucky. Mr. McCreary is a Presbyterian.

This poet first drew public attention when his book of short lyrics, Wings and Wishes, was published, in 1927. His poem, Autumn Dance, won first prize in a contest sponsored by the Louisville Arts Club; and immediately afterwards his Harvest was selected from among five thousand poems for first prize in a contest by the American Poetry Club, New York, and was published in Harriet Monroe's Poetry Magazine. Mr. McCreary's play, Cock Robin, won the annual award of the Louisville Arts

Club, which later sponsored its production. His long poem, Out of the Depth, the subject of which is the place of music in the process of evolution, was given prominence by the Musical Digest.

A charter member of the Children's Theater Guild, Mr. McCreary has been always actively interested in the drama. The Guild has produced two of his plays, Cock Robin and So Many Children.

The poet's work has appeared variously in Contemporary Verse, the English Journal, Musical Digest, Kaleidoscope, Poetry and other magazines. The Gypsy Trail Anthology, of 1929, printed his sonnet Fireflies.

McCreary, as teacher, has been identified with the Louisville public schools since 1914, and is now head of the English Department of the Louisville Male High School.

CRITICAL ESTIMATES

The Louisville Times, November 26, 1927, says of Wings and Wishes:

"Mr. McCreary's poems impress one both by the freshness of his conception and the thoroughness of his technique. Their imaginative quality is a rare and delightful one; always it is naive and original and as often it is exquisite and musical."

Anna Blanche McGill, in the Louisville Courier-Journal, November 27, 1927, says: "In a day when the strain for novelty makes many men mad, Mr. McCreary leaves other verse-makers to startle and waylay with the fantastic, the smart, the sardonic, the ugly. With falcon-like instinct for permanent values he finds his chief inspirations in out-door beauty, in the affections which bless and keep firm humanity's Old House of Life, and in the perennially glamorous world of dreams and imagination."

Mr. McCreary belongs to the following clubs:

Poetry Society of America
Arts Club (Louisville, Kentucky)
Children's Theater Guild
and is a
Mason

B I B L I O G R A P H Y

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Wings and Wishes (1927)

-Plays-

Cock Robin
So Many Children

-Miscellaneous Poems-

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Harvest	(1931)
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SOURCE MATERIAL — Who's Who in Kentucky (1936)

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LAETITIA McDONALD
(Mrs. Wallace Irvin)

Laetitia McDonald, writer of novels, stories, and plays, was born in Louisville, Kentucky, daughter of Donald and Betsey Breckinridge (Carr) McDonald, great-great-grandniece of Thomas Jefferson and direct descendant of Angus McDonald who was sent by Governor Dunmore to explore Kentucky in the early eighteenth century. She attended Louisville Schools until her graduation from the Girls' High School in 1904. Following that, she studied at the Arts Students League of New York; the Philadelphia Academy of Fine Arts; in Munich, Germany; and in Miss Hartman's School in Paris, France. Her marriage, in 1916, to Wallace Irwin, noted author, poet, and humorist, was an event in social and literary circles. Their children are Donald McDonald and Wallace Irwin, Junior; their home, in winter, Fort Lauderdale, Florida; in summer, East Setauket, Long Island, New York. She is an Episcopalian and a Democrat.

Very early, Laetitia McDonald displayed her innate love for the dramatic and the artistic. An incident she tells of her childhood, published February 20, 1927, in the New York Times, gives us a vivid picture. We see a "terribly earnest" child-author, enacting the main role of her own drama, dressed in a flowing gown of her mother's and flourishing a brass poker as a wand, who "suffers" at the laughter of some unappreciative adult visitor to the nursery. At sixteen she enjoyed writing the school graduation play. Although it necessitated working in speaking parts for each of the ninety-three girls, she was repaid by pride in its dramatic climax--an explosion in the school laboratory.

Doubtless some of Miss Laetitia's enthusiasm for creating characters and giving dramatic form to the vivid pictures in her imagination, came from memorable experiences in the theatre while studying in Europe. Racine, Corneille, Moliere, Donnay, and D'Annunzio, Wilde's Salome, and Cyrano, and Monna Vanna with Duse at her height, were strong impressions and remaining inspirations.

She began writing for the children's page of the Louisville Courier-Journal about 1910 but her first public acclaim was for a sketch Menagerita produced for the Keith Circuit in a local theatre. A number of short stories appeared about the same time in Smart Set Magazine. A dramatization she made of a story of her husband's, called All Front and No Back, was bought by a producer but never staged, the manuscript being returned and afterward sold more profitably to a film company. Miss McDonald's play Lady Alone, starring Alice Brady and dealing with the purely feminine woman adrift in New York, had a successful Broadway run and placed Miss McDonald high on the list of capable women writers.

Young and Fair, Laetitia McDonald's first novel, published serially by Good Housekeeping and in book form, was well received. It novelized Louisville, its familiar clubs, its Derby, its well-known family names and characters--as types if not as individuals. Her second novel, Silver Platter, utilizing again the southern background which Mrs. Irwin herself represents and which she portrays so well, was highly praised for its increased sureness, maturity, and depth, developed beyond that of her former work. Various additional stories and articles have appeared in the illustrated Sunday Magazine, Smart Set, and Munsey's. Early in her career a coveted honor was conferred on Miss McDonald when she was made a member of the Authors Club of America.

Laetitia McDonald, who signs her work thus, with her maiden name to avoid confusion with the numerous other Irwins in the field of writing, might have even more novels and plays to her credit for, though, she says she works slowly and with difficulty, she loves to write--were she not Mrs. Wallace Irwin and mother of two boys. She has repeatedly stated quite frankly that a mother must be the center of the home, that these superior modern children are a challenge to any woman's intellect, that writing a book isn't half so important as making a happy home and that she writes chiefly to employ her leisure time.

CRITICAL ESTIMATES

Miss McDonald says of herself in an article in the New York Times, February 20, 1927: "I have been too happy to have a history. I have never been starved, oppressed or mistreated. I've not 'worked through' to anything. I have known two homes, both happy. I am interested in politics, American history, American novels, and Americans, in all plays, but most of all, people. My hobbies are boys, especially my own two, the League of Nations, amber glass, birth control, pink petunias, and Sheffield plate."

The Courier-Journal of November 27, 1932, describes Laetitia McDonald Irwin as "a tall dark woman, with a vivacious manner and

a robust sense of humor." She is mentioned in Gertrude Atherton's Memoirs as 'Wallace Irwin's handsome Laetitia'.

Another personal glimpse of the author is revealed by the Boston Transcript, May 18, 1935: "Mrs. Irwin possesses amazing vitality and a very delightful natural gaiety which more and more is getting into her writing. She enjoys speaking and she speaks well." The Transcript also tells us: "Mrs. Irwin is an exceedingly busy woman at all times and she has the happy faculty of being able to write when she has free moments for writing. It is quite significant that Mrs. Irwin's study is on the first floor of the house for Mrs. Irwin is very much the center of the home; and no matter how many servants she may have at the time, or how many guests may be staying in the house, it would be impossible to imagine her in any sense remote from the life of that house."

The Courier-Journal review by Rosamond Milner of Young and Fair, on January 29, 1933 says: "Aside from its special appeal to Louisville, the book is a well-done piece of work. Its author is remarkably successful in catching atmosphere and a community point of view, as well as personality in the mirror of conversation and incident, as well as in the economical turn of a phrase. Best of all is her comprehension of dreaming maidenhood, and of how the peak of feeling that fuses with that dream is never touched again."

The New York Herald Tribune commenting also on Young and Fair, January 22, 1933 adds the tribute: "All characters are expertly drawn; the novel has atmosphere and sparkle. It is entertainingly intelligent."

Evaluating her work in Silver Platter, the Boston Transcript of May 18, 1935, approved it in this fashion: "It is rarely a novelist shows such a remarkable growth in power between a first and a second book. The first book achieved an easy success but the second book revealed a technical skill and a subtlety and understanding in her handling of character and situation which place her among the novelists who count."

Mrs. Irwin is a member of the Authors Club of America.

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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:
Kentucky Authors Scrap Book
(Louisville Free Public Library)

L. T.

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ROBERT MCNUTT MCELROY

b. December 28, 1872

Robert McNutt McElroy, author, historian and educator, was born in Perryville, Kentucky. He is the son of the Reverend William Thomas and Eliza (Casseday) McElroy. He attended the public schools of Louisville and studied under Professor Abraham Flexner, and also Professor Jason Chenault at the latter's preparatory school. Mr. McElroy graduated from Princeton University, Princeton, New Jersey, with a Doctor of Philosophy degree and studied at the universities of Leipsig and Berlin in Germany, and Oxford University in England. He married Louise Robinson Booker of Louisville May 21, 1900, and has two children, Elizabeth (Mrs. Edward J. Maloney) and Katherine Louise. Robert McElroy is a Presbyterian. His political affiliation is with the Republican party. He resides at 78 Banbury Road, Oxford, England.

Mr. McElroy has had an enviable career as an educator as well as an author and historian. From the year 1898 to 1925 he was instructor in history at various universities and colleges, among them Edwards College of New York City. For four years he was head of the department of history and politics at Princeton University. Mr. McElroy has also taught at Oxford University in the capacity of Professor of American history for a term of ten years, the term ending in 1925. At the expiration of that term he was reelected for another period, ending at his retirement age.

Lecturing has occupied a considerable portion of Robert McElroy's time, his engagements including lectures at Cambridge, Edinburgh, Bristol, Manchester and Leeds universities, and in the Royal Gallery of The House of Lords. He also has addressed Chinese and Japanese audiences at various cities in those countries, and at their universities, his subjects dealing with governmental and educational topics.

Mr. McElroy's first literary work was published in 1909, the title being Kentucky In The Nation's History. The work immediately won the author a place among the rising generation of historians. In the preparation of the work he spent many hours with Colonel

Reuben T. Durrett of Louisville, hearing from the Colonel's own lips the story of Kentucky pioneer days. Colonel John Mason Brown was also accepted by Mr. McElroy as authority on matters of historical importance. The work might well have been a history of these two historians, so closely were their versions followed. His next work, The Winning of The Far West, appeared in 1914, followed by The Representative Idea in History and a biography of Grover Cleveland in two volumes, published in 1923 under the title of Grover Cleveland-- The Man and The Statesman. This biography had been requested by the president's wife, who supplied much necessary information and data for the writing of the work.

Mr. McElroy was a steady contributor to many magazines, periodicals and newspapers. He has contributed to such publications as the American History Review, Outlook, Metropolitan, Current History, The New York Times, The London Times and the Japanese Advertiser. His literary output concerns historical and international affairs, and of course, biography. Another of his contributions as a biographer is Levi Parsons Morton: Banker, Diplomat and Statesman, published in 1929. His latest book is Jefferson Davis, the Unreal and the Real, released in 1937.

The author has been acutely interested in politics and has been a speaker for the Republican National Committee in the presidential campaign of 1920. More recently he has spoken in the Republican presidential campaigns of Harding, Coolidge, Hoover and Landon.

Robert McElroy edited the addresses of the Honorable William Bourke Cochran, published in 1925 under the title In The Name Of Liberty and the Watson lectures entitled The Pathway of Peace, published two years afterward. He was an associate editor of the new edition of Ramsey Muir's Historical Atlas, 1937, and The United States Of America, in Benn's Sixpenny Diplomat and Statesman, brought out in 1930. Mr. McElroy was a contributor to The Social and Political Ideas of Revolutionary Era which made its appearance in 1931, and the New Edition of Harnsworths Cyclopaedia.

CRITICAL ESTIMATES

Quoting from the Courier-Journal of July 5, 1925, reference is made to Mr. McElroy's article The International Mind: "In all the conclusion about world peace-- a confusion never more confounded than today--it is true clear note sounded by Robert McElroy in an article reprinted in this issue of The Courier-Journal from the New York Times. What the world is looking for, he perceives, is eternal peace. The problem is to get rid of what we are looking at and to get what we are looking for. Mr. McElroy points out that this is not to be done by methods which we have heretofore tried."

The New York Times of May 29, 1926, prints a London dispatch

concerning one of Mr. McElroy's lectures: "London May 28-- Dr. McElroy, a former professor of History at Princeton University, now Harold Vyvyan Harnsworth Professor of American History at Oxford, delivered his first Watson Chair lecture this afternoon under the auspices of the Sulgrave Manor Board before a distinguished audience that filled the Royal Gallery, one of the large committee rooms of the House of Lords. His subject was 'Permanent Conditions which have influenced America in British-American Crises'."

The Louisville Evening Post of December 17,1923, refers to his biography of Grover Cleveland: "Kentuckians will hear with interest that the first edition (3,000) of Robert McNutt McElroy's 'Grover Cleveland, The Man and Statesman', is already exhausted-- and within a few weeks of the work's appearance. Another printing is already under way. Elihu Root has written an introduction to the biography. Professor McElroy is linked by many bonds to his native Kentucky, and to Louisville through his aunt, Mrs. Fannie Casseday Duncan."

From Kentucky in American Letters, by Townsend, we quote the following paragraphy which refers to Mr. McElroy's Kentucky In The Nation's History: "Their (Colonel R. T. Durrett and Colonel John Mason Brown) opinions and conclusions are accepted carte-blanche, and all other authorities are ruthlessly set aside. Dr. McElroy accepts Colonel Brown's book upon the Confederacy, and writes a single line concerning Thomas Marshall Green's great work. He brings his narrative down to the commencement of the Civil War, which probably indicates that a second volume is in preparation in order that the entire field may be surveyed. His work is most scholarly, the latest historical procedure is sustained throughout, and the pity is that he so slavishly followed one or two authorities, though both of them were wholly excellent and profound to the exclusion of all others. Originality of opinion is what the work lacks, a lack which it might have easily possessed with the author's undoubted ability, had he not lingered so long in literary Louisville."

Of Mr. McElroy's Levi Parsons Morton: Banker, Diplomat and Statesman, the New York Times of June 8, 1930, says: "Dr. McElroy has made a decidedly worthwhile contribution in American biography. His book is the outcome of long and arduous labors in searching out materials in many cities and in two continents. It is exceptionally written and holds the reader's interest; and it's documentation is complete but never obtrusive."

Robert McNutt McElroy is a member of the Antheneum Club of London and the Princeton clubs of New York and Philadelphia.

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ADDITIONAL REFERENCES:

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(Louisville Free Public Library)

A. P. C.

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ANNA BLANCHE MCGILL

b. 1874
d. December 30, 1938

Miss McGill, author and literary critic, was born in Louisville, Kentucky, the daughter of Benjamin Hardin and Bridget (Corcoran) McGill. Her father was a descendant of the early settlers in Maryland, the McGills and the Auds, the McGills branch coming to America from Scotland. Bridget McGill, her mother, was a native of Ireland. Miss McGill attended Nazareth Academy and did post-graduate work under Professor Jason Chenault in Louisville. She also had literary training and extension work at the University of Chicago, and studied at various times throughout her career in New York City. She was a Roman Catholic.

Anna Blanche McGill's life was one of varied activities in the spheres of literature, and her attainments no less remarkable. She has known the feeling of exultation that the author experiences upon having his or her work chosen for awards; the satisfaction of knowing that she was considered an authority on literature and folk-lore; and she tasted the applause of approval her numerous lectures brought forth-- a material ovation denied most writers.

Her treatise on Dramatic Elements in Family Life in the Old Testament was first read before the Woman's Club of Louisville, Kentucky. At the request of the General Federation of Women's Clubs

she submitted the manuscript in competition with work from every section of the country. Her manuscript was chosen the best among the many entries and awarded first prize. Later, in a short story contest, Miss McGill's entry also won her recognition, being selected for the first honor from hundreds submitted. The Last Lepricaune, a poem by Anna Blanche McGill, was included in the Year Book of verse for 1914. Three years later Miss McGill's The Sisters of Charity of Nazareth was published, the work dealing with the one hundred and five years of Catholic religious activity in Kentucky and elsewhere. Another of her accomplishments was The Libraries of the University of Louisville, which she compiled and edited.

Because of Miss McGill's intricate knowledge of folklore, she was appointed assistant director of the National Folk Festival at the Texas Centennial Exposition held at Dallas. She had previously lectured in Chicago on the subject of folklore, the title of her speech being "Folk Songs of Kentucky Mountains." Besides these engagements Miss McGill lectured many times at the Filson Club and other Louisville clubs. Her lecture series at the University of Louisville concerned a discussion of literary appreciation.

Another of her accomplishments was a series of articles on Kentucky poets. Many of her literary reviews have appeared in various Louisville newspapers over an extended period of time.

Several years ago Miss McGill was on the folklore exhibition committee of Constance Rourke, author, during the Chattanooga Centennial at Chattanooga, Tennessee. More recently she was in sole charge of the folklore exhibition at Chicago.

In 1936 Miss McGill went to New York to do research work on a history projected by a Catholic order. Since then she had also been working on her sister's, the late Josephine McGill's, songs, preparing them for a new edition. Another of Anna Blanche McGill's recent connections was that of literary adviser for the Wilderness Road Book Shop in Louisville.

Miss McGill was in New York City when her death occurred.

CRITICAL ESTIMATES

A tribute is paid to Miss McGill's poem, The Last Lepricaune by Miss Pennington in an article which appeared in Writer's Magazine and later reprinted in part in the Courier-Journal of January 26, 1915: "One favorite of the Irish people was the little Lepricaune, only a span high, who mended the shoes for the other fairies in Ireland. The beautiful poem by Anna Blanche McGill, a Southern woman, is now published for the first time. It seems to me that this is one of the loveliest of

modern tributes to the charm of the fairy."

Quoting from the Southern Woman's Magazine of January, 1915: "Anna Blanche McGill is a native of Louisville, and is a member of the very charming circle of writers who have made of that city one of the very distinct literary centers of the South. She herself has been until recently, literary editor of the Courier-Journal and is well known not only for her newspaper work, but for her contributions to many magazines and periodicals as well as for her part in productions like the "Encylopaedia of Southern Literature" and Halleck's History of English Literature". Her appearance in our pages makes a very delightful addition to our list of contributions."

The Herald Post of April 10, 1930, remarks concerning Miss McGill's lectures at the University of Louisville: "It is with particular pleasure, and a sense of the right person in the right place, that one welcomes the opening of a lecture course to be conducted by Miss Anna Blanche McGill at the University of Louisville. Literary appreciation, whether of individuals or of their output, could not be in hands more discriminating. Miss McGill, who was for a season in charge of the book-page of the Sunday Herald-Post, brings distinction as well as knowledge to this most congenial of tasks."

Miss McGill was a member of the Louisville Woman's Club, the Filson Club, Kentucky Folk Lore Society and the Nazareth Alumnae Association.

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

A.P.C.

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ISABEL MCLENNAN MCMEEKIN

b. November 19, 1895

Isabel McLennan McMeekin, author, poet and dramatist, the daughter of Alexander and Rosa (Harbison) McLennan, was born in Louisville, Kentucky. She attended the Semple Collegiate School and the Kentucky Home School, Louisville, Kentucky, and graduated from Westover School in Middleburg, Connecticut, in 1914. Later she attended the University of Chicago. She married Samuel H. McMeekin in 1921 and has three children, Isabel, Sandy and Rosalind. She is a Presbyterian and a Democrat. Her home is at 1764 Spring Drive, Louisville, Kentucky.

In 1921 Mrs. McMeekin published her first book of poems, Melodies and Mountaineers. Echoes of the pioneer sound in these verses as she recounts her experiences in volunteer teaching and in social service in the Pine Mountain Settlement School. Her lyrics are sympathetic portraits of the mountain life and people of Letcher County; and, true to mountain psychology and philosophy, they are free from the fantastic caricatures of the "unqualified outsider." Mrs. McMeekin displays rare ability in handling of both historical and deeply human values.

As a successful writer of puppet plays, she has seen her production, The Cherry Blossom Tree given upon several occasions at the Louisville Woman's Club before various groups interested in the Louisville Children's Theatre Group of which the author is an active member. A one-act play, Cash and Carry was also given at the Louisville Woman's Club under the auspices of the Dramatics Committee.

For two years in succession Mrs. McMeekin received the National Junior League prize for plays; in 1929 for Johnny Appleseed and in 1930 for Uncle Cato's Fiddlestrings. She has been the recipient of numerous prizes; a national prize from the Junior League for a sonnet, On Exhibition, the best poem published in the Junior League Magazine during the year; and from the Gypsy, a poetry quarterly, for Brocaded Monument, judged the best sonnet published in 1933. She is a frequent contributor to such magazines as the Century and Contemporary Verse. Her name appears in Henry Harrison's Anthology, Contemporary American Women Poets.

In 1935, The Bronze Hunter, a collection of both new and previously published poems appeared in print. The narrative poem of forty-four pages, from which the volume takes its name, occupies the first half of the book. The sonnets and lyrics that follow depict a wide variety of moods and style--romantic, dramatic and charming. As a further evidence of her versatility, Flowers To Grow And Gather is unique and has sold successfully.

It is the first book to list American flowers by their English names as well as by botanical terms.

In addition to being a poet and dramatist Mrs. McMeekin is an active worker in all civic affairs which have to do with the welfare of children, thus extending the interests of her own nursery to wider fields. In collaboration with Marion W. Flexner she published a valuable and most practical piece of work, Food for Children and How to Cook It.

CRITICAL ESTIMATES

The Louisville Evening Post, December 17, 1921, has this to say of Melodies and Mountaineers: "Above all we like the sympathetic portraiture with which the poet has sketched mountain life and people--the spirit of these poems. Something, also, may be said for their handling. Though spontaneous, they reveal an attention to technical matters and familiarity with newer and older poetic modes."

The Courier-Journal, December 18, 1921, observes: "Fresh, young, vivid, spontaneous, with a blessed quality of brevity which youth has by nature, and more mature art only by a very high ideal and self-disciplinary achievement, this first little book of verses, Memories and Mountaineers is a charming and delightful contribution to poetry and a bit of personal and authentic song."

The Courier-Journal, January 13, 1935, says: "Mrs. McMeekin's Bronze Hunter adds to the growing list of Louisville's authors of distinction. It is a dramatization of the life of Daniel Boone, certainly one of the best in modern verse. This poem (of 44 pages) is a stirring bit of history, and the familiar stories lose nothing in the telling."

Of her Bronze Hunter and Other Poems, an article in the Kentucky Progress Magazine, spring 1935, concluded with: "In fact there is not a single poem in this small volume that has not actual worth and courage of thought and understanding. There is successful use of nearly every verse form."

She is a former director of the Neighborhood House and of the Fresh Air Fund of Louisville. Her clubs are: The Junior League; Arts Club and Woman's Club of Louisville; The English Poetry Society and the Poetry Society of New York; she is also an active member of the Louisville Theater Guild.

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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

W. S.

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FANNIE CALDWELL MACAULEY

b. November 22, 1863

Fannie Caldwell MaCauley, author, the daughter of James La Fayette and Mary Letitia (Middleton)Caldwell was born in Shelbyville, Kentucky, and educated at Science Hill Academy, Shelbyville, Kentucky. She married James MaCauley of Liverpool, England. She now resides at the Cortlandt Hotel in Louisville. She is a member of the Disciples of Christ and is a Democrat.

Mrs. MaCauley taught kindergarten in Louisville from 1899 until 1902 when she went to Japan as supervisor of normal classes in kindergarten work at Hiroshima. She remained there five years.

In 1906 under the pen name of Frances Little she published her first volume, The Lady of the Decoration, which is practically a compilation of a number of interesting letters she had written to friends. It is said to have been the most popular book in America for over a year; it was a best seller in 1907 and 1908 and has sold in the hundreds of thousands. The Lady and Sada San is a sequel to The Lady of the Decoration. In England it was published under the title, The Lady Married.

The House of the Misty Star, also laid in Japan, is the story of an American woman missionary who attracts to herself a group of international waifs. Jack and I in Lotus Land, is a charming discourse about cherry blossom land. Camp Jolly, first published in the Century Magazine in 1921, recounts the experiences of two Kentucky boys and their father, a geologist, in their camp at the foot of the Grand Canyon in Arizona.

Mrs. MaCauley has been president of the League of Southern Women Writers. She has made five journeys to and spent some

twenty years in the Orient. A popular lecturer, she has appeared before such organizations as the City Club, the Business and Professional Women's Club, The Young Women's Christian Association, under the auspices of the Citizenship Class, and before various missionary societies, clubs and other type organizations.

CRITICAL ESTIMATES

The Bookman, Volume XXIII 1906, reviews Mrs. MaCauley's first volume: "Under the title of the Lady of the Decoration, Frances Little has written an innocuous little story in epistolary form, in which a modicum of romance is copiously diluted with Japanese local color. The writer of the letters is supposedly a vivacious Kentucky widow who after one unfortunate matrimonial experience cannot make up her mind to do the sensible thing, and reward the man who has hopelessly been worshipping her for the past seven years. Instead, in a burst of independence she volunteers as a kindergarten teacher in one of our missions in Japan; and these letters are the record of her experiences during her four years of voluntary exile."

From a clipping in the Kentucky Authors Scrap Book about Mrs. MaCauley, dated Fall of 1909, we select the following comments: "Mrs. MaCauley has made immense strides in this story of Little Sister Snow, one of the daintiest sketches of Japanese life ever offered to an American public. Most of the stories laid in Nippon leaves a sort of second hand impression. Here one has the life from the American point of view, but painted after many months' intimate entry into the real life and thought of dwellers in Japan. The delicacy, the color touches must be experienced first hand. The book holds a winning charm that leaves a sweet taste in the mouth. That many thousands of it may spread its wholesome lesson throughout the land is the wish of one enthusiastic critic."

The Herald Post of April 24, 1915, says this of The House of The Misty Star: "While not so blithe and gay as The Lady, or even as The Lady and Sada San, this is a graceful and charming little tale full of the kindly humor, the glancing wit, and the wholesome knowledge of life that makes the other stories. The construction is excellent, betraying no least superfluity, and the action is sufficiently quick to carry one with ease. As usual, Mrs. MaCauley has "atmosphere", she gives us the color of Japan, she even gives the quality and the mind--though this, indeed, is done by the lightest touches and never with any appearance of intention or of effort. Her sympathy with the people is clear, but never insistent or too zealous; that is, she has no propaganda-- she merely reports what she has seen."

The New Orleans Times-- Picayune of October 14, 1919, says of Camp Jolly: "Here is a book for boys and girls that will hold them from start to finish. The pictures will give untold delight. Just the chapter headings will show what thrilling adventure lies ahead of the youthful reader. From The Start to a Feast and Farewell

there are thrills galore. We cordially commend the book to young readers."

Of Jack and I In Lotus Land, the Literary Review comments in its November 9, 1922, issue: "This is not quite unvarnished fact nor travel observations nor fiction but a pleasant mingling of the three elements by the Lady of the Decoration. It gives glimpses of the new Japan, of the Tokio of the taxi and the street car, with some backward looks at the Japan of the day before yesterday. The author has a pleasing mild humor and an eye for the picturesque or the absurd. There is also a thread of story, of pathos, and even of tragic adventures running through the narrative strong enough to hold the attention. The point of view is that of the enlightened observer with a missionary background of which the reader is always conscious."

Mrs. MaCauley's clubs are: The Authors and Fortnightly, and she is a member of the Kindergarten Association and Cabbage Patch Settlement.

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Louisville Free Public Library)

W. S.

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MARY LANIER MAGRUDER

b. December 6, 1873.

Mary Lanier, poet and author, was born in Woodville, Mc

Cracken County, Kentucky. She was the daughter of Benjamin and Sophia (Mansfield) Lanier, who were of French and Scotch ancestors. Her early education was received in a private school in Woodville, Kentucky, and later she attended the rural schools. Miss Lanier was married to Phil Lee Magruder on August 18, 1893. Mr. and Mrs. Magruder are the parents of four children, Redmond Magruder, Mrs. Kathrine Bridgewater, Benjamin and Phil Lee Magruder. She is a member of the Episcopal Church and resides at Lane's End, Kevil, Kentucky.

As a child, Mary Lanier read East Lynne, the only available novel that she could find. Literature was not plentiful in her home-town-- the Bible and Pilgrims Progress being practically the extent of reading matter. Later Shakespeare and Whittier were added to the list of authors she read. When she was eight years old she started to school, her teacher being one of the few college trained instructors in that section of the country; this fact helped her to grasp the fundamentals of punctuation and the elemental mechanism of writing which she was to use in literary effort. However, the rural schools represented the extent of her education, and surprising it is that she has been acclaimed as one of the best contemporary poets and short story writers. On the other hand though, it is not so surprising for it has been proved many times that colleges and diplomas do not always make the scholar learned. It has been proven that the seeker of knowledge may find it in secluded places, in books that are happened upon, in the life on the farm, in nature itself. Most assuredly there is ample material for thought and interpretation in Mrs. Magruder's rural life.

At the age of sixteen she had her first poem published in a Paducah, Kentucky newspaper. Then followed many others printed in farm magazines and publications from coast to coast, most of them published without compensation. Perhaps her career really started its upward swing when she wrote a short story for a contest conducted by a St. Louis newspaper. Her story won first prize of fifty dollars. After that she wrote many stories, sending them hither and yon to magazines and soon, to her surprise, checks began flowing back to her through the mails.

Her first poem accepted by the Saturday Evening Post was Michaela, later set to music by a famous composer. This magazine thought so much of her work that they sent a writer to Woodville to interview Mrs. Magruder. He found her in the midst of churning butter.

In the years that followed more than fifty of her poems appeared in the columns of the Saturday Evening Post, the above mentioned poem, Michaela, being published in 1916, followed by an Irish poem, The Road to Ballymen. The Anthology, verse of Today, included her poem, Lights. Others that the Saturday Evening Post published were: The Huntsman (later set to music), Song of The Winds, The Li'l

Mawkin' Bird, Winds, The Wind At My Door and In April.

Colliers in 1913 published Their Story's End, later accepting Feud and Flood, The Lonely Road and First Love. Her stories began appearing in the Saturday Evening Post in the same year that her verse first appeared, among them, being The Courting Candle, The Lord of the Long Shore and The Quitter. This latter story of Mrs. Magruder's was considered by Post editors as the best short story script that had ever come into their offices.

Quite an impressive list of Mrs. Magruder's work has been published in magazines of lesser distinction, some of them in Snappy Stories. Two of them were: Remorseless Love and Courage, the latter being filmed under the title of Satan and The Woman. Crooked Answers was first printed in Holland Magazine and later sold to a British journal. Fog was another story that Holland Magazine published.

It was in 1924, that her first novel, Wages, was brought out by Harper Brothers. The scenes of this story were laid in her own Woodville farm country. The original manuscript was submitted to the publishers to compete in a contest they were holding at the time. Out of 900 novel manuscripts, Wages was chosen for award and publication. The publishers referred to the work as a "novel of the Kentucky Lowlands."

Perhaps some of Mrs. Mary Lanier Magruder's love for literature--poetry, in particular--and her talent for expression, may be traced to heritage. Sidney Lanier, oft referred to as "The Songbird of the South" is a distant relative of Mrs. Magruder.

CRITICAL ESTIMATES

Quoting Mary E. Theobald in an article which appeared in the Louisville Herald of March 16, 1924: "Mrs. Magruder is very modest about her accomplishments, although very proud of her aristocratic lineage. In a recent letter the author says: 'I suppose my life story could be embraced in any short and simple annals of the poor! I was born in Kentucky to which my aristocratic old grandfather Lanier came in 1853, to what was then the wilds of Ballard County. We had haughty traditions but no money. We lived with my grandparents on the farm, although I was born in McCracken County, just over the line from Ballard.'

"Mary Lanier was a village girl, reared in the strict Methodist faith, although she is now a member of the Episcopal Church. When only 4 years of age she could read, and at 7, not only knew all of Byron's Hebrew Melodies from memory but was reading every available book. But reading matter was scarce in the country and life was primitive. She has only a few years of schooling, but these village teachers were rare women with courage and sweetness. They

held me to the bible, Shakespeare and Dickens.'

"When the young writer reached the romantic age of nineteen she married Phil Lee Magruder, of good old colonial stock, his forebears including James and Mellisa Forman, of Nelson County, Kentucky, and Archibald and Verlinda Swearingen Magruder of Bullitt County. Since the second year of their marriage, Mary Lanier and Phil Lee Magruder have lived on the same farm, and ' if there is any farm woman's work I have not savored' writes Mrs. Magruder,' I should like to ask right out in meeting what it is.'

"No matter how busy or occupied she was, she always found time to read and to write. Louisville papers published most of her early efforts, but twenty years elapsed before she received more than $50.00 for a story. Finally, in the year just previous to the outbreak of the World War, Viola Roseberi, then on Collier's staff bought 'Thier Stories' End' and wrote to the author a most enthusiastic letter, in which he said, 'This is pure inspiration--work akin to the Brontes.' And since Viola Roseberi's 'find' first brought Mary Lanier Magruder before the reading public, she has sold to most of the leading magazines.

From the Literary Review of March 6, 1924, a mention of Mrs. Magruder's book, Wages, is quoted: "Stark Realism and a Haunting Romantic Charm are mingled in this remarkable first novel of the Kentucky lowlands. It is the tale of a man and a woman, utterly different from each other, yet strangely different from each other, yet strangely brought together to work out a stronger destiny, and of the unfolding of a great and tragic love against the power of fate."

The Louisville Herald of March 16, 1924, reviews her first novel: " In 'Wages', her first novel Mary Lanier Magruder gives a story of unusual merit. In this romantic tale of the Kentucky lowlands, there is the conflict of primitve emotions and the maddening reality of an unrequited love after a life of adventure and romance and self-indulgence--this on one side; on the other a beautiful calm woman, reared to ignore her physical charms and to discount the love element between man and woman. She is a born executive, a child of the out-of-doors, with the principals of a grouchy, stern old Schotchman ruling her every thought and deed. Surely no girl who did not consider love 'life's greatest delusion' could calmly and without embarrassment proposes marriage to a man with the express purpose of providing an heir to her ancestral estate.

"The story unfolds the married life of these two human beings caught in the tangle of fate and romance; the woman, matter of fact and dignified, yet stirred by strange emotions she does not understand; the man, romantic, impulsive, haunted by the vague memories of a wasted past. But gradually comes to the woman's awakening to the influence of a great love, the reaction of her

generoud nature to unsettled manifestations of love and service of her doctor husband that have endeared him to the valley. Then comes that triumphant yet tragic ending, the longing ache of love and desire unfulfilled--on her part this time-- and the grim reaper of her happiness and his."

Quoting from Anna Blanche McGill's words in the Kentucky Women's Poets Column, Courier-Journal of June 7, 1931: "Paducah-on-the-Literary-Map boasts as its chief celebrity Irving S. Cobb. But the creator of Judge Priest does not monopolize the literary prestige of that good Western Kentucky soil. Notably fertile in genuine taste for letters, the region is justly proud of Mary Lanier Magruder, whose lyrics have appeared in the best anthologies and in the Saturday Evening Post and other magazines. Kinship with Sidney Lanier may partly explain the lyrical gist of the well known writer. Mrs. Magruder was born in a pioneer home at Woodville, Kentucky, fifteen miles from Paducah. As a little girl she used to see her grandfather stand at the door and shoot deer with a shotgun. Her present home is Land's End, Kevil, Kentucky, a few miles from Paducah. Her husband, Phil Lee Magruder and four children complete the household. In this day of the return to the country side when agrarianism versus industrialism is a lively issue, it is interesting to know that farming is one of the author's prime interests."

Sallie Graham Stice, in the Courier-Journal of April 4, 1926, reviewed Mrs. Magruder's life history. Quoting from the detailed account: "When the Florida fever first appeared, before it became epidemic the Magruder (Mr. Magruder) figured it would be right nice for his author-wife, who has not been well recently to go to Florida and recuperate. She might write 'The Great American Novel': But she would have none of it. 'Build me another house if you will, but right here. I have taken root at 'Land's End' and I don't want to be pulled up.' She was persuaded to migrate a mile or two to a little house by the side of the road. It would rest her, the Magruders said. 'But I do not like to rest at all, and the traffic on the highway maddens me. Where are all these people going anyway, and why? It seems to me that nobody is serene and tranquil any more. How can literature be created, or pictures painted without some background of contemplation or some inner thrill of reminiscence and peace, 'she declared."

Mrs. Mary Lanier Magruder is secretary of the McCracken County Tobacco Association and is a member of National Arts Club, New York: the Delphic Club, and the Woman's Club both of Paducah, and the Arts Club of Louisville.

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A.P.C.

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MARIE MATTINGLY MALONEY

b. 1883

Marie Mattingly Maloney, author and editor, the daughter of Doctor Cyprian Peter and Sarah (Irwin) Mattingly, was born in Bardstown, Kentucky, and educated in Louisville. On June 6, 1904 she married Colonel William Brown Maloney. They has one son William Brown. She lives on West 67th Street, New York City.

Dr. Mattingly died in 1886 and the mother and daughter removed first to Louisville and thence to Washington, District of Columbia. As a young girl Miss Mattingly was successful in having feature articles accepted by the Washington Post of whose staff she soon became a member. Within a year she reported both the Republican and Democratic National Conventions from Philadelphia and Kansas City as a special correspondent for the Post and the New York World. After serving as special writer on the staff of the Denver Post, Miss Mattingly was promoted to congressional correspondent and Washington Bureau chief of the paper, being the first woman to hold such a position with a seat in the United States senate press gallery.

Two year's later she became the first woman member of the general staff of the New York Sun. She wrote a humorous column called, The Man About Town, and special articles concerning the children's courts. Here she remained until her marriage which for ten years interrupted her journalistic career. In 1913, when she resumed her writing, she became associated with the Butterick publications as a contributor and later as a consulting and executive editor. At the same time she worked out plans for the Junior Red Cross and helped organize Belgian relief for which she was three times decorated by the Belgian government. She inaugurated the Herald-Tribune Annual Forums, dealing with national and international problems and promoted round table discussions of the same topics. She originated and organized the Better Homes in America movement, one that has spread to more than 5,000 cities and which was incorporated as a public service corporation.

Mrs. Maloney became impressed with the dangers of indiscriminate diet in regard to weight control and was instrumental in bringing the problem to the attention of the American Medical Association. In 1926 she became editor of the Herald-Tribune Sunday Magazine, a position she has held ever since.

She was for some time deeply interested in the work of the Curies. When Mme. Marie Curie needed encouragement and financial aid in continuing her work in the discovery of radium, it was Mrs. Maloney who organized a committee that raised the sum of $100,000 that was to afford the French scientist an independent income for life and permit her to continue her scientific researches. In recognition of her service to the cause of science Mrs. Maloney received a decoration from the French government.

To Mrs. Maloney must go, also, the credit for the first psychiatric conference, which was held in Cincinnati, Ohio, June 1-2, 1927. This was attended by sixteen leading psychiatrists in the United States. A series of articles which appeared in the Herald-Tribune, were published later in book form, the title of which was, Why Men Fail. She has lectured before many women's clubs and similar organizations in the East and in Louisville and at Harvard University, and at St. Lawrence University, Canada.

Mrs. Maloney is a director of the Child Foundation, American Child Health Association; is the founder and vice-president of Better Homes in America; member of the National Institute Social Sciences and the National League of Business and Professional Women. She received the degree of Doctor of Humane Letters from Russell Sage College and was decorated with the Order of Polonia of Italy in recognition of her work with Madam Curie in 1935.

CRITICAL ESTIMATES

The Delineator of March 1921, carries these remarks by George W. Wilder, president of the Butterwick Publishing Company: "Since Mrs. Maloney became associated with the company in 1913 she has been one of the important influences in most of its undertakings in the publishing field. Her view-point has been broad, constructive and effective. Many of the distinguished editorials on international subjects which the house published during the vital war and pre-war periods were her anonymous work."

The Louisville Courier-Journal, December 10, 1933, describes Mrs. Maloney thus: "One cannot but wonder at the tremendous amount of ability which must be concentrated in so small a body, because she is a small person and not at all robust in appearance. She has a face expressive of fine character and a ready smile. She has, I believe, the loveliest and most expressive hands I have ever seen."

Her clubs are: Poets, Playwrights, Editors, Essayists and Novelists: National Woman's Press (Washington) New York Newspaper Women's.

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W.S.

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ISAAC FREDERICK MARCOSSON

b. September 13, 1877

Isaac Frederick Marcosson, author, journalist and lecturer, was born in Louisville, Kentucky, the son of Louis and H elen (Newman) Marcosson. His early education was received in the public grade schools of Louisville and the Louisville Male High School. Mr. Marcosson's first wife was Miss Grace Griffith of Louisville whom he married on her death bed in 1907. In 1931 he married Mrs. Frances Barberry of New York City. He is a Jew and a Republican. He lives at 16 Gramercy Park, New York City.

Trained under three of America's greatest editors, H enry Watterson of the Courier-Journal, Thomas N elson Page of Worlds Work and George Horace Lorimer of the Saturday Evening Post, Isaac Marcosson has made for himself an enviable record both as an interviewer and a news reporter. So far, he has accomplished his best known work in two fields: as interpreter and advocate of American industrial and financial leaders before the bar of popular opinion, and as pleader for the Allies both before and after the United States entered the World War.

His father, a native of Posen, Germany, came to this country in 1859, rose to the rank of major in the Confederate army during the Civil War, and then settled his family in Louisville. Perhaps it was this background of the German Jew which helped give Marcosson the suspicion and fear of things Teutonic that characterized his work during the World War and which made him such a keen and sincere propagandist of the Allies' cause.

At the age of seventeen, and before finishing high school, Mr. Marcosson went to work as a reporter on the Louisville Times, which he also served later as literary editor and city editor. He attracted the attention of Thomas Nelson Page, then editor of Worlds Work, who in 1903 gave him a position as associate editor of that magazine and literary adviser to its publishers, Doubleday, Page and Company.

As an editor of this magazine Isaac Marcosson began to focus wide attention on himself by his feature articles, particularly those covering his own interviews with prominent Americans. These brought him an offer in 1907 from George Lorimer to join the editorial staff of the Saturday Evening Post. Previous to this time such writers as Ida M. Tarbell, Upton Sinclair and David Graham Phillips had won a wide market for their books by making bitter attacks on such giants of American industry as the oil companies, steel manufacturers, coal miners, meat packers, railroads and their political and legal allies. Marcosson was one of the first popular writers to take the opposing side of the question and to present big business in its more favorable light. He did this largely by the publication of personal interviews with American leaders such as John D. Archbold, Henry W. Rogers, Thomas F. Ryan, E. H. Harriman, J. P. Morgan, James J. Hill and Andrew Carnegie. His interview with Archbold was the first public defense of the Standard Oil Company made by one of its own officials and published in a popular magazine. These interviews had far reaching effect on public opinion regarding American industrial leaders and the place of big business corporations in the economic expansion of the United States. In 1910 Marcosson became associate editor of Munseys Magazine, but in 1913 returned to the Saturday Evening Post as a special representative and feature writer. He has served as such since that time.

With the outbreak of the World War Isaac Marcosson began his second outstanding work, that of unofficial news ambassador and propagandist for the Allies in America. He was already widely and favorably known both in England and on the continent. There, as in the United States, his previously acquired knowledge of the careers and personalities of those he interviewed, his ability to analyze character and a remarkably dependable memory won him not only a reputation as one of the world's greatest reporters but also gained for him the confidence and friendship of Europe's military, political and business leaders.

In all he made five extended trips through Europe during the war period. He secured the first war interview given an American reporter by Premier Lloyd George and Sir Douglas Haig. He spent weeks under fire and months just behind the lines on the western and Italian battle fronts; he was with the British navy in the North Sea, covering both the German submarine zones and the defensive mine fields of the Allies; he was one of the few civilian observers ever given the opportunity of seeing the great British Battle Fleet actually entering into action; he was the first American reporter able to enter Russia following the fall of the Czars and the crushing of the Russian armies by Hindenberg at Tannenberg and the Masurian Lakes; he secured a notable interview with Alexander Kerensky, president of Russia's temporary republic, and so great was his versatility in handling political leaders that he had equal success in interviewing the Bolsheviki Lenine and Trotsky. When not in Europe he spent much of his time in the United States as a lecturer and speaker in behalf of the Allies.

After the close of the war Mr. Marcosson gave much of his time to study and writing on economic questions, but continued his chief profession of interviewing for publication the outstanding personalities of America, Europe and Asis.

CRITICAL ESTIMATES

Mr. Marcosson's books, most of which first appeared as magazine articles and serials, fall into two classes: biographical sketches and short histories based largely on his interviews with prominent people, and discussions of economic questions both from the point of view of the average man and in the light of world affairs. Regarding his work at the height of his career the Louisville Courier-Journal said, September 10, 1917: "He has widely extended his field and his reputation without deserting his chosen vocation. Whether as an editor, biographer or war correspondent, his achievements have been essentially journalistic."

The Louisville Herald on March 23, 1919, said: "For years he has been one of the most brilliant interpreters of the romance of trade and finance. His writings about Wall Street won him the confidence of men like Harriman, Archbold and Ryan. It was Marcosson who coined the famous phrase 'criminal rich.' He is one of the few writing men who has appreciated the high and necessary place that business has in the romance of world's work."

The New York Times, December 28, 1919: "Gifted with sympathetic vision, rare insight and a keen sense of the dramatic Mr. Marcosson has made his books as absorbing as a romance."

Isaac Marcosson belonged to the following clubs: Pilgrims, Savage, American, London; Players, Lotus, National Arts, New York; Racquet, Washington; Union Interalliee, Paris.

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J. S. C.

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LUCIA CLARK MARKHAM

b. Septemeber 6, 1870

Lucia Clark Markham, author and poet, was born in Christian County, Kentucky, daughter of Volney C. and Josephine (Brown) Clark. Her education was obtained in private schools and Crofton Academy. She also attended the Southern School of Osteopathy. She was married to Doctor Richard E. Markham of Lexington, Kentucky, on January 1, 1902. She is an Independent in politics and a member of the Christian Church. Her home is 176 Market St., Lexington, Kentucky.

Mrs. Markham's poems are widely recognized by leading poetry magazines. Her work has appeared in The Lyric, The Lyric West, The Step Ladder, Bozart, Contemporary Verse, and Poetry Review of London, England. The following have both published and reprinted poems of her composition: The New York World, Current Literature, Literary Digest and Literary Lantern. Her poems have also appeared in the following anthologies: Poets' Pack, published by The

Bookfellows, Chicago; Patterns for Pan, the Bozart Press, Atlanta, Goegia; The Sea Anthology, Erskine MacDonald, Ltd., London, England; Scribblings, Transylvania Press, Lexington, Kentucky. Both North Carolina and Kentucky Historical Societies have published poems from her pen.

She is the author of two booklets: Songs of Florida, Byrnes Publishing Company, New York, 1924, and Sonnets to Eve, Transylvania Press, Lexington, Kentucky, 1929.

Mrs. Markham won a first prize in 1913 for the best lyric in the London Bookman. At the dedication ceremonies of the marker, commemorating Transylvania's first buildings, placed in Gratz Park, Lexington, 1931, her work The Founding of Transylvania, was selected for reading by sponsors of the occasion, The Bryan Station Chapter, National Society of the Daughters of the American Revolution. The selection was made on the strength of its complete descriptive power.

She is a member of the International Institute of British Poetry, The Bookfellows (Chicago) and the Poetry Society of America.

Her clubs are: Scribblers; Kentucky Central Woman's

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F. L. M.

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MRS. GEORGE MADDEN MARTIN

b. May 3, 1866

George Madden Martin, author, daughter of Frank and Ann Louise (McKenzie) Madden, was born in Louisville, Kentucky. Her early education was obtained in the public schools in a somewhat desultory manner--a month or two at a time, due to ill health. In 1892 she

married Mr. Atwood R. Martin, an officer in the Louisville Trust Company. She is an Episcopalian, a Democrat and lives at 1304 Eastern Parkway, Louisville, Kentucky.

Mrs. Martin made her literary debut toward the close of the last century when the Youth's Companion--ever a kindly critic and friend to young writers--published The Story of Don Soldier. Her first book, The Angel of the Tenement, appeared in 1897. She started the new century in a very fitting manner when, in 1902, she wrote, Emmy Lou, Her Book and Heart. Although she has written many good books in the meantime, Emmy Lou remains her masterpiece, thirty-seven years later. It has never been out of print and its sales have gone into the hundred-thousands class.

Having written a book of such national appeal and popularity, Mrs. Martin, unlike most people, was not content to rest on her laurels. There is a driving force in her Scotch-Irish heritage which finds no room for idleness. Fair, blue-eyed, tall and slender, she has an abundance of nervous energy.

This mentally-alive author then produced The House of Fulfillment: Abbie Ann: Letitia--Nursery Corps, U.S.A.: Selina: Emmy Lou's Road to Grace: A Warwickshire Lad: Children In The Mist: March On and Made In America.

Mrs. Martin is particularly well-known for her interest in civic, social and political affairs. Her activities in behalf of youth and the American negro are also worthy of more than passing mention, as were her vigorous efforts to bring about the repeal of the Eighteenth Amendment. During two years of the World War, Mrs. Martin was a member of the staff of the Red Cross Magazine and wrote numerous articles presenting the problems of families of foreign born drafted soldiers. When not writing books she has been a frequent contributor of stories and articles to different publications. Most of her books have a southern background.

CRITICAL ESTIMATES

Of Emmy Lou, the Louisville Times of March 23, 1935, writes: "Doubleday Doran are celebrating the thirty-fourth birthday of Mrs. George Madden Martin's famous classic of childhood, Emmy Lou -- Her Book and Heart. Thie perennially charming story of a little girl's first school days ranks with the Little Colonel Books in enduring popularity. Thirty-four years ago it was published by McClure, Phillips. Seven years later it was acquired by Doubleday, Page. It has appeared in so many editions that the publishers have long lost count of them. It has sold 206,262 copies, is still selling steadily and has never been out of print. Mrs. Martin still lives and writes in Louisville. Her latest work, incidentally, will be entitled Made In America, and it will be published by Appleton Century Company. Rumor says Mrs. Martin's Emmy Lou will follow

the path blazed by Mrs. Wiggs and The Little Colonel and become a picture in the near future."

The New York Times of January 16, 1915, writes of a Warwickshire Lad: "Shakespeare in the Warwickshire Lad of this story, which deals with the poet's boyhood. The author is an enthusiastic student of the history of the time, and she presents the story against the background of the home life and social customs of the period. Shakespeare's father and mother and Ann Hathaway are among the other characters."

Children In The Mist, concerns itself with the Southern negro--their pathos, joy, romance, humor and superstitions. The period covered is from their emancipation to the World War. Of this book, the Louisville Evening Post of August 31, 1920, writes: "Children In the Mist, Mrs. Martin's new book of short stories, has been welcomed with distinct acclaim by the audience of the thoughtful, to whom it so clearly addresses itself. Mrs. Martin, as usual, has taken a vital subject and suggested vital issues. In this, as in all of her books, the matter is essential, the viewpoint clear and emphatic, and the spirit wholly human."

The Louisville Evening Post of October 22, 1921, states: "There is a remarkable portrayal of contemporary womanhood in George Madden Martin's new novel. March On, to be published next week. On a broad background of events of recent years in America, a group of memorable characters is depicted, the central figure being Lucy Wing, a Southern girl to whom comes love for a man attuned to a world 'Marching On.' With extraordinary insight Mrs. Martin shows the contact with life of a developing woman, who finds a freedom that is the direct antithesis of her sex's not very distant past, but which affords opportunity for progress with the best. March On is a finely-felt, deeply-absorbing novel that will arouse wide discussion."

Of her latest book, Made In America, the Boston Transcript of October 11, 1935, writes: "Interesting for its background, story and characterization, this novel should prove especially appealing as a reflection of the influential forces in America bearing upon the formation of character and life."

Mrs. Martin is an able and versatile lecturer on woman suffrage, politics, literature and civic problems. She is exceptionally well versed on the more important topics and affairs of the day, including subjects of international as well as national interest.

The author was a member of the Kentucky State Democratic Committee, 1920; vice-chairman, women's division Democratic Third Division; charter member, Commission on Inter-racial Cooperation; Chairman, Association of Southern Women for the Prevention of Lynching; vice-chairman, Kentucky Repeal and Regulation League.

Her clubs are: Democratic Woman's; Woman's; Arts, (Louisville). National Arts, (New York) Lyceum, (London).

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F. L. M.

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JEAN SHEPARD MILNER

b. November 18, 1893

The Reverend Jean Shepard Milner, author, was born in Atlanta, Georgia, the son of B. C. and Mary Ann (Whitner) Milner. He was educated in the public schools of Louisville, Kentucky and at the University of Louisville from which he received a Bachelor of Science degree in 1916. He attended the Presbyterian Theological Seminary in Louisville, and was given a Doctor of Divinity degree by Butler University, Indianapolis, Indiana, in 1929. He was ordained to the Presbyterian ministry in 1917. On June 23, 1915, he married Sue Lyne. He now lives at 527 North Central Court, Indianapolis, Indiana.

In 1915, while still a student at the University of Louisville, Mr. Milner filled a pastorate at Edinburg, Indiana, remaining there after his ordination until the United States entered the World War. He then served a year with the American Red Cross. Then he was made associate pastor June 1921, assumed his present position

as pastor of the Second Presbyterian Church, Indianapolis, Indiana.

It was in 1935 that Mr. Milner published his book, The Sky Is Red, a work dealing with religion and its relation to modern sociological problems of the world.. THe book was well received by reviewers throughout the country and is considered well worth reading both by laymen and advanced theological students. In it, Dr. Milner has told in simple, understandable language a story of a world distraught by the conflict between Christianity and the theories and practices of Communism, Nazism and Facism. His work is constructive, offering suggestions as to cures for the religious turmoils of the present day.

CRITICAL ESTIMATES

Dr. Charles Welch in a review of The Sky Is Red printed in the Louisville Courier-Journal September 29, 1935, describes the work and the author. He begins his review with a quotation from Dr. Milner's book: "'He answered and said unto them, when it is evening, ye say it will be fair weather: for the sky is red---- Ye can discern the face of the sky, but can ye not discern the signs of the times?'

"Thus the Reverend Dr. Jean S. Milner, for fourteen years the brilliant minister of the Second Presbyterian Church, Indianapolis, who is a native of Kentucky, who grew to manhood in Louisville, and prepared himself for the ministry at the Presbyterian Theological Seminary here, has found a text in the Gospel of Matthew, from which he has winnowed a gripping title for a book, which, if read can never be forgotten.

"The Sky Is Red is a very graphic and urgent appeal for a reappraisal of religion, the Bible, human relations, church cooperation in America and across the world. Almost one hundred years ago Henry Ward Beecher stood where the author of The Sky Is Red now ministers to one of the most representative congregations in America. Dr. Milner is convinced that there is a great gulf between the thinking of the laity and the Protestant churches and its beliefs. He seeks to build a bridge which will span this chasm. The long prophesied collapsing of the faith of the world and its religions, Dr. Milner contends, is nearer than ever before. He gives a very clear analysis of the religions of Communism, Facism, Nazism and Democratic Capitalism. Mr. Milner is constructive as he views the separation of the nations and their increasing war preparations and recommends a League of Religious Peace."

A layman's review of the book is written by William B. Hunter, Jr. in the Louisville Times October 5, 1935: "It is a very rare privilege these days to happen across such a fine book as Dr. Milner has produced. It easily merits the praise of being important work. More than that, it is profoundly interesting and, in the

sense of the word enthralling.

"The author is pastor of the Second Presbyterian Church in Indianapolis and brother of Charles W. Milner of Louisville. He is writing on religion and its meaning and force in the world today; not on narrow orthodox lines, but on the broad beliefs which make up the Christian faith."

The New York Times of November 17, 1935, remarks: "Mr. Milner has a broad and tolerant mental attitude and he writes with persuasiveness, moderation and profound and earnest conviction. His book can be read, to their very considerable profit by serious minded people both inside and outside the church."

From the Book Review Digest of 1935, the following reference is made to the work: "The Pastor of the Second Presbyterian Church in Indianapolis discusses the origin of the Bible, with special attention to the religion as preached and practiced by Jesus and what happened to this religion during its rise to power. In the second half of the book the present situation and its problems are considered, with suggestions for facing and solving the problems. Dr. Jean S. Milner, one of the most forward-looking of the younger men in the Presbyterian church has been brought into vital contact with the problems of today. Because he has never tried to gloss over these problems or give easy answers to them, his book, 'The Sky Is Red', is a living and sincere attempt to come to grips with the real issues of this day."

Dr. Milner is chairman of the National Missions Committee of the Presbytery of Indianapolis and Synod of Indiana and a trustee of Hanover College, Hanover, Indiana.

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J.S.C.

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FRANK LANDER MOORMAN

b. October 11, 1892

Frank Lander Moorman, author and newspaper writer, was born in Adairville, Logan County, Kentucky. He is the son of Dr. Jessie L. and Sally De Haven (Sterrett) Moorman and attended public and private schools in Cloverport and Louisville, Kentucky. Mr. Moorman is an Episcopalian and a Democrat. He resides at 817 South Third Street, Louisville, Kentucky.

Mr. Moorman's mother is the daughter of Baird and Elizabeth (Haynes) Sterrett, whose ancestors were of pioneer Virginia stock. They were prominent as farmers and politicians, and played an important part in the early settlement of Kentucky when it was a part of Virginia. Mr. Moorman's father, Dr. Jessie L. Moorman, was for years the only physician in Cloverport, Kentucky, where the family lived during Frank Lander Moorman's boyhood.

Early in life Mr. Moorman evinced a definite interest in literature, and the desire for travel and adventure was uppermost in his young mind. As a boy he loved to sit and watch the boats on the Ohio River. Young Frank Lander would eagerly await the showboats which always stopped at the docks of Cloverport on their way down the Ohio each summer. Perhaps this youthful association with lands beyond Kentucky fields--the showboat--was in some degree responsible for the life of travel and adventure that was to be his in later years.

At the age of nineteen Mr. Moorman cut away his Cloverport moorings to seek his fortune in the West. He found himself in California at the outbreak of the World War and joined the Naval Aviation forces, serving overseas. While in France he was commissioned an ensign in the Naval Air Forces.

After the war Texas claimed Mr. Moorman, and for a considerable time he was active in oil productions. Then followed trips to Europe and a trip around the world. He visited Egypt, Tibet, India and many other countries. In Biarritz he met King Alphonse of Spain and spent a week in his company at the winter palace at San Sebastian. Mr. Moorman recalls the King as an informal person of charming and democratic manner. Shortly afterward he was guest of King Victor Emanuele of Italy at a house party at the country palace just outside the city of Rome. He was also entertained by the King of Siam at Bangkok, Siam.

Upon his return to the United States, Mr. Moorman entered the Naval Intelligence Service as a senior lieutenant, becoming one of the most active officers on the Pacific coast. The assignment came through Captain W. B. Woodson, United States Navy, who is the present naval aide to President Roosevelt. In addition to his espionage work, Lieutenant Moorman served in the capacity of aide to numerous dignit-

aries, including former President Coolidge and Vice President Curtis.

Mr. Moorman, following this career as aviator, intelligence agent, presidential aide, adventurer, globe trotter and guest of kings, turned to fields of literature as a safety valve for his varied experiences. Reminiscence was inevitable and the expression of these reminiscences took literary form.

For several years he has been a contributor to newspapers, magazines and syndicates. Many of the articles by Mr. Moorman have been somewhat technical, some of them merely reminiscent, others informative. All of them have been interesting and received with much favor. He has had a number of stories and articles published abroad, among them being: Savonarola's Savoir Faire, published in French; Valse, dans Son Coeur, also in French, and Viennese Caprice, which appeared in an English periodical. These works were published between the years, 1921 and 1925. Others appearing in America include The Heart Debonair, An Ill Wind and Woman In Possession.

His articles concern such topics as Chance of War With Japan, Stories About Amelia Earhart, When Wallis Saw The Prince and Our Cultural Lag. Other stories which have appeared in newspapers and magazines are: When the World Stops Two Minutes, Aide To Coolidge, Quaint Old Louisville Laws, Armistice Night In Paris, Adventures of A Naval Intelligence Officer, On Being From Kentucky and many others, most of which have appeared in the last two years, as well as a number of poems which have been published in different periodicals.

Frank L. Moorman's work has appeared variously in American publications and such English magazines as Spectator, London Bookman and The Punch and London Times. He also contributed articles in French to Parisian publications while an officer during the World War. Plane Talk, a naval aviation newspaper, published in Fromentine, Vendee, France, was founded and edited by Mr. Moorman.

He is a former President of the Los Angeles Army-Navy Marine Corps Association. He is a thirty-second degree Mason and a member of the National Society of the Sons of the American Revolution.

His clubs are: Midwick Country, (Pasadena) Riviera Country, Fox Hill Country, Los Angeles Athletic (Los Angeles) The Beach Club, (Santa Monica) and Pacific Coast Club, (Long Beach California) University Club, (Fort Worth, Texas).

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A. P. C.

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THOMAS HUNT MORGAN

b. September 25, 1866

Thomas Hunt Morgan, author and zoologist, was born in Lexington, Kentucky, the son of Charlton H. and Ellen Key (Howard) Morgan. He attended the University of Kentucky at Lexington where he received his Bachelor of Science degree in 1886 and his Master of Science degree two years later. Continuing his post graduate work at Johns Hopkins University, Baltimore, Maryland, he took his Doctor of Philosophy degree in 1890. He married Lillian Vaughan Sampson of Hallowell, Maine, June 6, 1904, and has four children: Howard Key, Edith Sampson, Lillian Vaughan, and Isobel Merrick. His residence is at 1149 San Pasqual Street, Pasadena, California.

Dr. Morgan comes of a family distinguished in American history. On his mother's side he is a descendant of Colonel John Eager Howard of Revolutionary War fame and of Francis Scott Key, who wrote the Star Spangled Banner. His father was a general in the Southern army during the War Between the States, and he is a nephew of the great Confederate cavalry leader, General John Hunt Morgan, both nephew and uncle having lived in the same family residence 'Hopemont' in Lexington, which is now suitably marked with the names of the two distinguished Kentuckians.

After finishing his post graduate work at Johns Hopkins Univer-

sity, where he held a Bruce scholarship, Dr. Morgan began his professional career as an associate professor of biology at Bryn Mawr, Pennsylvania. Three years later he was made a full professor, remaining on the faculty staff from 1891 to 1904. During this time he published two of his books, Regeneration in 1901 and Evolution and Adoption two years later; and he laid the ground work for the later experiments which were to add so much to the world of science and to bring him such distinguished honors. In 1904 he was appointed professor of experimental zoology at Columbia University, New York City; he remained in this position until 1928 when he became director of the William G. Kerckoff Laboratories of Biological Sciences at the California Institute of Technology, Pasadena, California. He has held this position since then.

Dr. Morgan's life work and most of his writings, which have been done largely in his Pasadena laboratories, are devoted to the experimental study of the laws of heredity, the mutation of species and the mechanics of hereditary progenation. This field of science was based on such theories and observations as those of Darwin and Mendel; but by a brilliant series of experiments Dr. Morgan proved it was possible to submit the generalizations of these earlier scientists to the controlled and accurate tests of the laboratory, to the analytical and statistical methods successfully used in physics and chemistry.

As the subjects for his experiments Dr. Morgan selected the common fruit fly (drosophilia meladogaster), the reason being that this fly produces twenty or more generations in the span of one year, making it possible to study the secrets of life and the transference of characteristics from one generation to another nearly seven hundred times more rapidly than if he had chosen for his subject, man, who produces on an average only three generations in a century. Further experiments by Dr. Morgan indicated the presence of genes and chromosomes in the life cells, their eugenic functions, the laws governing them, and pointed to the practical application of the principles of eugenics in building and maintaining a better race of human beings.

It was during this period of his life that Dr. Morgan produced such scientific works as, Experimental Zoology, Heredity and Sex, Mechanism of Mendelian Heredity, Critique of The Theory of Evolution and several similar volumes. In the years 1932 and 1933 he gave further exposition of his experiments and theories in his books, The Scientific Basis of Evolution and Embryology and Genetics; and in 1933 in recognition of his work he was awarded the Nobel Prize in Medicine, being the first man not a physician ever to receive this honor. It is also interesting to note that he was the second member of the faculty of the California Institute of Technology to receive this same award; it having been given to Dr. Robert A. Milliken in 1923.

CRITICAL ESTIMATES

Referring to this award, the New York Times, October 21, 1933, carried the following: "A quiet-mannered, thinly bearded man, who is fond of tennis despite his 67 years, is the professor named for the 1933 Nobel Prize in Medicine, Dr. Thomas Hunt Morgan.

"His present work in research is being done at the William G. Kerchoff Laboratories of Biological Science, of which he is director, on the campus of the California Institute of Technology. In these laboratories he has more kinds of flies of one species than most persons ever dreamed could exist. Out of seventeen years studies of these vinegar flies (drosophila melanogaster) he has extracted secrets very close to the secrets of life itself. Special researches by Dr. Morgan are into the chromosomes and genes, the discovery of which is credited to the research work under his direction for the past thirty years.

"'These discoveries,' says Dr. Robert A. Milliken, chairman of the executive council of the institute, 'are among the great fundamental discoveries in the realms of biology.' Genes are the invisible units of heredity and evolution, in which are believed to be located the very secrets of life itself. Dr. Morgan has directed research work revealing laws governing those genes, the mutation of species and the laws of heredity. The genes are the guiding units determining the formation of characteristics in animal and plant life. Chromosomes are the 'apparent houses' in which the genes reside."

The New York Times, October 22, 1933, commented editorially on Dr. Morgan's work: "Time was when the physicist regarded evolution a little superciliously. Theory? Magnificient generalization was a better designation. A theory must be based on experiment and on facts that can be statistically analyzed. Resting as it does solely on observation, evolution failed on both counts. By a stroke of genius Professor Thomas Hunt Morgan made it possible to study heredity by the methods that have proved so successful in physics and chemistry and thus promoted evolution to the rank of an experimental study. Because of that he is fittingly honored with the Nobel prize."

Also commenting on the award of the Nobel prize to Dr. Morgan, the New York Times for October 29, 1933, carried a dispatch from Los Angeles as follows: "Dr. Morgan is the first to receive the award who is not a physician. He is a Professor of Biology and is reputed to know more about what makes the human body tick than any other living researcher. Like all of the living great, Dr. Morgan is modest, and the best interviewers could get from him was the statement that he is glad of such far-sighted recognition of the significance of genetics for clinical medicine; that he is 67 years old; that he will probably go to Sweden in December to receive the award and that he doesn't know what disposition he will make of it."

Dr. Morgan's seventieth birthday anniversary was celebrated at the University of Kentucky in 1936. In addition to a special display of the learned scientist's works in the University library, suitable orations were delivered in his honor and a bronze tablet unveiled on the Morgan home in which he was born. His plaque is inscribed: "Doctor Thomas Hunt Morgan, distinguished biologist, who received the Nobel Prize in 1933 was born in this house September 25, 1866. This was erected in his honor by his Alma Mater, the University of Kentucky, September 25, 1936."

Thomas Hunt Morgan held honorary Doctor of Laws degrees from the following universities: Johns Hopkins, Kentucky, McGill (Montreal, Canada), Edinburgh(Scotland), California; Doctor of Science degree from these universities: Paris (France), Michigan; and Doctor of Philosophy from Heidelberg University.

He was a member of the following learned and scientific societies: American Association for the Advancement of Science (president 1929-30), National Academy of Science (president 1927-31), American Society of Naturalists, American Society of Zoologists, Society for Experimental Biology and Medicine, New York Academy of Sciences, American Philosophical Society, Royal Society of London (England), Academy of Petrograd, Linnean Society, Royal Society of Sciences of Denmark, Finnish Society of Sciences; associate member Societe Royale des Sciences Medicales et Naturelles de Bruxelles, Society Belge de Biologie Bruxelles, Societe de Biologie de France; corresponding member Zoological Society of London, Academie des Sciences de Russie, Bavarian Academy of Sciences; honorary member Royal Irish Academy; ordinary member Royal Society of Sciences of Upsala; member Academia Scientiarium Instituti Bononiensis; foreign associate Royal Academia Mazionale dei Lincei, Rome; correspondent Academie des Sciences Institut de France, California Institute; honorary foreign member Academie Royale de Medicine de Belgique.

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J. S. C.

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DAVID MORTON

b. February 21, 1886

David Morton, author and poet, was born at Elkton, Kentucky, the son of Thomas Beckwith and Mattie (Petrie) Morton. He attended the Louisville Male High School, the Branham and Hughes Preparatory School; Tufts College, Boston, Massachusetts and Vanderbilt University, Nashville, Tennessee. He was graduated from the latter, in 1909, receiving the degree of Bachelor of Science. He is an Episcopalian. Unmarried, he lives at Amherst, Massachusetts.

Mr. Morton's career as writer began when he joined the staff of the Louisville Evening Post, in 1909. Later he was with the Associated Press, and for a time wrote editorials for the Louisville Courier-Journal and the Louisville Herald. In 1915 he gave up newspaper work, after receiving an appointment as professor of English at the Louisville Male High School. During his six years of newspaper work he contributed verse to many of the leading American magazines, and as early as 1914 had been singled out by many critics as a talented poet of promise. During the World War he enlisted in the First Kentucky Regiment, Medical Corps, and served also as war correspondent. His poems were then appearing in the better magazines: Harper's, Century, The North American Review, Poetry Journal and Smart Set.

In 1918 his poem, A Road to Flanders, which had appeared in Collier's magazine was reprinted in the Anthology of Magazine Verse for 1918. During the same year many of his poems were mentioned in the Editors Year Book of American Poetry as possessing unusual and distinctive quality. Also during 1918 Mr. Morton left Louisville to take up a position as associate professor of English and History at the Morristown (New Jersey) High School. There can be discerned in his work during this post-war period a steady growth of facility in the handling of words and of various verse forms.

Mr. Morton, during 1919, achieved national and international recognition of his poetry. The Poetry Society of America awarded his poem, Wooden Ships, a first prize of $125.00; the Society had chosen twelve poems, from all those submitted during the year, for consideration, and five of them were by Mr. Morton. The Lyric Society of New York awarded him a first prize of $500.00 for his manuscript volume of verse, Ships In Harbor; there was nation-wide competition for this prize, and more than a thousand manuscript volumes of verse were submitted. Another signal honor conferred upon the Kentucky poet was his selection during that year as one of the three representatives of the United States at a celebration of the poets of North and South America in New York City. In 1921 Mr. Morton published Ships In Harbor, and won two more prizes: one of $50.00 from the Poetry Society of America and the Book and Play Club for a poem, The Way of Beauty; the other of $100.00 from Contemporary Verse magazine.

In 1924 he won in the Blanche Wagstaff national sonnet contest, the first prize in a competition of a hundred poets. During this same year he was appointed Professor of English at Amherst College, Amherst, Massachusetts. And when his second volume of poetry, Harvest, appeared he was established firmly in the front ranks of American poets. His work at Amherst College has consisted mainly of a certain time each day on the lecture platform; also he has lectured extensively in Boston, Baltimore and New York. In 1925 Mr. Morton published an anthology of poetry written by thirteen undergraduates of Amherst College, with a preface by himself, in which he says: "Youth is the time for the writing of poetry. In a way of speaking, youth and poetry are one thing-an unspoiled awareness of wonder, a source of newness and freshness on the perennial recurrence of life, a bearing witness to fresh things."

The poet published, in 1926 a monograph, The Sonnet-Today--And Yesterday, in which he analyzed the sonnet variations from Petrarch to Edna St. Vincent Millay, and attempted to establish his view that "the sonnet form has suffered peculiarly through the tactics of criticism in focusing attention on the fact of the form, at the expense of the poetry." In 1928 his third volume of poetry, Nocturnes and Autumnals was published. A collection of sonnets, it furthered the reputation of the author as a modern master of this form; his monograph had revealed a thorough study of the sonnet and he was illustrating his theories in concrete poetical production.

During the summer of 1929 Mr. Morton went to Ireland to gather material for a book on the Irish poets. He visited many famous Irish authors and thoroughly immersed himself in the history and atmosphere of Ireland. The result of this research was a careful and sympathetic study of the new birth in Irish poesy, The Renaissance of Irish Poetry. The poet received wide critical praise

for the real understanding he revealed of the Irish literature.

In 1930 his Phi Beta Kappa poem, A Man Of Earth, was presented at Tufts College. It is a sequence of stanzas, some in sonnet form, in which certain moments in a man's life are selected to show what made his soul as it is. The poem philosophizes over the old query: "What then is man? " Six For Them, a volume the poet published in 1931, contains besides his own work that of three other poets. The book is a special plea for the oppressed--- for:

"Little things that fight and fail,
And fall, on sea, and earth, and air!"

Or, as one critic put it, the book is a plea "For that universe of the furred and feathered who cannot speak for themselves, and who are somewhat indefensibly exploited by man." There is a real sympathy expressed in Mr. Morton's own contribution to the volume, a poem, The Night Before, in which he lyrically describes how he would run into the woods and sound the alarm to the animals before the hunters came: "I'd go, into the wood. I'd let them know," he writes.

CRITICAL ESTIMATES

Mr. Morton's volume of nature poetry, Earth's Processional, and the anthology which he edited, Shorter Modern Poems, both appeared in 1932. Owing perhaps to the changing temper of the time, in which sociological matters were beginning to receive the attention in modern poetry that formerly had been given the natural environment, Mr. Morton's two new volumes found critical opinion divided. Those critics who had previously praised Mr. Morton for avoiding the realistic and immediate in his work continued to do so; other critics, however, while admitting the poet's command of technique, took him to task for deliberately avoiding the problems of contemporary society. These latter considered his attitude toward life "vague" or "just a little decadent." The former critics welcomed his verse as a palliative and one said that "He has the discernment to recognize the theme which is fitted for poetic treatment and to eschew those themes which belong unequivocally in the realms of prose." In either case it is clear that what had changed was not the poet's work, or the quality of it, but the public response.

The poet's tenth book, Spell Against Time, was published in 1936. As before critical opinion was divided as to the moral value of his "attitude toward life," but it was generally agreed that he possessed a high talent for the sonnet form, and that he was a master of technique. He had taken for his province the sonnet form, studied it thoroughly, wrote in its confines continuously, and in the end distinguished himself as one of its masters, in the Shakespearian tradition.

Of Mr. Morton's volume, Ships In Harbor, W. S. Braithwaite, in The Boston Transcript, April 27, 1921, comments: "A man who could use the sonnet-form to visualize the beauty and pathos and romantic

memories of ships as shown in these sonnets stood in the individuality and fineness of his gifts above the accidents of form. He is endowed with that artistic determination which shapes the floating abstraction of the imagination into the firm and fixed symbols of rhythmed language."

Mr. Morton's collection of sonnets, Harvest, reviewed in the Courier-Journal, May 4, 1924, brought forth the following praise: "His melody is liquid and persuasive, his imagery lambent, his craftmanship admirable. His faultless ear for the music of words enables him to create one after another of these flawless forms--- as likes and unlike each other as orchids of the same species."

Reviewing the poet's prose volume, The Renaissance of Irish Poetry, The Courier-Journal, December 8, 1929, says: "Only a poet could have done it. His prose exposition is so lucid , so delicately charged with understanding of its (Ireland's) writers and their tradition, that his unerring selection of their poems flowers from it in quotation as from congenial, fostering soil."

Of the volume Spell Against Time, W. H. McCreary, in the Courier-Journal, November 29, 1936, says: "David Morton continues to please his widely flung audie ce. Each succeeding one (of his books) furnished more to satisfy both the discriminating reader of finely wrought, distinguished poetry, and that larger group composed of those who find a briefer pleasure in having their common experiences transmuted into artistic verse. Perhaps that is the most characteristic thing about Morton's talent: the fact that he can be satisfyingly readable without losing any of the more obscure and difficult shadings we have learned to associate with poetry of permanent value. The author's special gift is for the swift, brief, penetrating glance at a transient beauty, less seen than felt; often with a scarcely suppressed cry of despair at the tragedy of mutability."

Mr. Morton is a member of the Poetry Society of America, on the executive committee; the Lyric Society; The Poets; Delta Kappa Epilson and Phi Beta Kappa.

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W. B.

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JAMES HILARY MULLIGAN

b. November 21, 1844
d. July 1, 1915

James Hilary Mulligan, poet, lawyer and orator, was born in Lexington; Kentucky, the only child of Dennis and Ellen Alice (McCoy) Mulligan. As a young boy he attended several parish schools in Lexington and later, Transylvania High School, Lexington, and St. Joseph's Academy, Bardstown, Kentucky. He spent two years at St. Mary's (Jesuit) College, Montreal, Canada, and because that school did not then grant academic degrees he transferred to its mother house in Vannes, France, where he received his degree of Bachelor of Arts. After qualifying for the Kentucky bar in 1867, he entered the law department of Kentucky University, Lexington, where he received his degree of Doctor of Laws in 1869. His first wife was Mary Huston Jackson of Lexington, Kentucky, whom he married in February 1868, and by whom he had four children: Louis Huston; Alice (Mrs. P. H. Mulloy); James Jackson: and Mary Elizabeth. His second wife was Genevieve Morgan Williams of Nashville, Tennessee, whom he married October 5, 1881. They had six children, two of whom died in infancy, the others being: Dennis Morgan; Marian M. (Mrs. James M. Ross); Kathleen and Willoughby. He was a Roman Catholic and a Democrat.

James Hilary Mulligan was of Irish descent on both sides of his family, his father, Dennis Mulligan, having come to Kentucky direct from Ireland in 1835 as rod man for a party surveying a right of way for the proposed Charleston and Ohio Railroad entering Kentucky

through Cumberland Gap.

Judge Mulligan practiced law several years before he received his law degree from Kentucky University and remained a practicing attorney throughout his life no matter what other activities claimed part of his time and attention. For a time he acted as political correspondent for a number of newspapers, and for about two years was city editor of the Lexington Observer and Reporter. He was judge of the Recorder's Court in Lexington from 1870 to 1876 and served four terms as a member of the Kentucky legislature. He was a state senator when in 1894 President Cleveland appointed him Consul General to the Island of Samoa.

During the two years that Judge Mulligan filled this post he formed a close and intimate friendship with the self-exiled Robert Louis Stevenson; and when the great novelist died, Judge Mulligan was one of the small party of white men who accompanied the native burying party to the grave on top of a tropical mountain, and his hands draped a Union Jack over the coffin as it was lowered into the earth. He then collaborated with Lloyd Osbourne in writing A Letter To His Friends, which weeks later, carried by a slow vessel, announced the news and circumstances of Stevenson's death to the rest of the world. After returning from his post in Samoa Judge Mulligan wrote for the United States Treasury Department a treatise entitled Samoa, Its Government, Commerce and People. This was the first attempt by a white man to make a scientific study of the islands and to separate the facts about them from the mass of legends, myths and traditions which surrounded them. For many years this work was regarded as the most authorative available in its field.

Although Judge Mulligan's claim to popular fame is based almost entirely on one occasional poem, In Kentucky, he said of himself that he had "written editorials, descriptive letters, pasquinades, imitations, reports, diplomatic correspondence, burlesques, doggerel, diluted poetry, speeches for self and others, resolutions, pronunciamentoes, and all manner of 'stuff', enough to sink a whale boat."

In Kentucky, with its semi-satirical conclusion,"and politics the damnedest, in Kentucky", has been reprinted and distributed by the millions of copies, but because it was not copyrighted its author never received a penny for it. It was written for a banquet held the night of February 11, 1902, at the Phoenix Hotel in Lexington, and given by the local Chamber of Commerce to the members of the Kentucky state legislature then in session. After junketing around the Bluegrass at the expense of the local citizens, the legislators were returned to the banquet hall where they were wined, dined and treated to flights of eloquence from "orators the finest, in Kentucky".

CRITICAL ESTIMATES

The high point of the feast was Judge Mulligan's speech, as thus described in the Lexington Democrat the following morning, February 12, 1902: "The next speaker called upon was that prince of after dinner speakers, Judge J. H. Mulligan. To endeavor to represent in print the sparkling wit and bright humor of this gentleman would be absurd. He must be heard to be appreciated. The judge was at his best, and that means a great deal. At his worst, he is great; so the reader can imagine the feast of wit that was given the visitors."

The Lexington Leader of the same date made a feature story of the new poem: "Judge J. H. Mulligan, the witty and eloquent lawyer and ex-legislator, added new literary laurels to his already enviable chaplet last night at the banquet at the Phoenix Hotel given in the honor of the state legislators. At the conclusion of an unusually brilliant and witty toast he drew from his pocket, as if drawing a deadly weapon, a dangerous-looking typewritten manuscript, and, peering over his glasses with a smile of satisfaction, that amounted almost to a leer, read a poem which he said he wrote himself and was willing to take the responsibility of its authorship. Without excuse or apology, and with very little warning, he read the following, which was constantly interrupted by applause that burst into a grand napkin salute at its close: In Kentucky."

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J.S.C.

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EDGAR YOUNG MULLINS

b. January 5, 1860
d. November 23, 1928

Edgar Young Mullins, author, minister, and educator, was born on

a plantation in Franklin County, Mississippi, a son of the Reverend Granberry and Cornelia Blair (Tillman) Mullins. His early education, both secular and religious, was received from his own father who prepared him for Texas Agricultural and Mechanical College from which he graduated in 1879. He studied law for a short time, but in 1881 entered the Southern Baptist Theological Seminary, Louisville, Kentucky, graduating with high honors four years later. At that time the seminary gave no formal degrees for undergraduate work. On June 2, 1886, he married Isla May Hawley of Louisville. They had two children, Edgar Wheeler, who died at the age of seven, and Roy Granberry, who died in infancy. He was a Baptist and an Independent in politics.

The scenes of Edgar Young Mullins' boyhood and youth were laid in two places which at the time typified unrest and excitement: first, on a Mississippi plantation during the agonies of reconstruction following the Civil War; second, in the Texas frontier town of Corsicana. His father was not only a Baptist preacher but also a well-to-do cotton planter, holder of a Master of Arts degree from Mississippi College and possessor of a wide reputation for accuracy and thoroughness in scholarship and strictness as a disciplinarian. When young Mullins was eight years old the entire family left Mississippi and moved to the then new town of Corsicana, Texas, where the father founded and built up the First Baptist Church and also organized and supervised a successful private school. The family on the Mullins side was represented by a long line of Baptist preachers and on the mother's or Tillman side, by prominent politicians; but the father made no effort to sway young Mullins in his choice of a career or to force him into his own Baptist faith. However, being one of nine children and with several older sisters for whom an education must be provided, the boy was required to contribute his part to the financial support of the family. Outside of school hours and during vacation he held various jobs such as errand boy, newsboy, printer's devil and telegraph messenger boy. Such was his ambition and ability that at the age of fifteen and at a weight of only ninety pounds he was a regular railroad telegraph operator, working a man's full hours and drawing a man's full salary.

Having helped his older sisters to graduate from Baylor University, Edgar Young Mullins himself entered and graduated from Texas Agricultural and Mechanical College. He then settled down to read law and was far advanced in his course when he joined the Baptist Church and shortly afterwards entered its ministry. He entered the Southern Baptist Theological Seminary at Louisville, Kentucky in 1881 and at once assumed a leading part in a student affair. At the end of a year he was elected student manager of dormitories. His small income from this position plus what he was able to earn during his vacations as a commercial telegraph operator paid his way through four years of seminary work. All through these seminary days the young student had his heart set on entering the missionary field

in Brazil, but on graduation his physicans advised strongly against this and the young minister accepted a call to Harrodsburg, Kentucky. He married shortly afterwards.

Dr. Mullins filled only three pastorates, the first at Harrodsburg; the second at the Lee Street Baptist Church, Baltimore, after which for a year he served as associate secretary of the Foreign Mission Board of the Southern Baptist Convention with headquarters in Richmond, Virginia; then in March, 1896, he accepted a call to the Newton Center (Massachusetts) Baptist Church. This he found offered him associations and close contacts with such educational centers as Newton Theological Seminary and Harvard University and the broadening influence of the scholars who lived in and near Boston. For three years he made good use of these opportunities to increase his own learning and intellectual equipment.

In June 1899, he was elected president of the Southern Baptist Theological Seminary, and accepted the position. At that time the Seminary and the Southern Baptist Convention were divided over the Whitsitt controversy, and into Dr. Mullins' hands fell the task of healing the rupture. He knew the restrictions which would be placed on him in his new position and that these limitations were intensified by the vigilant suspicions of a reactionary faction and the doctrinal conceptions prevalent among many of his own denomination; he knew that he must bring a new enlightened interpretation of the Gospels to a people who feared the new as an assault on the faith of their fathers, and that he must subject the future ministers of his church to a discipline of scientific criticism which they approached with a definite initial aversion. He undertook these problems with the guidance of two thoughts which served him throughout his life: one to the effect that while Truth never changes, our approach to it and our knowledge of it constantly grows closer and clearer; and the other, his guiding principal in debate, that the truth properly presented will convince any man. That he performed his task well is shown by the record of development of the Seminary under his management and by the prominent position of world leadership to which he was elevated by the members of his own faith.

In 1905 he was elected delegate to the first meeting of the Baptist World Alliance in London, England, where he delivered one of that Assemblys' most noted addresses. Afterwards he made one of his many tours of Louisville as a representative of the new organization, ending it in Germany where he spent several months of study at the University of Berlin.

As head of the Seminary Doctor Mullins' work was marked by great accomplishments. Not only did he steadly increase its faculty, curriculum and student body but constantly broadened its influence throughout the entire Baptist world. He made its Jubilee Celebration in 1909 the occasion for starting a campaign to increase its financial endowment, securing approximately seven hundred thousand dollars in less than three years. He followed this by the series of efforts

which in 1923 resulted in breaking ground for the present Seminary plant on Lexington Road, a monument to his abilities and to those of his co-workers.

During the World War he served as Director of Religious Activities at Camp Taylor, for two years spending each morning at these duties and crowding all his regular work into the afternoons and evenings. Following the war he was one of two commissioners from the Southern Baptist Convention who travelled through Europe to accomplish the relief and revival of Baptist organizations. He was elected president of the Southern Baptist Convention in 1921 and held this position for three years. In 1923 he received what was probably his greatest honor when he was made president of the Baptist World Alliance, a place he filled actively until shortly before his death.

At no time during his life did Dr. Mullins consider writing as his primary work. His first book, Why Is Christianity True? was not published until 1905 and was written for members of the Baptist Young People's Union. His other works, particularly his opus major, The Christian Religion In Its Doctrinal Expression, published in 1917, represented both thorough research and advanced scholarship but their preparation and production were always subordinate to his duties as a preacher and as the executive and administrator of the several organizations which he headed.

The character of his books and the reputation of the author are indicated by the following typical comments.

CRITICAL ESTIMATES

Regarding The Life of Christ, a collection of twenty-two of his own homiletic masterpieces, the Courier-Journal said in its issue April 16, 1917: "These discourses throb with life. They were first felt. They are not compositions, evolved in the sequestered study under literary emotions with a group of scholars and critics in mind, but were written in the style of spoken discourse for living audiences on significant occasions. They read like speeches." It continues: "The author's themes and their treatment are of present day human interest. There are no dead issues discussed. The discourses are from a modern man to modern men and are sent straight home to their businesses and bosoms. They bring out no limited sectarian view of doctrine or duty, but make strenuous appeal for acceptance of the great fundamentals of our common Christianity."

Commenting on The Christian Religion In Its Doctrinal Expression, the Baptist World, November 29, 1917, quotes Charles T. Alexander as saying: "It will set the standard for theological thinking and for a new theological literature that is sound, conservative, and yet abreast of the times. Hence I say this book

is historic and marks an epoch." He concludes: "It is almost useless to say that the style in which the book is written makes it so simple and clear that anyone may read and understand. This is characteristic of all Dr. Mullins writes."

Dr. Mullins wrote Christianity At The Cross Roads, following another fine piece of work as harmonizer and coordinator of the various factions within his own denomination. This time the dispute was over the teaching of the theory of evolution, a subject of popular interest, brought to a sensational climax by the newspapers in the publicity given the arguments of Bryan and Darrow during the Scopes trial at Dayton, Tennessee. The Louisville Herald, June 29, 1924, quotes Dr. L. R. Scarborough as saying: "Christianity At The Cross Roads is philippic, a spiritual thunderbolt dropped into the camp of theological discussion. There is not a denunciatory word in it; but it is a dynamic of logic. It goes straight to the roots of the theological controversy between science and Christianity. It is the most complete answer to modernistic deflection from the truth I have seen."

In addition to his published books Dr. Mullins was a frequent and voluminous contributor of articles to religious papers not only of his own denomination but to many others. He contributed frequently on popular subjects to various newspapers, and many of his sermons and addresses were published in whole or in part. Not only did he hold the positions given above but he also served for many years as a member of the board of the Louisville Free Public Library, for five years he was editor of The Virgil and was on the editorial board of the International Bible Encyclopedia. He received the honorary degree Doctor of Divinity both from Carson-Newman College, Tennessee, and McMasters University, Canada, and Doctor of Laws from Richmond College, Virginia and Baylor University, Texas.

He belonged to the following Louisville clubs: Conversation, Pendennis, Country.

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SOURCE MATERIAL:

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An Intimate Biography of E. Y. Mullins
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ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

J.S.C.

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ISLA MAY MULLINS

b. April 30, 1859
d. February 6, 1936

Isla May (Hawley) Mullins author, was born in Summerville, Alabama, the daughter of Anson Wheeler and Lydia Maria (Cobb) Hawley. She received her education at Judson College, Marion, Alabama. She also attended a school at Selma, Alabama, and the Arts School in Louisville. She was married to Edgar Young Mullins June 2, 1886. They had two sons, Edgar Wheeler, who died at the age of seven years, and Roy Granberry who died in infancy. She was a Baptist and a Republican.

The success of Mrs. Mullins as a writer was greatly enhanced by her early child life and training. She was of New England stock, her father having been a merchant of strong religious convictions and cultured background. Under the guidance of an English teacher Mrs. Mullins acquired an ambition to write. Literary expression became a habit under this instructor, for he required a daily short story or essay from all pupils as part of their regular course.

At the age of seventeen, Mrs. Mullins produced her first literary work for public approval in the form of an article descriptive of her travels, but it was not until 1896 that she published Side By Side, her first novel and work of consequence. This was followed by An Upward Look For Mothers, a book of poems which appeared in 1900. Her next book, The Boy From Hollow Hut,

was one of her most popular accomplishments. It was first published as a serial in the London Times and Freeman and after its publication in book form, it was made into a motion picture. The Blossom Books, a series of stories for children, were very popular; their scenes were laid in the South; and the first of them, The Blossom Shop, was published in 1913. Edgar Young Mullins' boyhood experiences were brought to life in Captain Pluck, a book which enjoyed an exceptionally good sale. Somewhat later, a biography of his life was written by Mrs. Mullins and published under the title, Edgar Young Mullins. When Yesterday Was Young concerned her own childhood days and was brought out three years afterward. Mrs. Mullins' last work, House Beautiful, was published in 1934, being a historical account of the activities of the Baptist Woman's Mission Training School of Louisville. Mrs. Mullins was always a steady contributor of stories and verse to leading magazines.

After the death of her husband, who was considered one of the greatest Baptist ministers of his time, she began making notes for the use of a future biographer, but gradually her own hand took up the work and completed the biography, Edgar Young Mullins, which has been previously mentioned.

Always interested in public affairs, Mrs. Mullins was active in Louisville club circles and the achievements of the Southern Baptist Theological Seminary. She favored the seminary with three monetary gifts, two of which were for a fund for the establishment of a day nursery for children of the married students. These gifts were made in memory of her son who died at the age of seven. Acutely interested in the "Better Speech" movement, she believed that the English language would eventually become the language of the world. It was during the year of the publication of her last book that Judson College, her alma mater, awarded Mrs. Mullins the Algernon Sidney Sullivan Award for unselfish service to others.

CRITICAL ESTIMATES

The Louisville Herald of October 16, 1916, remarks concerning one of the first of her Blossom books: "The Blossom Shop is a beauty shrine of soul and character and purpose; no less than of every gracious type of Southern womanhood, that is one of the ineffaceable pictures left with one after an hour or so with Annie's Wedding."

Referring to another of the stories, Mount Blossom Girls, The Continent says: "The humor that ripples here and there, the dramatic scenes that stir, and the golden thread of romance that runs through it all, go to make a marked success. It is a fitting climax to the series."

The Louisville Herald of July 11, 1926, speaks of Mrs. Mullins in this quotation: "Nominations for Louisville's Hall of Fame: Isla

May Mullins. She has contributed to the renown of Louisville as a literary center by the authorship of many books that are widely known and has been a constant help to her husband, Dr. E. Y. Mullins, head of the Southern Baptist Theological Seminary."

Isla May Mullins was a member of the Woman's Club, the Highland Mother's Club, Louisville Art Association, the English Speaking Union, the Louisville Automobile Club and was a charter member of the Arts Club.

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Mount Blossom Girls	(1917)
Tweedie	(1919)
Uncle Mary	(1922)
Timothy's Second Wife	(1922)
Captain Pluck	(1923)
When Yesterday Was Young	(1926)
Edgar Young Mullins	(1929)
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ADDITIONAL REFERENCE:

Kentucky Authors Scrapbook
(Louisville Free Public Library)

J.S.C.

CHARLES HAMILTON MUSGROVE

b.
d. March 15, 1926

Charles Hamilton Musgrove, poet, humorist, and journalist, was born in Meade County, Kentucky, the son of Henry C. and Bertha Hamilton Musgrove, and last lineal descendant of the Musgrove family. He was brought up on the farm, attending the schools of his county until he entered the law department of the University of Louisville. After his graduation in law, he did not

practice his profession but turned at once to newspaper writing. He married in 1903 Miss Ethel Huff of Louisville, who also was active in press and theatrical publicity interests.

Even before his graduation, Charles Musgrove was writing for The Truth, a weekly of importance at that time. His first position was as reporter on the old Louisville Evening Post. In various capacities, he remained with this paper until 1913. His column Sprigs O' Mint was well known and well loved. Going then to the Louisville Times, he became humor editor, collaborating with Paul Plaschke, cartoonist, in many special features. One was a weekly page, Passe Cafe; the other, a daily column, Folly On The Fly. He served as dramatic editor and as city editor, which position he held during the World War.

Mr. Musgrove had a gift of spirited writing and of versification, widely recognized by many warm admirers who did not hesitate to claim for him the title of genius, though they deplored his own indifference to the recognition that would have rewarded a little more serious effort on his part. He published two volumes of verse, The Dream Beautiful And Other Poems and Pan and Aeolus, the latter dedicated to his friend, the poet, Madison Cawein. Besides these, he wrote numerous verses of occasion--tributes for banquets, for war events, even a poem on the San Francisco earthquake, published in the afternoon of the day it occurred.

As a writer of song lyrics Mr. Musgrove was most successful with A Garland of Old-Fashioned Roses, The Barrelhouse in The Sky, and We Can, We Will, In Louisville. The first of these became so popular, after it was published privately, that a music company paid ten thousand dollars for rights to it. Mr. Musgrove, after his collaborator left town, was not fortunate in finding another musical partner for his projected new songs, so he wrote no more.

Besides his gift for writing, Charles Musgrove had a gift for friendship. One of his famous friends and associates in Bohemia was the poet Madison Cawein, who repeatedly stated that Musgrove's poetry was the equal of Poe's. Joaquin Miller, the western poet, demonstrated his interest in this writer by a personal visit to see Musgrove. Many poets were moved to pen tributes to him at his death, and during his life he could count his companions and admirers in great numbers. His wide circle included friends in varied walks of life, all responsive to his magnetic personality.

CRITICAL ESTIMATES

The Kentucky Magazine of August, 1917, published an article on Mr. Musgrove by Bert Finch in which he said: "My first impression of him was, as it still is and ever will be, that he was the incarnation of wild, uncontrollable genius itself." Referring to the poetry in his two volumes, Mr. Finch concluded: "It will give him immortality whether he cares for it or not and even though he never

writes another line."

The appearance of a Musgrove contribution, The Scarlet Thread, in Poetry occasioned the following comment from the Louisville Evening Post, October 30, 1915: "Like most of the author's poetry, it has a vividness, a richness of imagery, a strong human feeling and a movement distinctly lyrical. These are among Mr. Musgrove's best qualities."

Several of the poetic tributes called forth by the poet's death suggest the affectionate esteem in which he was held. Lucien Rule had these lines in the Courier-Journal, April 5, 1926:

"O heart so homesick here, O Soul so lone.
What tragic tears were in thy undertone."

Orville Lawson in the same paper says:

"His reed is mute--above his head
Elves and Fairies guard their dead."

Kalfus Kurtz Gusling, in the same paper, gives us this picture:

"He stood upon the busy street, alone,
Lost in his dreams, his head among the stars."

And his own lines written to Omar Khayyam are quoted by the Herald-Post, May 16, 1926, as fitting for himself:

"And they remember how so long, so long,
The dust of earth has stopped his tuneful tongue,
And think how sweet must be his sleep beneath
The everlasting laurels of a song."

Mr. Musgrove was a member of the American Humorists Club.

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Kentucky In American Letters Vol. 2
Kentucky Magazine (Aug. 1917)

ADDITIONAL SOURCE:

Kentucky Authors Scrapbook
(Louisville Free Public Library)

L. T.

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FRED GUS NEUMAN

b. December 22, 1893

Fred Gus Neuman, author, was born in Paducah, Kentucky, the son of F. W. and Sophia (Hummell) Neuman. He was educated in the public schools of his native town. He married Catherine Graves of Paducah June 1, 1924. He is a member of the Baptist Church and a Democrat in politics. His home address is 1621 Monroe Street, Paducah, Kentucky.

Fred G. Neuman began his career as a writer by contributing articles on history and biography to a number of magazines and newspapers, and gradually expanded their character to include also feature stories, humorous articles and the miscellany of a daily newspaper columnist. As a lecturer, public speaker and platform entertainer he has been heard by many thousands of people. His first published book was The Story of Paducah, followed by Paducahans In History, which contains biographical sketches of prominent men and women who have come from Paducah. This was followed by such volumes as Youth And Other Things, Guess Me, Then See, Fun In The Graveyards, and Fun in Newspaper Errors.

In 1924 Mr. Neuman published a volume called The Story of Irvin Cobb, which was a forerunner of his more pretentious biography, Irvin S. Cobb, His Life And Achievements which appeared in 1934. This is the work for which Mr. Neuman is perhaps best known. In it Mr. Neuman gives his recollections of his early days of friendship with the famous author and humorist, and the book stands as one of the most valuable of the many books relating to the life of Cobb.

CRITICAL ESTIMATES

Regarding Mr. Neuman's biography of Cobb the Courier-Journal of February 4, 1934, says: "Two conspicuous circumstances stamp themselves upon the reader of Mr. Neuman's biography of Irvin Cobb. The first is that this prophet is honored--greatly honored--in his own country, and the second is that he has not been obliged to wait for posthumous fame." It continues: "the book is one of those 'human documents' that convey the character of its subject, in all his many phases, not only as an author, but as a man whose experiences have brought him into contact with almost every sphere of society, and whose personality has endeared him to all his associates." The review then continues: "Many biographies have to be 'padded', but this one has been necessarily condensed, or it might have been extended into several volumes. It does not flatter the famous writer, but it is a just and unbiased estimate of the man and his works."

Commenting on the same book, the New York Times says in its issue of February 18, 1934: "Mr. Numan has written a very readable book about his friend, who is one of this country's famous humorists

and story-writers. From first to last it is attuned to the mood of cordial friendship and ardent admiration and therefore discriminating interpretation is not to be expected from its pages. But he has produced an informative and frankly admiring account of the life and labors and rise to fame of his subject that enables the reader to realize the happy personality that has made Mr. Cobb a very popular person wherever he goes, and describes in detail the successive steps in his success."

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Paducahans In History	(1922)
Youth and Other Things	(1923)
The Story of Irvin S. Cobb	(1924)
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Fun In Graveyards	(1930)
Spelling Matches Yesterday and Today	(1933)
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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

Kentucky Authors Scrapbook
(Louisville Free Public Library)

J. S. C.

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JAMES THOMAS COTTON NOE

b. May 2, 1864

James Thomas Cotton Noe, poet and educator, the son of John Washington and Margaret Anne (Trowbridge) Noe, was born in Washington County near Mackville, Kentucky. He attended private schools in Springfield and Perryville. He received a Bachelor of Arts degree from Franklin College (Indiana) in 1887 and a Master of Arts degree three laters. He studied at Cornell University and the University of Chicago. Georgetown College (Kentucky) conferred upon him the degree of Doctor of Literature. He married Sidney Stanfield May 2, 1894. Their four children are: Sherod Stanfield, James Cecil, Rowena Foley and Milford White. His home is at 231 Maxwell Street, Lexington, Kentucky. He is a Baptist and a Republican.

In 1912, while head of the Department of Education at the University of Kentucky, he published a volume of poems, The Loom of Life, which was the beginning of his career as an author.

Professor Noe was an exponent of the free type of verse long before this form became popular. He next published, The Legend of The Silver Band, a novelette in verse, which is a story of Kentucky in the 80's. The Valley of Parnassus contains selections of Birds, Insects, and Frogs, which, as a clever satire on human weaknesses, has brought him favorable comment as a humorist. Popular among his short poems are, When Mother Bobbed Her Hair; When Father Bought A Ford; Thin Britches Dick; Tip Sams. Doctor Noe has not confined himself exclusively to poetry. He has published two anthologies: an Anthology of Poetry and an Anthology of Oratory.

Professor Noe taught in the Kentucky and Indiana secondary schools and later practiced law in Williamsburg, Kentucky. He was once editor of the High School Quarterly. He has made numerous trips to Europe, devoting much of that time to a special study of European art, a subject on which he has since lectured and given courses. From 1919 to 1922 he was a lecturer on the Redpath Chataqua programs. On March 6, 1926, each of the houses of the Kentucky Legislature, by a unanimous vote, passed a resolution conferring upon Dr. Cotton Noe the title of Poet Laureate of Kentucky.

With the approval of President McVey of the University of Kentucky, and through the interest and effort of Professor Noe, a special room has been provided in the University, for the exclusive literary works of native and resident Kentuckians. In this room will be placed poems, stories and articles, which will be available to everyone. Doctor Noe retired in 1934 as head of the Department of Education, at which time he was made Professor Emeritus. He now employs his time in research for the University where he retains his office.

CRITICAL ESTIMATES

The Louisville Courier-Journal on October 13, 1932, states: "An authoritative voice said recently that he (Doctor Noe) gave the public the kind of folk poetry that was most important, and that was not often written."

The Louisville Herald of August 18, 1935, states: "Cotton Noe is a rare product of this age of bizarre and experimental tastes in literature, which scorns the 'obvious and the commonplace' and enthusiastically acclaims the sensational and what is called the 'modern'. The simplicity, the truth to nature, the sympathetic interpretation of the common people, the common mind, the ordinary aspects of life, which we accept casually without acknowledgment of their beauty, which his poems so simply and so eloquently portray, is indeed unique in this generation. What James Whitcomb

Riley is to the Hoosier character, Cotton Noe is to the Kentuckian."

The Courier-Journal of March 25, 1928, says: "Cotton Noe introduces to the world some folk who will surely take their permanent place in literature. Tip Sams is of the earth, earthy- with his old roan cow and his razor-back sow. There is Thin Britches Dick, who knew his pants were getting slick, who made loafing a profession, who knew that he posessed genius for this one thing: Umbrella Jim, the poet, who, 'So far as I know never wrote a line but read it everywhere, 'bearing out the Emersonian statement: Tiny Mae, the liar, 'whose forebears were just commonplace, but he himself was a real ace. 'John R. Kirk, the sage, 'who never did a lick of work but who practically knew all there is to know.' Here they are, a motley crew, but come to stay in the literature of Kentucky, and of the world, for that matter."

The Courier-Journal states on August 18, 1935: "Doctor Noe's characters have all the clarity and humanness that the Spoon River Anthology presents, but are written without cynicism, bitterness or ridicule, and with a tolerant humor and understanding that entitles them to a permanent place in the Americana of the future."

Dr. Noe is a member of the State Board of Regents for inspection of normal schools of Kentucky (1912-1924): member of the Board of Education of Lexington, Kentucky; member of the National Education Association and the American University Professors, Southern Educational Association Conference (1910); College Teachers of Education and the Folk-Lore Society; Kappa Delta Phi and Phi Beta Theta.

His clubs are: The Scribblers and the Louisville Arts Club (non-resident). He is a member of the Masonic Lodge.

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ADDITIONAL REFERENCE:
Kentucky Authors Scrapbook
(Louisville Free Public Library)

F. L. M.

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LOIS PURCELL NOEL

b. August 24, 1910

Lois Purcell Noel, author, was born in Paducah, Kentucky, the daughter of Doctor Clyde Edison and Martha C. (Grassham) Purcell. Her early education was received in the public schools; she received her Bachelor of Arts degree from the University of Kentucky, Lexington, Kentucky in 1931, and her Master of Arts degree from Northwestern University, Chicago, Illinois in 1932. On August 18, 1930, she married Ewell Carlyle Noel. They have two children, Martha Lois and Ewell Carlyle, Junior. She is a member of the Christian Church, a Democrat, and lives in Paducah, Kentucky.

Lois Noel has done reportorial, editorial and feature writing on various newspapers, and her contributions to magazines and newspapers are usually of a historical or biographical nature. At the age of eleven she received the gold medal award in the Nellie Winn Historical Contest of the United Daughters of the Confederacy for her essays, Some Historic Towns of the South and Some Historic Sons of the South. In 1928 she was the winner of the prize offered by the Kentucky Society of St. Louis for her article, The Influence of Kentucky and Kentuckians in the History of Missouri, and three years later, a silver medal was awarded to her for her Influence of The French On The Civilization and Culture of The United States. The Contributions of Henry Watterson to the Journalism and Life of His Time was the thesis which won for her a Master of Arts degree at Northwestern University. In 1933 she wrote the biography of John Hunt Morgan and in the same year, Cumberland Falls, Kentucky, a Historical and Descriptive Sketch.

CRITICAL ESTIMATES

Reviewing John Hunt Morgan, the Louisville Herald of May 28, 1933 states: "This sketch of the life of John Hunt Morgan fills a real need. It is history Mrs. Noel has tried to write, history as accurate as her access to many of the best collections and war

libraries can make it. It is brief yet comprehensive and should be an illumination alike to a generation, to whom Morgan is but a name, and to the stranger who is visiting the scene of these adventures. Mrs. Noel has brought both devotion and skill to her task and her small book has genuine appeal."

Mrs. Noel is a member of the National Honorary Journalistic Fraternity for Women, Theta Sigma Phi, the United Daughters of the Confederacy, and the Daughters of the American Revolution.

Her clubs are the Filson of Louisville and the Delphic of Paducah.

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SOURCE MATERIAL:

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American Women

ADDITIONAL REFERENCE:

Kentucky Authors Scrapbook
(Louisville Free Public Library)

F. L. M.

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FRANCES OGILVIE

b. 1905

Frances Ogilvie, author and poet, the daughter of Doctor Richard Wade and Jimmie (Lester) Ogilvie, was born in Princeton, Kentucky. She was educated in the public schools at Princeton and at Hamilton College, Lexington, Kentucky. On September 3, 1936, she was married to Walter Van Benschoten of New York where she now resides.

Frances Ogilvie was born and raised in the home of her maternal great-grandmother, Mrs. Frances Dixon. Since early girlhood she has studied literature, short-story writing and verse, and her efforts at writing have met with success. Several one-act plays have been given locally under the author's direction, and upon occasion she has played the more difficult roles.

A poem, To Kentuckians Everywhere, won for Miss Ogilvie the first prize in the Kentucky Home-Coming Poetry Contest, awarded by the Allied Arts Club in 1924. The contest was nation-wide and participated in by more than two thousand contestants.

CRITICAL ESTIMATES

Her first novel, Green Bondage, was published in 1931. It is a novel of the Kentucky tobacco fields in which Miss Ogilvie portrays tobacco as a ruthless taskmaster. Of Green Bondage, the Louisville Courier-Journal of March 22, 1931, states: "The book's excellent reality depends on its truth to its theme, a theme that belongs to the economic south, and does not become universal in its implications. The small tobacco grower is shown as a hopeless slave to the trusts, the Night Rider agitation leaving nothing behind it but 'a smothered bitterness and a sense of impotence.' The details of tobacco culture, its planting, tending, 'burning' and marketing, with the gruelling labor and endless debt and disappointment it involves, are given vivid life."

Of Green Bondage, the Louisville Herald Post of March 22, 1931 states: "The reticence and restraint of these pages are wholly admirable and the craftmanship is skilled to the point where one learns with amazement that no other title carries the name of Frances Ogilvie, that she is young and good to look upon, a resident of Princeton in that county of Caldwell which, in her story, was, on the agricultural side, the tobacco side, dominated by Old Man Cole.

"Fashioned with all the symmetry of a vase from the hand of the potter, absolutely free from fine writing and reproducing the untaught speech no more than is necessary for color, handling the revolt without a single reference to the politics which played a sinister game in the background, here is the Black Patch in all its demanding arrogance and all its beauty."

The Louisville Times in an editorial July 31, 1931, states: "Miss Ogilvie's style is individual and striking. Her insight is unusual, and her knowledge of her subject complete. The Pennyrile presents a real novelist."

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SOURCE MATERIAL:

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F. L. M.

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THEODORE O'HARA

b. February 11, 1820
d. June 6, 1867

Theodore O'Hara, author, poet, journalist and soldier was born in Danville, Kentucky, the son of Kane O'Hara. Under the tutelage of his father, Theodore was prepared to enter the senior class of St. Joseph's Academy at Bardstown, Kentucky, where he graduated with first honors at the age of nineteen. He is said to have been strikingly handsome, not quite six feet in height, graceful and erect, was talented and brave; was a fascinating companion and his whole appearance and conduct indicates the highest degree of refinement. He was never married.

His mother was of Maryland Irish descent. His father, who has been described as an Irish gentleman and a scholar, fled to America during the Revolution of 1798 and upon invitation of Governor Isaac Shelby came to Danville, Kentucky, to take charge of an academy. Subsequently the family went to live permanently in Franklin County. While still a senior in school Theodore taught Greek; was offered the professorship but declined preferring to study law in Frankfort. Although he received a license he never practiced but accepted a position in the Treasury Department in Washington, residing there but a brief period. Disliking the drudgery of a clerkship he returned to Frankfort, taking up journalism as first assistant editor of The Yoeman and as editor of the Tocsin.

For over twenty years O'Hara alternated between journalism and military service in Kentucky and Alabama. The period spent while with the Yeoman, Frankfort, Kentucky, The Mobile (Alabama) Register, The Times and The Sun in Louisville, Kentucky, where he was associated with George D. Prentice, was punctuated with services as captain and major in the Mexican War, in Cuba with Lopez and on the staff of Albert Sidney Johnston and on that pf John Cabell Breckinridge in the Confederate cause.

His fame rests upon his martial elegy, The Bivouac Of The Dead, written as a tribute to his comrades who had fallen at Buena Vista and whose bodies were returned in 1847 to be re-interred in the state military plot dedicated to the heroes of the Indian and Mexican wars in Kentucky's Westminister, the Frankfort Cemetery. The statement that O'Hara wrote this poem upon and for this occasion is erroneous. Neither the year nor the place is definitely known, but the hypothesis is that it was written upon his return to Frankfort, following his honorable discharge from the army in 1848, after two years service in the Mexican War.

Another poem, A Dirge For The Brave Old Pioneer, a tribute to Daniel Boone, was written at Boone's grave in 1855 and was published for the first time in the Yeoman of which O'Hara was

editor and owner.

Mr. O'Hara definitely wrote orations, public addresses and other literary compositions but of their extent or fate no definite record has been found. His orations at the grave of William Taylor Barry, State Senator and Postmaster General, who had died enroute to a diplomatic post in Madrid, was one of his greatest and long was regarded as a masterpiece of southern oratory.

Several times he was entrusted by the government with diplomatic missions. He was actively engaged in the negotiations regarding the Tehuantepec grant. After the close of the Civil War in which he had been colonel of the Twelfth Alabama regiment he became a cotton merchant in Columbus, Georgia; was burned out and moved over into Alabama and lived on a plantation near Guerryton until his death.

In fulfillment of an act of the Kentucky Legislature in 1873, Colonel O'Hara's body was returned to his native heath the year following to rest within the shadow of the state monument upon the mound near those whose noble sacrifices he had commemorated. Upon this occasion, Henry T. Stanton, a poet of no small attainment read The Bivouac Of The Dead. The first verse, with a sculptured sword and scabbard is chiseled on the sarcophagus.

Tablets bearing couplets from this famous confederate poem had, by authority of the Government, been placed in the National Cemeteries from Arlington to Montana. Recently it was discovered that during a period of six years these had quietly disappeared at the instance of the United States Commission of Fine Arts. Efforts to effect the restoration of these tablets are being made both by individuals and societies and through Congress.

CRITICAL ESTIMATES

Anderson C. Quisenberry says in the Filson Club Publication No. 21: "If he had never written any more than the first stanza, and had achieved naught else besides, these lines alone would have given him perennial fame. His life was a romance, and devoted always to philanthropy. Soldier, poet, orator, journalist, planter-- he was each in turn, and in each and all distinguished."

The Courier-Journal of May 25, 1913 says: "The bard of Memorial Day, the poet of the National Cemeteries, is Theodore O'Hara, a Confederate soldier born in Kentucky. The Federal Government has so designated it. In every National Cemetery from Arlington, Virginia, to Custer's battlefield, in Montana, and back again to where the fighting men of the United States sleep in the City of Mexico, are to be read the couplets of this poet, placed there by the Government. For in all these cemeteries Uncle Sam has sought to place tablets that express most adequately the reverence of those who survive for the heroes who have died in battle. And, searching the

whole world of literature, he found one poem that so far outshone all else that the tablets in all the cemeteries contain lines from that poem and nothing else. This one surpassing poem of tribute to martial heroes that thus stands alone is THE BIVOUAC OF THE DEAD."

George W. Ranck says in his, The Bivouac Of The Dead And Its Author: "It is in the strictest sense, a military elegy, for it raises its notes of sorrow, and sounds its peans of praise, for the soldier dead alone. And it does this with an eloquence and a power so rare and so impressive, that it stands easily at the head of all American military requiems. There is no other martial elegy so broad in its spirit and so comprehensive in its application."

Dr. Henry Flarnion in an article in the Louisville Herald of April 22, 1922 concludes with "The Bivouac Of The Dead will always stand out as an example where a single song places upon the author's brow the wreath of immortal fame."

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F. L. M.

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JOHN LETCHER PATTERSON

b. June 10, 1861
d. February 27, 1937

John Letcher Patterson, author, classic scholar and university administrator, was born in Lexington, Kentucky, the son of John Wallace and Margaret Lightner (Scott) Patterson. His early education was received in his native town; he received his Bachelor of Arts degree at the University of Kentucky, Lexington, Kentucky, in 1882, and the same degree from Harvard University, Cambridge, Massachusetts, the following year and then returned to the University of Kentucky for post-graduate work and took his Master of Arts degree there in 1886. On February 8, 1893, he married Ellen Harris.

Dr. Patterson began his career as a teacher in the public schools of Kentucky, serving as principal of the high school at Versailles from 1889 to 1892, and for eight years was professor of Greek at the Louisville Male High School. In 1901, with Mr. William Davenport he organized the Patterson-Davenport School in Louisville, which during the time it operated achieved a very high standing as a private college preparatory school. In 1908 Dr. Patterson was made dean of the College of Arts and Sciences of the University of Louisville, and it was as the active executive head of this school that he made his greatest contribution to the city of Louisville by broadening the scope of the municipal university and laying the groundwork for its present high academic standing. He was later retired to the position of chancellor emeritus but retained the chair of professor of ancient languages. He was recalled to executive duty for one year and made acting president in 1928 and then was appointed a director and professor of ancient languages in the graduate school, a position which he held until the time of his death.

One critic when commenting on Dr. Patterson's varied abilities remarked: "As a teacher he was not surpassed by anyone I have ever known, and under other conditions he might have left behind him some enduring literary monuments." As it was, Dr. Patterson's writings were incidental by-products of the two major activities of his life: his erudite scholarship in ancient languages and literature and his enthusiastic administrative work in behalf of higher education in Louisville and throughout the South.

His work and writings in strong support of the interests of education and the administrative affairs of institutions of higher learning are more or less of local or sectional interests, but in the field of classical languages he attracted the interest of scholars in many parts of the world, particularly by the beauty of such translations as Medaa of Euripides, Cyclops of Euripides and Bion's Lament For Adonis. His monograph and translation of the Song of Songs, represents a later phase of his work, although it was actually written ten years previous to its publication, while The Cult

Of Adonis is probably the most mature and beautiful of all his writings. In addition to these translations Dr. Patterson published one small volume of original poems, Lyric Touches.

Dr. Patterson's translations were characterized by a profound knowledge of ancient Greek, a fidelity to the sense and exact meaning of the classic poets and an ability to translate the beauty of the original language into almost equally beautiful English. In the Medea Dr. Patterson even attempted to follow the rhythmic changes of Euripides, to reproduce some of the peculiarities of his style, such as the alliterations, metaphors and the choral of the odes, and to tincture the anapests of Medea with old English forms where they are tinctured in the Greek with Doric.

His Song Of Songs (Songs of Solomon), written in 1921 but not published until 1932, was rather more scholarly than poetical, perhaps due to the widespread controversies among students as to the origin and meaning of this part of the Bible. Dr. Patterson believed that in its extant form was either a dramatic poem or a series of closely related dramatic lyrics on pre-nuptial love; he recognized that the Semitic peoples never developed a distinctive drama, but he believed the narrative of the Shulamite maiden and her shepherd lover as handed down to us took such form through Greek influence.

His monograph on The Cult of Adonis, which also contained his translation of Bion's Lament for Adonis, perhaps represents Dr. Patterson's most mature and beautiful work. In translating this poem, which has served as the model of Milton's Lycidas, Arnold's Thyrsis, Shelley's Adonais and Tennyson's In Memoriam, Dr. Patterson let down the bars of classic Greek forms and wrote sheer, beautiful English poetry.

Dr. Patterson's prose writings have never been collected and are largely scattered through many official reports, organization and committee papers and in public documents. The Louisville Free Public Library lists his History of The University of Louisville, and a Plan for the Organization of Colleges and Universities for Service During The War, while the Kentucky Authors Scrap Book in this library includes his brochure Municipal Universities of The United States.

Commenting on Dr. Patterson's translation of Bion's Lament for Adonis, the Louisville Herald Post for January 2, 1932, says in part: "It is a delight to find such colorful enthusiasm for those things which can never die. A university is, though many forget it, a seat of learning and to be measured and judged by those associated with it who bring evidences of culture. In days like these they are rare enough and one rejoices the more

when they are met."

In a review of the Song of Songs the Louisville Times says in its issue of December 31, 1932: "Dr. Patterson presents a learned and erudite discussion of the suggested interpretation in an introduction preceding his dramatic arrangement of the famous poem. Every page of this introduction reflects exhaustive research and study and, needless to say, Dr. Patterson's renown as a scholar has caused his monograph to be the subject of a great deal of comment among his colleagues."

Regarding the same work, Dr. J. H. Penniman, provost of the University of Pennsylvania, says in the Courier-Journal, January 15, 1933: "Dr. Patterson brings to his work admirable and broad scholarship."

The Louisville Times in its issue of September 29, 1933, quotes Dr. Samuel Kurland of Harvard University as saying regarding the dame book: "Dr. Patterson has added a valuable monograph in which he presents the case for one of the methods of interpretation of that puzzling book in a scholarly and convincing manner."

Dr. Patterson held the following honorary degrees: Doctor of Literature, University of Kentucky, 1916; Doctor of Laws, University of Louisville, 1909; Transylvania College 1930.

He was a speaker for the United States Food Administration during the World War; he was honorary vice-president of the Permanent Blind Relief War Fund; member of the Commission on Istitutions of Higher Learning in the Southern States; member Commission on Institutions of Higher Education in Southern States; counsellor Federal Board for Vocational Education; vice president Association of Colleges and Secondary Schools of Southern States; and president of the University of Kentucky Alumni Association, a member of the International Longfellow Society, American Philosophical Association and the Harvard Club of Louisville. He was a Phi Beta Kappa.

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

J. S. C.

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ELISABETH S. PECK

b. 1883

Elisabeth S. Peck, author and poet, was born at Toronto, Ontario, Canada, the daughter of George and Margaret Jane (Brown) Sinclair. She moved to the United States in 1892 and became a naturalized citizen in 1902. She was educated in the public schools and the High School at Port Huron, Michigan, from 1892 to 1900, and at the University of Michigan, Ann Arbor, Michigan, where she received the degree of Bachelor of Arts in 1904, of Master of Arts in 1905, and Doctor of Philosophy in 1912. She has attended summer classes at the University of Chicago and at the London School of Economics, London, England. She was married in 1914 to John N. Peck of Berea, Kentucky.

Mrs. Peck's career as author can be seen as an outgrowth of her work as a teacher, to which she has devoted more than thirty years of her life. Specializing in the teaching of history, she has taught at the Western College for Women, Oxford, Ohio; Asheville, (North Carolina) High School, 1909 to 1911; Short High School, Indianapolis, Indiana, and since 1914 at Berea College Academy, Berea, Kentucky. In 1913 she published her first book, a historical work, Study Of The Greek Priestess.

CRITICAL ESTIMATES

Her second book, American Frontier, was published in 1937,

lifting her into immediate recognition as a poet-historian. Of it, her publishers, Doubleday, Doran & Co., state: "Elisabeth Peck, with American Frontier, goes back to frontier days when men were pushing our horizon ever ahead of their ox-carts, when women were 'spinning a double strand, a thread of flax and a thread of song' across the country following the sun.

"Based upon fact material found hidden away in old journals, letters, newspapers and wills, the appeal of the book will be revealed not only to poetry lovers. In fact the style is close to a rhythmic prose and the material dominates its form."

Her publishers also tell of her travels on foot and mule-back alone over 800 miles of the loneliest Kentucky Mountain Counties, visiting schools and homes of former students, learning the problems of those whom she was trying to teach.

Supplementing experiences such as these, she went as far afield as the British Museum gathering in the forgotten data of a pioneering era. It was when she sought to put her notes into appropriate form that the genesis of her work as poetry began. She tried prose but it was a failure. She burnt her first drafts. But in the composing of those burned though unobliterated pages, her habit of muttering the words she wrote bore fruit in the rhythms she used in American Frontier.

The Louisville Courier-Journal of May 30, 1937, says: "All Kentuckians and others as well will come to attention when they open Elisabeth Peck's American Frontier, which has come from the press of Doubleday, Doran this past week. It is a book for all who feel history ought to be written in glowing rather than grandiloquent language, that it must be scholarly but never dry, that the past is not really dead but somehow vitally touching us today.

"American Frontier is history presented to us in more than forty vivid pictures of life west of the Alleghanies between 1780 and 1870."

The Lexington Herald of June 6, 1937, writes of American Frontier: "The 44 poems which comprise the work contain a wide variety of subject matter, varying from the pure and simple christening of a mountain babe as told by the work-worn mother, to rollicking lyrics about Arkansas fiddlers. Many of the sketches are in dialogue form, the characters usually being natives and strangers. Historical basis for the material according to the author, was gathered over a number of years of research in early American hsitory, as well as actual contact with people of the mountains where many of the pioneer customs still exist."

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(Louisville Free Public Library)

F. L. M.

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CORDIA GREER PETRIE

b. February 12, 1872

Cordia Greer Petrie, author, was born at Merry Oaks, Barren County, Kentucky, the daughter of Newton Mulkey and Sallie Elizabeth (Settle) Greer. She was educated in the Louisville public schools and at Eminence Kentucky College. She studied expression under Letitia Kempster Barnum of Chicago. July 18, 1892 Cordia Greer was married to Dr. H. G. Petrie of Fairview, Kentucky. Her residence is at 1345 South Fourth Avenue, Louisville. She is a member of the Christian Church and an Independent in politics.

Mrs. Petrie, creator of the Angeline Series of books, found the inspiration and setting for her stories in the mountains of Southeastern Kentucky. Dr. Petrie, her husband was physician for a number of coal mines of the mountain section of Kentucky and Tennessee. In her first book Angeline at The Seelbach, she brings a not too well educated, mountain girl to the Kentucky metropolis, and at one of the prominent hotels of that city, her experiences furnish plenty of humor and entertainment for the reader. She has carried Angeline into numerous books, and into many amusing situations, always of intense interest to the reader. Mrs. Petrie has appeared as reader in Washington, New York and numerous cities, and enjoys a national reputation as writer and entertainer. As a creator of characters she has had few equals. Her books have had a wide distribution and are still good sellers. Angeline of The Hill Country continues the first four stories written by the authoress.

CRITICAL ESTIMATES

The Louisville Courier-Journal, February 26, 1928 says: "In writing her little books, Mrs. Petrie is doing for the hill-country dialect what Thomas Nelson Page and Harry Stillwell Edwards have done for the Negro dialect. Her object has never been to ridicule, for she considers it a privilege to have lived among the mountaineers. The vernacular of the plain people is, indeed, worthy of preservation in literary form and while it lacks the

polish of education, it breathes the fragrance of simple, unaffected and honest hearts. Angeline is so natural and unembarrassed that her conversations and conduct call forth admiration and affection. The books of Mrs. Petrie are breaking the bonds of the conventional and proper in speech and words--leading us so delightfully out of the realm of lexicon and grammar and permitting us to have fellowship for a little while with Angeline and her plain folks."

The Louisville Evening Post, December 12, 1923, said: '"Angeline the beloved creation of Cordia Greer Petrie, has stepped forth in a new role for the holidays. 'Angeline Doin Society' is the title and the book is just off the press, with all of the first and part of the second sold and with orders coming from Los Angeles, Massachusetts, Florida and other distant parts of the country to whom the fame of Angeline has spread. Two years ago Mrs. Petrie started her career in 'Angeline at The Seelbach'. Within three weeks three editions were printed and there has been a steady sale ever since, with the result it is now in its thirteenth edition. 'Angeline Doin Society' carries this cheery and most entertaining soul into new adventures and experiences which she relates in the inimitable Angeline manner. Mrs. Petrie has given the world a delightful character in Angeline, and she has received a deserved welcome. It was in The Post that Mrs. Petrie gained some of her earliest successes along literary lines, she having won prizes in a short story, a funny story and a Limerick contest conducted by the newspaper a few years ago."

February 26, 1938, The Courier-Journal said: "The eyes of Angeline, of the Kentucky Hills, no doubt will open wide with wonder during the next few weeks, because Mrs. Cordia Greer Petrie, Louisville author of the Angeline stories, is going to Washington and New York with the avowed intention of "seeing the sights" through the eyes of Angeline and she hopes to return with enough material to write another story. Mrs. Petrie let it be known that Angeline is all excited' in anticipation of an audience with Mrs. Calvin Coolidge, which has been arranged for Monday afternoon February 27. Mrs. Petrie, the author, and not Angeline, is to be presented to the First Lady."

She is a member of the Lanier Club, Jellico, Tennessee, the Woman's Auxiliary of the Jefferson County Medical Society and National League of American Pen Women.

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A.P.C.

ALFRED PIRTLE

b. March 5, 1837
d. February 2, 1926

Alfred Pirtle, author and historian, was born in Louisville, Kentucky, the son of Henry and Jane Ann (Rogers) Pirtle. His education was received in the best institutions in Louisville, and he was prepared for the profession of civil engineering. On July 28, 1868, he married Miss Alevia Nold, a native of Danville, Kentucky, who died August 10, 1918. He had three children, Nanny M., who died in infancy, and Henry at the age of fifteen. The third child, Juliet Nold, was born in 1873. He was a Unitarian and a Republican.

Prior to the Civil War, Mr. Pirtle was connected with the transportation department of the Louisville and Nashville Railroad. In 1861 he became a private in the Union Army. He received an honorable discharge three years later because of disability, at which time he was a lieutenant of the Tenth Ohio Infantry. In 1864 he entered the insurance field as a solicitor for the St. Louis Mutual Life Insurance Company. During the remainder of his life, he was active in various departments of the insurance business. He went to his office each day until his last illness, being senior member of the firm of Pirtle, Weaver and Menefee.

Captain Pirtle was an outstanding civic-spirited citizen, devoting a life time of energy and ability toward the betterment of his home city. In addition he was one of the leading historians of the city, contributing interesting informative, and important letters and articles on the early life of Louisville. He is a co-author of The Union Regiments of Kentucky, published in 1897. His Battle of Tippecanoe, Filson Club Publication No. 15, was issued in 1900. He wrote more than a dozen Filson Club papers. In 1921 he published a slender volume containing two historical sketches of interest to every Kentuckian, entitled James Chenoweth, the story of one of the earliest boys of Louisville and Where Louisville Started.

CRITICAL ESTIMATES

Of the above mentioned stories, the Louisville Evening Post of December 31, 1921, states: "Attractive illustrations add to this little book's value. But above all we stress the author's erudition about local matters, his pride in and loyalty to the men who helped to make our city and our state. And again we emphasize the happy narrative style, so forthright, simple, easy, yet scholarly."

The Louisville Herald of December 4, 1921, says of the above volume: "Its treatment is original, ingenious and attractive. Captain Pirtle has sought to present the characters about whom he writes as honest-to-goodness people, not as types, not as dummies upon which to hang a story. Everything about it is historically reliable and there is fiction only in this, that--James Chenoweth has been permitted to tell his own story and that, in mid-Nineteenth Century, he is to be imagined as reciting these occurrences to his youthful descendants, one of whom is the author, for their better instruction." In conclusion, the review states: "It is impossible not to be very grateful to Captain Pirtle, who has rescued what might have been wasted and preserved from vandalism what can not be replaced. And all this he has done in that fine old gentlemanly tone and that courtly spirit which when they shall have passed from among us, will acquire their true relation, their proper place in our story."

The Filson Club of Louisville is a widely-known literary and historical club, dealing with Kentuckiana. It was organized in 1884 and has had but three presidents, the subject being the second one; Captain Pirtle was first elected its president in 1917, and was re-elected three times thereafter.

Captain Pirtle served as president of the Louisville Board of Fire Underwriters; president of the Louisville Salvage Corps; an honorary member of the Engineer's and Architects Club, and a member of the Loyal Legion of the United States, Ohio Commandery, a military order. He was also president emeritus of the First Unitarian Society of Louisville, and president of the Kentucky State Association of Fire Underwriters.

He was a member of the Filson Club, Louisville.

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F.L.M.

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LAURA SPENCER PORTOR

b. 1875

Laura Spencer Portor, author, the daughter of William Hamilton and Mary Louise (Halstead) Portor was born in Covington, Kentucky. She was educated in private schools in Paris, France, in Cincinnati, Ohio, and in the Norwood Institute, Washington, District of Columbia. She married Francis Pope of India and resides at 250 Park Avenue, New York City.

Miss Portor has active in many literary fields: childrens work; essays; short stories; feature and editorial work and verse for children and grown-ups. While acting as childrens editor of the Woman's Home Cpmpanion she collaborated with Katherine Pyle in publishing Theodora, a collection of stories for children.

Her first volume was The Greatest Books In The World, published in 1913, described on the title page as interpretive studies with lists of collateral reading helpful to the study of great literature. The writings discussed are The Odyssey, The Divine Comedy, Goethe's Faust, The Arabian Knights, Don Quixote, Pilgrim's Progress, and the Book of Job. Two chapters are headed Suggestions for Study and Suggestions for Further Study.

She has written much for children both in prose and poetry. Genevieve, a Story of French School Days. The Story of The Angels, a Christmas narrative, and The Little Long Ago (illustrated) are written for juveniles.

Adventures In Indigence is composed of a number of short stories and essays. The Atlantic Monthly published at different times Renton's Mother, The Wished-For-Child, two short stories,

and Greater Art, an essay.

Among other magazine stories of this author that have attracted attention may be mentioned her Kentucky tales such as A Gentleman of The Blue Grass, published in the Ladies Home Journal; The Judge, which appeared in the Woman's Home companion; Sally, a Southern Story printed in the Atlantic Monthly, in which also was carried an essay, My French School Days. These are thought to be among the best things Miss Portor has written. Two poems, The Little Christ printed in the Atlantic and But One Road Leads South in McClures are her most characteristic works in verse.

CRITICAL ESTIMATES

The Louisville Post of August 28, 1916, says of The Little Christ: "It is of its type, one of the loveliest of modern poems."

From the same source we quote as of October 27, 1917: "We note a new book by Laura Spencer Portor, of whose work we have already spoken in these columns. It is The Story Of The Little Angels."

Of Haunted Lives, the Louisville Post of September 8, 1917: "Miss Portor's work is admirable."

And again, August 8, 1919, this authority writes: "Among the most noticeable work recently done by Kentuckians we mark essays contributed to the Atlantic Monthly."

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ADDITIONAL REFERENCE:

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(Louisville Free Public Library)

W. S.

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EDWARD LINDSAY POWELL

b. May 6, 1860
d. April 19, 1933

Edward Lindsay Powell, author and minister, was born in King Williams County, Virginia, the son of Edward Turner and Mary Arville (Cane) Powell, both representing English lineage and families established in the Old Dominion prior to the Revolution. He was educated at the private school of William R. Galt in Norfolk, Virginia, and attended Christian University, Canton, Missouri, graduating in 1881 with a Bachelor of Laws degree. Dr. Powell married Lida Smoot of Maysville, Kentucky, May 11, 1887. A few years after the death of his first wife in 1907, he married Doctor Anna Gordon, well-known medical missionary to India, January 12, 1909. He was a minister of the Christian Church and, while independent in political thought, was affiliated with the Democratic party.

Coming to Louisville as pastor of the First Christian Church in 1887, when he was twenty-seven years old, Doctor Powell began the career that was to make him, through forty years of constant ministry and until his last illness, a power for good in his church and his city--an influence not excelled in that respect before or since. Twenty-four of these years he preached in the old church at Fourth Avenue and Walnut Street, the site of the present Starks Building; the last sixteen years in his beautiful new church at Fourth Avenue and Breckenridge Streets, paid for by the increased value of the old site to the business interests of a growing city. Previous pastorates at Lynchburg, Gordensville, Charlottesville and Norfolk, Virginia, and at Hopkinsville and Maysville, Kentucky, had prepared him for his ministerial work, and a combination of such qualities as faith, energy, oratorical ability, tolerance, and a genuine deep, human friendliness had prepared him for his influential place as a leading citizen. He was particularly a leader of his own congregation, of course, but just as truly a leader for many citizens not touched by any other churchly influence.

Doctor Powell's first publication of record is Perils Of The Church In The World. His three other volumes found a good many readers and individual sermons were chosen to appear among "Best Sermons Of The Year", or were printed, quoted, or praised. His other books are Savonarola, which concerns the reformation of a city; The Victory Of Faith, another collection of sermons and addresses, some dealing with political troubles after the assassination of Governor Goebel; and The Prophet's Vision and The President's Dream, a group of war-time sermons and addresses holding out comfort and speaking inspiration for world-wide peace. This book recealed Doctor Powell's firm stand for the League of Nations. He said: "I dare to believe that the world is so sick of war, that its heart is so cpmpletely broken and crushed, that it will welcome as an evangel from the skies this simple solution of the awful problem".

Doctor Powell believed that a preacher is first of all a citizen and a man, and he found many duties and opportunuties in community building waiting for just such a spirit and personality. He was officer of many general church activities, and public demands on him grew as the city found him a man who could and would act on his beliefs, a man to respect. He was a pioneer worker for the American Red Cross. He served on the board of the Louisville Free Public Library from the time of its organization, the board of the Jefferson County Children's Home, and other boards where they begged his counsel, including the board of the Salvation Army. He was active in a campaign against vice, the gambling interests and Sunday amusements, but was far from the typical reformer. Sometimes Doctor Powell's opinions were quite at variance with the stand of the Louisville ministerial association and often they were at variance with zealots in the name of religion, but always they were based on his conception of common sense and fair play and on his conviction that he was his brother's helper rather than his "keeper". His ideal was to improve a man by uplifting the man's own free choice. He was outspoken on politics, local and national, and when he felt a moral issue was involved, he would send to the papers vigorous letters on the subject of the day. He was particularly eloquent for free speech--bulwark of Americanism--as when he opposed education laws designed to prevent the teaching of evolution.

This liberal, modern churchman, spreading a cheerful religion for everyday living, brought the church to many who would not come to the church. He refuted in his own person many popular objections to the attitude of aloof superiority sometimes ascribed to clergymen. He personally disproved the feeling of another strong group that a minister could not be in contact with practical, human interests and still be a fine, idealistic, Godly leader.

His innovation of speaking in the Masonic Hall, later in McCauley's Theatre, resulted in monthly mass meetings to capacity crowds conducted for eleven years, an influence on countless people who could not have been induced to step inside his church next door to the theatre. Another plan, the "Powell Dinners", brought together annually for over twenty years several hundred men to hear speakers eminent in their fields--men not necessarily of Dr. Powell's opinions or beliefs. Invitations to speak and to attend were highly prized and the impact and effect of these meetings was strong for fellowship, for tolerance, and for seven-days-a-week religion. Dr. Powell utilized the power of the press too, in publication of sermons and letters. In later years he employed radio where his exceptional voice was heard to advantage, reaching again his "extra parishioners", who were of his city if not of his church.

Doctor Powell was both broadminded and open-minded on church matters as on affairs of the day, weighing his opinion, defending it warmly, never letting it become set or formalized. He was able and willing to admit a mistake too, if later thought reversed his judg-

ment. His adversaries knew him as an able opponent; his friends and associates as a strong, wise, and noble leader. One secret of his wide appeal and success was that he could command copperation because denominational or social lines of difference had never been barriers to his sincere friendliness.

Edward L. Powell will be remembered as a commanding, colorful figure, a giant personality of the local scene. Whether his appeal was due largely to his magnetism in speaking, the beautiful voice, the drama, and the intelligent simplicity that made his sermons always an experience rather than a mere routine service, or whether the effect he made was due to his crusading character and warmth of heart, Louisville received from him blessings both spiritual and material. The city in which this good citizen lived should be in full agreement with a London conference of renowned ministers who named Doctor Powell one of seven of the world's greatest ministers.

CRITICAL ESTIMATES

The Louisville Herald of November 26, 1922, reporting a banquet tendered Doctor Powell after thirty-five years of his ministry said: "Here was a man who had fought and wrought, manfully always, with incandescent passion at times, but never otherwise than as a Christian warrior battling for the truth, giving sturdily to Caesar what was Caesar's and to God what was God's. He was as a preacher powerful, as a scholar esteemed and as a citizen, honored and distinguished, a man among men."

The Louisville Evening Post of March 27,1933, after many tributes to the energy and variety of Dr. Powell's public services, said: "The story of Dr. Powell's career in this city is, in a sense, the story of the city for that period, for he has been intimately identified with civic affairs, and many years ago achieved national repute--through his pulpit oration and his general activities in the church, as a foremost churchman for this generation."

The literary style of his published works, indeed of the sermons of his whole ministry of more than forty years, is indicated by a quotation from the Christian Century reprinted by the Louisville Herald, June 12, 1921: "Quite apart from the matter, there has been the fascination of manner. Of the sacred compositions, considered in that light, we would not presume to offer ourselves as witness, but of their forth-rightness, of the choice serenity of their diction, of the fertility of allusion, the readiness of epigram, we may take the liberty to add our tribute of assent."

The Courier-Journal of June 30, 1919 refers to a published collection of Doctor Powell's sermons in this way: "Sermons that recommend and stimulate spiritual vitality in preference to what he describes as 'our conventional Christianity with its traditionalism, with its materialism'. Inadequate as the printed page must be

to transmit the message of a magnetic speaker this little sheaf of sermons conveys successfully the honesty of thought, the breadth and tolerance, the fiery earnestness and commonsense goodness of one of the most popular preachers that ever occupied a Louisville pulpit."

Edward L. Powell received the honorary degree of Doctor of Laws from both Transylvania and the University of Kentucky at Lexington, Kentucky. He was an honorary member of the Louisville Board of Trade, a member of the National Society of the Sons of the American Revolution and State Chaplain of that order, a member of the Masonic Order including the Grand Consistory of Kentucky, the Scottish Rite Order and the Shrine, and of the Elks. Dr. Powell belonged to the Pendennis Club.

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J. S. C.

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THOMAS MCCREARY POWERS

b. July 7, 1890

Thomas McCreary Powers, author, playwright and actor, was born in Owensboro, Kentucky, the son of Colonel Joshua De Vere and Clara Galatin (Hawes) Powers. He attended Louisville Male High School, Portland College, Texas and studied dramatics at the American Academy of Dramatic Art in New York. Tom Powers was married to Meta Janey of Philadelphia in 1929. His address is 63 Wall Street, New York City.

The young thespian, Tom Powers, who was later to graduate with high honors from the New York Dramatic school, first had his opportunity to see footlights from the stage of the Louisville Male

High School. He played the part of a beggar in the play, The Prince and The Pauper. This play, which was so successful that its proceeds bought the lot upon which the building now stands, was presented time and again because of popular demand. His father strongly objected to his son following a stage career. However, he finally relented and Tom Powers, with his Portland College training behind him, entered a dramatic school in New York. His love for the theatre dates back to his high school days and never once did the thought of any other career enter his mind. He was confident that he possessed dramatic ability and immediately set out to convince the world of that. The results have more than borne out this self-confidence.

Tom Powers' first professional stage experience was in In Missouri, after which numerous other stage appearances followed in New York, Philadelphia, Boston, Washington and Louisville. Forsaking the theatre temporarily, he turned to motion pictures and Western cowboy roles. The productions in which he took part were some of the first western pictures ever filmed. Florence Turner, a leading lady at that time and a screen favorite, co-starred with Mr. Powers in many of these productions. The World War, however, interrupted his acting career and he enlisted with the British Royal Flying Corps, Canadian Army. When the armistice was signed he had attained the rank of captain in the army.

Immediately after the war, Tom Powers appeared in several London productions, one of them being a musical comedy, the other a film production by Hepworth Films, an English company. Mr. Powers, later to become a writer, poet and playwright, was accumulating the material and experience for these later accomplishments. Undoubtedly much of the inspiration for his literary work was gleaned from the stage in his early years. To ignore his experiences in the theatre and films would be to ignore the reasons for his literary attainments, for they had a direct influence on his work.

The successful productions in which Mr. Powers either starred or played prominently, are too numerous to mention, but suffice to say that his activities in the acting profession would fill a volume, ignoring his achievements as author and playwright. He authored the play Handy Man, which, though playing successfully in Louisville, Boston and Philadelphia, was never produced on Broadway. Bridal Quilt, however, of which he was also the author, was presented to New York audiences during the season of 1934. His volume of verses, Flights, was a relation of his war activities with the flying corps in France. Need, a novel, was published at about the same time. It was somewhat previous to this--during the war that his sculptoring attracted attention, the most notable of his artistic creations being The Wounded. The subject was a war statue and enjoyed much critical commendation.

CRITICAL ESTIMATES

The Louisville Times of October 17, 1934 relates an amusing incident that occurred before Mr. Powers went to New York: '"As an actor, you're terrible. But, if you must try your hand at it, go ahead and do your best.' That little scene took place in Owensboro, Kentucky, some years ago, with the late Colonel Joshua D. Powers, then President of Louisville United States Trust and the Commonwealth Life Insurance Companies, playing the parental role. The son--Thomas Mc Creary Powers--eventually came to New York and the American Academy of Dramatics. That was in 1910, following his graduation from Portland College in Texas. Twenty-five years have passed, however without a single 'I told you so.' The would-be actor's 'best' proved more than good enough for Broadway, where the Kentuckian is now known as Tom Powers, actor, author, radio artist and playwright."

Quoting from the Herald Post of April 20. 1930, mention of his love for the theatre is made: " Incidentally, several Louisville people who have been fortunate enough to see 'The Apple Cart' have commented on the almost uncanny resemblance Mr Powers bears to his father in his make-up for the part of King Magnus. When we asked him how he happened to take up acting he assured us that, it didn't just happen. There just wasn't anything else that interested me, he said, 'I never gave a thought to any other career. I couldn't tell you where I got the love for acting. Our's is not a theatrical family. I just know that I always had it and it seemed the natural thing for me to do.'"

Books, (New York Herald Tribune) November 11, 1934. in speaking of his Scotch Circus, refers to its dry humor: "The story has dry Northern humor and the snap that comes from the strange fact that whatever is funny is far funnier if it is said in Scotch. Wherever they go (the circus people) they bring a sturdy, solid joy and this book by a born story teller, brings it, too."

The Herald Post, of April 1, 1932, referring to the novel, Need, says: "Mr. Powers received brilliant and encouraging criticisms on his first book, published by Pegasus Company, both from the standpoint of literary value and appealing story content."

Mr. Powers is a member of the Players Club of New York.

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F.L.M.

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GEORGE DENNISON PRENTICE

b. Dec. 18, 1802
d. Jan. 22, 1870

George Dennison Prentice, author, journalist and poet, the younger of two brothers and the son of Rufus and Sarah (Stanton) Prentice, was born in the township of Preston, New London County, Connecticut. His early education was received from his mother, who, when the boy was less than four years old had taught him to read many chapters of the Bible. He entered as a regular student at a local country school before he was five years old and showed remarkable precocity in mastering English in all its elementary branches. Between the ages of nine and fourteen his family's poverty made it necessary for him to work on a farm, but he was then placed under the instruction of a Presbyterian minister, a former tutor at Yale, and in six months, so extraordinary was young Prentice's mind, he was ready to enter college. To secure money for his college course he took charge of a village school for two years; entered Brown University in 1820 and graduated three years later. In 1835 he married Henritta Benham, the daughter of Joseph Benham, a distinguished Kentucky lawyer. They had four children, two dying in infancy the other two, William Courtland and Clarence Joseph, becoming distinguished Confederate soldiers during the Civil War. In Prentice was a Whig and a Unionist.

Something of the unusual intellectual brilliance of George D. Prentice was shown during the time he was tutoring to enter college when, although only fifteen years old, in six months time he successfully mastered Virgil, Horace, Sallust, Cicero, the Greek Testament, Xenophon, six books of the Illiad, the Graeca Minora, most of the Graeca Majora and several other classics. At this time his mind was a matter of wonder to his family, his neighbors and his teacher. The Reverend Daniel Waldo, uncle of his regular tutor, relates that the young boy, as a single half-day's lesson, recited to him the whole of the Twelfth Book

of the Aeneid. At Brown University he exhibited the same remarkable power of memory shown during his preparatory studies; it is stated, on Mr. Prentice's own authority, that he could recite verbatim the whole of Kame's Elements of Criticism, Blair's Rhetoric and Stewart's Mental Philosophy; and was scarcely less proficient in mathematics than in the ancient classics and modern literature. Having finished his university course in three years, he studied law and was admitted to the Connecticut bar, but quickly drifted into journalism.

The editoral career of Mr. Prentice began when he was twenty-three, when he accepted a position with the Connecticut Mirror. He then became associated with the New England Weekly Review and within three years of his first editorial experiences, he was editor of that weekly publication. It would almost seem that his editorial ambitions ran in cycles of three year periods, for in 1830 he came to Louisville and founded the Louisville Daily Journal, a Whig paper. This venture was said to have been occasioned by his desire to plead the cause of Henry Clay and to acclaim him far and wide. Throughout the country the Journal became noted for its satire and willingness to abuse when it felt itself justified. His style of writing, particularly in the editorial columns of the Journal, was unique, for Prentice not only possessed the ability to author long editorials whose cleverness and brilliancy was never questioned, but he was quite apt at dashing off, at a moments notice, short, pertinent paragraphs that lashed his adversaries unmercifully. Always an able wit and satirist, he was internationally known as a writer of genius.

When yet a young man, and just after Henry Clay had been defeated for the Presidency, Mr. Prentice wrote the biography of that statesman. This work was generally considered to be a campaign biography, but it is indeed important as a classic specimen. In 1856 he wrote a poem for a child who had requested a verse for her autograph album, entitled To Gertrude. This work, unpublished until recently, was said to be one of the most beautiful poems of his entire career. Another, The Closing Year, is considered by students to be among the greatest written in the English launguage. Prenticeana, which might well be termed 'a volume of wit', appeared in 1860, and was composed chiefly of his humorous and sartirical paragraphs which had appeared from time to time in the columns of the Journal.

CRITICAL ESTIMATES

George D. Prentice came to be as much of the South as was the Journal. Rutherford, in the South in History and Literature, says: "George Prentice, though by birth a Northern man, moved to the South and became so thoroughly identified with her interests that it would seem amiss to omit his name in a history of Southern literature. When the war between the states came on, Prentice's

Northern training was put to the test. He had bitterly opposed secessions, and did not hesitate to say so, and had refused to side against the Union, and remained throughout loyal to it. He was obliged to suffer in many ways on this account, daily facing dangers, taunts and failures. "

In The Poems of George D. Prentice, John James Piatt in his accompaning biographical sketch, described Mr. Prentice thus: "In person Mr. Prentice was slightly above the medium stature, with a figure, when in vigorous health, inclined to stoutness. His features were not regular, but his face was for the most part pleasing; often, when animated, it seemed handsome. His head was finely shaped, having a particularly noble and impressive forehead. Among strangers he was apt to be reserved, sometimes embarrassed; but with chosen friends his conversation was fluent and free--often full of characteristic brightness and humor; and other times--when touching the loftier themes of poetry and philosophy--seriously sweet and eloquent. One of his friends once said of him he had the largest heart that ever beat."

From the Library of Southern Literature, we glean this concerning the early life of Mr. Prentice who was twenty-seven years old when he came to Kentucky, and was obscure and poor. "The people of the West were rough and times were violent. The newspaper was a poor affair and there was no such thing as journalism as we now understand it. From 1830 to 1861 the influence of Prentice was perhaps greater than the influence of any political writer who ever lived. He possessed a keen wit and a poetical temperment. He was brave and aggressive. In London his fame is excelled by that of no American writer, but the journalists of Paris, where there is still nothing but personal journalism, considered him a few years ago as the solitary journalist of genius among us. The fame of Prentice must stand, not upon any one piece of work which he did, but upon the purpose and influence of his whole life; its adaption to every party need; its current readiness and force; its thorough consistency from first to last. He did more for others and asked less for himself than any public man of his day. He put hundreds of men into office, but he was never a candidate for office himself. He relied exclusively upon his paper and by this agency alone rose to eminence."

In the Louisville Courier-Journal, December 13, 1903. we find reference to his wit and journalism: "For this man was a daring partisan and a delightful poet, the distinguished advocate of a powerful political organization; a generous patron of arts, a constant friend of genius. By turns a statesman, a wit, a poet, a man of the world, and, always a journalist, he gave to the press of the country its most brilliant illustrations, and has left to the state and his progency by all odds the most unique, if not the largest reputation ever achieved by a newspaper writer."

Henry Watterson once said regarding Prentice's political power: "His influence was probably greater than that of any other--having an influence directly positive and personal."

The Courier-Journal, June 13, 1933. in quoting the above words of Mr. Watterson, further mentions Prentice's powerful pen: "When needed, satirical retort was ready by Mr. Prentice, the politician. When pure English was looked for it could be found coming from the pen of Mr. Prentice, the writer and editor. Genial association and unparalleled conversational powers could be found in association with Mr. Prentice, the guest. Rhythmic lines scintillating as a gem are found in the verse of Mr. Prentice, the poet. In all of these he was outstanding, showing in their different expressions this manysided, forceful man."

Dr. Theodore S. Bell, lifelong friend of the editor, expresses the opinion that Prentic's regard for his "Journal", was strongly personified: "Mr. Prentice impressed on the public mind the conviction that he and the daily Journal were one and the same thing, and I am not sure that he himself was not impressed with that conviction." The Jeffersonian March 1934, bears out this opinion with: "He regarded the Journal as a part and parcel of his own being. An insult thrown at the Journal was promptlyaccepted as a personal insult, and as such punished in his own way--a very well - known way to many, to their sorrow."

Touching on the subject of the Civil War, the same paper is confident that Mr. Prentice prevented the secession of Kentucky from the Union: "During the Civil War Mr. Prentice was an unswerving Union man, and all his great energies were enlisted to avert the calmities of war and preserve the government. He failed in his efforts but there can be no doubt that the influence he weilded through the Journal prevented the secession of Kentucky. In all the long desperate struggle that ensued between the North and South his fidelity to the cause of the Union never faltered. When the war closed he was pretty well broken down; his health and spirits were gone, and the great battle he had fought had left him a feeble old man. His wife, the companion of his youth, died in 1868, and shortly after her decease the Louisville Journal passed into other hands, and in November following it was consolidated with the Courier, the name being changed to the Courier-Journal. His work now seemed done; he stood alone; he had outlived his day and generation,"

From his own Poems of George D. Prentice, John James Piatt, in his biographical sketch, pays this tribute; "Mr. Prentice was a warm and steadfast friend, and a noble enemy. Upon the death of Mr. Prentice, great immediate respect was shown to his memory in Louisville and throughout the country. The Legislatures of Kentucky and Tennessee, then in session, each passed resolutions calling his death a public grief. The Kentucky Legislature invited Mr Henry Watterson, the friend and associate of his latter years, to prepare and deliver an address before it on Mr. Prentice's career and

character; this Mr. Watterson did very ably, a few days later. Mr. Prentice was a Mason, and his body, removed from his son's house to Louisville, was permitted to lie in state during one day in the Masonic Temple, where thousands of his fellow-citizens--men, women, and children--thronged to take their last look at his familiar face. He was buried with Masonic honors in Cave Hill Cemetery, by the side of his wife and near the graves of his children.

A statue of Mr. Prentice faces the main entrance of the Louisville Free Public Library. It is the work of Alex Baily, Louisville sculptor, and was completed for the Louisville Courier-Journal in 1875. For many years the statue stood at the corner of Fourth and Green (Now Liberty) Streets but was formally presented to the Louisville Free Public Library in June 1914.

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(Louisville Free Public Library)

A. P. C.

MARTHA GRASSHAM PURCELL (Mrs. Clyde Edison)
b.--Feb. 24, 1867

Martha (Grassham) Purcell, author and historian, was born in Dycusburg, Crittenden County, Kentucky. Her parents, Montgomery and Martha Elizabeth (Mahan) Grassham, were both descended from old Virginia families. She was educated in grammar schools near Salem, Livingston County, Kentucky, and was graduated in 1891, from the National Normal University, Lebanon, Ohio, receiving the degree of Bachelor of Science. She later attended the Southern Normal University, Bowling Green, Kentucky, during 1898 and 1899, where she met Dr. Clyde Edison Purcell, of Paducah, Kentucky, to whom she was married, February 20, 1899. She has two children: La Verne (Mrs. Clyde Watts); and Lois (Mrs. Carlisle Noel). She is a member of the Christian Church. In politics she is affiliated with the Democratic party. Her home is at 321 North Fifth Avenue, Paducah, Kentucky.

Mrs. Purcell as a young girl conceived high ideals of education work, to which she has devoted herself continuously for more than fifty years. Her career as author is best understood as an outgrowth or extension of her work in the field of education, where she has demonstrated an exceptional energy and zeal. A list of her specific achievements in social and patriotic activities---both in conjunction with her writings and aside from them---would run to an imposing length. She first taught school at the age of thirteen, while acquiring her own education. She taught during her college career, and subsequently returned to the Southern Normal University as instructor. Later she organized the first two graded schools in Livingston County, serving as principal of both.

Beginning in 1904, with the publication of Settlements and Cessions of Louisiana, Mrs. Purcell has written, up to the present day, a large number of articles, pamphlets and historical sketches, the general nature of which is along educational, social and patriotic lines. In 1915 she published a book, Stories of Old Kentucky, in which she sets forth the history and legends of early Kentucky. The book includes a great deal of biographical and geographical information, accounts of Kentucky valor in the Civil War, and surveys of the state's accomplishments in the fields of letters, art and science. The romance of pioneer life is presented by means of many short sketches and illustrations.

In 1924 Mrs. Purcell published a pamphlet, Lucy Jefferson Lewis, which tells the tragic story, not generally known, of Thomas Jefferson's youngest sister. Brought from the ballrooms, the parties, the civilized life of Virginia to the backwoods of Kentucky by her husband, Lucy Jefferson met a dismal fate. Her husband after a time disappeared; she was left with her children in the lonely, hostile wilderness, and yearned pathetically till the day of her death to return to Virginia. She was buried on the hilltop near Smithfield, Kentucky, where, it is said, she used to scan the river daily for the boat that never came. It was through Mrs. Purcell's efforts that a twelve-foot obelisk was erected on this hill to the memory of Lucy Jefferson Lewis.

Mrs. Purcell's works include Jack Jouett's Ride, a narrative poem, and A Visitor's Guide to Paducah. Her latest publication, Highways and By-Ways that Lure, was issued in 1934.

CRITICAL ESTIMATES

Reviewing Stories of Old Kentucky the Louisville Courier-Journal, May 31, 1915, says: "A book which will be valuable in passing on to another generation the history and legend of the 'Dark and Bloody Ground!"

Of Mrs. Purcell, Connelley and Coulter, in their History of Kentucky, Volume 5, write: "(She) is one of Kentucky's able women, a leader in school and social progress, an author and historian, and for years has been closely allied with every progressive movement in her home city of Paducah."

Mrs. Purcell's clubs are: The Womens Hospital League; The Paducah Woman's Club; United Daughters of the Confederacy; The Filson Club, Louisville, Kentucky; The Kentucky Historical Society, Frankfort, Kentucky; Delphia Club; and the National League of American Penwomen.

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W. B.

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WILLIAM ALLEN PUSEY
b. Dec. 1, 1865

Dr. William Allen Pusey, author, was born in Elizabethtown, Kentucky, the son of Robert B. and Bell (Brown) Pusey. He attended the Elizabethtown public school, later matriculating at Vanderbilt University, Tennessee, where he received a Master of Arts degree. Dr. Pusey also studied at New York University, graduating with a Doctor of Medicine degree, and the University of Mexico, which conferred the honorary degree of Doctor of Laws upon him. He married Sallie Warfield Cunningham of Elizabethtown, Kentucky. Dr. Pusey's business address is 7 West Madison Street, Chicago, Illinois.

William Allen Pusey's ancestors came to Elizabethtown, Kentucky, in pioneer days from Virginia and Maryland. Of Quaker stock, they had come to America with William Penn and suffered many hardships common to the early settlers. His grandfather, William Brown, kept a diary of his journey on the Wilderness Road, transversed while migrating to Kentucky, and this document is now in the possession of Dr. Pusey.

Dr. Pusey began to show an interest in things literary, while he was attending Vanderbilt University, and as business manager of the school paper, he contributed many articles on historical and biographical subjects. This early interest broadened into the desire for more mature and technical works that he was to write later in life. Although very prominent in the medical profession of this country, Dr. Pusey had gained considerable recognition as an author of medical and historical books. His career of medicine took him from private practice to the professorship of Dermatology at the College of Physicians and Surgeons, University of Illinois. While still connected with that university he began the writing of his impressive list of medical works, the first being The Roentgen Rays in Therapeutics and Diagnosis. This book was followed by many others relating to the profession of medicine. It was seventeen years later that his pen veered to historical works, his book The Wilderness Road to Kentucky being published in 1921. Dr. Pusey's next work of importance, A Doctor of the 1870's and 80's, although bearing on the subject of medicine, was yet different from the other technical books. During the span of his literary career, Dr. Pusey wrote countless articles on medical subjects which were published in various medical and scientific journals.

William Allen Pusey's knowledge was broadened by study and travel in Europe after his post-graduate work in New York. His practical experience was obtained in the clinics of Vienna, Berlin, Paris and London. His knowledge of French and German was sufficient to enable him to study the medical literature necessary for his career and work which was dermatology.

In his Wilderness Road to Kentucky, William Pusey performed a distinct service to historians through the tracing of the old Wilderness Road from Salisburg, North Carolina to Boonesboro, Kentucky.

This road much of it overgrown through years of disuse, was traveled by Dr. Pusey personally, on foot, or by motor on roads parallel with the course of the old trail. Much of the road which would soon have become unrecognizable as the Wilderness Road was mapped and its location definitely established by him with the help of other historians of the past, notably William Brown (Dr. Pusey's great grandfather), William Calk and John Filson. In The Life of A Country Doctor, he has described the experiences of his father, Dr. Robert B. Pusey, who practiced medicine in the little city of Elizabethtown, Kentucky. The book is extremely interesting to a world of physicians who shy from the hardships of the country doctor and his meager compensation.

Dr. Pusey was well equipped for his service on many outstanding committees and for his numerous lectures delivered throughout the United States. Several times he has lectured at the Filson Club and at occasions of importance in Kentucky. He and his brother, Dr. Brown Pusey, made a gift of the old family home at Elizabethtown in 1925 to that city for a community center which is now known as the Brown-Pusey Community House.

William Allen Pusey has been honored with many offices and memberships. For twenty-five years he was editor of the Archives of Dermatology, and due to his intelligent guidance this magazine of the American Medical Association ranks with the best in the world. He has been president of the Chicago Medical Society, the American Medical Association, The American Dermatological Association, The Chicago Dermatological Society and The Institute of Medicine of Chicago.

His distinguished service to the Century of Progress Exposition at Chicago won him additional laurels. As a member of a committee he helped arrange the details of an exhibition of the medical sciences, which attracted wide interest with the public as well as with medical men.

CRITICAL ESTIMATES

The New York Times of August 27, 1922 remarks on William Allen Pusey's The Wilderness Road to Kentucky: "Dr. Pusey has performed a real service to historians by making a thorough personal examination of the country through which the road passed-- all the way from Salisbury, North Carolina to Boonesboro, Kentucky. His work was facilitated by the investigations of historians, such as Speed, Hulbert, Bruce and the writer, to all of whom he acknowledges especial indebtedness; by the early journals of travelers, explorers, and settlers, notably the journals of William Brown (Dr. Pusey's great grandfather), William Calk, Richard Henderson & others; and by the recent excellent work of the Daughters of the American Revolution in North Carolina, Virginia, Tennessee and Kentucky in locating and marking the trail. The book is lavishly illustrated-- nine maps and fifty-six halftone reproductions from photographs, many of them of great picturesqueness-- and the chapter headings in themselves make interesting reading: the Improvement

of the Settlement of Kentucky and the Wilderness Road, the General Course and Features of the Road, the Detailed Location of the Road from the Blockhouse to Cumberland Gap, and from Cumberland Gap to Crab Orchard and Boonesboro. Of its type this book is the most excellent one and no investigators of the period can afford not to consult it."

The Courier-Journal of March 5, 1922 tells of an article previously read before the Filson Club, concerning the Wilderness Road: "Two years ago Dr. Pusey read before the Filson Club, of Louisville an article on the Wilderness Road; this article presumably was the nucleus of the handsome volume which has just been issued through the Dorans. In addition to the interest in the famous old thoroughfare which is natural to all Kentuckians, Dr. Pusey has a personal interest which he explains as follows: 'I became interested in the location of the Wilderness Road through ownership of William Brown's journal of the road, which I inherited from my grandfather, Alfred M. Brown, William Brown's youngest son.'

"The chapter on journals quotes briefly from John Filson, Felix Walker and Richard Henderson, but goes into more or less detail with the journals of William Brown and William Calk. Both of the latter journals appear in full in other books dealing with pioneer conditions. Through the carelessness of a copyist of many years ago, Calk's journal has always been published with many errors. Two years ago, Lewis H. Kilpatrick of Mt. Sterling, prepared an excellent copy, and read it before the Filson Club. The paper was published a year later in the Mississippi Valley Historical Review. Dr. Pusey uses the Filson Club's version, but quotes only about 1,500 words, or half of the entire Journal."

William Allen Pusey is a member of the University Club, Chicago Golf Club, Old Elm and the Phi Beta Kappa and Alpha Omega Alpha fraternities.

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A. P. C.

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EDWIN CARTY RANCK
b. July 18, 1879

Edwin Carty Ranck, author, playwright, and journalist, was born in Lexington, Kentucky, the son of George Washington and Helen (Carty) Ranck. He attended private schools and studied at Harvard University, Cambridge, Massachusetts. Mr. Ranck is a member of the Episcopal Church and an independent in politics. He resides in Peterborough, New Hamspshire.

Mr. Ranck's preparation for his career in literature included membership in Professor George Baker's Workshop, 47 Class, a class in dramatics at Harvard University that has become widely known. He is the author of several plays, one of which concerned a Kentucky setting. The play, The Mountain, won an award in the Winthrop Ame's contest. In another contest, that of the Penn Publishing Company, held in 1927, his play, The Weakest Link, won recognition for him. The play, Blind Mice, appeared in 1930 followed by the History of Covington, Kentucky.

Carty Ranck has previously become known, however, as an author, for his The Doughboy's Book had been published in 1925 in book form. Many of the chapters of the book had appeared at various times in the New York Times, Current History Magazine and Theater Arts Magazine. The material contained in the non-fictional work was gathered while Mr. Ranck was serving as special correspondent during the war for the Brooklyn Daily Eagle. It is an interesting presentation of episodes and well-known figures of war days.

At about the same time that the above mentioned book appeared, Mr. Ranck took over the State Road Builder Magazine, assuming the editorship of the formerly state owned Kentucky periodical. Its columns were devoted to the betterment of Kentucky highways and roads. He had previously been editor of The Public, a magazine whose publication was discontinued in the same year Mr. Ranck took over the Kentucky Road Builder.

His newspaper affiliations included a number of dramatic editorships with prominent papers, among them the Cincinnati Post, the St. Louis Star, Brooklyn Daily Star, and the Brooklyn Daily Eagle. He was also dramatic editor of the Queens County Daily Times in 1928 and 1929.

CRITICAL ESTIMATES

Quoting from a review of The Doughboy's Book, in the Courier-Journal of October 11, 1925: "Of the making of war books there has been no end, but most of them have been of officers and strategy, of detailed campaigns and descriptions of battles. The World War produced no Kipling to fix in lasting characterization the personality of the doughboy, his irrepressible humor, his utter lack of the bump of reverence, his outspoken comment on things about him. There has been no Soldiers Three, no Ortheris, Leroyd and Mulvaney to symbolize the American soldier amid the tragedy and pathos of camp and trench.

"Carty Ranck-- a Kentuckian and proud of it-- has, however, done something of the kind in The Doughboy's Book, as its title would indicate. He has come in contact with the great and near great, but his interest turns over to the ranks. The Doughboy's Book is a series of human interest stories, a series of incidents and conversations that show the human side, though not forgetting the fighting spirit of the nation, the same in 1918 as in 1776. Like Kipling there is in it a predominance of the human element: unlike Kipling there is no fiction. The Doughboy's Book is filled with a fine fervor and though many of the chapters were dashed off, as its author admits, this haste has enhanced rather than diminished its spirit of Americanism. In brief it is an American correspondent's tribute to the American Tommy Atkins, human and humorous throughout, yet with full knowledge of the trials, the sufferings, the hell of the great conflict. Its very humaneness makes the Doughboy's Book a different thing from the ordinary war books that have preceded it."

In the Louisville Times of May 22, 1926, reference is made to the book: "This nearly 400 page volume is of interest because it was written by a Louisville man. Aside from that, it is an interesting first hand story of the adventure overseas of the A.E.F., seen through the eyes of one who was proud to call himself "Press agent for the American Army" in France. Mr. Rank has been able to give the reader a definite, first-hand account of how the Pershing machine operated from the inside. His newspaper experience and magazine writing has eminently qualified him to present it in attractive style. Quite appropriately, The Doughboy's Book is bound in khaki."

A review of The Mountain is given in the Courier-Journal of January 6, 1935; "This drama in four acts is one of a series, Plays of the Month, published in booklet form, for purposes of production. It requires eight men, four women and extras and has as its scene a home in a small town in the Kentucky mountains. As a play it is singular for its wholesome, natural characters whose personalities interact and result in a lively and interesting plot. The dialogue is inspired and absolutely accurate in its portrayals of mountain folk, their thoughts and their actions. The lines have a successful freshness and a sincerity that would well reward the group who might try to put them on. The plot grows out of the code of the region

and the emotions of the principals. It reaches a strong apex where it deals with local law and the solution and finale is stirring. The Kentucky folk impress the reader strongly with the authenticity of their roles. "An added surprise that the work contains is a tense foreword by Edward Arlington Robinson. He characterizes Mr. Ranck's play as being 'alive to the traditional requirements of the stage and crowded with dynamic action.'"

Edwin Carty Ranck has contributed fiction, plays and poetry to such magazines as Argosy, All Story, Outdoor, American Theatre Magazine, Designer, And Metropolitan.

He is a member of the Authors League of America and the American Dramatists.

DRAMATISTS.

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ADDITIONAL REFERENCE	Kentucky Authors Scrap Book (Louisville Free Public Library)	

A.P.C.

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HELEN MURRAY RANDOLPH

Helen Murray Randolph, author, is a resident of Louisville, Kentucky. Her address is 134 S. Brook Street. For a number of years Miss Randolph has made contributions to the columns of the local press which range in interest from Louisville's First Christmas, Lewis and Clark in Kentucky to the old Louisville Expositions of 1872 and 1873. In 1924 she published Mammoth Cave and the Cave Regions of Kentucky, written while sojourning at the cave for that purpose.

More recently feature articles which appeared regularly in the Herald Post were descriptive of the children's department and such attractions in the Museum of the Louisville Free Public Library as the Mummy of the Egyptian Princess, Vanished Birds, Gilding the Lily, Pioneers, A Living Fossill That Puzzles Scientists, the Duck-billed Platypus, the Executioner's Sword, Audubon and the Kentucky "Whitestone" home and many others.

Miss Randolph has been a member of the State Board of Education Department of Publications and of the Executive Women in Educational Organizations.

CRITICAL ESTIMATES

The Courier-Journal of August 5, 1924 carries the following: "Hundreds of feet below the surface of the earth lie the world's most famous caverns of Mammoth Cave, Kentucky, a total of 150 miles of which have been explored. Some of the most famous episodes of American History have occurred here, for it was Mammoth Cave and some of the famous caves of the region that saved the United States and won the War of 1812, when the B ritish blockaded this country from power making material. But these things one must read about in the first complete book of the kind, Mammoth Cave and The Cave Regions of Kentucky. It contains many things never before published. It is a true story of the underground world and the reading of it will create in any one a desire to visit the Mammoth Cave at least one time."

Mr. Harold Brigham's comment on Miss Randolph's articles about the library in the Herald Post of 1935 is: "These stories have been written by one who has the knowledge and what is even more than this the ability to write interestingly. The articles themselves will be worth clipping and preserving for future use."

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W.S.

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BURTON RASCOE
b. Oct. 22, 1892

Burton Rascoe, author, editor and critic, was born in the town of Fulton, Kentucky. His parents were Matthew La Fayette and Elizabeth (Burton) Rascoe. School days began for him at Carr's Institute in his native town but his high school graduation in 1911 was from the school of Shawnee, Oklahoma. He attended the University of Chicago for two years, until 1913, when he began work on the Chicago Tribune. In the same year, July 5, he married Hazel Luke of Chicago. They have two children, Alfred Burton and Ruth Helen Rascoe. He is an Independent politically. His home is at 42 Stuyvesant Avenue, Larchmont, New York. Mr. Rascoe has had an active and influential career in the world of newspapers, books, and magazines, of criticism, editing, column-writing and publishing, his name being associated with successes in all of these fields.

Burton Rascoe's own book, Before I Forget, gives fascinating glimpses of his precocious youth. His diary in his fifteenth year recorded amazing reading scope by learned references to Kant, Mohammed, Tolstoy, Emerson, Aeschylus, Plato, Dante and literally dozens of others. Yet all this reading did not prevent his being a man of action. Toward the end of high school days, he was reporter and editorial writer for the Shawnee Herald, assistant at the public library, editor of the school annual, secretary of the student council, ghost writer for local club-women, captain and quarter back of the football team, captain and catcher of the baseball team, organizer of senior proms and actor in the senior play.

Setting out for greater worlds to conquer, young Mr. Rascoe worked his way through the University of Chicago for two years, leaving to join the Tribune staff. There he served as star reporter, feature writer, assistant city editor, literary and dramatic critic, and in various other capacities simultaneously, with a working day about twenty hours long.

From 1921, Mr. Rascoe was successively associate editor of McCall's Magazine, literary editor of the New York Herald-Tribune, editor of Johnson Features, Incorporated, editor of The Bookman, literary critic for Arts and Decoration, associate editor of Plain Talk and, since 1933 he has been literary critic for Esquire. Mr. Rascoe's syndicated column Daybook of a New Yorker appeared in more than four hundred papers for four years, beginning in 1924. He has been a member of the editorial board of the Literary Guild of America since 1928 and is now its chief. He is also adviser to Doubleday-Doran Company, publishers.

CRITICAL ESTIMATES

During these busy years he has written besides his column, several books, alone or in collaboration, and edited and written introductions for many volumes. Titans of Literature in 1932 was a vast undertaking and received much attention. The Saturday Review of Literature said of it in advance; "Burton is one of the most widely read people we know and eminently well fitted for his job. His history should be full of color and flavor."

The Literary Guild, in announcing his appointment as editor, said: "Though young in years, Mr. Rascoe is easily one of the most distinguished and notable critics in the field of literature today."

From Wings , Volume 2 Number 7 1928, we have this apprasial of Mr. Rascoe: "He has read widely in philosophy from PLato, Aristotle, Zoroaster and Confucius up to Nietzsche. He has read practically everything by and about Anatole France and it was said by French writers that Mr. Rascoe knew more about the French genius than anyone in France.

From the same source comes this other comment: "Despite his foundation in the classics of literature, Mr. Roscoe is as modern as the skyscraper. To the new in music and sculpture, as well as literature he lends a willing, sympathetic and open mind. Surely no better qualifications could be demanded of an editor."

Mr. Rascoe is a member of the American Classical Association, Sigma Nu Fraternity and the International Association of Poets, Playwrights, Editors, Essayists and Novelists.

He belongs to the Dutch Treat Club and to Artists and Writers of New York; to the Beach Club of Palm Beach, and the Capitol Pleasure of Harlem.

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L. T.

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ALICE HEGAN RICE
b. Jan. 11, 1870

Alice Hegan Rice, author of novels and short stories, was born in Shelbyville, Kentucky, at the home of her grandfather, Judge James Caldwell, a part of the estate claimed from the wilderness by her great-grandfather and his seven brothers; but she lived, always thereafter, with her parents, Samuel and Sallie Rice (Caldwell) Hegan, in Louisville, in which city her paternal grandfather, Francis Hegan, had settled in 1834. Both lines of her decent represent English and Irish stock. As she was a delicate child, her schooling did not begin until her tenth year when she took up

her studies at Hampton College, a private school of Louisville, where she completed her education. She received degree of Doctor of Literature from Rollins College, Florida, in 1928, and Doctor of Literature from the University of Louisville in 1937. In 1902 Alice Hegan married Cale Young Rice, poet and dramatist. Mrs. Rice is a member of the Christian Church and an independent in politics. Her home is at 1444 Saint James Court, Louisville, Kentucky.

It is said that Alice Hegan's creative abilities preceded even her complete knowledge of penmanship for her first childish manuscripts had the number "8" wherever the letter "S" belonged. However, she was confused and distracted by a rival talent for drawing and later by the pleasant social life that claimed her time and attention as soon as she left school. Her only serious work for some years was with philanthropies in which she took an active part and a genuine personal pleasure.

Occasionally she attempted some stories and she had a few humorous skits published in the local papers, in Vogue, and in other magazines, but not until 1901, when she took the suggestion of literary friends to use her familiar and heart-felt experiences in Louisville's lowly corners and byways, did she make the book that became famous--Mrs. Wiggs of the Cabbage Patch, sometimes called an epic of optimism.

The story made its first appearance before the Authors' Club of Louisville. This very remarkable group of young women had adopted that name in advance of its reality but they justified it thoroughly, nearly every one of the twelve members eventually producing material of widespread interest--the Emmy Lou Stories, the Little Colonel Stories and others, besides those of Alice Hegan's. The Authors' Club was enthusiastic about Mrs. Wiggs; the Century Company accepted it at once, and shortly the whole world was enthusiastically accepting it likewise.

This first book of Alice Hegan's had an amazing career of its own. Its first edition was a modest 2,000 which had to be repeated the second month and doubled the third. That covered the Christmas trade, so it was with amazement that the publisher found it necessary to print 5,000 in January, 10,000 in February and to repeat the latter printing every month until August when the printing became 20,000, then 40,000. Between that time and the next January, 95,000 more were printed and the following year topped this first year's record. Yet the life of the story was just begun, Mrs. Wiggs of the Cabbage Patch, that homely little tale of real life, has gone into edition after edition, has been constantly in print since, and has passed the 600,000 sales mark. It has been translated into French, German, Dutch, Swedish, Danish, Chinese, and Japanese and into Braille type for the blind. Dramatised, it was a great success in the United States and in London, and it has been shown all over the world. It has endured as stock company and vaudeville material so that it has practically never been "off the boards" since it began. In 1919 there was a motion picture version with Miss Marguerite Clark as star. Again in

1934 it was produced in picture form, starring Pauline Lord. It has also served as a radio serial.

Mrs. Wiggs of the Cabbage Patch, in fact, made a world conquest. Mr. and Mrs. Rice, ardent travelers who have made several world-circling tours, have had counterparts of Mrs. Wiggs laughingly called by her name, pointed out to them in a Korean village, in South Devon, England, and in practically every corner of the globe.

This wide success paved the way for Lovey Mary, a sequel, and for all the others of Mrs. Rice's later stories. (Lovey Mary was blended with the original tale of Mrs. Wiggs of the Cabbage Patch to make the dramatic version.) Of those that followed, some were of somewhat similar type or background as Sandy, an account of a delightful boy and a Kentucky town; Mr. Opp, a story of a pathetic country newspaper editor, idealistic and eccentric (thought by the author and most critics to be her strongest and best work, with the good qualities of her others but a deeper insight and a developing rather than a static main character); A Romance of Billy Goat Hill, a love story laid in another odd corner of Louisville; Calvary Alley, an underlying plea for better housing conditions clothed in a lively story, later made into a moving picture as Sunshine Nan; and more recently Mr. Pete and Company, about another and different lovable old derelict from another picturesque Louisville slum spot. In another genre were Captain June, a story for children about an American boy in Japan; The Honorable Percival, a frothy account of shipboard romance; The Lark Legacy, a humorous but thought provoking treatment of people of the author's own world; and many of her short stories.

Miss Mink's Soldier and Other Stories represented an interesting experiment that worked out felicitously. Alice Hegan Rice and Cale Young Rice collaborated by alternating their stories to make a volume. This was well received and praised, both for the individual short stories and for the arrangement by which humorous tales and more somber ones provided contrast and dramatic relief for each other. In general Mr. Rice wove the heavier, darker threads and Mrs. Rice the gayer, brighter ones. Turn About Tales, Winners and Losers, and, Passionate Follies, Alternate Tales, repeated this plan and repeated its success. Mrs. Rice had also stories and serials in many mediums from Saint Nicholas to the Century Magazine, always recognizable by their characteristic sympathy and humor, pathos and whimsicality, and bright, courageous philosophy.

For all her success in the world of books, Alice Hegan Rice is not primarily a "literary" woman. There are many other phases in her busy life. She has always been interested and active in club work and in philanthropies, local and national. Charities and civic movements do not ask in vain when they beg some of her

valuable time. She had addressed innumerable meetings. There were many heart-felt tributes to her for tireless personal work at the camps during war times and the press of success and other demands have not kept her from the Cabbage Patch Settlement(of which she was a founder) nor from her other charitable enterprises. Both Mr. and Mrs. Rice, though they revel in sailing the seven seas, manage to keep up their writings in spite of long, fascinating tours and manage to keep up too a real home in Louisville with roots deep in native soil, and the intimacy of old friendships. Friends and reviewers are agreed that the fine human qualities praised in her works are Alice Hegan Rice's personal possessions too-strong, genial interest in all people, an instinct for practical philanthropy, steadfast optimism, kindly humor and a modest, gracious friendliness.

CRITICAL ESTIMATES

The Book News Monthly, October 1909, says: "For the real significance of Mrs. Rice's books lies outside the quality that has made them sell, and to emphasise the fact, true though it may be, that they abound in' that touch of nature that makes the whole world kin'is, in a sense, to belittle the author's genius. Other books have sold their hundreds of thousands but Mrs. Wiggs and Sandy and Mr. Opp do more than make the human appeal, they make the artistic appeal as well and more and better than either is the influence these unpretending volumes have on contemporary fiction."

The Louisville Courier-Journal of September 30, 1934, relates that in 1907 Theodore Roosevelt, then president of the United States, said in a speech, "You will learn the root principles of self-help and helpfulness toward others from 'Mrs. Wiggs' as much as from any formal treatise upon character."

The Louisville Evening Post, October 6, 1917, said of the author: "Mrs. Rice's charity is not the tinkling brass and sounding symbol of the abstract and impersonal, but the pure gold of personal care and effort. She is interested less in the 'problem' of the poor than in their daily bread, an outlook of which her stories are clear evidence."

Margaret Steele Anderson in the Book News Monthly article reprinted by the Louisville Post Nov. 30, 1914, puts it thus: "To make many nations laugh and laugh innocently--to bring entertainment to sick-bed, and army-trench and throne-room and schoolroom--and to the million common houses of a million common people --this is the mission of her books and this their finest achievement."

Alice Hegan Rice is a member of the Louisville Woman's Club, the Monday Afternoon Club, the Poetry Society, Pen and Brush.

(New York), Poets, Playwrights, Editors, Essayists and Novelists, the Lyceum (London), vice president and founder of the Cabbage Patch Settlement House, and vice president of the Arts Club of Louisville.

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L. T.

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CALE YOUNG RICE
b. Dec. 7, 1872

Cale Young Rice, poet and dramatist, was born in Dixon, Kentucky, the son of Laban M. and Martha (Lacy) Rice. He entered Cumberland University, Lebanon, Tennessee, in 1893, and received his Bachelor of Arts degree from Harvard University two years later 1895 and his Master of Arts degree in 1896. On December 18, 1902, he was married to the famous author, Alice Caldwell Hegan, of Louisville, Kentucky. He is a member of the Christian Church and is an independent in politics. He lives at 1444 St James Court, Louisville, Kentucky.

Cale Young Rice taught English literature at Cumberland University in the years 1896-97, but since then his entire time has been given to the writing of lyric poetry and poetic drama, and to frequent lecturing on literary subjects. His first poem, From Dusk to Dusk, was published in 1898 and since then there has been a constant flow of good lyrical poetry from his prolific pen, causing critics of poetry of this country and England to hail him as one of the outstanding poets of the English-speaking world of his day. A complete list of his poems, plays and prose are shown at the end of this biography. Mr. Rice was approaching fifty years of age and had published many volumes of poems before he attempted any work in prose form.

As early as 1900, upon the publication of his Song Surf, he was acclaimed by responsible judges a new force in American poetry, but the full scope of his imaginative and poetic power was probably realized in his first poetic drama, Charles Di Tocca. Since then his reputation as a poet has grown steadily both at home and abroad, particularly in England, where Gilbert Murray said of him: "The great quality of Mr. Rice's work is that, amid all the distractions and changes of contemporary taste, it remains true to the central drift of poetry." His work is individual in conception, restrained and finished in execution. In his poetic dramas there is some particularly fine verse, flexible, passionate and convincing. In his lyric poetry he rises to supreme heights, displaying much power and beauty. Much of the material for his works was gathered by Mr. Rice during his extensive travels in Europe, Asia and the Orient.

CRITICAL ESTIMATES

According to the Louisville Evening Post of May 18, 1920:
"The Bookman of London, England, has an appreciation of the works of Cale Young Rice. England regards Mr. Rice as 'the most distinguished master of lyric utterance in the New World.'

"The Bookman has high praise for his dramatic work but adds, 'certainly his finest work is in his lyrics, and the sheer spontaneous lyrical note sounds in 'Waves', in 'Highland Joy', in scores of songs that have the art of seeming artless and are filled with happiness and pathos, the sweetness and sadness of common life, and in none with

more charm and grace of fancy than in those addressed to A. H. R. His lyrics have a dramatic quality and his dramas have a lyrical quality, and you come back to suspect that, before everything else, he is a singer, a born maker of songs. His songs are of many countries and are by turns descriptive, reflective, dramatic, but their prevailing elements are an intense feeling for humanity, a sense of beauty and that touch of emotion without which all poetical technique is a vain thing.'"

Of himself, Mr. Rice wrote in 1933; "The little house in Dixon, Kentucky, where I was born, December 7, 1872, now bears a tablet informing the public of that fact; and I am told there is a movement afoot to purchase the place for a 'shrine'. As Dixon is but a small town, I am proud of this interest--more so, I believe than I would be of a solid bust in the haughty hall of fame.

"When I was six my family moved to Evansville, on the wide banks of the Ohio. There I spent ten years--far away, as yet, from the ambitions struggle for a great career in poetry in an unpoetic period of American life. If I had any ambition during those happy carefree years, it was perhaps to do things a little better than my companions-- of whom I had many that were dear. For I took an intense delight in my kin, male and female, and in all the sports and pre-possessions of childhood and youth. That sorrow and tragedy, death and disappointment, should enter into these years was inevitable. But only toward their close, when I was preparing for college did a serious mental awakening begin to take place in me.

"Yet this awakening was still further delayed. For the four years I spent at Cumberland University where I went instead of Yale to which I was at first headed, were still years of living and loving between constant whiles of study. Only after I was set adrift from Cumberland, with rudder enough but without direction or compass, did I begin to consider the fundamental religious, philosophical, political and economic problems of existance. At Harvard, where I spent the better part of the next three years, I was another man. Under William James Royce, Musterberg, and one or two economists, sociologists, and teachers of English, easy youth was transformed in me to almost over-serious studiousness--so much so that I would not sacrifice an afternoon's work to take what I was told would be certain honors in the gymnasium--and on the baseball field, which has never ceased to lure me; now it is golf that has taken its place.

"But poetry which I had really begun to read for the first time, was a still stronger lure. I had always had the poorest of training in English at school and college, and had never been so fortunate as to come across a lover of poetry to kindle the flame in me. But once the flame was kindled it was consuming. For twenty years thereafter, though often invited by editor or publisher, I would not so much as consider writing prose.

"In 1897 my people had moved to Louisville, which was henceforth to be my home. In 1902 I was married there to Alice Caldwell Hegan, an incomparable companion, and one whose stories have captivated the hearts of millions. Our journey for thirty years has been varied with all the chances and changes of life for ourselves and others. And as we travelled widely, there are few lands which are not endeared to us by friends or in which we have not found inspiration for the art we practice.

"Of my relation to three decades of poetry with which my name has been associated much might be said of more interest than these biographical details. Perhaps it will suffice here, however, merely to say that nineteenth century romanticism having become a bit sterile, when I came into the poetry arena, a new romaticism and a new reality seemed to be demanded of the poet: a more natural, less literary, speech and a truer account of experience in one's own land--or in any other. Poetic drama seemed at the time the best opportunity for me to achieve this modernity, and it would be idle to deny that when Charles Di Tocca, David, A Night in Avignon, and Yolanda of Cypress were published and widely praised as modern stage products, popular success and a livihood from poetry seemed near--and sweet. But the stage quickly became commericalized in the first decade of this century and I was disappointed of production of these plays in New York; though later A Night in Avignon was seen, and in 1929-30, Yolanda of Cypress had a success as the book of an opera. Clarnece Loomis, the composer of the operatic score of Yolanda, has also written scores for David and A Night in Avignon.

Twenty-one volumes of poetry, exclusive of a half dozen collections or selections, together with five volumes of prose fiction or drama, constitute my literary output. It has often been said, sometimes to my detriment, that these volumes have been praised more highly in England of late than in America. If this is so, it has, I fancy, been partly due to the lack of adequate consideration that has sometimes been given, to even by better achievements, in New York. And I have ventured to suggest that critical integrity in that metropolis might be improved if the country did not depend so entirely on New York opinion--if, in other words, our leading newspapers went back to pre-war practice of having strong literary pages of their own. Authors, editors, reviewers, and publishers are too close contact in New York to permit of impartial judgments."

Cale Young Rice is a trustee of the Speed Museum, Louisville, Kentucky, and is a member of the National Institute of Social Sciences; Poetry Society of America and Society of American Dramatists and Composers. He was made Doctor of Laws by the University of Kentucky in 1927 and Doctor of Literature by Rollins College in 1928.

His clubs are: Louisville Country: P. E. N. (New York); Salmagundi; The Quindecim; he was president and founder of The Arts Club, Louisville, Kentucky.

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Plays and Lyrics:

Charles di Tocca (poetic)	(1903)
David (poetic drama)	(1904)
Yolanda of Cypress (poetic drama)	(1906)
Yolanda of Cypress (Grand opera	(1909)
A Night in Avignon (poetic drama)	(1907)
The Immortal Lure (4 one-act poetic dramas)	(1911)
Porzia (poetic drama)	(1913)
Collected Plays and Poems	(1915)
The Swamp Bird (play)	(1931)
Love and Lord Byron (play)	(1936)

Prose:

Turn About Tales (with Alice Hegan Rice)	(1920)
Youth's Way (Novel)	(1923)
Winners and Losers (short stories with Alice Hegan Rice)	(1925)
Early Reaping (novel)	(1929)
Passionate Follies (short stories with Alice Hegan Rice)	(1936)
Poetry's Genii	(1936)

SOURCE MATERIAL

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Letters (Magazine) (1931)
Who's Who in Poetry in United States (1931)
Authors Today and Yesterday (1933)
Who's Who in America (1936-37)
Who's Who in Louisville (1936)
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ADDITIONAL
REFERENCE

Kentucky Authors Scrapbook

(Louisville Free Public Library)

F. L. M.

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HALLIE ERMINIE RIVES
b. May 2, 1878

Hallie Erminie Rives, novelist, was born in Christian County, near Hopkinsville, Kentucky, the daughter of Colonel Stephen T. and Mary (Ragsdale) Rives. She was educated privately in Kentucky. In 1906 she married Post Wheeler, poet and member of the American diplomatic corps, in Japan. Her address in Japan is 2 Chelsea Embankment, Tokio, and her American home is in Amherst County, Virginia.

A cousin of Amelie Rives, now Princess Trowbetzkoy and a famous Virginia novelist, Hallie Erminie Rives who has been described as "a radiant, red-headed daughter of the old Bluegrass State" began writing at a very early age. In fact it is said that she made her first literary efforts between baking of mud pies.

After the death of her mother, thinking that New York provided a better market for her wares than her native state, Miss Rives fared forth, a little provincial, to begin a career that has taken

her to most of the capitals of Europe and the Orient. It was while in New York that she met Post Wheeler, a poet of real distinction, who at the time was on the editoral staff of the New York Press, writing a daily column, The Reflections of a Bachelor. She married him in the American Embassy at Tokio, Japan, while he was serving as secretary of the legation, his first diplomatic post. Since then she has put the exalted through their paces in several capitals. Because of her thorough knowledge of court etiquette she was commissioned by the Emperor of Japan to take charge of the details of the visit of Chief Justice and Mrs. William Howard Taft, while the former president was governor of the Philippine Islands. Later, as wife of the counselor of the American Embassy in London, England, she was ranking American lady during the absence of Ambassador and Mrs. Harvey and made all of the presentations of American citizens at the Court of St. James.

Her first book, The Singing Wire, was published in 1892. Two years later A Fool in Spots appeared. Smoking Flax, a girlish effort dealing with Kentucky lynch laws followed, and later came As the Heart Panteth and A Furnace of Earth. Then she produced Hearts Courageous, a romance of Revolutionary Virginia, which was celebrated with a Colonial dinner at the Willard Hotel in Washington given in honor of the author. After this the striking daughter of "The Pennyrile" became the vogue.

Publishers now eagerly sought her works and a number of successful books followed. The next of her books was The Castaway, based on the career of Byron, and Tales From Dickens, in which Miss Rives did for the novelist what Lamb did for Shakespeare, made him readable for children. Satan Sanderson, which appeared during the year following her marriage, a wild and thrilling tale, was one of the six best sellers for many months. It was followed by The Kingdom of Slender Swords, a story that has Japan for its setting. The author, who so often paints her scenes in Virginia and Kentucky, then produced Valiants of Virginia and The Long Lane's Turning. The Complete Book of Etiquette, The Magic Man and The Golden Barrier are her most recent publications. A number of her stories have been used for motion pictures.

CRITICAL ESTIMATES

The Courier-Journal, March 20, 1921, said of Miss Rives' works: "They are characterized by keen insight and vivid imagination."

The New York Times, June 5, 1927, says of Magic Man: "To write a plausible and thoroughly interesting variation of the old loss of memory theme is an accomplishment of which any author might be proud. When this is done in a book which likewise contains a group of real and attractive characters, a good love story and a plot worked out with painstaking care, the result makes diverting reading."

Miss Rives is a member of The National Society of the Daughters of the American Revolution and the United Daughters of the Confederacy.

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A Fool in Spots	(1894)
Smoking Flax	(1896)
As the Hearth Panteth	(1898)
A Furnace of Earth	(1900)
Hearts Courageous	(1902)
The Castaway	(1904)
Tales from Dickens	(1905)
Satan Sanderson	(1907)
The Kingdom of Slender Swords	(1909)
The Valiants of Virginia	(1912)
The Long Lane's Turning	(1916)
The Complete Book of Etiquette	(1926)
The Magic Man	(1927)
The Golden Barrier	(1934)

SOURCE MATERIAL

Who's Who in America	(1936-37)
Who's Who Among North American Authors	(1933-34-35)
Kentucky in American Letters	(pub. 1913)
Library of Southern Literature	

ADDITIONAL REFERENCE

Kentucky Authors Scrap Book
(Louisville Free Public Library)

J. S. C.

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ABBY MEGUIRE ROACH
b. 1876

Abby Meguire, author, was born in Philadelphia, Pennsylvania, the daughter of Charles Atkinson and Emma Elise (Geiselmann) Meguire. She attended the Louisville public schools through the

Freshman year of high school, then entering Mrs. Knott's Wellesley Preparatory School and completed her education at Wellesley College. Abby Meguire was married to Neill Roach of Louisville, Kentucky in 1899. Mrs. Roach resides at 2029 Tyler Lane, Louisville.

Early in childhood Mrs. Roach began her creative writing and was successful in having one of her poems published at the age of nine. When she was twelve she wrote an "epic" in six cantos, and a year later collaborated in the writing of a novel which was published in a woman's magazine in Philadelphia. Her career in literature definitely began before her marriage to Mr. Roach, and before her graduation from Wellesley College. She had written articles for the Courier-Journal, the old Herald and the Evening Post--all Louisville papers--while she was still in school; one of her short stories took first prize in a contest of the Star-Truth, a Louisville publication. Madison Cawein was one of the judges of the contest.

It was before her marriage that her work began appearing in such magazines as Harpers, The Century, The Cosmopolitian and the Criterion. Her verse has been published in various magazines and anthologies such as: 'Contemporary American Women Poets, Brief Anthology of Kentucky Poetry and The Biographical Dictionary of Contemporary Poets. A number of her verses and poems have taken prizes in magazine contests throughout the country and in contests sponsored by The Louisville Arts Club. Soon after the war she began writing stories, articles and serials for newspapers. Notably among them were We Americans, We Ourselves, Which Shall It Be, More Than Meat, Dream Houses and one serialized novel, Fruits of Earth, which ran in the Sunday Magazine. Her short stories have appeared in several collections published by Harpers in 1906 and 1907, the titles of the collections being, Life At High Tide, Their Husband's Wives and Southern Lights And Shadows.

CRITICAL ESTIMATES

Her first book was a collection of short stories, some of them novelettes. Harper and Brothers printed them first in their magazine, and then in book form in 1906 under the title, Some Successful Marriages. Then two novelettes were published in Century Magazine, Tents of a Night and Manifest Destiny. The Dream of the Morning, a short story, attracted considerable attention when it appeared a short time later.

Mrs. Roach is still interested in fiction, articles, verse, psychology and human relations--interests which have weathered the span of her literary life. She was said to have pioneered the way

to the present period of realism, her stories and articles dealing with realistic themes and treating them in a sane, frank and outspoken manner. Her marriage problems stories were the most popular of her efforts and caused much comment at the time of their publication. She is well aware of the fact, she says, that the movement she pioneered has been overdone in recent years. It has reached extremes beyond the scope of her own work. Her stories, though, received the compliment of imitation and they are still modern in spirit and point of view.

From Kentucky in American Letters by Townsend, we learn something about Mrs. Roach's style: "Mrs. Roach wrote stories of married life for the New York magazines, which were afterwards collected and published as Some Successful Marriages. These have been singled out by the reviewers as 'charming' and 'most beautiful', and her work has been compared to Miss May Sinclair's, the famous English novelist."

Quoting from the Library of Southern Literature, Volume 10: "From a short and normal girlhood, and a happy married life of five years, sprang full-fledged her first volume of stories, each of them a heart-searching page of real life."

Again quoting from the Library of Southern Literature: "But it was not until five years after her marriage that Mrs. Roach appeared unheralded with a whole volume of short stories--most of them being novelettes--which although the result of the unconscious mental accumulation of years, were actually produced in a few months, with the greatest rapidity."

From the Herald Post of May 11, 1924: "Abby Meguire Roach began to write stories before she was out of her teens and not only did she write--but magazines of leading reputation bought her work. Thru the Century Magazine and Harper's Monthly, the public became acquainted with the brilliant ability of Mrs. Roach, who entered matrimony and a literary career soon after her college days. Someone once said that her 'power of analytical expression approaches that of the modern realists'. Certainly her unique style of writing and shrewd insight into human nature are evident in her remarkable character drawings and in her domestic stories of psychological trend. The short story method that Mrs. Roach employs is not the superficial style that is so often noticeable in modern magazine selections; there is a keenness of perception and a sublety of treatment that are unusual."

Again quoting from the same source: "Last January the Arts Club of Louisville crowned a poem written by Mrs. Roach for the poetry contest conducted by the club. At present the author is working along a different line than that she has previously pursued. The subjects treated heretofore by her very competent pen have been practically unworked and have presented ample opportunity for originality."

The Herald Post of April 10, 1927, announces an address by Abby Meguire Roach: "Mrs. Roach who is known in the world of literature as 'Abby Meguire Roach' will speak on 'Pure Poetry' at a meeting of the Woman's Club next Wednesday afternoon at three o'clock at the club house. The program is sponsored by the literary committee, Mrs. Robin Cooper, Chairman, the subject of the year being 'High Lights in Modern Literature.' Mrs. Roach is an author of distinction. She has written extensively for the magazines, Century, Cosmopolitan and others over a period of fifteen or more years and her book 'Some Successful Marriages', published some years ago created wide attention. Mrs. Roach is a special student of poetry. It might almost be said to be her hobby, so great is her interest in it."

Mrs. Roach's style and manner of writing is described in the Courier-Journal of June 22, 1929: "The art of Abby Meguire Roach is the most difficult of all arts--the transfiguration of the familiar. Her people and situations are of the sort one sees every day. So simple and direct is her handling of them that at first thought one labels it pure realism. More and more, however, as one reads what seemed so simple shows beneath the surface as subtle and complex; the warp and woof in the pattern of everyday life is at once the purpose and value of her work stands forth--the illumination of the common lot."

Mrs. Roach is a member of the Arts Club, the old Authors Club and the Woman's Club.

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Kentucky Authors Scrapbook
(Louisville Free Public Library)

A. P. C.

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ELIZABETH MADOX ROBERTS

b. October 30, 1886

Elizabeth Madox Roberts, author and poet, the daughter of Simpson and Mary Elizabeth (Brent) Roberts was born near Springfield, Kentucky. She spent her childhood in Kentucky but completed her education at the University of Chicago, receiving a Bachelor of Philosophy degree in 1921. An honorary Doctor of Literature degree recently was bestowed upon her by Centre College, Danville, Kentucky. She lives in Springfield, is a Democrat and a member of the Christian Church.

Miss Roberts gained first distinction with verses published in The Atlantic Monthly during her scholastic career. Her first volume, Under The Tree, was accepted for credit in her senior year, was awarded the Fisk prize and was published the year following. These poems dealt with children in such a way as to reveal them as realists. The Time of Man, written in prose, concerned the poor whites on Kentucky farmland, and was followed by My Heart and My Flesh, both of which brought her critical recognition of merits. The former received the Caroline Sinkler Memorial Prize from the Poetry Society of South Carolina for the best volume of poems published by a Southern writer in 1930, while the latter was chosen as the outstanding current novel by the selecting committee of the Book of the Month Club. In addition to her other awards, Miss Roberts received the John Reed Memorial Prize, in 1928, from Poetry Magazine.

Her most successful work is The Great Meadow, a portrayal of the pioneer life of Kentucky. Miss Roberts' forebears had come over the Wilderness Trace about the time covered by the book's opening chapters. One ancestor was killed by the Indians within sight of Harrod's Fort. Her grandmother, a native of the Pigeon River Country had given the author much first-hand information. It was the Theatre Guild's choice in 1930, has been done in Braille and on the cinema. The pictorial section of the Los Angeles Sunday Times devoted its front page to scenes taken from the moving picture version.

Sacrifice of The Maiden, which followed, was given honor place by Letters in 1930 and was included in the O. Henry Memorial Award Collection.

A Buried Treasure was the Literary Guild selection for November, 1931, and was the third volume by the author chosen by a Book Club. The Haunted Mirror is a collection of stories previously published.

Most of Miss Roberts' books have had the distinction of being translated into German and Spanish, several into Swedish, and one into Danish. She is one of the few American authors who

is represented in the Popular Gyldendal Yellow Series of Norway. A short story, The Haunted Palace, was published in Harper's Magazine for July 1937.

CRITICAL ESTIMATES

"The Time of Man and My Heart and My Flesh were declared by the New York Times 'to be the two finest American novels of their respective years,'(1926-1927)", says Samuel L. Wilson's History of Kentucky.

Hilda Threlkeld, former Dean of Hamilton College, says of Miss Roberts and The Great Meadonw in the Kentucky Club Woman (November 15, 1930) "With a sure grasp, the thread of the story is carried to a scene of dramatic intensity at the close which is handled with the rare skill of an artist and the understanding heart of a woman. Miss Roberts has more than fulfilled the promise of her earlier works, and through the majesty of her theme has written a story that is well qualified to be ranked with the classics of American literature."

The Courier-Journal, March 22, 1931, says: "The Great Meadow which will open at Loew's Saturday has been called the finest historical narrative to be written in the last decade."

The Courier-Journal of January 20, 1929, reports, "'The award of the John Reed Memorial Prize to Miss Elizabeth Madox Roberts announced in 'Poetry' is less for a particular poem than for the general quality of your contributions to the art', Miss Harriet Monroe wrote to the author. That means, of course, not only Under The Tree, a volume of poems, but for Miss Roberts' poetic prose in The Time of Man, and My Heart and My Flesh. This poetic quality is very evident, too, in Miss Roberts' latest book, a fantastic novel entitled, Jingling in The Wind."

The Louisville Herald of May 1, 1932, states in its review of her work: "Kentucky has contributed many worthwhile names to the history of American literature, but seldom has an impression so deep and lasting been produced on the outside world by an author writing exclusively of Kentucky and its people."

The New York Times of November 20, 1932, states in a review: "In that remarkable galaxy of talent and genius formed by writers of the contemporary South, no star is more brilliantly ascendant than that of Elizabeth Madox Roberts. She is an artist in whom there is an extraordinary blending of delicacy and power that is nowhere more clearly exhibited than in this collection of her short stories. Not all of the seven stories in this volume are of equal excellence. Three, perhaps four of them, stand apart as work of the highest order."

The Publisher's Weekly, January 5, 1935, says, "He Sent Forth a Raven, a new novel by Elizabeth Madox Roberts, will surely be regarded by many as her greatest work to date, will cement forever her position as one of the few very great writers of our time, and will be recognized as an impressive contribution to the art of the novel in America."

From the Courier-Journal, January 12, 1936: "J. Donald Adams, editor of the New York Times Book Review, in an article in the Virginia Quarter Review, begins by saying, 'The time is ripe, I think to evaluate the works of Elizabeth Madox Roberts in the novel. Let me say at the outset that I consider her to be a writer of genius, one who at her best has written scenes which stand with the finest in the history of fiction. I draw no qualifications to that-I say the finest and I mean the finest, whether in the Russian, French or English novel.' He concludes with 'I have called her a path-breaker in the novel,'proves his acumen by citing as Miss Roberts' special contribution, 'The infusion of poetry, in a wide sense, into the art of fiction.' "

Miss Roberts is a Phi Beta Kappa and a member of The Filson Club, Louisville, Kentucky.

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My Heart and My Flesh	(1927)
Jingling in The Wind	(1928)
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A Buried Treasure	(1931)
The Haunted Mirror (Short Stories)	(1932)
He Sent Forth a Raven	(1934)
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The Kentucky Club Woman	(Nov. 15, 1930)
Letters	(May, 1930)
Virginia Quarterly Review	(Jan., 1936)

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Kentucky Authors Scrap Book
(Louisville Free Public Library)

F. L. M.

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ARCHIBALD THOMAS ROBERTSON

b. Nov. 6, 1863
d. Sept. 24, 1934

The Reverend Doctor Archibald Thomas Robertson, internationally known author, theologian and student of the Greek New Testament, was born in Pittsylvania County, six miles from Chatham, Virginia, the son of Dr. John and Ella H. (Martin) Robertson. He was educated by private tutors up to the time he entered Wake Forest College, Wake Forest, North Carolina, from which he received the degree of Master of Arts in 1885. He then entered The Southern Baptist Theological Seminary, Louisville, Kentucky, from which he was graduated with the degree of Master of Theology in 1888. He married Ella Thomas Broadus in 1894. Their children are: John A.Broadus, Eleanor Martin, Charlotte Sinclair (deceased), Cary, and Archibald Thomas. He was a Baptist and Independent in politics.

A most distinguished member of the Baptist Church, Archibald Thomas Robertson was the son of Baptist parents who owned and operated a plantation of about a thousand acres and many slaves near Chatham, Virginia. The family lost its holdings during the reconstruction period following the Civil War, and young Robertson worked on farms in Virginia and North Carolina up to the time he entered Wake Forest College.

Although he made his great reputation as a writer and teacher in the field of theology, Dr. Robertson began his life work as a preacher; but even as a college undergraduate delivering occasional sermons to North Carolina farmers he began to develop a thoroughness for detail and a conciseness of style which later characterized his writings.

After graduating from Wake Forest College he was urged to teach on its faculty, but declined because he felt that preaching was his life work. He then entered The Southern Baptist Theological Seminary, where he was thrown into close contact with Dr. John A. Broadus, a man whose long friendship was to exercise a profound influence over him, and who later became his father-in-law. His first serious literary work was the writing of the critical notes for Dr. Broadus' Harmony of The Gospels, and the

first volume of his own works was The Life and Letters of John A. Broadus, which was published in 1901. So great was the influence of Dr. Broadus on Dr. Robertson, that the very characteristics which to the mind of the young Robertson distinguished his teacher and friend, were those for which later Dr. Robertson himself was to gain world-wide reputation; personal character, accurate scholarship, original thinking, marvelous preaching, matchless teaching, great wisdom, rare personal influence, breadth of view, high ideals, and earnest piety. Add to these a kindly wit and delightful humor, and one obtains a composite picture of Dr. Robertson himself as painted by his friends and critics in his later life.

Graduating from the Seminary in 1888 with the degree of Master of Theology, he immediately joined its faculty as an instructor in New Testament Interpretation and assistant in Greek to Dr. Broadus. From this time, while he continued to preach as opportunity offered, he gave his real effort to his work as a writer, scholar, interpreter and teacher of the Greek New Testament and Greek grammar as used in the New Testament.

Being a prolific writer, Dr. Robertson's influence as a teacher was carried to many parts of the world through the medium of his books, several of which were translated into other languages; one of his best-known works, A Short Grammar of the Greek New-Testament, being published in English, Italian, French, German and Dutch. In addition, more than five thousand men and approximately one thousand women received training under him during the forty-six years he served on the Seminary faculty; and they have carried to many parts of the world an appreciation for comprehensive conception, thoroughness of research, and tolerance of other opinions which characterized the writings of Dr. Robertson.

Dr. Robertson's writings cover two fields, which he himself believed to be so closely related that they were inseparable: the interpretation of the New Testament and the study of Greek grammar as used in the books of the New Testament. His world-wide reputation among Greek scholars rests largely on such of his books as Short Grammar of the Greek New Testament, his monumental work A Grammar of the Greek New Testament in the Light of Historical Research, The Minister and His Greek New Testament, and A New Short Grammar of the New Testament.

In addition to writing forty scholarly books covering his field of work, Dr. Robertson was a frequent contributor to such leading theological magazines as The Expositor, London; The Contemporary Review, London; The Expository Times, Edinburg; The Homiletic Review, New York; the Biblical Review, New York; The Expositor, Cleveland; The Methodist Review, Nashville; and The Review and Expositor, Louisville, of which he was business manager.

He also contributed articles to such standard reference works as Hastings' Dictionary of Christ and the Gospels, Hastings' Dictionary of the Apostolic Age, Orr's International Standard Bible Encyclopaedia, The Cross Reference Bible and The System Bible Study. His best-known series of lectures were those delivered as the Stone Lecturer at Princeton Theological Seminary in 1916 and again in 1926, which were published in book form, and as the Wilkinson Lecturer at the Northern Baptist Theological Seminary in 1927.

The wide appreciation of Dr. Robertson's standing as a writer and scholar is indicated by the following extracts from letters selected from the hundreds sent him on his sixtieth birthday celebration:

CRITICAL ESTIMATES

Sir W. Robert Nicholl, C.H., L.L.D., editor of British Weekly: "Long since I began to read everything that had his name attached to it. His wonderful grammar of the New Testament entitles him to a place in the very front rank of those who teach and study the N.T. Dr. Robertson has behind everything he writes a vast and accurate scholarship."

Rev. Walter Lock, D.D., Lady Margaret Professor of Divinity, University of Oxford: "I know that he combines the two qualities so important for a scholar of the New Testament, careful scholarship and loyal reverence."

Rev. Principal A.E. Garvie, M.A., D.D., New College, London: "It is given to few men to spend so many years of labor in one field of Christian scholarship and to reap from it so abundant a harvest as Dr. Robertson has done."

John Clifford, D.D., Pastor Emeritus, Westbourne Park Church, London: "He is one of the foremost scholars of our time. His mastery of the Greek of the New Testament is unique and his contribution to the exposition of the contents of the New Testament has laid the world under obligation to his pen."

Prof. George Milligan, D.D., D.C.L., Glasgow University, Moderator of the Church of Scotland: "Dr. Robertson has good reason to be proud of his achievement--an epoch-making grammar on the most approved lines of modern historical research. He has suggested new and fruitful lines of investigation."

Alex. Souter, D. Littl, Professor of Humanity, Aberdeen University: "Professor A.T. Robertson is a man with a remarkable combination of gifts. In his comprehensive grammar he has raised a stately edifice which will last for generations and

ensures him a permanent reputation. But he has at the same time by his homiletical works, informed alike by sound learning and spiritual insight, rendered an unique service."

Professor James Stalker, D.D., United Free College, Aberdeen: "Like certain theologians of the past, such as Calvin and Luther, he was happy in becoming early possessed with the purpose of a great work, which has drawn into itself his studies of every kind. Not only has he completed the Magnum Opus, but his studies have widened out on every hand. With scholarship he has combined loyalty to the Gospel, and few are the names in Christendom today which add such weight to the profession of evangelical traditions."

Rev. Harry Ranston, M.A., Litt. D., Methodist Theological College, Auckland, N.Z.: "Dr. A. T. Robertson's grammars are amongst my closest companions. For all matters relating to the Greek N.T. there is absolutely no other book to compare with the larger work."

S. Angus, Ph.D., D.Litt., Professor of N.T. and Historical Theology, St. Andrew's College, Sydney, Australia: "With cordial appreciation of Dr. Robertson's indefatigable activity as a teacher of the N. T., his eminent services to his own Church and to international Bible scholarship."

Prof. J.H. Farmer, B.A., L.L.D., Dean of Theology, McMaster University, Toronto: "His monumental grammar would seem to be sufficient output for one short life. That alone entitles him to a foremost place in the ranks of N. T. scholars. In several respects it represents distinct advances over all previous works and is not likely soon to be superseded."

Melancthon W. Jacobus, D.D., Hosimer Professor of N. T. Criticism and Exegesis, Hartford Theological Seminary: "Dr. Robertson's contribution to the grammatical understanding of the New Testament is noteworthy, not merely because of the monumental work in which he has laid it before N. T. scholars, but rather because of the magnificent way in which, on the background of the Classical Greek, he has made N. T. Greek stand out as a vital part of the living Greek of its day."

Prof. Benj. W. Bacon, D.Litt., LL.D., Yale University: "His patient labor in the compilation of philological material in his larger grammar of N. T. Greek is his most enduring monument."

Edgar J. Goodspeed, Ph.D., D.D., Professor of Biblical and Patristic Greek, University of Chicago: "Professor Robertson has placed all serious students of the N. T. in Greek under lasting obligations by assembling and organizing the re-

sults of modern philological study and archaeological materials in a N. T. Grammar, which for its comprehensive scope and modern point of view may fairly be called unrivalled."

D.A. Hayes, Ph.D., LL.D., Professor of New Testament Interpretation, Garrett Biblical Institute, Chicago: "Biblical students are grateful for his genial personality, his persevering scholarship. He is to be congratulated on his ministry to the unlearned and the learned."

E.Y. Mullins, LL.D., President Southern Baptist Theological Seminary, Louisville: "His great Grammar cost him twenty-five years of the hardest kind of labor. Nothing but indomitable energy and consecration to the task inspired by the great vision could have led to this result."

From these comments it is seen that Dr. Robertson's wide reputation was gained chiefly through his profound and often original books on New Testament Greek. However, he never lost his interest in the art of preaching and he produced several fine works on homiletics. Broadening his field further to include descriptive and interpretative studies of the New Testament, he wrote such popular volumes as Epochs in the Life of Jesus, which at the time of his death had been reprinted fourteen times, and Epochs in the Life of Paul, reprinted sixteen times. His last published work, Epochs in the Life of Simon Peter, promises to be equally popular.

Speaking of Dr. Robertson, The Herald Post, September 25, 1934, says: "Impatient of shams, there was no room in his mental processes for tricky and short-lived philosophies. He was a believing, as he was a practicing Christian in the fullest acceptation of the terms. In his attitude, as in his pronouncements, there was neither timidity nor compromise. His scholarship was thorough and there abided in it that quality which may be called humanity. It wasn't dry; it could never be narrow, and it relished fun even as it excelled in humor."

Commenting on the career of Dr. Robertson at the time of his death, the Courier-Journal, September 26, 1934 said: "To say that Louisville, the South and the Nation share a very real loss in the death of Dr. Archibald Thomas Robertson is but to state the obvious, for his reputation was one that transcended the bounds of the city which he adopted as his home and to which he brought so much honor. Yet to an unusual degree it may be said in Dr. Robertson's case that his work will live long after him, a heritage that will live on. But in still another way his force for good and truth will endure. In the memory of his friends, who were manifold, he will continue to exert the benign influence that is nurtured in the warmth of true friendship."

Dr. Robertson held honorary degrees of Doctor of Divinity and Doctor of Literature from Wake Forest College; Doctor of

Divinity from Ouachita College, Arkansas; and Doctor of Laws from Georgetown College, Kentucky. He was a member of the revision committee of the American Standard Bible, the American Philological Association, the Society of Biblical Literature and Exegesis.

He was a member of The Quindecim Club (Louisville) and the Sons of American Revolution.

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ADDITIONAL REFERENCE

Kentucky Authors Scrap Book (Louisville Free Public Library)

J. S. C.

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ELLA BROADUS ROBERTSON

b. April 19, 1872

Ella Broadus Robertson, author, was born in Greenville, South Carolina, the daughter of John Albert and Charlotte Eleanor (Sinclair) Broadus. She attended the Kentucky Home School of Louisville. She married Doctor Archibald Thomas

Robertson in 1894, their children being five in number: John A.B., Eleanor Martin, (Mrs. Easley) Charlotte Sinclair (deceased) Cary and Archibald Junior. Mrs. Robertson is a Baptist and resides at 2945 Rainbow Drive, Louisville, Kentucky.

Mrs. Robertson's works have dealt primarily with theological subjects. The Heart of The Bible, her first book, was published in 1911 and has been referred to as "The Child's Bible". In this book, children are provided with narratives from the Bible, written in a connected form that may be easily understood by them. A year later Second Year Beginners' Teacher Book appeared in print. Considerably after this work was published, Mrs. Robertson's collection of ten lectures she had given at Blue Ridge, North Carolina, was brought out under the title of The Ministry of Women, the work dealing with the study of the Bible, and was expressly written for women, and has had a second issue.

CRITICAL ESTIMATES

In a review of The Heart of The Bible, the Louisville Evening Post of January 6, 1923, says: "Sometimes we think benighted spinsters and bachelors or other people unfortunately aloof from the child world write the books with which youth is inflicted. No such evidence lurks in this 'Child's Bible', dedicated to the grandchildren of John Broadus. The head and heart of one who 'understands' prepared the volume.

"Mrs. Robertson provides her young readers with connected readings from the Old and New Testaments. The narratives are condensed here and there, but naught is changed or added. With a few well-chosen verses for youngest readers, the book begins, initiating the child into the knowledge of God as Love, and fostering the spirit of praise, thanksgiving, trust. The narratives are chosen with a view to bringing out 'the history of providence and the history of redemption'.

"Distinctive messages of poets and prophets are grouped after the sections of history with which they belong. The Epistles are presented as 'personal and vital letters'. Similarly, with a sense at once of the highly spiritual and richly human values, other selections and arrangements are made, all, of course, in the biblical language. To be commended is the Little Dictionary of strange words in the New Testament".

An account of Worship in The Home is given in the Louisville Evening Post, July 29, 1922: "Of special local interest and likewise for wider appeal must be this small but valuable pamphlet. The booklet may be described as a wise and inspiring elaboration of two beautiful sayings, 'The crown of the house is godliness,' as the Old House Blessing runs and 'Except the Lord built the house, they labor in vain that built it.' The author's own words, too, justly and felicitiously strike the

keynote of the book: 'Religion is like the roof of the house, making a safe shelter for those within'.

"For the passing of the pious custom of worship in the home several reasons are assigned. Among these are our national sin of thoughtlessness, our hurry, self-sufficiency, materialism. With characteristic charm and aptness the author gives examples. She quotes the prayer of the hurried American woman: 'O Lord, thou knowest how tired I am.' And as typical of our self-sufficiency and craze for efficiency is repeated the little boy's morning remark: 'Lord, I am awake now, I can take care of myself.'"

The Louisville Courier-Journal of April 20, 1930, writes of The Fine Art of Motherhood: "A volume for young mothers, and all mothers in whose influence the leaven of home influence is still at work. Mrs. Robertson is neither reactionary nor ultra-modern. Her book is the mellow fruit of experience. Each chapter is related to some paper or talk she has given at various summer conferences of women or parent-teachers meetings. Mrs. Robertson seems to have let no phase of the mother's problem escape her. The solid bedrock on which she builds is Christian training but she consistently avoids all abstractions. Each practical page is alive with humor and sympathy."

In April 1937 Mrs. Robertson sent a most comprehensive account of the Great Ohio River Valley Flood to an English newspaper which immediately printed the same.

In March, 1938, her book of poems, Half A Century, came from the presses. Of this latest opus, the Courier-Journal of March 27, 1938, states: "In Half A Century she has gathered fifty-one poems evidently germinated, as she went along in the rich soil of a half-century of living. They are the spontaneous expression of feeling and thought that had the need to impose outward form on inner vision."

The Louisville Times of April 2, 1938, says of Half A Century: "Sincere rather sentimental, Victorian (in the true sense of the word) rather than modern, classical rather than realistic, plaintive, sympathetic, and understanding, her verse possesses something of the eternal child through her we are taught that home, hearth and children, rather than breadlines, trenches and free verse rantings, still may be the agents for the inspiration of the most potent outpourings of the soul."

Mrs. Robertson is a member of the Query Club and the Woman's Club of Louisville.

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Kentucky Authors Scrapbook
(Louisville Free Public Library)

F. L. M.

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HARRISON ROBERTSON

b. Jan. 16, 1856

Harrison Robertson, author and editor, was born at Murfreesboro, Tennessee, the son of Thomas and Elizabeth (Elliot) Robertson. He was educated at Union University in that city, and at the University of Virginia, Charlottesville, Virginia. He was married, June, 1906, to Marion Richardson, of Louisville, Kentucky. In politics he is an independent. His home is at 1711 Spring Drive, Louisville, Kentucky.

Mr. Robertson's career as writer began while he was an undergraduate in college, where he edited the school publication and, from time to time, acted as a Tennessee correspondent for the Louisville Courier-Journal. In 1879 he came to Louisville and joined the staff of the Courier-Journal, then edited by Henry Watterson.

Journalism was the foundation of Mr. Robertson's career as poet and novelist, and all his works were produced in his

spare time away from the daily demands of the newspaper. His first effort in fiction was a story, How the Derby Was Won, published in Scribner's magazine, in 1889. It is said that this sketch was so remarkable in its forceful and colorful delineation of the Kentucky Derby scene and atmosphere as to create something of a stir in literary circles of that day, where it was held by some critics to be one of the very best of racing stories. In the field of light verse Mr. Robertson had published in various newspapers and magazines a number of amusing or satirical pieces, some of which were later included in the Vers de Societe Anthology, by Carolyn Wells, and in other anthologies. There is a piquant cleverness about this verse that cuts below the surface, so that even today it is found quoted in various newspapers.

Ten years after the racing story came his first extended effort, a novel, If I Were a Man. Then followed in close succession four more: Red Blood and Blue, The Inlander, The Opponents, and The Pink Typhoon. A critic of the day spoke of him as "distinctly the novelist of the New South." His work, however, was said to be unbounded by sectional or political lines, and to have a broad intellectual appeal. In If I Were a Man he left the old paths and gave to the semi-political novel a new and better status, according to one of his critics. The Forum called it "a contribution of grave interest." However, after The Pink Typhoon (1906), one of the first novels to deal extensively with the appearance of the automobile in our social life, Mr. Robertson abandoned both fiction and verse and devoted his time exclusively to newspaper work on The Courier-Journal, especially as editorial writer.

Mr. Robertson himself has told the story of how he entered newspaper work: "I was invited to come up from my home in Tennessee for a personal interview. Arrived here, I waited and watched for a week to catch Mr. Watterson in his office. When he finally did show up, after a talk, he told me to go to work, on trial, the next day." Watterson then took him to another room and left him. "I returned to the Watterson office, to find it dark and deserted. The door was locked and my overcoat and hat were on the other side of it. The night was unusually cold, with a foot of snow and ice on the ground, and I needed that coat and hat." He found a step-ladder, went through the transom, got his coat and hat, and came back through. Unfortunately, however, as he swung down he "hit with a terrific crash against the glass of the door." The Courier-Journal building, then at Fourth and Green, had been but recently completed and was considered the finest building in Louisville. "Mr. Watterson's office," he continued, "was the feature of the building, and that door was the feature of the office. It was a beautiful work of art, with

the name, 'Henry Watterson,' integral of the design." He said that he merely walked out of the building, meekly, and left this calamity behind him. However, he added, "That is how I broke into journalism."

In the early days Mr. Robertson had written a column and acted as dramatic and literary critic. In the 80's Watterson turned over to his brilliant young colleague the destinies of the editorial page, which was at that time one of most widely read pages in American journalism, owing to Watterson's famous editorials. Readers of that day used to have the habit of remarking, "Henry Watterson says---" instead of "The courier-Journal says---" so inextricably interwoven was the famous editor's personality with the policy of the paper. Thus it was, according to many commentators, that Robertson frequently wrote editorials that were mistaken for Watterson's. The Bryan campaign conducted by the Courier-Journal, in 1896, was partly the work of Mr. Robertson, and many of the powerful and significant editorials which achieved national prominence were written not by Watterson but by his young assistant.

Mr. Robertson has it to his credit that he was the first editor to print the work of Madison Cawein, a Louisville poet who later achieved international eminence. Cawein often acknowledged to friends that the encouragement and confidence inspired in him by Mr. Robertson's admiration of his work was worth a great deal in the days when he was utterly unknown.

Mr. Robertson has worked continuously for The Courier-Journal for nearly sixty years, a record of service rare in the annals of journalism. On the fiftieth anniversary of his employment, a dinner was given in his honor at the Pendennis Club. He was presented a modern statuette in bronze of the "Winged Victory" by Barrias. On that occasion before all his co-workers he summed up his work as editor in the following words:

"I realize that fifty years of my life lie buried in the editorial columns of the Courier-Journal's musty files. My consolation is that while the newspaper dies physically every day, and with it dies what we have written into it, its spirit, if we have endowed it with a spirit, is undying; its character, which is all that counts, survives."

CRITICAL ESTIMATES

Of Mr. Robertson's fiction, E.Polk Johnson, in the Library of Southern Literature (Vol. X,1909) says: "A critic wrote of the author these words: 'In descriptive powers there is no American writer today who is Harrison Robertson's

superior. He is vividly graphic, tremendously forcible, exquisitely finished, as the occasion may require. He thrills with the intensity of his dramatic scenes, and charms with the beauty of his nature pictures. And yet, over all of his work is the restraint which distinguishes the achieved result from the overleaping effort.' No word of this panegyric but is due the modest man who, going quietly about his tasks, has added another name to the list of younger writers who are working out the literary problem of the moment."

Writing of Mr. Robertson's first novel, If I Were a Man, Edwin Carty Ranck, in The Road Builder magazine, April, 1925, says: "This novel, a gripping story of politics added to the young writer's reputation as a man who had something to tell and knew how to tell it."

Mr. Robertson's colleague, Young E. Allison, who joined the staff of The Courier-Journal one year after Mr. Robertson, said he found that "Mr. Watterson, after a year of personal observation, had chosen Mr. Robertson---then a boy in years---to be his alter ego, his staff of support and personal representative in the direction and handling of the paper's policy. And so the boy became at once the steadying factor, the repository of confidence, the second in authority upon a newspaper that was quoted through the length and breadth of the country.--I have known no other who came to the work so early and remarkably well-equipped with all the varied talents, ceaseless industry and high integrity of character that he has demonstrated. It is usually said of men that they do not come into their full understanding before age 35. Mr. Robertson came into it as a boy."

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Red Blood and Blue	(1900)
The Inlander	(1901)
The Opponents	(1902)
The Pink Typhoon	(1906)

-Poems-

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Oracle of Dodona (Southern Bivouac, Sept., 1885)
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Vers de Société Anthology (Edited by Carolyn Wells)
Treasury of Humorous Poetry (F. L. Knowles)
Blades O' Bluegrass (Mrs. F. P. Dickey)

SOURCE MATERIAL

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ADDITIONAL REFERENCE

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(Louisville Free Public Library)

W. B.

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OTTO ARTHUR ROTHERT

b. June 21, 1871

Otto Arthur Rothert, author and historian, was born at Huntingsburg, Indiana, the son of Herman and Franziska (Weber) Rothert, both natives of Germany who settled in the United States early in the nineteenth century. He was educated in the high-school at Huntingburg and was graduated in 1892, from the University of Notre Dame, South Bend, Indiana, with the degree of Bachelor of Science. In 1889 he came to Louisville, Kentucky, with his parents, and has lived there since. In politics he is a Democrat. He is unmarried.

After graduation from college Mr. Rothert worked as secretary for his father, who was a tobacco broker. In Louisville his first employment was with the Falls City Tobacco Works, in a clerical position; and later with the Galt House hotel, where he remained until 1904. At this time he began a twelve-month tour through the West, also visiting Alaska, the Hawaiian Islands and Mexico.

It was while traveling that Mr. Rothert became interested in historical research, and since 1910 he has devoted himself almost exclusively to research into Kentucky history. As early as 1902, however, he had made a visit to Muhlenberg County, Kentucky, for the purpose of looking after some land, and was fascinated by the reminiscences of the residents. His desire to hear more grew until he began tracing facts of first one story and then another relating to the valiant and resolute men and women who settled the county. Out of the vast lot of material he thus gathered, he wrote his first book--A History of Muhlenberg County---and published it in 1913.

This volume deals chiefly with the history of the County from its beginning down to 1875, but is extended more or less briefly, in some practical aspect, from 1875 to the present day. The book is illustrated with many pictures, mostly photographs of old citizens, old houses, old landmarks. The names of a number of pioneers are given and so arranged that they will serve as a foundation for those of their descendents who may desire to compile a family tree. The book received wide critical praise for its thoroughness and for its power of holding the reader's interest through many pages of heavy factual material.

In 1914 he published a lesser work, A History of Unity Baptist Church, the material for which he gathered as he worked on the larger volume. In this short history of Unity Baptist Church, in Muhlenburg County, he has gathered together many interesting records and documents that should prove valuable to future historians.

Mr. Rothert, in 1915, prepared a paper on Kentucky literature, calling attention to those stories and novels which have been written against a background of Kentucky history. He read this article first to the Louisville Literary Club, where it evoked so much interest that a resolution was offered at the same meeting recommending its preservation in permanent form. A month later it appeared in brochure form with the title, Local History In Kentucky Literature. The author devoted his usual painstaking care to the preparation of the work, which furnishes a comprehensive bibliography of Kentucky literature reflecting local history and social life.

The author had early become a member of the Filson Club, celebrated historical society, and was, in 1917, appointed its secretary, a position he has held up to the present day. He has written a condensed summary of the history and work of the Filson Club, and a compendium of its papers, publications and manuscripts, published together under the title, The Filson Club and Its Activities.

In 1921 Mr. Rothert published one of his most important works, The Story of a Poet: Madison Cawein. This represents the assiduous labor of three years. In preparing the volume, the author drew exhaustively upon the recollections of local friends of the poet; he visited the East and conferred with such critics and admirers of Mr. Cawein's poetry as William Dean Howells, Dr. Henry Van Dyke, Miss Jessie Rittenhouse, Harrison S. Morris and numerous others. He examined all available sources of information---magazines, papers, anthologies, volumes of literary history and criticism. The book includes a "picturography" of the poet, sixty-three reproductions of portraits and photographs and paintings of scenes in and near Louisville where he spent practically all of his life. The appendix, consisting of a list of Cawein's books, an index to all poems in the books and a list of bibliographical references, with the elaborate index to the volume, represents a monumental task the performance of which furnishes an invaluable Cawein reference.

Another large work, The Outlaws of Cave-in Rock, published in 1924, is a unique volume of history. It presents a stirring tale of the outlaws who terrified the sturdy pioneers of the Ohio Valley region. The book is a contribution to frontier history, to the story of that Middle West which played so great a part in the building of the nation. This book was received with wide critical praise, and furthered the reputation of the author as a conscientious and thorough historian, and a scholar.

In addition to his writings on historical subjects, Mr. Rothert has also distinguished himself as a lecturer. Although his specialty has been the history of Kentucky, his research has led him to uncover many interesting facts, important in their relation to the whole of early American history. He has lectured in various states, before historical societies and general audiences, during the course of which he has thrown light on many heretofore obscure aspects of pioneer life.

CRITICAL ESTIMATES

The Louisville Courier-Journal, January 22, 1914, says:

"From many directions and by competent critics Mr. Rothert's History of Muhlenberg County has been pronounced a model of county histories and, therefore, worthy of study, not only for the pictures it gives of early times and early society, but for the wealth of its curious and valuable illustrations and its expositions of the industrial and social progress of the county and its towns."

Of Mr. Rothert's large volume on Madison Cawein, the noted Kentucky poet, the Louisville Evening Post, August 13, 1921, says: "The immediate and cordial appreciation which the critics have been giving Otto A. Rothert's volume, Madison Cawein: the Story of a Poet, must be a source of double local interest. All the comments testify to Mr. Cawein's sure and high place among poets and to Mr. Rothert's laborious and comprehensive work. Edmund Gosse writes:

"'You have raised to the amiable memory of Madison Cawein a monument which everyone who values his delicate poetry will delight to possess.'

"Mr. Van Dyke pronounces the compilation 'a fine, faithful piece of work, a rich volume, full of life and poetry---a worthy memorial of a true poet.'

"Unusually prompt and laudatory have been the newspaper notices---especially those of Christopher Morley, in the New York Tribune, and William Stanley Braithwaite, in the Boston Transcript."

Of Mr. Rothert's book, Outlaws of Cave-in Rock, the Western Recorder, March 20, 1924, says: "The author of this unique volume has placed under a debt of gratitude to him all the lovers of America and students of history. It required insight and initiative to conceive the idea and build upon it. The outlawry which found its opportunity in the almost trackless wilderness that encompassed the early American settlers is in itself a fruitful and edifying theme for heroical treatment."

The "History of Kentucky" by Judge Charles Kerr, of Lexington, Kentucky, says of Mr. Rothert: "Intimately associated with the history of his state and city because of his labors in putting into permanent form the record of his times, and his long and arduous research work with reference to the achievements of former generations, Otto A. Rothert, of Louisville, is one of the really important men of Kentucky, and will be remembered with grateful appreciation long after finis has been written on the last page of his life history."

Mr. Rothert is a member of the Louisville Arts Club and the Filson Club.

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Kentucky Authors Scrapbook
(Louisville Free Public Library)

A. P. C.

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GRACE DORCAS RUTHENBURG

b. Aug. 26, 1897

Grace Dorcas Ruthenburg, poet and playwright, was born in New Albany, Indiana, the daughter of Reuben and Minnie Dorcas (Brittingham) Ruthenburg. She attended the Louisville Girls High School, the University of Louisville, the University of

Chicago and De Pauw University of Greencastle, Indiana. Miss Ruthenburg also studied for two years at the Yale University Department of Drama, in New Haven, Connecticut. Her present address is 2215 Bonnycastle, Louisville, Kentucky. She is a Unitarian and is an independent in politics.

Miss Ruthenburg as a child began composing verse, but it was not until she entered De Pauw University that her talent was generally recognized. She graduated from that university as poet laureate, and it was this honor that influenced her to seek commercial attainments in the fields of poetry and drama. The drama department of Yale University was the next step in her success as a playwright. While studying there she wrote a one-act play which pleased Professor Baker and was immediately scheduled for presentation at Yale University. Later her play, The Gooseberry Mandarin was given by Yale University students on tour to enthusiastic audiences. This play was translated into Czecho-Slovakian and presented abroad. A member of the Workshop 47 class at Yale, her play, Retreat was produced by that group and received such praise that it was given again in summer production. A number of sketches by Miss Ruthenburg were puppet plays and she evidences a keen interest in the marionette theater.

Grace Dorcas Ruthenburg had written some thirty plays, however, before her three-act comedy, her first of such length, Afternoon, reached Broadway. The play was tried out at Highland, New York, where it had a successful run. She then turned to Hollywood and scenario writing where she remained for some time. A steady contributor of verse to such periodicals as American Magazine, Art, Poet Lore, Scholastic and Contemporary Verse, Miss Ruthenburg has been exceedingly prolific not only as a playwright but as a poet. She has lectured numerous times at Louisville clubs. In 1923 her series of addresses before the Woman's City Club was enthusiastically received. Louisville has been fortunate in viewing several of Miss Ruthenburg's plays. The Genius was produced at the Unitarian Church by the Channing Club; The Talking Chair, a children's play, was given by the Southern Junior High School, two hundred children taking part in the production; Hans Bulows Last Puppet and two other one-act plays were given at the Woman's Club, the author coaching the productions.

In 1931 Miss Ruthenburg won an award in the Arts Club poetry contest, and a year later one of her stories took first place in a short story competition. Her Missionary tied for second place with Catherine Cate Cobely's Trees at the annual meeting of the Poetry Society of America.

CRITICAL ESTIMATES

The Courier-Journal of July 24, 1927 refers to Miss

Ruthenburg's activities while studying at Yale University: "Grace Ruthenburg, one time Sunday editor of the Courier-Journal, has completed her two years' course with Prof. George P. Baker at Yale University. Although one of a big class it is reported that Miss Ruthenburg was one of ten to be awarded certificates. Her one-act play, written in a few hours as an exercise, so pleased Prof. Baker that it is scheduled for presentation at the Yale University Theatre next fall. Miss Ruthenburg, who is now making a tour of eastern summer resorts, has written several puppet plays, one of which, The Gooseberry Mandarin, has been received very successfully by audiences that have greeted a group of Yale University students on tour this summer. One member of the troupe has written Miss Ruthenburg: 'Your fame is being spread nightly throughout New England. In Hartford we really reduced our audiences to tears. An Italian came up after the performance and wanted to know where we got your play, for he declared he had seen nothing so interesting, not even in Italy.' Miss Ruthenburg has also been very successful with her poems."

Further quoting from the Courier-Journal, the issue of August 24, 1930 says: "The New York Times Book Review, in the issue of August 10, reviews Yale One-Act Plays, which includes a play by Grace Dorcas Ruthenburg. The reviewer of this collection of plays written by the students of George Pierce Baker of Yale, speaks rather slightingly of most of them but states of Miss Ruthenburg's work that, 'the one really excellent play of the sextette is Hans Bulows Last Puppet'. In this little drama poetry, pathos and whimsey combine to produce a charming comedy fragment."

The Courier-Journal of September 1, 1932, speaks of Moses Was an Oysterman: "A dew drop sort of drama, it catches the elusive in a delicate net. Its characterization is picturesque and sharp and its color lovely."

In 1935 Miss Ruthenburg was instrumental in forming a company of players that toured Indiana in a moving van. The Herald-Post of May 26, 1935, describes this venture: "This week Louisville's three members of the moving van theater, Indiana's unique experiment in drama, packed up their grease paints after a barn-storming season and came home. The trio, Grace Dorcas Ruthenburg, Charles Hibbit Blake and Anthony Albert, had taken part in an unparalleled scheme to carry the legitimate drama in its purest form to Hoosier cross-road and small cities. Since early April, the three as members of The Traveling Theater under the sponsorship of Indiana University, have been presenting in the style of six centuries ago, morality plays before gaping and wondering audiences. The company was assembled from prominent little theater groups all over the country, from the Pasedena Playhouse to Yale University."

Again quoting from the Courier-Journal, September 6, 1936 issue: "Permission for the world premier of the play Here Comes the Plaintiff was given by Miss Ruthenburg, who is now writing for the films and radio in Hollywood, and who has another play scheduled for winter production in New York. The play will be presented at a gala opening in the Woman's Club Auditorium in the middle of October. The story of the play revolves about a little restaurant across from a newspaper office at Derby time. It has been described as one of the most beautiful love stories since Autumn Crocus."

Miss Ruthenburg is a member of Kappa Kappa Gamma and Theta Sigma Phi sororities and Phi Beta Kappa; a member of Authors League of America, American Poetry Society, American Dramatists Guild, American Association of University Women, Children's Theatre Guild, Little Theatre of Louisville and Mortorboard; she belongs to the Arts Club and Woman's Club of Louisville.

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The Tubercle Tumbles	(1931)
Moses Was an Oysterman	(1932)
The Talking Chair	(1932)
The Pink and Beautiful Bird	(1932)
The Tree Inclined	(1932)
The Frog With the Gold Crown	(1932)
O Bright Flame Lifted	(1933)
The Death of Anulis	(1934)
Harlequin Breaks a String	(1935)
The Genius	(1935)
Here Comes the Plaintiff	(1935)
Rip Van Winkle	(1935)
Solomon	
The Apotheosis of Bill	
Children	
The King Was in the Counting House	
The Girl That Climbed the Sky	
Mothballs and Mushrooms	
The Poetic Whale	
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(Louisville Free Public Library)

J.S.C.

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ABRAM JOSEPH RYAN

b. Feb. 5, 1838
d. Apr. 22, 1886

Abram Joseph Ryan, "the poet priest of the South," as he was affectionately known, was born at Hagerstown, Maryland. His parents who were Matthew and Mary (Coughlin) Ryan, emigrated from Clonmell, Ireland, to Norfolk, Virginia, where they lived for a short time before going to Hagerstown. The poet's family having removed to St. Louis, Missouri, in about his seventh or eighth year, he attended the school of the Christian Brothers there, but later studied theology at Niagara University, Niagara Falls, New York. He was a priest in the Roman Catholic Church.

In 1854 Father Ryan entered the seminary of the Vincentian Fathers at Germantown, Pennsylvania, and completed the course of studies. After leaving to take up his missionary duties, little was heard of him until the outbreak of the Civil War, when he entered the Confederate Army as a Chaplain.

He was known as an impulsive, mystic person of deep spiritual sense and humanitarian interests. He consoled the dying and ministered to the wounded on the battlefields until the defeat of the cause which he so ardently espoused. Upon the death of a younger brother, Captain David J. Ryan, he wrote two of his first poems, In Memory of My Brother, and In Memoriam.

At the completion of the war, upon hearing of General Lee's surrender, in his first hour of anguish over the defeat

of the Southern cause, he wrote, to the measure of an old Gregorian hymn, what was to become his best known poem, The Conquered Banner. This poem, which had been written upon a scrap of paper and left where it had been penned, was found and sent by the rescuer to a Louisville newspaper, where it first appeared in print. Soon it was set to music and sung throughout the Southland.

Only those who were living at the time can properly estimate the influence it possessed. It arrested instant attention in the North, because of its note of reconciliation, which was responded to genuinely, and in the South because it made vocal the sorrow of its people. Written at the time, also, were the poems, Sword of Robert E. Lee; The Lost Cause; Gather the Sacred Dust, March of The Deathless Dead, and similar ones.

While stationed at St. Patrick's Church in Augusta, Georgia, Father Ryan edited an ephemeral publication, The Pacificator; later he edited The Banner of The South, a semi-catholic literary journal, but ill health caused him to discontinue the journal five years later. While pastor in New Orleans he again edited a Catholic weekly, The Star. He also contributed to other periodicals and newspapers and was in demand as a lecturer, making several speaking tours throughout the country.

His latest works include, A Crown for Our Queen, a written book of devotions, and a Life of Christ, left incomplete at his death which occurred upon the Thursday of Holy Week, 1886.

One writer has said, "No man ever looked more like a poet: a lionine head covered with a mass of soft brown hair crowned a weak, delicate body. In his eyes was the twilight of grief, but in that grief was the starlight of a smile." He possessed a magnetism that was felt by all who knew him, but his dignity and reserve were impenetrable save to a very few. He had an intimate love for music and often would play for hours, until the music taking possession of him, he would dash off some of his finest lines. His poems were always written hurriedly and it has been said, had he been as painstaking as Gray, his name would have been enshrined among the greatest of English poets.

His remains are interred in Mobile, Alabama, where a monument was erected in his honor by the school children. A death mask was made by Mark Galvin who has also made an admirable bust of him. A bronze tablet was also erected under the joint auspices of the United Daughters of the Confederacy and the Knights of Columbus at St. Boniface's Church as he died in the adjoining monastery of the Franciscan Fathers.

CRITICAL ESTIMATES

The Courier-Journal, April 23, 1886, said: "Father Ryan's poetry was full of fervor and nervous strength. His beautiful imagery, patriotism, and musical flow of words and ideas made him one of the first lyrical poets in the land."

Hannis Taylor, in the Library of Southern Literature, has this to say: "The genius of Father Ryan was limited to two channels, within which it was imprisoned to the end. He sang only of the Southern Confederacy and the Catholic Church, at such odd times as a busy and devoted priest could find to sing, but his poetic genius was far beyond that of any other poet the South has produced since Edgar Allan Poe. Poe and Ryan were twin souls; the one a pagan mystic, the other a Christian mystic."

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F. I. M.

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EMANIE SACHS
(Mrs. Emanie Nahm Sachs)

b. Feb. 7, 1893

Emanie Sachs, author, was born at Bowling Green, Kentucky, the daughter of Max and Sunshine (Friedman) Nahm. She was educated in public and private schools at Bowling Green; at Western Kentucky State Normal School, Bowling Green; at Ward-Belmont College, Nashville, Tennessee; and at Columbia University, New York City. She was married, July 10, 1917, to Walter E. Sachs, of New York City, and has one daughter, Jane Ellen. A Democrat, she lives at 120 East End Avenue, New York City.

Mrs. Sachs, after leaving school, engaged in various pursuits for a time. She has done Juvenile Court work, woman's club work, painting, professional dancing, domestic science work and substitute teaching, the latter in the Bowling Green public schools. Some time after settling in New York City she acquired a partnership in the Little Book Store, in East Sixtieth Street, and took an active part in its management for a year. She had begun to write and was reviewing books for the New York Times; and soon her short-stories began to find acceptance with a number of popular magazines---Pictorial Review, Smart Set, Hearst's International and Woman's Home Companion. One of these short stories, Railroad Tracks, first printed in Pictorial Review, was later included in an anthology, "As We Are," edited by Walter B. Pitkin, dean of the short-story classes at Columbia University. Mr. Pitkin gathered in this volume those stories in which there seemed to be a significant sociological element. Mrs. Sachs, in her later and more serious work, shows the interest in social problems that was foreshadowed in this early short story.

In 1924 Mrs. Sachs published her first novel, Talk, a study of the disintegrating effect of unhappy self-repression upon the mind. It is a satire on the form of compulsion which has been described as "hysterical fear of one's neighbors." It is a comparative presentation of two successful periods and two successive generations in a small Kentucky town. Told in a brisk and concise manner the novel received high critical praise.

Red Damask, published in 1926, is the story of a New York German-Jewish family who have grown rich in three short generations, whose younger members are straining hard against the racial bond that encloses them, and who find their lives, despite the money that relieves them of meaner cares, weighed upon at almost every moment by a tradition which they are too loyal and loving to cast off altogether: too rebellious and clear sighted to submit to it in order to attain the peace and complacency of their elders. The author sets

forth the clash of ancient ideals with the modern come-to-judgment of all values. Mrs. Sachs again received warm critical comment, and the novel definitely established her as one of the important younger writers.

Mrs. Sachs next book was a biography of Victoria Woodhull, fiery reformer, entitled The Terrible Siren. Written in the new manner of biography, in a chatty informal style, the book is a remarkably penetrating study of one of the most interesting and notorious characters of American history. The author takes Victoria Woodhull from the time of her birth, of obscure parentage, through her vivid and notorious career to disrepute, then fame, and finally a respectable old age in England, married to an Englishman of title and good standing. The presentation of Victoria Woodhull's childhood and the account of the early experiments with spiritualism, healing, and medicine-show drama form an important contribution to an understanding of the woman and her times.

In 1930 Mrs. Sach published a lighter novel, The Octangle. A sophisticated murder-mystery it is built about the members of an unconventionally-minded group of New York people. Linda Carter is the victim, and the author through a psychological presentation of each of Linda's intimate friends, provides the reader with enough material and motive knowledge to discover the murderer for himself.

Mrs. Sachs began, in 1933, to gather material for a History of Kentucky, which she intends to write, with the stress on the human element rather than on dates and facts. By the high quality of her serious novels and her fine biography of Victoria Woodhull, Mrs. Sachs has distinguished herself as one of Kentucky's most successful writers.

CRITICAL ESTIMATES

Of Talk, Clement Wood, in the New York Evening Post, Aug. 2, 1924, says: "The author knows her setting and her people perfectly; there is never a false note. There are no stock figures to smirk their dummy smirks here; the characters are real people. The method is realistic, almost acidly so; it succeeds admirably. The book rings with essential truth throughout; more than that, the telling is masterly. It is an astonishingly successful first novel; if the author has something still to say on other themes, she will achieve no mean rank among our contemporary novelists."

Of Red Damask, Robert A. Simon, in the New York Evening Post, April 30, 1927, says; "Barring a few experiments with lyric prose, "Red Damask" is told with fine simplicity. Mrs. Sachs eschews most literary effects; she is an artist; her people are real because they are people and not personifications. It is honest without being simple-minded, true without being dull, and clever without being inane."

The Terrible Siren, reviewed by Bernard DeVoto, in the Saturday Review of Literature, December 29, 1928, elicited the following comment:

"These days it is almost true that a good biography need be little more than one which refrains from psycho-analysis. It is far from the only merit of "The Terrible Siren" that Mrs. Sachs, though obviously well acquainted with the science, indulges in no lay analysis. She avoids the neat and easy speculations which, in the hands of amateurs, are perhaps interesting but certainly worthless. She nowhere drags in the inferiority complex that seven-tenths of our biographers would have substituted for facts. She does not even allude to paranoia, though Victoria was obviously in the waste-land between that and sanity, for the term is classification merely and would explain nothing. She confines herself to less speculative methods, creating a character on the basis of factual research. She notes an obsessional craving for publicity and a childhood that probably accounts for it, and to this data she refers all guesses when guessing is necessary."

Mrs. Sachs is a member of the Author's League of America, of the International Association of Poets, Playwrights, Editors, Essaysists and Novelists, and of Sigma Iota Chi. Her clubs are: National Arts; Woman's City; and Civic Home.

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W. B.

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ELLEN CHURCHILL SEMPLE

b. Jan. 8, 1863
d. May 8, 1932

Ellen Churchill Semple was born in Louisville, Kentucky, the daughter of Alexander Bonner and Emerine (Price) Semple. Her early education was received in Louisville public schools and from private tutors of Louisville. She graduated from Vassar College in 1882 with a Bachelor of Arts degree, and later received a Master of Arts degree from the same college. Miss Semple continued her studies at the University of Leipzig, Germany.

While at Vassar, Miss Semple had shown an interest in the subject of geographic environment as it pertained to social development, and it was this aroused interest that occasioned her to seek more knowledge abroad and to study under the famed Friedrich Ratzel, the greatest anthropo-geographer of his time. The only woman in a group of five hundred students studying under Ratzel, in fact the only woman who had ever studied under him, she was permitted to sit in an adjoining room with the door ajar in order that she might listen to the lectures. She was considered a brilliant student and she immediately engaged upon one of the most exhaustive studies of the subject of geography, as it influenced the development of mankind, that has ever been made.

It was soon after her study at the University of Leipzig that her knowledge and literary work attracted attention. Miss Semple wrote two reviews of German scientific works on geography that brought her immediate recognition and many requests for articles on anthropo-geography. It was some years afterward, however, before her first book, American History--Its's Geographic Conditions was published. This work was adopted as a text-book by universities, colleges and teachers, and by the educational departments of many states. The seven years that followed the publication of this book were spent in preparation for the writing of The Influence of Geogrpahic Environment based upon Ratzel's System of Anthropo-Geography, which appeared in 1911. Ellen Churchill Semple had

originally intended the book to be a restatement of the principles embodied in Ratzel's Anthropo-Geography, but the work finally became a formulation of principles based on those of Ratzel's and interpreted for the Anglo-American mind. The work is said to have shaped the whole trend and content of geographic thought in America, and laid the foundation for the science which has since made such rapid progress. The Geography of the Mediterrranean Region, Miss Semple's last work, was the culmination of twenty years of research and study in the Mediterranean and the study of ancient literature dealing with the Mediterranean lands. The historical value of this work is considered even greater than those of her first two major works.

Some years previous to the appearance of her last work, Ellen Churchill Semple has traveled about 46,000 miles through Europe and Asia in search of material and information necessary for the successful handling of this book, The Geography of the Mediterranean. On these trips she met such personages of distinction as Princess Oyama, wife of the Field Marshall Oyama who led the Japanese forces in the Manchurian campaign and Mr. Matsuda, the greatest art collector in Japan. While in England she was asked to give an address before the Royal Geographical Society of London, and honor of considerable consequence. Special privileges were granted her by governments and railroads in the countries where she traveled. England and Scotland universities adopted her books for study in class-work, and she was asked to lecture in Edinburgh by Professor Chisholm, world famous authority on commerical geography and also professor in a Scottish university. Previously Miss Semple had given a series of lectures at Oxford University in England.

Dr. Semple was an American pioneer in her chosen field of anthropo-genography, but her findings and literary accomplishments were acclaimed by the world, for much of her work had to do with European and Asiatic conditions. She went a step further than any of her predecessors in her revelations concerning the influence of geographic conditions upon the development of society. But more than that, she made her books readable and understandable to the American public. Scientific always, her work also had a literary favor lacking in most books dealing with science.

Her lecturing engagements in the United States have been so numerous that the lectures themselves would fill many books. Miss Semple lectured on schedule for a number of years at the University of Chicago; she was Professor of Anthropo-Geography at the Clark University in Ithaca, New York, where her lectures were given to enthusiastic students. She has lectured at Boulder, Colorado, her university lectures being acclaimed the most entertaining and instructive talks on the subject of anthropo-geography.

Ellen Churchill Semple's contribution to science has become widely recognized by the world. In 1913 she was awarded the Cullum Gold Medal by the American Geographical Society for recognition of her contribution to the science of anthropo-geography. During the year 1921, Dr. Semple was president of The Association of American Geographers, the only woman ever to hold that office. H. G. Wells, in the

preface of his book, "The Outline of History" acknowledges his indebtedness to Miss Semple. His reference was to her book Influence of Geographical Environment, of which there is a London edition in print, and which is used by several universities in England.

Miss Semple, who had been granted a Doctor of Law degree by the University of Kentucky in 1923, donated 250 volumes on geography and other books, as a nucleus for a geographical alcove in the University library. Another gift to the University was the Cullum Medal she had been awarded by the geographic society.

CRITICAL ESTIMATES

The National Cyclopaedia of American Biography speaks of Ellen Churchill Semple's style; "Miss Semple's style has been compared to that of John Fiske in charm and simplicity, to that of Tyndall for cleverness and force and to Macauley's in effective construction of paragraphs. 'The Nation' said: 'It is a model of logical arrangement and clear statement, and from first to last she displays unfailing control over her subject. She has so coordinated her stores of knowledge that facts take on new significance. She draws from four great sources; geography, anthropology, history and economics, and it is a pleasure to see her lay bare the casual relations between one and another of these. It is a work that Buckle dreamed of, only he limited his vision and lacked the great body of evidence and possibly temperament that Miss Semple commands. But the final distinction of Miss Semple's works is its style. She not only thinks clearly, but writes clearly, and though it might be hard to mention a scientific book which contains more facts than hers, she puts the facts so agreeably and with so much variety that one does not feel the weariness which comes from the mere accumulation of facts. One feels, on the contrary that she is perpetually vitalized by ideas, to which her facts serve as markers. Possessing imagination of high order she visualizes principles as well as things and processes, with the result that her style is often enriched by remarkable phrases'".

Quoting from the Louisville Herald of January 12, 1913: "When I write a book," said Miss Semple, "I eliminate every other interest. For example, I have already ordered my clothes for the two coming years, and will only replace such things as can be obtained by telephone. Every morning I begin to write at 8:30 o'clock. Up to this time I have done nothing but take breakfast and spend the half hour afterwards doing unimportant things which shall not engage my mind. I never read a newspaper in the morning, having found it fatal to get interested in any line of thought opposed to that I am to work with. Sitting down at 8:30 my mind springs at a bound into the middle of the subject.

My morning's work is five hours of steady writing. I allow nothing to interrupt me--no telephone call, no visitor. My original copy is sent to the typist and printer. I put nothing down until it is in such form that it may stay."

Again quoting from the Louisville Herald of January 12, 1913, a description of her two years journey in Europe is given: "She has captured photographs of the far places of the earth, including the bandit-infested Khyber Pass, where it is forbidden by the British government to take pictures; she motored twelve days in the islands of Ceylon, covered 3,000 miles by automobile in Dalmatia, Bosnia, Herzegovina and England, driven by carriage through Montenegro and tramped for days in Japan and Korea. Although the trip was taken for the purpose of resting, Miss Semple has come back with material for a new book, which she soon will begin."

The Kentucky Woman's Journal of March 14, 1917, gives an interesting mention of Miss Semple's retirement to a tent in the Catskills while writing one of her books: "In 1896 Miss Semple wrote reviews of two scientific German works on geography, and from that date to the present time she has not touched pen to paper for any article or book which she has not solicited in advance--rare experience for any writer. She has books published in America, England, and Germany. Her first book, 'American History and its Geographic Conditions' (1903), has been adopted for teachers' reading circles by educational departments of a dozen or more states. Three months after its publication it was placed in all the shipyard libraries of the United States Navy. It is a text-book in some of the leading universities. The volume is dedicated thus: 'To My Mother, who has always given to her children, and demanded from them, the best'. Miss Semple's second work 'The Influence of Geographic Environment', based upon 'Ratzel's System of Anthropo-Geography' (1911) was the result of seven years of unrelenting labor. Much of this book was done in a delightful mountain resort in the Catskills, where the author, summer after summer, lives alone in a tent, in quiet seclusion."

The Library of Southern Literature, pays tribute to Miss Semple's work: "Besides numerous contributions to scientific periodicals on both sides of the water, she published an important volume on the line of her life's work entitled 'American History and its Geographic Conditions' (1903) which is said to be the ablest treatise upon this subject in the English language, evincing not only thoroughness of research but original power of thought. It is the geography of the continent viewed in relation to the life and history of man, a masterpiece of anthropological literature which has attracted wide recognition from the scientists."

From The South in the Building of the Nation: "Her writings on geography in its relation to the life and history of man are the best in the English language and closely approach the best work of the European anthropo-geographers."

In a review of her book, Geography of the Mediterranean Region, in the Courier-Journal, February 21, 1932, Ella Broadus Robertson says: "In this notable book Miss Semple has completed a task of twenty years, one that does honor to herself; to Clark University, where she is professor of anthropo-geography and to Louisville her native city. It is written with a thrill, which the reader quickly shares; with a fullness of knowledge, indicated by countless references, and with a kindliness of spirit, which adds much to the pleasure of reading it. These, with an occasional glint of humor produce an admirable style, concise yet easy and rapid. There are sentences as charming as a line of poetry, and paragraphs as clear and complete as an O. Henry story."

The Boston Transcript, December 26, 1931, reviewing this same work describes the book: "In her new book Dr. Semple, dealing with the geography of the Mediterranean and setting forth its relation to ancient history, stresses the value which both natural and human environments may have for the growth of mankind, her general aim being to show that as a result of these factors 'all the world is heir of the Mediterranean', and 'all the world is her debtor'. The preparation of this fascinating narrative involved twenty years of research and numerous journeys to the Mediterranean for field work, in the course of which the author visited nearly all parts of the coasts and their immediate hinterland; she also went on long motor trips through Greece, Corfu, Dalmatia, Bosnia and Herzegovina as well as the little known parts of Italy. And nothing could better show her vast command of the literature of the subject than her long list of authorities, ancient and modern, which she has utilized."

The Herald Post of May 30, 1932, speaks of a gift to the Louisville Free Public Library: "Two copies of Dr. Ellen Churchill Semple's 'The Anglo-Saxons of the Kentucky Mountains' are in the Louisville/Free Public Library on request of the writer made just four days before her death May 8. Harold F. Brigham, librarian, said the article was turned over to the library by Miss Fanny Brandeis, Louisville, on request of the writer."

"The article was published in the Geographical Journal in 1901. It bears the sub-title 'A Study in Anthropo-geography'. According to Mr. Brigham, it is not a technical discussion, but an account of customs in the Kentucky Mountains. In a letter of Miss Brandeis transmitting the publications to the library, she pointed out that the act of

Doctor Semple was characteristic and that in the last days of her life she still was thinking how she might further serve her fellowmen."

Quoting from the Lexington Herald of May 12, 1932: "Resolutions upon the death of Dr. Ellen Churchill Semple, noted geographer who died last Sunday in Florida were passed by the University of Kentucky at a meeting conducted Tuesday."

The Louisville Times of May 9, 1932, pays tribute to Miss Semple: "Dr. Ellen C. Semple, who died yesterday at West Palm Beach, Florida, was a citizen of the United States, not of Kentucky merely--to whom the often used and often abused adjective 'distinguished' really applies."

Ellen Churchill Semple's funeral services were held at the Church of the Advent, Baxter Avenue and Cherokee Road, Louisville.

Miss Semple was a member of and a past president of the Association of American Geographers and the Lyceum Club of London, England.

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J.S.C.

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HARRIETTE LOUISA SIMPSON

b. July 7, 1908

Harriette Louisa Simpson, author, the daughter of Elias Thomas and Mollie Jane (Denney) Simpson, was born in Sinking Creek in Wayne County, Kentucky. She was educated at the Stanton (Kentucky) Academy and graduated from the Burnside (Kentucky) High School in 1924. After attending Berea College two years she entered the University of Louisville, graduated with a Bachelor of Science degree in 1931, and continued her studies through the summer. Her home is in Burnside, Kentucky. She is a Republican.

Miss Simpson is an Eastern Kentucky girl, descended from the Merritts, the Denneys and the Simpsons who settled in the mountains in the latter part of the eighteenth and early part of the nineteenth centuries. Several of them received land grants from the government for services in the War of the Revolution. Reubin Simpson came in 1802 to what is now Wayne County and remained amid great difficulties, discomforts and privations. From such ancestry she has inherited the faculty of keen observation and the mountain gift of vivid narrative. At the age of ten she began to write.

While at the University of Louisville Harriette Simpson continued in employment that contributed to her expenses. Following her graduation she taught graded and high schools in Pulaski County for five years. This work was uncongenial, and feeling that it did not afford the contacts conducive to writing, in which she was primarily interested she removed to Cincinnati. Still largely dependent upon her own efforts, she obtained employment, pursued writing, and in 1936 published her work, Mountain Path. She is still working and writing in Cincinnati. Her work gives her opportunities for meeting people she considers interesting and a means of gleaning material and atmosphere for future use.

CRITICAL ESTIMATES

The Saturday Review of Literature makes the following comment on her work: "Its restrained intensity makes Mountain Path a book to remember. It is a story of the Kentucky mountains, but it is not like any other mountain story; it has its own distinct individuality, its own flavor. It is an unusually satisfying book, for it is written in fine, simple prose, it gives an authentic picture of mountain people, and its story, beautifully told, mounts in cumulative drama to a tragic climax. The book has stark beauty and sharp impact."

The New York Times of August 30, 1936, says of the same book: "In this, her first novel, she gives evidence of remarkable talent--both for well-placed narrative and for the skilful evocation of a mood."

The Courier-Journal, October 25, 1936, publishes a review by Rosamond Miller of Mountain Path: "Miss Simpson's aim has been to show her readers a normal vital group of people with its own way of living. The life it creates becomes an actual life. It is this ability to make things real that promises so much for Harriette Simpson's work."

In a review in the New York Tribune of September 6, 1936, Alfred Kazin observes: "There are some breathless passages toward the end of this novel that would seem to indicate that Miss Simpson, and not her heroine, had looked upon life and found it good. What is chiefly astonishing about them is their crudity; it is obvious throughout that Louisa is something of a self-portrait, but it is that very closeness that gives the book its intimate revelation and occasional power."

Miss Simpson is a member of Chi Delta Phi.

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(Louisville Free Public Library)

W. S.

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ELVIRA MILLER SLAUGHTER

b. Oct. 12, 1860
d. Feb. 28, 1937

Mrs. Elvira Sydnor (Miller) Slaughter, journalist and poet, was born in Wytheville, Virginia, being removed to Louisville when a child. She obtained her education at the

Presentation Academy in Louisville. She was also gold medalist in a private finishing school. She married W. H. Slaughter, Junior. She was a Catholic and lived in Louisville at the time of her death.

Shortly after leaving school, Miss Miller published her first book of poems, Songs of the Heart, with a prologue by Douglass Sherley. At this time she joined the staff of the Louisville Times, receiving her training in the very capable hands of Robert W. Brown, managing editor. After three years of general reporting, Miss Miller became editor of "The Tattler Column," and this she successfully conducted for fourteen years, resigning in order to get married. Her second book, The Tiger's Daughter and Other Stories, is a group of fairy tales. The Confessions of a Tattler is a booklet of the best things she did for her department in the Times. She also wrote Sundown Lane and Other Poems, of which the Louisville Evening Post of May, 1924, states: "In this little volume, bound attractively in blue, Mrs. Slaughter gathers many lyrics which have long had place in local scrap-books and other lines written since those industrious years when her prose and verse were diurnally adding notes of wit, humor, genuine poetry to the columns of Louisville newspapers.

CRITICAL ESTIMATES

"Songs of the Heart and Fancy might serve as subtitle for Mrs. Slaughter's little book. All its lines sing. None is perfunctory. All are sincere expressions of true emotion, awakened by poignantly remembered scenes, or by the inspiration, joy, comfort of those blessed bonds--the ties of friendship, kinship and other relationships. The ecstasy, the pathos, the struggles, the victories of our shared human drama echo through the pages.

"Loyal daughter of Kentucky and the South, the poet strikes vibrant chords to honor the region of her affection. 'The Gun of the Pioneer,' 'The Wilderness Road,' 'The Old Boone Burying Ground', are among the several eloquent tributes to that heroic past, which blazed trails for our present. High ardor burns through the lines for the poets of the Southland who discovered the charm of our fields, hills, 'sundown lanes,' the magic of our singing rivers, the poetry of lowly wild flowers and majestic forests."

Continuing, the newspaper states that, "Madison Cawein was winning his laurels during the years that

Mrs. Slaughter was plying her gifted journalistic pen. These two singers shared a love for the Muse and for the Kentucky landscapes alluring their spirits beyond the city ways of their daily toil. Their fellowship in song is now commemorated in many lines--either explicitly or in allusions easily interpreted. With both poets the reader now walks the sumac-bordered woods, and bird-haunted hill paths as he reads 'October Woods,' 'Voices,' and many other melodious lines.

"Among Mrs. Slaughter's verses which widely appealed at the time of their appearance, none more deeply impressed than 'By the White Christ, Cave Hill Cemetery.' Now again, re-read, the poem's spiritual quality, aspiration and universal feeling captivate afresh. The spirituality which gives distinction, a fine seriousness, to this poem recurs throughout the volume memorably in 'The Calling of the Children,' 'In a Field of the Woods,' 'Thy Love is Over All.' These reverberate the music of humanity's great common experiences."

According to the Louisville Times of April 14, 1933: "Mrs. Elvira Miller Slaughter, 4205 Bank Street, was announced Friday as winner of the poem contest conducted by the Louisville Young People's Commission in connection with the sixth city-wide Easter sunrise service at 6:30 o'clock Sunday in Iroquois Park. The winning poem is printed each year in the service programme. Judges were Mrs. Kalfus Kurtz Gusling and Mrs. Isabel McLennon McMeekin."

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ADDITIONAL PREFERENCE

Kentucky Authors Scrap Book
(Louisville Free Public Library)

F. L. M.

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CORA WILSON STEWART

b. Jan. 7, 1875

Cora Wilson Stewart, author and educator, was born at Farmers, Rowan County, Kentucky, the daughter of Doctor Jeremiah and Annie Eliza (Halley) Wilson. She was educated at the Morehead Normal School, the National Normal University at Lebanon, Ohio, and at the University of Kentucky. She is a member of the Christian Church and lives in Washington, District of Columbia.

She is one of the outstanding women of the country in her work in the eradication of illiteracy, which movement she began in Kentucky and has seen grow to international proportions. Mrs. Stewart began teaching in the public schools at Morehead, Kentucky. From 1901-1904 and from 1910-1914 she was county superintendent of schools of Rowan County, Kentucky. It was in 1911 that she founded, in Rowan County, the first of her moonlight schools which in three years grew to two thousand in number with a total attendance of one hundred thousand pupils, between the ages of eighteen and eighty-six, who were trying to learn how to read and write. So successful was her first school that twenty-five other counties followed the example set by Rowan County, inspiring Mrs. Stewart to inaugurate a state-wide movement. At her recommendation Governor McCreary created a State Illiteracy Commission. Mrs. Stewart was made chairman of this commission in 1914 but no funds were appropriated. The movement was financed by funds from the Colonial Dames, the Daughters of the American Revolution and individuals. Very shortly there were schools in every county and the movement began to assume national proportions.

Moonlight Schools was the title of Mrs. Stewart's first book, published in 1915. It comprehensively sets forth the nature and problems of her work in the teaching of adult illiterates. She also published a small weekly newspaper of simple text as an aid to her pupils until such time that she could prepare special books for the different grades. These became known as the Country Life Readers. Her volume, First Book, is for all illiterates above the age of eighteen. Mother's First Book is for individual instruction of the housewife who is kept at home by small children. Each book consists of simple sentences of one and two syllable words. She wrote Soldier's First Book as a result of the discovery that, during the World War, there were thirty thousand recruits who had to sign their name by making a cross. Indeed, it was this somewhat startling revelation that gave such impetus to her work of

the eradication of ignorance. She wrote Indian's First Book for the State of Oklahoma as a result of the latter's effort to make literate their many Indian tribes. Her work brought commendation from the National Education Association, the General Federation of Women's Clubs, the National Congress of Mothers, the Federal Bureau of Education and many parent-teachers associations. The United States Commissioner of Education praised her work in special bulletins.

This founder of the famed moonlight schools has served as chairman of the Illiteracy Committee, and as a director of the National Education Association, chairman of the Educational Committee of the State Federation of Women's Clubs for six years, chairman of the Kentucky Illiteracy Commission, member of the State Board of the League of Women Voters and delegate-at-large to the Democratic National Convention of 1920, representing the Kentucky Equal Rights Association, and was one of the speakers to address the Resolutions Committee urging the ratification of the Suffrage Amendment. Miss Stewart presided over the illiteracy section of the World Educational Federation in San Francisco-, Edinburgh, Toronto, Geneva and Denver. She made similar tours in Delaware, Maine, Wyoming, Michigan and Mississippi. She went to Russia in response to the call of the Soviet government to help in the solution of illiteracy there, and served on President Hoover's Illiteracy Committee. In 1925 she was awarded Pictorial Review's five thousand dollar prize for the greatest contribution made by an American woman. In 1930 she received the Ella Flagg Young Medal for distinguished service to education, and was also the recipient of the Clara Barton prize.

CRITICAL ESTIMATES

The Louisville Post of September 8, 1919, states: "No woman of the State has given more unselfishly of her time, brains and labor to the betterment of the people than Mrs. Stewart, whose fine spirit of service has endeared her to all and elevated her to the front rank of those magnificent citizens who have toiled to make Kentucky great and her people worthy of their birthright of freedom."

The press of the nation has been most generous in its praise of this remarkable woman whose campaign against illiteracy, had its inception in Kentucky and in a few years' time, spread throughout the world.

Her clubs are the Kentucky Federation of Women's clubs, National Arts Club, Morehead Women's Club and Frankfort Women's Club.

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First Book
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Mother's First Book
Indian First Book
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F.L.M.

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JAMES STILL
b. 1909

James Still, poet, was born on Double Creek, in Alabama, south of the Buckalew Mountains, the son of Dr. J. A. and Lonnie (Lindsay) Still. Leaving home at the age of seventeen, he did his undergraduate work at Lincoln Memorial University, Cumberland Gap, Tennessee. In 1930 he received his Master's degree in English at Vanderbilt University, Nashville, Tennessee, and, the following year, his degree in Library Science, at the University of Illinois, Urbana, Illinois. In 1933 he became librarian at the Hindman Settlement School, Hindman, Kentucky, where he has lived ever since, claiming Kentucky by choice as his residence.

James Still's forebears fought in the American Revolution and in the War of 1812. The Stills migrated from England, landing at Charles Town (Charleston, South Carolina) before 1650. His mother's ancestors were Scotch-Irish and "sold mules to the Colonial troops during the Revolution," Mr. Still writes in reply to a request for information.

Mr. Still has drawn on the life in the mountains, where he has lived most of his life, for the subject matter of his poetry. For several years he maintained a traveling library, which he carried from place to place on his back. Every two weeks he would set out on foot, following creekbeds and crossing mountains, visiting dozens of small rural schools. As he left the bundle of twenty books at the first stop, he would gather the books he had left on a previous occasion, and carry them to a new center to be read and enjoyed by a new group. In the course of one day's trip he often traveled from fifteen to twenty miles, learning to know every home and every signpost along the way. He has many intimate friends among his neighbors.

The poet says that he first began to write, during the winter of 1934 and 1935, "to express my horror and disgust after seeing a young man shot to death while I stood helplessly watching." His first poems were readily accepted by various newspapers and magazines, and, in two years and a half, he had published over fifty of them in the better-class magazines. During 1936 and 1937 he published also a number of short stories.

Mr. Still's work, both prose and poetry, has appeared in prominent magazines throughout the country. His first short story appeared in the Atlantic Monthly in 1936, and three others have since been published in that magazine. Others have appeared in the Yale Review, Story, The Virginia Quarterly Review, Frontier, Midland and numerous other magazines. Two of his stories are scheduled to appear at an early date in the Saturday Evening Post.

The poetry from James Still's pen first began to form in 1935 and his work was immediately accepted by such magazines as The Atlantic Monthly, The Virginia Quarterly Review, The Nation, The New Republic, Esquire and others.

Mr. Still, in 1937, published his first volume of poetry, Hounds On the Mountain, which received wide critical praise. The poems reveal in varied moods and exquisite word-pictures a certain courage, strength and patience of the mountain life of which the author himself is a part. Also, in 1937, one of his short stories, Job's Tears was chosen for inclusion in the annual volume, O. Henry Memorial Prize Stories. The 1938 volume will include another, So Large A Thing As Seven. On August 18, 1937, Mr. Still went to the Bread Loaf Writers' conference at Middlebury College, Middlebury, Vermont, on a Publishers' Fellowship, and in July, 1938, he was awarded a two-months' fellowship at the MacDonald Colony, in New Hampshire.

CRITICAL ESTIMATES

Reviewing Mr. Still's volume, Hounds On the Mountain, William Harold McCreary, in the Courier-Journal, January 27, 1937, says: "The author is a genuine poet, equipped with the seeing eye and the understanding heart. He is, moreover, the possessor of a rare ability to transmute his emotional responses to mountain scenes and mountain people into the poetic word and line, catching with the pure phrase those hidden and elusive thoughts that are the source of all literary art.

"His lines reflect the heart-beat of life itself, and strike into the consciousness with the inevitable rhythm of daybreak and nightfall, the blossom and the falling leaf, of birth and death, along his beloved Troublesome Creek. An elemental surge is here, something beyond all mere mechanical devices."

Of Mr. Still's poetry, W. R. Bebet, in the Saturday Review of Literature, June 19, 1937, says: "It is all very simple and direct, but also natural and authentic. But that is not to be taken as meaning that it is not the language of poetry as distinguished from the language of prose. It is, in fact, the sure speech of poetry."

James Still is a member of the Poetry Society of America.

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WORKS

Hounds On the Mountain (1937)

Miscellaneous poems in newspapers and magazines, such as, Atlantic Monthly, Saturday Review of Literature, Yale Review, Poetry Magazine, Esquire, The Nation, The New Republic, and others

Short stories in various magazines, one of which is reprinted in the O Henry Memorial Award (1937), an annual volume of prize short stories.

SOURCE MATERIAL — Mountain Life and Work (October, 1937); Book Review Digest (1937)

ADDITIONAL REFERENCE — Kentucky Authors Scrapbook (Louisville Free Public Library)

W.B.

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JESSE STUART
b. Aug. 8, 1907

Jesse Stuart, author and poet, was born near Riverton, Greenup County, Kentucky. He is the son of Mitchell and Martha (Hilton) Stuart. Mr. Stuart attended his first school at Plum Grove, Kentucky, the schoolhouse being built of logs and having but a single room. He graduated from high school at Riverton and later entered the Lincoln Memorial College, Cumberland Gap, Tennessee, where he secured a Bachelor of Arts degree. His Master of Arts degree was received at Vanderbilt University of Nashville, Tennessee. Jesse Stuart also studied at the George Peabody College for Teachers at Nashville. He is a Methodist and his political affiliation is that of a Republican. Mr. Stuart resides at Riverton, Kentucky. He is unmarried.

Jesse Stuart is of Indian, English and Scotch descent, his ancestors settling in Kentucky some hundred years ago, They had previously lived in Virginia and South Carolina.

Perhaps the most astounding fact about Mr. Stuart's success as a poet and author is the ability that he possessed to rise from the oblivion of poverty-stricken parentage to heights in the literary world. First in a long line of descendants to secure an education, he surmounted obstacles, hardships, and privations that only a desire for fame and recognition could overcome. His education was temporarily abandoned several times in order that he might replenish the

depleted coffers. But his desire for learning was as great as his desire to become a famous poet, for he was well aware that education was necessary for the fulfillment of his ambition to become a poet of repute.

After finishing his schooling at Vanderbilt University and Peabody College he became principal of McKell's High School at Fullerton, Kentucky. He had written much poetry during preceding years, and in 1934 Dutton and Company brought out his first volume of verse, Man With A Bull Tongue Plow, a book of 703 poems. The work attracted considerable attention because of its forceful and original style and its authenic and picturesque revelation of the author's own mountain home country. Indeed, his work was so unusual in character and style that he seems to occupy a place of his own in the ranks of modern poets.

Two years later a book of short stories whose settings were in this same country, was published under the title, Head O' W-Hollow. This work bore out the contention of critics in that it revealed an orginality in the author's style that entitled these stories to a place by themselves in the prose field of literature as his poems had in poetic realms.

But the author, not yet thirty years old, was to astound critics again, for at the age of twenty-nine he attempted and wrote an autobiography. There were many who wondered what possible excuse a man of such an immature age could have for writing his life. They were to find the answer in the book's pages where they learned that there is material enough in an author's life to warrant an autobiography when that author has risen to literary heights from generations of obscurity in the mountainous regions of Kentucky, where education is a non-existent factor in the lives of the people. His publishers, insisted that the work, originally written during his college days at Vanderbilt, be rewritten, and at that time he was awarded the Samuel Guggenheim Foundation Award for his Man With A Bull Tongue Plow, which enabled him to spend a year in Scotland rewriting this autobiography. It was published in 1938, the title being Beyond Dark Hills.

CRITICAL ESTIMATES

The Courier-Journal Book review of October 14, 1934, speaks of his volume of verse, Man With A Bull Tongue Plow: "Jesse Stuart of Greenup County, Kentucky, has written a book that will be much discussed during the next year, perhaps longer. The author's evident sincerity merits for his work more than casual comment. It consists of more than seven hundred verses that are, for the most part, cast in a semblance of the sonnet form. But here their resemblance

to the sonnet ceases. As a human document it is exceedingly interesting, without being great poetry."

The Book List of February, 1935, remarks concerning Man With A Bull Tongue Plow: "Reacting against the so-called intellectual poetry of the last ten years in America, many will read Jesse Stuart's sonnets with genuine relief, will say that here is something that the average man can understand. From the poems alone I find it difficult to get a clear impression of the Kentucky countryside and its people, but I know that Jesse Stuart is some one who will not stop writing now, that more books will bear his name and that his ability to project an interesting personality would be best contained within the looser pattern of the novel."

Quoting from The Forum of June 1936: "Mr. Stuart's is the most honest writing that has been done about Kentucky mountain people. He has always the genuineness and realism which are raison d' etre of regional literature, and he sometimes expresses enough of essential humanity to rise above that level."

Ralph Thompson in the New York Times review of April 18, 1936, of Head O' W-Hollow says: "It is one of the most appealing collections of short stories I have ever read. It is a trifle wordy, but powerful, gentle, and original. A lot of water will go over the dam before Kentucky, or any other state develops another writer with the art that is this twenty-eight year-old-farmer-poet-school teacher's."

Quoting E. H. Walton in the New York Herald Tribune of April 16, 1936: "Jesse Stuart has the making of a major figure in contemporary literature. He is fresh, unspoiled genuinely creative. His work has significance, and emotional validity quite apart from its picturesque atmospheric appeal. It would be interesting to see what kind of a novel Mr. Stuart could write but whether he chooses to branch out further or not, his future books ought to be increasingly important."

From the Herald Post of May 23, 1936: "A mighty discerning eye has brother Stuart, a most observant thumb. And, so it happens that writing with utmost lack of display, with apparent carelessness of construction, he contrives to bring us a diviner breath from these foothills, these mountains of Kentucky, than belongs to the lowlands. It's a trick he may have learned from Burns. It is a quality he shares in this modern day, with very few."

The Courier-Journal of June 11, 1937, gives a personal description of the author, Jesse Stuart: "He is six feet tall, weighs one hundred and ninety pounds, brown hair, a wholesome smile and clear brown eyes. He looks much more like a tanned,

conditioned foot-ball player than a poet and author. To give you an idea of his tremendous energy, Stuart, already has turned out five thousand odd poems and more than one hundred short stories."

Again quoting from the Courier-Journal, the issue of April 17, 1938, reviews Beyond Dark Hills. Rosamond Milner, in her review says: "Jesse Stuart's publishers relate that 'There were smiles in literary circles around New York City when news first got out that Jesse Stuart, a young man still in his twenties had attempted--his autobiography. And there were still more smiles when Jesse came to town to tell all and sundry that he had written Beyond Dark Hills in something like eleven days'. As a matter of fact he had; and it took some persuasion to make him see he must re-write it--or his publishers say so. A Guggenheim fellowship sent him to Scotland at the critical moment, where he did the book over, re-writing some parts of it three or four times. In its original form he had handed it in--his first book to Dr. Mimms at Vanderbilt University as a term paper whose assigned subject was something of the students own life. Dr. Mimms told him that in his forty years of teaching he had never read anything 'so crudely written yet beautiful, tremendous and powerful.' He was speaking from the classroom standard of attainment, of course. Any life has reached a peak of significance when in less than three decades it has climbed from the ancestral poverty and ignorance of the shut-in-mountaineer to national recognition as a writer, and, after gruelling toil, made money.

"The best part of Mr. Stuart's book is the home part--his love for all that his first two books have made familiar of its Kentucky mountain setting, and the strength of the family tie. Professor Weeks of Berea College says 'He looks at life through his own eyes; he has an uncanny power of observation which is his genius; he records what he sees as fast as he can get it down, regardless of its value, its significance, or its relationship to other facts. The result may please, disturb, amuse, disgust, repel, surprise, possibly delight. Certainly it informs'. Beyond Dark Hills has many values besides the one of entertainment."

Mr. Stuart is a Mason.

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A.P.C.

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ALLEN TATE

b. Nov. 19, 1899

Allen Tate, poet, critic and biographer, was born at Winchester, Kentucky, the son of John Orley and Eleanor Custis (Vernel) Tate. He was educated at The Cross School, Louisville, Kentucky; at Ashland High School, Ashland, Kentucky; at Georgetown Preparatory School, Washington, District of Columbia; and at Vanderbilt University, Nashville, Tennessee, where he was graduated, magna cum laude, in 1922, with the degree of Bachelor of Arts. He was married, December 27, 1924, to Caroline Gordon, novelist, of Todd County, Kentucky, and has one child, Nancy Meriwether. A Democrat, he lives near Clarksville, Tennessee.

Mr. Tate began his literary career, while still an undergraduate, as a free lance critic. Closely associated with a group of Southern intellectuals, which included Donald Davidson and John Crowe Ransom, and later Merrill Moore, Laura Riding and Robert Penn Warren, he became one of the founders of the Fugitive, a Journal of Poetry, which grew out of literary, economic and philosophical discussions conducted by the group.

During 1928 he published his first two books, one of poetry, the other a biography. Mr. Pope and Other Poems is a collection selected from among his many early efforts, and includes two which found especially wide favor--- Death of Little Boys and Ode to the Confederate Dead. Mr. Tate's biography, Stonewall Jackson, the Good Soldier, is a military life of the great Confederate general, the background of his boyhood and the hard life of the barren frontier being carefully drawn. The book attempted, and succeeded in, the difficult task of describing the actual movements of General Jackson's battles. Written in a staccato style of short clipped sentences, perhaps in an attempt

to reflect the abrupt, stern character of Jackson himself, the biography does not seek to hide the author's deep admiration for his subject. The year 1928 proved doubly significant for Mr. Tate, for he was awarded two prizes of distinction: The Caroline Sinkler Prize, by the Poetry Society of North Carolina; and a fellowship by the Guggenheim Foundation. The latter award enabled him to live in France for two years. Mr. Tate is mild, blond and youthful of appearance. It has been said of him, however, that, "The mildness is somewhat deceptive. He has strong and definite convictions in matters literary and political; and he expresses these convictions with an incisive and sometimes demolishing wit." Politically, Mr. Tate affiliated himself early with the Southern Agrarian movement, which protests against huge industrial and commercial expansion in the form of trusts and corporations, and which seeks a return to the more localized form of industry.

In 1929 Mr. Tate published his second biography, Jefferson Davis, His Rise and Fall. The author portrays Jefferson Davis as a man tragically defeated by a defect of character--pride; defeated not so much because of the difficulty of his position in the eyes of both North and South, but because of an obstinate refusal to acknowledge the errors of his decisions on occasions of crises and to conciliate his opponents. Mr. Tate's third biography, Robert E. Lee, appeared in 1932. All of the biographies are written from the point of view of the author's Agrarian theories, which declare: "For society as a whole the modern system is probably inferior to that of slavery; the classes are not so closely knit; and the employer feels responsible to no law but his own desire. Industrialism comes in the end to absentee landlordism on a grand scale."

The author's second volume of poetry appeared in 1932--Poems, 1928-1931--and is introduced with a poem, Ignis Fatuus, which was the final poem of the first volume. Mr. Tate, in explanation, says, "The books of a poet are finally one book; this author is writing to that end." Striking the principal modern theme of the sterility of the mind separated from the emotions, he revealed himself an expert not only in the application of modern poetic technique, but in handling conventional poetic forms as well. The volume received almost unanimous critical acclaim, and the author was compared with T. S. Eliot. During the same year he won again the Caroline Sinkler Prize for his poetry, and the following year won another, The Midland Author's Prize.

Mr. Tate, in 1935, published a volume of poetry, The Mediterranean and Other Poems; in 1936 a book of criticism, Reactionary Essays; and, with Herbert Agar, a political symposium, Who Owns America? A New Declaration of Independence.

The volume of poetry includes two poems--- The Mediterranean and To the Lacedomonians---both dealing with intellectual frustration. The first is on the lost classical age of man's greatness; the second is concerned with the tragedy of the Civil War. Mr. Tate's book of mixed essays deals partly with the correspondence of poetry and ideas, and partly with their distinction; he treats of such poets as Donne, Spenser, Raleigh, Dickinson and T. S. Eliot. His method combines the historical and the esthetic points of view, the ideological and the technical. In the political symposium the author, along with others, is concerned with the economic and social crisis, and further formulates his Agrarian philosophy.

In 1937 the author published a collection of poems selected from his earlier works, Selected Poems. In addition to his books Mr. Tate has contributed poetry and criticism to the New Republic, the Virginia Quarterly Review, the Criterion, the Yale Review, the Southern Review, and the Hound and Horn. He has been the Southern editor of the Hound and Horn; a lecturer in English literature at Southwestern College, Memphis, Tennessee; and a special lecturer o n contemporary poetry at Columbia University, New York City.

CRITICAL ESTIMATES

Of Mr. Tate's biography, Stonewall Jackson, the Boston Transcript, April 28, 1928, says: "One of the most delectable, shrewd and instructive of military biographies, a wholly delightful and often challenging piece of work."

Of the biography, Jefferson Davis, the New York Herald Tribune, September 29, 1929, says: "A striking thoughtful and artistic work. There is about it an extraordinary freshness, a veracity, a sureness that none of the other biographers of Davis, with the exception William E. Dodd, have."

Of Poems: 1928-1931 the Bookman, April, 1932, says: "The best poems of this book should become the texts of the next generation as Mr. Eliot's poems were of the last, since they deal with the central problems of tradition, that is, those historical manners of thought and action which were once habitual operations of the self and whose loss is our modern disease."

Commenting on Mr. Tate as a critic, Peter Monro Jack, in the New York Times, August 12, 1936, writes: "In detail we may say, he exhibits the critical intelligence of our day in its most sophisticated academic form; in general he expresses its dilemma, its roving from a past poet's convictions to a present poet's conditioning, swinging desperately from poetry to ideas, from experience to form."

Mr. Tate is a member of the Southern Writers' Conference, the Poe Society, and the Mark Twain Society, of which he is an honorary vice-president. He belongs to Phi Beta Kappa, Phi Delta Theta and Sigma Upsilon.

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ADDITIONAL REFERENCE

Kentucky Authors Scrapbook
(Louisville Free Public Library)

W.B.

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MARION SAYLE TAYLOR
b. Aug. 16, 1889

Marion Sayle Taylor, author and lecturer, known to millions of radio listeners as the "Voice of Experience," was born in Louisville, Kentucky. He is the son of the late Reverend Francis W. and Addie Machlyn (Cason) Taylor. Mr. Taylor's education was received at William Jewel College, Kansas City, Missouri, Pacific

University of Portland, Oregon, and was followed by post graduate work at Oregon Agricultural College and the University of Oregon. Mr. Taylor resides at 340 Park Avenue, New York City.

Mr. Taylor's father, the Reverend Francis W. Taylor, was at one time pastor of the Third Avenue Baptist Church in Louisville. Marion Sayle Taylor had intended to follow in the footsteps of his father but changed his mind several times before finally adopting the career of author and lecturer. Both music and surgery had interested the young scholar during his attendance at the William Jewel College in Kansas City. Much of his college expenses were defrayed by remuneration he received as organist. Both of these careers were denied him, however, for an automobile accident injured his hands so that he was not able to practice surgery or play the organ. He took up the study of psychopathology instead, spending five years in industrial and reform schools and detention homes investigating past histories of maladjusted inmates. It was in these years immediately after his schooling that he acquired the knowledge of the subject which was later to win him national fame and recognition. The subject of divorce interested Mr. Taylor and he sat upon numerous judicial benches with judges listening to the recitals of marital problems. Considerable time was spent in lecturing throughout the country at Chatauquas and other meetings.

Mr. Taylor's literary work did not appear until after his fame on the radio had been definitely established. In 1933 he began his nationwide broadcasts over the Columbia Broadcasting System, although previously his programs had been broadcast over fifty-one individual stations at various times.

The Male Motor was published in 1927 and was his first book. His next work, Voice of Experience was widely read and concerned a number of personal problems presented in the letters he had received as radio lecturer, and their solutions. Notebook of Intimate Problems, Stranger than Fiction and Life Must Go On, followed in quick succession.

Mr. Taylor is editor in chief of the magazine "Voice of Experience," and associate editor of Modern Living, Current Psychology and Psycho-Analysis. He has been a contributor to such magazines as Cosmopolitan, Physical Culture and Tower Radio. He has also been producer of and narrator in twenty-five motion picture featurettes which were released through Columbia Pictures Corporation in 1935 and 1936.

CRITICAL ESTIMATES

The Book Review Digest of 1934 refers to the book, Voice of Experience: "Based upon the questions most frequently asked by those who have submitted their problems to the radio lecturer known as the Voice of Experience. He has been ill-advised to

put it all in a book, for the printed word is not as persuasive as his slightly evangelical voice. His philosophy loses when it is separated from the theatrical atmosphere of the radio. More than anything else we miss those letters he reads over the air. The articles which might be called lay sermons on lay subjects, are all marked by sound sense, clear insight into human nature and much knowledge of men and women and life."

Quoting from the Book Review Digest of 1935 of the Boston Transcript: "For a number of years the Voice of Experience has been giving radio broadcasts in which he discussed human relation problems sent to him by his listeners. This volume contains nineteen stories in each of which the original letter, the author's reply and the outcome given. Voice of Experience assuredly has a clear insight into human nature and an equally clear conception of the ups and downs of life to enable him to give such common sense advice to those who place their innermost secrets in his keeping. Judged by results he is doing an amazingly splendid work and his readers will find much of pleasure and profit in this latest book of his."

From the Louisville Herald Post of May 27, 1935:
"Marion Sayle Taylor, who once traveled as a boy preacher in Missouri, is on his way back to the scenes of his youth today to receive honors that climax a most unusual career. Taylor's name is known to comparatively few persons, but his name 'The Voice of Experience', is known to thousands. Anonymously, merely a voice through a loud speaker, Taylor has become known to many households as the 'Father-Confessor of the Radio'. And to many he has given needed assistance. A widowed woman farmer wrote 'The Voice of Experience' that she had three small children, and that she was unable to continue to send them to school, but that if she had a cheap automobile - which she could not afford - she could drive them to school every day, and return and do her farm work. By public subscription--over the radio--Taylor raised the money for a car, and helped a family that had been helpless.

"Again he raised a fund of $40,000 for medical care of a poor family, and radio listeners heard the whole story as it was dramatized---the appeal, the first money, what was done with it, and finally, the success of the project.

"Perhaps the largest 'fan mail' received by any one except the President comes to his studio--6,000 or more letters a day. Some ask for money, but others merely for advice; and Taylor, giving real consideration to the problems, tells them with 'horse sense' what he thinks should be done."

CLUBS:

Marion Sayle Taylor is a member of the New York Advertising

Club, Adventures Club, Elks Club, Improved Order of the Red Men and the University and Lambs Club. He is also a member of the Honor Legion of New York Police Department, and the Phi Gamma Delta and Alpha Phi Omega fraternities.

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SOURCE MATERIAL:

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ADDITIONAL REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)

A.P.C.

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MARY ELIZABETH THEOBALD
b. Feb. 14, 1902

Mary Elizabeth Theobald, journalist, critic, and publicist, who writes under the name of Kirtley Scott, was born in Campbellsburg, Kentucky. Her parents were Kirtley Morris and Martha Goslee (Scott) Theobald, both sides representing old Kentucky or Virginia lineage. When she was six she removed with her parents to Louisville where she attended the public schools, graduating in 1919 from the Louisville Girls High School. The following year she received a School of Methods Certificate at Hamilton College of Lexington, and three years later, in 1923, a Bachelor of Arts degree from the University of Louisville. She has also taken courses at Columbia University, New York City, New York. Miss Theobald belongs to the Christian Church and is a Democrat. Her home is 101 East St. Catherine Street, Louisville, Kentucky. She is unmarried.

As associate literary editor and feature writer for the Louisville Herald, Miss Theobald began her career as a

journalist. The next year, 1925, she was dramatic editor. Later she accepted the position of advertising and publicity director for the Keith-Albee theatres in Louisville and was also publicity director of the Durham Light Opera Company. She has served as special representative for Cecil B. DeMille in advance of road tours of "The King of Kings", has been special writer for the National Publicity and Exploitation Bureau of the Radio-Keith-Orpheum Vaudeville Circuit, Palace Theatre, New York, and press agent for two years for various Broadway productions.

Miss Theobald or "Kirtley Scott," has contributed frequently to the New York Morning Telegraph, to the Denver Post, and to the Los Angeles Times. Her articles on Louisville's Derby Days are syndicated. She is the author of many human-interest stories and of a play, as well as some short stories and many special articles.

In 1928 Miss Theobald was one of three young newspaper women who undertook a "knapsack" tour of the world sponsored by the New York Morning Telegraph. They lectured, paid expenses by advertising contacts, and collected material for books on folklore, on cookery representative of certain localities, and on the significance of the little theatre movement. More recently she has been a member of the staff of the Louisville Courier-Journal, and Publicity director for the Louisville Community Chest.

CRITICAL ESTIMATES

The Biographical History of Kentucky (vol 4; page 717) says of her: "Miss Theobald has been described as alert, brilliant, and well balanced, and possessed of rare Kentucky beauty as well. She is one of the few very young women holding so responsible and remunerative a position as is hers."

Miss Theobald is identified with a group of young people of artistic bent, organized to advance the interests of each. She is a member of Sigma Kappa Sorority and of Tau Kappa Chi, honorary literary fraternity.

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L.T.

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JEAN BELL THOMAS
b. Nov. 14, 1881

Jean Thomas, author, and student of Kentucky mpuntain music and customs, was born in Ashland, Kentucky. Her parents were William George and Kate Louise (Smith) Bell. She is a direct descendant of Doctor Walker, first white man in Cumberland Gap, and a great-great granddaughter of George Mefford, soldier of the Revolution, who floated down the Ohio in a house boat and settled in Mason County, Kentucky, where his log house is now preserved and honored by the Daughters of the American Revolution. Jean Bell attended the public and parochial schools in Ashland, Hunter College, and the Pulitzer School of Journalism. She married Albert Hart Thomas in 1913. She is a Republican. Jean Thomas lives at 3201 Cogan Street, Ashland, Kentucky.

When she was just seventeen, blonde hair still in a braid, this girl, who was to do so much for the appreciation and preservation of folk music and old customs of the Kentucky hill people, accepted enthusiastically the invitation of Judge Will A. Young to go as a court stenographer into the mountain regions. They called her "the short writer the Judge fetched in" and the "traipsin' woman" and complained that she was "everly settin' down what a body says or any song ballet they sing." But her mountain ancestry, and, more than that, her instinctive tact, soon made friends for her.

Few of these native citizens could read or write. Shortly Jean Thomas found herself teaching informal night school for adults eager to learn to sign their own name, at least. Her plan, "One for Everyone," meaning that each literate person should teach one grown-up to read and write, was reported in the Courier-Journal and throughout the country. The National Education Association asked the originator to write her account of it.

Her first mountain story was in the New York World in 1927 and there have been others in the American Magazine, New York World, New York Times, Midland Kentucky Education Magazine, English Journal, American Speech and other publications. In 1931 her first volume, collected songs called Devils' Ditties, was published. That was followed by Traipsin' Woman, songs and sketches of hill people. Jean Thomas has been praised for presenting these people in a true and fair light, avoiding caricature and criticism, giving to the world the beautiful side of mountain life thru its ministrelsy. Both books were well received and flatteringly reviewed.

At the beginning of her mountain court stenography,, Jean Thomas met Uncle Jilson Setters of Lost Hope Hollow,

This blind, old, country fiddler was "aimin' to sot it out" through court session as he had done for years, beneath the trees of the court house lawn, entertaining groups of mountain folk with his songs. The acquaintance resulted in a collection of all the ballads he knew--more than three score of them--with the mountain setting in faithful word-pictures added by Jean Thomas.

She took the old musician to New York later. Records of his rarest old ballads were made and presented, with films and records of the Mountain Song Festival, to the Library of Congress. Setters was also taken to London where he appeared before the English Folk Song Society, awakening interest throughout two countries in his authentic Elizabethan ballads, long locked in the Kentucky Mountains.

In September, 1931, Jean Thomas arranged the first annual festival for the American Folk Song Society, announcing the purpose of perpetuating these early, native songs. At the second annual meeting, held at her "Traipsin' Woman" cabin, two thousand guests from many parts of the United States gathered to hear the program representing phases of musical history. This cabin with its grounds is to be a gift to the government for the first national folk-lore museum in the United States.

A series of radio lectures on the mountain ways was given by Jean Thomas in 1929 and six years later she directed, for the National Broadcasting Company, the first American folk opera. She has since taken a troupe of musicians for broadcasting to New York, where they were given a rousing reception on Washington Square.

CRITICAL ESTIMATES

Reviewing Devils' Ditties, the Louisville Times June 25, 1932, said: "The author, born of mountain people, is not only steeped with her subject through heredity and environment, but she is also possessed of a great love for and understanding of the mountains and mountain folk. The value of this book is inestimable, their charm inexpressible but distinct. No one can read it without a sense of gratitude for the author."

The Courier-Journal of July 21, 1929, states: "Few people know the mountaineer as does Jean Thomas." To prove the nation-wide commendation accorded her, the same paper quotes several tributes. Irvin Cobb writes: "Please let me congratulate you upon the skill with which you interpret the Kentucky hillsman-speech and character"; Miss Lucy Furman says: "Your fascinating Traipsin' Wimmen is indeed a work of art;" the editor of the National Education Journal writes:

"You are rendering a real service by recording a phase of American life which has significance for all of us."

Commenting on her second book the New York Times of August 6, 1933, says, among many other kind things: "Miss Thomas tells her story charmingly. So akin to those mountain people is she that she catches the rhythms of their speech, penetrates their superstitions, is invited to their community gatherings. She is not a scientific student of folk lore but she loves her material. The story is more real because the author is setting forth no thesis, building no drama, offering no criticism. These Kentucky mountain people are magnificant characters. They have a profound and ancient wisdom of their own. They have a literature which is true folk poetry. Nor are they, as Miss Thomas knows them, given to the killings and the vices so theatrically recorded by some investigators."

Miss Thomas is a member of the Wednesday Morning Music Club, The American Folk Song Society (which she founded in 1930), and honorary member of the American Folk Dance Society and committee member and director for the National Folk Song Association.

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L.T.

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ROGERS CLARK BALLARD THRUSTON
b. Nov. 6, 1858

Rogers Clark Ballard Thruston, author, historian and scientist, was born in Louisville, Kentucky, the son of Andrew Jackson and Frances Ann (Thruston) B allard. When a young man he added his mother's name to his own at her request. His early education was obtained in public and private schools of

Louisville, Kentucky. He obtained his Bachelor of Philosophy degree from Sheffield Scientific School of Yale University, New Haven, Connecticut, in 1880. He is an Episcopalian and in politics, a Republican. Mr. Thruston resides at the Weissinger-Gaulbert Apartments, in Louisville, Kentucky.

Of pure English stock on both sides of his family, Mr. Thruston's ancestors played a notable part in the building of the nation, one of the most prominent among his relatives being that great pioneer and empire builder, George Rogers Clark, for whom Mr. Thruston was named. The founders and first officials of the town of Louisville were relatives of Mr. Thruston.

Rogers Clark Ballard Thruston is easily one of the most outstanding citizens of Louisville, having spent the past fifty years in historic, scientific, civic and patriotic work and research; for a half-century he has given freely of his time, energy, ability and resources in making his native country and city better places in which to live, identifying himself in an active manner with leading historical and patriotic institutions and other non-profit organizations. Such activities have afforded him a wide scope of influence throughout his home state and even nationally. More than once has this talented son of Louisville been voted the "city's most useful citizen". That the city always will be indebted to him is the consensus of opinion in Louisville.

Rogers Clark Ballard Thruston is a recognized authority on the American flag, and is the author of a famous book, The Origin and Evolution of the American Flag. He devoted many years of study and research work, as well as much travel, to the study of the flag. The book is said to be the most authoritative ever published on the subject and bears the hall-mark of governmental approval and authenticity. The Sixty-Ninth Congress ordered forty thousand (40,000) copies to be printed and distributed to naval and military academies, schools, libraries, churches and patriotic organizations throughout the land. The volume contains twenty-eight illustrations, showing pictorially the evolution of the flag, along with many new historical facts concerning the same.

Mr. Thruston has written many papers for the Filson Club, a widely known historical club, founded in 1884 in Louisville and of which institution he is the third and present president, having held this post for more than fifteen years. His many papers and articles have dealt with historical facts of local and national interest, attracting wide and favorable attention.

CRITICAL ESTIMATES

His collections of shells, birds and butterflies which he gave to the Louisville Free Public Library are said to be

among the largest in the country. According to the Louisville Times of May 24, 1926, Mr. Thruston is said to have, "one of the best privately-owned historical libraries in the country. He also is reported to be the owner of the largest collection of oil portraits of individuals who have figured prominently in American history." In keeping with the character of this lovable citizen many of these rare volumes and oil paintings have been placed in the Filson Club, Speed Museum and Public Library as an outright gift to the public from one of Louisville's leading benefactors.

Mr. Thruston was metallurgist and assistant geologist, Kentucky Geological Survey, from 1882-1887; chairman, Louisville Chapter, Red Cross, World War, 1917-18; assistant manager, Lake Division, Red Cross for Kentucky from 1918-20; president-general, Sons of the American Revolution, 1913-14; Governor Kentucky Society of Colonial Wars, 1909-11; president Yale Alumni Association of Kentucky, 1911-15; president of Filson Club, Louisville, since 1923. He is also a member of the American Association for the Advancement of Science; Virginia Society of Cincinnati, and American, Mississippi Valley, Kentucky, Illinois, Virginia, and Maryland Historical Societies, and belongs to the Beta Chapter, Theta XI.

His clubs are: Filson, Louisville, Country, River Valley Country, Pendennis, Architects and Engineers, Wynn Stay, (Louisville), Cosmos, (Washington, D. C.) Yale, (New York), Juniper Hunt, (Florida).

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F.L.M.

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CHARLES HANSON TOWNE
b. Feb. 2, 1877

Charles Hanson Towne, author, poet, novelist, and editor, was born in Louisville, Kentucky, the son of Paul A. and Mary Stuart (Campbell) Towne. Professor Towne removed to a New York City teaching position before his son was of school age, so Charles Hanson began his education in the public schools of that city. He continued with some private schooling and a year at the College of the City of New York. Mr. Towne is unmarried. His home is at 165 East 60th Street, New York, New York.

One of Charles Hanson Towne's books, This New York of Mine, written in later life, pictures beautifully the contrast he has seen in his beloved metropolis and in his own life. From his earliest boyish memory of arriving from Kentucky in 1881, through days of boarding houses and fifty-cent gallery seats at the theatre, to the days when he was an established editor and socially assured man-about-town of three decades' standing in a more sophisticated New York, it is all there.

Mr. Towne has been editor of Smart Set, literary editor of the Delineator, managing editor of the Designer, fiction editor of the Metropolitan, editor of McClure's and editor of Harper's Bazaar. More recently he has conducted a literary column daily in the New York American.

Though he has been a busy and influential editor with a hand in many a writer's career, Charles Hanson Towne has found time to exercise his personal writing talent. Poetry is perhaps, Mr. Towne's chief love and the theme with which he has come to be particularly identified is the fatal, many-sided fascination of Manhattan. Some of his critics have said he is at his best as poet of the passing show of New York and have predicted that any lover of good verse who has also felt the city's whirling life and subtile danger, its power for good and evil, will deeply appreciate his verses. His first volume of lyrics, collected after magazine publication, was The Quiet Singer. When his World of Windows was published, the comment was that a poet had come out of poetry's selfish little world of dreams to reach the intelligent men of the hoe and the subway and that he was succeeding

because he was not self-conscious and was simple, direct and dignified. A few critics have felt that, in spite of some mastery of form, laudable ideals, and sympathetic character revealed, Mr. Towne writes merely good verse, for lack of originality and the thrilling, spine-tingling effect that should distinguish true poetry. His volumes have had many readers.

Charles HHanson Towne has to his credit some successful novels too. The Chain came first, a story of the country, youth of days about a quarter century past, not quite so arrogant as youth of later days. This was followed by The Gay Ones, a novel on the follies of the super-rich set, and Tinsel, the saga of a social climber. Good Old Yesterday, a tale of New York in the 90's, is in the social vein that Mr. Towne has made so much his own. No one could have more material, more aptitude for the task, more love for it nor more good taste and restraint in the telling.

Collaborator with several different authors on various volumes of prose and poetry, and editor of some noteworthy collections such as For France, and Roosevelt as the Poets Saw Him (tributes to Theodore Roosevelt), Mr. Towne has still another group of works.

In this group are such delightful books of open-eyed travel on intriguing personal reminiscence as Loafing Down Long Island, Ambling Through Acadia, This New York of Mine and Adventures in Editing. Mr. Towne has the intimate touch that makes the reader a comrade of his journeys. In the latter two, he gives a highly individual and delightful account of the New York for which he has a love and an understanding dating back to the 80's, now so surprisingly distant and different from our rushing present.

Besides writing his messages for the world, Mr. Towne has carried them by word of mouth in a trans-continental lecture tour when he spoke in Chicago, San Francisco and other large cities on The Poetry of Great Cities, reading from some of his own verse.

In his editorial capacity Charles Hanson Towne has probably "discovered" more writers than any other man in America. He realized the merit in first works of O.H enry, James Branch Cabell, Justus Miles Forman, Gouverneur Morris, Zona Gale, Ben Hecht, F. Scott Fitzgerald and many others. H e has an appreciation for many types of writing, sets high standards and appears to have a genuine understanding for aspiring young devotees of the typewriter. Mr. Towne's years of work are to him so full of zest and joyous fulfillment that some of his critics say he has, in his reminiscent

books, quite unknowingly, preached a sermon to those discontented with life.

CRITICAL ESTIMATES

July 11, 1931, the Louisville Courier-Journal commented: "No one is better fitted to write of 'this New York of mine' than Charles Hanson Towne. Almost from the time he was brought, as a small child, from Kentucky, his has been one of the lyrical and witty voices of the city. That was in 1881 and, as New York is never constant, he has watched it through many a mood and change. He sees it with the vision of the poet, the appraising glance of the editor, and the enthusiasm of the writer, for Charles Hanson Towne is all those things."

The New York Times, December 14, 1919, commenting on Mr. Towne's World of Windows said, "Here we meet a spirit of quick and instant sympathy for the thoughts or emotions of others, however distinct their experience of life may be from his own. He is moved to translate into song the expression on the face of the working girl going home in the subway, tired and perhaps discouraged; to sing the thoughts of the old man working at an uncongenial job with simple courage, whose own speech is incapable of putting body to his sensations and ideas. The painted woman of the streets, the child of the rich, who is condemned to hotel life, the beggar on the street corner--the poet sees and ponders over these city waifs and turns his pondering to song."

Reviewing Adventures in Editing, November 28, 1926, the New York Times said, "From the editorial desk Mr. Towne has seen and has helped to make the tremendous changes in the magazine world of America during the last quarter century, with its expansions, its evolutions, its vitalizations that have had so much influence on American letters."

The Book Review Digest, quoting the Boston Transcript, mentions his special gift thus: "Charles Hanson Towne has toughed with the finger of an infinite love America's greatest city and turned over its fiercest ugliness into a sort of haunting beauty."

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L. T.

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JOHN WILSON TOWNSEND
b. Nov. 2, 1885

John Wilson Townsend, author, biographer and historian,

was born near Lexington, Kentucky, the son of Charles Wesley and Jennie Frank (Wilson) Townsend. His early education was received at the Johnson and the Dudley grammar schools in Lexington and the Glenn Kenney in Paris, Kentucky. He studied at Transylvania College, Lexington, between 1900 and 1906 and then spent one year at Harvard University, Cambridge, Massachusetts. He married Grace Cole of Fayette County, Kentucky, December 4, 1915, and they have four daughters. He is a member of the Episcopal Church and politically is a Democrat. His residence is in Lexington, Kentucky.

John Wilson Townsend, is, perhaps, best known in his native state for his work in compiling and presenting the literary history of Kentucky for his biographies and monographs covering the lives and the works of leading Kentucky authors and writers. He, himself has made literature his profession since his college days. His first position was as a professor of English at the Fishburne Military School, Waynesboro, Virginia, after which he spent two years as assistant librarian of the Lexington Public Library. He served as associate editor of the Kentucky Historical Society Publications, and from 1912 to 1917 was connected with Lexington newspapers, as an editorial staff writer on the Lexington Herald and as literary editor of the Lexington Leader.

During the long administration of Dr. Willard Rouse Jillson as state geologist for Kentucky, Mr. Townsend acted as editor of publications for the Kentucky Geological Survey and he also was manager of the Graceland Book Shop in Lexington. For sometime past he has been devoting his efforts largely to the writing of books and many articles which appear in newspapers and periodicals. He also gives much of his time to research and to assembling of records on Kentucky history which will be placed by the United States government in the New Archives Building in Washington, and to making collections for libraries such as that at the Eastern Kentucky State Teachers College at Richmond, Kentucky.

In addition to performing an outstanding public service as the state's foremost biographer of Kentucky men and women of letters, Mr. Townsend has made a noteworthy collection of first editions, particularly those of Kentucky authors.

CRITICAL ESTIMATES

Of his Kentuckians in History and Literature, the Louisville Courier-Journal of October 12, 1907, states: "So few reliable volumes concerning Southern literature exist, it is a pleasure to see authors directing intelligent effort to collect facts and prepare lists of Southern authors and their works. This volume by John Wilson Townsend covers in a con-

densed form the field of Kentucky literature. He begins with the first Kentucky novelist, Gilbert Finlay, who was born about 1755 and who became a resident of Kentucky in 1784, and sometime during the succeeding years wrote The Emigrants, which was published in London in 1793. The article continues with the statement that: "Thomas Johnson was the first poet, but he gives the highest place to Madison Cawein. 'Kentucky has produced not one, but two, really great poets--Theodore O'Hara and Madison Cawein'. The former is known only for 'The Bivouac of the Dead', while Mr. Cawein has some sixteen volumes to his credit. He says that while much has been written about Mr. Cawein's poetry, little has been published about his life, and he gives a concise biography."

Of Mr. Townsend's book, James Lane Allen, the Louisville Herald Post of November 27, 1927, states: "John Wilson Townsend, of Graceland, Kentucky, has prepared a privately circulated edition of the life of James Lane Allen, dedicated to Irvin Cobb. Mr. Allen knew the Bluegrass country of Kentucky as O. Henry knew New York and Dickens London. He was never acclaimed by the mob. He was loved and admired chiefly by the lovers of sure and beautiful prose. He was the most superb of the American essayists. Mr. Townsend, who was his close friend, has done the volume justice. He has brought out in base relief the high qualities of this lovable gentleman."

The New York Times says of the same book in its issue of September 18, 1927: "It is rather a pity that Mr. Townsend did not take the trouble to winnow his material and weave out of the most interesting of his collections and his memories a biographical and critical sketch that would have pleased and interested alike Mr. Allen's personal friends and his literary admirers."

John Wilson Townsend with his background of literary knowledge is a revealing critic and one of the most entertaining and intelligent book reviewers in Kentucky. He is a frequent contributor to newspapers, magazines and other periodicals.

He is a member of the Filson Club of Louisville and the Harvard Club of Kentucky.

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J.S.C.

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WILLIAM HENRY TOWNSEND
b. May 31, 1890

William H. Townsend, author, was born in Glensboro, Anderson County, Kentucky. He is the son of Oliver L. and Susan Mary (Brown) Townsend and received his early education in schools of Anderson County and private preparatory schools. Later he studied law at the University of Kentucky, graduating in 1912. He married Genevieve Johnson of Linneus, Tennessee, June 16, 1915. Mr. and Mrs. Townsend have one daughter, Mary Genevieve. William H. Townsend is a Democrat, and resides at 28 Mentelle Park, Lexington, Kentucky.

Mr. Townsend's literary works have chiefly concerned Abraham Lincoln and facts (some of them unknown before publication by Mr. Townsend) about his life. He is considered an authority on Lincoln and his collection of manuscripts, photographs and letters of Mr. Lincoln is extensive. Dr. William E. Barton, one of the greatest authorities on Lincoln, died before his manuscript, "President Lincoln", was completed and it is a tribute to Mr. Townsend that Dr. Barton asked him to complete the book when he knew that his illness would prove fatal.

Mr. Townsend's first book on Lincoln was published in 1923 and was entitled Abraham Lincoln, Defendant. Lincoln the Litigant followed two years later, and Lincoln and His Wife's Home Town, appeared in 1929. This latter book dealt with the city of Lexington as it probably influenced Lincoln's life in later years. Lexington was the home of Mary Todd and through her knowledge of slavery conditions and their occasional visits to the home of her parents there, he gained a much clearer understanding of the problem.

Lincoln and Liquor was brought out in 1934, revealing that Lincoln was neither a total abstainer nor a drinking man. Mr. Townsend also wrote the introduction to Famous Speeches of Abraham Lincoln, published in 1935. He has contributed numerous articles concerning Lincoln to various magazines and periodicals.

William H. Townsend has had an enviable career in the profession of law as well as in literature. In the year following his graduation from the University of Kentucky he became associate professor in partnership and agency law as a member of the faculty of his Alma Mater, continuing his own general practice of law meanwhile. He remained in this capacity three years, resigning to devote more time to his practice. Some eight years after his graduation he was appointed city corporation counsel of Lexington. Mr. Townsend specialized in corporation law and has represented many important interests, among them the Kentucky Traction and Terminal Company and a number of banks and public utilities.

CRITICAL ESTIMATES

In his own book, the introduction by William E. Barton describes the work as follows: "Mr. Townsend in writing Lincoln the Litigant, made a discovery and gave to the world accurate and apparently complete knowledge of Lincoln's experiences. Mr. Townsend has done what no one has attempted hitherto. He has caused the records of the courts in which Lincoln did business to be searched for all cases in which Lincoln appeared not as counsel, but as a party to the suit. Considering Lincoln's habitual attitude of conciliation, and his well known advice to discourage litigation, this list is a remarkably long one.

"I am especially happy in the publication of this volume, because I know how well the work has been done. Mr. Townsend is a lawyer of trained mind, and has brought to his task an unusual equipment. He has spared no labor to learn and record the truth, and the whole truth and nothing but the truth. I cannot see that he has left very much to be said on the subject which he treats. His work must be reckoned

with as that of a workman who had no need to be ashamed. Writers on Lincoln will henceforth have to draw upon this book for no inconsiderable portion of their material. I hope to be one of the first to make depredations upon it.

"Mr. Townsend has told his story with a charming directness that combines clarity of statement with rare literary felicity. He has given us a book which has a right to claim for itself a place in literature. It is my sincere hope that we are to see other and important volumes from his facile pen. I wish for this volume the success it well deserves ."

In a review of the Courier-Journal of December 1, 1929, Lincoln and His Wife's Home Town, is said to present a phase of Lincoln's life that had been previously untouched; "Lexington and Lincoln-- the 'Old Kentucky Lexington, that is, in whose soil are embedded the roots of history and romance and of sentimental attachment for thousands; and of course, thereis only one Lincoln. Here are two subjects with which William H. Townsend is best acquainted, if one exclude the law, to round out an alternative trio. The one is his home, the other his hobby, so to speak. But how complete the two? Mary Todd Lincoln is the vivacious and charming link.

"Lincoln and His Wife's Home Town bears the evidence of the most thorough research. Here one feels, is not only an absorbing tale of how contact with the institution of slavery in the heart of the largest slave-holding section of Kentucky moulded Lincoln's views and shaped his career, but an authoritative history of Lexington in its great stirring times, a glimpse into the intimate lives of its most famous men, an exposition of the pro and anti-slavery struggle in Kentucky, its underlying causes and its vivid accompaniments.

"Here again we see Cassius Marcellus Clay in action, on the stump, in his printing office, or wielding his famous Bowie knife in a melee; come into close contact with Harry of the West, the sage of Ashland, whose indecisiveness was his own worst enemy; learn to know intimately Robert S. Todd, the saintly Robert J. Breckenridge, the fiery Wickliffe's and others of the time. In his foreword Mr. Townsend calls William E. Barton the greatest living authority on Lincoln. Mr. Townsend is entitled to be classed among the chief authorities himself. It is interesting to note that on two occasions Mr. Townsend is able to correct so painstaking a historian and biographer as Beveridge on not unimportant particulars."

Quoting from the Lexington Herald of January 19, 1934, an article of Mr. Townsend's which had appeared in the Atlantic Monthly is described: "Abraham Lincoln's attitude toward drink seems to have been very much the same as that at which the

American people have arrived with the repeal of prohibition -- namely, a conviction that the liquor habit could not be checked merely by the passing of law, combined with a firm belief in temperance as a principle of personal conduct. This is the conclusion arrived at by William H. Townsend, of Lexington in a paper entitled, Lincoln and Liquor which appears as the leading article in the February Atlantic Monthly.

"'This article', say the editors of the Atlantic, 'represents the first search ever made into the original sources which reveal Honest Abe's attitude toward drink. The author has long been recognized as an authority on Lincoln, and he owns one of the largest collections of Lincolniana in the country.'"

Mr. Townsend made several contributions to the point-of-view columns of newspapers on subjects relating to Lincoln. Two of these controversial discussions appear in the Kentucky Authors Scrap Book. One of them concerned a misstatement of fact about a recently found photograph of Lincoln in a national magazine, which magazine refused to print Mr. Townsend's authentic information in their readers' point-of-view column. The second concerned Lincoln's views on labor and capital. Quoting from the Courier-Journal of November 26, 1936, Mr. Townsend's own words are reprinted: "'Therefore at the risk of further intrusion, I am asking you to publish the following quotations from Lincoln which were omitted in the publication of my original article.

'That there is a certain relation between capital and labor, I admit. That it does exist, and rightfully exists, I think is true. The men who are industrious and sober and honest in the pursuit of their own interests should after a while accumulate capital and after that should be allowed to enjoy it in peace, and also if they should choose, when they have accumulated it, to use it to save themselves from actual labor and to hire other people to labor for them, is right. In doing so they do not wrong the men they employ, for they find men who have not their own land to work upon, or shops to work in, and who are benefitted by working for others--hired laborers receiving their capital for it.'"

Quoting further from the Courier-Journal of November 26, 1936, Mr. Townsend said: "On March 21, 1864 (Complete Works, Vol. 10, page 50), when Lincoln addressed a committee from the Working Men's Association of New York, and repeated all of the statements from his annual message, which I have quoted, and which Mr. Agar failed to quote, about the rights of labor, he closed as follows: 'Nor should this lead to a war on property or on the ownership of property. Property is the fruit of labor; property is desirable; is a positive good in the world. That some should be rich shows that others may become rich, and hence is just encouragement to industry and enterprise.

Let not him that is household pull down the hpuse of another, but let him work diligently and build one for himself, thus by example assuring that his own shall be safe from violence when built.' This was Lincoln's final utterance on the subject of labor and capital."

From the Lexington Herald of August 19, 1935 Mr. Townsend's introduction to the book, Famous Speeches of Abraham Lincoln, is briefly described: "'It was Lincoln's ability as an orator which made him president,'" W. H. Townsend, Lexington attorney, author and widely known authority on the life of Lincoln, stated in the introduction of a recently published book Famous Speeches of Abraham Lincoln, issued by the Peter Pauper Press, of New Rochelle, New York.

"The introduction also contains an outline of the activities of Lincoln and a description of Lincoln's appearance as he sat on the platform and the transformation that took place when he began to speak. Much of the material used in the book was selected by Mr. Townsend. The suggestion that Mr. Townsend write the introduction was advanced by Bruce Barton, New York author and advertising man, whose father, Dr. W. E. Barton, was himself a student of the life of Lincoln."

William H. Townsend is a member of the American, Kentucky and Lexington Bar Association; the Illinois State Historical Society, Kentucky State Historical Society; the Abraham Lincoln Association, and the George Washington Bicentennial Commission. He is also a member of the Delta Chi; Pi gamma Mu and Phi Beta Kappa fraternities.

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(Louisville Free Public Library)

A. P. C.

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MADDALENA TSCHIFFELY
b. March 8, 1876
d. June 20, 1936

Maddalena Tschiffely, author was born in Louisville, Kentucky, the daughter of the Reverend Louis Phillippe and Sarah Elmira (Wheelock) Tschiffely. Her education was received in Louisville Public Schools and at Hampton College, Louisville. She was an Episcopalian.

Miss Tschiffely was some sixty years of age when The Three Little Warrens, a story book for children, was published. Her second book was not published until after her death, the title of it being The Three Little Warrens at Breezy Hollow, brought out in 1937. The story behind these stories goes back many years to her own childhood days at the rectory of Grace Episcopal Church on Gray Street, Louisville, where her father, the Reverend Louis P. Tschiffely, was the rector. The adventures of Ralph, Rose and Violet in her books were her own adventures, simply told, with a humanness of expression that delights the child.

These experiences, most of them true, were first related to Anne and John Flexner, children of Dr. Morris Flexner. She was a constant visitor of the Flexners, and little Anne and John spent many delightful hours listening to 'the story that would last a long time', as they termed it when requesting Miss Tschiffely to tell them a tale. The story did last a long time, and developed into a serial that later became the basis for the forty thousand (40,000) word book that was published in 1935 by Frederick A. Stokes Company. The book was brought out under the pseudonym of Sarah Wheelock, the name of her mother. It enjoyed commendation of critic and public alike, and was said to be of an unusual character in that it's story concerned realistic incidents. The Three Little Warrens was an unfolding of the experiences of three average children, the episodes presented being of a nature which might have been the relation of happenings to any three normal children. There were no fairies or Prince Charmings. The story concerned, instead, the quite average occurences that take place in the daily play life and routine of the child's day.

In 1937 one of Miss Tschiffely's stories, Traveling Alone, appeared in Story Parade, one of the better magazines for children. Again Miss Tschiffely's story concerned the day to day happenings that actually occur in the lives of children.

The author had begun her second book long before her death in 1936, but it was in manuscript form when her sickness

occurred. Her characters remained the same three little Warrens of the first book; she merely concerned herself with a different setting and different incidents, but the character and general tone of the previous book was carried into the second with equal success.

CRITICAL ESTIMATES

Rosamond Milner reviews The Three Little Warrens in the Courier-Journal of September 22, 1934: "It is an open secret that the Sarah Wheelock whose name is on the flyleaf of 'The Three Little Warrens' is Maddalena Tschiffely of Louisville, That surprise, to Miss Tschiffely's chagrin, failed to come off. But a much more important one did. No one could have expected that a very first book made up of the recollections of a happy childhood, a book that was announced as the writing down of these memoirs after they had been told serially to children who demanded 'a true story that would last a long time'-- that such a book would move its publishers to say: 'In many years of publishing books for children we have never found a manuscript with its peculiar blend of simplicity, humor, loveableness and charm,'"

Quoting from the same review, Miss Milner further describes the book: "The author has managed a kind of pleasant, faintly tart reticence in handling this story for young children that frees it from the hint of sentimentality found in so many others. It does not pretend to be 'literature,' but its vitality should give it a long lease on life. This reviewer found it very easy reading-- the vivid unadorned telling of experience that has been really experienced is always that.

"For those who like to choose a children's book by rule it may be added that 'The Three Little Warrens' fulfills the last requirement of educators in offering no artificial overstimulation; and for the satisfaction of Christmas stockings that 'aim to please,' regardless, that this story will please-- as long as Christmas stockings please the kind of children who demand: 'Tell me about when you were little.' It ends, by the way, with a Christmas Eve whose frosty breath you can feel again, and that satisfies all legitimate curiosities without intruding on the little Warren's Christmas Day."

The Herald Post of September 28, 1935 reviews The Three Little Warrens: "This kind of thing, observes one of Gilbert's characters, takes a lot of doing. It does. And very few, besides being a very select company, are those who can do it. There was Madame de Segur, a Russian lady of the long ago, domiciled in France; no one has better understood the mind of a child. In verse there is Milne, as once there was Stevenson. Too many feel impelled to point a moral. Their little people

have heads too big for them. There are actually cases where they die with angels singing all around them, after the Dickens model; you remember Paul Dombey and 'What are the wild waves saying?'

"Sarah Wheelock--the lady's resemblance to a certain Miss Maddalena Tschiffely is positively startling, and if the old church isn't Grace on Gray, I'll eat my hat--avoids the pathological as she does the sentimental. These kids are just the mine run of kids. Their folks are mine or yours, nice people but not too nice. As they go out into the starlit night Christmas you feel like insisting that some more stories, some more adventures, be made known in some later day, delicately, skillfully handled as these are."

In the Louisville Times of October 12, 1935, Isabel McMeekin, aged 13, reviews The Three Little Warrens. Thus from the mind of Tschiffely's book. Parts of the review follows: "This is the story of the merry lives of Ralph, Violet and Rose, Grace and Jim Randolph.

"The children have many exciting adventures. One of them was when Violet borrowed Ralph's little brown and yellow pony, Dash-Away. It was the first time she had harnessed the pony or driven without one of the boys with her. Grace and Rose were going along, too."

Again quoting from the same review: "This is only a sample of the fun and mischief and the amusing experiences which the children had. Jim put the cock-roaches in the teacher's desk, Rose and Grace got lost, the school caught on fire and many other exciting things happened.

"The book is dedicated to John and Anne Flexner and the drawings are by Marie Lawson. They add a great deal to the charm of the story. The Three Little Warrens is written for children under 10, but anyone of any age would enjoy it. It is a delightful book."

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Kentucky Authors Scrapbook
(Louisville Free Public Library)

A. P. C.

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"Sarah Wheelock--the lady's resemblance to a certain Miss Maddalena Tschiffely is positively startling, and if the old church isn't Grace on Gray, I'll eat my hat--avoids the pathological as she does the sentimental. These kids are just the mine run of kids. Their folks are mine or yours, nice people but not too nice. As they go out into the starlit night Christmas you feel like insisting that some more stories, some more adventures, be made known in some later day, delicately, skillfully handled as these are."

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(Louisville Free Public Library)

A. P. C.

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RACHEL M. VARBLE
(Mrs. Pinckney Varble III)
b.

Rachel M. Varble, author, was born in Anderson County, Kentucky, the daughter of James Alexander and Sophia (Hardin) McBrayer. She was educated at the Science Hill Academy, Shelbyville, Kentucky; at the University of Kentucky, Lexington, Kentucky; and at Eastern Kentucky State Normal School, Richmond, Kentucky. She was married, September 8, 1917, to Pinckney Varble III, of Louisville, Kentucky, and has one child, Annabel Warden Varble. She lives at 125 East Oak Street, Louisville, Kentucky.

Mrs. Varble's first published fiction appeared in Child Life magazine. In 1928 she submitted a novel, The Red Cape, in a national contest for childrens' books, sponsored by Little, Brown and Company, and it, along with four others, was selected for honors and for publication from among hundreds of entries. This novel is a masterly mingling of romantic fantasy and credible twentieth-century adventure, wherein the fabled cloak of Little Red Riding Hood, long preserved and handed down, aids a little princess fleeing from revolutionists. Besides this novel and the short stories for Child Life, the author had written a number of stories of the syndicated newspaper type, under the nom de plume of Rachel Mack.

In 1929 Mrs. Varble published her second novel, A Girl From London, also for the juvenile reader. It has its setting in colonial Virginia in the days when feeling between the colonies and the mother country was becoming severely strained. This political tension is touched upon lightly, although significantly. The story tells of Primrose Hampden, a young girl from London, very fond of adventure, who is sent to relatives in Virginia, where she encounters all sorts of romantic opportunities.

Marie of the Gypsies, published in 1931, tells of a little girl who begins life in a gypsy camp, having been left an orphan among them when her father died. Marie had no gypsy instincts, apparently, and did not like the life; the story recounts her escape finally into the life that belongs to her.

In 1934 Mrs. Varble published her fourth and most mature book, Beatrice the Brave. This novel, written for the grown-up girl, concerns the fortunes of a young girl in Sixteenth Century France; in the background, like the tapestries woven by the Brussels weavers who people the book, is the glamor of the Renaissance.

CRITICAL ESTIMATES

Of The Red Cape the Louisville Courier-Journal, September 2, 1928, says; "Mrs. Varble has been very successful in filling her tale with rapid incidents of great variety, and at the same time in keeping it clear of any painful or overwrought stimulus. It is real literary sleight of hand, for the story is anything but devitalized. The reviewer

read every word of it with unflagging interest and pleasure."

Reviewing Marie of the Gypsies the same newspaper, November 15, 1931, says: "This author translates dreams into wholesome realities. Courage and honor, industry and initiative are themselves the good fairies that get results. Marie is equipped with talents, charm and a glamorous background. Her creator knows girls. And she handles the setting of her story with the same care that has marked her other books. Mrs. Varble always manages to make a world that is entirely happy and at the same time human for her characters to move in."

The New York Herald Tribune Books, reviewing the same novel, in the issue of February 14, 1932, says: "Marie of the Gypsies is pleasantly modern. Its sentences and its illustrations are bright with movement; it picks its characters up and lets them go again in the manner of real life; it 'debunks' the romantic gypsy, and it indulges in humor that is not quaint."

The Louisville Courier-Journal, December 2, 1934, reviewing Beatrice The Brave, says: "The author has steeped herself in the color of the period and conveys it with delicate skill through the adventurous episodes of her story. But she has evidently been most fascinated by the history of the tapestry weavers. Any intelligent girl of twelve or more would be excited by these authentic glimpses of the historic art that are not in the least allowed to burden a good and lively story."

Mrs. Varble is a member of the National Society of the Daughters of the American Revolution.

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W. B.

MARY VERHOEFF
b.

Mary Verhoeff, author and philanthropist, was born in Louisville, Kentucky, the daughter of Herman Henry and Mary (Parker) Verhoeff. She graduated from Miss Anna Nold's School in Louisville and was prepared for college by Ellen C. Semple, the anthropogeographer. She received her Bachelor of Arts degree from Vassar College, Poughkeepsie, New York, in 1895 and her Master of Arts from Columbia University in 1914.

Mary Verhoeff, the author of several scholarly tracts dealing with the influence of geographical and geological factors on the economic history of Kentucky, is also well known for her various philanthropies and, in particular, for her active interest in higher education for women.

She was prepared for college by her friend Ellen C. Semple, who later became one of the most famous anthropogeographers of her time and, like her most distinguished teacher, Miss Verhoeff's studies and writings are devoted to the effect of geographical, geological and meteorological environment on economic and sociological conditions. She limits her field of study to eastern and central Kentucky, but within this area she uses much the same scientific methods as were employed by Miss Semple in a larger field. Miss Verhoeff's papers were first read before the Filson Club, then published in the Filson Club Historical Quarterly and in book form.

Her first work, The Kentucky Mountains, appeared as a Filson Club publication in 1911, and was followed five years later by The Kentucky River and Its Relation to the Kentucky Mountains, a Filson Club publication. That these works were regarded as original and authoritative by other ecientists is indicated by the fact that by invitation she addressed the National Society of American Geographers at a meeting in New York City, April 11, 1916. The following year her third book, The Kentucky River Navigation, was published by the Filson Club.

CRITICAL ESTIMATES

Commenting on Miss Verhoeff and her work the Louisville Herald said June 17, 1917: "Is not the book the revelation of a personality? Is not Miss Mary Verhoeff, to whom we are indebted for these hours of enjoyment, for this addition to our store of local traditions, discovered by its pages to be one whose learning does not make her didactic, whose love of her work and of the people among whom her studies have placed her, has lightened and blessed the self-appointed task?"

The Louisville Evening Post June 23, 1917 says: "For thoroughness of research--the method of which is purely scientific--for construction, for the use of detail and illustration, and for an organic whole of great vigor and clearness, Miss Verhoeff's book is noticeable among much noticeable work. Her subject, moreover, is one of real importance--not only in the more narrow chronicle of events, but in that larger history to the writing of which goes the work of the geologist, the geographer and the student of race and society. For all of these, says Miss Verhoeff, the topography of the river basins in the region of the southern Appalachians is a vast and unexploited field--a meeting place for the four by its intimate relations to the economic life of the people."

Miss Verhoeff is now engaged in making a study of early Kentucky newspapers. She is making a collection of them for the library of the Filson Club, gathering them, either in the original or photostatic copies, from public libraries and universities in many parts of the United States. She is preparing a history of early Kentucky journalism, the first of a series of papers on this subject, as yet unpublished, having been read before the Kentucky Historical Society and the Filson Club in June 1937.

Miss Verhoeff is representative-at-large of the Vassar Alumni Association; fellow American Geographical Society; member Academy of Political Science, Kentucky Historical Society and the following clubs: Woman's, Arts, River Valley, Pendennis, Smith College, Kentucky Vassar and a vice-president of the Filson Club.

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(Louisville Free Public Library)

J.S.C.

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STUART WALKER
b. Mar. 4, 1886

Stuart Walker, nationally honored also as playwright, actor and producer, was born at Augusta, Kentucky. His parents, Cliff Stuart and Matilda Taliaferro (Armstrong) Walker, were descendants of settlers from Pennsylvania, North Carolina, and Virginia who came into Bracken, Fleming, and Mason Counties between 1790 and 1800. He received his educational foundation in the Cincinnati public schools, his Bachelor of Arts degree in 1903 from the University of Cincinnati, and his particular training for his chosen work in 1909 from the American Academy of Dramatic Arts, New York City. Mr. Walker is unmarried and has one adopted son, Arthur H. His home address is 824 Whittier Drive, Beverly Hills, California.

The lumber business claimed Stuart Walker's time until his course in dramatic arts, after which his progress in and devotion to the theatre was constant. His first New York stage appearance was as Jasper Starke in Is Matrimony a Failure?, in September 1910. Subsequently he became David Belasco's stage manager for four years, presenting such plays as The Concert, The Lilly, and The Governor's Lady. Next he directed the Jessie Bonstelle Stock Companies until July 1915, when his real career opened with his independent Portmanteau Theatre which he originated and directed in a repertory of fourteen plays. The following years he conducted seasons in Cincinnati, New York, Chicago, Louisville, Baltimore, and other cities.

Stuart Walker's experience in Indianapolis was at once outstanding and representative of his work. He took into this city (considered a poor theatre town) his Portmanteau Company and his modern, artistic ideals of production, and he built there a continuing success, incidentally breaking box office records for that city.

Through 1931 Stuart Walker was represented in Cincinnati by the repertory theatre bearing his name. Since then he has been writing and directing in the world of motion pictures (for Paramount-Publix, Columbia and Universal Companies) where he has produced, among others, To-night Is Ours, Death Takes a Holiday, and Great Expectations.

Mr. Walker's work has given great impetus to the important "little theatre" movement throughout the country, as well as to the professional stage, in modern techniques of lighting and of artistic direction and in awakened public attention. It has also developed hundreds of actors, many now famous, who came under its influence. A new switchboard and lighting called X-ray, an individual spot light

system, and a method of apprenticeship for fostering young actors, directors, and writers, are some of his inventions that serve the interests of the theatre.

Mr. Walker's best-known book is submitted Plays for Children Between the Ages of Seven and Seventy published as Portmanteau Plays, since all were produced in his own theatre. He must also be credited with many successful adaptations.

CRITICAL ESTIMATES

The Louisville Evening Post November 1, 1922, said, "Stuart Walker is a Kentuckian, author of many plays, and a star of the first magnitude." The Post also reminded us, in the November 4, 1922 edition: "Few people realize that, in addition to being a producer, an actor, and a playwright of note, Stuart Walker is also an inventor. The switchboard which his company will use was devised by him in order to get lighting effects more satisfactorily than with the conventional theatre switchboard.

The Courier-Journal, on November 5, 1923, traced his work in Indianapolis calling it, "artistic, successful and notable", and again on December 7, 1922, referred to his "success in triple capacity" for his acting in Five Flights Up, which he also wrote and produced.

The Louisville Herald, dated November 12, 1922, put its finger on the most stimulating phase of his career when it said: "Stuart Walker has probably upset more theories than any other producer in the American theatre. He is known as a man who does things. America, they said, did not care for good actors and plays; it wanted only sensationalism. Stuart Walker knew differently. He would not be satisfied until he proved himself right."

On one occasion, Governor Edwin P. Morrow came from Frankfort to greet Mr. Walker cordially and to say, as reported by the Louisville Times, November 15, 1922, "It is a credit to Louisville to have the 'noble art of acting' as well represented as it is by this producer's players."

Fortunately, Stuart Walker has not been one of those unhonored in their native places and in their own times. The Louisville Herald, November 15, 1929, said: "His pre-eminent success in the field of repertory drama has placed him high in the ranks of playwrights and dramatists the country over."

Mr. Walker belongs to the Poetry Society of America, Authors (New York), Authors' League of America, Society of

Midland authors, Society of American Dramatists and Composers, Academy of Motion Picture Arts and Sciences, Sigma Chi Fraternity, Sigma Chi Interfraternity, Cliff Dwellers Club (Chicago) and the Yale Drama Association (Honorary).

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   Including:-
   - Nevertheless
   - Six Who Pass While the Lentils Boil
   - The Medicine Show
   - The Trimplet

2. More Portmanteau Plays--1919
   From Interludes to full-length dramas, including:-
   - The Very Naked Boy
   - The Lady of the Weeping Willow Tree
   - Jonathan Makes A Wish
   - Five Flights Up
   - The King Sits on the Floor

3. Portmanteau Adaptations--1923
   Including:
   - The Birthday of the Infant a
   - Grammar Gurton's Needle
   - Nellijumbo
   - Sir David Wears a Crown
   - The King's Great Aunt Sits on the Floor

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L.T.

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ELIZABETH CHERRY WALTZ
b. Dec. 10, 1866
d. Sept. 19, 1903

Elizabeth Cherry Waltz, author, novelist, and journalist, the daughter of John Nicholas Cherry, a major of cavalry in the Union Army in the Civil War, and Anna (Page) Cherry, was born in Columbus, Ohio. She graduated at the Columbus High School. On July 4, 1898, she married Frederick Hastings Waltz of Columbus, and removed to Louisville, Kentucky.

From childhood this author showed a decided literary ability, and when a girl she wrote the society news and general comment for a Columbus paper. She married, the first time at the age of seventeen, and of that marriage there were three children. A few years later, thrown upon her own resources, she went to Cincinnati to engage in newspaper work with the Tribune. While there she became editor of Bohemia, a Cincinnati magazine which published short stories, it being one of the pioneers in its class. One year was spent with the Springfield, (Ohio) Republic-Times. After her marriage to Mr. Waltz in Columbus, at the time financial editor of the Columbus Herald, they came to Louisville where he became affiliated with the Courier-Journal and she with the Dispatch in the capacity of police reporter. Leaving the Dispatch after several months she joined the forces of the Courier-Journal as a feature writer, was made assistant editor of the children's page of the Sunday edition and very shortly thereafter was appointed editor. Her last work was that of literary editor on this paper.

For several years Mrs. Waltz contributed short stories to a number of magazines. Among the best known are The White Turkey, Redemption, Mystery Play, and The Praying Match, all of which were written while she was engaged in newspaper work. The Century Magazine published successively three Christmas stories by this author, the last entitled, How Sandy Claus Visited Pop Baker.

Her first volume, Pa Gladden or The Story of a Common Man, published in 1903 by the Century Company appeared almost simultaneously with her death. These stories had appeared serially the previous year in Century Magazine.

The Ancient Landmark, her posthumous novel, which was a vigorous attack upon the divorce evil was published in 1905.

CRITICAL ESTIMATES

Upon the occasion of her death the Courier-Journal of September 19, 1903, said in part, "Mrs. Waltz has been one of the most valued members of the Courier-Journal staff. Of unusual ability and of tireless energy she was constant in pursuit of her ambition to win success in newspaper work in the wider field of literature. She had earned merited recognition in the literary world. As a book reviewer and a

feature writer on the Courier-Journal her work was of the highest order and attracted wide attention."

Townsend's History refers to Mrs. Waltz's work thus: "Pa Gladden is certainly a real creation. Christian, optimist, lover of his kind and above all companionable, he preached and lived the gospel of Goodness. The prayers Pa said throughout the book are always very beautiful."

Elizabeth Cherry Waltz is buried in Columbus, Ohio.

Her club was the Woman's Club of Louisville.

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(Louisville Free Public Library)

W.S.

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LOUIS AUSTIN WARREN
b. April 23, 1885.

Louis Austin Warren, author and minister, was born at Holden, Massachusetts, the son of Joseph Austin and Flora Adell (Petts) Warren. He was educated at the high school in Holden; at Transylvania College, Lexington, Kentucky, where he received from the College of the Bible, in 1916, the degree of Bachelor of Practical Theology; and at Lincoln Memorial University, Cumberland Gap, Tennessee, from which he graduated in 1929 with the degree of Doctor of Literature. He was married November 30, 1916, to Ellen Augusta Moore of Worchester, Massachusetts, and has five children: Eleanor Louise, Kenneth Austin, Lawrence Justin, Evelyn Adell and Lester Moore. He was ordained in 1916 to the ministry of the Disciples of Christ. He is a Republican and lives at 1225 Maple Avenue, Fort Wayne, Indiana.

Doctor Warren's career as a writer began in 1915 when

he edited and managed a small publication, the Crimson Rambler, at Lexington, Kentucky. During 1918 and 1919 he served as editor of the Larue County Herald at Hodgenville, Kentucky. The life and character of Abraham Lincoln seized his imagination and he undertook to get the true facts of the martyred president's life, which had been enveloped in a blanket of strange rumor and legend. In 1926 Doctor Warren's first book, Lincoln Parentage and Child-Hood, was published. It marked the beginning of his work as a Lincoln historian which brought him recognition as a leading authority on the subject.

In addition to his extensive research and writing, Doctor Warren has been pastor of churches at Hodgenville, Elizabethtown and Morganfield, Kentucky, and at Zionsville, Indiana, successively from 1919 to 1928.

Doctor Warren's second work on Lincoln, Abraham Lincoln's Birthplace, was published in 1927, and a third, The Lincoln and Lafollette Families, in 1929. Shortly before the appearance of the latter, Doctor Warren was appointed in 1928 to the position of Director of the Lincoln Historical Research Foundation, of the Lincoln National Life Insurance Company of Fort Wayne, Indiana. In 1929 he assumed the editorship of Lincoln Lore, a weekly publication for Lincoln students and collectors.

In 1931 he published the results of his research in Lincoln's Political Background. Then followed in rapid succession, The Lincoln Memorial Way, Slavery Atmosphere of Lincoln's Youth, Little Known Lincoln Episodes, and, in 1934, Abraham Lincoln, a Concise Biography.

Doctor Warren as an internationally known authority on Lincoln, belongs to the Hitchcock school of Lincoln biographers, which is sharply opposed to the Herndon School on many questions. For most of his source material he went to the actual court records of more than thirty Kentucky counties. In six years he gathered over five hundred court entries bearing the name of Lincoln or Hanks (the family of Lincoln's mother), and over a thousand other documents which give information about the environment in which the Lincolns moved.

In addition to his books, some of which are monographs in pamphlet form, Doctor Warren has contributed to the Illinois Magazine of History, the Indiana Magazine of History, the Wisconsin Magazine of History, the Kentucky Magazine of History, the Century Magazine, the National Republic Magazine, the History Quarterly, the Mississippi Valley Historical Review, and the New England Historical and Genealogical Register.

CRITICAL ESTIMATES

Of Doctor Warren's book, Lincoln's Parentage and Childhood, the Boston Transcript of October 30, 1926, states: "Within its limits the book is a remarkably valuable addition to the mass of Lincolniana."

Reviewing the same volume, the New York World of November 7, 1926, says: "Mr. Warren's book is one that dispels more than one of the 'mysteries' that have grouped themselves about the name of Abraham Lincoln, but as a recompense it brings into public view a great mass of facts about the Martyr President which heretofore have been lacking in most of his biographies."

Doctor Warren is a member of the Kentucky Historical Society, Abraham Lincoln Association, and Illinois Historical Association.

He is a member of Pi Kappa Alpha and Pi Gamma Mu.

His clubs are: Filson, Fortnightly.

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SOURCE MATERIAL

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ADDITIONAL REFERENCE

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(Louisville Free Public Library)

F.L.M.

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ROBERT PENN WARREN
b. Apr. 24, 1905

Robert Penn Warren, author and poet, was born in Guthrie, Kentucky, the son of Robert Franklin and Anna Ruth (Penn) Warren.

He attended the high schools at Guthrie, Kentucky, and Clarksville, Tennessee, later entering Vanderbilt University, Nashville, Tennessee, where he received his Bachelor of Science degree. Subsequent colleges where Mr. Warren studied were the University of California, Yale University, and Oxford University, England. He married Emma Brescia of San Francisco in 1930. Mr. Warren is a Democrat. His address is Louisiana State University, Baton Rouge, Louisiana.

Robert Penn Warren was awarded two fellowships, one to the University of California, the other to Yale University. Through the Rhodes scholarship, he attended Oxford University. In 1935 he won a Houghton Mifflin Literary Fellowship, one of two for which eight hundred and thirty-six contestants tried. In the same year the Poetry Society of South Carolina awarded him a prize for his verse. At that time he was on the staff of the University of Louisiana and was managing editor of The Southern Review, a magazine which he founded. Previously, he had held the position of assistant professor at Southwestern College, Memphis, Tennessee, and Vanderbilt University of Nashville, Tennessee.

Mr. Warren has become known for the originality and unique form of his poetry. His book of Thirty-Six Poems was brought out after he had achieved literary recognition through the publication of his work in many magazines and his John Brown, The Making of a Martyr. The reviews of the volume of verse adequately speak of the anti-conventionality of Mr. Warren's poetic works.

CRITICAL ESTIMATES

Quoting a review of Thirty-Six Poems from the New York Times of January 31, 1931: "Sound is this poet's great delight, sound of word and of line. He restrains his use of alliteration and assonance by the use of the spondee of the wrenched accent to give sharpness to the esoteric poetry that he writes, so carefully wrought and contrived as to be a little artificial. Warren is definitely of the literary South. He is, I believe, southern by birth. His later work makes it evident that he is influenced by the so-called Agrarian poets and dedicated to writing of his own particular Southern land of the past."

Concerning this same book of poems, the New York Herald Tribune of February 16, 1936, says: "Robert Penn Warren achieved initial recognition in the late 20's as a member of the fugitive group of southern poets that included Allen Tate, John Peale Bishop, John Crowe Ransom and others. What Mr. Tate has called 'an individualistic intellectualism' characterizes Mr. Warren's work. Romantic formalism, driving largely from the French symbolists - and Eliot - is a discernible influence. From the imagists (right-wing) Mr. Warren has also learned much. Upon these he has superimposed certain metaphysical trimmings served

up with mysticism and superstition, southern style.

"Read verbally, omitting the sterner structures of analysis, Mr. Warren's poems sound very well indeed. His apprentice-ship to the above mentioned schools has taught him the visual and oral values of image and symbol. In the group of lyrics entitled 'Kentucky Mountain Farm' there is a felicity of observation and a sincerity of lyric feeling for the Kentucky scene: 'the hound's black paw will print the grass in May', 'the lizard, devout as an ikon, is carved on the stone,' etc. But the reader goes on from this to 'Pondy Woods'. It is best merely to observe that he creates, in his picture of this fever-ridden, buzzard-haunted swamp, an atmosphere that is metaphysically grotesque, but that sends at the same time a cold chill down the spine."

In referring to a collection of short stories, A Southern Harvest, which Mr. Warren edited, the Courier-Journal of December 26, 1937, remarks: "Most of the excellent stories in Southern Harvest are concerned, either explicitly or by implication, with the past, with the Negro, or with the under-privileged white people of the South today. Notably absent are stories that deal with the industrial present of the region and the characteristic middle-class Southerner. Most of the better-known southern writers are included: Thomas Wolfe and William Falkner, perhaps the most widely known of southern novelists (among the best); Paul Green, notable as dramatist and short story writer; John Peale Bishop, excellent in both his fiction and poetry (though more successful in the latter); Allen Tate, distinguished pioneer in the Fugitive group; Caroline Gordon; Katherine Anna Porter; Erskine Caldwell; Lyle Saxon, Roark Bradford, Stark Young; Marjorie Kinnan Rawlings; Julia Peterkin, and Andrew Nelson Lytle. Kentucky is represented by its famous novelist, Elizabeth Maddox Roberts; by Jessie Stuart, whose poetry is more widely known than his fine prose work, and by Beulah Roberts Childers. There are also less-known, very promising Southern artists: S. S. Field; E. P. O'Donnell, and Edward Anderson. 'A Southern Harvest' rates interesting reading."

Mr. Warren is a member of the Phi Beta Kappa fraternity.

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SOURCE MATERIAL

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America's Young Men Vol. 2 (1936-37)

ADDITIONAL
REFERENCE:

Kentucky Authors Scrap Book
(Louisville Free Public Library)
A. P. C.

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HENRY WATTERSON
b. Feb. 26, 1840
d. Dec. 22, 1921

Henry Watterson, author and journalist, was born in Washington, District of Columbia, the son of Harvey Magee and Tolitha (Black) Watterson. Due to a defect in the vision of his right eye, in which he later became totally blind, he was educated by private tutors except for a few terms at the Protestant Episcopal Academy at Philadelphia, Pennsylvania. He married Rebecca Ewing of Nashville, Tennessee, in December, 1865. He was a Democrat.

The boyhood of Henry Watterson was spent partly in Washington, where his father was representative from Tennessee in the lower house of Congress, and partly at the ancestral homes of his father, Beech Grove, in Bedford County and his mother, Springhill in Maury County, Tennessee. Being the offspring of two politically prominent families and raised in the political atmosphere of the national Capitol, politics was the chief field of his work throughout his adult life. As a youth he had both musical and literary ambitions, playing the piano and writing both poetry and fiction. An afflicted left hand caused him to give up the piano, but not until several years after he, a boy of twelve, was accompanist at a public concert to Adelina Patti, then a child of nine years. Several of his poems appeared anonymously in Harpers Magazine and Macmillan accepted his first novel but failed to publish it. Discouraged Watterson thus describes his drift into newspaper work: "Finally, I gave up fiction and resigned myself to the humble category of the crushed tragi-comedians of literature who inevitably drift into journalism. Thus my destiny has been casual. A great literary man quite thwarted, I became a newspaper reporter."

His first newspaper work was as musical critic of the New York Times in 1858. It lasted only a short time, so Watterson returned to Washington where he became a political reporter and writer for the Daily States. Here his innate abilities, his personal charm and his ever-widening contacts with statesmen and politicians established him as a young man of great promise and brought him an appointment as correspondent for the Philadelphia Press and a small job in the Department of the Interior.

Although Watterson was a native southerner and a Democrat

he was a strong believer in the Union, and a great admirer of Abraham Lincoln. At the outbreak of the Civil War circumstances rather than predilection threw him into the Confederate service, but, being in it, he carried through with it. He was offered a position as private secretary to the secretary of war with the rank of lieutenant colonel in the Union army; but because he doubted the motives behind the offer, he declined it and returned to his father's home in Tennessee, firmly believing that "secession was treason, that disunion was the height of folly and that the South was bound to go down in the unequal strife."

Not much is known in Watterson's military service in the Confederate army. He was on Polk's staff until illness forced his retirement to Nashville; when that town fell he served with Forrest's cavalry for six months and then went to Chattanooga to edit The Rebel, an organ of the Tennessee state government and the Confederate army; he was chief of scouts for Johnstone and on the staff of Hood during the siege of Atlanta; after which he again entered newspaper work as editor of the Montgomery (Alabama) Mail. After the close of the Civil War there followed editorial work on the Cincinnati Commercial and the Republican B anner of Nashville, interrupted by a wedding trip to England which was the first of the many voyages that kept him in close contact with the people and the rulers of Europe. Early in 1868 he accepted an offer from George D. Prentice to become editor of the Louisville (Kentucky) Daily Journal, and six months later effected its consolidation with the Democrat and the Courier, which was owned by his former com-patriot in arms, W. N. Haldeman. The new paper began publication November 6, 1868 as the Courier-Journal and remained under the joint control and ownership of Watterson and Haldeman--or the Haldeman heirs--until sold to W. W. Bingham in 1918. By written agreement with Haldeman complete control of the news and editorial policy of the paper was in the hands of Watterson.

It was as the increasingly powerful editor of the increasingly influential Courier-Journal that Watterson won world renown not only as a writer, lecturer and political leader but also as a champion of personal liberty and democratic forms of government.

Although a strong "Party" man, being delegate-at-large to every Democratic national convention from 1876 to 1892 and chairman of the convention or chairman of the platform committee four different times, Watterson opposed many other party leaders. He bitterly fought such party principles as Sectionalism, Greenbackism, and Free Silver; he unsuccessfully supported Tilden because that candidate was a "sound money" man, the same issue over which he so bitterly fought Bryan twenty years later. Under a succession of Republican presidents he gradually developed a new strength in the Democratic party by giving popular expression to platform

planks such as "down with the bureaucrats and the plutocrats," "the star-eyed Goddess of tariff reform," and "tariff for revenue only"; yet he bitterly fought the nomination of Cleveland, wrongly predicting that the Democratic party would by led by him "from the slaughter house to an open grave."

The political feud between Watterson and Bryan is a classic of American journalism with Watterson blowing both hot and cold, sometimes supporting Bryan as a matter of expediency and sometimes opposing him as a matter of principle. Always a defender of personal liberty, Watterson differed with Bryan on the liquor question and, almost alone among Democratic leaders, fought him to the bitter end on the issue of "free silver". So disgusted was Watterson when Bryan won the Democratic nomination in 1896 that he bolted his party for the one and only time and carried Kentucky for the Republicans for the first time since the Civil War. Watterson then retired from politics and the active editorship of the Courier-Journal and departed on one of his many trips to Europe. However, so serious was the financial effect on the Courier-Journal of its bolt from the popular party standard bearer that Watterson was forced to return hurriedly to Louisville, and for the next four years he and his partner, Haldeman, devoted all their efforts to re-establishing the prestige and influence of their paper. In 1900 Watterson meekly climbed on the Bryan band wagon and supported him with eloquence if with doubtful enthusiasm. Then he supported Parker against Bryan in 1904 and B ryan against Taft in 1908.

As early as August, 1910, Watterson made two of the many startlingly accurate political forecasts for which he was famous, predicting, first, the breakup of the Republican party and the consequent election of a Democratic administration in 1912 and, second, the inevitable battle, within the Democratic ranks between Woodrow Wilson and Bryan. Following the election of Wilson, Watterson again retired from active politics and turned over to his subordinates most of his editorial duties. He wrote occasional editorials, many of them on personal liberty, feminism and prohibition, but spent much of his time traveling or in leisurely vacations at his home near Jeffersontown, Kentucky, or his winter cottage, at Naples-on-the-Gulf, Florida.

However, with the "affair at Sarajevo" in 1914 Watterson at once saw the threat to his beloved ideals of democracy and the impending tragedy of civilization, and at the age of seventy-four he plunged into the heaviest and perhaps the most important of his labors. Better than any other American newspaper man he knew the peoples and the potentates of Europe, the men and women of Germany and Austria, and the rulers who controlled them. Long before Wilson did so, Watterson made clear the point that the war was against the rulers of Germany, not its people. He branded it "The War of the Kaisers" and across his editorial page flung his famous slogan, "To Hell with the Hohenzollerns and the Hapsburgs."

The powerful Northcliffe press in England took up the cry and in a few days the call of Watterson was echoing around the world. Characteristic of "Marse Henry"was his reply to the editor of the Christian Churchman, who objected to the "abhorrent profanity" of this war cry. Watterson wrote, "It is our desire to be explicit and we hope to make ourselves reasonably clear when we say 'to Hell with the Hohenzollerns and the Hapsburgs.' Is that the kind of profanity the Christian Churchman abhors? If it is we'll be horns-waggled if we don't repeat it six days in the week and twice on Sunday."

Watterson clearly foresaw that in defense of Democracy and Christianity the United States would be forced into the war. Concerning the "rape of Belgium" and the "Lusitania murders" he wrote bitterly, excoriating the "madmen of Berlin, the Herr Doctors who worship at the shrine of the Hohenzollern and the Highbrows of Heidelberg." He urged Wilson to "surrender the policy of watchful waiting and array us, as a Republican nation and a Christian people, not on the side of either belligerent, but against crime unspeakable and far-reaching wrong; which if it go unpunished, may wreck both the religion and the civilization of the universe." The Edith Cavell incident, the raids of the U-boats and the Zeppelins were in succession used to "disclose the insanity which has possession of the Teutonic mind."

The formal entrance of the United States into the war was the occasion of two companion editorials, one appearing April 7, 1917, under the title "Vae Victis" and the other three days later headed "War Has Its Compensations". For these two articles Columbia University awarded Watterson the Pulitzer Prize for 1917, the highest honor available to American newspaper men. Astonished and pleased, the seventy-seven year old veteran wrote back to his office, "the gander-legged boys in the City Editor's room will find out that the old man is a promising journalist."

In August 1918, R. W. Bingham bought control of the Courier-Journal from Watterson and the Haldeman heirs and Watterson by his own choice assumed the title and duties of Editor Emeritus. In the few editorials he wrote after retiring as active editor he opposed Wilson's League of Nations plans as visionary and impractical. On March 5, 1919, he wrote: "There is nothing but sentiment--gush and gammon--in the proposed League of Nations. It may be all right for England. There are certainly no flies on it for France. But we don't need it. Its effects can only be to tie our hands, not keep the dogs away, and even at the worst, in stress of weather, we are strong enough to keep the dogs away ourselves. We should say to Europe, 'Shinny on your own side of the water and we will shinny on our side.' Meanwhile it looks as though the United States, having exhausted the reasonable possibilities of democracy, is beginning to turn crank. Look at woman suffrage by Federal Edict; look at prohibition by act of Congress and constitutional amendment; tobacco next to

walk the plank; and then--! Lord, how glad I feel that I am nearly a hundred years old and shall not live to see it."

However, the new owner of the Courier-Journal favored the league; and rather than lend his name and pen to a paper which did not support him, Henry Watterson, often called the last of the great personal journalists and certainly the last great American editor to own and control his own paper, resigned as editor emeritus on April 2, 1919. His few remaining days were spent in complete retirement with a few close friends and the members of his immediate family. He died at his winter home, Naples-on-the-Gulf, Florida, on December 22, 1921, and his body was interred in Cave Hill Cemetery, Louisville, Kentucky.

Although a prolific editorialist and a brilliant orator and lecturer, Watterson gave little time to writing outside of his newspaper. As stated previously, in his youth he wrote some verse which appeared annonymously and a novel which was never published; later in life he wrote some miscellaneous verses which were never collected. His most pretentious volumes are his History of the Spanish War and History of the Manhattan Club, perhaps followed by Marse Henry: an Autobiography, a series of rambling reminiscences written for the Saturday Evening Post and later published in book form. His other volumes are collections of his lectures, letters and essays. Marse Henry placed many new words in the dictionary, and was the originator of such expressions as "whangdoodle", "from hell to breakfast", and many others.

CRITICAL ESTIMATES

The following quotations indicate both the wide esteem in which Watterson was held and also the many facets of his sparkling personality.

Dictionary of American Biography: "His amazing zest for life, his gift for conversation and conviviality, his unusual personal appearance (the fierce blue eye under penthouses of bushy white eyebrow, the flaring mustache and slight goatee, the high staccato voice combining to make a striking physical type) and his genius for setting other editors chattering about what he wrote-- these served to distinguish Watterson among his contemporaries at a time when journalism was personal and editorials often had immediate and dynamic effect."

Kentucky Politicians: "He shines like a planet among stars. His genius, the profoundness of his logic, the depth of his philosophy, the versatility of his talent, the soundness of his principles, positively can not be surpassed."

Kentucky in American Letters: "His editorials are unequalled by any other writer in America, either from the point of thought

or construction.

Mid-Continent Magazine , May 1895: "He is an orator, a man of letters, a political and social economist, an accomplished man of the world. He is distinctly of the literary and artistic temperament, mercurial, emotional, imaginative; yet he possesses many of the practical qualities not commonly allied to these."

John Francis Farrel, August 13, 1918:"Like rare old wine, Marse Henry ripened with the years. His editorials were always fragrant, soulful, melodious and potent. Somehow it seemed that if Marse Henry said so it was true, and many a day through many a year I've laughed at his exquisite humor and gnashed my teeth when he raged."

A. J. T. Davis, secretary to David Lloyd George, Prime Minister of the British Empire, March 2, 1919: "The Prime Minister is well aware of the great service Mr. Watterson has rendered to the Allied cause and wishes me to convey to you his appreciation of all that he has achieved."

Col. E. M. House, 1919: "His views on the leading issues have always been interesting and generally convincing. His audience embraces the civilized world. He is not only a great editor but a great American, and I consider it an honor to be permitted to express my admiration for him."

Robert Lansing, Secretary of State, 1919: "His brilliance of expression and his vigor of language clothed his editorials with that which stirred the hearts of millions to serve their country and humanity. I know of no American journalist in recent years whose pen has been more potent for the right than his."

Atlanta Constitution, December 22, 1921: "The marvelous personal magnetism of the man-- his force of expression either by word or pen, and, greater than all, the bigness of his heart and the love for his fellowmen stamped him as a genius of rare type. He possessed all the attributes that go to the making of a great man."

Cincinnati Enquirer, December 23, 1921: "Lion-like the heart, golden the mouth and unswerving the arm that were stilled forever when Henry Watterson yielded up the ghost. A simple and unassuming man, yet, because of his diligence in the world's affairs, he stood before kings and was unabashed."

William H. Taft, Chief Justice United States Supreme Court, December 1921: "He was a unique figure in the political and social life of the country. He was a most able journalist, picturesque, forcible and original in every position he took. He was eloquent, chivalrous, courageous in contest, an old time

leader in journalism, a charming gentleman, a warm friend and a patriotic American."

Watterson held honorary degrees of Doctor of Civil Law from the University of the South, Doctor of Laws from Brown University and Doctor of Laws from the University of Kentucky. He was a vice president of the Perry Victory Memorial Commission, and a Juror of the Hall of Fame, New York University.

The will of Watterson left to the Louisville Free Public Library his own desk, private library, several portraits, statuettes, busts and a varied collection of souvenirs and curiosities gathered by him on his travels or sent to him from admirers in various parts of the world; and for the maintenance of "a Watterson alcove" the sum of $5,000.00. This collection is on public display as the Watterson Memorial Collection housed in two rooms on the second floor of the Louisville Free Public Library Building.

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ADDITIONAL REFERENCE

Kentucky Authors Scrap Book
(Louisville Free Public Library)

J.S.C.

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AMELIA B. WELBY
b. Feb. 3, 1819
d. May 3, 1852

Amelia B. Welby, author and poet, was born at St. Michaels, Maryland, daughter of a journeyman mechanic. While an infant she was removed to Baltimore where she lived until 1834, thence to Louisville. There is no record of her having received much formal education. It is reported that her mind was undisciplined by study and her reading not extensive. In 1838 she married George W. Welby, prominent Louisville merchant. She had a son born two months before her death. She is buried in Cave Hill Cemetery, Louisville.

In 1837, under the name of Amelia, she began to contribute her first poems to the Louisville Journal. Their melody and sweetness attracted considerable attention. She published her first volume when seventeen years of age, entitled Poems by Amelia. George D. Prentice, nationally known Louisville editor, was unstinted in his praise of her work, inspiring and encouraging her to greater efforts. A second edition of her work appeared in 1846, a small octavo volume, proving so popular that publishers were forced to bring out fifteen editions in the next fifteen years. She won high praise from Edgar Allan Poe, who was not addicted to encouraging other poets, especially female ones. Her most popular poem was known as The Rainbow, containing a colorful description which has seldom been surpassed. It was reproduced in Holme's Fifth Reader, one of a series of school books so prominent in the South during the latter part of the Nineteenth Century.

CRITICAL ESTIMATES

In a letter to the New York Times Book Review page, September 23, 1922, Senator Thomas E. Watson from Georgia describes certain lines of one of her poems as "the most beautiful eight lines in the English language and they are so quoted in the work on rhetoric by Quackenbos, which was our text book at college."

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Kentucky in American Letters

Blades O' Blue Grass (p. 327)
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ADDITIONAL
REFERENCE

Kentucky Authors Scrap Book
(Louisville Free Public Library)

F.L.M.

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LINTON WELLS
b. April 1, 1893

Linton Wells, author, newspaper correspondent and lecturer, was born in Louisville, Kentucky, the son of Rufus Coleman and Minnie Bell (Tindel) Wells. His early education was received in the grade schools of Louisville and at the East Denver (Colorado) High School; and for two years he attended the United States Naval Academy at Annapolis, Maryland. He had two children by his first marriage, Barbara Jeanne and Patricia Suzanna. His second wife, whom he married on April 1, 1935 is Fay Gillis, aviatrix and newspaper writer.

Linton Wells as a modern newspaper man and war correspondent has had a career parallel to and even more varied than that of his proto-type, Richard Harding Davis of Spanish-American War fame. Since the year 1911 he has been a foreign correspondent and staff writer for various newspapers, news services and magazines. Scarcely out of his cub reporter days in San Francisco, young Wells secured a job on a large daily in Shanghai, China. His work attracted attention, he won a sweepstakes prize which enabled him to travel through Asia, and he began a professional career as a foreign correspondent and staff writer which took him nine times round the world and into most of the countries of the earth. In 1928 he set what was then a record by circling the globe in twenty-eight days, fourteen hours and thirty-six minutes; he made the first non-stop automobile drive from Los Angeles to New York in one hundred and sixty-five hours and fifty minutes. He made the first air flight over eastern Russia and western Siberia, a journey of twenty-one hundred miles; and while representing the Associated Press he became known as the 'first aerial stowaway' when he flew from the Kurile Islands to the Persian border with the first round-the-world fliers in 1924. He served in the United States Navy during the World War, and then represented International News, Universal Service and the Hearst papers in Soviet Russia. He was seriously injured in the great earthquake in Japan in 1923; and the following year accompanied the Prince of Wales on his tour of Canada and the United States. As a correspondent Linton Wells has covered the following revolutions and minor wars:

China, 1912-15; Mexico, 1916; Asia Minor and Siberia, 1912-22; Morocco, 1925; Syria, 1926; Nicaragua, 1927. In addition to twelve foreign decorations he holds commissions as a lieutenant in the Chinese Republican Army, a major in the Mexican Army of Caranza and a colonel in the Nicaraguan Air Force.

Mr. Wells has written one play, Second Guesses, and the scenario for the moving picture, Moran of the Marines. The volume Around the World in 28 Days, is a narrative account of his record journey around the globe; while Jumping Meridians, for which he collaborated with N. L. Jorgenson, is another travelogue.

CRITICAL ESTIMATES

Blood on the Moon, his autobiography, was published in 1937. Of it, the New York Times of May 30, 1937, writes: "There was, Mr. Wells tells us, blood on the moon the night he was born. There was also a conjunction of stars which gave the son of the fighting Wellses an itch to travel, take risks and see things. A fairy godmother likewise bestowed upon the youngster a nose for news, a sense of reality, not too much imagination and about as much literary grace as a man needs who can rely on his material rather than his manner to make others sit up and take notice. Mr. Wells takes root in no spot on earth and in no subject. His interests and activities have been as extensive as the globe itself. He does not pretend to be deep but he is certainly wide."

After sketching Mr. Wells' childhood and his youthful adventures in China, the New York Times continues: "He saw the allied occupation in Siberia at the end of the World War (the only war he mainly missed); he exposed the Japanese policies in Shantung; he exposed Italian methods of war in Ethopia, including the bombing of the Seventh Day Adventist Hospital at Dessye; he got himself aboard one of the American planes during part of the first round-the-world flight; he broke the existing record for a round-the-world trip, which he made in company with Edward S. Evans; he arrived in Japan just in time to be injured in the great earthquake; he traveled with the former Prince of Wales; he fought with a Chinese army and again with the Nicaraguan Loyalists; and only a dilated heart and an amoeba acquired in Ethiopa kept him out of the Spanish rebellion--and, as one guesses, gave him time to write the present book.

"The Wells' temperament is illustrated by an incident which occurred at the time of President Harding's death. Wells was asked to catch the train on which the late President's secretary, George Christian, was hurrying from Los Angeles to San Francisco. He caught it by jumping from the top of a taxicab to the floor plates of the locomotive. He got a brief

statement from Christian and the train proceeded. Then he was ordered to catch the train again and ride with Christian to San Francisco. This time he got another cab and raced the train to Oxnard, beat it, argued the station agent into flagging it and all for a story that he felt was unimportant. On another occasion he got a scoop on the story of the destruction of the City of Honolulu, the survivors of which were being brought to San Pedro on the army transport, Thomas. Wells had himself flown out to the Thomas, dove overboard from the plane, was picked up by the enraged captain of the transport, got his story, dove overboard from the transport and was picked up by the plane. He got the news twelve hours ahead of his competitors."

Outlining other methods used by Mr. Wells, the New York Times continues: "But jumping out of airplanes or on to locomotive floor plates was not the only ace in Mr. Wells' hand. He is no mean 'pipe-liner'. As he says:

"'One of my pipe lines' was the secretary of a certain legation whom I invited out for a time on a Friday evening early in 1932. We had cocktails at Cavendish with Rosa Lewis, dined at the Carlton, took in 'White House Inn', and went along to the Cafe de Paris. When that closed we adjourned to a dive in Soho---During our peregrinations my companion had made occasional references to an important development in European affairs, but the necessity of maintaining strict secrecy regarding it locked his lips. Copious quantities of champagne eventually served as an effective key, and at about half-past four in the morning he told me his government had been informed officially that Germany had notified Great Britain and France formally that under no circumstances would she pay any more reparations.'

"Mr. Wells, apparently as sober as a judge, hopped around to the British Foreign Office later in the morning and 'asked the news attache what he had to say about Germany's refusal to make any more payments on account of reparations.' Taken by surprise, the man confirmed the story by blurting out that 'we're going to protest.' So Mr. Wells had a scoop, stock markets rocked and statesmen worked overtime. From this little anecdote it may be seen that Mr. Wells possesses more than one kind of courage and fortitude, and that 'pipe-line' as a figure of speech has more than one meaning. The fact is that Mr. Wells is the sort of Richard Harding Davis hero (he set out to be one, though he has tried to be more accurate than Davis was) whom one expects to outfight, outguess and outdrink anything that walks on two legs. And the curious thing about the intimations one gets of this in the present book is that his good opinion of his own capacities does not make him obnoxious. He is obviously a good mixer, and any reader can see that he would make excellent company to

listen to for hours on end over a glass of malted milk or something."

His clubs are: Adventurers, (Chicago); Players, (New York) and Savage (London.)

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J.S.C.

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MARGERY WILSON
b. Oct. 31, 1898

Margery Wilson, author and educator, was born in Tracey, Barren County, Kentucky. Her parents were Holmes Baldwin and Hattie Lee (Yancey) Strayer. She was educated at Mrs. Collis' School, at Sandy Valley Seminary, and by private tutors. On May 12, 1927, she married Grover Partlett Williamson, a broker. They have one daughter, Betty Mildred, born August 29, 1928. Mrs. Williamson belongs to the Presbyterian Church and is a Democrat. Her home is at 1148 Fifth Avenue, New York, New York.

Margery Wilson, now known internationally as "America's Authority on Charm", began using her own charm and her own talents as a reader and lecturer. She also won a place in the world of motion pictures, appearing opposite Douglas Fairbanks, Senior in his second picture, Double Trouble.

At that time, Dale Carnegie had not assured the world that there was a definite science for the making of friendships. Nor had any others reduced to a technique the arts necessary to every personality trying to make some impression on an inattentive world. Such concerns were usually considered beyond the bounds of any but divine help. You had charm or you didn't. But Margery Wilson had a gift for bringing out the pleasing qualities in people, "digging out charm", and she had a vision of systematising the procedure and making it available to a vast number of people who were failing to make the most of their personal possibilities. It was not to be a surface veneer she offered, but an inner development of their own charm. ("If you don't have it, I can't find it,") she proclaimed. So Margery Wilson who had been interested since she was sixteen in drawing out others' hidden attractions, made her interest into a commercial venture in 1924. She was the daring pioneer in treating charm as a teachable principle.

Pupils were received personally and a widely-advertised correspondence school set up, and several volumes were written expounding her theories. The first was Charm, then Margery Wilson's Course in the Cultivation of Charm. Others became necessary later as the followers of her advice reached great numbers. It was not long before more than 200,000 pupils, mostly women, located in more than thirty-three different countries were turning to Margery Wilson for counsel on making more effective their personalities.

Miss Wilson, Mrs. Williamson in private life since her marriage to her manager in 1927, is reported to be altogether charming herself. Her large dark eyes looking out from her picture in the advertisements in the better magazines are familiar reminders of charm to many others besides her actual pupils. Her hobbies are not unrelated to her business. She enjoys the things that keep one fit mentally and physically, so she is a great walker and an observer of the new in dieting, and a great reader with a special interest in studying French. She reports her favorite recreation of all to be working with a difficult pupil." In that she is most fortunate, if her successful, large-scale capitalization of her original interest in people's possibilities of charm leaves the interest still fresh and unspoiled for her.

Miss Wilson belongs to the Woman Pays Club and the Intown Country Club, both of New York City.

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L.T.

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ROBERT BURNS WILSON
b. Oct. 30, 1850
d. Mar. 31, 1916

Robert Burns Wilson, author, poet, painter and novelist was born near Washington, Pennsylvania, the son of Thomas M. and Elizabeth (McLean) Wilson. His early education was obtained through the schools of Pittsburg, Pennsylvania, Washington, Pennsylvania, and Wheeling, West Virginia. In 1875 he moved to Frankfort, Kentucky, where, in 1901, he married Anne Hendrick, daughter of W. J. Hendrick, former Attorney General of Kentucky, to whom an only child, Anne Elizabeth, was born in 1902.

Robert Wilson's mother died when he was ten years of age. This event so saddened the boy's sensitive nature that it left a definite imprint upon his youthful character and personality which was to reveal itself in the years to come. True it is, that an aura of melancholy--a feeling of impending doom--permeates both his poetry and pictures. He was painting portraits at the age of nineteen and before he was twenty-one, had spent many months with a circus in order to study the anatomy of wild animals. He worked with equal facility in oils, water color, and crayon. It was some years later before poetry began to assert itself in his life, but it was destined to elicit more praise from the critics than had his paintings.

His first published poems appeared in the early eighties, when The Death of Winter was published in Harper's, followed by A Wild Violet in November, and Keats, which appeared in the Century Magazine. These were followed by a poem which many declare to have been his best, When Evening Cometh On. It appeared in Harper's for October, 1885, and has been compared

with Gray's Elegy. In 1887 his first volume of collected poems appeared under the title, Life and Love, said to contain his best poems. In 1894, his publishers brought out Chant of A Woodland Spirit, being a single poem of fifty pages, dedicated to the famous Kentucky novelist, John Fox, Junior , a close friend who often visited the poet at the latter's home in Frankfort. His Remember the Maine in the New York Herald in 1898, attracted national attention. Another volume of his poems were brought out in 1898 under the title of The Shadow of the Trees. His first and only novel was published in 1900, called Until the Day Break, but his prose fell somewhat short of his poetry and thereafter he confined himself to the latter. He also wrote the following poems: Lines to a Child; A Walk with a Child; Sonnets on the Winter Hill; The Angel of Sleep; Reed Call for April; My Lady Sleeps; The Song Soul; The Passing of March; Dust and Ashes, and, In Memoriam.

CRITICAL ESTIMATES

Although prolific of both pen and brush, Wilson spent most of his life in Frankfort in comparative poverty which as the Courier-Journal points out, "was not the fault of the period, the publishers, or even the public. It was due to an inherent and insuperable quality of temperament best described by the familiar term, 'unbusinesslike'". Illustrating this trait of improvidence and lack of business acumen on the part of artists, the article continues: "A crayon head of Christ by Wilson was so excellent that it was not credited as original when it was signed with the name of a young and then unknown artist and hung in an exhibition in one of the Eastern cities--Philadelphia, if memory is not at fault. Instead of getting publicity and recognition from the blundering judges, Wilson withdrew from the exhibition, crestfallen, angry at the injustice of the suspicion of his integrity, and for years declined to sell the picture. Eventually, when hard pressed he sold it in Frankfort for a fraction of what its value might have become had he exploited, as many artists would have done, the incident in Philadelphia."

Upon his death he was paid many tributes by civic bodies, clubs and literary societies.

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F.L.M.

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ANTHONY H. WOODSON
b. January 26, 1878
d. March 27, 1930

Anthony Woodson, columnist, was born in Woodsonville, Hart County, Kentucky. He was the son of Isaac T. and Loulie Belle Woodson. Mr. Woodson attended the public schools of Louisville and graduated from Louisville Male High School. He was a Baptist and a Democrat.

Anthony Woodson began his career as a newspaperman with The Louisville Times in 1899 working as a cub reporter. He immediately displayed his aptitude for press work and was soon promoted to the Court House beat from his role of police reporter, and thence to an assistant city editorship. His next advancement was to the office of city editor and from that post he was transferred to the telegraph desk. This school of training and shifting about in the various departments rounded out his experiences on the newspaper with, of course, his editorial writing and column conducting activities which interspersed his career. He left the paper for a short time in 1908 and when he returned he began his editorial writing. It was in the year 1922 that he became associate editor, and soon afterward his "Home Folks" column appeared in the columns of the Courier-Journal.

This column attracted wide attention throughout the state for its witticisms and human dialect. It was flavored with a philosophy and a "homey" air that won for it the following that remained loyal until Mr. Woodson's death. The Green River country was Anthony Woodson's home, and it was this locale that served as a setting for his stories and incidents that he wrote and the characters that he revealed. He was able to project the language of the mountaineer to his readers in quaint style---

a style that endeared him to the public and his following. The human philosophy of his characters of the Green River section, their peculiar outlook on life, and their manner of speech and custom, was a constant source of enjoyment to thousands of Courier-Journal readers.

Some extent of the popularity that was his, the honors of course, shared by his "Home Folks" column--may be realized by the interest his "battycake" breakfasts, annual affairs, created in Louisville among prominent citizens. These were intended to be of a humorous nature; fun and satire were their objectives and predominant characteristics.

CRITICAL ESTIMATES

Quoting from an announcement of a "battycake breakfast" which appeared in the Courier-Journal of June 12, 1926: "Anthony Woodson, conductor of the column in The Courier-Journal, will give his second annual 'battycake breakfast' to 'contributors' at the Cherokee Inn, 1053 Cherokee Road, at noon Friday. 'Miz Johnson,' who keeps the inn, is expected to have her hands full.

"'Hit will be held at Cherokee Inn, which is kep by Miz Johnson, who written the cook book. The menu will be water grounded Cawn meal battycakes and tree sirp, boiled ham on hickory coals, fried apples and creamed aigs.

"'The Rev. Dr. E. Y. Mullins, president of the Southern Baptist Theological Seminary, Louisville, and of the Baptist World Alliance, will discuss the status of potlicker as a food or a drink immediately following the breakfast, after which the programme will proceed as follows:

"'One-minute talk, 'one word' Harrison Robertson, chief of the editorial staff of the Courier-Journal; Two minute talk, 'The Truth about Sam Brashear,' Buford Larrimore; three minute talk, 'The Truth about Buford Larrimore,' Sam Brashear. (Interlude to pick up furniture.)

"'Four minute talk, 'What I Did Not Say the Last Time I Spoken At the Battycake Breakfast,' Tom Wallace, chief of the editorial staff of The Louisville Times; five minute talk, 'The History of Bullitt County. Hit being Onderstood That Nothin' Is To Be Said About the History of Bullitt County,' Judge Charley Carroll.'"

In the Courier-Journal of June 12, 1926, J. Thornton Connell speaks of Mr. Woodson's style: "Mr. Woodson's 'Homefolks' column, in the Courier-Journal, reflects certain social aspects of Kentucky with singular exactness. The difference between Mr. Woodson's humor, direct from the soil, and racy of the soil, and the strained and toilsome witticisms of the

ordinary column conductor is as great as the difference between the children of the poems of James Whitcomb Riley and Eugene Field, or the cartoons of Fontaine Fox, and the unlikelife puppets which caper in the harlequinades of conventional comic strip artists.

"Both farce and comedy have their uses and their devotees. Farce is plentiful. Comedy is rare. Mr. Woodson, with entire sympathy for his characters, produces in his column, the comedy of backwoods life, rich in its revealment of native keeness of perception and quaintness of expression and view. Such a column is relished by the Kentuckian because the life with which it deals is not beyond his experience, or at least not remote from vicinage, or at any rate, in a majority of cases, if truth be told, not far in the direction of his family tree."

A mention of "Tacky" of which Mr. Woodson was the author, appears in The Louisville Times of January 27, 1928: "'Tacky,' by Anthony H. Woodson, associate editor of The Times and author of the Courier-Journal's column 'Just Among Homefolks,' appears in the February number of the Golden Book Magazine. The article is reprinted from the Courier-Journal. The magazine's aim is to reproduce, monthly, specimens of the best writing, current and otherwise, which its editors are able to select. 'Tack's' inclusion is, of course, complimentary to Mr. Woodson, but it only serves to confirm a judgment long since arrived at by the readers of his column."

The Louisville Times of March 28, 1930, mentions his style of writing: "In this department Mr. Woodson, by his dialect stories, revealed his deep love for and his intimate knowledge of his native Green River country and its people. He blended delightful nonsense and an inimitable philosophy. He possessed a keen insight into an understanding of human nature in all its phases.

"The column was tinged with the tang of the heart of Kentucky. Its first installment drew admiration which ripened and increased the scope of followers. In homes throughout the length and breadth of the State, 'Home Folks' became a before breakfast appetizer and provided a hearty laugh to start the day right. The daily morsel which Mr. Woodson contributed depicted the quaintness of speech and manner that characterized some phases of rural life in Kentucky. He had a bright unusual and happy way of looking at things. One of his daily columns was reprinted several years ago in a magazine of national circulation.

"During his long newspaper career Mr. Woodson was a close friend of some of the most famous journalists, authors and artists, as well as other persons prominent in other

professions. His admirers included the late Dr. E. Y. Mullins, president of the Southern Baptist Theological Seminary, and Young E. Allison, distinguished editor and writer, and others who were frequent contributors to his column."

Quoting from the Courier-Journal of March 29, 1930, the late Reverend E. L. Powell, minister of the First Christian Church at the time, speaks of Mr. Woodson: "I may speak of him as a very dear friend whose 'Home Folks' column in The Courier-Journal I have always enjoyed, and in addition it was my privilege to marry him to his wife, Mrs. Angie Vaughn Burnett. I think he was one of the happiest bridegrooms I have ever known and was undoubtedly a devoted husband bringing back to the marriage relationship something of the idealism associated with the olden glory of the days gone by.

"His humor as it seemed to me was always a product of the soil which was absolutely genuine and unaffected. It simply bubbled forth as a spring and was without any artificiality--in other words he impressed me as one who was glad to be in God's world enjoying life and love in a perfectly wholesome way. I shall with his thousands of friends miss him, not as some men are missed as a physical presence, but as one misses the spring with its geniel and atmospheric glory, as one misses a whole summer time. I am glad indeed to have known this man and to have been brought under the influence of his fine personality. I can very thoroughly appreciate the love which his editorial associates had for him."

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(Louisville Free Public Library)

A.P.C.

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KYLE MONROE YATES
b. February 7, 1895

Kyle Monroe Yates, author and teacher, was born in Apex, North Carolina. He is the son of William Charles Manley and Della (Jones) Yates. His education was received at

Campbell College, Buies Creek, North Carolina; Wake Forest College, Wake Forest, North Carolina, where he received his Bachelor of Arts and Master of Arts degrees; the Southern Baptist Theological Seminary, Louisville, Kentucky, from which he graduated with a Master of Theology and Doctor of Theology degrees. He married Margaret Webb Sharp of Clinton, Mississippi, on August 24, 1922. Dr. and Mrs. Yates have three children, Kyle M. Junior, Margaret Jean and Ellen Sampey. Dr. Yates belongs to the Baptist Church and is an independent in politics. His residence is 402 Pleasantview Avenue, Louisville, Kentucky.

Dr. Yates has traveled extensively in England, Scotland, Palestine and Egypt. In England and Scotland, he was minister at London, Edinburgh and Glasgow, adding to the long list of pulpits he has filled in the United States and abroad. In his travels and in the course of his ministerial work, he has gained knowledge and experience which ably fits him for his work at the Southern Baptist Theological Seminary in Louisville, Kentucky, and for his lecturing activities in other parts of the country. These lectures include those given as Wilkinson Lecturer at the Northern Baptist Theological Seminary, Chicago, and as Bible Lecturer at Indianapolis, Indiana, Miami, Florida, and numerous other cities.

The Reverand Doctor Kyle M. Yates has held pastorates at Dover, Ft. Barnwell and Spring Garden, cities of North Carolina, and in Kentucky at New Castle, New Salem and Louisville. In 1922 Dr. Yates accepted an assistant professorship at the Southern Baptist Theological Seminary, later becoming associate professor. Since 1926 his capacity at the seminary has been that of Professor of Old Testament Interpretation. He has also served as associate editor of the Review and Expositor, an ecclesiastical publication of the seminary.

Beginners' Grammar of the Hebrew Old Testament was Dr. Yates' first book, and was published in 1927. It purported to be a short cut to a reading knowledge of Hebrew, teaching the student bare fundamentals necessary for an understanding of the language. His next work, written in 1932, is unpublished. However, bound copies of the manuscript are to be found in numerous libraries. The title of this unpublished work is, The Elihu Speeches. From Solomon to Malachi was brought out in 1934, and was followed by Prophetic Movement in Israel. The latter of these two is also unpublished, but bound copies of the work have been distributed.

CRITICAL ESTIMATES

An announcement of the publication of Dr. Yates' first book, Beginners' Grammar of the Hebrew Old Testament, is made in the Herald-Post of February 13, 1927: "The publication of

a simplified method of studying Hebrew, for both minister and layman, has been announced by Dr. Kyle M. Yates, professor of Old Testament Interpretation in the Southern Baptist Theological Seminary. It is expected that the new and simplified method of instruction will give the student a reading knowledge of Hebrew without the necessity of studying non-essentials, thus shortening the time required for a complete mastery of the subject."

Dr. Yates is a Mason. He is a member of the Kiwanis Club.

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BENNETT HENDERSON YOUNG
b. May 25, 1843
d. Feb. 23, 1919

General Bennett Henderson Young, author, attorney and Confederate veteran, was born in Nicholasville, Kentucky, the son of Robert and Josephine Henderson Young. He enjoyed the best of educational advantages, attending Bethel Academy, Nicholasville, Kentucky, Centre College, Danville, Kentucky, and Queen's College, Toronto, Canada. He graduated in law, from Queen's College, Belfast, Ireland, returning to America to practice. He received an honorary Master of Arts degree from Southwestern Presbyterian University, and a Doctor of Laws degree from King's College, Tennessee, in 1891. He

married first, Mattier R. Robinson in 1866, who died in 1891 leaving two sons and two daughters. In 1895 he married Eliza S. Sharp. He was a Presbyterian and a Democrat.

In addition to a lucrative law practice, General Young was an antiquarian and historian. He wrote A History of the Kentucky Constitution; History of Evangelistic Work in Kentucky; History of the Battle of the Blue Licks; History of the Division of the Presbyterian Church in Kentucky; The Battle of the Thames was written for a Filson Club publication in 1901; Kentucky Eloquence; Prehistoric Men of Kentucky; Confederate Wizards of the Saddle; and Doctor Gander and other stories.

General Young served in the Confederate army under General John Hunt Morgan, the noted Kentuckian, and was in command of St. Albans raid. After Morgan and his men were captured, Colonel Young was held a prisoner at the Ohio penitentiary, also at Camp Chase and at Camp Douglas, Chicago, escaping to Canada in 1864. He was directed to organize the return of escaped Confederates to the South and became the subject of an extended extradition trial. He assisted in organizing resistance to the Federal drafts in the West, and twice ran the blockade at Wilimington, North Carolina, under heavy fire. Being barred from President Johnson's amnesty proclamation, he was compelled to live abroad until June, 1868, when he returned and settled in Louisville, Kentucky. In 1878 he was appointed by President Hayes commissioner from Kentucky to the Paris Exposition, and in 1890 was a member of the Fourth Constitutional Convention of Kentucky.

He was major-general in command of the Kentucky Division of the United Confederate Veterans, and President of the Kentucky Confederate Home. General Young was in charge of Kentucky State Institutions for the Blind; president, Jefferson Davis Home Association; moderator, Presbyterian Synod of Kentucky. He assisted in the reorganization of the Louisville and St. Louis Air Line Railroad and of the Louisville, New Albany and Chicago Railroad, since known as the Chicago, Indianapolis and Louisville, becoming president of the latter line in 1883 only to resign the following year due to dissatisfaction brought about by his efforts to limit Sunday traffic. In 1884 General Young was president of the Southern Exposition at Louisville; in 1885 he constructed the cantilever bridge over the Ohio River between Louisville and New Albany, and in 1886, organized the Louisville Southern Railroad. He was for many years the president of the Bellewood Seminary and the Kentucky Presbyterian Normal School, Anchorage, which he helped to endow. He was president of the Polytechnic Society of Kentucky, placing its affairs on a firm basis, and making it one of the leading literary institutions of the United States. He was an honorary member of the Louisville Board of Trade being the

youngest man ever to receive that distinction. He was one of the organizers of the Central University, Richmond, Kentucky, and of the Louisville Presbyterian Theological Seminary, serving as a trustee of both. He was also president of the Louisville Free Public Library. For fifty years he was president of the Sunday school of the Stuart Robinson Memorial School. A letter of tribute was sent to him by President Wilson.

General Young was considered one of the foremost authorities on the early mound builders of Kentucky, and his collection of prehistoric relics of Kentucky was the largest of its kind in existence.

CRITICAL ESTIMATES

Concerning the death of this great public-spirited citizen, the Louisville Courier-Journal of February 25, 1919, writes: "The news of the death of General Bennett H. Young has a personal interest for very many people in wide and various circles of society; for General Young was, indeed, a many-sided man, and on every side an active and positive man. As soldier and civilian, as churchman and lawyer, as historian and orator, as promoter of civic and fraternal interests through a long life of abounding vitality his energies were exceptional.

"He endeared himself particularly to his comrades of the Confederacy, at the head of whose organization of surviving veterans he served for a time; he was zealous in his labors in the cause of Louisville's public library, while the breadth of his sympathies is indicated by the fact that perhaps among none is his death more regretted than among the negroes, who had ample reasons for regarding him as a friend.

"Most people who knew him, and the vigor and variety of his activities will read with a feeling of surprise that he was nearly 80 years old".

General Young was a member of the Filson Club, Louisville.

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F. L. M.

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LEANE ZUGSMITH
b. 1903

Leane Zugsmith, novelist, was born in Louisville, Kentucky, the daughter of Albert and Gertrude (Appel) Zugsmith. She was educated at Goucher College, Baltimore, Maryland, the University of Pennsylvania and Columbia University, New York City, New York. She is Jewish and unmarried. Her address is Sheridan Square, New York City, New York.

Miss Zugsmith is the author of the following: All Victories Are Alike; Goodbye and Tomorrow; Never Enough; The Reckoning; A Time To Remember; and Home is There You Hang Your Childhood. She has also written numerous short stories which have appeared in such periodicals as the American, Mercury, Scribner's, New Yorker, Story, and other magazines.

CRITICAL ESTIMATES

In a review of The Reckoning, the New York Times of March 18, 1935, states: "Leane Zugsmith is a woman novelist who knows her way about. She tries her hand with a wide variety of characters from all sorts of backgrounds and reveals a remarkable below-the-surface understanding of them all. She has a clear eye and a receptive ear; she has the feel of things and she is intelligent. On top of the tableland of her shrewd observation she erects structures in psychology--her people. Now there is more in heaven and earth and humanity than her psychology dreams of, but compared with the merely clever

novelist who go in for the new psychology patterns, she will be found to have the dimensions of depth. Miss Zugsmith is a tired idealist turned defeatist. Her philosophical conclusion is that life goes on and on. Whatever is, is neither right nor wrong. It just is. But she has the gift of story-telling."

In Never Enough, Miss Zugsmith celebrated the years of the twenties. Each of its ten sections was headed by the slogan appropriate to its years, from Back to Normalcy to Don't Sell America Short! Eight sets of characters, only rarely impinging upon each other, went their several ways through the years of post-war confusion, speculation and boom, to wind up in the morass of depression. There were real people, good sense and certain unusual touches in the book which stood out from the ruck of its season as a superior novel.

Of her A Time to Remember, the New York Times of September 13, 1936, says: "A Time to Remember reveals what Leane Zugsmith's stories have so often suggested: that her insight contributes new significance to the material she shares with even better writers. That her method is perhaps inadequate remains true; A Time to Remember is definitely the work of one who has learned to measure her effects within the bounds of the short story, and some of it has just the sharp but temporary impressiveness of a good short story. What is perhaps more important at the present moment, however, is that Miss Zugsmith has tried to give a picture of an important clan in modern American Society--the white-collar employes--and that it is a convincing one; it may look like only a photograph at times, but it represents people who should have had their pictures taken a long time ago.

"The people in this clan, certainly, are those whom foreigners see most vividly when they examine the face of America, and it is their speech that is so readily identified with the native folk spirit. For the purposes of her narrative Miss Zugsmith has selected characters from a definite occupation, but what they symbolize, what they are linked to is apparent; much more apparent, indeed than what they want."

The above review concludes with the statement that, "The insight that seems so valuable in Miss Zugsmith's work, and the fervent, sharp portrayal that never stoops to exclamation, are what give the book its immediacy."

The Book Review section of the New York Times, July 18, 1937, states of her Home is Where You Hang Your Childhood: "When a writer who is known as a novelist publishes a volume of short stories one too often has the impression that he is merely emptying out a desk drawer. The resultant product is very apt to be trivial and uneven. Leane Zugsmith, however,

has always been equally expert at both forms of fiction; the qualities which have distinguished her novels characterize as surely the best of her shorter work. Thus, despite its awkward and deplorable title, Home is Where You Hang Your Childhood, has merits beyond the ordinary. A collection of ten tales--rigorously chosen, it appears, from a much larger output--it is as excellent on a minor scale as Never Enough or A Time to Remember. It gives scope, in fact, for a firmness and delicacy of touch which are peculiarly Miss Zugsmith's own, and which to some extent she has had to sacrifice in choosing large, turbulent canvasses for her novels.

"Several of these stories, notably King Lear in Evansville, have already attracted attention in various anthologies."

The above review concludes with the statement that "Home is Where You Hang Your Childhood is a distinguished and rewarding book."

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F. L. M.

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JOSEPH SEAMON COTTER
b. Feb. 2, 1861

Joseph Seamon Cotter, author and poet, the son of Michael and Martha (Vaughn) Cotter was born in Nelson County, near Bardstown, Kentucky. At the age of twenty-two he entered a night school in Louisville and in ten months completed the grades from the third to the eighth inclusive. On July 21, 1891 he married Maria F. Cox, of Louisville. They had three children, all deceased. His home is 2306 Magazine Street. He is an Episcopalian.

It is recorded that Joseph Cotter could read before he was four years of age. At eight, he went to work to help support the family and was a day laborer until the age of twenty-four. He is wholly self-taught in literature and composition.

After finishing night school he became a teacher in the Cloverport, Kentucky, public schools, conducting a private school and taught at Western Colored School. Returning to Louisville, in 1893, he founded and was principal of the Paul Lawrence Dunbar School. Since 1911, he has been principal of the S. Coleridge Taylor School. To him goes the credit for introducing story-telling into the colored public schools and for the inauguration of the annual public library story tellers contest.

A Rhyming published in 1895 was Joseph Cotter's first work. Three volumes of verse followed. Links of Friendship, was a collection of lyrics; Caleb, the Degenerate, a four-act poetic drama said to be the only one written by a negro; A White Song and a Black One, ballads of racial inspirations and aspirations completed the trio in 1909.

Productions in varying fields have been interspersed among his subsequent larger works. His efforts at the short story was demonstrated by negro tales, and at one-act plays by My Mother's Family and Caesar Driftwood. Nor have songs been overlooked. I'M Wondering is dedicated to Miss Myrna Sharlow. He wrote a response to Paul Lawrence Dunbar's, After a Visit to Kentucky. A unique bit of writing, a poem of considerable length and much originality, is A Sequel to The Pied Piper of Hamlin; A Negro Love Song is said to be among the cleverest things he has written.

In 1926, Opportunity, a journal of negro life and the official organ of the National Urban League awarded third prize to Joseph Cotter for his poem, The Tragedy of Pete. There were over thirteen hundred entries and twenty-one prizes.

CRITICAL ESTIMATES

A criticism of A White Song and a Black One in the Louisville Herald of August 5, 1909, says in part: "He writes in a variety of measures, and in most cases with a great degree of

ease and beauty and has chosen in most cases to write of his own people and their present-day problems using a kindly bit of satire here and there. It is because Cotter's verse has a saving grace of humor that he receives such a respectful hearing when he inclines to soberer thought and deeper philosophy. Unquestionably he possesses a clear insight into the life of his race--its elements of pathos and the qualities of its inspirations which are so rapidly being attained. In writing of the aspirations of the colored race to 'salvation through labor', in treating with sympathetic hand the engaging foibles of his race, and in a sure grasp of the real solution of the problems of the negro, Cotter presents a volume that places him in the vanguard of negro poets."

From the Louisville Herald of October 26, 1919, we cite two paragraphs: "The names of only two Kentucky negroes appear in Who's Who in America. One is that of the late Bishop Alexander Walters, who died some time ago and the other is that of Joseph Seamon Cotter, principal of the S. Coleridge-Taylor School of Louisville, who has made a name for himself not only as an educator but as an author. It was only recently, at the request of the Author's League of America, he joined that organization which counts among its members the best-known writers of this country. He is one of the most remarkable men of his race. This paper says further: Cotter's response to Paul Lawrence Dunbar's After a Visit to Kentucky, was exceedingly well done, but his Negro Love Song is the cleverest thing he has written hitherto. His work has been praised by Alfred Austin, Israel Langwill, Madison Cawein, and other excellent judges of poetry. Cotter is a great credit to his race and he has won by his quiet unassuming life and literary labors, the respect of many of Louisville's most prominent citizens."

The Courier-Journal of August 22, 1920 says: "Joseph Seamon Cotter, principal of the Samuel Coleridge-Taylor School for negro children is nominated as the South's premier negro poet, a worthy successor to the author of Just Before My Eyelids Close in Sleep. Cotter's style is versatile. Philosophy, spirituality, negro lore, negro dialect, nature poems, love poems and even humorous pieces are found among his works. Four of his best pieces of work were written to his son, Joseph S. Cotter, Junior, himself a poet, who died last year at the age of twenty-three. Destiny, written in memory of this son, well illustrates the tenderness of sentiment and gentleness of touch which are woven into the author's poems."

The Town and Country Review (London) of July, 1934, in a biographical sketch adds the following: "One of the outstanding negro writers about negroes is Professor Joseph S. Cotter, whose Negro Tales is an important addition to the growing new literature, well deserving a place of its own by reason of its clear style, its candour, and the newness of the material. Professor Cotter is practically a self-taught man; his life has been one of hard unremiting toil, steadfast hope in the face of the mighty odds of race and

poverty, and patient industry. His stories of city negro life are remarkably bald and candid, he seems to use a scalpel rather than a pen; to discover rather than to describe. His utter candour about his own people, and the unadmirable types he has chosen to portray, make his tales a series of surprises or perhaps a series of surprising revelations. Colonel Bennett H. Young, Commander-in-Chief of the United Confederate Veterans says, 'I know his literary productions, and I know his spirit, and I consider him one of the most remarkable negroes in America. He has literary attainments that I have not observed in any other man of his race. He also has the proper spirit and recognition of the relations between the white and the black man.'

"Professor Cotter, in a new literary history of Kentucky called Kentucky in American Letters, is the only one of his race mentioned and is described as Kentucky's only negro writer of creative ability."

The Herald Post of June 16, 1935, comments as follows: "Never before has there been published a sequel to Robert Brownings immortal poem, The Pied Piper of Hamlin. Of course you have read the Pied Piper many times, but we suggest you get the book from the library or down from your book shelf and read it again, then add to it this interesting sequel by Joseph S. Cotter."

Joseph Cotter is a member of the Board of Directors of the Colored Orphans Home Society, The Newsboys Union Sunday School, the Kentucky Negro Educational Society, Louisville Colored Teachers Institute, Association for the Study of Negro Life and History, the National Story Tellers League, the National Association for the Advancement of Colored People and by special invitation, the Authors' League of America.

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Life's Dawn and Dusk
Twenty-Fifth Anniversary of Colored Parkland or Little Africa,
Five Hundred Principal Ports of the World One-Act Plays, Songs

SOURCE MATERIAL

Who's Who in Colored America (1933-1937)
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Kentucky in American Letters (1913)

ADDITIONAL
REFERENCE

Kentucky Colored Authors' Scrap Book
(Louisville Free Public Library)

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CLAYBRON W. MERRIWEATHER
b. May 7, 1869

Claybron W. Merriweather, negro author and poet, the son of Claybron and Ann (Hatcher) Merriweather was born in Christian County, Kentucky, near Hopkinsville. He attended first a country school, then the free public schools, finishing at what was then known as State University, at Louisville, now Simmons University on the Dixie Highway in this city. On February 8, 1937, he married Odie (Wingo) Overby. He is a member of the African Methodist Episcopal Church and an independent in politics.

Claybron Merriweather received his early education in a typical country school house: one room equipped only with peg-leg benches of undressed boards and a meager supply of blue back spellers, slates, pencils and McGuffy readers. After attending State University in Louisville he returned to Hopkinsville where he is now not only a practicing attorney but also a poet of distinction, a painter, and a leader of his race in western Kentucky.

His first work Lights and Shadows was published in 1905 and it was not until 1924 that his second production The Voice of the Soul appeared. Three other volumes followed more closely, the last, Goober Peas, being published in 1931.

CRITICAL ESTIMATES

John Bond in a letter to the Courier-Journal, July 6, 1924 says: "The third book by a Kentucky negro author is that of C. M. Merriweather, a successful lawyer of Hopkinsville. The Voice of the Soul a little volume of poems and prose in which the attempt is successfully made to express some of the deeper emotions of the human heart. The poem Simple Life expresses his philosophy of life and begins as follows:

Simply live for all the world; simply love
your fellow man;
Be not bound by creeds or isms,
Always do the best you can."

Quoting from a leaflet containing opinions on Merriweather's The Pleasures of Life we give: "Between these modest boards we discovered a writer entitled to stand by the best of his race, a negro to place by the side of Countee Cullen and Joseph Cotter and that's very high praise," and "Claybron W. Merriweather of Hopkinsville, Kentucky, has published a pleasant collection of verse, under the title the Pleasures of Life."

In Bishop Charles H. Phillips' introduction to Goober Peas he says: "Goober Peas, the title of the book is suggestive as well as significant. The author explains in his own words, how he fell upon the name: 'taking a cue from a common plant peculiar to southern soil, the pea nut, from which more than one hundred varieties of products have been made I have given the book, the name, Goober Peas!" He continues: "Mr. Merriweather tells the story of the poor illiterate, sometimes called the 'old time Negro', in dialect verse, how his common sense and philosophy of life have been able to conquer conditions that might have extinguished the hope and aspirations of others under like circumstances."

The publishers said of this book: "The author's happy faculty of putting into verse the happy philosophy of his people, is especially well-done in this fine collection. His previous works have shown his love of good literature, as well as his ability to write it, and give to the world in this way the result in books that have an emotional as well as an artistic appeal. Throughout the work is shown the author's philosophy, which he has stated in these words: 'To appreciate the beautiful in nature and life is to be happy', a really great truth, that all people might well accept with profit. Not since the days of Paul Lawrence Dunbar, forty years ago, has any writer been sufficiently in touch with the negro and inspired to present them as they are in their humble homes, and living a philosophy born of conditions that could not be overcome."

A paragraph in the Courier-Journal of July 31, 1932, reads: "The more cheerful of the negro spirit abounds in this little book, Goober Peas, by an able negro, Claybron W. Merriweather of Hopkinsville, Kentucky. A graduate of Simmons University, Louisville, he has pressed forward from an early background of limited opportunities. He has studied, read, taught, travelled, painted pictures which have been exhibited in New York, Chicago and elsewhere and has written a few books. The present one is pervaded by a thoroughly wholesome personality, aware of the need for resolution, work, courage, self-knowledge, self-control. Pain, struggle, sadness are not absent--but they are tempered by a wisdom and common sense which keep the pages in the key of C Major."

John Wilson Townsend in an appreciation of Merriweather in the Lexington (Kentucky) Herald of August 9, 1932, quotes Elvira Sydnor Miller as saying: "This man Merriweather is a very gifted man. When he writes of his people, their laughter and tears,

their humor, their love of music and their child-like nature as he does in his Goober Peas he is fine. He tells me he is one of a family of ten, a patient, tired mother so poverty stricken that in winter her little brood gathered around a fire made of old tree stumps, their feet bound in rags to keep them from freezing. This song-bird in the nest worked at many things for a living, in a barber shop, on farms, in a hospital, worked at everything to make money and gain an education. Prominent people befriended him, praised him, gave him books. He was so enthused over nature that he took old bits of wrapping paper and charcoal and made pictures of scenes that charmed him. After he got colors he took prizes at the state fairs for his drawings, some of which now hang, I believe, in the negro free library in Louisville. Merriweather has traveled a lot in this America of his, he is familiar with the finest music of the great composers, has read extensively, is modest, and appreciates a word of praise. Give this son of song a great big hand: Fame should not be color blind."

Of The Pleasures of Life, a Louisville Herald re-print in a small leaflet says: "The most inspiring book written in a half century. It touches the life and philosophy of the lowly, as well as the asperations of the learned. We meet a genuine poet for the first time."

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The Voice of the Soul	(1924)
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The Pleasures of Life	(1928)
Goober Peas	(1931)

SOURCE MATERIAL

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