

of course they are in "Our Rime and Music Book." Then came a Morning and an Evening Song:

I love the morning songs so well,
I love the birds and sun;
I love to go to school each day,
Because there we have fun.

The word *there* was suggested by the teacher to make the proper rhythm. The Evening Song took the form of a lullaby, as they had just been reading Christine Rosetti's *Lullaby*.

A mother is singing her baby to sleep,
Lullaby, lullaby, lullaby.
While father is watching his pretty white sheep,
Lullaby, lullaby, lullaby.

The third line was given "While father is watching his sheep." The teacher showed that this line was not long enough to fit the first and the other words were supplied. The music to this one is especially lovely and the children are delighted with it.

and they also sang them at the auditorium in March.

Every day or so some child wants to make a song, so the book is steadily growing. And inspired by the efforts of this class, some of the other classes are trying to make songs for themselves.

ELIZABETH M. GRUBB

SOME HISTORICAL ROMANCES OF VIRGINIA

ONE of the earliest historical romances of Virginia is *Swallow Barn* by John Kennedy. It was written in 1832, and is a story of an old Virginia home on the James River. While this book was popular in its day, and is still considered a standard of its kind, it is rather appalling to the casual reader of this day, with its slow movement, its somewhat ponderous

EVENING SONG

A mother is singing her baby to sleep: Lulla--by! Lulla--by! Lulla--by!

by! Lulla--by!" While father is watching the pretty white sheep: Lulla--by! Lulla--by! Lulla--by!

Spring songs are now being made:

Spring is here,
Flowers are blooming;
The sunshine is bright,
And the bees are humming.
Summer is coming!
We love it well.
That is the news
That the bluebirds tell.

The class entertained the first grade teacher of the city at their meeting in March by singing a group of their songs

style, and above all the fearful illustrations one meets in the old volume. Its content, however, is worth while, and if one is brave enough to read it, the reward is a delightful picture of old plantation life. It is said that Thackeray knew and liked Kennedy and his stories of old Southern life, and the tradition is that he asked Kennedy to write a chapter for his novel, *The Virginians*. The fourth chapter of the second volume of

The Virginians is said to have been written by Kennedy, but this is not certain.

Certainly, it is a source of pride that Thackeray chose our state as the scene of his historical novel, and Castlewood, Westmoreland County, Virginia, as the estate of the Esmonds. In the opening paragraph he describes the portraits of the two Virginians, brothers, who fought on different sides in the Revolution—one a Colonel in scarlet, the other a General in buff and blue; This is a favorite theme with us in the Civil War. We are apt to forget it could be done in the Revolution also.

Of a little later period is John Esten Cooke, born in Winchester, Virginia, an important writer of the older group. His romances are in two divisions, those of Colonial or Revolutionary times, and those pertaining to the Civil War period. To the former class belongs *The Virginia Comedians* (the title of which is echoed in Ellen Glasgow's *Romantic Comedians*), and the best known of the second group is *Surry of Eagle's Nest*, which tells of Confederate heroes and brave deeds. Cooke stated that the aim of his novels was "to paint the Virginia phase of American society, and do for the Old Dominion what Cooper has done for the Indians, Simms for the Revolutionary drama in South Carolina, Irving for the Dutch Knickerbockers, and Hawthorne for the weird Puritan life of New England."

Both John Kennedy and John Esten Cooke have given us the story of the old South, the early Virginia, as they knew and loved it; and historically they are important chroniclers. Through their idealistic treatment they belong to the romantic school.

As he grew older, Cooke admitted that he was being supplanted by the writers of the more realistic school just coming into vogue. These had more care for style and composition, but they still had romantic tendencies, and would be considered romanticists today. The leading figure of this school is Thomas Nelson Page.

Page started writing stories and sketches for magazines and newspapers, and *Marse Chan* was first published in Scribner's Magazine in 1884. It was two or three years later that *Meh Lady* and *Unc' Edinburg's Drowndin'* were combined with *Marse Chan* to form the volume *In Ole Virginia*, which is said to be the most popular of Page's works.

Born in 1853, Thomas Nelson Page was a child during the Civil War, and was at the impressionistic adolescent age during the era of reconstruction, so that these times of which he writes are "bone of his bone, flesh of his flesh."

This time of reconstruction is chronicled in his *Red Rock*, that old plantation that "partly in Virginia and partly in the land of memory." And it is evident that he loves the old country and the old manners, for his introduction sets these before us so vividly and yet so tenderly that our hearts are touched by *Miss Thomasia*, and we find ourselves longing for that time, before the War, "when even the moonlight was mellow."

It was given to Thomas Nelson Page in Virginia and Joel Chandler Harris in Georgia, should be regarded as "good-will ambassadors" in those by-gone days when North and South were joined together but not united. Page himself states in the introduction to the Plantation Edition of his works that he has "never wittingly written a line which he did not hope might tend to bring about a better understanding between the North and the South, and finally lead to a more perfect union."

And we do find in his stories that he keeps prejudice in leash by such impartial means as are in his power: the two little Confederates, loyal with the intensity of youth, yet dig a grave in their garden for the Federal soldier; *Meh Lady*, torn between heart and conscience, surrenders her love finally to a Yankee Colonel; and the hero of *Red Rock*, the ideal Southern cavalier, married a Northern girl.

Page differs from Joel Chandler Harris in his treatment of the Negro. Uncle Remus tells of Brer Rabbit and Brer Fox, who in reality are Negro characterizations, touched by the imagination of Uncle Remus. Page's Negroes speak more of white folks, of doings at the big house, of Marse Chan and Meh Lady. Through his Negroes Page speaks to us and tells us of the life of those times and of the affection existing between the Virginia gentleman and his slaves.

To sum up, Page may be considered the historian of the Virginia that is past, of that romantic era that ends with the nineteenth century.

The third stage of the historical novel in Virginia is represented mainly by Mary Johnston and Ellen Glasgow, and they bring us to the present day.

Ellen Glasgow is said to typify better than any other Southern novelist the change from the old-fashioned to the modern. Page looks back to what has been as "the most glorious chapter in Southern history." Miss Glasgow brings to her work hope for the future along with interest in the past. *The Battleground* is an excellent example of the historical romance; but most of her novels belong only partially to this class, as they are realistic stories of present times with emphasis on historical tradition.

In fact, Miss Glasgow seems to make the present grow out of the past, and uses the old life and manners not merely as a background but as a positive influence for good or ill. With history occupying this important place in her novels, she gives great care to her material and excels in the use of romantic details as part of her local color.

In taking up Mary Johnston, we come to the foremost writer of historical romances in Virginia today. Her novels conform to every requirement of the historical romance, besides being intensely interesting. Her later novels do not equal her earlier works, though she remains faithful to her chosen field.

Nothing can dim the glory of her achieve-

ment of these earlier works. They are *Prisoners of Hope*, *To Have and to Hold*, *Audrey*, and *Lewis Rand*. In these novels, the historical background is faithful, picturesque, and the style is interesting to modern readers, while the plots are often sensational. What could be more dramatic than the opening of *To Have and to Hold*, when the ship from England comes into Virginia with wives for the colonists, to be paid for with tobacco?

In *Lewis Rand* the ending is most striking, as the hero gives himself up to justice for killing a man in blind anger. "The reason sounded foolish," said one onlooker, "but I've got it right. He said he must have sleep."

Prisoners of Hope was Miss Johnston's first novel, and it is thrillingly interesting. It is seventeenth century Virginia with settlers, planters, Indians, and a love story of appealing and yet tragic interest.

Audrey is a story of Colonial Virginia, also, of a later period than *Prisoners of Hope*. It begins with the expedition of Governor Spotswood over the mountains, and later the scene shifts to Williamsburg, where there is still today pointed out a little wooden building called "Audrey's House." It is the love story of a nameless girl of the woods, Audrey and the man of the world and aristocratic beau of Colonial society. The Virginia woods, the Colonial capital, and the spirit of those times, seem very real in this book, and the beautiful Evelyn Byrd gives added charm and romance to the story.

Audrey was so well received as a novel that it was made into a play and given on the stage in Richmond, but it was not a success and was soon taken off. *To Have and to Hold*, however, was a great success in moving pictures and a photoplay edition with scenes from the picture has been published.

After meeting Evelyn Byrd in *Audrey*, it is interesting to read her love story from another point of view, as set forth in

Marion Harland's book, *His Great Self*, in which William Byrd is shown as forbidding the marriage of his daughter, Evelyn, to her Catholic English lover, and we all know the tradition that she later died of a broken heart. The book is well worth reading, picturing as it does the Byrd family life and the social life of the river-estates, mainly Westover. At this time, with a Byrd Governor of Virginia, it seems especially interesting. It is delightful, also, to follow with the author the housekeeping of the second Mrs. William Byrd of Westover. She is portrayed as enveloped in snowy apron putting up her famous preserves, or with recipe before her concocting some unusual delicacy, all the while gossiping or discussing her excellent husband and step-daughter, Evelyn. One dinner is described in detail and a footnote is added to the effect that this is a true menu, handed down from that time. And of course Marion Harland, the author, knew what she was talking about, as she was also the author of the famous cook book.

Another book of Virginia life, though not by a Virginian, is Hopinson Smith's *Colonel Carter of Cartersville*, too well known to need any introduction. Mrs. Roger A. Pryor, author of *Reminiscences of Peace and War*, wrote also a pleasing historical romance of Virginia, *The Colonel's Story*, where the old Colonel loves from childhood the young heroine who marries a boy young like herself.

And so it goes. There are many historical romances, and they seem native to Virginia soil. Each of us is apt to have a favorite—either author or novel—one that we think of instinctively as especially interesting. One person selects John Esten Cooke, because he grew up on his romances, another says *Red Rock* is a masterpiece, while another chooses Mary Johnston as the real magician.

Yet Mary Johnston's stories of Civil War times, *The Long Roll* and *Cease Firing*, were never popular. She seems to catch the spirit of Colonial times better than that of

the War between the States. Perhaps she attempts to much in the way of serious writing in these two, for they never had the appeal of her novels of earlier historical setting. These are perhaps too much history, instead of history used merely as a background for a romance, as she knows so well how to do.

Most of us, however, have to dig back into memory and wonder what impressed us most years ago when we read these books for it is a fact that we do not read them now. It seems really a great pity—historical romances should appeal to us still. Surely they do not go out of style; the very background of a former age is what makes them valuable. And it would be good for us to read more of them today—to dip into other times and forget a little all modern problems, in living again the real hardships of earlier and harder days; to mix with a people who knew how to live, how to love, and whose characters show a strength of purpose, a steadfastness, that we must admire. These are the early Virginians, the Colonials, the Confederates, and their stories tell of "old, unhappy, far-off things and battles long ago."

LUCY MCILWAINE DAVIS JONES

THE AMERICAN LIBRARY ASSOCIATION: ITS BEGINNINGS

THE origin of the American Library Association was briefly discussed by Carl H. Milam, Secretary of the American Library Association, at a recent meeting held to consider the implications of the new Graduate Library School at the University of Chicago. A grant of \$1,385,000 for the establishment of such a school has recently been made by the Carnegie Corporation. In part, Mr. Milam said:

"Fifty years ago there were comparatively few libraries and such libraries as existed were not much like those we know today. They were collections of books carefully