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Upon the request of the Committee on Graduate Study the under-signed have examined the thesis entitled

TENNESSEE WRITERS: A BIBLIOGRAPHICAL INDEX

presented by Frank Joe Ray

candidate for the degree of Master of Arts

, and hereby certify that it is worthy of acceptance.

Roscoe E. Parker

Alwin Thaler

Examiners.

TENNESSEE WRITERS:
A BIBLIOGRAPHICAL INDEX

correction n/c

33

A THESIS

Submitted to the Graduate Committee

of the

University of Tennessee

in

Partial Fulfillment of the Requirements

for the degree of

Master of Arts

Frank Joe Ray

August 1929

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INTRODUCTION

Because Tennesseans are a pioneer people, they have had little exercise in the production of literature and the fine arts. The "tall men", those long hunters of the West, must first open a way for homes and make the wilderness safe for existence. Accordingly, they were forced to build forts as protection against hostile Indians and thieving marauders rather than classic universities where there might thrive a growing literary tradition.

Unfortunately, these people were too busy living the colorful romance of life to write it down into a tale or make it into poetry. As for history, each was his own historian, quite modern in his day, with scarcely a thought of the historical importance of his age. For people to produce a literature worthy of the name there must be decades, even centuries, of contemplation against a deep background of experience and failure and conquest. The makers of history are generally not its chroniclers, nor its makers of literature. This explains to a large extent, I believe, why Tennessee cannot boast of a literary tradition equal to that of the seaboard and New England states. But there is an added charm and power in what has been done merely because of its untutored, unintentional origin.

In 1796, when Tennessee ceased to be a territory and became one of the United States of America, the people were barely able to maintain their newly-acquired importance. Danger still lurked on every side, and the greater part of Tennessee was still a wilderness. For a people to make literature under these conditions was certainly not the height of fashion. Blount College---now the University of Tennessee---had been chartered only two years before, and this was the only institution of its kind in Tennessee. There did exist a few log huts which served as school houses a small portion of the year. Consequently, scarcely a book that could be called history or literature had been written.

Not until the nineteenth century had well begun do we find evidence of the first attempts at literary production. These attempts must have been rare indeed, because Tennessee was still pioneering westward. The Indian hatchet was scarcely under ground before Andrew Jackson began his "reign". This period aided materially the development of a unified State consciousness. During the furor of these times a few books managed to escape to the public. Meanwhile, during the interlude which came between the Jacksonian period and the Civil War, the Methodists and Baptists were grooming themselves for a contest of faiths that

soon assumed the proportions of a zealous, but quite harmless, rivalry. As a sideline play these stormy aspirants to the Promised Land took an occasional jab at politics and slavery, so that by 1861 the stage was all set to receive an influx of reading material hitherto unknown.

The Civil War brought it. By this time West Tennessee had been settled and was sharing the cross of war without adequate means of support. During this period, however, much was recorded of historical and, shall we say, of literary value. Of the last named may be mentioned personal accounts, biography, and stories of the rebellion from the personal standpoint. As yet, it must be remembered, Tennessee had not really begun to educate herself in belles lettres. The reconstruction period stifled much that might have been done, so that the twentieth century dawned before the writing of fiction, poetry, biography, and the like really came to the fore. In the meantime, the Methodists had thoroughly rooted themselves in the middle basin of Tennessee, and the establishment of the Publishing house of the M. E. church, South, in Nashville invited the production of both religious and secular writing. Its service in this respect cannot be adequately estimated, because it has brought to the public a great deal of material that

would have otherwise remained unwritten and unpublished. True, its publications have not always been of standard grade, but there remains the important fact that it has offered a medium for self-expression without which no literature can grow.

With the exception of Mary Noailles Murfree (Charles Egbert Craddock) Tennessee has not produced up to date a noteworthy, shall I say, a commanding writer. Tennessee has an unusual background of history, folklore, and State patriotism that has never been utilized except in a small way. In the east are the Great Smoky Mountains with all of their hidden mysticism and simplicity; in the west the tradition of the Mississippi river, the swamps, Reelfoot lake, cotton plantations, negroes, timber, and the hurried bustle and slow shuffle of Memphis and Beale Street. Roark Bradford, great-nephew of the "biggest liar in West Tennessee", has, together with T. S. Stribling, started to explore the rich field of philosophy, humor, and social pathology offered by the simple colored race.

Between these two extremes is the middle section of the State, one time land of theology and horse racing, but more latterly the connecting link between East and West. The late John Trotwood Moore

has best given expression to the colorful romance of the Middle Basin before and after the Civil War. His writing belongs to a tradition that is now lodged with the past, the spirit of which few of our modern day can so well catch. For the present, Nashville can boast of a group of poets---individualists all---who have commanded the attention of the whole nation for persistence and originality.

Finally there are those Tennesseans who have migrated to New York or elsewhere, but who emphatically still claim allegiance to the Volunteer State. In no case have I included any of this class without first making sure that he, or she, can rightfully claim to be a Tennessean. Among these may be noted Mrs. Evelyn Scott, who is doing good and consistent work in the novel. There are others who are making important contributions in some way or other, and the number both within and without the State increases year by year.

The problem of inclusion and exclusion, both of authors and of works, has not always been easy to solve. I have held strictly to at least one rule; namely that the bibliography should contain only the works of authors entitled to be called Tennesseans. There are some authors who, though not born in Tennessee, have spent the greater part of their

useful lives in the State and are ready to acknowledge themselves its citizens. These I have included without question. Works about Tennesseans or Tennessee by people not of this State I have rigidly excluded. Accordingly, one will not find in the bibliography the majority of the numerous biographies of famous Tennesseans and other similar material. Doubtless, there can be discovered in the bibliography a black sheep or two, but the presence of such is due not to oversight but to the absence of any distinguishing markings. In nearly every case Tennessee writers have either designated their exact locality in such places as title pages and prefaces, or have dropped some hint in the text.

Examination of the books, however, has not served as the one and only guide by which the author's state citizenship has been determined. There are so many ways (with exceptions) of settling this important matter that it would be useless to name them all. Most important of them are, in addition to an examination of the books, by means of personal letters, both to the authors themselves and to publishers or persons having knowledge of particular authors, and by means of biographical directories such as Who's Who in America, Who's Who in Journalism, and Who's Who in Tennessee (published

for 1911 only). In not a few cases authors unknown to me have been brought to my attention by friends interested in the work.

What books to exclude, other than those obviously not written by Tennesseans, has been a very difficult problem at times. I have certainly made no attempt to take down every magazine article and story written by Tennesseans since they began to write. This for two good reasons: first, the bulk of such material is not obtainable; and second, the volume of it is frightful even to think about. It would be desirable, of course, to know of the best that has been, and is being, done in magazines, but to attempt a bibliography of that sort would require a staff of professional indexers.

The scope of the bibliography has been widened to include works of historical nature and some religious material of related historical interest in addition to works of a more strict literary nature such as fiction, poetry, biography, essays, and travel. Closely allied to the historical and biographical material are numerous addresses, but these I have for the most part included under essays and addresses. Although the bibliography is meant to be complete for fiction, poetry, biography, drama, essays, and travel, I cannot say that the historical

material has been thoroughly covered. Theological works of no especial importance have been disregarded. This much, however, can be said: wherever I have found historical and religious matter of literary or practical importance, such material I have not rejected.

In all but a few cases where the nature of the work warrants it, I have omitted edited material. For instance, a volume of Tennyson or Whitman edited by a Tennessean would not be included. Text books also are outside the pale, as well as the greater number of books based on scholarly research. There are a few exceptions even here, and these, I am sure, will supply their own excuse for being. In a work of this sort error is generally in the omission of titles rather than in an over-abundance of them. Always I have kept in mind the usefulness of the bibliography, and my purpose has been to make it as complete as possible. As would be expected, not every book or published work that has been written by Tennesseans could be found. Some of this material no longer exists and is as if it had never been written. Fortunately, a large amount of material no longer in print has been preserved. No one can know how much has been irretrievably lost. Matter overlooked will be welcomed most heartily.

During the course of preparation of the bibliography I have been asked a number of times just how I have proceeded in making the compilation. The answer is simple and yet difficult. I must confess that my own knowledge beforehand of what existed was indeed very scanty, but once I found the trail of a few writers others opened up. The best sources, of course, have been special repositories such as the McClung Historical Collection in the Lawson-McGhee Library at Knoxville and Tennesseana collections in the Carnegie Library and the State Library at Nashville and in the Carnegie Library at Chattanooga. In not a few instances I have literally stumbled upon material.

Perhaps second to special repositories has been my personal correspondence with living Tennessee authors who, in nearly every case, have been most prompt and courteous in furnishing me all the desired information regarding themselves and their books.

Last of all I prepared a complete list of all the authors I had hitherto discovered, and from it worked through the United States Catalogue of copyrighted books as far back as about 1890, thus filling out, in not a few cases, an incompleted list of an author's works. By this method I have added about a hundred and fifty new titles to those

already collected. Some of these titles, however, could not be supplied in complete bibliographical detail, the exact number of pages and the date of publication being the usual omissions. Wherever either is lacking I have noted it by a question mark placed in parentheses at the proper place.

I might add here that the bibliographical data given for each title are as follows: complete title; by whom illustrated; place of publication; publishers; year of publication; and the number of pages. The number of pages in the introduction (if any) is given in small Romans and that of the text in Arabic. The plan of writing out this data follows, with one or two minor exceptions, that used by the Library of Congress on its printed cards. The title proper is neither capitalized throughout not italicized, again according to the Library of Congress method. The manner of indentation, as well as putting the authors' names in large capitals, is the result of repeated trials to get a combination of simplicity and distinctness in appearance.

Classification of the titles has been the most delicate of all my tasks because of the limitations I have set up in regard to types of writing. The bulk of the material falls naturally into some of the nine divisions as I have grouped them in the index;

namely, bibliography, biography, drama, essays and addresses, fiction, history, poetry, periodicals, and travel, but a number of the titles had to be placed into what may appear to be unnatural surroundings. A sacrifice was necessary somewhere, and to avoid too much division in classification I have been forced at times to use an approximate classification. This applies chiefly to religious matter and more or less personal accounts on various topics and events. The former I have almost invariably classed as essays and history; the latter went the way of the essay, biography, history, or fiction. Quite often the choosing of a division for a certain work depended on the slightest change of mind one way or the other. The classification, however, has been carefully and conscientiously made.

It is interesting to note that the trend of creative writing in Tennessee up to the present time has been largely toward fiction, history, and biography, with poetry and essays and addresses next in order. Fiction leads the field with history a more or less close second. Drama has been almost negligible in production and travel scarcely less so.

For the sake of convenience I have made a double system of classification. Besides the classified index of title, author, and page number, I have in

the text of the bibliography placed in parentheses after each title not obviously of a certain type its proper classification. If I have been needlessly liberal in so labeling the titles, it was not meant to give offense by questioning the intelligence of any one.

The arrangement of the material in the bibliography is simplicity itself. Authors' names and all titles subscribed thereto appear alphabetically without variation. Titles do not appear under pseudonyms, but under the real names of the authors, except in the case where an author's name is unknown. Pen names appear in their proper places alphabetically with directions to look under the authors' real names. For instance, one looking for the works of CHARLES EGBERT CRADDOCK will, when he finds CRADDOCK, turn to Mrs. MARY NOAILLES MURFREE. Where two or more persons are joint authors of some work, I have listed the title under one author only, but have indicated after the title all authors responsible for it, and have elsewhere in the bibliography placed the collaborating author, or authors, in the proper place with directions as to where the work may be found.

I express my sincere thanks to various heads and staff members of the Lawson-McGhee Library at

Knoxville; of the Carnegie Library, the Tennessee State Library, and the Library of Vanderbilt University all at Nashville; of the University of Tennessee Library; and of the Carnegie Library at Chattanooga. But for the fact that all of these repositories were thrown open to me without fail, I should have never succeeded in my undertaking. Personal assistance from the librarians has been furnished with a good will.

To those authors, publishers, and other people from whom I have received help and information I wish to speak my obligation. To Bessie Ray I am indebted greatly.

To Professor Roscoe E. Parker I owe most of all. He has helped me to and through the opportunity which otherwise would have fallen to some one else, and he has done it with characteristic frankness and good humor. As yet my only thanks to him has been two or three hundred pages of proofreading which he has digested heroically. As a measure of his services to me, my acknowledgment of appreciation must fall far short of its due mark.

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