







JEAN THOMAS  
The Traipsin' Woman



# "JEAN THOMAS : The Life and The Legend "

a collection of items  
of a great life  
by:

Jerry Groce  
for Professor Cooper  
History 240  
Fall 1984

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Today



JEAN THOMAS

(Biography)

Born Jeanette Bell, November 20, 1881, in Ashland, Kentucky, she was the daughter of George and Kate Smith Bell. After graduation from Holy Family School, she attended business school and became a court stenographer. Her first position took her through the mountains into several communities, where she learned much about Appalachian and particularly Kentucky folklore.

She also learned about the folk songs of the area and began collecting them, first as a hobby, later as part of a dedicated work to save the songs for her people.

She worked in New York as a free lance writer and had her work published in several magazines. She also worked for a National League Baseball team in New York. She met and married Bert Thomas of New York. Later they were legally separated and she went to Hollywood, where she worked as a script girl for Cecil B. DeMille.

In 1930, at the age of 49, she organized the American Folk Song Festival, a "Singing' Gatherin'" as she referred to it. It was patterned after the Singin' Gatherin's she attended in the Kentucky mountains years before. The people from a surrounding region would gather to sing the songs of their childhood, old hymns, folksongs, chanteys to mountain music made with the gourd banjo, the dulcimer, the fiddle and other simple instruments.

She wrote nine books dealing with the Kentucky folklore: Devil's Ditties, The Traipsin' Woman, The Singing Fiddler of Lost Hope Hollow, Ballad Makin' in the Mountains of Kentucky, The Singin' Gatherin' (Tunes from the Southern Appalachians), Big Sandy, The Sun Shines Bright, Blue Ridge Country.

During the war years (World War II) the Gatherin's were simpler and smaller. But after 1943 they were resumed with crowds attending them, becoming larger each year.

The Gatherin's were always held in a natural amphitheater on the land adjacent to her home. The first festivals were held at her home on Mayo Trail, the others at the home to which she moved on Cogan Street in Ashland.

Because she collected artifacts and memorabilia of all kinds, her home became a treasure house of the passing times, antiques and trivia increasing in value in the passing years.

As her home assumed museum proportions she expressed the wish that the state of Kentucky would take it over, complete with furnishings and use it for a museum.

Not until after she had entered a nursing home, when her nephew and niece offered it for her, were funds found to make that wish possible.

Carl Sandburg (noted poet) said of her: *She knows her people and their songs, has lived long with her materials and has framed them in book-scheme that is an admirable accomplishment. Jean Thomas gets our praise for devotion and skill in rendering her people.*

Erskine Caldwell (noted author) said to her: *I think you are the one person in this country to write a volume covering the mountain region from Virginia to Georgia.*

*Construction for the Appalachian Park funded by the Kentucky Convention Community Centers, and Recreation Fund through Fivec Development District. Interpretation of this project funded in part by the Kentucky Humanities Council.*





An early photograph  
of Jean Thomas.

"The Singin'  
Fiddler" of Lost  
Hope Hollow,  
Governor Happy  
Chandler and Jean  
Thomas at one of  
the early folk  
song festivals at  
Mc Huffey Log  
School.







Miss Thomas receiving a  
recognition award at one of the  
early folk song festivals in front  
of the Mc Huffey Log School.





Jean Thomas often showed her home to tourist. This was a common practice. People came from various places to Ashland to see the museum "Wee House in The Woods" and its valuable, historic memoirs.



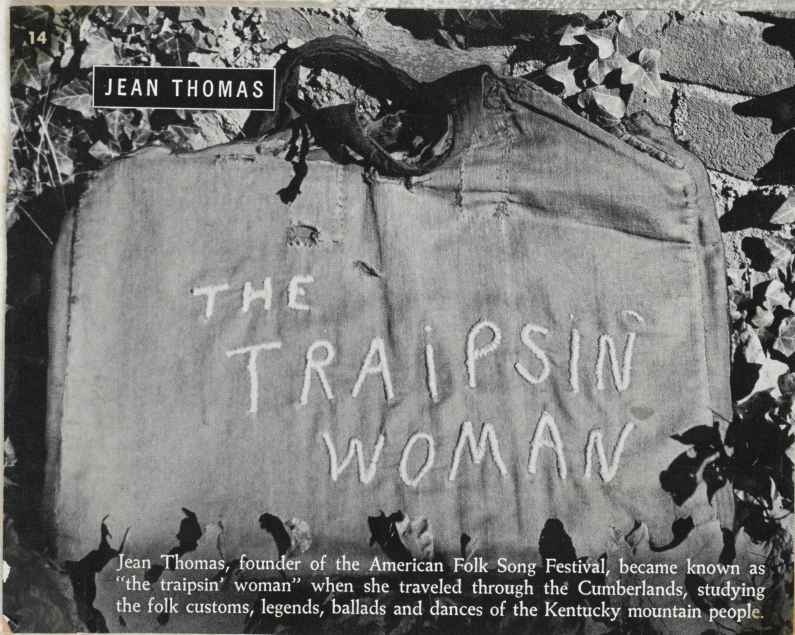


JEAN THOMAS

"The Traipsin' Woman"

February 13 - 8:15 p.m.





Jean Thomas, founder of the American Folk Song Festival, became known as "the traipsin' woman" when she traveled through the Cumberlands, studying the folk customs, legends, ballads and dances of the Kentucky mountain people.

Dressed in a costume of Linsey-Woolsey, Jean Thomas carried the spirit of Eastern Kentucky wherever she went.

She always carried matching black bags embroidered with "The Traipsin Woman."



Ashland Daily  
Independent  
Dec. 7, 1982

## The Traipsin' Woman

Jean Bell Thomas lived through more than a century of Northeastern Kentucky history and, in her unique approach, recorded a lot of that. Because she decided, sometime early in this century, to focus upon the songs and tales of the country around us, they are transcribed in book, on tape, by word and note.

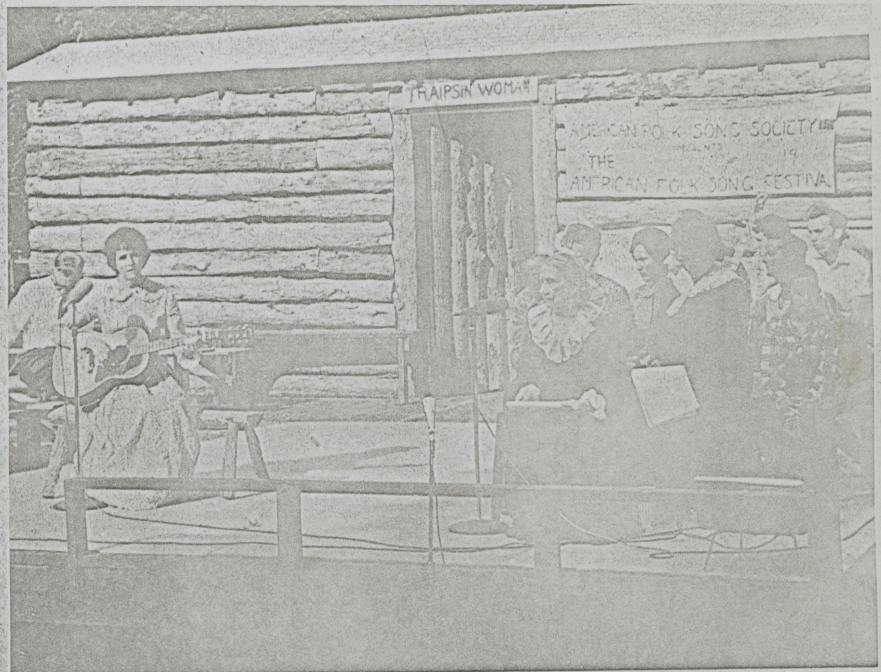
Jean Thomas created her own stage and brought these players to the world, demonstrating in person how they sounded a foxhorn or strummed a dulcimer. The color and showmanship she added to her own collection of characters gave charm, although some around her often considered it overly creative.

Daughter of a railroad engineer and teacher, she based her total work upon what she traditionally termed a chance finding.

It was on a warm Sunday in June, she said, while riding a jolt wagon, that she accidentally came upon a group of older mountain folk and children, gathered in their own annual "singin' gatherin'." From that point onward, she transcribed their lyrics and tales and preserved them for posterity.

If transcription wasn't enough, she presented them for the public. Through the years, she put much of herself into the act, showing the world on her own stage her version of how things were done.

Whatever Jean Thomas did, it was totally her show.



### The Singin' Gatherin'

Arrayed in her traditional long, black dress with white collar, Jean Thomas presides over the 1969 version of her American Folk Song Festival. This show, on a stage created at Cascade Caverns, duplicates

the McGuffey Log School platform in Ashland where the show was long produced.



ASHLAND AUTHOR AND "THE SINGIN' FIDDLER"  
WITH PROMINENT NEW YORK SOCIETY LEADER



(CENTER) Jilson Setters, "The Singin' Fiddler  
OF LOST HOPE HOLLOW." (Right) Mrs. Oliver Harri-  
man and (Left) Jean Thomas.

This photo by Wide world was made at  
the Park LANE Hotel in New York City ON JAN.  
28th, 1939 When Jilson Setters Fiddled and Sang  
His ballad which he composed and dedicated  
to the late George V of England, and which  
the mountain minstrel sang in Royal Albert Hall,  
London in 1932 -



#85



JEAN THOMAS has received a framed citation from Gov. Edward T. Breathitt honoring her on her 85th birthday. Miss Thomas observed her birthday Nov. 12 but has just received the citation by mail. (Staff Photo by McCullough)

## Gov. Breathitt Sends 'Traipsin Woman' A Belated 85th Birthday Citation

Jean Thomas, Ashland's Traipsin Woman, has received a belated citation from Gov. Edward T. Breathitt, honoring her on her 85th birthday. The citation is dated Nov. 12.

Miss Thomas celebrated her birthday last Nov. 12 at the Carter Caves State Park Lodge. Kentucky Parks Commissioner Robert D. Bell joined in the observance, and Paul Camplin, a writer for the state Natural Resources Department, read a special citation from Gov. Breathitt.

Miss Thomas received the framed citation this week by mail. It reads: "Jean Thomas—The Traipsin Woman"

THE  
Last  
Birthdays  
of JEAN THOMAS...



# THE Last Birthdays

## #94

## Jean Thomas Nears 94th Birthday

By MARIE SALISBURY  
City News Staff

"Whata life, my friend, ah what a life."

Jean Thomas is approaching her 94th birthday (Nov. 11) and the frail woman attributes her long life, excellent eyesight and hearing to "God and a fearful hate of whiskey. Why I hate whiskey more than I hate the devil."

"The Traipsin' Woman," founder of the American Folk Song Festival, has known a great many important people in her varied and interesting life. Many of their photographs hang on her walls of her house.

Born in Ashland, she was christened Jeanette Mary Francis de Assisi Aloysius Narcissus Garfield Bell, but shortened her name to Jean Thomas when she married Albert Hart Thomas in 1913.

She met her husband while in New York, where she studied at Hunter College and the Pulitzer School of Journalism. "He was a wealthy Episcopalian," she said.

At that time, she lived in Greenwich Village and was a stenographer for people like the Rockefellers and Vanderbilts. At one time she was a stenographer for "Texas" Guinan, colorful impresario of the Roaring 20s.

While in New York working and studying, Mrs. Thomas often existed on nothing but a doughnut and a cup of coffee. "You know, the cup of coffee was a nickel and the doughnut was free." Now, she does not eat many doughnuts.

Mrs. Thomas also worked in Hollywood as a script girl for Cecil B. DeMille, where she met "all the very best people, like Beulah Bondi and Mary Margaret McBride.

"You know, the greater people are, the humbler, simpler and easier to approach they are. It is people who are insecure within themselves that are afraid someone will call their hand."

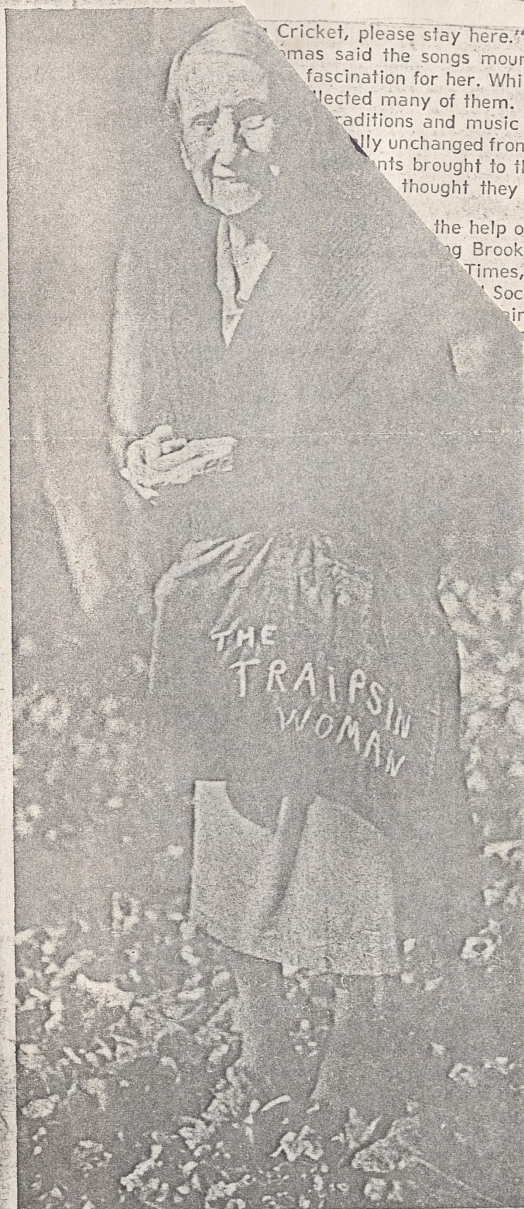
But the tiny woman finally came back to the land of her birth, where, at the age of 17, she began "traipsin'" as a court stenographer, riding the circuit in a jolt wagon.

"I don't know what they mean about this women's liberation, but if moving all around the country is part of it, then I guess I was liberated," she laughed.

She noted that most women of her day stayed home, but "I could take shorthand at 280 words per minute and was definitely not a schoolteacher type. I was stage-struck and had to move on where the call came strongest.

"I never dreamed I would come back to Kentucky, but my sister Trixie (who died six years ago) talked me into

(Continued on Page 16, Col. 3)



THE TRAIPSIN WOMAN—Although she will be 94 years old Nov. 11, Thomas says she Thomas, "The Traipsin Woman," is interested in only one thing — keep active. Of those 94 years, she says, "What a life, my friend, ah, what a life."

...it all, but I do

...the hard way.

"But I have to keep moving, even here in the house. Don't expect me to sit lady-like, like a pedagogue, because my life has been one of learning and sharing.

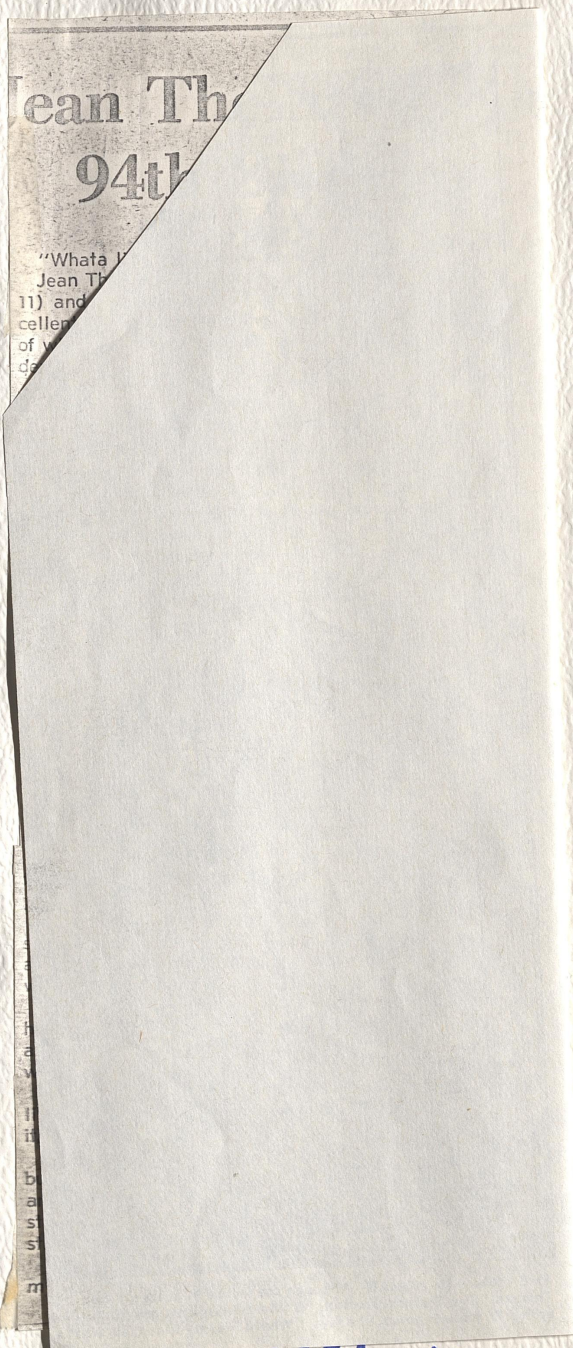
"Maybe I talk too much, but I'm afraid I will miss something and when I'm not talking I'm singing."

Lift to  
Continue



# THE Last Birthdays

#94



Jean Th  
94th

"Whata  
Jean Th  
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Lift to  
continue

it, saying Cricket, please stay here."

Mrs. Thomas said the songs mountain people sing always had a fascination for her. While she was riding circuit, she collected many of them.

The folklore, traditions and music of the mountain people were virtually unchanged from the Elizabethan ballads that immigrants brought to this country from the British Isles. Jean thought they might be worth preserving.

So in the late 1930s, with the help of friends in New York and Hollywood, including Brooks Atkinson, then drama critic for the New York Times, she founded the American Folk Song Festival and Society to bring the "singin' gatherin' out of the mountains."

For years, the rich music, accompanied by dulcimer, fiddle, lute and recorder was continued in the festival, along with elaborate costumes.

"I think the Beefeaters costume was the best," she recalled.

Many of the costumes are upstairs in her home.

During the years of the festival, which she had to give up three years ago, many personal friends and acquaintances have helped by serving on her advisory board.

She also appeared on national television with such notables as Carl Sandburg, Erskine Caldwell and Burl Ives in "Gateways to Folk Music."

The traditions and folklore have been captured in some of her nine books. She tried to preserve a life style that would have otherwise been lost to future generations.

In the "Singin' Fiddler of Lost Hope Hollow," J. W. Day has been immortalized as Jilson Setters. Day was a blind fiddler Mrs. Thomas took to London to perform at the invitation of Britain's royalty. "It is great to get a standing ovation in Royal Albert Hall."

"The Sun Shines Bright" is the first part of the Traipsin' Woman's autobiography and the second is promised soon. "I have to keep my mind active." She also wrote several folk operas.

Mrs. Thomas also performed in other states. One time she took a group from Kentucky to Soldier Field in Chicago, where they performed before an audience of more than 80,000.

Now she does not travel. She stays at home in her "Wee House in the Woods," a museum, "the smallest in the world," and works on her book. "You know, this house is more than a century old. I had it moved from the riverfront because I have a fear of water. Oh yes, the old zinc tub is good enough for me once a week."

Mrs. Thomas has a few tourists in her home, since the museum is listed by the Kentucky Historical Society.

"I have an original McGuffey reading chart and, if I sold it, I could live forever on it, but I am not selling anything."

If she had to live her life over, Jean Thomas says she would change nothing.

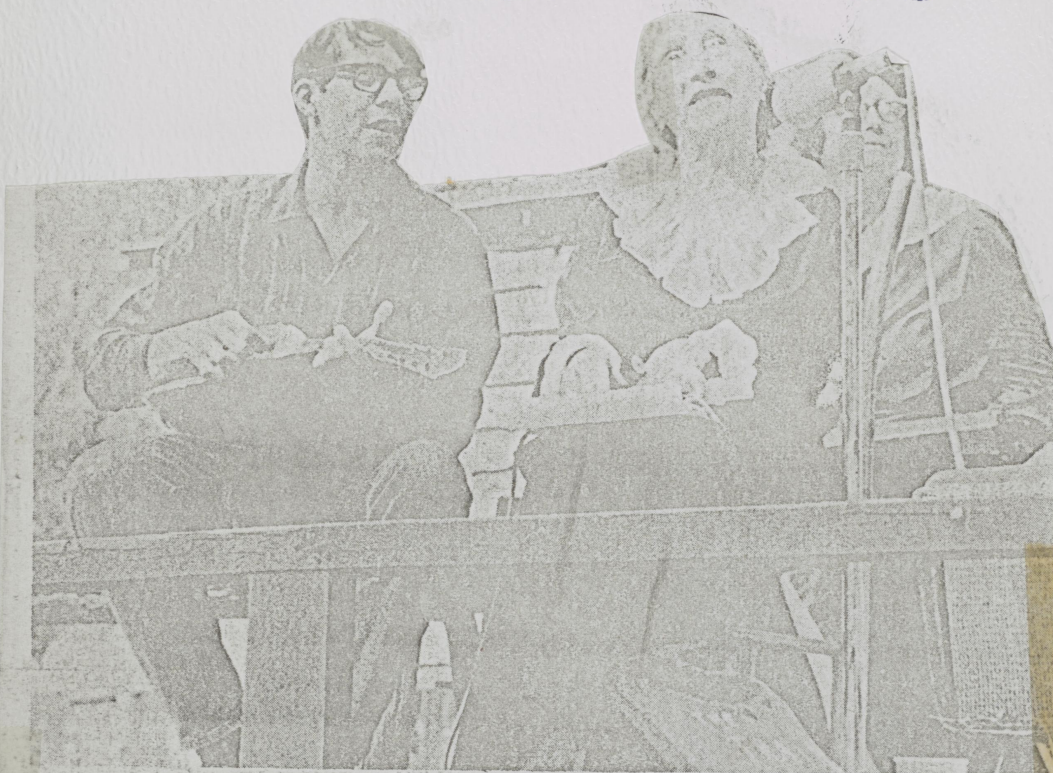
"At times it has been hard. I don't know it all, but I do know a few things that I have learned the hard way."

"But I have to keep moving, even here in the house. Don't expect me to sit lady-like, like a pedagogue, because my life has been one of learning and sharing."

"Maybe I talk too much, but I'm afraid I will miss something and when I'm not talking I'm singing."



NOVEMBER, 1977:  
 (96th Birthday)



File Photo

Jean Thomas is shown with a group of performers at one of the last of the Folk Song Festivals.

## Today's Jean Thomas' 96th Birthday Party To Honor 'Traipsin' Woman'

By BILL BELANGER

Herald-Dispatch Fine Arts Editor

ASHLAND — Today is the 96th birthday of Jean Thomas, who spent most of her life preserving and popularizing the folklore, music and traditions of the Appalachian mountain people.

At 2:30 today, a party in her honor will be held at Wurtland (Ky.) Manor Nursing Home, where she now resides.

Forty-five minutes of entertainment will be furnished by John Skaggs, the Folklanders with Carol Preitzel, Jhonda Skaggs Poynter, accompanied by Tony Maynard. They will sing and play selections of the music Miss Thomas helped to make famous.

Tonight a fundraising dinner will be held at the Bellefonte Country Club in Miss Thomas' honor to raise money for restoration of the "Wee House in the Wood."

KNOWN as the "Traipsin' Woman" in the mountains of eastern Kentucky, she was a circuit court stenographer who traveled on horseback to transcribe the testimony of feuds and

murders. Thus she was exposed to the traditions of the people.

In her journeys she collected and preserved materials that mirrored the civilization and culture of the Kentucky people.

She founded and operated the American Folksong Festival at her home from 1930 until 1972. The festival was the outgrowth of the Singin' Gatherin' of the Kentucky mountains. Tapes of the festival were sent around the world by the U.S. Information Agency.

THE FESTIVAL was covered nationally, first on radio and later on television. She wrote books about the culture, history and arts of the people she knew.

In past years John Chancellor televised the festival for NBC-TV news and Dave Garroway televised the Today show, both direct from her home, known as Wee House in the Wood.

The Festivals were held the second Sunday in June, rain or shine, for 35 years.

In the 1930s she took Jilson Setters, the blind fiddler, to England to play before the King and Queen.

Her festival was featured in Life magazine with a picture of Rosie Day on the cover. She is the author of nine books.

HER MUSEUM HOME at 3201 Cogan St. in Ashland was visited by tourists for years. Recently all the contents as well as the house were purchased by the Greater Ashland Foundation and removed to the Appalachian Cultural Park in Armco Park.

When reconstruction of the house is completed and the contents, now stored, are returned, the house will be reopened. The Cultural Park of 81 acres is located off U.S. 60.

The significance of the festival was the perpetuation of the Chaucerian and Elizabethan language which once were a major part of the speech and heritage of the Kentucky people. Unique words and phrases, and pronunciations were preserved long after they were dropped from the English language.

The park, still in the planning stages, would contain the Jean Thomas museum, the Jesse Stuart Cane Run school, an amphitheater, and a mid-size convention center.

HERALD Dispatch  
 11-12-77



## "Traipsin Woman" honored

Nearly 100 persons from the 14 State gathered Thursday at Wirtland Manor to help celebrate the 96th birthday of Eastern Kentucky's Traipsin' Woman, Jean Thomas. One man came from California just for the party.

Jean is famous of late for saying "Lord, let me have one more show," and she had a show with some 45 minutes of intertainment provided by the rich voice of John Skaggs, who sang songs popularized by Miss Thomas during the 35 years she conducted the American Folk Song Festival at her home, the Wee House in the Woods.

Carol Preitzel and her International Folklanders danced some of the old Scottish rounds and Bill Tweel of Huntington played songs for Miss Thomas on his accordion.

A sore throat and chest cold prevented Miss Thomas from singing the song she ended all the festivals with, "Down in the Valley," but Skaggs sang it for her while she mouthed the words and tapped her feet under the table to the music.

A fund-raising dinner in Miss Thomas' honor was conducted Thursday night at Bellefonte Country Club with more than 50 persons hearing some old time mountain string band music played by Barbara Edwards, Joe and Dennis Dobbs, and Hubert Rogers. The \$25-a-plate dinner was to raise money for the restoration of Miss Thomas' home, which is on Cogan Street, but which will be moved to the Appalachian Cultural Park near Armo Park in Boyd County.

G.B. Johnson of the Greater Ashland Foundation said at the dinner, "You just don't think of Eastern Kentucky and Jean Thomas separately."

She was known all over Eastern Kentucky as the Traipsin' Woman because of her stint in a jolt wagon as a circuit court stenographer. During her travels she was exposed to the mountain people's traditions, which she collected and preserved. She started the festivals at her

home, which she built from 200-year old brick from her uncle Judge Bell's house. The festivals perpetuated the Chaucerian and Elizabethan language with was a major part of Kentucky's heritage.

Miss Thomas became known all over the United States and Europe when her festival was televised by Dave Garroway for the old "Today" show and when she took Jillson Sectors, the blind fiddler, to England to play before the King and Queen.

L. W. Pilstl, former executive vice president of the Ashland Area Chamber of Commerce Inc., and now coordinator for the park project, said that he first learned of Miss Thomas while still in New York through a full-page story in The New York Times in 1938. His testimony was corroborated by Miss Thomas' niece, Mrs. Sam Crawford, who said she saw stories in the Detroit papers long before she ever met her husband.

John C. C. Mayo III of the office of John Meyers, architect for the Appalachian Cultural Park, said plans for the project are being reviewed in Frankfort by the Kentucky Convention Board and work will probably start by the end of this year.

"By spring, we should have a functional facility," he said. He outlined the park's facilities, including Miss Thomas' home, which will be used as the Jean Thomas museum; the McGuffey Log School; the Jesse Stuart Cane Run school; A small convention center or "gatherin' place"; and an amphitheater where the American Folk Song Festival will be reinstated.

Mayo also said plans call for nature trails in the area and a camping ground that will combine with the other attractions to make "the facility known beyond the state of Kentucky."

Clyde Webb, vice president of

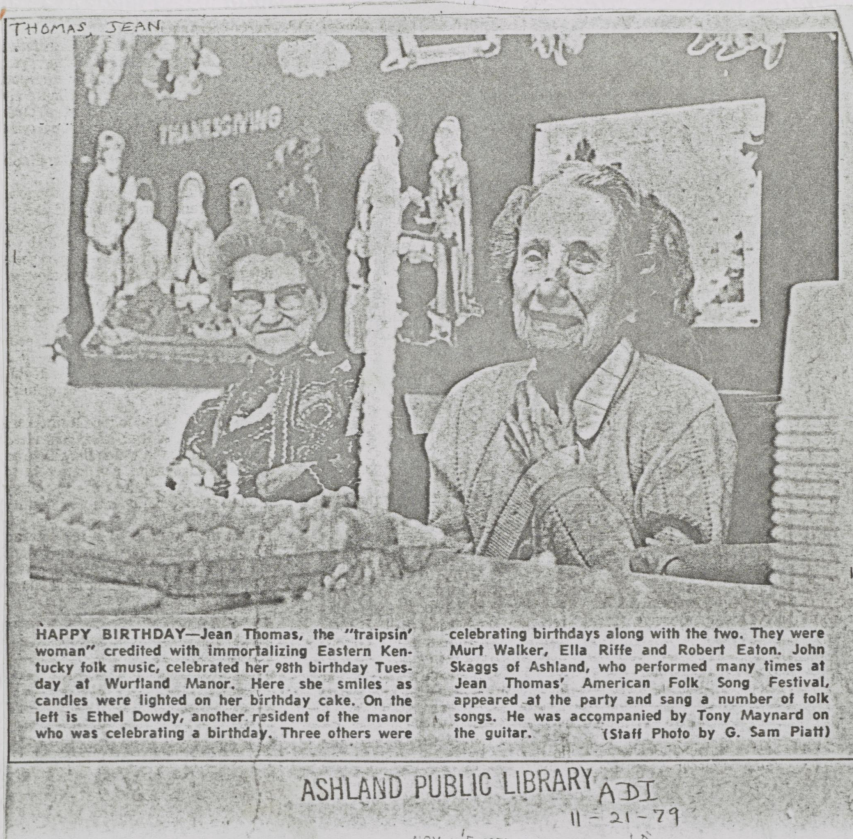
Ashland Oil Inc. and GAF trustee, said, "through sheer determination, hard work and personal warmth, Miss Thomas presented to the American public the talented artist of Eastern Kentucky through her folk song festivals and through her books. She had a creating influence on our area and this project is the positive tangible result of this influence. Happy Birthday Jean Thomas."

Linda Ball, GAF executive director, said the entire FWCO had been asked to served on a advisory board for the park because "without their help, we never would have gotten the \$1 million to get the project off the ground." She presented a community service certificate signed by Ashland Mayor David O. Welch to Sam and Sam (Sandy) Crawford for their aid getting the project started.

96th Birthday

Greenup County  
SENTINEL  
11/28/77





98th  
Birthday

Ashland Daily  
Independent  
11-21-79



# Jean Thomas, At 98,

NOV 27 1979

## Sees Dream Come True

ASHLAND PUBLIC LIBRARY

By JOHN CANNON  
City Editor

"It is my hope to leave 'Wee House in the Wood' as a shrine to Kentucky mountain minstrels. It is indeed an archive of American folk songs and Kentucky mountain handicrafts with primitive homemade dulcimers, banjos, native art by untrained mountain boys and girls. It is filled with treasures I have gathered across the years 'traipsin' through the mountains of Kentucky.'"—Jean Thomas, the Traipsin' Woman.

Today—on the occasion of her 98th birthday and more than a quarter of a century after she wrote those words—Jean Thomas' dream of preserving the culture of the Kentucky mountains in a museum has come true.

The Jean Thomas Museum—centered around a reconstructed version of the "Wee House in the Wood"—will have its official opening during a reception from 7 to 9 tonight. Built through a grant from the Kentucky Convention, Community Centers and Recreation

Fund, the museum is part of the Appalachian Cultural Park, which eventually also will include an amphitheater and a McGuffey school house.

Miss Thomas operated her home on Cogan Street as a museum for many years, and the creation of a permanent museum has been Miss Thomas' "fondest dream since I have known her," said Sandy Crawford, wife of Miss Thomas' nephew and closest relative, Sam Crawford. "In fact, at one time she wanted Sam and I to promise her to keep it as a museum, but for an individual, that would really be impossible to do."

While the Crawfords could not maintain the "Wee House" on their own, they took the steps necessary to establish the new museum. They sold the house to the Greater Ashland Foundation, Inc., and donated all of its contents to the museum. It is those contents that forms the bulk of the material in the new museum.

While Miss Thomas is in poor health and confined to a nursing home, Mrs. Crawford said the Traipsin' Woman

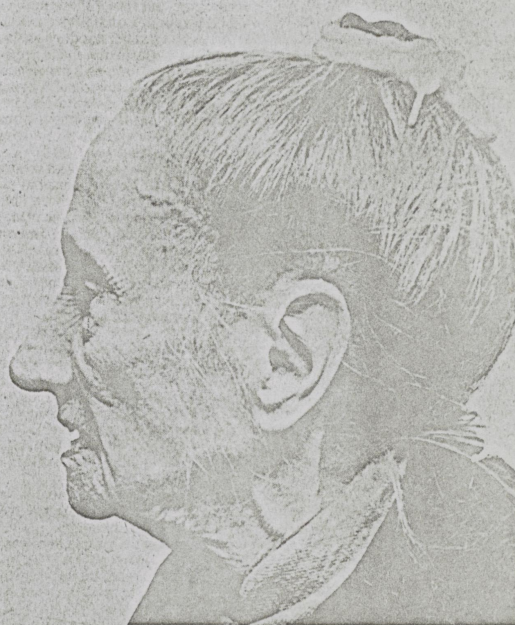
would be "thrilled" to know what has become of her dream of preserving the Appalachian heritage.

Born in Ashland on this date in 1881, Miss Thomas made it her life's work to preserve the culture of the Kentucky mountains. She authored seven books about the people of the mountains and wrote hundreds of magazine and newspaper articles. She talked about the people of this region during her travels throughout the world.

But Miss Thomas is best known as the founder of and driving force behind the American Folk Song Festival, the "Singin' Gatherin'" she produced for more than 40 years beginning in 1930. Thousands of people traveled to Ashland on the second Sunday in June of each year to hear the singing of mountain songs.

When it came to producing the folk festivals, Mrs. Crawford said Miss Thomas was a "perfectionist" who demanded that things be done her way. "Everything had to be authentic even down to the little children having to wear black shoes," Mrs. Crawford

(Continued on Page 2, Col. 1)



JEAN THOMAS  
The Traipsin' Woman.



THE

Writings

and

Work

of

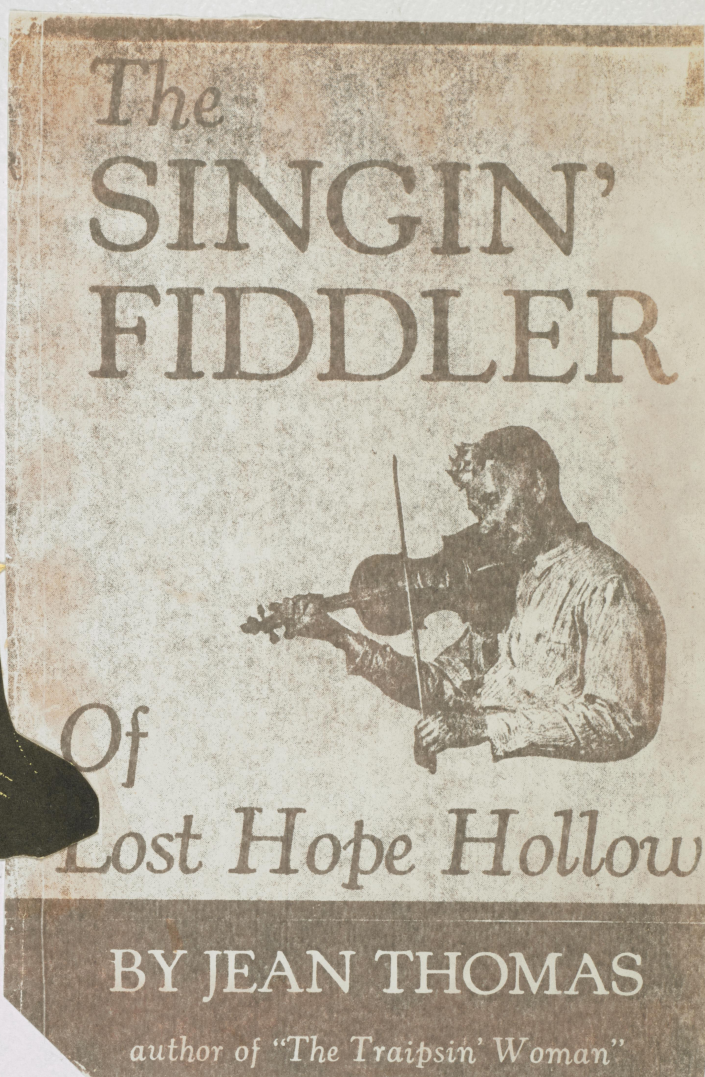
Miss

Jean

Thomas



Words and Music by  
JEAN THOMAS  
"The Traipsin' Woman"



**Fame in New York**  
Jean Thomas poses for photographers, donning a mountain morning shawl as she relates tales from her new book, "The Sun Shines Bright," at the Hotel McAlpin in 1940.



JEAN THOMAS, THE TRAIPSIN' WOMAN  
FOUNDER — DIRECTOR  
AMERICAN FOLK SONG FESTIVAL  
3201 Cogan Street  
Ashland, Kentucky 41101

*Jean Thomas at  
her desk in the  
study of the "Wee  
House in the Woods"*

12-2-54



a 14 verse Ballad by Jean Thomas, "Love of Rosanna McCoy" tells of a girl's love for a Hatfield, whom she couldn't marry, due to a feud between their families.

# LOVE OF ROSANNA McCOY

Words and Music by

JEAN THOMAS

"The Traipsin' Woman"



ADAMS-VEE & ARBROTH-INC



a 14 verse Ballad by Jean Thomas, "Love of Rosanna McCoy" tells of a girl's love for a Hatfield, whom she couldn't marry, due to a feud between their families.

JEAN THOMAS  
"THE TRAMPIN' WOMAN"

Moderately

1 - Come lis - ten  
2 - The Mc - Coys  
3 - But when first they  
4 - Now who is that  
5 - But some - how they  
6 - It was down at  
7 - Ros - an - na's  
8 - She ran to a  
9 - Her gold - en hair  
10 - Straight to the  
11 - The Hat - fields  
12 - But the feud is  
13 - No long - er  
14 - And peo - ple

1 - to my sto - ry Of fair Ro - san - na Mc -  
2 - and the Hat - fields Had long en - gaged in -  
3 - met each oth - er On Black Ber - ry Creek so they  
4 - hand - some fel - low? She asked young Tol - bert Mc -  
5 - met each oth - er, And it grieved the Hat - fields  
6 - old Aunt Bet - ty's, They were court - ing one night, so they  
7 - heart was heav - y For she hoped to be his  
8 - near - by pas - ture, A catch - ing a horse by the  
9 - stream - ing be - hind her, Her eyes they shone wild and  
10 - Hat - fields strong - hold She rode so fear - less and  
11 - rode in a bo - dy And saved young Jon - se's  
12 - now long for - got - ten And time has healed the  
13 - is it for - bid - den That a fair - haired young Mc -  
14 - still re - mem - ber 'Tho she nev - er be - came his

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a 14 verse Ballad by Jean Thomas, "Love of Rosanna McCoy" tells of a girl's love for a Hatfield, whom she couldn't marry, due to a feud between their families.

1 - Coy, \_\_\_\_\_ And She loved young Jon - se Hat - field, \_\_\_\_\_ Old  
 2 - strife, \_\_\_\_\_ And nev - er a son of a Hat - field \_\_\_\_\_ Should  
 3 - say, \_\_\_\_\_ She was rid - ing be - hind her bro - ther, \_\_\_\_\_ When  
 4 - Coy, \_\_\_\_\_ Said he turn your head, sis - ter, \_\_\_\_\_ That's  
 5 - sore, \_\_\_\_\_ While Ran - dall, the young girl's fa - ther, \_\_\_\_\_ Now  
 6 - say, \_\_\_\_\_ When down came Ro - san - na's bro - thers \_\_\_\_\_ And  
 7 - wife, \_\_\_\_\_ And well she knew her bro - thers \_\_\_\_\_ Would  
 8 - mane, \_\_\_\_\_ She mount - ed and rode like a sol - dier \_\_\_\_\_ With  
 9 - bright, \_\_\_\_\_ As she urged her swift steed for - ward \_\_\_\_\_ And  
 10 - brave, \_\_\_\_\_ To tell them that Jonse was in dan - ger \_\_\_\_\_ And  
 11 - life, \_\_\_\_\_ But nev - er they said a Hat - field \_\_\_\_\_ Should  
 12 - sting, \_\_\_\_\_ As lit - tle Bud and Me - lis - sy \_\_\_\_\_ This  
 13 - Coy \_\_\_\_\_ Shall love her dark - eyed neigh - bor \_\_\_\_\_ Or  
 14 - bride, \_\_\_\_\_ The love of these two young peo - ple \_\_\_\_\_ And

1 to 13  
 C

14  
 C

1 - Dev - il An - se's boy \_\_\_\_\_  
 2 - take a Mc - Coy to wife \_\_\_\_\_  
 3 - Jonse rode 'long that way \_\_\_\_\_  
 4 - Dev - il An - se's boy \_\_\_\_\_  
 5 - turned her from his door \_\_\_\_\_  
 6 - took young Jonse a way \_\_\_\_\_  
 7 - take his pre - cious life \_\_\_\_\_  
 8 - nei - ther sad - dle or rein \_\_\_\_\_  
 9 - gal - loped a - way in the night \_\_\_\_\_  
 10 - begged them his life to save \_\_\_\_\_  
 11 - take a Mc - Coy to wife \_\_\_\_\_  
 12 - song of their kins - men sing \_\_\_\_\_  
 13 - wed a Hat - field boy \_\_\_\_\_  
 14 - Ro - san - na's mid - night ride \_\_\_\_\_

rit.



OFFICE OF THE GOVERNOR  
FRANKFORT, KENTUCKY

May 7, 1964

EDWARD T. BREATHITT  
GOVERNOR

Dear Miss Thomas:

As much as I should enjoy the American Folk Song Festival to be held on June 14, I find that it will be impossible for me to accept your kind invitation. I already have an engagement for that particular Sunday--one which can't be canceled, so I will have to forego the pleasure of attending the Festival.

I am most appreciative and send my very best wishes for another enjoyable and successful program.

Sincerely,

*Edward T. Breathitt*

Miss Jean Thomas  
3201 Cogan Street  
Ashland, Kentucky



Miss Thomas' Publisher, Elliot Shapiro, sent her these letters re: a country operetta which she wrote. In the first Shapiro explains he will have the play sent to Rogers and Hammerstein. Their response is in the second letter. . . .

TELEPHONE CIRCLE 7-3553

LOUIS BERNSTEIN, PRESIDENT

CABLE ADDRESS  
"BERNSTEIN" NEW YORK

## SHAPIRO, BERNSTEIN & CO. INC.

*Music Publishers*

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SIGNED BY AN OFFICER OF  
THE COMPANY



1270 SIXTH AVENUE  
NEW YORK 20, N. Y.

April 19th, 1955

Miss Jean Thomas,  
3201 Cogan Street,  
Ashland, Kentucky.

Dear Miss Thomas:

I am afraid that I do not have good news for you in connection with your country operetta.

I sent this down to Mr. Max Dreyfus of Chappell and he sent back word to me that Rodgers and Hammerstein only write their own books or librettos, and therefore, do not want to examine the works of anyone else, so that they cannot be accused of plagiarism.

I am sorry that I have to return your manuscript, but there is just nothing I can do about it -- I tried my very best for you.

Sincerely yours,

Elliot Shapiro

ES:pg



Miss Thomas' Publisher, Elliot Shapiro, sent her these letters re: a country operetta which she wrote. In the first Shapiro explains he will have the play sent to Rogers and Hammerstein. Their response is in the second letter ...

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LOUIS BERNSTEIN, PRESIDENT

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ALL RIGHTS RESERVED BY MUSIC PUBLISHERS  
1270 SIXTH AVENUE  
NEW YORK 20, N. Y.

April 12th, 1955

Miss Jean Thomas,  
3201 Cogan Street,  
Ashland, Kentucky.

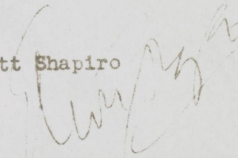
Dear Miss Thomas:

I have sent the manuscript of your show to Mr. Max Dreyfus of Chappell, and asked him to contact Oscar Hammerstein to see if he is interested in examining your play.

I have given this some thought, and feel that it would be better to have Mr. Dreyfus talk to him because the Chappell firm is the selling agent for Rodgers and Hammerstein songs, and I only have a casual acquaintance with Oscar Hammerstein.

Sincerely yours,

Elliott Shapiro



ES:pg



Thesis written by Jean Thomas.

MOUNTAINS MOVE

-by-  
Jean Thomas

Using the accompanying article, The Changing Mountain Folk as a basis or synopsis, it is my plan to present through an expanded series of stories, an authentic, a fair and complete picture of life in the Cumberland mountains. The once land-locked region of the Southern Appalachians of which West Virginia, Tennessee and north-eastern Kentucky are a part. Setting forth the changes that have come about during the last decade, with the people themselves telling the story.

The effect of World War II:

1- The emancipation of mountain women from subservience to the master of the house, and from household drudgery through modern science.

The effect upon the women of the household, young mothers, daughters, brides who have left the shelter of the home roof for the first time in the history of the mountains to work at "public works," -defense plants, air plane factories; in offices as typists, stenographers, clerks.

The result of regimentation upon their lives.

"Wimmin In Britches" is offered as an example of the treatment of this phase of my project.

"Wimmin's Place" and "Young David's Granny" outlined.



Thesis written by Jean Thomas.

2- Good roads:

Whereas the mountain boy's father and grandfather stubbornly held out against granting a right-of-way over his land, considering it little less than intrusion, the young soldier or sailor of today realizes the importance of "being neighborly," of "lending a helping hand one to the other," of "not being a stumbling block to his neighbor."

3- Politics:

The returned warriors of the Cumberlands declare they will no longer be led by a jack-leg politician or a sinister lawyer. World War II has opened the voters' eyes in many ways since he has learned more about his fellowmen in the outside world. Politics have taken a refreshing turn.

"The Right-Of-Way" outlined.

4- Education:

Mountain people have awakened to the realization that they can no longer say, "I made on without book learning, mine can do the same." The consolidated school which has supplanted the one room log school, and the school bus which picks up children at their own lane, has taught mountain boys and girls to play and to work together. This has proven a great factor in their ability to adapt themselves to other groups in other parts of this country when they entered Uncle Sam's service; made possible a better understanding of the people of other lands when they crossed the sea to battle fronts.

"Book Learning Yesterday and Today," outlined.



Thesis written by Jean Thomas.

-3-

5- Mountain church:

Hysteria, new religious cults. Biblical customs of foot washing, baptizing affected. Old custom of funeralizin' also undergoes change.

"Funeralizin' Today" and "Foot Washin' On Tadpole Creek" outlined.

6- Fear of the Medical Profession:

Time was when mountain folk treated all manner of ailments with herbs and simple home remedies. They believed it "a deep dyed sin for a body to shed their life's blood" through surgery. War has brought great changes.

Mountain women have become apt pupils under the direction of Red Cross and Government instructors.

"The Tooth Dentist and the Graduated Medical Doctor," and "Government Woman" outlined.

7- The Burying Ground:

Since World War II the burying ground in the mountains has not escaped alterations. The primitive dornick, a slab of stone brought from the creek bed to mark the grave of a Revolutionary soldier, has been supplanted by a "snowy-white" imitation stone monument for the hero of today. Mountain folk believing "where the tree falls, let it lie," often mark a plot the size of a grave with a slab of stone engraved, "Our son is buried somewhere in foreign lands."

"The Dornick" -outlined.



*Thesis written by Jean Thomas.*

8- Mountaineers and foreign mates:

Returning from the wars with their mates from "far off strange countries" mountain boys and girls will tell you proudly "they are learning our ways, we are learning theirs." They mingle songs and customs.

"Isabella in the Cumberlands,"

9- Song of War:

In the days when Good Queen Bess ruled Merrie England minstrels sang of battle and conquest, of fair ladies and fearless knights, even as the scop and gleemen of an earlier era had done. Today in the Cumberlands the descendants of the sturdy Anglo-Saxons who climbed deep into the Appalachians to seek freedom, sing in their simple fashion of adventures and triumphs of war. Mountain heroines add their song of defense of their native land. And as might be expected their ballads are often "suited" to the music of Elizabeth's time, handed down by their English and Scotch-Irish ancestors who chose freedom, with its hardships, in the wilderness of a new world to the tyranny of kings.

"Song of War," a collection of ballads, including "War Time Push Boat," "Fate of the Feed Poke," "The Victory Quilt," "Red Cross in the Mountains," "Ships With Wings," "Wacs and WAVES," et cetera. In preparation, stories about the ballad makers themselves.



*Thesis written by Jean Thomas.*

10- Peace In the Mountains:

Back in 1863 "Devil Anse" Hatfield, Rebel Captain of the Logan Wildcats, killed Harmon McCoy, a Union Private.

In World War II Hatfields and McCoy's fought side-by-side for America. While their women folk at home gathered together to make "Red Cross wroppins," to piece a "Victory Quilt".\* At their work they often talked in friendly fashion of the "troubles" between their families long ago.

Expanding the accompanying story from The Woman, July 1946, it is my plan to show how the rugged terrain and the blood of Scottish clans contributed to the mountain feud, touching lightly upon the romance of Jonse Hatfield and Rosanna McCoy, against a background of Elizabethan ballads, stressing tradition and customs: Old Christmas, et cetera with traditional hymns. The frolic, play party, the lare-wedding, with traditional ballads to suit the "occasion."

The return from the war of the descendants of the old clansmen. Their unity. Working together. Singing together.\*\* Intermarriage of the clans.

\* LIFE, May 22, 1944.

\*\* TIME, June 22, 1942.

"Rosanna's Song," outlined.

11- Mountain warriors return to civilian life among their native hills. The readjustment of those who escaped with slight



Thesis written by Jean Thomas.

injury, and those who are sightless, the amputees. Finding  
their place on the farm, in timber, the coal mine.

"The House Carpenter," and "Dark Mine," outlined.





The originator of the American Folk Song Festival, Jean Thomas is shown in front of a Carter Caves sign advertising one of the festivals. A time for gathering and singing of times gone by, the American Folk Song festival began at the McHuffey Log School behind her "Wee House in the Woods" on Cogan St. in Ashland.



## WEE HOUSE IN THE WOODS

This home of Jean Thomas represents an archive of American folk song and Kentucky mountain handicraft, primitive homemade dulcimers, banjos, native art by untrained persons. The furniture has been refinished by Roy Buck Kelly of Ashland, former teacher at Ashland Vocational School. He also constructed the cabinets in the gift shop.

Of the furnishings, the most valuable are the grandfather clock and the square grand piano. Furnishings were appraised by Sotherby-Parke-Bernet. The furnishings range from early American styles through Renaissance-Traditional, Federal and mid-Victorian.

The piano has been traced back as being the first grand piano to be brought west of the Allegheny. It was shipped to Ashland by riverboat by Jean's uncle, Colonel John Bell.

The Decker Brothers square type piano is of mahogany, mid-Victorian, with heavy cabriole legs.

The Hoadley type grandfather clock is of mahogany, chambered and laid corners on the case with brass works. It was certified by appraisers of the 1830-40 period.

Her bedroom/study on the first floor included a day-bed and her working corner, where you see her old typewriter as she left it. Most of the nine published books and many of her magazine articles were produced on it.

The room includes most of the musical instruments of early and mid-19th century which she cherished. Two dulcimers, Jilson Setter's fiddle, a banjo, pictures of him are shown in the Blind Fidler's own niche.

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*Construction for the Appalachian Park funded by the Kentucky Convention Community Centers, and Recreation Fund through Fivco Development District.*

*Interpretation of this project funded in part by the Kentucky Humanities Council.*







"WEE HOUSE  
IN THE WOODS"  
JEAN THOMAS MUSEUM HOME ON  
COGAN ST. (FORMERLY) IN ASHLAND, KY.'S  
MIDLAND HEIGHTS.





In front of the Wee House,  
Jean Thomas holds an ancient  
mountain dulcimer. At one time  
she was going to teach me how  
to play a dulcimer.





The study in  
Jean Thomas'  
home. Against  
the rear wall (right)  
is her desk topped  
with her papers  
and typewriter.  
The walls are  
lined with photos  
of famous people  
and of places  
she has visited.









This is Miss Thomas' square grand piano, believed to have been the first grand piano moved west of the Allegheny.




Page from the McGuffey Reader

LESSON IV.

ĩ õ ģ

Don dog  
is his  
pat in




Nat has a dog.  
Don is his dog.  
Don has Nat's hat.  
Nat, pat Don.

*dog is his*

LESSON V.

õ f i

frog  
log  
it  
hops



Ann sees a frog.  
It is on a log.  
Hop, frog! See! it hops

OTHER WORDS: he fop lad fat feel lap tree

*frog log*

Jean Thomas' collection of Americana includes William Holmes McGuffey's reading charts, above, and eclectic readers which introduced thousands of American children to reading and literature.

24 ECLECTIC SERIES


Let the pupil practice these examples until he is perfectly familiar with the rising and falling inflections.

Are you <i>old</i> or <i>young</i> ?	Will you <i>go</i> or <i>stay</i> ?
Did he <i>win</i> or <i>lose</i> ?	Is it <i>black</i> or <i>white</i> ?
Is he <i>good</i> or <i>bad</i> ?	Are they <i>old</i> or <i>young</i> ?
Did you say <i>yes</i> or <i>no</i> ?	I said <i>yes</i> or <i>no</i> ?
Did you say <i>good</i> or <i>bad</i> ?	I said <i>good</i> or <i>bad</i> ?

Is the dog *white*, or *black*? The dog is *black*, not *white*. Did you say *and*, or *but*? I said *and*, not *but*. Is the tree *large*, or *small*? The tree is *small*, not *large*. Are the apples *sweet*, or *sour*? The apples are *sour*, not *sweet*. Is the tide *high*, or *low*? The tide is *high*, not *low*. Did you say *play*, or *pray*? I said *play*, not *pray*.

Ashland Community College Library  
1400 College Drive  
Ashland, Ky. 41101

McGUFFEY'S  
FOURTH READER



1 PERSEVERANCE

1. "Will you give my kite a lift?" said my little nephew to his sister, after trying in vain to make it fly by dragging it along the ground. Lucy very kindly took it up and threw it into the air, but, her brother neglecting to run off at the same moment, the kite fell down again.

*See me South  
Fall 1971*



This schoolhouse, said to be the last one in Kentucky in which McGuffey readers were used, stands near the Ashland home of Miss Jean Thomas, state McGuffey Society head.

## McGuffey Shrine

His famed readers were taught in a 100-year-old school building which is preserved at Ashland by an authority on mountain lore

FOR a state that's far down the list in education, you'll have to admit Kentucky has been in on a lot of firsts in schooling.

Why, while the pioneers were fighting for their very scalps, even before there was a court of law or a church, a school—the first on this side of the mountains—had been started at Harrodsburg. That was in 1773.

By 1785, seven years before Kentucky was a state, Transylvania had been opened as the first college in the new West. And in 1798 the University of Louisville was founded, making it, according to those who have studied the early educational situation, the first municipal college in the land. Famed Centre College, chartered in 1819, likewise is one of the oldest continuously-operated colleges outside the original colonies.

Kentucky Military Institute, at Lyndon, is the oldest private military school in the nation. The Southern Baptist Theological Seminary, in Louisville, is the world's largest school of its kind.

And then there's this fact: it was while teaching in Kentucky that William Holmes McGuffey was inspired to write—maybe even started writing—his famous readers.

There are no monuments in his honor in Kentucky. Nearest approach to a marker or shrine is a little one-room log schoolhouse now standing on the outskirts of Ashland. This building, originally located near Martha in Lawrence County—in the Big Sandy River country—is said to be the last one in Kentucky that used McGuffey's readers.

In 1937 the school building, then long abandoned, was brought to Ashland by Miss Jean Thomas, an authority on the mountains and head of the McGuffey Society of Kentucky. It was reassembled near her home.

The tiny building, probably no more than 15 feet across the front, still contained much of the rustic school equipment when Miss Thomas had it picked up and moved the 30 or so miles to Ashland. It had—and still has—the puncheon log benches, hand bell, slates and crayons and the McGuffey reading chart that might have been used 75 to 100 years ago. There are also several of the old readers, personal property of Miss Thomas, in the school.

Miss Thomas, who has written several books about the Big Sandy section, learned of the old school and contracted to buy it.



Behind Jean Thomas' home, near Ashland, Kentucky, is the McGuffey Log School House, where the American Folk Song Festivals were once held.

All photos by John E. Thierman

McGuffey Log  
School House



# Jean Thomas 101st Birthday Celebration

SATURDAY, NOVEMBER 20, 1982, 1-7 PM

AMERICAN HERITAGE PARK

McCullough Drive, Ashland, Kentucky



Arts and Crafts  
Demonstrations

Live Mountain  
and Folk Music

Jean Thomas Museum

- Guided Tours
- Birthday Cake and Punch
- Film Presentation
- Gift Shop
- Door Prizes

Heritage Center

- Arts and Crafts
- Continuous Music
- Concessions

SPONSORED BY THE AMERICAN HERITAGE PARK COMMISSION



THE  
JEAN Thomas  
MUSEUM :

Today...





# THE JEAN Thomas Museum

## Jean Thomas Museum

- Displays of Appalachian artifacts—rare photographs, musical instruments, books, records, paintings and Victorian furniture.
- Complete gift shop featuring a wide variety of regionally handcrafted items in pottery, glass and needlework.
- Historical archives.
- Special tours of the museum for groups are available, including catered lunches and dinners, by calling the museum.
- The museum is available for rent for small parties and gatherings. Special arrangements for these activities can be made through the museum office.
- The gallery area of the museum serves as the temporary home of the Negro Baseball League Hall of History exhibit. When completed, the exhibit will be moved to the Hall of History, an adjacent building in the American Heritage Park.

The Jean Thomas Museum is an important part of American Heritage in Ashland, Kentucky. The museum is devoted to presenting the Appalachian folk arts—those things that Jean Thomas sought to save for the generations she would never see.

The museum itself is a replica of Jean Thomas' "Wee House in the Woods," which is valuable in itself for the memorabilia of Appalachia it contains and for the association it has with the American Folk Song Festival.

In addition to the historical displays, the museum contains a gift shop which has a wide variety of regionally handcrafted items, and archives available for historical study.

A visit to the Jean Thomas Museum is a rewarding experience for the whole family. It is a must for those who wish to sample the many scenic and historical attractions of Eastern Kentucky.



THE  
JEAN Thomas  
Museum:

## Jean Thomas Museum

- Displays of Appalachian artifacts—rare photographs, musical instruments, books, records, paintings and Victorian furniture.
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- The gallery area of the museum serves as the temporary home of the Negro Baseball League Hall of History exhibit. When completed, the exhibit will be moved to the Hall of History, an adjacent building in the American Heritage Park.



The Jean Thomas Museum is only minutes away from Interstate Route 64 or U.S. Routes 52 and 23, via U.S. Route 60 (see map). Museum hours are 11 a.m. to 5 p.m. Tuesday through Saturday. To obtain specific information on the museum, to reserve its reception area, or arrange a special tour, call (606) 329-1919, or 324-3888.







### Appalachian Cultural Park

is owned and operated by The Greater Ashland Foundation, a non-profit organization established in 1972 to receive and administer funds for the economic and cultural development of the greater Ashland area.

THE GIFT SHOP in the Jean Thomas Museum is located in the Appalachian Cultural Park on McCullough Drive off U. S. Route 60. It is three miles from downtown Ashland also the Cannonsburg Exit of I-64.

Handmade merchandise is offered for sale on a consignment basis, which affords the highest return to the artists and craftsmen. Items for consignment are selected for their quality of workmanship, creativity, and market value. A small percentage of sales is retained by the Greater Ashland Foundation to help cover operating costs.

Hours for the Gift Shop will vary according to seasons, though it will remain open Monday through Friday, 9 a.m. to 5 p.m. year round.

For more information, contact Mrs. Mildred Eaves at the Appalachian Cultural Park, or write P. O. Box 1546, Ashland, Kentucky 41101, or call (606) 329-1919.



# Ashland Foundation To Open Thomas Museum

By LINDA L. BALL

The Greater Ashland Foundation Inc. will open its second cultural facility next weekend, Nov. 17 and 18, at the Appalachian Cultural Park. The Jean Thomas Museum and Reception Center will host an open house on Saturday and Sunday from 1 to 6 p.m.

Special events will include a 90th birthday party for Jean Thomas on Tuesday, Nov. 20. A reception and party will be held in her honor from 7 to 9 p.m., cost is \$7.50 per person for that evening only.

The Ashland Pilot Club's House & Garden Tour on Dec. 15 and 16 will feature the Jean Thomas House decorated as "An Old Fashion Christmas" by the Ashland Area Garden Clubs.

## Paramount Arts Center

The tea during the House & Garden Tour, which features five other homes, will also be at the museum. Tickets for the entire tour, five private homes and the museum, are \$5.

The Jean Thomas Museum will be open regular hours during weekdays, 9 a.m. to 4 p.m. from Nov. 18 to Dec. 14. Guided tours of the historic museum will be conducted from 1 to 4 p.m.

This interpretation, along with audio-visual presentation shown during the same hours, was developed through a grant from the Kentucky Humanities Council.

The Appalachian Gift Shop will be open everyday from 9 a.m. to 4 p.m. and will feature quality hand-

made articles by area artists and craftsmen.

In the tradition of the Paramount Arts Center chairholders, the Greater Ashland Foundation is instituting a continuous fund-raising project for the Appalachian Cultural Park. Charter contributors for 1979-80 will receive an original brick from the Jean Thomas House and their names will be displayed in the reception area of the museum.

A limited number of keepsake

bricks are available from the original "Wee House In The Woods."

The present Jean Thomas Museum is a reconstruction of the original house located on Cogan Street in Ashland. Although many original parts were used in the reconstruction (doors, windows, mantel, iron arches, etc.), it was not possible to reuse the original brick because of its age. Miss Thomas used brick from the home of her uncle, George Bell, built in 1855 on the Ashland river

front.

Donations are being received in the amount of \$100 each to help pay the costs of equipment in the museum and reception center.

Contributors will receive one of the bricks from the House, originally made in 1863.

For more information concerning the opening of the park, the museum, or to make a contribution, call 329-1919 or 324-3175, weekdays 9 a.m. to 5 p.m.

## Wee House In Woods May Be Moved To Armco Park

By RON FERGUSON  
City News Staff

CATLETTSBURG—Boyd Fiscal Court Tuesday morning endorsed a proposal by representatives of the Greater Ashland Foundation that "The Wee House in the Woods," owned by Jean Thomas, be moved to a location in Armco Park at Summit.

G. B. Johnson, president of GAF, told the court the home would be used as a museum, possibly GAF offices and as a place in which to put items of local historical interest on display.

Commissioners Charles Pelfrey, Paul Purvis and William Ross and County Judge George R. Hall agreed the project had definite possibilities.

"It could be a beginning, something that would draw people here," Hall said. "I'd like to see a study completed." The study hall referred to would be conducted by the Foundation with aid from Hall, acting as liaison between GAF and the court, and by engineers and other professionals.

Johnson said that at first the Jean Thomas home would need only "three or four or five acres." He added that if the project grew as he anticipates it would "possibly need as much as 10 to 12 acres."

"I can see it as being the main theme of Armco park," Johnson said.

In conjunction with the museum, as it will be called, is the possibility of an amphitheater to be constructed near the home.

Linda Ball, executive director of GAF, said she envisions the return of Jean Thomas' once popular American Folk Song festivals. Ms. Ball said Thomas' festivals differed from current ones in that they seemed to be more "like pageants."

She said Miss Thomas' festivals were conducted along the lines of outdoor dramas.

The only possible objection was raised by Pelfrey who asked if the foundation would take care of maintenance.

Johnson told the court certain parties had already volunteered to do much of the work and the Boy Scouts had volunteered to cut the grass.

"Cutting the grass is a large part of maintenance, but what about the rest of it?" Pelfrey asked.

Johnson said those details could be "talked out."

Hall told Johnson his approval has one condition—that a monitor be installed so that Kentucky State Police may keep watch over the building "so it may be protected."

"The Wee House in the Woods," located at 3201 Cogan St. was broken into over the weekend and although nothing was taken the GAF was concerned. A spokesman for the foundation said money or anything of value is ever kept in the home.

Johnson said Dr. Harry Segedy, director of Appalachian Museum in Berea, recently advised the group to "if possible" move the Jean Thomas home to a location with "more availability" to the general public, "more parking," and to place the building where it may be used "in conjunction with other facilities such as an amphitheater."

Johnson said he "asked the court to endorse the project, and, working together, we'll see if we can't make a tourist attraction."

He said an expert has assured him the house may be moved, although it will have to be taken apart and resectioned. Johnson said about 10 to 15 persons are

(Continued on Page 2, Col. 2)

visiting the site each day at its current location and if moved to a place closer to interstate traffic flow, even more visitors would go to the home. He said, "It could really become a museum for Eastern Kentucky."

Earl Weaver, coordinator of the project, said some funding has already been found and he feels more will be available.

"We are trying to promote tourism, and this has appeal and we should be able to merchandise it," Weaver said.

The court also stipulated that, for the project to be successful, the Jean Thomas home or amphitheater should not in any way interfere with other family type activities at the park.

Monday, the Greater Ashland Foundation withdrew its application before the Ashland Board of Zoning Adjustment which had sought an exception to zoning regulations at the home's current location.

GAF had asked the board to allow the home to be used as a museum in the residential area, although no folk festivals could have been conducted there.

Ashland  
Daily  
Independent  
5/4/76



# Moving

## Famed Wee House Joins Park Plans

By BILL BELANGER  
Herald-Dispatch Fine Arts Editor  
ASHLAND — Jean Thomas' nationally famed Wee House in the Woods at 3201 Cogan St. will be moved to a site in Armco Park at Summit.

The Boyd County Fiscal Court yesterday gave an "agreement in principle" to the resolution for the Greater Ashland Foundation (GAF) to acquire a long-term lease on the park site. The site will be used for the Thomas House to be operated as a museum.

Work on removing the house and a small log cabin, known as the McGuffey School, will begin shortly after the complete legal description of the proposed land site is filed with the court, according to G. B. Johnson, president of GAF.

THE WEE HOUSE, which has been declared a Kentucky landmark, was built in 1928. It served as the base for the American Folk Song Festival, which Miss Thomas organized in the 1930s and held on her grounds for approximately 40 years.

Until Miss Thomas' age (she is 95) and failing health necessitated discontinuing it, the festival and the Wee House drew thousands of people yearly as a tourist attraction. Frequently in past years they were the subject of national newspaper and magazine coverage.

The festival founder is now in a nursing home.

The McGuffey Log School was named for William Holmes McGuffey, author of the McGuffey Eclectic Reader series. The log building was moved from Wayne County, W. Va.

The house, which Miss Thomas had always hoped would be taken over by a group to operate as a museum, will be administered by the GAF.

THE GREATER Ashland Area Cultural and Economic Development Foundation was organized to develop the Ashland area economically through cultural facilities, such as the Paramount Arts Center, formerly the Paramount (movie) Theater.

The 4.2-acre (2 ha) site on which the Wee House will be located is a portion of the land donated by the Armco Steel Corp. to the Boyd County Fiscal Court in 1971. It is on the left of Bob McCullough Drive after turning from U. S. 60.

"There is sufficient land adjacent to the site for the House on which an amphitheater can be erected later," Johnson pointed out, adding, "When the time comes the Folk Song Festival

may be revived and held there."

The house, in disuse for more than five years, needs repairs and rehabilitation.

FORMERLY IT contained folk song and other music materials from the Festival, and other Appalachian memorabilia, such as the gun and the cow horn of "Devil Anse" Hatfield (of Hatfield-McCoy feud fame).

These along with all the valuable items of decoration in the house have been placed in storage elsewhere. Included are portraits, photographs, negatives, recordings and books by Jean Thomas.

"Current plans call for the central portion of the two-story section of the house and the log school to be moved intact to the new site," Johnson said in his statement to the court.

"The wings containing the library and kitchen in the main house are of solid masonry on grade level concrete slab foundation. They cannot be moved without damage to the structure. These sections will be dismantled and reconstructed at the new site, duplicating their present arrangement and appearance," Johnson said.

HE ADDED: "The house will be positioned in the center of the new site and the log school is planned to be placed farther to the interior."

The Jean Thomas Museum Park is envisioned to be a separate entity from the now-developed Armco Park, according to Earl Weaver, coordinator of the project.

The site off U. S. 60 will make the museum a greater tourist attraction because of its more available location, Linda Ball, executive director of GAF, said.

Plans call for a parking lot to accommodate about 25 cars after the house is moved.

Johnson stressed that no funds for development are being requested from the fiscal court at the present time.

The court action was taken following months of study and consultation with experts in the field of historic preservation and tourism, Ms. Ball said.

THE PROJECT was undertaken following a feasibility survey in which engineers and other professional planners were involved with the assistance of Judge George R. Hall of the fiscal court.

Additional funds from grants and private sources have been assured for maintenance, and plans are under way to install a monitor so the Kentucky State Police

(See PRIVATE, Page 14)

Herald  
Dispatch  
6/16/76

Seeming to blend into its woodland surroundings, the old McGuffey School, above, in Boyd County, Ky., is soon to be moved to a site in Armco Park at Summit. Also to be moved there is the Wee House in the Woods, right, the home of Jean Thomas, known as the Traipsin' Woman because of her travels as a folk singer. The McGuffey School is named for the author of the McGuffey Reader series. The Wee House is to be operated as a museum. Additional story and photo on page 8.

Herald-Dispatch Photos  
by Frank Altizer



# Wee House In The Woods To Be Restored, Honor The Traipsin' Woman

VER.  
FILE

By MARIE JENKINS  
City News Staff

The Greater Ashland Foundation, through a City Spirit Grant, is presently negotiating to purchase Jean Thomas' Wee House in the Woods to restore it to its original primitiveness and continue to use it as a museum in honor of the Traipsin' Woman.

Primarily known for her American Folk Song Festivals, which she founded in the 1930s and conducted for nearly 45 years, Miss Thomas is also known world-wide for her small museum of early Appalachian performing folk arts, which had its origins in the Chaucerian and Elizabethan language.

Miss Thomas, who now lives in Wurland Manor, had for some years tried to turn the house and its contents over to some group to continue it as a museum, as she had done since its construction.

Late last year, Leo Bernache, director of the National Folk Song Festival, was in Ashland and talked to Miss Thomas. Subsequently, he suggested to Mrs. Linda Ball, director of the Greater Ashland Foundation, that the group take this project on as a bicentennial event and make the museum viable in honor of Miss Thomas.

Extensive repairs are needed at the site, 3201 Cogan St., before the museum can be reopened. The house was built in the late 1920s and early 30s of bricks from the old Aldine Hotel and other pre-20th century structures in Ashland owned by Dr. George Bell, Miss Thomas' brother. The house is a mixture of styles, but looks similar to the cottage of Anne Boleyn of Henver, England.

Two departments at Armco Steel Corp. are planning to undertake repair-

ing of the house as their Founders' Day project. The rewiring of the house will be done by Armco's electric shop and the systems department will do the fencing on the .81 acre site.

Extensive landscaping needs to be done, according to Mrs. Ball, but the site will remain in the primitive manner it was originally. She said a parking lot will have to be constructed at the left of the house to accommodate about eight cars. This will be landscaped also on a site that is presently a ravine.

The old McGuffey Log School at the rear of the property will have to be restored also. The structure, named after William Holmes McGuffey, author of the McGuffey Eclectic Reader series, was moved to the site in the early 30s from Wayne County, W.Va. Although no proof exists of its historical validity, the structure is more than 100 years old and a part of the early Appalachian culture.

Contents of the house, which was listed several years ago as a Kentucky landmark, include music and folk song material from 42 years of operation of the American Folk Song Festival, the gun and cow horn of "Devil Anse" Hatfield and primitive homemade folk musical instruments.

There are also portraits, photographs, negatives, recordings, books by Jean Thomas and volumes of folk songs, published and unpublished, that reflect the folkways of early Appalachian culture.

The GAF proposes to display Jean Thomas' collection and some of the costumes worn during the American Folk festival, but the museum, which will be open to the public, will primarily be useful for research of an era that was pre-mass communications.

The GAF does not propose to revive the American Folk Songs Festivals at that location, but does plan to revive them. The house and grounds are located in Grayson Heights on a narrow street, not conducive to large crowds. Miss Thomas conducted the folk song festivals at that location at a time when zoning laws were not in existence and now the area is zoned R-1, which is strictly residential.

The GAF is awaiting a special exception from the Ashland Board of Zoning and Adjustment to operate the museum and Mrs. Ball said "time is of the essence," since the property is rapidly deteriorating and an "eyesore" in the neighborhood. Mrs. Ball said the GAF plans to restore the site so that it will be an asset to the whole community.



OMAS, JEAN

# Jean Thomas Museum Is Formally Dedicated

NOV 27 1979

ASHLAND PUBLIC LIBRARY

ADL 11-21-79 p.5

By THOMAS TOLLIVER  
City News Staff

A storehouse of treasures comprised mostly of Appalachian artifacts and memorabilia was formally unveiled Tuesday night on the 98th birthday of the person whom it honors.

Calling it "a monument dedicated to a person of international fame," Second National Bank Board Chairman G. B. Johnson formally dedicated the Jean Thomas Museum Tuesday night, and in so doing, had a lot of praise for those instrumental in making Miss Thomas' dream a reality.

Johnson, past president of the Greater Ashland Foundation, told the approximately 200 persons attending the dedication that when the foundation decided to tackle restoration of Thomas

home on Cogan Street and convert it into a museum, he never dreamed the spectacle that it has.

"This is indeed a great and happy day for all of us who have been involved in this project for so long," Johnson said, "and to see how it turned out just makes your heart feel good."

Johnson added that the museum and reception center are just the start of what will hopefully evolve into a Appalachian Cultural Park complete with an amphitheater and gathering place similar to the setting where, for more than 40 years, Miss Thomas held her American Folk Song Festival.

Johnson went on to give an account of the foundation's work since it first took on the task three years ago.

Johnson said as plans progressed and funding was assured, planners broadened the scope of the project to include not only a museum but the shows and other similar exhibits.

The present museum is a reconstruction of the original Jean Thomas house although the new structure features many of the original appointments taken from Miss Thomas' Cogan Street home. While it was not possible to reuse the brick from the original house, nearly everything else including doors, windows, mantels and the like was moved, and the finished product was the prime topic of conversation throughout the evening.

"We moved everything we could out of the old house," said Linda Ball, director of the Paramount Arts Center

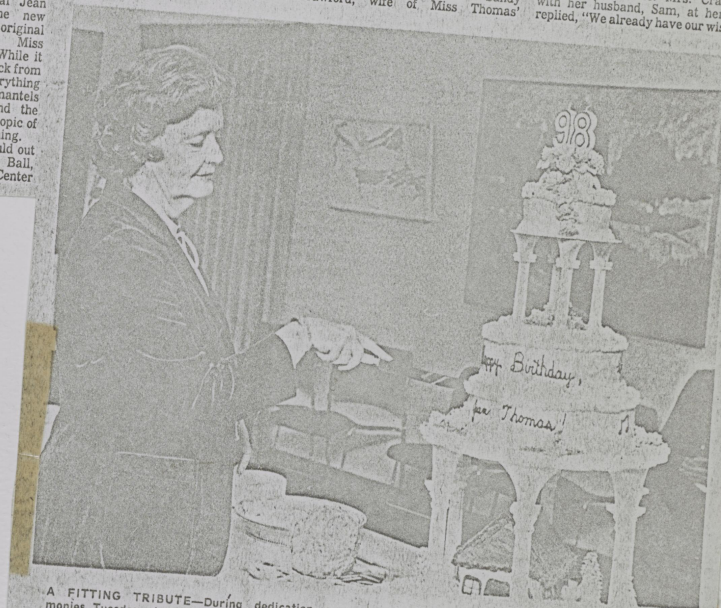
and member of the foundation. "These things are an introduction to the culture in which we all live and a way in which we can keep alive the traditional cultures of this area."

The curious museum goers sipped on

wine, munched on hors d'oeuvres and watched an audio visual presentation of Jean Thomas before the dedication.

The affair was topped by a cake-cutting ceremony with Sandy Crawford, wife of Miss Thomas'

nephew, doing the honors. Mrs. Crawford was told to make a wish before blowing out the two candles atop the three-tier cake. Mrs. Crawford, with her husband, Sam, at her side, replied, "We already have our wish."



A FITTING TRIBUTE—During dedication ceremonies Tuesday night marking the official opening of the Jean Thomas Museum, Sandy Crawford, wife

of Miss Thomas' nephew, cuts a cake commemorating her aunt's 98th birthday.  
(Staff Photo by Phil Benton)

Ashland Daily  
Independent  
11-21-79



## Arts in the Area

# Jean Thomas Museum in need of help — now

By BILL BELANGER  
For The Herald-Dispatch

ASHLAND — The bronze plate on the side of the red brick building nestled back among the trees indicates it is the Jean Thomas Museum, erected to honor the founder of the American Folk Song Festival. Just inside the building is a gift shop, down the hall is the Negro Baseball League Hall of History. When the phone rings, the answer is "Tri-State Fair and Regatta." Upstairs in an office, the woman who answers the phone says, "Ashland March of Dimes." Busy little building.

Down the road in another building, purportedly the Heritage Center, is the home of the Ashland Child Development Center. Confused?

Jean Thomas, who was highly praised by Carl Sandburg, Burl Ives and other authorities on American folk song for her work in promoting and saving it, died a few weeks ago. Old and ill, she could do nothing in these last years to further the cause she loved. While still active, she had organized a festival to keep alive the folk traditions particularly of the Tri-State Area.



Bill Belanger

Her home, the headquarters for the festival, visited by thousands of people through the years — celebrities and unknowns, was loaded with memorabilia of the years she had lived since the late 19th century. She expressed the wish that her home on Cogan Street be given to Kentucky as a museum for the public. It was that, while the festival was still held under her direction. But as time passed, the infirmities of age prevented her from continuing with the festival.

Because her home could not be moved, a "replica" of the home was created using some of the materials in the original "Wee House in the Woods." It is situated in what is known as

Appalachian Park, just off U.S. 60, about 10 miles out of Ashland.

As a museum, it has fallen on sad days. But it is not too late to save it for its original purpose, which could be a tourist attraction as well as a valuable tool for the study of Appalachian history.

Current economic conditions make it difficult to maintain as a museum. Merely as a building it requires maintenance — utilities as well as manpower to keep it from disintegrating. As a result, it is being "rented out" by the Greater Ashland Foundation for a variety of organizations — quite a variety. Keeping the building in use can help save it from eventual vandalism. Whether used or not, the cost of maintenance goes on.

Today, it is available for self-guided tours and for small parties and gatherings, on a rental basis. But in its present situation it leaves much to be desired as a museum, despite the Appalachian artifacts, old and irreplaceable photographs and music instruments, books, records, paintings and Victorian furniture.



Lisa Mahood

The "archives," never really completed as a collection and only partly cataloged are of little use to anyone. They consist of loose newspaper and magazine clippings, scrap books, old photographs, many of which need special care in restoration. Copies of the books written by Jean Thomas, all long out of print and a few not available

anywhere else, should be preserved.





# In Memory of

JEAN THOMAS

## Date of Birth

November 20, 1881

## Date of Death

December 7, 1982

(Age 101 yrs. and 20 days)

## Place of Service

Rose Hill Mausoleum Chapel

## Clergyman

Rev. Theodore Keller  
Rev. James Rucker

## Time of Service

Thursday 11:00 A.M.

## Place of Interment

Rose Hill Mausoleum

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LISA MAHOOD  
DIRECTOR

OFFICE: 329-1919  
HOME: 329-8215



# Acknowledgement...

I wish to express my most sincere thanks to Lisa Mahood, Director of the Jean Thomas Museum. She was extremely helpful in supplying information, knowledge and time. Thanks to her I know Jean Thomas better than I did before. She let me spend time in files and files of personal memoirs, business stuff and just all around interesting items which belonged to Jean. I found a great respect and love for the life which touched so many with Eastern Kentucky Folklore.

My only hope is that the museum can continue to be a success and that many others for years to come can personally "meet" Miss Jean Thomas.

Jerry Groce  
Nov. 28, 1984



What to do about the town hall is still up in the air.

CJ 22 Nov 82  
... *mountain historian*  
*who started song festival*

Jean Thomas, who devoted most of her life to preserving the folklore and mountain culture of Eastern Kentucky and West Virginia, was 101 years old on Saturday.

She has been in a nursing home at Ashland for several years and was unable to attend a big birthday celebration staged by the Greater Ashland Foundation at her museum home.

"She is physically quite healthy. . . . She gets around in a wheelchair," Sam Crawford, her nephew, said.

The foundation hopes to revive the American Folk Song Festival to honor her next year. She founded the festival in 1931; it was discontinued in 1972 because of her health.



# Arcadian Life Magazine

*A Journal of Ozarkian Lore and Pastoral Living*

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SPRING-SUMMER 1943

NUMBER 55

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*From Stories of Southeast Missouri by Allan Hinchey*

Arcadia Valley in the Eastern Ozarks One of Nature's Most Beautiful Spots

Published Quarterly

25c a Copy

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The More We Understand Each Other, The More We Will Like Each Other.



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# ARCADIAN LIFE

(Established 1933)

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Box 90

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**Garland Brickey**  
Editor and Publisher

**Anna Lee Brickey**  
Assistant Editor

**Anna Maxwell Alexander**  
Poetry Editor

**Joe L. Moore**  
History and Research

**Otto Ernest Rayburn**  
Associate Editor  
Lonsdale, Arkansas

Contributing Editors  
**Jean Thomas, The 'Traipsin' Woman**  
Ashland, Kentucky

**Malinda Donaldson**  
'Lost Ranch,' Mountain View, Mo.

**James E. Chessor**  
Centerville, Tennessee

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**Official Organ of the American Folkways Association and the Arcadian Guild**  
The Arcadian answer is comparatively simple. Forget yourself and concentrate on making others happy.—Otto Ernest Rayburn.

## *On the Arcadian Staff - -*

THIS YEAR, WE ADD as Contributing Editors, James E. Chessor of Centerville, Tennessee and Malinda Donaldson of 'Lost Ranch', Mountain View, Missouri — both from interesting and beautiful sections of the country, glowing in Anglo-Saxon tradition.

MR. CHESSOR is a columnist on the Hickman County News-Herald of Centerville. He knows the lore and lure of country ways. We will be privileged to read from his pen, stories and poems true to the life of the hillsman. His is a simple philosophy. He writes from experience. Rather recent contributions by Mr. Chessor to Arcadian Life are his poems, "Hickory" and "The Tinker", also a recent Guest Editorial, "The Anglo Saxon", and in this issue his poem, "The Doctor of the Hills."

"MY HILLS are not unlike your Ozarks," says Mr. Chessor. "Arcadian is

good pasture for me, and many another. It fills a need long felt and has a field all its own."

MALINDA DONALDSON, who writes from the heart her human interest stories, of real people, real incidents, flavored with genuine local color of the Ozarks, puts much of her self into her writings and in return, gets much pleasure from them. She says she writes because she loves to write — what better reason could one have?

BORN IN JACKSON, MISSOURI, she has spent many years in the hills — thirty-four of these near Mountain View. She writes the column, "Backwoods Vaughn Items" for the Mountain View Standard, and certainly knows her Barn Holler Creek neighborhood. IT IS A TRUE CHARACTERISTIC, when a stranger 'thinks' he is learning about the Ozarkian, the Ozarkian

(Continued on Page 7)

BUY DEFENSE SAVINGS BONDS AND STAMPS — TODAY  
KEEP AMERICA — AMERICA!



## A Word from the Editor - -

### A VOICE FROM THE HILLS

David, that Sweet Singer of Israel, said — "I will lift up mine eyes unto the hills, from whence cometh my help." What an inspiring thought — peaceful, lofty, majestic, calm — everything we need today and every day to keep this old world on an even keel.

What a great thing it is that we have our heavenly hills of hope so close by — our very own to use — Retreats of Nature, God-given for mere man's uplifting and soul-satisfaction.

In the hills, the 'jitter-bug' is not as prolific as the 'lightning-bug' — one produces 'steam' which many times explodes: the other produces 'light', many times pointing the way to peaceful valleys, babbling brooks, tantalizing trails, and restful retreats where we can listen, without interruption, to those voices from the hills, whispering words of hope to many a weary traveler, seeking something to satisfy his soul and mend his mind.

The product is generally the proof — what about the real product of our hills — THE PEOPLE — well, they are there and speak for themselves. Our HILLFOLK — calm, resolute, determined, strong, a background of humanity as solid as the hills they have known for generations. While we have been chasing bubbles and rainbows, they have 'staid hitched' to the old time hitchin' post and let so-called 'progress' proceed to perambulate politely and politically along and through many modern mazes. THEY are THERE . . . WE are WHERE. But, WE are waking up. While we are getting our feet back on the ground, theirs have never been off the ground, but often IN it — THEY know the feel of God's good green earth and love it.

The hillsman may appear to have little, but what he has he owns — it is his. He has built, not on the sinking sands of materialism, but on the rock foundations of the hills. He

is well grounded in the 'foundation things' of life that often the 'comfortable' know nothing about. The hillsmen have been so busy 'lifting up' each other, they haven't thought about bouncing out alone and 'pushing' themselves above everyone else. People who do this have an inferiority complex that demands attention — the hillsmen demand little but give much. We all know the fable about the Hare and the Tortoise. Slow but sure — Plodding but producing . . . Lasting.

Many of our leading authors, writers, poets, artists, statesmen, business executives, military geniuses, thinkers, came from the hills and go back to those same hills for a spiritual and mental build up.

A visit to the hills brings contact with the Malinda Donaldsons, 'Ted' Richmonds, Otto Rayburns, Isabel Frances, Booth Campbells, Alvin Yorks and many others, in their hill homes, giving constructive thought, time and work to humanity — worthwhile people — well worth knowing — an understanding people.

Harold Bell Wright, Vance Randolph, May Kennedy McCord, Carl B. Ike, the late Will Rogers, F. A. Behymer, Jean Thomas, and many more who 'live and love their hills', bring to the world messages in books, broadcasts, songs and stories, that will make our American Folklore live forever.

Epictetus said — "in every feast remember that there are two guests to be entertained, the body and the soul; and that which you give the body you presently lose, but what you give the soul remains forever."

How true this is — feed the soul with that which counts — build for something eternal, spiritual, permanent.

Listen to that VOICE — Look up to the ETERNAL HILLS.

Garland Brickey, Editor.

---

*A Drop of Ink may make a million think. — Byron.*

*"All You Take in Your Cold Dead Hands Is What You Have Given Away."*



## Guest Editorial - -

### A MESSAGE TO THE MOUNTAIN FOLK

By Eleanor Roosevelt

I was interested in your September guest editorial which voices your faith that such people as live in our rural areas are the ones who will really preserve democracy.

I think that this is true in one sense and yet not entirely true in another, because there is a certain feeling of superiority in the Anglo-Saxon heritage which makes our mountain people sometimes unwilling to recognize the fact that the spirit of freedom can live just as truly in some of the more recent strains which make up the population of the whole of the United States.

What we really should be proud of is the fact that from every corner of the world we have gathered people together here and they have imbibed from our early settlers and from our history and from their contacts with our soil, a spirit which makes of this nation the hope of the world.

Many of your boys will go out to distant corners of the world from their hills and valleys. They will return

having seen conditions in countries far away. They will realize probably as we have never realized in the past, how much what happens in other parts of the world affects us in our own country. In the years that have gone by, we have tended to feel that if we kept to ourselves we would not be drawn into the wars of other nations, and so we would be able to develop our own resources and carry on peaceful trade with the rest of the world. We know now that is impossible because other nations need our stabilizing influence. I hope that our people, descendants of the Anglo-Saxons, who exert such a strong influence on the spirit of this country will lead the way in building better conditions in other nations which will eventually benefit us by building a better foundation for peace.

*The September guest editorial referred to above, was The Anglo Saxon, by James E. Chessor, September 1942 Arcadian Life Magazine.*

### TENTH ANNIVERSARY FOR ARCADIAN LIFE

Another 'birthday' will roll around for Arcadian Life in August.

Birthdays, as Time goes on, really do not mean 'we are a year older', but rather mean, we are just broadening and dovetailing with that natural, expected-to-be thing, the mellowness and loveliness of Life.

The years make us more tender, more understanding, more in real tune and harmony with the Divine things that make Life really worth while after all.

Trials and tribulations have gone with the years, but those are things to make us stronger.

Our next will be our ANNIVERSARY ISSUE. Let's walk Arcadian Trails together and meet in "Arcady".

Garland Brickey, Editor

### COLLEGE TEACHER HONORED

Dr. Earl A. Collins, of State Teachers College, was elected President of the Missouri Writers Guild at annual meeting held in Jefferson City.

### DROOPY, SAGGING

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**PIRATES GOLD**—born a poetry column, appeared weekly in The Key Veterans' News, a paper published by veterans of World War 1, at their camp on one of the Florida Keys. The men and the paper were washed away in the hurricane of 1935, but the column lives on.

Subscription to each, \$1.00 a year

*Many of our Famous Writers and Poets received their start in a Little Magazine.*





By OTTO ERNEST RAYBURN

"Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, some few to be chewed and digested; that is, some books are to be read only in parts, others to be read, but not curiously, and some few to be read wholly, and with diligence and attention." — *Francis Bacon.*

These words of wisdom from the pen of Francis Bacon are as true today as they were when written in the early part of the seventeenth century. Perhaps there never was a time in the history of the world when reading was as important as it is now. Modern civilization covers a lot of territory and the best way to understand its trends and significance is to read books. Books have an important place in times of war. They not only enlighten and inform but they are a source of recreation. The war has not decreased the book business. The presses hum and new books appear to be "tasted, swallowed, or digested." I want to tell you about a few of the new titles of recent months.

If you want a story of American frontier life, I suggest that you read *BIGFOOT WALLACE* by Stanley Vestal, (Houghton, Mifflin Company, Boston, \$3.00). This wag and warrior is perhaps the best loved character known to Texas history. His achievements are big enough to match the expansive Southwest. Mr. Vestal tells the story of this remarkable man in a way that captures the reader. It is an excellent book to read before the fire on winter evenings.

If you want information on the war, I recommend *THE COMING BATTLE OF GERMANY* by William B. Ziff, (Duell, Sloan and Pearce, New York, \$2.50.) It is brimming full of military information for both the expert and

the layman. No recent blueprint of military facts is more logical or conclusive.

Another new book on the war is *ALASKA UNDER ARMS* by Jean Potter, (Macmillan, New York, \$2.00.) This is a first-hand account of life and action in our northern Territory. It is the story of economic, social and political problems of an important but neglected land.

As to war novels, one of the best of recent months is *THEN WE SHALL HEAR SINGING* by Storm Jameson, (Macmillan, New York, \$2.50.) The theme of this powerful novel is that free men cannot be enslaved. The scene of the story is in a German-conquered Protectorate. Storm Jameson is in top form in this novel.

Another book of poetry I recommend is *HI FELLOWS!* by Shirley Davis Thurman, (E. T. Tobey Company, Shreveport, \$1.50.) This book is written especially for our men in the armed forces. It is packed with good cheer and makes an ideal gift to the boys in service, at home and abroad.

*PANHANDLE PARSON* by Charles C. Lowther, (The Parthenon Press, Nashville, \$2.50.) In this romance of the Oklahoma Panhandle, Mr. Lowther tells what he himself saw while living in this country. The story is true history, but it reads like fiction.

One of the powerful novels of the year is *THE BURNING WHEEL* by Slater Brown, (Bobbs-Merrill, Indianapolis, \$2.50.) The story is laid in the foothills of the Connecticut Berkshires, a little world within itself, but filled with universal significance. Across the region lies the shadow of a curse which gives the plot a strange slant. It leaves an indelible impression in the mind of the reader.

There is an old adage that half the world doesn't know how the other half lives. This was especially true in our country before December 7, 1941 when we could draw a definite line between



war-wracked Europe and Asia and the untouched western hemisphere. The lamp of experience which guided our feet in isolation was so different from the emotional conflagration of our neighbors across the sea that it was difficult to understand what war meant. Even today, with more than a year of the war at our backs, we the people know but little of the sacrifices total war demands.

In *ISLE OF ESCAPE* by Isabel Ross, (Harper and Brothers, New York, \$2.50) we get a glimpse of a world within a world in America. It is a story of our refugee population, of the people from Europe who are seeking to rebuild their shattered ideals under our protective banner of freedom, and of spies and saboteurs who plot to destroy the very foundations of that freedom. Excitement and romance light the story down the trail to its dramatic climax.

In the field of folklore, *MORMON COUNTRY* by Wallace Stegner, (Duell, Sloan and Pierce, New York, \$3.00), was one of the outstanding fall of 1942 books. Mr. Stegner gives the reading public a compact picture of the lure and lore of this little known region. It is the seventh book of the *American Folkways Series*, edited by Erskine Caldwell.

If you are interested in the folklore and folklure of the Ozark region, don't miss reading the following late books: *MISSOURI*, American Guide Series, (Duell, Sloan and Pierce, New York, \$3.00), *ARKANSAS*, American Guide Series, (Hastings House, New York, \$2.50), *YESTERDAY - TODAY* by Catherine S. Barker, (Caxton, Caldwell, Idaho, \$2.50), *EVE'S STEP-CHILDREN* by Lealon N. Jones (Caxton, Caldwell, Idaho, \$3.50), *DRIFTWOOD ON THE CURRENT* by William A. French (The Current Wave Press, Eminence, Mo. \$1.00), *LIVING AUTHORS OF THE OZARKS*, compiled by Florence Woodlock McCullough, Joplin, Missouri, \$2.00, and the two books of Marguerite Lyon, *AND THE GREEN GRASS GROWS ALL AROUND* and *TAKE TO THE HILLS*. Mrs. Lyon's books are published by Bobbs-Merrill, Indianapolis and the price is \$2.50 per copy.

Any book reviewed or mentioned in this column may be ordered from The Arcadian Book Mart, Lonsdale, Arkansas.

### BOOKS ON THE OZARKS

Carnegie Public Library  
Joplin, Missouri

Blanche Trigg, Librarian

Collins, Earl A.—*Folk Tales of Missouri*. 1935.

Dorrance, W. A. — *Three Ozark Streams* 1937.

Lyon, Marperite — *Take to the Hills*. 1941.

Lyon, Marguerite—*And Green Grass Grows All Around*. 1942.

Moore, Tom—*Mysterious Tales and Legends of the Ozarks*. 1938.

Murphy, Dennis — *Doomed Race*. Poetry. 1941.

Morris, Lucile — *Bald Knobbers*. 1939.

Newburger, G. F.—*Ozark Anthology*. Poetry. 1938.

Prevo, P. A.—*Ozark Rhymes*. 1933.

Randolph, Vance—*Ozark Mountain Folks*. 1932.

Randolph, Vance—*Ozark Outdoors*. 1934.

Randolph, Vance—*Ozark Anthology*. 1940.

Rayburn, Otto—*Ozark Country*. 1941.

Stauer, C. O.—*Geography of the Ozark Highland of Missouri*. 1920.

Tri State Writers Club—*Lights and Shadows*. Poetry. 1940.

Wilson, Charles—*Backwoods America*. 1934.

NOTE—We also have a collection of books on Missouri, some quite rare and now out of print.

### ON THE ARCADIAN STAFF

(Continued from Page 3)

'knows' he is learning about the stranger. It becomes hard to distinguish which is really the 'interviewer'. "THE REAL HILL BILLY never represents the truth," says Malinda. "They actually enjoy reading things about themselves as they are." Ozark life is different — it's unafraid, unworried and completely balanced."

IN THE NEAR FUTURE issues of *Arcadian Life* will appear Malinda Donaldson's "Aunt Pony and Her Applebutter," and "Aunt Pony's Perdition." The article, "Hill Billy, Right," appears

*Arcadian Life brings the Atmosphere of the Ozarks into your home.*



in this issue — Malinda's first in this magazine.

IN SPEAKING OF HERSELF, she tells us not to forget that she's not a "Known Story Writer," but she is carrying out an Ozark custom — "They are happiest when they can do something for somebody else."

AGAIN — "the policy of Arcadian Life Magazine is not changed in our program of expansion. It continues to mirror the romantic folklore of the Ozarks. It hints of life to its fullest, freest and best."

WITH LORE from the Blue Ridge, Cumberlands and the Ozarks, the East meets the West.

#### NOTICE TO SUBSCRIBERS

ARCADIAN LIFE MAGAZINE, beginning with this issue, Number 55, will be a quarterly, (4 issues) instead of a bi-monthly (6 issues), at least for the duration.

All subscribing January first or thereafter will receive 4 issues for \$1.00. All having subscribed before January first will receive 6 issues for \$1.00. All renewals will receive 4 issues rather than 6, if renewed in 1943.

WE REGRET it has been some time since you have received your Arcadian Life, and sincerely appreciate the patience of our subscribers and advertisers. We are doing our best to keep Arcadian Life (the only magazine of its kind) going forward in every way. There is so much of interest in the lore and culture of the Ozarks that we want to get to our readers. We are filing many poems, articles of lore and interesting data to publish in coming issues.

FOLKS HELP US to reach our goal for this year — 1000 NEW SUBSCRIPTIONS. Keep up your renewals. Think of some one to subscribe to Arcadian

Life—maybe YOUR NEIGHBOR, YOUR CLUB, YOUR LIBRARY, YOUR SCHOOL or some one in another state. "We are Fighting for Things Eternal."

The Editors.

#### NATURE

I strolled through the woods, and  
feasted my gaze

On the beaut'ies of Nature, and her  
mystic ways.

There were shrubs, and saplings, and  
full grown trees;

And a white pebbled brook, flowing  
with ease.

A profusion of wild flowers, butterflies,  
and singing birds,

A panorama too thrilling to describe  
with words.

I walked to and fro' at leisurely pace—  
Absorbed by the wonders of that  
amazing place.

Then I sat down upon a big stone,  
My imagination wandered, as it does  
when I'm alone.

I imagined the sky a great canvas for  
the painter's touch

The scene, a picture, on which of time  
he'd spent much.

Then, coming out of my reverie —  
A picture's a likeness — now I see, but  
this is real as real can be.

The things I see here, no painter can  
do:

I now understand — dear Lord —  
'twas you.

— Ab Mullins,  
Farmington, Missouri.

#### INTERESTING

DID YOU KNOW we have a man in Cape Girardeau who has made 70,000 feet or 15 miles of Woven squares for quilts, covers, etc., with a small hand loom? G. W. Sharp, 229 N. Pacific St.—Editor.

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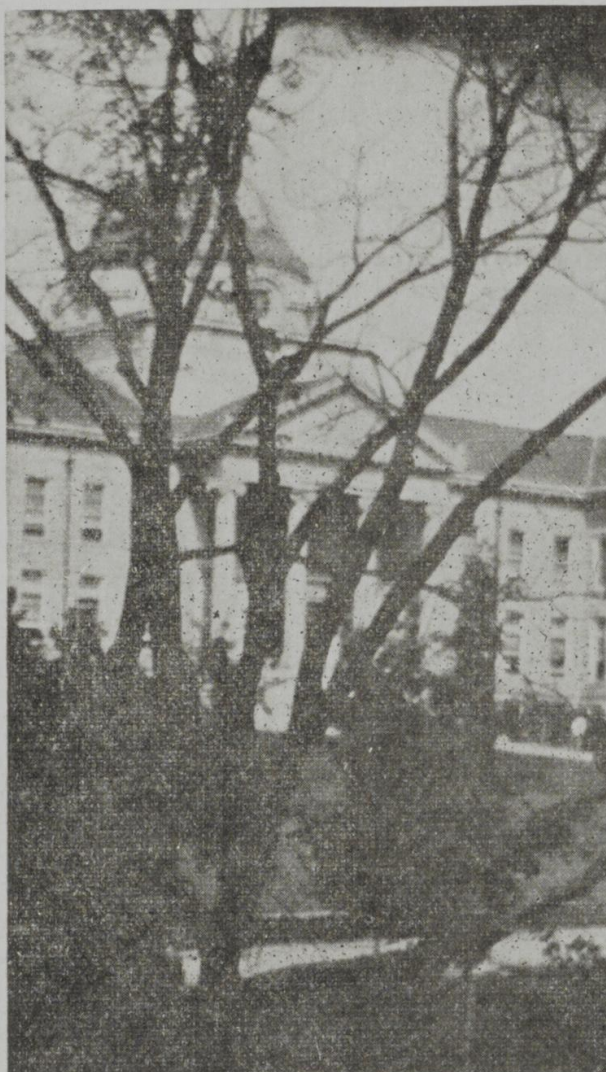


"There is so much of real interest in your magazine, and a true breath and spirit of the mountains." — Lutrella Baker, Gilley, Ky.



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Write for a Catalog.

W. W. PARKER, President.



**EPITAPH**

(On hearing of the death of Professor Benjamin Franklin Johnson).

Darken the classroom,  
And turn the key;  
This is the  
Unknown Quantity.

Leave the echo  
Of brilliance there,  
And the unsolved theorems  
In the air,

And the sound of laughter  
Dying down  
To his upraised finger  
And impish frown.

For the witty and wise  
Has limped away,  
And the sun is dark  
On a lonely day —

And the night comes on,  
With the campus still,  
As the gayest leaf  
Drifts down the hill.

— *Lea Abernathy.*

Benjamin Franklin Johnson. Professor of Mathematics at State Teachers College, Cape Girardeau, Mo., 1897-1941. Passed away November 18, 1941.

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*"Know Your Ozarks. Your purpose for publishing Arcadian Life Magazine is a commendable American purpose; Know your Ozarks. We Americans have much to learn about our localities. Know your Smokies . . . Know your Sandhills . . . Know your Bad Lands . . . Know your Catskills . . . Know your Southern Swamps. America is a huge country rich in its folklore." — E. C. Beck, Central Michigan College, Mt. Pleasant, Mich.*



## One Year Ago - -

Dedication of "Wee House in the Wood", Midland Heights, Ashland, Kentucky. Sunday, August 9th, 1942, 7:30 P. M.

Mr. Robert C. Wheeler, Ohio State Museum, Master of Ceremonies

We are here today not only for a dedicatory ceremony but to pay tribute to Jean Thomas who has made possible this occasion. To open this ceremony let us join together in singing America, accompanied by Mary Aileen Boggs on the accordian, led by Florence Clark, well known folk singer.

The "Wee House in the Wood" has attracted artists, musicians and poets from over the nation. And it gives me pleasure to read a poem by one of our own Floyd County compatriots:

There it stood, the Wee-House-in-the-Wood,  
Outlined against the azure sky,  
And by its side—near, yet far away—  
The graying hills in the last of day  
Towered into God's heaven.

Standing, gazing there, the cares of the  
present left me,  
And presently I walked beside old  
Avon's rippling waves;  
The leaves rustled as I talked to my  
friend  
Of Shakespeare's rise to fame so  
meteor-like.

I saw a serenader strum the dulcimer  
Beneath a 'suckle-covered balcony —  
And merry couples on the meadow  
green  
A-dancing to the fiddler's merry  
strains.

I saw King Arthur and his Knights go  
riding by;  
A beggar by them on a dusty road  
Held out his hand for alms . . .  
On Christmas Eve a Christmas-tree  
Within a cheery English home.

The years rolled by as if on wing . . .  
Fled centuries . . .  
A ring, a halo drew itself all round  
about,  
And made a frame of colors roseate;  
The sun descended 'neath the western  
hills,  
And shadows lengthened on the grass.

A phantom minstrel drifted to the  
door:  
A phantom hand upraised,

And phantom fingers grasped the iron  
ring upon the post,  
And tapped until the opening door  
Outlined a lady small  
Against the crackling fire within,  
"Come in," she spake.  
Into the room the phantom minstrel  
tripped his way.

But still I stood entranced,  
Lost in the impelling charm of the Wee-  
House-in-the-Wood  
Dark and old . . . and musty . . . and  
sweet-scented with immortality.

Stephen Collins Foster's "Beautiful  
Dreamer" symbolizes the dream of  
Jean Thomas, The Traipsin' Woman,  
which Nell Davis will sing.

Another bit of the dream that has  
been preserved is the traditional Lin-  
colnshire folk dance. Our troubadour  
is Gloria Morris, of the American Folk  
Song Festival, and dancers.

From our neighboring state, Esther  
Eugenia Davis of Charleston, W. Va.  
chairman of the folk lore department  
of the West Virginia Federated Music  
Clubs, brings her own composition ac-  
companying herself on the lap harp.

### THE WEE HOUSE IN THE WOOD

Have you ever seen the Wee House in  
the Wood?  
Heigh-ho! Heigh-ho! Let us go  
Down the stepping stones that lead us  
from the road  
To the door where a welcome waits, I  
know.

There's an old millstone before the  
open door  
Heigh-ho! So you won't go astray  
There's an old-time lantern used in  
days of yore  
To light homing townsmen on their  
way.

In the Wee House every room's with  
treasures rife  
Heigh-ho! Heigh-ho! round the wall  
Are the trophies of a full and gracious  
life . . .  
And the calm sweet Madonna watching  
all.



There are ghosts that haunt the Wee  
House in the Wood,  
Heigh-ho! Heigh-ho! Come and see  
Lords and ladies, noble, but not always  
good  
Come from legend and tombs across the  
sea.

Young Lord Thomas comes and tingles  
on the ring,  
Heigh-ho! Heigh-ho! let him in  
To the hall, where kings and courtiers  
feast and sing,  
Held in thrall by the charms of Anne  
Boleyn.

There are other ghosts who haunt the  
shadows here,  
Heigh-ho! and they whisper, "'Tis we  
Who fought savages and forest, fire and  
flood,  
We're the strong folk, the brave folk,  
the free."

That the ghosts of the past should  
linger here,  
Heigh-ho! Heigh-ho! 'tis our pride;  
And we'll shout to all the nations, far  
and near  
That in us their brave spirit has not  
died.

So, Kentuckians all, to you we'll drink  
a toast,  
Heigh-ho! Heigh-ho! Here's to you!  
To the valiant living and the immortal  
ghost;  
Fight your wars! Win your fights! You  
always do.

And when the time of peace has come  
at last,  
Heigh-ho! Heigh-ho! There shall be  
Thi' Wee House to hold the relics of  
the past  
In a land that is building for the free.  
Heigh-ho! For the Free!  
Heigh-ho! The Brave and Free!

— *Esther Eugenia Davis.*

1654 Franklin Ave., Charleston, W. Va.  
Chairman, Folk Song Dept., West Vir-  
ginia Federation Music Clubs.

It is our youth to whom we must  
look to perpetuate our folk song and  
Jetta McDonald will sing Foster's im-  
mortal melody, "Jeanie With The Light  
Brown Hair."

In behalf of the Commonwealth of  
Kentucky, which this year (1942) is  
celebrating its Sesqui Centennial, Hon.  
Henry D. Shanklin, Chief Executive of

the City of Ashland, Boyd County, Ken-  
tucky, officially dedicated "Wee House  
in the Wood" as a shrine of Kentucky  
mountain folk arts — Mayor Shanklin:

"The mountains of Kentucky, we all  
know, are rich in tradition, folk song  
and folk lore. Its people are the de-  
scendants of early Anglo-Saxon settlers  
who braved the perils of uncharted  
seas to seek freedom in a new world.  
The mountaineers faithful stewardship  
over this precious heritage down  
through the centuries has turned the  
eyes of an interested world upon our  
Grand Old Commonwealth, and brought  
folklorists, ballad collectors, students  
of the arts, men of letters, from all  
parts of the world into our midst.

Aware of the vastness of the treas-  
urehouse of the Kentucky mountains,  
one of our community has made it her  
life's work to gather much of this  
treasure and bring it down into the  
foothills. So it is, across the years  
her home, this "Wee House in the  
Wood" has gradually become an ar-  
chive for the folklore of the encircling  
Kentucky mountains.

On behalf of the Commonwealth of  
Kentucky, as Mayor of the City of Ash-  
land, Boyd County, Kentucky, and in  
behalf of the Kentucky Sesqui Centen-  
nial Commission, of whose program of  
celebration this dedication is a part,  
it is my happy privilege to dedicate  
Wee House in the Wood, home of Jean  
Thomas, a shrine of Kentucky moun-  
tain folk arts, which from this day  
forth will be open throughout the year  
to share the benefit of its archives and  
to welcome whosoever may tingle the  
ring on the gate.

And to the Commonwealth's appre-  
ciation due Miss Thomas for this most  
gracious and generous act may I also  
add my personal congratulations with  
the hope that she will continue to meet  
with every success in her effort to per-  
petuate and preserve Kentucky moun-  
tain folk lore and folk song.

(Master of Ceremonies) Florence  
Clark, long associated with the Ameri-  
can Folk Song Festival, and well  
known singer of ballads from her  
American cycle of songs past and  
present, has journeyed from Detroit to  
participate in today's history making  
event. The especially written ballad  
for this occasion by Blanche Preston  
Jones, a daughter of the Big Sandy  
will be sung by Colonel Florence Clark:



**THE WEE HOUSE IN THE WOOD**

As I walked out one summer morn  
Across the hills and dale,  
I saw the Wee House in the Wood,  
Deep in a wooded vale.

With casement windows opened wide  
To greet the morning light,  
Its ancient bricks with ivy twined,  
It was a pleasing sight.

The sunflowers nodded in the sun,  
The spruce and fir rose tall;  
The wild rose draped the picket fence,  
And climbed the garden wall.

Its paths were lined  
with cobble stones  
And old-time flowers  
bloomed gay;  
A quaint old house  
which tooke me back  
To England far away.

I thought of poor Anne  
Boleyn's house  
Secluded and alone  
Which stood in Hever,  
on the moor,  
Next town to Chid-  
dingstone.

I stood beside the  
staunch oak gate  
And raised the old iron  
ring  
Just as Lord Thomas  
must have done  
Fair Elender to  
bring.

A gracious lady greet-  
ed me  
And opened wide the  
door,  
And minstrels played  
their merry lays  
As in the days of yore.

The rooms were filled  
with relics rare,  
With folk-tales long  
untold;  
A treasure house of  
ancient lore  
Of myths and legends  
old.

There Jilson Setters,  
minstrel old,  
From age-worn canvas  
looking down.

Upon his likeness there in bronze  
Done by a sculptor of renown.

McCoys and Hatfields side-by-side,  
With guns discarded, sing and play;  
And gifted with a poets lore,  
Big Sandy's daughter makes her lay.

I saw from out the window wide,  
The rocks and tinkling rills —  
A bit of Merrie England dropped  
Among Kentucky's hills.

(Master of Ceremonies) No Ken-  
tucky event is complete without the  
singing of our beloved "My Old Ken-  
tucky Home", let us sing together.



*FLORENCE CLARK, long associated with the American Folk Song Festival — well-known singer of ballads and folk arts — appears in various parts of the country in her cycle of AMERICANA, songs past and present, in authentic costume. An interpreter of folk songs.*



## ANNOUNCEMENT

## Kentucky Folk Lore Society

April 16th. Jean Thomas appeared on the program of the Kentucky Folk Lore Society in Louisville. . . An hour's program of Kentucky mountain stories and the singing of mountain ballads without accompaniment — just as mountain women sing about their cabins and at a funeralizin' and a baptisin' and foot washin'. . .

Her subject was "Ballad Huntin' In The Mountains of Kentucky". Jean Thomas wore the costume she wears each year in acting as Narrator of the American Folk Song Festival. . . This program, long established in Kentucky as a part of the national organization founded long ago by Dr. Kittredge and others at Harvard, is a part of the Kentucky Education Association annual program held in Louisville each year.

The Thirteenth Annual American Folk Song Festival was held June 13. The traditional second Sunday in June each year, near Ashland, Kentucky.

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## WIMMIN IN BRITCHES

Copyright by Jean Thomas

"The Traispsin' Woman"

There's been a heap o' changes  
Up here on George's Creek.  
The gals don't tend the crops no more  
Nor hire out by the week.

They rise before its sun-up,  
And make an awful fuss  
To get their shirts and britches on  
And ketch the west-bound bus.

They ride down to the level land  
And do some funny things;  
They learn to weld and hammer steel  
And work on ships with wings.

It's mighty quare, I'm thinkin',  
But Roosevelt says it's right,  
The wimmin-folks must do the work  
And send the men to fight.

## RECORDINGS ON FOLKLORE

While in New York the past winter, Jean Thomas made a series of recordings of her work, and her books, mountain customs and tradition. She tells particularly about the Singin' Gatherin', the centuries old tradition, from which grew the American Folk Song Festival. These records were made for Station WTMJ, the Milwaukee Journal, and were released over that station in February.

**THAT'S WHERE TO STAY IN ST. LOUIS!**



"I am reading Arcadian Life from 'kiver to kiver' and enjoying all of it. I don't know how I have been getting along without it." — F. A. Behymer, Feature Writer, St. Louis Post-Dispatch.

"Arcadian Life is distinctive, has a field all its own, and is caviar to the Ozark region." — Thomas Elmore Lucy, St. Louis, Missouri.



## *The Hill Billy, Right*

By MALINDA DONALDSON

of "Lost Ranch," Mountain View, Missouri



### WHAT IS A HILL BILLY

A letter from Malinda Donaldson of Lost Ranch, Mountain View, Missouri, tells us further about the "hill-billy" below quoted:

I received your little magazine and I think it's great. But when reading it I learned that some folks seem to think because they live in the hills they are Hill Billys. This is not true, hill folks and Hill Billys are as different as are true and false friends. I am sending an article in which I've pointed out why a Hill Billy is different. I'm sending it because it's true and because the American people do not appreciate the things which the Hill Billy name stands for. The "Hill Billy" belongs, the rest of us just live here. To most of us the trees, the hills, the birds, the rocks and sparkling spring water are things to admire or to cuss, but a "Hill Billy" is a part of it all.

I've lived among them 34 years, and I learn something new in regard to their way of thinking every day. They are different.

Again I thank you,  
Malinda Donaldson.

Whomever thinks that because he lives in the hills, he is a "Hill Billy" is thinking wrong. No matter for how many years you've lived in the hills, you just aren't a Hill Billy unless you — are one. A Hill Billy is something and has something no other man has.

He is equally great and humble, he is equally the master and the servant. He is a world, a law, a King, in his own right. He draws no line between the King of England and the ditch digger, therefore he draws no line between himself and the King. He is both the King and the ditch digger. What's more he doesn't just think he is — HE IS. And I guarantee that were the King and Queen of England ever to be guests in a Hill Billy home they'd find themselves confronted with a dignity equal if not superior to their

own. No matter who you are, or how famous you may be, if you felt your importance or your fame in the presence of a Hill Billy, he'd make you feel like a fool. And he'd do it with poise and dignity for he never "Loses Face". He's a good neighbor, the best there is, but you can't take liberties or he'll put you in your place.

He does not speak your language, he says "cheer" for chair, but if you attempt to correct him he'll hold you in contempt for not recognizing his RIGHT to call a chair a "cheer".

And he's chuckfull of curiosity but he'll use diplomacy to satisfy it. For instance, Aunt Pony came to my house again and again hoping she'd catch me using that queer contraption, a rotary egg beater. Do you think she'd ask me what it was for — Not HER. Then one day to her satisfaction, she caught me whipping up eggs for an angel food cake. She watched that queer contraption spin around and around with interest. After a bit she asked, "What did you pay ferit?" That settled that. But had I explained the many uses of an egg beater, she would have resented it. Her curiosity is her own secret — so she thinks. If I chuckled up my sleeve that is my secret — maybe. At least I used Aunt Pony's own diplomacy, I had the wisdom not to show my amusement. I also have the wisdom never to offer advice and never to offer suggestions to a Hill Billy in regard to his way of farming. He resents that too.

One more thing which few people know, there are not many Hill Billys in the Ozarks. There never was at any time. Most of us who live in the Ozarks, are just hill folks, pretending to be Hill Billys.

We do not possess that great quality, or should I say, sense of knowing, that we are both the King and the ditch digger. We do not possess the dignity to execute that right all the time and any place. Neither have we the poise to never, "Lose Face." We

(Continued on Page 17)

*"Advertising Is A Sermon In Better Living."*





By OTTO ERNEST RAYBURN

The square dance is a recreational institution deeply rooted in American rural life. Perhaps it thrives best on liquid inspiration in many communities and has, thereby, gained a shady reputation, but it continues to be an important balance wheel of rural life. To square dance is to sip the wines of the gods and forget the cares of poverty and isolation. When good fiddling sets the pace, the urge to dance is almost irresistible. Even the good deacon of the deep water church may be pardoned for patting his foot when "The Eighth of January" is played. Smiles wreath even the most puritanical faces when the banjo picker struts his stuff and the caller sings out his original wit. Let's preserve the square dance as a part of our recreational life.

#### THE HILL BILLY, RIGHT

(Continued from Page 16)

draw a distinct line between the King and the ditch digger and the Hill Billy holds us in contempt for it.

Poverty is the Hill Billy's right. He is too dignified to want, or to work for the luxuries of life. Not lazy — far from it. He stands on his dignity and defies the world to question his

RIGHT to live in a hill side shack. He is his own servant and the master of all he owns and he owns it too. Be it only a fox hound.

Thirty-four years of living in the Backwoods Vaughn district has taught me to respect the Hill Billy as I respect no other man, though he be a King, or the President of a great country.

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(Desk A. L.)

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## Whoozit in the Ozarks

By THOMAS ELMORE LUCY

Who is this meek-mannered chap, who wears a far-off haunted look; dark-eyed, sun-tanned and scant of hair, and deep immersed in some new book? A Buckeye born, but loyal to his homeland State — Ozarks' Mizzoo; who types out verses by the ream, and rates a filler in Who's Who? Who finds real fun in making friends; a Santa Claus who totes the mail, is happy in his hobby-den, as well as on an Ozark trail. . . . Search far and wide, you'll never find a poet altogether like this restless young Hillbilly Bard — Missouri's minstrel, CARL B. IKE.

A mere jingle in a paragraph is scarcely more than an introduction to "The Hillbilly Poet" . . . But Carl B. Ike needs no introduction of any sort; wherever an Ozark writer is mentioned, someone is sure to ask about this most prolific rhymester of the hills, writer of more than a thou-

sand poems, hobbyist, collector of unusual books, lover of people and a jongleur who fairly oozes ballads and lyrics. Marked more by promise than perfection, Carl takes criticism graciously, and is unselfish enough to go the second mile to meet a fellow-writer, and then give him a friendly shove uphill. That is the sort of a poet that dignifies the title, MAKER OF VERSES. Meet Carl B. Ike.

NOTE — Thomas Elmore Lucy — Poet - Actor - Humorist - Impersonator - World Traveler - International Platform Entertainer. 6600 Washington Ave., St. Louis. — Editor

NEXT ISSUE, No. 56—GUEST EDITORIAL, Nature and Religion by Rabbi James A. Wax, United Hebrew Temple, 225 South Skinker Road, St. Louis.

ISSUE NO. 56 will be the 10th Anniversary issue of Arcadian Life Magazine.

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"Chant me the Poem that Comes  
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Walt Whitman.

### "GO SAY TO THE FEW"

Go say to the few who have fallen,  
Your courage was left in the World,  
In the lands of the earth midst the  
many,  
Your valor has now been unfurled.

Go say to the few still standing,  
Defending the free man's life,  
That the many are working and strug-  
gling,  
To conquer at last in the strife.

Go say that the many are seeing  
The dawn of freedom's day,  
The defeat of the forces of evil,  
Through you who have held them at  
bay.

Tell them, on the Altar of God,  
Written in letters of Gold,  
Are the names of the few who have  
perished,  
That the many might gather and  
hold.

*Dedicated to the boys of the Ozarks  
who have given their lives in this war.*

By Joseph M. Brooks,  
Cape Girardeau, Mo.

Nephew of Mrs. Lynn Alexander;  
age 19.

Mr. Brooks recently entered the ser-  
vice.

### MY SWEETHEART

She was born among the Ozarks  
Where brooks of sparkling waters flow,  
Clear as crystals of the mountains,  
Through leafy woods where flowers  
grow;  
And dewdrops shining on the grass  
Would point the way for her to pass.

She was reared among the Ozarks  
Where happy birds sing songs of love,  
And the rainbows after showers  
Come forth to kiss the hills above;  
They used to linger there awhile  
To catch the welcome of her smile.

*"Poets are never young in one sense. Their delicate ear hears the far-off  
whispers of eternity, which coarser souls must travel toward the scores of years  
before their dull sense is touched by them." — Oliver Wendell Holmes.*

There I found her in the Ozarks  
And gave to her that heart of mine;  
We have lived and worked together,  
Hoped and prayed for things divine;  
Our blessings come as blessings will  
With rich rewards our cup to fill.

— George W. Clark,  
2248 20th St., Santa Monica, Cal.  
A former resident of St. Francois  
County, Mo.

### TAUM SAUK

Wrought of granite,  
Disclaiming time,  
Majestic stands —  
Taum Sauk!  
The highest Peak  
In Ozark lands.

Its blasted form  
To fear unwed  
Still rises —  
Over hills and valleys  
Of rough terrain;  
Stabbing the air,  
And gathered clouds  
That surround its  
Craggy head.

A Monument —  
Standing guard,  
Over legends store,  
Of strife and carnage;  
Passed down by Indian  
Lore.

Make it ever deny!  
May it ever defy!  
Man and Nature —

Who would disturb  
and blast  
Its wild and sullen  
Spread;  
Over hallowed Indian  
Land  
Where sleep —

The Taum Sauk dead!

— George R. Bush,  
7365 Arlington Dr., St. Louis, Mo.  
Taum Sauk Mountain is on highway  
21, a few miles southwest of Arcadia,  
Mo.



### THE DOCTOR OF THE HILLS

The figure I remember best of all  
among our hills  
Was our kindly village Doctor, who  
knew, and cured, our ills.  
He sauntered down the shady street, he  
loitered at the store,  
I see him still, as often I have seen  
him there before.  
He talked with everyone he met — he  
knew us far and wide —  
With sympathy that reached abroad  
through all our countryside.  
Nor did he stop with ails, and ills, and  
neighbor-sentiment;  
He talked of finer schools, and roads,  
and civic betterment;  
What brother owed to brother, how  
justice could be wrought;  
What he could do, what we could do —  
so ran his constant thought.  
And where he passed, a better day  
seemed just about to dawn,  
For his dreams remained behind him  
when his spare old form was gone.

He sat his saddle easily as old Dan  
strode along,  
As gay as any urchin, with his happy,  
humming song;  
His mission firm within his soul, his  
hands upon the rein  
Lay lightly as the leather across the  
horse's mane.  
Among a hundred horsemen, no other  
would we see  
But one man, riding to ease some  
neighbor's misery.  
"He'll be all right, now Doc has come!"  
we'd say in glad relief,  
With thanks to God that he had spared  
us all a threatened grief.  
And somehow all the splendid things  
our preacher ever said  
Seemed gathered in a halo 'round the  
doctor's silver head.

No matter what the weather, in rain,  
or sleet, or snow,  
We never called upon him but he  
seemed glad to go.  
He knew our empty pockets, when  
Hardships stalked our land —  
"Don't worry!" — with a kindly pat —  
"Of course, I understand!"  
Then he'd proceed to make us well  
again — but just the man himself

*"I have found your magazine a very interesting and, indeed, meritorious enterprise. It is a magazine of a different nature, and definitely fills the need." — Rabbi James A. Wax, St. Louis.*

Was better than the medicine he left  
upon the shelf.  
He seemed to live for us, to share our  
burden and our woe;  
No wonder we remember and revere  
his memory so!  
The kindly, shabby gentleman who  
lighted all our ills,  
Our best-remembered citizen — the  
Doctor of the Hills.

— James E. Chessor,  
Centerville, Tenn.

### 1862—MAY 22—1940

Seventy-eight years ago today  
There was great excitement, I've heard  
folks say.

On a farm in central Illinois,  
They were expecting the arrival of a  
baby boy.

The stork arrived on schedule — O. K.  
Then, in a hurry went his way.

Can you imagine the parent's dismay  
When they found the stork in his mad  
whirl  
Had switched the packages and left a  
girl?

The disappointment was hard to bear  
But they gave the baby the best of care  
And were wonderful parents too,—most  
rare.

They by and by became reconciled  
For she was a rather likable child.

I know her life's history from cover to  
cover  
And now she is a great grandmother!

This I vouch is true — as true as true  
can be  
For that baby girl was none other  
than me!

— Mary E. Rector,  
600 Washington, Cape Girardeau, Mo.

### WHOSE HANDS

Whose hands have fondly plucked a  
flower  
And gathered flame-buds from the  
sod,  
Has little need of other prayer,  
For he has visited with God.

— Jules P. Doretti,  
4000 Cooper St., Jackson, Michigan.



## From An Arcadian Scrapbaok

### LIFE IS A CUP

Life is a cup, from whence my soul has  
sipped  
In never slackened thirst its crimson  
wine,  
And ever in its depths, as in a forest  
pool,  
I look and see the future shine.

Such joy has come to me from out this  
cup of life  
That in the silent night my soul kneels  
down to pray,  
When all the wine has flown and left  
the blackened dregs  
I will not hesitate nor turn my lips  
away.

But gladly let me drink unto the very  
end  
The bitter with the sweet, that is as  
Life should be.  
So when the cup is dry my soul will be  
at peace,  
And what the future is will hold no  
fears for me.

— By Julia Clopton Cresap,  
Clipped from St. Louis Republic.  
The author, former Cape Girardeau.  
From the Scrapbook of Miss Delia  
Kimmel, Cape Girardeau, Missouri.

### MY FAVORITE QUOTATION

"Kindness is a language which the  
deaf can hear and the blind read." —  
Mark Twain.  
From Lorene Marshall, Blawnox, Pa.

"Earth's crammed with Heaven,  
And every bush afire with  
God,  
But only he who sees, takes off his  
shoes." — Elizabeth Barrett Brown-  
ing.  
Ramona Roberts, Canton, Illinois.

### A PRAYER

Give me not scenes more beautiful, give  
me eyes  
To see the beauty that around me lies;  
To read the trail of souls, see angels  
shy

"Visit a man in his workshop and you see the other half of him that he  
kept concealed upon the street, or in public view."—George Matthew  
Adams.

Within the faces of the passerby.  
No golden shore I seek, but a heart that  
sings,  
The exquisite delight of common  
things.  
Heaven is not there but here  
Oh, for the seeing eye and the hearing  
ear.

— Author Unknown.  
From Eleanor Totman, Rolla, Missouri

*The only gift is a portion of thyself.*  
—Emerson.

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"42 Miles," A 'Hoss' Race—SOME Hoss Race too, from New Madrid to Benton, Missouri, August 3, 1882. This little book was written by Hon. Earl A. Grimes, Asst. U. S. District Atty., Kansas City and sent by him to Judge Joe L. Moore, History and Research Editor, Arcadian Life. This little book is very interesting and priced at only 15 cents. Many of the 'old timers' remember this 'hoss race' and will be interested in this 'recount.'—Editor.

"Memory's Autograph" by Carl B. Ike and Hazel Dagley Heavin, West Plains, Mo. "Dedicated to kindred souls," carries Ozark poetry and other verse.—Editor.

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## PASS IT ON

When you have read this MAGAZINE  
From front page to the end,  
Don't cast it off into the junk—  
But pass it to a friend.

Then calmly as he scans each line  
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He may absorb its contents too,  
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And then, perhaps, without delay,  
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## Book Review

### REVIEWING

Twenty-five Talks on Poetry, by Ina L. Mellichamp.

Nocturne and Other Poems, by Denise Barrette.

Tomorrow's Vintage, by Louise Howell.

Singing In The Candlelight, by Anna Maxwell Alexander

Rising Wind, by Sister Mary Edwardine.

Dark Windows, by Weston McDaniel. Editor

**Twenty-five Talks on Poetry**, (Candor Magazine Press) by Ina L. Mellichamp. A valuable book for those who feel the 'urge to write'—Not a technical text book but an explanation of the construction of poetry in language that can be understood by the average person, yet a real guide for the advanced writer or student. Ina Mellichamp has given us a splendid work in her book and we recommend it to writers and poets really wanting intelligent help and guidance along the pathway, seeking expression through poetry. Order direct from author—Ina L. Mellichamp, 419 Belden Ave. Chicago, Ill. Price \$1.00.

**Nocturne and Other Poems**, (Bruce Humphries, Inc. Boston) by Denise Barrette. A lovely little volume of beautiful 'scenic' verse, well written by a versatile young artist. At the age of twelve, Denise Barrette started a successful career as a concert pianist, has illustrated a number of volumes of poetry and music books for children, all of which creates a coordination of those elements which makes her poems indeed 'exercises in beauty,' transmitted, with its complement of emotion, through a harmony of sound, sense and form. Price \$1.75.

**Tomorrow's Vintage**. By Louise Howell. (Bruce Humphries, Inc. Boston) \$1.50. With a background somewhat different from the usual poetic conventionality, Mrs. Howell has given us her first publication of poems

combining a lively rhythm with fluency gathered from her experience as an Associated Press correspondent and editor of a newspaper—a combination that makes her poems delightful reading, creating an interest poetry-lovers should consider worth while.

**Singing in the Candle-light**. By Anna Maxwell Alexander. (The Bard Press, Jackson, Missouri.) 50 cents. An attractive little volume of poems that should be in every poetry lover's library. Well written—Mrs. Alexander carries a sincerity in her poems, adding a splash of beauty and a touch of philosophy where needed—We recommend this book.

**Rising Wind**. By Sister M. Edwardine. (Bruce Humphries, Inc. Boston.) \$2.00. Sister Mary Edwardine sees with a vision that is both clear and white—She is one of an interesting group of Catholic poets to write on the changeless things of the spirit in a bewildering, changeful world. She knows what she is writing about—she believes what she says. *Rising Wind* is the title of the poems that won the major poetry award in the Hopwood contest at the University of Michigan, summer of 1941. These poems and others were collected for this volume, ranging from delicately woven love lyrics to religious songs. A rather unusual collection that should prove interesting to those wanting something a bit different.

**Dark Windows**, By Weston McDaniel. (Carlton Printing Co. San Antonio, Texas—\$1.50 and \$2.00). The combination of sympathy and beauty, interwoven with a strong human understanding make **Dark Windows** an interesting volume of real poetry. Experience as a teacher of mountain folk in the Blue Ridge and Alleghany mountains, has given Weston McDaniel a 'vital something' in understanding that makes his mountain studies a bit different—no doubt more poems from the heart will come from the pen of this young poet.

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"I recollect onct a gang o' bushwhackers rid up, an' one of 'em says: 'Wal, we run onto your ol' Pappy out in th' hills this mornin'—left him a-laying thar deader'n a ol' shoe.' An' I says, says I: 'How many of you-uns did he git?' 'Nary one' says he. 'Shucks, says I, that warn't my Pappy, noway.' An' shore 'nough he warn't—he crope in for his vittles th' very next night." From—"Ozarks" by Vance Randolph.

Recently, thirty back issues of Arcadian Life were placed with the Missouri Historical Society, Jefferson Memorial, St. Louis. They were requested by Stella M. Drumm, Secretary, for future reference on Missouri History and American Folklore.

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(1380). Her fifteen minute talks on the Ozarks come from many years experience in this section and are well worth listening to. May knows her Ozarks.

We are looking forward to Guy Howard's Autobiography — 'The Walkin' Preacher of the Ozark Mountains.'

Wilderness Library, Mount Sherman, Arkansas via 'Twilight Trail.' Ted Richmond—'Librarian'—strives to keep a stream of good books coming to this little Library in the mountains for the bright mountain folk who appreciate them.

### NEWS AND VIEWS By The Editor

CHAW MANK, recreation leader at the Men's Service Center, Belleville, Illinois, sent us a copy of his song—"Every Soldier Has An Angel By His Side"—dedicated to Scott Field and the men in the service. Chaw is some chap—has also written a book of poems—"Meditation Harvest." We congratulate him on his activity and versatility.

LORA BURKE of Moberly, Missouri, has written several beautiful songs. We acknowledge "Autumn in the Ozarks," which is a song depicting the pastoral beauty of our Ozarks in plaintive strains, quite appealing.

**DURING THE YEAR 1942** over 500 copies of Arcadian Life were placed where they have been read and appreciated—USO rooms over America, Libraries in every state, Army Camps, Veterans Hospitals, Schools, Hospitals, to the ill, isolated mountain folk and many others. We believe between 2500 and 3000 readers of our little magazine were made possible through this gesture, made possible by a few generous contributions to whom we are indeed grateful.

Editor.

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**THE VIOLIN MAKER**

(Continued from Page 34)

tone, how soft, resonant, bell-like. Mr. Templeton has made seven violins and sold three—the one he showed me has 39 pieces of wood and the wood is at least 60 years old—the bottom is made of black walnut and the top of Louisiana Cypress—the finger piece from genuine ebony from Southern Texas.

Mr. Templeton does all work by hand and with tools he has made himself, even makes his own special varnish—it takes about three months to complete a job. He does quite a lot of expert repair work and has been highly complimented on his work. When I asked him how he came to do this work he modestly said, "Well I just started as I could always make anything with a knife. I had a book from England that was about 40 years old and it had some patterns of violins that I followed for my first one."

Mr. Templeton lives at 324 South Benton Street and has a filling station out on Perry Road where he says "I am not getting very rich very fast."

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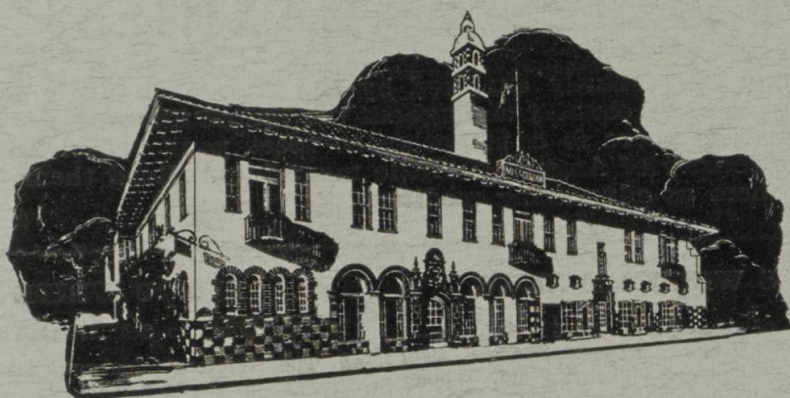
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