

**J. FRANK DOBIE'S COLUMBIA UNIVERSITY DAYS  
REVISITED**

**THESIS**

**Presented to the Graduate Council of  
Southwest Texas State University  
in Partial Fulfillment of  
the Requirements**

**For the Degree**

**Master of ARTS**

**By**

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**San Marcos, Texas  
August 2003**

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## ACKNOWLEDGEMENTS:

I would like to thank my mother, Catherine Supple, and father, Jerome Supple, for the support to achieve my goals. Thanks also to Dean Mike Willoughby who encouraged me to finish my thesis. I would like to thank my wife, Karlyn Supple, for her steady support.

There would be no collection at the SOUTHWESTERN WRITERS COLLECTION, Southwest Texas State University, without the foresight of Bill Wittliff who purchased the remnants of the literary Dobie estate in 1985 and donated the collection. Richard Holland writes of this in “A Corner Forever Texas: THE SOUTHWESTERN WRITERS COLLECTION” published in the book *Corners of Texas*, Francis Edward Abernathy, editor. Dobie had previously donated much of his library and papers to the University of Texas at Austin.

I am indebted to my thesis committee. Mr. Richard Holland not only provided his breadth of expertise on the subject, but also a genuine excitement for my endeavor. This thesis would not exhibit the professionalism it contains without the tutelage and guidance of Dr. Everette Swinney. Finally, this thesis would have never been completed without the persistent drive, direction and support of Dr. Ronald Brown, the committee chair.

The curator of the SOUTHWESTERN WRITERS COLLECTION, Connie Todd, and Special Collections assistant Jill Hoffman, were of invaluable help.

This thesis was submitted on July 24, 2003.

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**CHAPTER I**  
**INTRODUCTION**  
**SUMMARY BIOGRAPHY OF J. FRANK DOBIE**

J. Frank Dobie was born on his parent's ranch in Live Oak County on September 26, 1888. First educated in schools built by his father on their ranch, he attended high school in Alice, Texas, where his grandparents lived. He stayed with them and graduated as salutatorian of his class in 1906. In the fall of 1906 he enrolled at Southwestern University in Georgetown, Texas, with the intent of studying law, but poetry and literature caught his interest, and he received his Bachelor of Arts degree in English Literature in 1910. His favorite professor Albert Shipp Pegues and his classes on the English romantic poets entranced Dobie.

After graduating, Dobie went to work as a high school principal in Alpine, Texas. Dobie realized he wanted to teach English and knew that a Master of Arts degree in English would aid him in achieving that goal. In January of 1913, Dobie left Texas for New York City and Columbia University where he enrolled in classes that would lead to his earning a Master of Arts in English. Unfortunately, Dobie did not enjoy his higher education experience; in fact, he failed one class, but he became immersed in the culture that New York City had to offer. Dobie received his Masters of Arts in June of 1914, and returned to Texas to teach at the University of Texas, Austin.

He taught English at the University from 1914-1947, taking "leaves of absence" to wed Bertha McKee on September 20, 1916 (after six years of courtship), to serve in the US Army during World War I, to take trips to Mexico and England, and to manage his Uncle Jim's ranch. The ranching experience was not what Dobie expected, but he was

always torn: "in the university I am a wild man; in the wilds I am a scholar and a poet."<sup>1</sup> These frequent "requests" for leaves, in addition to his annual semester off for cedar asthma attacks, and the animosity of the then president of the university, resulted in Dobie's leaving university teaching in 1947.

Dobie was an inspiring teacher, as recounted in the June 1988 issue of the *Southwestern Historical Quarterly* and he was known to be a serious defender of Texas and relished being involved in the politics of the state.<sup>2</sup>

Known mostly as a regional figure early in his career, Dobie, with the publication of *A Vaquero of the Brush Country*, 1929, and *Coronado's Children*, 1931, gained national exposure. Other notable Dobie publications included: *Tongues of the Monte*, *Cow People*, *The Mustangs*, and *The Longhorns*.

As a young man Dobie learned the ethic of hard work as a rancher's son, but his mother encouraged his interest in reading and in love of language. She ordered books and his father read aloud nightly from the King James Version of the Bible. Mrs. Dobie made sure her children were educated even if she had to send them to Alice, Texas for school. Dobie, nonetheless, developed an early love for language and literature. In *Some Part of Myself*, Dobie remembered that he and his siblings fantasized about the characters in some of the classic adventure stories such as *Ivanhoe*, and the siblings re-created their heroes' roles in play.

J. Frank Dobie died September 18, 1964, four days after Bertha received, on his behalf, the Presidential Medal of Freedom from President Lyndon B. Johnson.<sup>3</sup> While

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<sup>1</sup> Tinkle, Lon, *An American Original*, (Boston: Little, Brown & Co., 1978).

<sup>2</sup> See, for example, Page S. Foshee, "San Antonio, the Centennial, and the Centotaph; Grounds for Controversy: J. Frank Dobie and Pompeo Coppini," thesis, Southwest Texas State University, 1993. Foshee discussed Dobie's involvement with the awarding of the Alamo sculpture contract during the Centennial.

working toward a Master of Arts degree in English at Columbia University, Dobie kept a journal. This diary, referred to as Dobie's Columbia Diary, is now in the possession of the SOUTHWESTERN WRITERS COLLECTION at Southwest Texas State University.<sup>4</sup> The diary's sixty-eight entries spanned a period of about one year from May 10, 1913 to April 4, 1914. The diary section ended with Dobie's personal reflection on re-reading the diary December 8, 1917. The first eleven leaves of the notebook in which Dobie wrote had been torn out. It is difficult to tell whether these pages were part of the diary and the victim of Dobie's scrutiny and editing, or if the notebook had served some previous purpose and the eleven leaves were no longer important.<sup>5</sup> Along with the missing pages, some of the leaves were torn and the entries interrupted. The tears appeared deliberate, and considering his reflection of the diary as being "dull," it was possible that he felt the need to edit. In fact, Dobie's scrutiny led him to believe that he destroyed the entire diary because it reeked of sentimentality.<sup>6</sup>

Dobie used the back of the diary as an account ledger and address book. He kept records of notes (loans) that he had taken from banks and those he made to people, as well as the addresses of New York City newspapers. Also in the diary's back section

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<sup>3</sup> On September 14, 1964, Dobie and others were awarded the Presidential Medal of Freedom that honored civilians for achievements in their careers. Dobie's citation read: "Folklorist, teacher, writer, he has recaptured the treasure of our rich regional heritage in the Southwest from the conquistadors to the cowboys." "The Presidential Medal of Freedom, Medal of Freedom website, MedalofFreedom.com, 1996-2003, <http://www.medaloffreedom.com/List.html> (21April 2003). Lists.

<sup>4</sup> The existence of the diary had been in question since Dobie wrote in *Some Part of Myself* that, when he reread the diary, he was disgusted by its sentimentality, and he destroyed it. J. Frank Dobie, *Some Part of Myself*, (Austin: University of Texas Press, 1953), 185.

<sup>5</sup> Mr. Dick Holland, former Head of Special Collections at Southwest Texas State University, related a story to me about the journal Dobie kept while traveling in the Saltillo region of Mexico. The first several pages where Dobie kept his notes were torn from a bound surveyor's book bearing the name of G.E. Ramsey Jr. Since Mr. Holland's attorney's name was George Ramsey III, he asked if there was a relation. His father, a geological surveyor named George E. Ramsey Jr., attended the University of Texas during Dobie's early years of teaching. To the knowledge of Ramsey III, however, he had not known Dobie. Most likely, Dobie found the survey book, tore out the first four pages, and thus obtained a new notebook. Dobie's utilitarian nature influenced his record keeping materials.

were two lists: one of books Dobie would like to read and, the second, a list of ideas for future study.

Dobie's Columbia diary read like a travel log, which may have been the case. There was little mention of school, research, writing papers, or activities considered to be a major part of graduate school. In fact, when Dobie did mention school, it was usually to note that he had put off schoolwork for the latest Broadway opening.<sup>7</sup>

The first month's entries described Dobie's trip to New England to visit "cousins" in Rhode Island. He stopped in such places as Boston, Concord, Salem, and Newport. He often compared and contrasted this new country to the ranching country where he was raised. A foreigner in a new world, Dobie, evident in his early New York entries, was offended by the city's hurried and rushed atmosphere. He preferred the more peaceful life of a southwest Texas ranch, to the noisy sophisticated city life.

This contempt for New York City changed, however, as Dobie began to experience New York's cultural treasures. Over half of Dobie's Columbia diary's thirty-nine entries included references to attending a play or an opera. These entries were knowledgeable critiques of the plays and frequently he voiced personal opinions of the actors and their portrayals.

The few entries of personal reflection pondered growing up and making decisions about what he wanted to do and where he wanted to do said thing. Bertha McKee, a

<sup>6</sup> Dobie, *Some Part of Myself*, 185.

<sup>7</sup> By the 1880's, New York City had the nucleus of what was to be known as the modern American theatre. "The modern period of American drama was in the bud: a journalistic sense had entered the American theatre, and entered to good purpose, for it had a sense of reality." Dobie entered into New York City stage life at a remarkable time. It had not been until the 1880's that American theater entrepreneurs seriously pursued producing plays. By the time Dobie was seeing plays, the playwrights he mentioned, Belasco, DeMille, and the producers and directors, Margaret Anglin, Sothorn and Marlowe, and the theaters he attended, The New Theater, The Shubert, were answering to a commercial enterprise. One of the big changes in theater was the development of the "star" system similar to the Hollywood stars of today. In Dobie's time the stars were Julia Marlowe, Edward H. Sothorn, Otis Skinner, William Faversham, Margaret Anglin, J. Sayer Crawley, John Drew (kin to the Barrymores), and Johnston Forbes-Robertson among others. Ward & Trent, et al., *The Cambridge History of English and American Literature*. New York: G.P. Putnam's Sons, 1907-21; New York: Bartleby.com, 2000, <<http://www.bartleby.com/cambridge/>> (24 April 2003).

woman with whom he carried on a six-year courtship through the mail, was only mentioned in the closing entries.

The Dobie Columbia Diary is a treasure chest of information that will shed light on the life of a renowned Texas figure. The transcription and annotation of Dobie's Columbia diary will make it more accessible to writers and scholars who wish to use it in their efforts to understand this humorist and folklorist, a Texas original.

## **CHAPTER II**

### **J. FRANK DOBIE AND THE COLUMBIA EXPERIENCE ESTABLISHING A DIARY'S CONTEXT**

Few are able to create a distinct enough of a personality to be known as one of a kind. The masterful storyteller and folklorist of Texas, J. Frank Dobie, made a name for himself by having feet of Texas clay and elevating the status of that clay to cultural levels. He collected and catalogued the stories, legends, myths and the artifacts that defined Texas and did that with the training of a man immersed in a love for classical literature and poetry. Today, the study of Southwestern Literature is an accepted part of the literary tradition. In Dobie's day, he was considered a maverick. After all, when he proposed teaching "Literature and Life of the Southwest," someone said there was no literature of the Southwest. Dobie countered that he would teach Life. Dobie did not emerge, full-blown, as the chronicler he would become. There were many significant events that molded his character. As a young man, Dobie left Texas to pursue a Master of Arts degree in New York City at Columbia University where his seminal experiences shaped his attitudes toward people, places (rural and urban), education, and academic pretension.

The year and a half that Dobie spent in and around New York City, while attending Columbia, were significant for two main reasons. The first is that it was the end of his formal education. His experiences with students, faculty, and the graduate curriculum often discouraged him and deterred his pursuit of his Ph.D. even though other influences encouraged him. The second reason that Dobie's Columbia University days were significant, was that his passion for the land and its people developed during this time. His reaction to the crowded, pretentious, and noisy city and university contrasted dramatically with his journeys to upstate New York and New England. These trips

contributed to his evolving sensitivity for nature and for people unfettered by the pretenses of society.

The stark contrast between New York City and his native Texas and, then, later the contrast of the city with the countryside of New England and upstate New York, provided Dobie the opportunity to develop his passion for the role nature played in his life. Along with the role that the land played in Dobie's mentality, it was the people who worked and lived off the land who provided the most color and interest to Dobie.

Little was known or written about Dobie's time at Columbia. Lon Tinkle's *An American Original*, which chronicled Dobie's life, only dedicated two paragraphs to the subject, mostly as a tour of the theaters and as an affirmation that Dobie collected his "license" to teach.<sup>1</sup> This lack of attention may have been due to Dobie's own recollections of his graduate school days. In the chapter on Columbia in his autobiography, *Some Part of Myself*, Dobie wrote about "keeping" a Columbia diary but that, after reading it, he "was so disgusted with the sentimentality in it that I destroyed it."<sup>2</sup> Dobie claimed he learned more simply from living in New York City than he did by attending classes. Thus, there is hardly any surprise that little attention has been paid to Dobie's Columbia years. The unearthing of the "destroyed" diary at the Dobie estate sale and its donation to the Southwest Writer's Collection at Southwest Texas State University, San Marcos, Texas, made this part of Dobie's life more accessible. When coupled with the voluminous letters, especially those to his mother, Ella Byler Dobie, and his future wife, Bertha McKee, the diary permits new insight into these seminal years of Dobie's life.

Columbia was the end of Dobie's formal education. The fact that he failed to pursue a PhD laid the groundwork for later problems with university teaching. He struggled, during his entire academic tenure, and particularly as a lowly instructor at the

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<sup>1</sup> Lon Tinkle, *An American Original The Life of J. Frank Dobie*, (Boston: Little, Brown and Company, 1978), 29.

<sup>2</sup> Dobie, *Some Part of Myself*, 189.

University of Texas, to validate his course, the “Life and Literature of the Southwest.” Because Dobie lacked the doctorate in literature, he failed to earn respect from the University for his innovative courses and later he became vulnerable as critics forced him out of teaching in 1947.

Dobie’s circuitous path to New York City and Columbia University began in 1910 when he finished his undergraduate education at Southwestern University in Georgetown, Texas. When he entered college, he believed that he would enter the law and even politics. Following graduation, however, Dobie accepted a position as principal and English teacher at Alpine High school.<sup>3</sup> These experiences and his summer journalistic contributions (articles, but mostly obituaries) to the *San Antonio Express News* awakened his interest in educational and literary aspirations. After two years of teaching and writing, Dobie returned to Georgetown to teach at the Southwestern Preparatory School and then to work as a secretary to the university president, C. W. Bishop. Dobie described his decision in 1911 to move from Alpine to Georgetown as “still fumbling around in the dark.”<sup>4</sup> Additional motivation to return to his college town could have been the fact that his younger brother Elrich and his younger sister Fanny both were attending Southwestern University. As the oldest child, Dobie took his role of older brother quite seriously, expressing his opinions about their career choices and chiding his siblings for not keeping up with their correspondence.

As Dobie considered the offer to become Bishop’s secretary, he wrote to his mother to discuss the opportunity. He told her the position included organizing

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<sup>3</sup> “Our sources\* indicate he [Dobie] was in Alpine for the school year 1910-1911 and that on August 3, 1911, ‘Prof. J. F. Dobie left this morning for his home at Beeville and from there will go to Georgetown to assume the chair of Prof. of English Literature in the University.’ Although it was noted in the newspaper that he had said he wanted to visit Alpine at Christmas of 1912, there is no evidence that he did. \*Sources: Alpine Avalanche (newspaper), 1910-1913; ‘A Schoolteacher in Alpine,’ Southwest Review, Autumn, 1962, Dallas, Texas; The Alpenstock (Alpine high school newsletter sponsored by Dobie), February 15, 1911.” Gaylan Corbin, Archives of the Big Bend, Bryan Wildenthal Memorial Library, Sul Ross State University Alpine, Texas,” J. Dobie and the Shrew,” Personal e-mail, 18 July 2003, <gcorbin@sulross.edu> (18 July 2003).

<sup>4</sup> Dobie, *Some Part of Myself*, 181.

Southwestern University alumni and coordinating meetings with these groups throughout the state, but he also had apprehensions that the new position might be too time consuming and interfere with his resurrected desire to study law over the next two years. He hinted that he continued to aspire to become a U.S. Senator someday and told his mother that the opportunity to organize the alumni would be a good opportunity to make political connections. He also discussed a possible opportunity to work as an assistant for Professor Pegues, his revered undergraduate professor.<sup>5</sup>

Less than a month later, in a letter to his mother, Dobie lamented that homecoming activities had been “dumped” on him. He indicated his dissatisfaction with the position’s responsibilities.<sup>6</sup> By May 5, Dobie wrote to his mother that he had had his taste of the political scene as county delegate for Woodrow Wilson, who was campaigning for the U. S. Presidency at the time, and concluded: “I believe though that better than politics I would like to live quietly, reading and writing and dreaming.”<sup>7</sup> During his three years after graduation, Dobie had tried public school teaching and administration, dabbled in journalism, returned to Georgetown to serve his alma mater as secretary and teacher, and then participated as a Democratic delegate for Woodrow Wilson, which rekindled his early interest in politics. His rapid shifts in career goals suggested the young man was still searching for direction; hence, his decision to pursue a graduate degree was consistent with his uncertainty.

In 1913, Dobie left for Columbia University to pursue his Master of Arts in English. Given the searching and testing for a career path, he still approached this choice with trepidation. In a January 19, 1913, letter to his mother he indicated that “Elrich is able to survive in Georgetown on his own,” yet again showing his big brother tendencies. He also noted that he was upset about leaving, but he was sure it was the wisest course.

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<sup>5</sup> J. Frank Dobie to Ella Byler Dobie, 10 March 1912, J. Frank Dobie Collection, Harry Ransom Humanities Research Center, The University of Texas, Austin.

<sup>6</sup> J. F. Dobie to E. B. Dobie, 2 April 1912, J. Frank Dobie Collection.

<sup>7</sup> *Ibid*, 5 May 1912.

Dobie explained: “it is right that I should prepare better to teach better.”<sup>8</sup> None of his expressions were excited endorsements of pursuing his Master of Arts. Dobie left friendly, comfortable Southwestern University and took a more serious step toward a career even though he exhibited little passion for his latest choice. At this point he may have seen it as the best means to “live quietly, reading and writing and dreaming.” One of his first letters home from Columbia to his mother indicated this as a possible motivation:

Next year I shall be teaching school too, though I have no idea where. I would rather teach in a college than a high school, but what I want most next year is a salary—enough to live on and pay all I owe. I would like very much to get a job for most of the summer—Dr. Bishop will be up within a couple of months and he may be able to help me get a position.<sup>9</sup>

The emphasis on salary signified a dominant theme in Dobie’s consideration of his career. He showed his preference for teaching at the collegiate level, but above all he wanted to settle his debts and support himself, possibly to live his dream to write and read. Teaching served merely as a mechanism to achieve that dream. In the summer of 1913, on a visit to New England, he wrote in his diary about “one of the best days of my life.” He commented on the beauty of Concord, Massachusetts, “where there is peace and the most secure nature in the world.” Dobie wrote reverentially about seeing “the Tombs of New England’s greatest—Emerson, Thoreau, Alcott and Hawthorne.” He remarked about roaming through Walden Woods and around Walden Pond. He yearned for a hut, like Thoreau’s.<sup>10</sup> Upon his return to Columbia he wrote a letter, June 29, 1913, to his mother, expressing his frustration with the direction his life was going:

I hope that the other boys will choose a career and follow it. It seems that I am making a miserable failure of life, and it is not because I don’t want to work. I do want to work, but I can’t do the things I want to do, and I can’t like to do the things I can do. Teaching drives me half-mad sometimes. It is

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<sup>8</sup> Ibid, 19 January 1913.

<sup>9</sup> Ibid, 1 January 1913.

<sup>10</sup> J. Frank Dobie, “Columbia Diary,” 23 June 1913, SOUTHWESTERN WRITERS COLLECTION, Southwest Texas State University, San Marcos, Texas. This thought may have served as an inspiration for Dobie’s acquisition of Paisano, a small cabin just east of Austin in which Dobie often took refuge to write.

to the unknown that my heart ever turns, and yet nobody on earth likes Domestic Tranquility more, than do I.<sup>11</sup>

After Dobie visited the sites where respected writers developed their craft, Dobie tortured himself with self-examination once again. He wondered if teaching would be a worthwhile means to his end of wanting a life of writing, contemplating, and dreaming.

In January 1914, his writing revealed further evidence that teaching might not turn out to be his passion. He wrote to his mother on January 11, 1914, that his Southwestern University classmate, Lyndsay Hawkins, was returning to Texas to practice law and that, according to Dobie, Hawkins would one day be governor. Dobie hinted that he was still thinking about politics but “feels that in five years he will have lost all political ambitions.”<sup>12</sup> Even after a year of graduate school he was still dithering about his ambitions: “An ordinary man—very, very few men at all—can do but one thing well, and if I can teach well, then I ought to be satisfied.”<sup>13</sup> Dobie’s emphasis on “ought” indicated his need to know what could give his life meaning, something that he could excel at, but somehow a deeper passion about the teaching business eluded him.

During the spring semester of 1914, Dobie’s final term at Columbia, he began to consider teaching positions at colleges across the country. In letters to his mother during this time, he mentioned positions at Wake Forest, Syracuse and University of Oklahoma. Dobie asked for counsel from his former employer, Southwestern University President C. W. Bishop. Bishop was more than happy to write letters of recommendation and took great interest in helping Dobie. On February 7, 1914, Bishop wrote:

I hope you will carry your work on in the direction of a Ph.D. degree, and take the degree when it is convenient. It will at least be worth a good deal

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<sup>11</sup> J. F. Dobie to E. B. Dobie, 29 June 1913, J. Frank Dobie Collection.

<sup>12</sup> Ibid, 11 January 1914. Dobie referenced Lyndsay Hawkins as a “Georgetown Man,” and since he was returning to Texas, this implied that Hawkins attended Southwestern University and was a former student there with Dobie.

<sup>13</sup> Ibid

to you in securing a position. It works like a charm on most university presidents.<sup>14</sup>

The letters to his future wife, Bertha McKee, began toward the end of Dobie's Columbia days as he hoped to return to Texas. In April of 1914, he wrote to Bertha that he was "within roping distance of an instructorship with the University of Texas," and "I am also on the fresh trail of an assistant professorship in Wake Forest, North Carolina."<sup>15</sup> A letter to Bertha ten days later indicated that Wake Forest was out. In addition, he failed the interview process at Syracuse. He considered that event insignificant, however, because the salary was paltry.<sup>16</sup>

On May 10, 1914, Dobie wrote to Bertha about a job offer from the University of Oklahoma, but the salary was too small, and he did not want to live in Oklahoma. He wrote:

I simply can't arouse any enthusiasm about the idea of teaching in some place away up here. I could travel in strange places all my life, but when I settle down I want to be where human relations are Sweet. That is about all there is in life, anyway.<sup>17</sup>

By the end of the semester, Dobie completed his thesis and secured the instructor position at the University of Texas. Lon Tinkle wrote that Dobie "felt fully qualified to practice his profession. Like a doctor or lawyer or an architect, he had his license."<sup>18</sup> Tinkle also wrote: "If he had a care for security, which he never did, he had his future reasonably road-marked. Anxiety on that score would not afflict him."<sup>19</sup>

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<sup>14</sup> C.W. Bishop to J. Frank Dobie, 7 February 1914, J. Frank Dobie Collection.

<sup>15</sup> J. Frank Dobie to Bertha McKee, 9 April 1914, J. Frank Dobie Collection.

<sup>16</sup> *Ibid*, 19 April 1914.

<sup>17</sup> *Ibid*, 10 May 1914.

<sup>18</sup> Tinkle, *An American Original*, 29.

<sup>19</sup> *Ibid*.

Tinkle wrote as if Dobie were complete, as if a missing puzzle piece was found and placed. Although Dobie had completed the perfunctory requirements to teach, now he had to find something to teach for which he felt passion.

Occasionally the self-doubt still emerged. Harvey Hatcher Hughes, a Columbia friend and a budding playwright, wrote to Dobie after Dobie's first year of teaching:

Write me a letter when you feel like it. Do you have any thoughts of returning to Columbia and going through the Ph.D. mill? I should like to see you again, but I'm fearful of the effect of the mill.<sup>20</sup>

In early 1916 Dobie was apparently still contemplating a career in journalism when Hughes likened it to being bound to a profession:

You have the same sort of need for freedom (in the real sense of the word) that I have: and the journalist is anything but a free man. So is the theater though for that matter and perhaps a newspaper office would be no harder to break out of than a State University. It's all a question of choosing your master. But don't go into either of these places with the view of becoming a cog in one of the wheels. I have maintained, in the face of all opposition, that you are the only man in English in my days at Columbia that had a spark of genuine originality.<sup>21</sup>

Hughes' characterization of the "mill" reflected on the process of getting one's license as detrimental and restricting. Hughes also knew that Dobie revered his freedom of thought and action. Tinkle chronicled this when he discussed Dobie's constant wanderings while an instructor at the University of Texas.

At Columbia, Dobie discovered a world far different from his Texas environment. His diary, and letters home, often contrasted New York with his native Texas. His writing began with reverential awe and some bewilderment, but it ended with dismay and his feelings of being overwhelmed by the hurdles of a big city. When Dobie traveled outside

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<sup>20</sup> Harvey Hatcher Hughes to J. Frank Dobie, 14 July 1915, J. Frank Dobie Collection. Hughes was the proctor for Brander Mathews' graduate classes at Columbia and Dobie was one of the students. Dobie recalls to Bertha McKee that Hughes was a frequent table companion and often entered into philosophical debates with Dobie. (J. Frank Dobie to Bertha McKee, April 1914, J. Frank Dobie Collection.)

<sup>21</sup> Harvey Hatcher Hughes to J. Frank Dobie, 3 February 1916, J. Frank Dobie Collection.

of the city, to New England or even up the Hudson, he commented on the lushness of the landscape compared to the land of the southwest, but his comparisons contained affection and passion for both very different environments.

The other transition for Dobie was cultural. He experienced an awakening both within Columbia University and in the city itself. Dobie became immersed in opera and theater and especially in Shakespeare. The young man walked into a vibrant cultural scene, and the actors, producers, theaters he mentioned in his diary would make any theater historian long to have had his experiences. So pervasive was this theme of attending plays and operas that Dobie's wife Bertha McKee Dobie said his graduate school days were "an education from the Balcony."<sup>22</sup> In his own recollections of Columbia days, his focus was on the plays and particularly on Shakespeare.<sup>23</sup>

From a university perspective Dobie encountered a drastically different faculty from those he knew at Southwestern University, with one or two exceptions. He saw the Columbia faculty more concerned with their own place in a sophisticated society than in their world of higher learning.<sup>24</sup> The young Texan had a low tolerance for inauthentic personalities or a person's ability to be disingenuous. Dobie's disdain for their attitude may have contributed to his lack of desire to pursue a Ph.D. This decision, however, handcuffed him when he needed tenure at the University of Texas. Nevertheless, this New York and Columbia experience molded what was important to Dobie and where he found his own place in the world.

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<sup>22</sup> William Wittliff to James Supple, 13 March 1992.

<sup>23</sup> Dobie, *Some Part of Myself*, 184-192.

<sup>24</sup> Although it would be fascinating to know what Dobie took at Columbia, a 2003 note from the registrar said "no": "In reference to your inquiry of James Frank Dobie I was able to find that he attended Columbia University from 1912-1914 and graduated with a M.A. in June 1914 through the graduate school of Arts and Sciences. His majority of course work was in English and also took Comp. Lit and French courses as well. In order to obtain his official transcript you would need to be the executor of the estate or possess power of attorney on his behalf, that would also be the case for any immediate family member of his." Bill W Santin Sr., Student Service Representative, Columbia University Transcripts Dept., "RE: transcript from 1914," 10 June 2003, Personal e-mail (10 June 2003).

New York was not Dobie's first trip to a big city. In the summer of 1909, between his junior and senior years at Southwestern University in Georgetown, Texas, Dobie and several classmates attended the University of Chicago.<sup>25</sup> Dobie's biographer Lon Tinkle wrote that the college student was initially homesick but then became intrigued by the adventures offered by the Midwest. He traveled to Milwaukee and visited museums and art institutes. However, when he visited the stockyards in Chicago, he told his mother that seeing the Texas Longhorns made him nostalgic for home.<sup>26</sup> Tinkle wrote that by the end of the summer Dobie was "overwhelmed."<sup>27</sup>

In a letter dated August 15, 1909, Dobie wrote that he wanted to be home on the ranch or with the boys that ran Southwestern University. Dobie was initially affronted by the city, then embraced the opportunity for adventure; but when those opportunities dwindled, he was ready to go home.<sup>28</sup> His Chicago days indicated how his Columbia experience would unfold.

Writing to his mother on February 3, 1913, en route from Georgetown to Columbia, Dobie lamented:

Oh, but I hated to leave Georgetown today. It was like leaving the old ranch as a boy. Like leaving home when I started out, like leaving Georgetown that other time—which seems far, far away—as an unsophisticated illusioned youth.<sup>29</sup>

Dobie experienced not only uncertainty as he left Texas but also a feeling of homesickness as he anticipated a year and a half away from home.

On February 6, 1913, Dobie arrived in New York and in a first letter home he wrote his mother that he had secured room and board and arranged to take four classes. He assured his mother that he was fine and then he commented on the nature of the city:

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<sup>25</sup> Tinkle, *An American Original*, 21.

<sup>26</sup> J. F. Dobie to E. B. Dobie, 8 August 1909, J. Frank Dobie Collection.

<sup>27</sup> Tinkle, *An American Original*, 21.

<sup>28</sup> J. F. Dobie to E. B. Dobie, 15 August 1909, J. Frank Dobie Collection.

<sup>29</sup> *Ibid*, 3 February 1913.

Trains fly through tunnels under the streets never emerging. There is an awful fascination about the first ride. But I shall never be able to comprehend how so many people live in one place.<sup>30</sup>

Even after spending a summer in Chicago, Dobie was still struck by the scale, density, and cacophony that New York City presented to him. In that same letter home, Dobie wrote:

I am all bewildered. All of my theories of life are to be made over. The great question, what is worth while in life? Must be answered anew. I shall write about the life here if there comes any system of the chaos. Tonight I am going to a meeting of the Southern Students.<sup>31</sup>

So great was the impact of the change for Dobie, he needed to rethink what was important to him. He sought grounding with those of similar background such as the Southern Students.

Over the next week, Dobie continued to explore New York City, and on Friday, he and Dick Jones, a Georgetown boy, visited the Metropolitan museum, the New York Public Library, and the New York Historical Association's museum. Dobie said that they saw nothing "distinct" and that "the whole [was] a confused conglomerate of art, beauty, learning, history and epitome of the world's progress."<sup>32</sup> Dobie commented that looking at artifacts in the confused surroundings of museums left him longing to take a single item to a:

calm valley or hillside, and there all day read them and under the stars dream and ponder on them. I should be much wiser and better than I would for gazing in satiated wonder all day upon the mass, that is the trouble with big things.<sup>33</sup>

Dobie preferred knowing things at an elemental level, and this theme pervaded Dobie's writing.

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<sup>30</sup> Ibid, 6 February 1913.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid, 16 February 1913.

<sup>33</sup> Ibid.

Muddling through his first semester, he wrote home to his mother in late February to “dispel the idea that I am working too hard. I have, in fact, worked so little that I am ashamed.”<sup>34</sup> He also indicated that if one was not focused on his studies, “there are voices, as alluring as lover’s entreaties, to call one away.”<sup>35</sup> Dobie indicated that some of these “voices” had recently called him to a National Women’s Suffrage Association meeting attended by Anna Howard Shaw<sup>36</sup> and Jane Adams;<sup>37</sup> an Anarchist’s meeting where Emma Goldman<sup>38</sup> spoke; and a meeting for the Association for the Blind that

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<sup>34</sup> Ibid, 13 February 1913.

<sup>35</sup> Ibid, 23 February 1913.

<sup>36</sup> Suffragist Anna Howard Shaw, (1847-1919) was involved not only in women’s rights, but medicine, religion, and oratory. “She was world-renowned and honored by many governments. She studied at Albion College in Michigan and later Boston University where she received a degree in theology, 1878. She received a Distinguished Service Medal from Congress for her work during World War I, but her most famous legacy was that in the suffragette movement. She wrote an autobiography called *The Story of a Pioneer* in 1915 and was inducted into the National Women’s Hall of Fame in 2002.” “Anna Howard Shaw,” Mecosta County Women’s Historical Council, n.d. <<http://www.sharewords.com/AHShaw/bio.html>> (22 April 2003).

<sup>37</sup> Jane Adams, (1860-1935) founded the famous social settlement Hull House, on Chicago’s west side in 1889. “She was pre-eminent, not only in the suffragette movement, but in her international efforts for world peace. The settlement house offered neighborhood kindergarten, day care for working mothers, and even music and art classes. She was involved deeply in the social programs of her era and even was a member of the National Association of Colored People which was begun in 1909 and a member of the American Civil Liberties Union founded in 1920.” “Biographical Sketch of Jane Addams,” *Jane Addams’ Hull-House Museum*, Chicago: The University of Illinois, February 1997, <[http://www.uic.edu/jaddams/hull/ja\\_bio.html](http://www.uic.edu/jaddams/hull/ja_bio.html)> (23 April 2003).

<sup>38</sup> Emma Goldman (1869-1940), famous anarchist, published the monthly magazine, *Mother Earth* in New York from March 1906 to August 1917. “In addition to political topics from the early 1900s, Goldman wrote and lectured on modern European drama. She wrote essays on playwrights such as Henrik Ibsen, August Strindberg, Gerhart Hauptmann, George Bernard Shaw and Anton Chekhov.” Candace Falk, ed., “Emma Goldman: A Guide to Her Life and Documents,” *The Emma Goldman Papers*, Berkeley Digital Library, 1995, <<http://sunsite.berkeley.edu/Goldman/Guide/bibliography.html>> (24 April 2003).

President Taft was attending.<sup>39</sup> He and Dick Jones hung around outside of the meeting place to get a glimpse of the President stepping out of a taxi.<sup>40</sup>

During the summer of 1913, Dobie took a trip through New England. He began his journey on a steamship from New York City to Providence in order to visit friends of the family, whom he referred to as “aim folk” and “cousin.” “How good it was to feel New York receding, to feel the sea air in the heart.”<sup>41</sup> After several days of visiting he wrote to his mother: “Had I been born by such a wild and calling sea, I would never had resisted its voices. I should have been a pirate sure.”<sup>42</sup>

After his first full day, he remarked in his diary entry that, “I had no idea New England was so beautiful.”<sup>43</sup> In a note home to his mother one day later, he said, after relating to the warm hospitality of the family friends: “It is quite quiet here in this home and street. I shudder to think of the noise and glaring apartment houses of New York.”<sup>44</sup>

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“Emma Goldman grew up in a petite-bourgeois Jewish family in the Baltic region of Russia. (Her birthplace is today part of Lithuania.) After immigrating to the United States at age 16, she worked in a Rochester garment factory before settling in New York City in 1889. Already influenced in her youth by the radical culture of St. Petersburg, she soon joined the anarchist movement. She fought countless battles for free speech and civil liberties. Though expressing little interest in the suffrage cause, she critiqued the social and economic subordination of women and was an early advocate of birth control. The U.S. government targeted “Red Emma” for her radical activities, jailing her on several occasions.” Edward T. James, “Emma Goldman Anarchist,” *Notable American Women: A Biographical Dictionary*. (Boston, Massachusetts: Harvard University Press 1971, n.p. <<http://us.history.wisc.edu/hist102/bios/20.html>> (24 April 2003).

<sup>39</sup> William Howard Taft (1857-1930) graduated from Yale, practiced law was involved in Republican judiciary appointments and was appointed a Federal circuit judge at thirty-four years of age. President Theodore Roosevelt appointed him Secretary of War and it was TR who decided Taft should be his successor. Taft pledged loyalty to the Roosevelt program, but he disappointed TR. In 1912, when the Republicans re-nominated Taft, Roosevelt bolted the party to lead the Progressives, thus guaranteeing the election of Woodrow Wilson. Taft was the twenty-seventh President, 1909-1913. “William Howard Taft,” *The White House Home Page*, 2003, <<http://www.whitehouse.gov/history/presidents/wt27.html>>1 (23 April 2003).

<sup>40</sup> J. F. Dobie to E. B. Dobie, 23 February 1913, J. Frank Dobie Collection.

<sup>41</sup> Dobie’s Columbia Diary, 13 June 1913, SOUTHWESTERN WRITERS COLLECTION.

<sup>42</sup> J. F. Dobie to E. B. Dobie, 23 February 1913, J. Frank Dobie Collection.

<sup>43</sup> Dobie’s Columbia Diary, 14 June 1913, SOUTHWESTERN WRITERS COLLECTION.

<sup>44</sup> *Ibid*, 15 June 1913.

The diary entries demonstrated Dobie's discomfort with New York City even after a full semester of adjustment. Beyond a mere homesickness, these feelings were more visceral to Dobie.

As a result of Dobie's two-week tour around New England (he visited Boston, Cambridge, Salem, Concord, Walden Pond, and Hartford), both in a diary entry and a note to his mother after his visit to Harvard, he reiterated his discontent about life in New York City. In fact, Dobie regretted not having gone to Harvard instead of Columbia::

I am sorry now that I did not go to Harvard instead of Columbia. It is very quiet and retired out here, with room for residence and avenues of trees and yards of grass and sky. There are no apartment houses; the subway it is only eight minutes ride to Boston—a city I like better than New York. It is not so congested, not so mad, and much more dignified and artistic in its taste. It is full of old things, which it preserves, and monuments and quaint crooked streets. It takes itself very seriously but harmlessly. Harvard is what I have always dreamed a great university should be.<sup>45</sup>

This excerpt from a letter to his mother indicated that Dobie was not offended by all urban settings. Dobie simply had a preference as to how his environment should be. Even in Boston, Dobie found particular areas that did not appeal to him. In his June 24, 1913, entry Dobie noted that neither “Fannel Hall [sic] nor Bunker Hill monument are worth seeing, as I found. Charleston is inexpressibly squalid and vulgar.”<sup>46</sup>

After a visit to Wellesley, Dobie wrote to his mother that he was enchanted with the countryside, landscape and its intricacies. He wrote:

Texas has no scenery like New England. Texas, in the first place, never cultivates its scenery; though some of its scenery is naturally wild, grand and big. But here a rich soil, a powerful spring climate, the art of man—all combine to heap effect on effect until the senses ache.<sup>47</sup>

In closing this letter he wrote: “It seems like I have been gone from New York for a month, though I have been having a pleasant time and no desire to see New York again. I

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<sup>45</sup> J. F. Dobie to E. B. Dobie, 22 June 1913, J. Frank Dobie Collection.

<sup>46</sup> Dobie's Columbia Diary, 24 June 1913, SOUTHWESTERN WRITERS COLLECTION.

<sup>47</sup> J. F. Dobie to E. B. Dobie, 22 June 1913, J. Frank Dobie Collection.

wish that I had not have to see it again.”<sup>48</sup> Six days before his trip ended he commented on his dread for returning to New York City, further emphasizing his disdain for it.

His return to New York City predictably wrenched his soul. He traveled by train from Boston to Hartford and then a steamship into NYC.<sup>49</sup>

His June 28, 1913 diary entry read:

Thought I would go crazy when I entered the noisy, hot, clanging streets again, the subway with advertisements everywhere, the city where there is never peace or modesty or sweetness or reflection or simplicity or anything but sophistication and noise.<sup>50</sup>

He remarked to his mother in response to her letter that he received on his return:

It was good to find your letter (containing the check) awaiting me when I got home yesterday, tired, half-sick, and near crazy at thinking of having to continue another year in his hell hole of noise, colors, sophistication and vulgarity—of crowded, high, ugly houses with never a shaded street—of everything but the beautiful, the modes, the peaceful, the restful, the freshly romantic, the sweet.<sup>51</sup>

He wrote in his diary about the contrast between New York City and Walden Pond, and he wrote of the pond’s powers of inspiration:

I rambled all over the old place and out through the undisturbed woods to Walden Pond where Thoreau built his hut, wrote his nature lore and with characteristic eccentricity refused to pay taxes—for he held all government or restrictions on liberty a baneful thing. The nature around there is the most charming, the most conducive to pure, quiet, homelike thinking I have ever seen. I wish that I had a hut where Thoreau had his. The country in Massachusetts is not grand and big and productive of wild awful longings like ours, but it is beautiful, peaceful and secure.<sup>52</sup>

Even as late as April 1914, as Dobie was within a month of completing his degree, he wanted to be outside of the din of the city. He wrote Bertha McKee, “If I were

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<sup>48</sup> Ibid.

<sup>49</sup> Dobie’s Columbia Diary, 21 June 1913, SOUTHWESTERN WRITERS COLLECTION.

<sup>50</sup> Ibid, 28 June 1913.

<sup>51</sup> J. F. Dobie to E. B. Dobie, 21 June 1913, J. Frank Dobie Collection.

somewhere where I could listen to the silence a while and look at the stars all such animosity would die within me.”<sup>53</sup>

From the beginning of the Columbia stay, Dobie struggled to understand and reach a comfort level with the drastically different environment of New York City. Initially he was amazed and bewildered. He commented that he might have had to rethink what was the essence of life. That amazement and awe, however, were quickly turned to contempt and disdain. He showed affinity for both Boston and Providence, and was intrigued by the countryside around each. He regarded New York with disgust. The Texas man had begun to appreciate the emotional rewards of land and nature.

Dobie’s excursions provided a stark contrast to his experience in New York City and thereby underscored his passion for authentic and genuine nature. These trips provided insight to his attraction to the people of that authentic land. Later, Dobie’s writing focused on the lives and stories of the Mexican vaqueros, the cowhands that helped work the ranch where he grew up, and his reputation in literature grew on the stories that he told about these areas. This, however, was not simply a fascination with the place where he grew up; on his journey to New England and up the Hudson to the southern Adirondacks,<sup>54</sup> Dobie’s letters and diary attested to his attachment for genuine people of the land and their culture.

While visiting Salem, Dobie happened on a graveyard and met “the most interesting character I have met in a long time.”<sup>55</sup> The graveyard keeper was an old Irishman who guided Dobie around the cemetery and showed him the tomb of Hawthorne, former Plymouth Colony Governor Bradford, and the judges of the famous witch trials. The elderly keeper told Dobie the history of the tombs and pointed out

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<sup>52</sup> Ibid, 29 June 1913.

<sup>53</sup> J. Frank Dobie to Bertha McKee, 19 April 1914, J. Frank Dobie Collection.

<sup>54</sup> The New York State park has the motto is “Forever Wild” and those that climb all its peaks are known as the “46’ers. The Adirondacks are home to 46 peaks the most famous being Mt. Marcy where the Hudson River begins.

<sup>55</sup> Dobie’s Columbia Diary, 25 June 1913, SOUTHWESTERN WRITERS COLLECTION.

epitaphs. He even provided suggestions for a cure for Dobie's warts. Dobie joked with him and asked if he could use the grave keeper's vinegar and received a "reprimand." Joking with the workingman put Dobie in his element.

On another trip in early fall of 1913, Dobie traveled to the southern Adirondacks around Lake George.<sup>56</sup> There were no letters written or diary kept in this two week period, and the only record is found in the chapter "Along Lake George" in *Some Part of Myself*. The subtitle of the chapter indicated that it was originally written in a "log book."<sup>57</sup>

His first encounter on this journey occurred on the train from New York City to Albany with a trade-journal publisher from Wall Street. Dobie was "drinking in the river, with his eyes, and wanted his thought to soften and drift away,"<sup>58</sup> but "Old Currency,"<sup>59</sup> as he referred to him (a fellow passenger on the train), wanted to discuss politics. Dobie lamented, "Good God, how few people there are that do not bore me." He was about to have his interest piqued on this trip, however, and "Old Currency" provided Dobie one last reminder of the unnaturally sophisticated, disingenuous folks that brought out his disdain. This would provide Dobie a nice contrast to the people with whom he was about to meet.

Dobie traveled by trolley from Albany to Saratoga Springs and two days later a trolley from there to Lake George. He then sailed on a steamboat up the lake to Bodwin which led him to reflect on the beauty of Lake George.

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<sup>56</sup> Lake George, an idyllic lake with surrounding mountains, lies near the southeastern border before the Adirondacks in Northeastern New York. The lake is about 30 miles long and about 3 miles wide with over 170 islands and extends to Ticonderoga where it connects with Lake Champlain.

Lake George was the scene of numerous battles during the French and Indian War as well as during the American Revolution. "Lake George," Lake George Association website, 2003, < [http://www.lakegeorgeassociation.org/html/lake\\_george\\_general\\_info.htm](http://www.lakegeorgeassociation.org/html/lake_george_general_info.htm) > (30 June 2003).

<sup>57</sup> Dobie, *Some Part of Myself*, 193.

<sup>58</sup> Ibid.

<sup>59</sup> "Old Currency" was the trade journal publisher a man named Delano.

Who said that the scenery of Lake George is not varied? Why at every angle, at every degree is difference of the sun's height, at every changed distance from the shore's side, the hues of water and mountain and heaven changed.<sup>60</sup>

At Bodwin Dobie took the train for Ticonderoga,<sup>61</sup> where he discovered how the paper mills<sup>62</sup> had ruined one of the most "charming spots on earth."<sup>63</sup> Despite the malodor, Dobie found that the people of this area made Ticonderoga a memorable place.

Ticonderoga served as a base for Dobie to hike and investigate the surrounding areas. On a day trip to visit Fort Henry, Dobie observed a man fishing in a small pond. His rapport with this man was similar to the encounter with the graveyard keeper in Salem the previous summer. Dobie recalled chiding the man for fishing in water that was too shallow for fish. The man swore back that it was over his head. The fisherman went on to tell the glorious story of Ethan Allen and his men at Fort Ticonderoga. Dobie asked if he were on Vermont soil and the fisherman replied, "thar whur you be."<sup>64</sup> Dobie mentioned "Montclam" and the fisherman bellowed back, "MONTCALM!"<sup>65</sup> Dobie

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<sup>60</sup> Dobie, *Some Part of Myself*, 195.

<sup>61</sup> The fort at Ticonderoga had a special American history. It was built by the French in 1758 and was located strategically between Lake Champlain and Lake George thus controlling the inland waterway in the eighteenth century. "Ti" was the "key to the continent" in the struggle between the French and the British over the area. Famous names were Montcalm, Abercromby, Amherst, Ethan Allen, and Benedict Arnold. The latter two and The Green Mountain Boys won the first victory of the Revolutionary war at the fort. Thus "Ti" became a staging ground for the American army until 1777. "Fort Ticonderoga National Historical Site." Fort Ticonderoga Website, n.d. <<http://www.fort-ticonderoga.org/>> (23 April 2003).

<sup>62</sup> The Adirondacks provided lumber for a huge industry including paper mills. Not only did paper mills pollute the waterways, but they also produced an offensive odor over entire geographic areas.

<sup>63</sup> Dobie, *Some Part of Myself*, 196.

<sup>64</sup> Dobie, *Some Part of Myself*, 197.

<sup>65</sup> Montcalm was the French general who defeated the British commander Wolfe on the Plains of Abraham in Quebec, 1759. Both commanders died from wounds in the battle. Richard & Elaine Federici, "Le Marquis de Montcalm: Carillon et Les Plaines d'Abraham," *On the Trail of the Last of the Mohicans*, Marion, North Carolina: Mohican Press 2003, <<http://www.mohicanpress.com/mo08006.html>> (24 April 2003).

enjoyed the fisherman's company, but he needed to continue his journey. He recalled, "Oh, I hated to leave him."<sup>66</sup>

Dobie continued day trips until he met his landlord's stepson, Clyde, a man in his late twenties. Dobie intended to only stay for a few days but ended up staying two weeks. Clyde guided him around southern Lake Champlain mostly to fish and camp out. Dobie enjoyed these pleasant days in nature with a pleasant companion. Toward the end of his time with Clyde, Dobie remembered "the fool" on the train on the way up the Hudson. Dobie recalled that "the fool," when asked if he would like to live on one of the mountains, said, "no... for it would be too far away from everything." Dobie wrote: "it would have been too near God and Beauty and Peace for his mechanical shallowness."<sup>67</sup> Clyde, evidently, was not one of these fools.

When Dobie returned to New York City, he sent Clyde some tobacco and a knife. Two months after receiving Dobie's gift, Clyde responded on a postcard: "I should have answered before but I have been away from home for over two months driving [a] team. Now I am here and we are lumbering, cutting, and skidding pine logs."<sup>68</sup>

A dichotomy existed for Dobie; he was fascinated by New York City culture. It was apparent, however, that he had lacked affinity for its environment and its stereotypical people (hurried, brusque, rude, narcissistic). His Lake George and New England visits underscored his need for open country and its authentic inhabitants. Yet, the majority of Dobie's sixty-five Columbia diary entries focused on his theater experiences. He wrote of the star actors of the time; he wrote his opinions that were strong and critical. We remember Bertha McKee's remark that J. Frank's graduate-school days were an education from the balcony. The energy that Dobie put into some of these

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<sup>66</sup> Dobie, *Some Part of Myself*, 197.

<sup>67</sup> *Ibid*, 204.

<sup>68</sup> Unidentified Author to J. Frank Dobie, 1 December 1913, J. Frank Dobie Collection. A "team" of horses pulled the skids on which the newly harvested lumber would ride to the nearest river where it was cast to roil downstream to a collection point.

reviews revealed that seeing these plays, particularly Shakespeare performed by professional companies, had rekindled his love of the classics.

In letters home and in diary entries, Dobie revealed that he was aware of the dichotomy: the love for orchestra, opera, and plays and his need for the simple and genuine. He separated the opera's performance from the audience performance that ensued around it. He wrote to his mother about "the scene" at the Metropolitan Opera. "The true aristocracy comes in an act late, leaves before it is over and parades around between acts."<sup>69</sup>

Dobie sent home news clippings with this letter. The clippings reported on Americans abroad. An American millionaire, Frank Gould, was moving to France presumably because there were fewer governmental regulations on business. A Mrs. D. J. Wood was going to France because she found the variable climate in France more suitable for her pet poodle, Arlene. While Dobie did not comment on the clipping, he probably included it to corroborate his description of the "people" of New York City for his mother.

Another notation on New York City behavior described Dobie's encounter with someone at the Philharmonic:

Today I spent in much waste and no profit. The night to hear the N. Y. Philharmonic concert with an Englishman who told me how he was engaged, who objected to Borglinn's Statue of "Conception," who read the Post<sup>70</sup> while I listened to the sad music and who applauded with his hands while I sat in silence, softened by the music and wondering why he should so applaud that to which he had hardly listened.<sup>71</sup>

Dobie loved the music, or the play, or the opera but could not tolerate the pretenders who did not appreciate the performance as he did. He questioned their motives in attending the events and their hypocrisy in displays of appreciation.

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<sup>69</sup> J. F. Dobie to E. B. Dobie, 30 March 1913, J. Frank Dobie Collection.

<sup>70</sup> *The New York Post*.

In contrast to the pretentious attendees, Dobie developed a great appreciation for the performers and the playwrights. His diary entries on performances were prolific. He attended multiple performances of the same play with the same cast simply to fully absorb the performances. He wrote to his mother:

You used to think it was wrong to go to the theater I believe. I hope you don't think so now. And I can tell you there are many noble men and women engaged in acting and writing plays. And some of those I call noble may be irregular in living, yet true and kind and gentle. There are several variations of the high standard in this world I have learned to know.<sup>72</sup>

The passage indicated a previous disagreement with Ella Byler Dobie about Dobie's attendance at the theater. Ella had taken great interest in her children's education since their early childhood days. Ella Dobie found deep pleasure in classic literature, and, later, Southwestern University Professor Albert Pegues also stimulated Dobie's interest in Shakespeare. The Dobies, because education was important to them, had a school built on their ranch and hired a teacher. The Dobies later sent their children to her parents in Alice, Texas, where they began formal schooling.<sup>73</sup> Her emphasis on the quality of the children's education revealed her concern about how Dobie spent his time in New York City. He was supposed to have been there for a higher education. In addition, the Dobie family was, after all, good Methodists.<sup>74</sup> Mrs. Dobie had reservations about the sort of people that performed and wrote plays and was concerned that her son was associating with them. Whether or not Dobie and his mother ever resolved her concern is unknown, but in light of the following excerpt, only two months later, we might suppose that they did not:

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<sup>71</sup> Dobie's Columbia Diary, 18 March 1914, SOUTHWESTERN WRITERS COLLECTION.

<sup>72</sup> J. F. Dobie to E. B. Dobie, 16 November 1913, J. Frank Dobie Collection.

<sup>73</sup> Tinkle, *An American Original*, 10.

<sup>74</sup> *Ibid*, 8.

There is no news for me to write. We are so well agreed on some things that to discuss them would be vain and tiresome; we are so disagreed on others that to argue them would be futile and profitless.<sup>75</sup>

Dobie spent a great deal of time at Columbia with Harvey Hatcher Hughes,<sup>76</sup> a monitor for one of Dobie's professors Brander Matthews.<sup>77</sup> Dobie recalled Hughes as a

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<sup>75</sup> J. F. Dobie to E. B. Dobie, 18 January 1914, J. Frank Dobie Collection.

<sup>76</sup> Harvey Hatcher Hughes (1881-1945) became an important dramatist (*Hell-Bent for Heaven*, *The Lord Blesses the Bishop*, *It's a Grand Life*, *Wake Up Jonathan*) from North Carolina who wrote folk and other plays and taught English and drama at Columbia University beginning in 1909. He served with the American Expeditionary Forces in France during World War I and won the Pulitzer Prize for drama in 1924. Roslyn Holdzkom, "Hatcher Hughes Papers Inventory (#4210)," Manuscripts Department, Library of the University of North Carolina, Chapel Hill, June 2001, <<http://www.lib.unc.edu/mss/inv/html/04210.html>> (25 April 2003) Inventory.

<sup>77</sup> Dobie, *Some Part of Myself*, 189.

James Brander Matthews (1852-1929) was born in New Orleans. Even though his family was in New Orleans due to the Father's business interests, Matthews was raised in New York with long stays in Europe and he always considered New York his home. Matthews' father intended that his son become a gentleman of leisure and educated him accordingly. He received a baccalaureate in 1871 and a law degree in 1873 both from Columbia University.

"Matthews was uninterested in law but passionate about theater and literature. He earned a Master of Arts in Literature at Columbia University in 1874 and turned to writing to support his family. He began by reviewing plays and eventually became a respected author of novels, plays, short stories, poems, essays and biographies. He was a frequent contributor to such periodicals as *The Nation*, *Puck*, *The Critic*, *Scribner's Monthly*, and *Harper's Monthly*. Some of his more successful plays include *Marjory's Lovers* (1884), *A Gold Mine* (1887), and *On Probation* (1889), the last two written with G. H. Jessop. He was the co-founder of the Authors' Club organized to bring together the literary men of New York."

Matthews began lecturing in the Columbia University English Department in 1892. He was appointed Professor of Dramatic Literature in 1900, the first such professorship established in the United States. He continued to publish books on theater and literature such as *Shakespeare as a Playwright* (1913). Columbia University established the Brander Matthews Dramatic Museum in 1911. Gwynedd Cannan, "Brander Matthews Papers 1827-1967," Columbia University Rare Book and Manuscript Library, August 2000, <<http://www.columbia.edu/cu/libraries/indiv/rare/guides/MatthewsB/index.html>> (22 April 2003).

frequent table companion and was likely to be more gentlemanly than some others Dobie met. His discussions with Hughes could have prompted his consistent attendance at the theater. Whatever the influence upon Dobie's attendance, Hughes remained a trusted confidant and sounding board. Dobie noted in a letter to Bertha McKee, in April 1914, that he had breakfast with Hughes, which was a regular occurrence, and they had a philosophical argument regarding a play.<sup>78</sup>

Another influence on Dobie, during these Columbia days, could have been Mary Thomas.<sup>79</sup> This young friend from Southwestern University was also attending Columbia. Mary and Dobie frequently attended plays together. She left the university in late 1913, and left Dobie to finish his spring semester without a companion to attend plays. Tinkle discussed the possibility of an amorous relationship between Dobie and Mary, but simply concluded: "She and Frank found one another both entertaining and sympathetic, then and for the rest of their lives."<sup>80</sup> Further evidence that Dobie was likely not to be romantically involved arrived in an April, 1914, letter to Bertha McKee, to whom he admitted missing Mary. It does not seem likely that Dobie would admit to a woman he was courting that he missed another woman in a romantic sense.<sup>81</sup>

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"As for the courses offered by Brander Matthews in 1913-14, I checked the course bulletin for that year and found that Prof. Matthews only taught two courses: 291-292, "The Development of the Drama from the Greeks to the Middle Ages," two full courses. This course is devoted to a consideration of the dramatic methods and theatrical effectiveness of the chief playwrights of Greece and Rome, and of the earlier phases of the medieval religious drama. In this course particular attention is paid to the technique of play making;" "293-294, "Moliere and English Restoration Comedy," two full courses. After due consideration of the influence of the Spanish stage and of the Italian comedy-of-masks on the French comic drama, the greater part of the year will be devoted to Moliere, his life, his works, and his theory and practice of the dramatic art, although time will be found for a discussion of the influence of Moliere upon the English dramatists of the Restoration." Abby M. Lester, Columbia University Archivist, "RE: Another question," 11 June 2003, Personal e-mail (11 June 2003).

<sup>78</sup>J. F. Dobie to B. McKee, No Date April 1914, J. Frank Dobie Collection.

<sup>79</sup>Tinkle, *An American Original*, 21.

<sup>80</sup>Ibid, 22.

<sup>81</sup>J. F. Dobie to B. McKee, No Date April 1914, J. Frank Dobie Collection.

One wonders if a primary reason for Dobie's frequent attendance at the opera, theater, and symphony substituted for his lack of engagement in his education at Columbia. He was using his time to escape to the wonders of New York City. In *Some Part of Myself*, Dobie wrote: "New York gave me more than the university gave me."<sup>82</sup> Tinkle echoed Dobie's thought: "Columbia had taught him less than he simply learned by living in New York."<sup>83</sup> A more revealing note home to his mother, early during his first semester, indicated more specifically what Dobie's issues were with the university:

I doubt I shall be here any longer than through the summer. A lot of this graduate work assigned is purely pedantry and foolishness, of no practical worth, though much of it is essential and I shall take what I like out of my courses and let pass what I have no use for, not working at all for grades.<sup>84</sup>

By the end of that first semester, Dobie concerned himself more with how he compared with his peers than with the value of his class offerings. With final exams looming and expressing his conflicting feelings about going home or finishing his course work, he wrote to his mother:

I am very busy, but don't get anything done. I know so very little when I compare myself with the great scholars about me that I feel utterly depressed and hopeless. Nothing so humiliates me as to be considered by some people as learned. I am dreadfully in earnest about this.<sup>85</sup>

This is the only evidence that Dobie provided that shed doubt on his feelings about what he knew. During his time at Columbia, Dobie was candid in assessing his experiences and apprehensions. When something or someone offended his sensibilities, there was no doubt or hesitation. He commented to his mother about self-doubt. This is the only evidence that might have suggested Dobie had a chip on his shoulder with respect to being a Texan. He may have been adjusting to the fact he was out of his element.

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<sup>82</sup> Dobie, *Some Part of Myself*, 184.

<sup>83</sup> Tinkle, *An American Original*, 28.

<sup>84</sup> J. F. Dobie to E. B. Dobie, 16 February 1913, J. Frank Dobie Collection.

Most of Dobie's commentary on the university lacked praise. In a letter to McKee, dated April 14, Dobie recounted a particular meeting of the English Club. An exchange professor from Holland gave a talk on the Renaissance in Holland that "shocked and amused some of the young pedants present by his vivacious, free and even romantic style."<sup>86</sup>

Dobie made two entries into his diary regarding his feeling about the faculty of Columbia. At a supper with a Miss Landers, the two "speculated as to why it is so fashionable for Columbia professors and students to affect an air of nonchalance and of being indifferent to all things."<sup>87</sup> At another English Club meeting Dobie recalled one professor by name:

I think the English Professor Wright<sup>88</sup> to have the most contemptible and contemptuous view of ladies that I have ever noted. He is a fool to be so proud of his lack of interest in those for whose instruction he is paid.<sup>89</sup>

Twenty years after his graduation from Columbia, when he advised a former undergraduate student, Isabel Maltzberger Gaddis from UT, on taking courses at Columbia, Dobie had not changed in his opinion of higher education and particular professors. In a letter to her, dated May 1932, Dobie wrote, "I am a Columbia man, but that bears no weight with me in giving this advice, for I had no attachments towards

<sup>85</sup> Ibid, 10 May 1913.

<sup>86</sup> J. F. Dobie to B. McKee, No Date April 1914, J. Frank Dobie Collection.

<sup>87</sup> Dobie's Columbia Diary, 29 March 1914, Southwestern Writers Collection.

<sup>88</sup> Information about Professor Wright from an e-mail communication with the Columbia University archivist: "According to the 1913/14 Catalogue, Ernest Hunter Wright was an Instructor in English in that year. He received his A.B. (1905), A.M. (1907) and Ph.D. (1910) from Columbia University. In 1913/14 he taught: English 253-254-Textual Criticism of Shakespeare's Plays (second half); English 309-310-Seminar Discussion of Dissertations; and English 287-288-The Romantic Movement. We have a biographical file on Dr. Wright with obituaries and some articles by him. He retired from Columbia in 1947 and died in 1968. Lastly, we have some of his administrative correspondence (1925-1947) in Central Files, the administrative correspondence of the University." Abby M. Lester, Columbia University Archivist, "RE: Prof. Wright," 9 June 2003, Personal e-mail (9 June 2003).

<sup>89</sup> Dobie's Columbia Diary, 3 April 1914, Southwestern Writers Collection.

Columbia University.”<sup>90</sup> He went on to say: “Being in New York is something of an education in itself and you go to Columbia on the side.”<sup>91</sup> Given that Isabel was seeking advice almost twenty years after Dobie attended, he suggested to her that she send him the pages from the catalog and he could offer advice where he could. Dobie wrote a note to Isabel in June containing torn pages from the Columbia catalog with his notes on courses and professors. In the note Dobie commented to “avoid everything that has any connection with Education [spelled with a capital E].”<sup>92</sup> Dobie’s feelings about pedantry were evident in this note. He commented on one course in the catalog, English 200: Lectures on Contemporary Literature “would probably be entertaining. However, most of the lecturers are third rate ‘literary men’ and some of them are contemptible posers.”<sup>93</sup> On other courses or instructors he inserted comments such as “No,” or “to be avoided.”<sup>94</sup>

Not all of Dobie’s Columbia experience was with self-absorbed pretension. He wrote in *Some Part of Myself* about “the liveliest, wittiest, and most famous professor of English in Columbia University, Brander Matthews.”<sup>95</sup> He taught two courses in Shakespeare that Dobie took and, as a result, Dobie concluded that Matthews “had no interest in the Ph.D. kind of learning.”<sup>96</sup> Matthew’s teaching style, according to Dobie’s diary, was “hardly formal lectures” and Matthews was “a fertile teller of anecdotes.”<sup>97</sup> As an aspiring storyteller himself, it was little wonder that Dobie developed an affinity for Matthews.

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<sup>90</sup> J. Frank Dobie to Isabel Maltzberger (Gaddis), 20 May 1932, Bertha McKee Dobie Collection, Southwestern University, Georgetown, Texas.

<sup>91</sup> Ibid.

<sup>92</sup> J. F. Dobie to I. Maltzberger (Gaddis), 4 June 1932, Bertha McKee Dobie Collection.

<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

<sup>95</sup> Dobie, *Some Part of Myself*, 189.

<sup>96</sup> Ibid.

<sup>97</sup> Ibid, 190.

For Dobie, Matthews was an oasis in an intellectual wasteland. Dobie's opinion, that a great number of students were pedants and the professors unconcerned for their students, offered an explanation as to why Dobie ignored Southwestern President Bishop's advice "to carry on in the direction of a Ph.D. degree" and why it was lost on Dobie that "[the doctorate] worked like a charm on most college presidents."<sup>98</sup> Dobie had finally cemented what he did not appreciate: pretension or people who were inauthentic and he was not going to endure it any longer.

Dobie's Columbia diary has shed light on a pivotal period in this one-of-a-kind Texas figure. Dobie was unsure about his life's path when he left Columbia and New York City. He had dabbled in possibilities even before he left Texas. He had been the secretary to Southwestern University President Bishop; he had considered a life in politics or law; he had taught in Alpine. Even though Bishop encouraged Dobie to earn a Ph.D., Dobie continued to question his goals. The experiences in New York City and Columbia University and his trips to New England and rural New York provoked a visceral and passionate response. His reactions to people he met at this time formed the young man's opinions about the world around him. At the end of this period, Dobie was finding his life's preferences and what was important to him. The future for him would offer many battles, but the course was beginning to settle in the life of an American original.

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<sup>98</sup>C.W. Bishop to J. Frank Dobie, 7 February 1914, J. Frank Dobie Collection.

**CHAPTER III**  
**TRANSCRIPTION AND ANNOTATION**  
**of J. Frank Dobie's Columbia Diary: Preface**

Some aids in reading the transcription are necessary. Brackets contain the annotator's additions. [P.B.] indicates the page breaks as they appear in the original diary. Brackets are also used to correct minor spelling errors; however, in some cases the same mistake in spelling is repeated as in the case of the actor E.H Sothern's last name. Dobie's diary entries and his recount of his Columbia days in *Some Part of Myself* all contain the spelling "Southern." Dobie refers to Southern quite often but the correction occurs once in a footnote.

A leaf or leaves means two sides of piece of paper. Page, however, means only one side. In instances where there is no reference note to a name or place, I was unable to locate clarifying or elaborating information. While the original manuscript, entitled Columbia Diary, is available in the SOUTHWESTERN WRITERS COLLECTION at Southwest Texas State University, San Marcos, Texas, I have provided selected photocopies of entries from the diary as illustrative material in **Appendix A**. This provides the reader with an opportunity to examine both Dobie's handwriting and editing by ripping that are found in the diary.

For a list of the collection at SWT see **Appendix B**. The collection was processed according to archival protocol by Gwynned Cannan. She produced the Dobie Finding Aid on the SOUTHWESTERN WRITERS COLLECTION website, <<http://www.library.swt.edu/swwc/archives/writers/dobie.html>>. Mandy York added items later to update the Aid in 2002.

## Annotation

Virginia starved! To refuse to eat  
 Where angels had wept over Tegea,<sup>1</sup>  
 to grow tired of wailing where  
 Poe had knelt!<sup>2</sup>

Braunmp [?] letters for sale!

Sat. night, May 10, 1913

Tonight I saw at the "Majestie" in Brooklyn

R.D. M<sup>ac</sup> Lean<sup>3</sup> and William Faversham<sup>4</sup> in

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<sup>1</sup> Tegea was an ancient and religious center in Greece that held the Temple of Athena-Alea. Tegea was first recorded in Homer's "Catalogue of Ships." It was a vassal state under Sparta until it joined the Arkadian League and later the Achaean League. Tegea lost its political power during the Hellenistic period, but it remained as a city through the Roman period and was destroyed by the Goths in 395, AD. Donald R. Keller, "Site Catalogue Name: Tegea," *Perseus Digital Library*, Department of Classics: Tufts University, 2002, <<http://www.perseus.tufts.edu/cgi-bin/siteindex?entry=Tegea>> (20 April 2003).

<sup>2</sup> Edgar Allan Poe (1809-1849) was an American poet, critic and short story writer who had a stormy personal life and died young. He was orphaned and his adoptive parents moved him to England. He quarreled with his family and struck out on his own. He published his first work in 1822. In 1836 he married his thirteen-year old cousin who died at 24. It was for her that Poe wrote *Annabel Lee*. Carol Cohen, Ed. Benet's *Reader's Encyclopedia*, 3<sup>rd</sup> ed., s.v. "Poe," (New York: Harper and Row, 1987).

<sup>3</sup>R. D. McLean, RD (1859-1948), an actor of the heroic school, appeared with Marie Prescott in Thalian Hall in *A Winter's Tale* and *Ingomar* on March 12, 13, 1889, in *Othello* on Jan. 6, 1890, and in *A School for Scandal* on Oct. 15 1901. Dobie spells McLean's name various way in his diary. Isabel M. Williams, "R. D. McLean," *Celebrities and Theatrical Stars of Thalian Hall*, Vols. I-IV, Thalian Hall Commission, Wilmington, NC, 1974, 1990, <<http://thalian.wilmington.org/wcelebs.html>> (23 April 2003).

<sup>4</sup> William Faversham (1868-1940) was born in London, but he spent much of his time in the United States, debuting in New York in 1887 after his first stage appearance in London in 1885. On February 9, 1914, William Faversham produced *Othello* at New York's Lyric Theatre; he played Iago and R. D. MacLean took the part of Othello. Glenn Loney, *Twentieth-Century Theatre*, 2 volumes, (New York: Facts on File, 1983), 72. Harry Rusche, "William Faversham," *Shakespeare and the Players*, Emory University website. 2003, <<http://www.shakespeare.cc.emory.edu/bibliography.cfm>> (20 April 2003).

“Julius Caesar.”<sup>5</sup> Mac Lean played Brutus grandly but not so well as I saw him play “Othello”<sup>6</sup> with Hanford as “Iago”<sup>7</sup> in San Antonio early last fall. I hope a piece of

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<sup>5</sup> William Shakespeare (1564- 1616) was known as Renaissance England’s most important playwright. Around 1590, he left his family behind and traveled to London to work as an actor and playwright. Public and critical acclaim quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558–1603) and James I (ruled 1603–1625); he was a favorite of both monarchs. “Indeed, King James paid Shakespeare’s theater company the greatest possible compliment by endowing its members with the status of king’s players. At the time of Shakespeare’s death, such luminaries as Ben Jonson hailed him as the apogee of Renaissance theater.”

“Julius Caesar, first performed in 1599, takes place in ancient Rome in 44 B.C., when Rome was the center of an empire stretching from Britain to North Africa and from Persia to Spain. “Yet even as the empire grew stronger, so, too, did the force of the dangers threatening its existence: Rome suffered from constant infighting between ambitious military leaders and the far weaker senators to whom they supposedly owed allegiance. A succession of men aspired to become the absolute ruler of Rome, but only Julius Caesar seemed likely to achieve this status. Those citizens who favored more democratic rule feared that Caesar’s power would lead to the enslavement of Roman citizens by one of their own. Therefore, a group of conspirators came together and assassinated Caesar. The assassination, however, failed to put an end to the power struggles dividing the empire, and civil war erupted shortly thereafter. The plot of Shakespeare’s play includes the events leading up to the assassination of Caesar as well as much of the subsequent war, in which the deaths of the leading conspirators constituted a sort of revenge for the assassination.”

“Shakespeare’s contemporaries, well versed in ancient Greek and Roman history, would very likely have detected parallels between Julius Caesar’s portrayal of the shift from republican to imperial Rome and the Elizabethan era’s trend toward consolidated monarchical power. In 1599, when the play was first performed, Queen Elizabeth I had sat on the throne for nearly forty years, enlarging her power at the expense of the aristocracy and the House of Commons.” “Julius Caesar,” Spark Notes: Barnes and Noble, 2003, <<http://www.sparknotes.com/shakespeare/juliuscaesar/context.html>> (4 July 2003).

<sup>6</sup> *Othello, the Moor*, a tragedy by William Shakespeare, was first staged about 1604. One of General Othello’s famous quotes, after being betrayed by his ensign, and having killed his wife Desdemona, was: “lov’d not wisely but too well.” Othello then committed suicide. (Cohen, Benet’s, 725.)

<sup>7</sup> Shakespeare’s character Iago was considered stereotypically malevolent, manipulative and evil. As philosophers and political scientists would recognize what is meant by Machiavellian (*The Prince* by Nicolo Machiavelli 1469-1527), so would those familiar with literature know what would be meant by referring to someone as being like Iago.

business for the quarrel scene with regard to Cassius<sup>8</sup> that I should like to see used. [P.B.]

Friday night, June 13, 1913

This was the first night on the water but I slept some. How good it was to feel New York receding, to feel the sea air in the heart, to be on the way to the unknown again. The moon was in the mists I awoke in Providence.

Sat. night, June 14, 1913

I had no idea that New England was so beautiful, that Providence was so homey and quaint, that my kin would be so dear.<sup>9</sup> In the morning we rode over the town and I feel in love with streets of trees and homes, the streets of Hope and Benefit and Friendship and Benevolence.

In the afternoon we went by Fall River—a dirty factory town—to [P.B.] Newport<sup>10</sup> and after eating supper on a

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<sup>8</sup> In *Othello*, Act II Scene iii, Artemidorus reads: "Caesar, beware of Brutus, take heed of Cassius." In Act IV Scene iii Brutus says to Cassius: "Remember March, the ides of March." This line refers to the murder of Caesar. Brutus and Cassius then quarrel. Cassius says: "Brutus, bay not me." The two men continue their "quarrel." William Shakespeare, "Julius Caesar," *The Literature Network*, Jalic, LLC, n.d. <[http://www.online-literature.com/shakespeare/julius\\_caesar/14/](http://www.online-literature.com/shakespeare/julius_caesar/14/)> (2 July 2003).

<sup>9</sup> Mr. Dick Holland, the former head of Special Collections at Southwest Texas State University, also gave information about relatives in the Northeast gathered from Dudley Dobie Jr., a cousin and family genealogist. Dudley indicated he knew of no relatives on the East Coast. He also said J. F. D. had a tendency to use the word "cousin" and "Aim Folk" as terms of endearment when addressing close friends.

<sup>10</sup> Fall River lies on the border between Massachusetts and Rhode Island. To this day there is a Falls River in Mass and in Rhode Island. "A boundary dispute in the 19<sup>th</sup> century made it so. Both are seacoast towns.

Newport, Rhode Island, founded in 1659, is on an island called Rhode Island, possibly named for the Greek island of Rhodes because of the state's shape. The religious squabbles in the Massachusetts Bay Colony forced some colonists to this area.

rocky point where the sea lashed the crags  
 in white fury and plucking a wild daisy and  
 my first clover, we came home in the dark  
 night. At Newport, I saw the "Old Mill" of  
 the "Skeleton in Armor."<sup>11</sup> The palaces  
 there looked lovely and one away out on a  
 point like some old fortress—landspace  
 gardening a perfect art. I like my "aim  
 folk," especially Gertrude and cousin Susie.

Sunday night, June 15, 1913

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Clergyman Roger Williams, who had been banished from the colony of Massachusetts by the English in 1776, founded Providence in 1636. Rhode Island became one of the Thirteen Colonies to renounce its allegiance to Great Britain. An abundance of water power led to the rapid development of manufacturing. Rhode Island's political and economic life was dominated by mill-owners until well into the 20th century, when competition from the South resulted in a continuing decline in the state's textile industry. An international steamship company, the Fabre Line out of Marseilles, France, chose Providence as its American terminus in 1911." Dobie refers to trips on the steamships. "Rhode Island History Chapter 7: Boom, Bust and War, 1900-1945," *Rhode Island State Assembly Teacher/Student Guide*, n.d. <<http://www.rilin.state.ri.us/studteaguide/RhodeIslandHistory/chapt7.html>> (21 April 2003).

<sup>11</sup> The skeleton in the armor referred to Longfellow's *Norse Ballad* as a reference to a skeleton presumably found with armor near the Old-Stone Mill, or round tower at Newport, Rhode Island, which the Danes claimed as theirs. "Fact & Fancy about the Old Stone Mill," *Newport Herald*, Newport, Rhode Island: Redwood Library and Athenaeum, 29 March 1899, <<http://www.redwoodlibrary.org/tower/millmenu.htm>> (24 April 2003).

"Probably the best account now extant of the finding of the skeleton, and a description of its appearance at the time, was written by Dr. Phineas W. Leland in the records of the old Fall River Athenaeum soon after the fire of 1843, and is as follows:

Among the curiosities of peculiar interest (in the cabinets of the Fall River Athenaeum) was the entire skeleton of a man. The skeleton was found near the surface in a sitting posture, the leg bones doubled upon the thighbones, and the thighs brought up nearly parallel with the body. It was quite perfect, and stood remarkably well the test of exposure. Covering the sternum was a triangular plate of brass somewhat corroded by time, and around the body was a broad belt made of small brass tubes four or five inches in length about the size of a pipestem placed parallel and close to each other. Arrowheads made of copper or brass were also found in the grave with the skeleton. That these were the remains of an Indian seemed to be very generally conceded. Whoever he was, peace be to his ashes."

"Speak I speak I thou fearful guest! Who, with thy hollow breast Still in rude armor drest, Comest to daunt me! Wrapt not in Eastern balms, But with thy flesh less palms stretched as if seeking alms, Why dost thou haunt me?" Longfellow wrote "The Skeleton in Armor," to commemorate the curious and mysterious remains that were found in Fall River in the year 1832, and destroyed in the great fire of 1843."The History of Bristol County, 1933," Fall River Police Department, n.d. <<http://www.frp.d.org/historical/skeleton.htm>> (30 June 2003).

Went to a perfunctory church service,  
 where the minister spoke like one of  
 Shaw's<sup>12</sup> would speak, in a dying tone.  
 Knew I was in New England.<sup>13</sup> [P.B.]

In the afternoon listened to Gertrude  
 sing sweet old songs of the long ago.  
 Walked at evening-time down by the bay.

Monday night, June 16, 1913

Fooled around, read some guide  
 books in the library, and at night went to  
 see Ringland Bros. Circus.<sup>14</sup> Very hot and  
 dirty.

Tuesday night, June 17, 1913

Am spending night at Cousin  
 Albert's. After supper we rode out  
 on \_\_\_\_\_ [Dobie's omission] neck.<sup>15</sup> Sea  
 grand.

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<sup>12</sup> Dobie may have been referring to George Bernard Shaw who said: "You have men who imagine themselves [sic] to be ministers of religion openly declaring that when they pass through the streets they have to keep out in the wheeled traffic to avoid the temptations of the pavement. You have them organizing hunts of the women who tempt them—poor creatures whom no artist would touch without a shudder—and wildly clamoring for more clothes to disguise and conceal the body, and for the abolition of pictures, statues, theatres, and pretty colors. And incredible as it seems, these unhappy lunatics are left at large, unrebuked, even admired and revered, whilst artists have to struggle for toleration." "G. Bernard Shaw, "Art Teaching," *A Treatise on Parents and Children*. Ken Roberts, *Great Books Index* Gutenberg at Illinois, 1997-1999, <<http://books.mirror.org/gb.shaw.html#parentsandchildren>> (24 April 2003).

<sup>13</sup> One assumes Dobie was suggesting or hinting at that trait of New England "reticence," or uncommunicativeness, that was presumably part of "common knowledge" about New Englanders.

<sup>14</sup> The diary reads Ringland. Dobie must have seen the Ringling Brothers Circus. The Ringling Brothers Barnum and Bailey's Circus was one of the most famous in history. Its history ranged for 133 years and its artifacts are currently exhibited in a museum in Sarasota, Florida. "Museum of the Circus," The John and Mabel Ringling Museum of Art: Circus Museum, 2002, <[http://www.ringling.org/pages/a\\_main\\_frame.html](http://www.ringling.org/pages/a_main_frame.html)> (23 April 003).

<sup>15</sup> "We have a map of Newport with a date of 1918 and it shows 2 'necks.' One is called Cherry Neck and the other is Price's Neck. Sandra Allan, "Re: Question about Newport." 20 July 2003, Newport Public Library Reference Department. Personal e-mail, (20 July 2003).

Wednesday night, June 18, 1913

Spent the day with Aunt Mary.  
 Visited Old Atenean,<sup>16</sup> where I saw a  
 portrait of Sarah Helen Whitman<sup>17</sup> and a  
 miniature of the Hours by E. Green  
 [P.B.] Malbone<sup>18</sup>—exquisite. In this  
 place Poe visited Mrs. Whitman and  
 there is preserved an old magazine in  
 which he signed his name to  
 “Ulalume.”<sup>19</sup> “Maryann Brown

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<sup>16</sup> The word “atheneum” was a common museum name used in nineteenth century to honor Athena, Greek goddess of wisdom.

<sup>17</sup> Sarah Helen Whitman (1803-1879) was a poet from Providence, Rhode Island, and was betrothed to Edgar Allan Poe (1809-1849), the famous Gothic writer and poet. She defended Poe from his detractors who were appalled by his drug addictions. Jessie B. Ritterhouse, Ed., “To Edgar Allan Poe,” *The Little Book of American Poets: 1787-1900*, (Cambridge: Riverside Press, 1915), Poetry Archive.com, 2002, <[http://www.poetry-archive.com/w/whitman\\_sarah\\_helen.html](http://www.poetry-archive.com/w/whitman_sarah_helen.html)> (24 April 2003).

TO EDGAR ALLAN POE by: Sarah Helen Whitman (1803-1878)

For thy sad heart, pining for human love,  
 In its earth solitude grew dark with fear,  
 Lest the high Sun of Heaven itself should prove  
 Powerless to save from that phantasmal sphere  
 Wherein thy spirit wandered, –if the flowers  
 That pressed around thy feet, seemed but to bloom  
 In lone Gethsemanes, through starless hours,  
 When all who loved had left thee to thy doom, –  
 Oh, yet believe that in that hollow vale  
 Where thy soul lingers, waiting to attain  
 So much of Heaven's sweet grace as shall avail  
 To lift its burden of remorseful pain,  
 My soul shall meet thee, and its Heaven forego  
 Till God's great love, on both, one hope, one Heaven bestow

<sup>18</sup> Edward Greene Malbone (1777 -1807) was a well-known American portrait artist.

<sup>19</sup>“Ulalume” was a darkly romantic poem by Edgar Allan Poe that described the passion of ideal love and compared it with possible sinister aspects of the lure of the planets and the stars.

Memorial"<sup>20</sup> is unique, eccentric place erected by her husband. Has a grand picture of the Partition of Poland.<sup>21</sup>

Thursday night, June 19, 1913

This afternoon we went to Plymouth. Pilgrim Fathers Monument (designed by Hammett Billings<sup>22</sup>) is grand. Fonen<sup>23</sup> is still quaint and the ride was like wine in sweet company.

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<sup>20</sup> Annmary Brown (1837-1903) was the granddaughter of Nicholas Brown for whom Brown University was named. Her husband Rush Hawkins, a great collector of books and art that represented the various painting schools of Europe, built a memorial to her after she died of pneumonia. He was concerned that (at that time) Americans had no "aesthetic" collections of its own and he wanted to educate American society. Hawkins also had a collection of Civil War memorabilia, a war in which he served. The General placed fresh flowers on his wife's grave every year on her birthday, and the library continues to do that today. There was a major catalogue of the Hawkins collection published in 1913 and Dobie would have visited during this historic event. The memorial and its collection had only been completed in 1907. "European and American Art Collected by General Rush Christopher Hawkins for the Annmary Brown Memorial About the Collection," *Brown University Library*, 2001, <[http://www.brown.edu/Facilities/University\\_Library](http://www.brown.edu/Facilities/University_Library)> (25 April 2003).

<sup>21</sup> French artist Alfred Plauzeau, (1875-1918) painted The "Partition of Poland" collected by Annmary Brown's husband, General Hawkins. "In the left center of the painting is 'Poland', a woman stripped and bound hand and foot, lies fainting, her hands tied up above her head to a wayside shrine. An eagle gripping her left arm is making to rend her, two others approach from the left. A German soldier stands on guard behind her. To the right children are borne away in Russian waggons, in a line reaching to the dark storm-obscured horizon. The devouring eagle's pinion casts the shadow of a cross across the foreground. Signed 'A. Plauzeau. "An allegory of the fate of Poland- the ultimate annihilation of Poland as a unit.' The sentinel in the background is on duty to prevent any intervention on behalf of the helpless woman." C.H. Collins Baker, "Paintings in Oil & Water Colours by Early & Modern Painters, Collected by Rush C. Hawkins," *The 1913 Catalog: Preface and Introduction*. (London: Medici Society Ltd., 1913), <[http://www.brown.edu/Facilities/University\\_Library/](http://www.brown.edu/Facilities/University_Library/)> (25 April 2003).

<sup>22</sup> Hammett Billings (1818-1874) was a nineteenth century Bostonian illustrator and sculptor, and was responsible for the Prince Albert memorial (husband of Queen Victoria (1819-1901) in London and he illustrated works by Charles Dickens and for Uncle Tom's Cabin. The monument mentioned here, placed in 1889, was the National Monument to the Forefathers. James W. Baker, "The Adventures of Plymouth Rock," Plimoth Plantation 2001, <<http://www.plimoth.org/Library/plymrock.html>> (25 April 2003).

<sup>23</sup> Fonen is a Massachusetts town north of Walpole, south and west of Boston.

Friday night, June 19-20, 1913

Came by train to Boston this morning. First visited old State House<sup>24</sup>—not thrilling—Commons with mediocre statues<sup>25</sup> and the [P.B.] New State House a house apart a credit to politics.

Sat. night, June 21 1913

Came out to Cambridge<sup>26</sup> to room with Milton Hill, eccentric half—genius. Saw some old churches and the beautiful Boston Library<sup>27</sup> today. In evening we walked by Longfellow's<sup>28</sup> home and the Mt.

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<sup>24</sup> "The Old State House, Boston's oldest building, from whose balcony the Declaration of Independence was read on July 18, 1776, sat at the corner of State and Washington, and was built in 1713. The new State House was built in 1798 on top of Beacon Hill across from Boston Common. This structure is still standing between Boston's Government Center and the Financial District, and it can be seen on the Web at <<http://nanosft.com/freedom/oldsthouse/index.shtml>>" (10 June 2003).

General Reference, gref@bpl.org, "NON RE: BPL Website - Question Submission /bjt," 10 June 2003, Personal email (10 June 2003).

<sup>25</sup> Today Dobie would be surprised at the variety and eccentricity of the statues in Boston Common; however, in his day the statues were the usual, heroic, huge nineteenth century models. The commons was founded in 1634 as a place for Bostonians to put livestock to graze. Puritans used the Commons to hang Quakers and others who committed heresy.

<sup>26</sup> Cambridge is the home to Harvard University.

<sup>27</sup> "The Athenæum's five galleried floors overlook the peaceful Granary Burying Ground, and as Gamaliel Bradford wrote: 'it is safe to say that [no library] anywhere has more an atmosphere of its own, that none is more conducive to intellectual aspiration and spiritual peace' (*The Quick and the Dead*, 1931)." The building was declared a National Historic Landmark in 1966. "The Boston Athenæum: The History of the Building," Library of the Boston Athenæum, n.d. <<http://www.bostonathenaeum.org/general.html#hist>> (18 June 2003).

The Boston Library was first designed in 1847 with three floors, but when Dobie was in there they were remodeling it and adding two more floors. The library sits on Beacon St. near Boston Common.

<sup>28</sup> Henry Wadsworth Longfellow (1807-1882), American poet, translator, and college professor, was born in Portland Maine and died in Cambridge where he had taught at Harvard. Longfellow graduated from Bowdoin College in Maine and traveled to Europe to learn about language. He was known as an educator and he was a prolific poet (the first to use American themes) and a linguist. He produced the series of native mythology: *Evangeline*, *Hiawatha*, and *The Courtship of Miles Standish*. Roberto Rabe, "Henry Wadsworth Longfellow," Auburn University, n.d. <[http://www.auburn.edu/~vestmon/longfellow\\_bio.html](http://www.auburn.edu/~vestmon/longfellow_bio.html)> (25 April 2003).

Auburn Cemetery.<sup>29</sup> I wish I had come to  
Harvard instead of Columbia—it is quiet  
and peaceful.<sup>30</sup>

Sunday night, June 22, 1913  
Went to the New South  
(Congregational) Church<sup>31</sup> and then Milton  
and I went to Wellesley, a dream of fair

Longfellow's rhymes were well known and easy to use such as:

THE WRECK OF THE HESPERUS

It was the schooner Hesperus,  
That sailed the wintry sea;  
And the skipper had taken his little daughter,  
To bear him company.

Blue were her eyes as the fairy-flax,  
Her cheeks like the dawn of day,  
And her bosom white as the hawthorn buds,  
That ope in the month of May

<sup>29</sup> Mt. Auburn, 1831, was the first rural cemetery style cemetery modeled after the idyllic, late-eighteenth century landscape gardens of England. It is the resting place of some of America's most creative minds including: Longfellow, Oliver Wendell Holmes, and Mary Baker Eddy, the founder of the Christian Science religion.

"History, Famous People," Proprietors of the Cemetery of Mount Auburn, 2003, <<http://www.mountauburn.org/history.htm>> (25 April 2003).

<sup>30</sup> Dobie clearly indicated, for the first time, he liked New England better than New York. The preceding description also seemed to indicate this preference.

<sup>31</sup> It would be interesting to know if the Texas Methodist actually went to Congregationalist service or just visited the historic church. The church, constructed in 1874-75 is located in Copley Square downtown Boston. A newspaper in Boston, the *Boston Transcript*, described the New Old South Church as the "most beautiful basilica in North America." It was constructed in the Italian Gothic style and its interior contained Venetian mosaics and stained glass windows, a major departure from the simple early New England churches. Carl Schultz, Senior Minister, "A Brief History of the Old South Church," The Old South Church, 2001, <<http://www.oldsouth.org/History/history.html>> (24 April 2003).

women, Etonian<sup>32</sup> gardens, Venetian lake and woods.<sup>33</sup> I want Mattie to go there.<sup>34</sup>

Monday night, June 23, 1913

One of the best days of my life. I went to Concord,<sup>35</sup> where there is peace, and the most secure nature in the world. I saw the tombs of New England's greatest—Emerson,<sup>36</sup> Thoreau, Alcott,

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<sup>32</sup> Dobie probably meant Etonian, a reference to England's Eton School founded by Henry VI in 1440 and located in London along the River Thames near the Royal Botanic Gardens. Michelle Wilwerding and Patrick Kimmel. "Word Glossary in Arcadia by Thomas Stoppard," 2001 Eden Prairie High School: Eden Prairie, Minnesota, 2001, <<http://198.174.26.66/ephs/ArcadiaWeb/Glossary/Glossary.html>>1 (24 April 2003).

<sup>33</sup> Venice, Italy, the reader presumes, which has a Grand Canal but not lakes or woods of the New England type; Dobie had not been to Italy at this point.

<sup>34</sup> Wellesley (chartered in 1870) was the famous women's college in Boston Massachusetts, and Mattie was Dobie's sister.

<sup>35</sup> Concord was famous for the battle with the British at Lexington and Concord during the Revolutionary war and was also famous for its tranquillity that attracted transcendentalists, Emerson and Thoreau, and attracted other literary figures of the nineteenth century.

<sup>36</sup> Ralph Waldo Emerson (1803-1882) was an American poet, essayist and philosopher and was the son of a Boston minister. He attended Boston Latin School and then went to "Cambridge" as they referred to Harvard. He dabbled at preaching, traveled the world, and formed his transcendentalist faith while in England after the death of his wife. Famous for his writings on nature and his essay on Self-Reliance, he formed a union in Concord with other transcendentalists. Thomas Hampson. "I Hear America Singing: Profiles: Ralph Waldo Emerson," New York: WNET Thirteen TV Series, 1997, <<http://www.pbs.org/wnet/ih/as/poet/emerson.html>>1 (17 June 2003).

Emerson was known as the "Sage of Concord" for his writings about Nature. His philosophy that all are capable of discovering knowledge on their own was an important concept in American culture. (Cohen, Benet's, 300-1.)

Transcendentalism was a philosophy in reaction to "scientific rationalism and it relied on intuition as the only way to comprehend reality in a world where every natural fact embodies a spiritual truth." Emerson wrote "the world globes itself in a drop of dew." (Cohen, Benet's, 991.)

Hawthorne<sup>37</sup> and I roamed through Walden woods and by Walden Pond,<sup>38</sup> where there is a cairn<sup>39</sup> marking the site of Thoreau's hut.<sup>40</sup> I wish to God I had a hut there now. Emerson's house is white and roomy, Hawthorne's retired<sup>41</sup> and beyond it is a lone hill where H used to compose. The

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<sup>37</sup> Nathaniel Hawthorne, (1804-1864), an American novelist and short story writer, was born in Salem, Massachusetts. Like Henry David Thoreau he became involved in the Transcendentalist movement, but lost interest. His famous novel the *House of the Seven Gables* was based in Salem and whose other famous novel *The Scarlet Letter* revealed the agony of disobeying the Puritan mores of American society. D. Campbell, "Nathaniel Hawthorne," *American Literature Sites*, Foley Library Catalog, 4 February 2003, <<http://www.bartleby.com/people/HawthornN.html>> (24 April 2003). People.

Hawthorne's family, an old New England family, participated in the Salem witch hunts that embarrassed Nathaniel. He was, for a short time, a recluse while he wrote in Salem and before he joined the Transcendentalists. (Cohen, Benet's, 429.)

<sup>38</sup> Henry David Thoreau (1817-1861) wrote in *Walden Pond*: "At a certain season of our life we are accustomed to consider every spot as the possible site of a house. I have thus surveyed the country on every side within a dozen miles of where I live. I was seated by the shore of a small pond, about a mile and a half south of the village of Concord and somewhat higher than it, in the midst of an extensive wood between that town and Lincoln, and about two miles south of that our only field known to fame, Concord Battle Ground; but I was so low in the woods that the opposite shore, half a mile off, like the rest, covered with wood, was my most distant horizon." Henry David Thoreau, *Walden Pond*, Chapter 2, Nanosoft Website, 2002, <<http://nanosft.com/walden/essays/wal2where.html>> (24 April 2003).

Dobie almost became consumed with the environment where these great writers worked. His wish, for a hut like Thoreau's, showed his attachment to the Walden Pond remoteness and the inspiration it held. Dobie's writing about Thoreau's fascination with nature mirrored Dobie's with Southwest geography and culture.

<sup>39</sup> A cairn is a stone marker used as a memorial or landmark.

<sup>40</sup> Thoreau said: "I am a mystic, a Transcendentalist, and a natural philosopher. I never found the companion that was so companionable as solitude." Mostly known for his writings on Walden Pond, owned by his mentor Ralph Waldo Emerson, Thoreau was Harvard educated. He mainly spent his life immersed in simplicity and nature. The body of his work came from the journals he kept. Ironically, the Southwest and the Indian fascinated Thoreau as they did Dobie. It has also been written that he was "a wild man, a faun as well as a man of literature." We read hints that Dobie thought in similar ways. Archibald MacMechan, (Ward, *The Cambridge History*, s.v. "Thoreau His Reading.")

<sup>41</sup> Dobie may be saying abandoned or derelict.

Alcott<sup>42</sup> house is brown and cozy. I stayed until nearly dark and picked an armful of flowers by Walden Pond.

After leaving home Milton and I walked in the dusk by a girl murmuring to her lover. I said that the murmur of a girl in the silence of evening and the awakening of a girl—as in Cabanel’s *Birth of Venus*<sup>43</sup>—were the most beautiful and poetic of human things.

Tuesday, June 24, 1913

Today I went to the art museum, Cyrus E. Dallin’s statue of “the appeal to the Great Spirit”<sup>44</sup> in bronze, at the entrance is better than anything within. The horse is the most natural I have ever seen as is the attitude of the rider—But the spirit, the pathos, the appeal is what is sublime.

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<sup>42</sup> Orchard House was home to the Alcott family from 1858 to 1877. The father Bronson Alcott (1799-1888) was a philosopher, teacher and a poet. He organized an unorthodox school with racially mixed enrollment and caused public indignation. It was generally believed that Louisa May Alcott (1832-188), his daughter, set her classic work, *Little Women*, there. “Learn About the Alcotts and Orchard House,” Louisa May Alcott Memorial Association, Orchard House: Home of the Alcotts, 1997-2003, <<http://www.louisamayalcott.org/alcottorchard.html>>l (24 April 2003).

Alcott, the daughter, first published under A. N. Barnard, her pen name for her authoring “rubbishy novels.” (Cohen, Benet’s, 429.)

<sup>43</sup> Alexandre Cabanel (1823-1889) was a French painter whose collection was held in the New York Metropolitan Museum of Art. The birth of Venus was a common theme for artists of the Renaissance period. Cabanel’s painting (1862) (and held in Paris’ Louvre museum) showed Venus, with long curly, reddish hair, as she lies recumbent and nude with her arm flung across her face with angelic putti (the Italian word for the chubby cherubs in renaissance painting) hovering above her. James Beniger, “Comm 544 The Arts and New Media,” University of Southern California: Website, 2002, <[www.usc.edu/schools/annenberg/asc/projects/comm544/library/artists/CabanelAlexander.html](http://www.usc.edu/schools/annenberg/asc/projects/comm544/library/artists/CabanelAlexander.html)>l (24 April 2003).

<sup>44</sup> Cyrus Dallin (1860-1943) was an American sculptor whose work focused on the native American. The “Appeal to the Great Spirit” was an Indian figure of defiance and desperation. “Cyrus Dallin,” The Cyrus E. Dallin Art Museum Arlington, Massachusetts, 2003, <<http://www.dallin.org/>> (24 April 2003).

Fannel Hall<sup>45</sup> nor [P.B.] Bunker Hill Monument<sup>46</sup> are [sic] worth seeing, as I found. Charleston<sup>47</sup> is inexpressibly squalid and vulgar.

Wednesday, June 25, 1913

I have been to Salem! Had I been born there I should have been a sailor, a pirate. The country is more rocky than Concord, not so attractive or charming The old witch house, House of Seven Gables<sup>48</sup> and Grave Yard.<sup>49</sup> I found the most interesting the Peabody Institute<sup>50</sup> with its

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<sup>45</sup> Dobie misspelled Faneuil Hall, the famous Boston site, known as "the cradle of liberty," which served as a meeting place for the American Revolutionary patriots prior to that war. Ronald M. Greenberg, Ed. The National Register of Historic Places: 1976. (US. Department of the Interior, National Park Service, 1976), 345.

Peter Faneuil (1700-1743 ), a successful Boston merchant, gave the building to the city. (*Merriam-Webster Dictionary*, s.v. "Faneuil.")

<sup>46</sup> Bunker Hill monument sat on top of Breed's Hill in Charlestown, Massachusetts towering 221 feet. It recognized the colonial forces that repelled two major British assaults, and was the site of the first battle of the American Revolution on 17 June 1775. Here Colonel William Prescott said: "don't fire until you see the whites of their eyes," lest the colonials, a rag tag force at that time, wasted ammunition. "Bunker Hill Monument," Freedom Trail Foundation, City of Boston website, 2003, <<http://www.cityofboston.gov/freedomtrail/bunkerhill.asp>> (28 June 2003).

<sup>47</sup> Charleston was a city just north of central Boston known as an industrial port and non-residential.

<sup>48</sup> This reference to Nathaniel Hawthorne's home "the old witch house" was referring to Hawthorne's book which narrated the story of Colonel Pyncheon who accused an innocent man of witchcraft , then obtained the man's house and land whereupon he built his own home. The American Classic novel told the story of the Pyncheones and how the family paid for the sins of the colonel.

<sup>49</sup> The Salem cemetery was a classic New England cemetery with names from early periods of American history. The gravestones were those cherished by those who collected imprints (stone rubbings) of the stone with their skeleton heads, weeping willows and quaint lettering.

<sup>50</sup> The Peabody Institute Library was established in 1852. "Peabody Institute Library," Peabody, MA, 2002, <[http://www.peabodylibrary.org/history/index\\_hist.html](http://www.peabodylibrary.org/history/index_hist.html)>1 (April 25 2003).

fine marine collection made me long for the sea. The old city smells of the sea. The graveyard keeper was the most interesting character I have met in a long time. He is a lazy old Irishman who [P.B.] cussed out guides, gave me a history of all the tombs, quoted and showed me the epitaphs and thrice repeated to me a cure for my warts—vinigar rubbed on. I saw that I could use the vinigar at the table three times a day, which he took seriously and reprimanded me.

[The below is on a piece of paper glued to the page with the entry of June 25.]

(Inscriptions in stones in old Salem cemetery where Hawthorne, Gov. Bradford<sup>51</sup> and witch judges<sup>52</sup> are buried.)

In memory of  
Polly Sweetser  
Daughter of Sam'l and Betty  
Sweetser  
Obt Oct 5, 1800  
Oct 22

Time was I stood as you do now  
and view the dead as thou dost me,

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The Peabody Museum was founded in 1799 by members of the East India Marine Society as a repository for curios from decades of international seafaring. "Peabody Museum," *Salem Massachusetts City Guide*, Salem, Massachusetts website, n.d. <<http://www.salemweb.com/guide/tour/>> (24 April 2003).

<sup>51</sup> Governor William Bradford (1589-1657) was governor of the Plymouth Colony in the seventeenth century at the time of the first Pilgrim's Thanksgiving dinner. He arrived in America on the Mayflower. Caleb Johnson, "William Bradford," *Mayflower History Website*, Mayflower Web Pages, 1998, <<http://members.aol.com/calebj/bradford.html>> (23 April 2003). Bradford.

<sup>52</sup> Salem Massachusetts was notorious because of the 1692 mass hysteria phenomenon that resulted in the deaths of women accused of practicing witchery.

E'er long you'll lay as low a I,  
and others stand and gaze on thee.

[On the reverse side of the attached paper.]

In memory of  
Stephen Smith  
who died  
April 3, 1815  
In the 20 year of his age.

Thoughtless wanderer turn aside,  
and read when Stephen Smith died.  
You too must die and lay your head,  
in this cold lodging of the dead.  
If you are young; so too was I.  
If you are old; you soon must die.  
Then listen to the solemn word,  
Sinner, "prepare to meet thy God." [P.B.]

Thursday night, June 26, 1913

A miserable day. Read Sindibad the Sailor<sup>53</sup> in Library. Cold and rainy. At night Milton and I discussed philosophy.

Friday night, June 27, 1913

This morning I came by train to Hartford, over the brooks, along the little lakes, through the hills of beautiful Northern Mass. I wanted to get out and stay. Passed through grimy Worcester and Springfield. Saw tobacco growing along the Connecticut River near Springfield.

Hartford not interesting; very hot. Capitol<sup>54</sup> is beautifully situated. At five

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<sup>53</sup> *Sinbad the Sailor* was one of the anonymous tales, thousands of years old, originally in Arabic, about the adventures of Sinbad, Ali Baba and The Forty Thieves in the book *Arabian Nights*. Sinbad was a Baghdad merchant who became quite wealthy by going on seven voyages.

o'clock took steamer<sup>55</sup> for New York.  
 Scenery along river is grand. About ten fog  
 came up so that the boat had to anchor for  
 hours.

June 28, 1913 [as far as I can decipher]  
 [Bottom half of the page is torn out.]

[In top margin of backside of preceding  
 page.]

Met a damned Yankee<sup>56</sup> book-peddler who  
 goes to Columbia also an old Union  
 Veteran<sup>57</sup> who told me he was a wanderer  
 from youth and would be till death. Said "I

<sup>54</sup> Hartford is the capital of Connecticut. Its Capitol was built in 1879, and a photo in 1909, shows a massive, New England granite and marble building with a gold-leaf dome at the top of sloping hill, in a wide-open space, and sparsely surrounded by trees. The building has turrets in the Romanesque style and a columned front entrance. "Snapshots of the Past," Wilmington, Delaware, n.d. < <http://www.snapshotsofthepast.com/index.html> >(4 July 2003).

<sup>55</sup> Steamship was the common mode of travel.

<sup>56</sup> "Yankee was a term used by Americans generally in reference to a native of New England and by non-Americans, especially the British, in reference to an American of any section. The word is most likely from the Dutch and was apparently derived either from Janke, diminutive of Jan, or from Jankees, a combination of Jan and kees [cheese], thus signifying John Cheese. As early as 1683, Yankey was a common nickname among the pirates of the Spanish Main; always, however, it was borne by Dutchmen. There is no satisfactory explanation of how it came to be applied to the English settlers of colonial America and particularly to New Englanders. By 1765 it was in use as a term of contempt or derision, but by the opening of the American Revolution, New Englanders were proud to be called Yankees. The popularity of the marching song "Yankee Doodle" probably had much to do with the term's subsequent wide usage. In the Civil War it was applied disparagingly by the Confederates to Union soldiers and Northerners generally, and with Southern hatred for the North rekindled by the Reconstruction period it survived long after the war was over. In World War I, the English began calling American soldiers, both Southerners and Northerners, Yankees. At that time too the shortened form Yank became popular in the United States, with George M. Cohan's war song "Over There" contributing largely to its increased usage. However, "Yank," too, was known in the 18th century, as early as 1778, and the Confederates also used that form in the Civil War." "Yankee," *The Columbia Encyclopedia*, Sixth Edition, 2003, s.v. <<http://encyclopedia.com/html/Y/Yankee.asp>> (25 April 2003).

<sup>57</sup> The Union, of course, was the North during the war-between-the-states. In 1913 the Civil War had ended less than fifty years earlier, so that surviving veterans would have ranged in age from sixty to nearly a hundred.

never had but one companion and he is  
dead. I went to see his widow years ago.”  
[Continuation of torn entry?]

. . . there came to me as never before  
Clough's lines—

“Where lies the land”<sup>58</sup> etc.

Thought I would go crazy when I entered  
the noisy, hot, clanging streets again, the  
sub-way with advertisements everywhere,  
the city where there is never peace or  
modesty or sweetness or reflection or  
simplicity or anything but sophistication and  
noise.<sup>59</sup> To make matters worse Bob Jones  
pounded again at me his everlasting  
\_\_\_\_\_ [tear starts] philosophy. [P.B.]

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<sup>58</sup> Where lies the land to which the ship would go?  
Far, far ahead, is all her seamen know.  
And where the land she travels from? Away,  
Far, far behind, is all that they can say.  
On sunny noons upon the deck's smooth face  
Linked arm in arm, how pleasant here to pace!  
Or, o'er the stern reclining, watch below  
The foaming wake far widening as we go.  
On stormy nights while wild north-westerns rave,  
How proud a thing to fight with wind and wave!  
The dripping sailor on the reeling mast  
Exults to bear, and scorns to wish it past  
Where lies the land to which the ship would go?  
Far, far ahead, is all her seamen know.  
And where the land she travels from? Away,  
Far, far behind, is all that they can say.

Arthur Hugh Clough (1819-1861), (pronounced "cluff"), was born in Liverpool, England. One biographer described his father as an "intermittently unsuccessful cotton merchant from the North Wales landed gentry" and noted that his mother was more solidly middle-class. The family moved to Charleston, S. C. in 1822, returning briefly in 1828 to enroll Arthur in an English school, and in 1829 he entered Rugby, perhaps the most important independent school in nineteenth-century England. Clough also attended Oxford from 1837-1841. Clough was considered an epitome of the sincere Victorian (the reign of Queen Victoria) who abandoned orthodox religion. Glenn Everett, "Arthur Hugh Clough—Biography," *The Victorian Web*. December 2002, <<http://www.victorianweb.org/authors/clough/cloughbio.html>> (25 April 2003).

<sup>59</sup> The quoted line revealed Dobie's yearning for more wide-open spaces than New York City could provide. As Lon Tinkle indicated in his analysis of Dobie's letters to his future wife, Bertha McKee, "He hated the sense of being fenced in." (Tinkle, *An American Original*, 61.)

[Bottom half of page torn out]

Saturday night, July 12, 1913

Last week I wasted, sick in body and heart. My story "Voice within a Book" was refused by McClure's<sup>60</sup> with a very favorable criticism, then by Scribner's.<sup>61</sup>

Last Thursday night Notley came to my room, Jones came in and we talked till eleven. Notley has the best grip on life of anybody I know. He is sure of himself of his work and he is clean<sup>62</sup> [keen?] and full of interest. I love him.

I think I have learned a little French<sup>63</sup> this week, but it has been a long, long, week.

Tonight I read good old Dr. Johnson<sup>64</sup> in his last year, but one, writing;

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<sup>60</sup> *McClure's Magazine* was an American literary and political magazine started by Samuel McClure in June 1893. This illustrated magazine published the work of leading popular writers such as Rudyard Kipling, Jack London and Arthur Conan Doyle. In 1902 the magazine began to specialize in what became known as muckraking (exposing either real or alleged misconduct by businesses or individuals in newspapers) journalism. Writers who worked for the magazine during this period included Ida Tarbel, *History of the Standard Oil Company*, November, 1902 October, 1904; *John D. Rockefeller: A Character Sketch*- July, 1905; Lincoln Steffens, *Enemies of the Republic*, March, 1904; *Railroads on Trial*, January, 1906, *How Railroads Make Public Opinion*, March, 1906. One of McClure's most famous journalists was Willa Cather, author of *My Antonia* and *Death Comes for the Bishop*. Sales of the *McClure's Magazine* declined in the 1920s and the last issue appeared in March 1929. "McClures Magazine," Spartacus Educational Teaching History Online, Learn.co.uk. *The Guardian*, n.d. <<http://www.spartacus.schoolnet.co.uk/USAmclureM.html>> (25 April 2003).

<sup>61</sup> *Scribner's Magazine* was first published in January 1887. It is claimed that Charles Scribner's Sons spent over \$500,000 in setting up the magazine that would be able to compete with the successful *Atlantic Monthly* and *Harper's Monthly*. Although primarily a literary journal, occasionally it published political material by writers such as Jacob A. Riis who wrote about the poor and the conditions under which they lived in NYC slums and ghettos. This included the groundbreaking *How the Other Half Lives* (1889) and *The Poor in Great Cities* (1892). (Spartacus, s.v. "Scribner's Magazine.")

<sup>62</sup> I have attached some copied pages of the diary. Dobie could be writing clean, lean, or clear.

<sup>63</sup> In addition to his English classes, Dobie also took French classes.

“I am now broken with disease without the alleviation of familiar friendship or domestick [P.B.] society. I have no middle state between clamour and silence, between general conversation and self-tormenting solitude.”

Could anything express my feeling better I see through my window the moon hanging in silence beyond the river. Would to God I were away somewhere where it would let fall into my heart its sweetness, on my face its light.

Sept. 24, 1913.

Last night I went with Mary Maude Thomas<sup>65</sup> and Harlie to see Marlowe and Southern<sup>66</sup> in *Much Ado about Nothing*<sup>67</sup>. I

<sup>64</sup> Dr. Johnson is presumed to be Dr. Samuel Johnson. Dobie made note of reading Boswell's *The Life of Samuel Johnson* while attending Columbia. Dobie, *Some Part of Myself*, 188. Dobie's reference indicated his inability to become comfortable with living in New York City.

<sup>65</sup> Mary Thomas was Dobie's fellow student at Southwestern and in graduate school at Columbia. She accompanied him to plays and operas. Lon Tinkle in his book, *An American Original*, mentioned that it was once thought that J. Frank and Mary were in love. Tinkle, however, pointed out that the two simply had a lot in common. (Tinkle, *An American Original*, 22.)

<sup>66</sup>The "Sothern and Marlowe Repertory" produced Shakespearean plays at the Manhattan Opera House. The cast also included John S. O'Brien and George W. Wilson whom Dobie referred to in further annotations. In this performance Sothern played Benedick and Marlowe played Beatrice. Karen Hauser, "Broadway's Hits and Flops from Aristophanes to Ziegfeld: *Much Ado About Nothing*," *Internet Broadway Data Base*: League of American Theaters and Producers, Inc., n.p. 2001, <<http://www.ibdb.com/production.asp?ID=7674>> (20 April 2003).

Actually the name is E.H. Sothern (1859-1933), but Dobie misspelled the name throughout his diary. Sothern was known primarily for his renditions of Shakespearean characters. Sothern was a versatile actor, born in New Orleans and educated in England, where he intended to become a painter. He made his New York debut in 1879. Sothern's autobiography, *The Melancholy Tale of "Me,"* was published in 1916. Virginia Volpe. "Theatrical History in Sister Carrie." *American Studies*: University of Virginia, 2001, <<http://www.people.virginia.edu/~pmv2c/theater/sothern.html>> (25 April 2003).

had see [n] John Drew<sup>68</sup> as Benedick with Laura Hope Crews<sup>69</sup> as Beatrice a few days before, and I thought some of the acting good and the plot vile. I did not think the play could so well be put over—that I could see it without growing tired—but not so last night.

Miss Julia Marlowe<sup>70</sup> played her part with more vivacity and cleverness than I have ever seen. I shall never forget the way she spoke the lines ending:

“I was born under a star that danced,”<sup>71</sup> with the prince she was speaking and her whole soul seemed to dance up through the spheres as she pointed to the heavens. ~~What~~ With what final abandon did she call Benedick back to fling into his arms as he leaves the church! What a thing of moods and passions she was.

As for Southern, he would have lightened the heart of death. And John S. O'Brien played the difficult part of Claudio

<sup>67</sup> William Shakespeare's (1564-1616) play *Much Ado About Nothing* was a comedy first staged 1598. When Dobie saw it, the production in New York by Sothern began on 24 September 1913. "The extraordinary success of this play in Shakespeare's own time, and long afterward, was, however, to be ascribed more particularly to the parts of Benedick and Beatrice, two fun-loving cynics, who incessantly attacked each other with all the resources of raillery. Avowed rebels to love, they were both entangled in its net by a merry plot of their friends to make them believe that each is the object of the secret passion of the other. *Much Ado About Nothing* was first printed and acted in 1600." (H. Rusche, *Shakespeare*, s.v. "Much Ado About Nothing.")

<sup>68</sup> John Drew (1853-1927) played Benedick in this performance and it was Drew's last Shakespearean role. He was uncle to the famous Barrymore actors. (H. Rusche, s.v. "John Drew," *Shakespeare*.)

<sup>69</sup> Laura Hope Crews (1880-1942) later played Aunti Pittipat in "Gone With the Wind." (H. Rusche, *Shakespeare*, s.v. "Laura Hope Crews.")

<sup>70</sup> Julia Marlowe (1866-1950) performed in Gilbert and Sullivan productions early on in her career, then, with her second husband E. Sothern, she performed in his Shakespearean Company. (H. Rusche, *Shakespeare* s.v. "Julia Marlowe.")

<sup>71</sup> "There was a star danced, and under that was I born." This quotation came from the character of Beatrice in William Shakespeare's *Much Ado About Nothing*. (H. Rusche, *Shakespeare*, s.v. "Beatrice.")

exceptionally well. Justifying the caddish character somewhat. George W. Wilson did not play Dogberry so well as Hubert Bruce in Drew's Company<sup>72</sup>.

Sept. 26, 1913

Today is my birth-day. Suppose that ten years ago I should have been placed under the care of wise tutors and that my natal love for the beautiful and elegant had been directed in French, in German, in mathematics, in the graces—with the idea of some day turning me out a real scholar. [P.B.] What is there in life?

Sept. 29, 1913

Today I started to read Joseph Jefferson's autobiography.<sup>73</sup>[sic] Jefferson must have gotten a deal of his Rip Van Winkle<sup>74</sup> business from his own Father, who was actor and optimist ne'er-do-well. He rejoiced once when all the company's

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<sup>72</sup> According to a *New York Times* review, Marlowe and Sothern made a guest appearance in Shakespeare's *Much Ado about Nothing* and had taken the place of Drew and Hope Crews for that evening. *The New York Times Theater Reviews*, [New York: The New York Times and Arno Press, 1975] 23 September 1913. According to *Who Was Who In the Theater* both Marlowe and Sothern were performing a repertory of Shakespearean plays from 1911-1913. Marlowe and Southern were also conveniently one another's second respective spouse. (*Who Was Who In the Theater* [London: Pitman Publishing Ltd., 1978], Sothern p. 2223; Marlowe p. 609.)

<sup>73</sup> When originally published in 1890, the autobiography was titled *The Autobiography of Joseph Jefferson*. Today the title is *Rip van Winkle: The Autobiography of Joseph Jefferson* (New York: Appleton Century Crofts, 1950). The son of an established American theatrical family, Jefferson, (1829-1905) who had started on the stage at four years of age, created his own adaptation of Rip van Winkle, but because it was not very good, he found someone else to write it and he performed it for 40 years. The *New York Times* said about Jefferson, "He is no doubt the best comedian America has yet produced, and probably unsurpassed in England." *The Autobiography of Joseph Jefferson* was originally published in 1889. (I.M. Williams, *Celebrities*, s.v. "Joseph Jefferson.")

<sup>74</sup> *Rip Van Winkle*, another American classic, was a tale written by Washington Irving (1783-1859) in 1819. The story was based on a folk tale contrasting the new (pre-revolutionary America) and old society. (Cohen, Benet's, 831.)

properties fell into the Mississippi that they fell on a sand bar, traveling in the steerage of a steam boat he would study his new parts and when the boat stopped go out on the stern to fish!

I finished the book Sunday night and thought it artlessly charming. It gives much of the technique of the stage in a secular manner. [P.B.]

Tuesday, Sept. 30, 1913

Last night I went to see Marlowe and Southern in "The Taming of the Shrew."<sup>75</sup> I had seen it played twice before and found it not as exhilarating as I had anticipated. First I saw it in Alpine by a little company in which performance was introduced a most excellent piece of business, not seen by me since. After Petruchio has overturned the eatibles [sic] and seen Katherine upstairs the curtain goes down on him eating like a hungry hound. Marlowe and Southern for this have a scene in which Petruchio sits by the fire gloating over his success in taming. When Katherine steals down stairs, looking for something to eat. Petruchio feigns to snore and with a snort as it were drives poor Katherine up the stairs in barefooted freight [fright?]. [P.B.]

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<sup>75</sup> *The Taming of the Shrew* by William Shakespeare in 1593 was a comedy about Katherine, the shrew, whose younger sister Beatrice cannot marry until the family finds someone to subdue the willful older sister and marry her. Petruchio comes to the rescue and plays the role of "tamer." Petruchio, the "high handed gentleman of Verona" reduces Katherine "to a lamb with his wit, spirit and vigor." (Cohen, Benet's, 756.)

I thought Southern did not put the fire into it that Coburn<sup>76</sup> did. (I saw Coburn with his players in it last summer.) Southern seemed to interpret Petruchio as feigning a deal of his bravo, while Coburn made him a roaring delight from the first crack of his whip to the last. Southern can never pop the riding whip like Coburn ~~Also~~ and Coburn's recital of the passage ~~compares~~ belittling a woman's tongue beside angry seas, storms, lion's roars etc. was matchless.

But Miss Marlowe as Katherine came most gracefully into a tamed state—too gracefully perhaps for a shrew, yet necessarily so. For the play is a farce it must be always understood. Gremio—Petruchio's man has infinite possibilities. [P.B.]

The same actor played Gremio - old suitor to Bianca—as played Dogberry' ridiculous satellite [sic].<sup>77</sup>

Oct. 2, 1913

Tonight I finished Defoe's "Journals of the Plague Year."<sup>78</sup> Master piece of realism.

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<sup>76</sup>The movie actor Charles Coburn (1877-1961) was a Shakespearian actor in the early 1900's. Coburn and his wife Ivah Wills (?-1936) formed the Coburn Shakespeare Players in 1906 and toured for several years. Internet searches show them in New York State "Chautauquas" and in theaters in North Carolina during the summers of 1912 and 1913 when Dobie might have seen them. "The Chautauqua Program, *The Chautauqua Experience*, 1913. <<http://xroads.virginia.edu/~MA02/daniels/chautauqua/experience/program/1912calendar.html>>

Since Dobie said, "last summer" in October of 1913, it is unknown if he meant that very last summer or the summer before that. From 1911-1913, Dobie was teaching at Southwestern Preparatory School in Georgetown, Texas.

<sup>77</sup> Dobie mentioned that he saw Shakespeare's *Taming of a Shrew* in Alpine, Texas. This play would have been during his tenure as a principal of a high school just before he went to Columbia. Sul Ross State Teacher's College, called Sul Ross State Normal College until 1923, and has been ruled out as a possible venue for the production that Dobie saw. Dobie was in Texas from 1910-1913; then he attended Columbia until 1914 and was already teaching at the University of Texas by the time Sul Ross was opened on June 14, 1920. (Walter P. Webb, ed., *The Handbook of Texas* [Austin: The Texas State Historical Society, 1952], vol. 2 p. 684.)

Suppose a man had lost in the plague  
all he loved was afraid to commit suicide,  
and could not catch the plague. Recount his  
adventures sequential, in that awful city in  
his awful state of mind.

Another man with the plague seeks to  
infect his fleeing neighbors. Psychological  
story.

What virtue in so many thousands  
living? [P.B.]

Saturday night, Oct. 4, 1913

Tonight with Mary and Woods I went  
to see Forbes-Robertson<sup>79</sup> in his American  
farewell representation of "Hamlet."<sup>80</sup> All in  
all it was the greatest dramatic performance  
of the greatest part I have ever seen. T was  
given in the new Shubert theater<sup>81</sup> and the  
audience was mostly refined.

<sup>78</sup> Daniel Defoe (1660-1731), British author, pamphleteer, journalist and political agent, witnessed the Plague (lasted until 1679) and the Great Fire of 1666. Educated to be a Presbyterian minister, but jailed for debt in 1684, he was active politically with William of Orange in the "Glorious Revolution" and was jailed more than once. In addition, he was a secret agent and a journalist. In 1719 he published *Robinson Crusoe* and in 1722 *Moll Flanders* along with *A Journal of the Plague Year*. "Daniel DeFoe," *Journal of the Plague Years*, Free Encyclopedia Database from Malaspina Great Books, 2003, s.v. <[http://www.malaspina.com/site/person\\_398.asp](http://www.malaspina.com/site/person_398.asp)> (25 April 2003).

<sup>79</sup> Sir Forbes-Robertson (1853-1937) was an English actor known as a "preeminent Shakespearean;" he was especially lauded for his interpretation of Hamlet, "best of the 20th century, it was said." In the later years of his life he toured Broadway with his leading lady and wife, Gertrude Elliot. (*Who Was Who in the Theater*, 860-862.) (H. Rusche, *Shakespeare*, s.v. "Sir Forbes-Robertson.")

<sup>80</sup> *Hamlet*, a tragedy first staged in 1601 by William Shakespeare, concerned the disillusionment of the young "prince of Denmark" over the death of his father, the King, and the betrayal by his mother, Gertrude with Claudius. Hamlet's most famous speech was: "To be or not to be." (Cohen, Benet's, 421.)

<sup>81</sup> The Shubert Theater, on 44<sup>th</sup> St. New York City, was one of a thousand developed by the Shubert brothers in the early 20th century. Shubert theaters, named for Samuel S. Shubert (1878-1905), housed performances in Minneapolis, New York City (one of the original Great White Way theaters—The Great White Way is the catchy name for Broadway with all its glitter and bright lights), Boston and Kansas City to name a few. The Shuberts were great promoters and ironically Sam died at 27 in a train crash on his way to publicize the Kansas City theater. (K. Hauser, *Internet Broadway Data Base*, s.v. "The Shubert Theater.")

The scene opened in its sever [sic] atmosphere, and the ghost was a real ghost. There was no attempt to give the crowing of the cock and when Horatio says: “the morn in russet mantel clad walks o’er the dew of yon high eastward hill,”<sup>82</sup> there is no vulgar attempt to represent the dawn. There is a sober sense of the artistic in all the scenery.

I thought Sir Robertson’s greatest in scene with his mother, where the ghost enters and where Hamlet bids his mother “good night.” What sublime anguish, what soul torture, what heart breaking resolve, [P.B.] what awful accusation, what infinite pathos in that goodnight.

Also the “to be or not to be” soliloquy scene was very great. Hamlet came into the room wrapped in maddening speculations. For a full minute he spoke not a word then began with the most musical voice I have ever heard it seemed! Just before Robertson says “Where’s your father?” he starts to the rear of the stage and somehow is assured of the presence of the expected spies. Her answer “At home my lord” crushed him most feelingly. No longer could hope against hope, “farewell.”

In the opening of scene IV act I, the long speech of Hamlet “but to my mind . . .

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<sup>82</sup> Horatio: So have I heard and do in part believe it.  
But, look, the morn, in russet mantle clad,  
Walks o’er the dew of yon high eastward hill:  
Break we our watch up; and by my advice,  
Let us impart what we have seen to-night  
Unto young Hamlet; for, upon my life,  
This spirit, dumb to us, will speak to him.  
Do you consent we shall acquaint him with it,

As needful in our loves, fitting our duty? Act I, Scene i. Jeremy Hylton, “Hamlet,” *The Complete Works of Shakespeare*, The Tech: MIT, 1993, n.p. <<http://the-tech.mit.edu/Shakespeare/hamlet/hamlet.1.1.html>> (28 June 2003).

To his own scandal. “—was omitted and I thought it a grave mistake for it did not give time for the actor to become absorbed, to work up to the awful coming of the ghost.  
[P.B.]

I didn't not much like Gertrude Elliot's representation of Ophelia.<sup>83</sup> She could not loose herself into the infant-pathos which the helpless innocence demands.

The first grave digger<sup>84</sup> was made famous by Jefferson, was played well by H. Athal Ford[e],<sup>85</sup> but not so well—I was told by Dr. Miles—as by Geo. P. Wilson who is with Southern and Marlowe.<sup>86</sup>

The death of Hamlet moved me so that I would have like to pass out in silence alone. What barbarity to resurrect the dead to bow to noisy plaudits which jar like

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<sup>83</sup> May Gertrude Elliott (1874-1950) first appeared on stage in 1894 when she was twenty. In 1899 she joined Nat Goodwin's English company, where she met and a year later married the noted Shakespearean actor Johnston Forbes-Robertson. From that time on she toured with her husband as his leading lady in many of Shakespeare's plays. She last appeared with Forbes-Robertson at the Drury Lane Theatre, London, in his farewell performance in 1913. She, however, did not retire and went on to tour in New Zealand, Australia, and South Africa. Her last notable performance was as Gertrude in Leslie Howard's 1936 production of Hamlet at the Imperial Theatre in New York City. (H. Rusche, *Shakespeare*, s.v. "Gertrude Elliott.")

Ophelia, who obeys her father to spurn Hamlet, goes mad after her father, Polonius, dies. The scene where her madness is revealed is one of the most famous in literature. (Cohen, Benet's, 719.)

<sup>84</sup> The gravedigger's clever conversation with Hamlet Act V, Scene i: "Hamlet: Why was he sent into England? Gravedigger: Why because he was mad. He shall recover his wits there; or if a do not, 'tis no great matter there. Hamlet: Why? Grave-digger: 'Twill not be seen in him there. There the men are as mad as he." Craig, W.J. ed., "Hamlet," *The Complete Works of Shakespeare*, (London: Oxford University Press, 1914,) bartleby.com, 2000, <<http://www.Bartleby.com/70/>> (25 July 2003).

<sup>85</sup> Name is correctly H. Athol Forde. (K. Hauser, *Internet Broadway Data Base*, s.v. "H. Athol Forde.")

<sup>86</sup> Dobie must have meant George W. Wilson, mentioned previously in the role of Dogberry.

angry bells on the close of beauty and pathos.

[New York Times play review attached]<sup>87</sup>  
[P.B.]

Midnight Wednesday, Oct 8 1913

I have just come from seeing alone Marlowe and Southern in "The Merchant of Venice."<sup>88</sup> I think they were better and had better support than I have ever seen them before. I have seen the play acted twice before as a play. Once I saw it in Alpine and was impressed with Shylock. Once I saw M<sup>c</sup>Lean play it poorly.

But tonight Southern found the medium between a too pitious [sic] and too unhuman [sic] Jew. Southern was truly great in Act III, I, where he cries out for revenge. One of the nicest stage effects I have ever seen was at the end of Act II (M and S version)<sup>89</sup>—scene "Shylock's House by a Bridge." We have seen the Jew full of premonitions leave; the gondolas have come in the moonlight and brought Lorenzo and his party; we have heard the serenaders'

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<sup>87</sup> The *New York Times* review attached to the diary wrote of the Forbes-Robertson farewell tour. At the end of the performance Robertson came out to talk to the audience, a practice common in those days, according to the reviews, and spoke of the New Schubert Theater and its fitting tribute to Sam Schubert. He then spoke of the Booth Theater and the fine performances of Edwin Booth for whom that theater was named. Most actors of the time acknowledged the brilliance of Edwin Booth.

<sup>88</sup> William Shakespeare's *The Merchant of Venice* was staged at the Shubert Theater, New York City, New York, October 8, 1913. Supporting actors included Frederick Lewis (1873-1966) as Bessario; Sydney Mather (1876-1925) as Antonio; and Helen Singer as Nerissa. (K. Hauser, *Internet Broadway Data Base*, s.v. "The Merchant of Venice.")

*The Merchant of Venice* was known as a comedy with the Shakespearian technique of reversals of roles as the heroine Portia dons the disguise of a male lawyer, in order to defend Antonio who has promised Shylock a "pound of flesh" if he cannot repay a loan to finance trading ships. The ships were lost and Antonio is expected to pay up. (Cohen, Benet's, 640.)

<sup>89</sup> Marlowe and Sothern.

love song; and we have seen the gondolas  
take away Jessica—all. As the melody is yet  
dying away in the distant canal, a crowd gay  
and masked revellers of night and love  
come by and as their laughter too is sinking.  
Shylock returns, knocks, waits, bends low  
under his load of revenge and loneliness and  
murdered pride and age, bends over his  
cane, the empty house. The laughter, the  
song of love growing dimmer and dimmer.  
The curtain goes down.

What a Lancelot Gobbo was Geo. W.  
Wilson!<sup>90</sup> Thomas Loudon<sup>91</sup> played the old  
Gobbo excellently as he plays all old men.  
J. Sayre Crawley deserves something for his  
Prince of Morocco.<sup>92</sup> Frederick Lewis<sup>93</sup>  
played well Bassanio and John O'Brien was  
a genius in the Prince of Arragon.

On the subway home I saw a bride  
and groom with wedding garments on.  
[P.B]

October 13, 1913

Tonight I finished Clayton  
Hamilton's excellent book on "The Theory

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<sup>90</sup> Gobbo was the servant to Shylock; he behaved like a clown and constantly punned.

<sup>91</sup> Thomas Loudon (1874-1948) was born in Belfast Ireland and died in Hollywood, California. (K. Hauser, *Internet Broadway Data Base*, s.v. "Thomas Loudon.")

<sup>92</sup> J. Sayre Crawley traveled the Chautauqua circuit (itinerant theater) in the twentieth century and belonged to the Sothern-Marlowe repertory group. "J. Sayre-Crawley," *What Was Chautauqua?*, American Memory, Library of Congress's Traveling Culture: Circuit Chautauqua in the Twentieth Century, 21 February 2003, <<http://www.memory.loc.gov/ammem/award98/iauhtml/tcccNames19.html>> (25 April 2003).

<sup>93</sup> Frederick G. Lewis (1873-1946) played the entire of run of the play: September 1913 until 25 October 1913. He was a native of New York State, born in Oswego and died in the City. (K. Hauser, *Internet Broadway Data Base*, s.v. "Frederick Lewis.")

of the Theater.”<sup>94</sup> I think Hamilton more tender, hence more profound than his acknowledged master B. Matthews.<sup>95</sup>

I should like to hear Mrs. Fiske,<sup>96</sup> Otis Skinner<sup>97</sup>. I must read: Augustus Thomas, “The Witching Hour.”<sup>98</sup> Stephen Phillips, “Marpessa”<sup>99</sup> etc.

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<sup>94</sup> Clayton Meeker Hamilton (1881-1946) was a published theater critic. The book Dobie read is Clayton Hamilton *The Theory of the Theater & Other Principles of Dramatic Criticism* New York: H. Holt 1910. Other books by Hamilton had introductions by Brander Matthews. See next footnote. “Clayton Meeker Hamilton 1881-1946,” *Dramatic Criticism*, Vermont State Colleges Library Catalogue, <<http://solar.vsc.edu:8003/VSCCAT?A=HAMILTON+CLAYTON+MEEKER+1881+1946> >(4 July 2003).

<sup>95</sup> Matthews was Brander Matthews (1852-1929), a professor at Columbia, who taught courses in Shakespeare. Dobie, in the “Columbia” chapter of *Some Part of Myself*, noted that he took at least two of Matthews’ classes while at Columbia. (Dobie, *Some Part of Myself*, 189.) Tinkle noted Brander Matthews as the exception to Dobie’s disappointment with the education that he received at Columbia University. (Tinkle, *An American Original*, 28.)

“Drama as a performing art, and education as a gentlemanly pursuit, had long thrived separately in New York City before Brander Matthews’ natural interest in the two won out over his father’s ambition for his son: to succeed to the “profession of a millionaire,” well enough off so that he would be free to consider a political career. But when his father lost most of his fortune, Matthews was forced to earn his own living working as a lawyer in his father’s business. As Columbia’s and America’s luck had it, the failure of the father’s business, soon after the son’s graduation from Columbia College (1871) and Law School (1873), the young Matthews had recovered enough from his father’s financial ruin to pursue his own love and talent for playwriting, and eventually to move into theater reviewing and literary criticism.” Today there is the Brander Matthews Chair in Dramatic Literature at Columbia University. Howard Stein, “Brander Matthews and Theater Studies at Columbia University,” *Living Legacies: Great Moments and Leading Figures in the History of Columbia University*, University Archives: Columbia University Alumni Magazine, n.d. <<http://www.columbia.edu/cu/alumni/Magazine/Spring2002/DeBary.html>> (24 April 2003)

Dobie recalled that Matthews “had no interest in the Ph.D. kind of learning.” Dobie also noted Matthews “moved in the most sophisticated circles.” (Dobie, *Some Part of Myself*, 189.)

<sup>96</sup> Minnie Maddern Fiske (1865-1932) first made her debut as Mary Augusta Maddern, her maiden name, at age 4. “She became the most intellectual actress of her day, championed Ibsen and was a pioneer in establishing the modern school of psychological naturalism. Her career lasted from 1870 to 1931.” (I. M. Williams, *Celebrities*, s.v. “Minnie Maddern Fiske.”)

<sup>97</sup> Otis Skinner (1858-1942) was “the most prominent actor to arise at the end of the century; he was the heir of the heroic acting school, and an ideal romantic hero. His career lasted almost 60 years.” (Isabel M. Williams, *Celebrities*, s.v. “Otis Skinner.”)

Don Jose Echegaray,<sup>100</sup>“El Gran Galeoto.”  
Shaw,<sup>101</sup> some more of his plays.

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<sup>98</sup> Augustus Thomas (1860-1914) was an actor “interested in psychic phenomena which resulted in *The Witching Hour* (18 November, 1907). Considering the demands of the box-office, at this time, it was surprising that these dramatists developed so often along the lines of their own interests. The plays were representative in part of the demands of the theatre of the time, but also they measure something more personal. Thomas’s observation of “things about town” is acute; one sees that to best advantage in *The Other Girl* and *The Witching Hour*.” (Ward, *The Cambridge History*, s.v. “Augustus Thomas.”)

<sup>99</sup> Stephen Phillips (1868-1915) was a “British poet and dramatist from Somertown near Oxford, the son of the Rev. Stephen Phillips, precentor of Peterborough Cathedral. He was educated at Stratford and Peterborough Grammar Schools, and entered Queen’s College, Cambridge; but during his first term at Cambridge, when a dramatic company visited the town, he joined it, and for six years played various small parts. One of his works, *Marpessa*, was mentioned in F. Scott Fitzgerald’s *This Side of Paradise*.” “Phillips, Stephen,” *The 1911 Edition Encyclopedia*, 29 volumes s.v.  
<[http://38.1911encyclopedia.org/p/ph/phillips\\_stephen.htm](http://38.1911encyclopedia.org/p/ph/phillips_stephen.htm)> (24 April 2003).

<sup>100</sup> Jose Echegaray y Eizaguirre (1832-1916) was a “Spanish mathematician, statesman and dramatist; he was born in Madrid. He became a professor of pure and applied mathematics. When the popular movement of 1868 overthrew the monarchy, he resigned his post for a place in the revolutionary cabinet. Between 1867 and 1874 he acted as minister of education and of finance; upon the restoration of the Bourbon dynasty he withdrew from politics, and won a new reputation as a dramatist. He was the most famous Spanish playwright in his time. His plays were originally quite melodramatic, but as realism entered the dramatic field his plays became satirical. *El Gran Galeoto* (1881) was, “perhaps, the best of Echegaray’s plays.” It concerned the hero Galeoto and his romantic charms as well as his heroic displays of defeating his enemies. James Fitzmaurice-Kelly, “Jose Echegaray y Eizaguirre,” *Encyclopedia Britannica, Eleventh Edition, Volume VIII*. Cambridge: University Press, 1910, s.v.  
<<http://www.theatrehistory.com/spanish/echegaray001.html>>. (23 April 2003).

<sup>101</sup> Bernard Shaw, (1856-1950) was born in Dublin, but was considered British more than Irish. “He was essentially shy, yet created the persona of G.B.S., the showman, controversialist, satirist, critic, pundit, wit, intellectual buffoon and dramatist. Commentators brought a new adjective into the English language: Shavian, a term used to embody all his brilliant qualities.

After his arrival in London in 1876 he became an active Socialist and a brilliant platform speaker. He wrote on many social aspects of the day.” Some of his major plays included *Major Barbara*, *Pygmalion*, *Caesar and Cleopatra* and *Candida*. “George Bernard Shaw,” *Theater Database, Internet on-line*, n.d. <<http://www.imagination.com/moonstruck/clsc18.html>> (22 April 2003).

Ibsen, "Hedda Gabler."<sup>102</sup>

Percy MacKaye, "Jeanne d'Arc."<sup>103</sup>

Look into E.E. Hale Jr. "Dramatists  
of Today."<sup>104</sup> [P.B.]

Wednesday Night, October 15, 1913

Tonight Mary and I went to hear  
Twelfth Night.<sup>105</sup> Southern played

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"The outbreak of war in 1914 changed Shaw's life. For Shaw, the war represented the bankruptcy of the capitalist system, the last desperate gasps of the nineteenth-century empires, and a tragic waste of young lives, all under the guise of patriotism. He expressed his opinions in a series of newspaper articles under the title "Common Sense About the War." These articles proved to be a disaster for Shaw's public stature: he was treated as an outcast in his adopted country, and there was even talk of his being tried for treason. His dramatic output ground to a halt, and he succeeded in writing only one major play during the war years, *Heartbreak House*, into which he projected his bitterness and despair about British politics and society." Cary M. Mazer, "Bernard Shaw: A Brief Biography," University of Pennsylvania Personal website, 2003, <<http://www.english.upenn.edu/~cmazer/mis1.html>> (6 July 2003)

<sup>102</sup> Henrik Ibsen (1828-1904) was a Norwegian playwright. "Ibsen is generally acknowledged as the founder of modern prose drama. He moved away from the Romantic style, unmasking the romantic hero, and brought the problems and ideas of the day onto his stage. His father was a prosperous merchant, whose financial failure changed the family's social position. Poverty interrupted Ibsen's education and it gave Ibsen a strong distrust of society. In 1846 he was compelled to support an illegitimate child born to a servant girl. In 1848 a revolution swept Europe and Ibsen adopted the new ideas of personal freedom. Ibsen attacked "the compact liberal majority" and the conformity of mass opinion. *Hedda Gabler* (1890) was a study of a neurotic woman." Oscar Wilde, after attending the play, wrote: "I felt pity and terror, as though the play had been Greek." "Henrik Ibsen," *Books and Writers*, 2000, n.p. <<http://www.kirjasto.sci.fi/ibsen.htm>> (22 April 2003).

<sup>103</sup> Percy Wallace MacKaye (1875-1956) was an American poet and a dramatist who liked to use older literature for his plays. He "graduated from Harvard (1897), taught in New York City (1900-04), then settled in Cornish, N.H. He had a strong interest in pageants and in amateur community theater. His pageant, *The Canterbury Pilgrims* (1903), was made into an opera by Reginald De Koven (1917). Other plays using historical material were *Jeanne D'Arc* (1906), *Sappho and Phaon* (1907), and *The Scarecrow* (1908), based on Hawthorne's story *Feathertop*. *Jeanne D'Arc* was produced by the Shubert brothers in the Lyric Theater, and it opened 21 January 1907." "MacKaye, Percy Wallace," *Biography.com*, n.d. <[http://search.biography.com/print\\_record.pl?id=17240](http://search.biography.com/print_record.pl?id=17240)> (18 June 2003).

<sup>104</sup> E.E. Hale (1822-1909) *Dramatists of Today*: "Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips, Maeterlinck," 6th ed., revised and enlarged, (New York: Henry Holt 1911), Internet on-line, <<http://library.kent.ac.uk/library/special/html/specoll/jackread.htm>>.

Malvolio, Marlowe Viola, George W. Wilson Sir Toby Belch and J. Sayre Crawley Augecheek.<sup>106</sup> What a Sir Toby old Wilson, the dogberry, the First Grave Digger, the Corin,<sup>107</sup> the Petruchio's man, the Lancelot Gobbo, was. He kept me with open mouth and shaking sides all the while. Southern made Malvalio a little sympathy-arousing in the mad scene. He made him pompous, lonely, foolish and wronged. Miss Marlowe was such a youth as no Olivia could withstand. I think her voice tonight was more musical than I have ever heard it—than I have ever heard anywhere, save in Edith Wayne Matthewsonn perhaps.<sup>108</sup>

Who would have thought before seeing the Malvolio, officious, deliberate, serious, the burden of the world and of himself [P.B.] on his shoulders, that there could be such humor in the situation, I, V, 318.

“Run after that same peevish messenger”<sup>109</sup> and think of his smiling! And what pride in the leg of yellow stocking!

<sup>105</sup> William Shakespeare's *Twelfth Night* was a comedy that involved a convoluted plot focusing on characters that don various disguises. Most of the story revolves around Sebastian and his twin sister Viola. The subplot involves Maria, Sir Toby and Agucheek who play tricks on the pompous steward to Olivia, Malvolio. One of *Twelfth Night's* most famous lines comes from Orsino who says, “if music be the food of love, play on.”

<sup>106</sup> Sir Andrew Aguecheek is Sir Toby's loud, and lewd, drinking companion. “Twelfth Night Characters,” *Absolute Shakespeare* 2002, <[http://absoluteshakespeare.com/guides/twelfth\\_night/characters/characters.htm](http://absoluteshakespeare.com/guides/twelfth_night/characters/characters.htm)> (29 June 2003).

<sup>107</sup> The character is Curio.

<sup>108</sup> Edith Wayne Mathison (1875-) played in New York City three times during Dobie's tenure at Columbia. In January of 1913, she appeared in *The Spy*. In March the same year, she was appearing in plays at New York Children's Theater. And in January of 1914, Miss Mathison played in *Deadlock*. *Who Was Who in the Theater*, 1635.

<sup>109</sup> Olivia speaks to Malvolio asking him to chase after Viola who is dressed as a man. (J. Hylton, *The Complete Works*, s.v. “Twelfth Night.”)

There was a little of Beatrice in Viola  
as there is in Portia.<sup>110</sup>

Last Saturday night I saw  
“Macbeth.”<sup>111</sup> I need not record here the  
sleep walking scene impression. Southern  
was not good in the “air drawn dagger”  
scene, but from there on he was supreme.

Saturday, Oct 18, 1913.

This matinee I saw S and M<sup>112</sup> in “As  
You Like It.”<sup>113</sup> Sat in gallery among  
clapping idiots. Playing was indifferent.  
[P.B.]

Tuesday, one o’clock at night, Oct 21/13

Have returned from seeing Southern  
act Hamlet. He is not so subtle as Forbes  
Robertson, but is more “sickled (so he  
pronounced it)<sup>114</sup> o’er with the pale cast of  
thought.”<sup>115</sup> He had no tablets to write in.

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<sup>110</sup> Beatrice in *Much Ado About Nothing* is “pleasant, but sharp tongues. A strong female character that appears hardened but is vulnerable. She jokes and puns. Viola in *Twelfth Night* is likable, has no serious faults, and her love seems purest. Portia in *Merchant of Venice* is beautiful, intelligent, quick-witted and a typical Shakespearean female character.” (H. Rusche, *Shakespeare*, s.v. “Beatrice,” “Viola,” “Portia.”)

<sup>111</sup> William Shakespeare’s play *Macbeth* about the murderous world of royalty is one of his most famous and was first staged in 1606. It was said to be “a study in fear.” There was speculation that it was written as a tribute to James I (who followed Elizabeth I to the Stuart throne in 1603 after already being King of Scotland for thirty-six years) because of the emphasis on the supernatural which the king was interested in. It was also known to be flattering to the Stuarts. Its most famous scene is Lady Macbeth sleepwalking and trying to wash imaginary bloodstains from her hands. She was tormented by the murder she and her husband have committed for political power. (Cohen, Benet’s, 592.)

<sup>112</sup> Sothern and Marlowe.

<sup>113</sup> William Shakespeare’s *As You Like It* was known as a pastoral comedy and was first staged in 1600. (Cohen, Benet’s, 57.)

<sup>114</sup> He pronounced it that way because it was sicklied, see the next footnote.

<sup>115</sup> Hamlet: And thus the native hue of resolution  
Is sicklied o’er with the pale cast of thought,  
And enterprises of great pith and moment  
With this regard their currents turn awry,

His best acting was in the end of Act III after the play, but the scenes with the queen, with the grave digger were excellent. He made Hamlet more mad than did Robertson and showed little humor. The ghost was at first apparently an electrical contrivance, then a real object—an unnecessary [sic] mixture and change. The real object should have been used straight through.

Polonius played a small part tonight. His speeches were all curtailed Marlowe's Ophelia was more mad than Gertrude Elliott's but some [P.B.] how it was bound to attribute childish helplessness—such as Ophelia—with the rather robust beauty of Marlowe. Better suits to her parts of Lady Macbeth, of Beatrice and Viola.

Bob Jones was with me and at twelve we stopped in to get a cup of cocoa. The wind was bitter and Bob remarked on the painted tragedies<sup>116</sup> passing us on the streets—the women who will never more be loved or peaceful. It must be something abnormal that makes me so haunt the houses playing tragedies. I would rather see a great actor in great tragedy than to experience anything else earthly. It is two o'clock and still I have no sleepiness.

#### Later

A friend told me that one night when he was seeing Marlowe play Ophelia a woman [sic] went [P.B.] hysterical as Ophelia first entered, mad.

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And lose the name of action. –Soft you now!  
The fair Ophelia! Nymph, in thy orisons  
Be all my sins remember'd. Act III, Sc. I. (J. Hylton, *The Complete Works*, s.v.  
"Hamlet.")

<sup>116</sup> Prostitutes.

Southern uses the miniature device,  
tearing the king's picture from his mother's  
neck and later dashes it to the floor.

Tuesday night, Oct. 21/1913

Tonight I saw Forbes Robertson in  
Shaw's bitter comedy of "Caesar and  
Cleopatra." Gertrude Elliott played  
Cleopatra. The play acts a thousand times  
better than it reads. Britannus is especially  
caustic and laughable. He is dressed in  
"blue" for "respectability."<sup>117</sup> [P.B.]

Saturday night, Oct. 25/13

Tonight Harlie and I went to see  
Marlowe and Southern in "Romeo and  
Juliet."<sup>118</sup> It was their last performance of  
the season, and in addition to the tragedy  
feeling there came to me a heaviness as I  
thought how perhaps I shall never see them  
again. New York is a good place to be in

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<sup>117</sup> Brittanus is the character from the "Western End of the World," by George Bernard Shaw (as written in the play) who says to Caesar: "Have you not been there? [Britain] Have you not seen them? What Briton speaks as you do in your moments of levity? What Briton neglects to attend the services at the sacred grove? What Briton wears clothes of many colors as you do, **instead of plain blue**, as all solid, well esteemed men should? These are moral questions with us. CAESAR. Well, well, my friend: some day I shall settle down and have a blue toga, perhaps. Meanwhile, I must get on as best I can in my flippant Roman way." *Caesar And Cleopatra*, Act III. Produced Oct. 30, 1906, New Amsterdam," Stephane Thoreaux, *Classic Reader*, 2003, <<http://www.classicreader.com/read.php/sid.7/bookid.955/sec.3/>> (25 April 2003).

"Mr. Forbes-Robertson's performance of Caesar belongs to the perfect pieces of acting on our stage. This estimate may perhaps make it unnecessary for us to dwell upon its excellence and his complete fitness for the part. Gertrude Elliott, as Cleopatra, gave the character as Shaw meant it, and revealed herself as charmingly natural and adequately artistic." "Mr. Forbes-Robertson," *The Theatre Magazine*, VI, 65 9 July 1906, 2001, <<http://www.classicaltheatre.com/id21.htm>> (25 April 2003).

<sup>118</sup> William Shakespeare's tragedy about the star-crossed lovers was first staged in 1596. One of its most famous scenes is the "balcony scene" where Romeo speaks so poetically to his new love.

this time of year. I fear I shall never be satisfied away from it.<sup>119</sup>

In describing the beauty, the loveliness, the melody of the play one can only word paint. But tonight there came to me the feeling that the play is a real tragedy—the denouement<sup>120</sup> [sic] is brought about by the lovers themselves, not by outside accidents altogether. This love is “too hasty, ill advised.”<sup>121</sup>

Geo. Lewis<sup>122</sup> played Mercutio. A well stood in the market square where he fell and near by was a church, that of Friar Lawrence, [P.B.] but he pointed to neither in his dying speech. The Capulet wedding—funeral comedy of feast proportion was not acted.

One of the most beautiful scenes was in the cell: while the organ plays low and far away. Friar Lawrence leads the lovers to wed them. As Juliet dies in the dark tomb, upon her lover, the hurry of footsteps, wild

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<sup>119</sup> Diary entries depicted New York City as “sophisticated and noisy.” Dobie would have preferred pastoral, wide-open and peaceful spaces. He became infatuated, however, with the cultural richness Broadway offered. Dobie slowly realized that city life was dichotomous: poverty, noise, and “the sense of being fenced in” were accompanied by plays, operas, and people of intelligence he could talk to until all hours of the night.

<sup>120</sup> The denouement in a literary work is the explanation, or resolution, of the complicating factors, or events that drive the narration of the work. All the complications are resolved during the denouement.

<sup>121</sup> This quote, from *Romeo and Juliet*, was a paraphrase of Shakespeare’s: “them of undue haste. Romeo’s is hasty and ill-advised” (III, iii), in the first instance, and in the second: “done on the basis of false information” (V, iii). (H. Rusche, *Shakespeare*, s.v. “Romeo and Juliet.”)

<sup>122</sup> Frederick G. Lewis played Mercutio whose character is an “elegant and high-spirited nobleman and Romeo’s friend. He is slain by Tybalt because of an ancient feud between the houses of Montague (Romeo) and the Capulet (Juliet). Mercutio’s mocking wit makes his character one of the favorites for Shakespearean actors. His most famous lines are contained in the Queen Moab scene where he describes the fairy queen who ‘delivers men of their dreams.’” (Cohen, Benet’s, 640.)

shouts—the noise of a world without that never understands breaks in, growing louder as the curtain falls. It was very effective.

I consider Julia Marlowe the greatest actress I have ever see—by far.

At supper tonight the bunch gave Betty her wedding present with the poem composed by Taylor and me.<sup>123</sup> [P.B.]

[The name Grace George is scribbled in the top margin.]

Tuesday night, 1 o'clock Oct. 28/13

Tonight Mary and I went to the theater and I think I enjoyed the company and the play as much as I have anytime this winter. There were two short plays; the first by Stanley Houghton—"The Younger Generation"—is a true satire of over-watchful, [some illegible adjective]. The second by J.M. Barrie—"Half an Hour" is an intense masterpiece, with a most powerful third act and as clear cut depiction of a woman as I have ever seen in a long time.<sup>124</sup>

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<sup>123</sup> Dobie in his remembrances of New York in the "Columbia" chapter of *Some Part of Myself* mentioned a waitress who they called "Sally" but could not remember her real name (Dobie, p. 188.) The event must have been of some importance since it also appeared in Lon Tinkle's *An American Original*. (Tinkle, *An American Original*, 28.) In both instances the waitress was remembered on the occasion of her wedding because Dobie and some of his friends, who dined with him at the restaurant where "Sally" worked, threw her a party. Thus, Betty may be the name that Dobie could not recall.

<sup>124</sup> Stanley Houghton (1881-1913) was a British playwright. These plays, (*The Younger Generation* and *Half an Hour*), were produced by Charles Frohman and opened in September, 1913 at the Lyceum Theater where they played sixty performances. The *New York Times* review, September 26, 1913, said that Houghton's play was the "revolt of new ideas against the old. A very proper family, slave to puritanical self-suppression, says about their oldest son when he comes home late that there are "unmistakable signs of having 'looked upon the wine when it was red.'" (K. Hauser, *Internet Broadway Data Base*, s.v. "The Younger Generation/Half An Hour.")

Scene I—Lady Lillian Garson is married to a brute—Garson. He is wealthy; has bought her for her name. Brutal act. He goes out. She telephones to Paton that she will have him; leaves jewels and a letter.

Scene II. At Paton's lodging. She comes. He goes out to get a cab to take . . .  
[P.B.]

[next two pages torn from the notebook.]

Tuesday night November 11, 1913

Tonight at the west end I saw Maurice Maeterlinck's [sic] "Blue Bird," beautifully staged but indifferently acted.<sup>125</sup> I thought the scene "The Palace of Night" most powerful, because very mysterious. Yet the kingdom of the Future brings most to mind the awful mystery of birth and is very beautiful. "The Land of Happiness" scene if well acted—say with Marlowe speaking the part of "The Joy of Maternal Love"—would be supremely effective. Maeterlinck has a way of ending the scene most effectively—"There are no dead" is

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Houghton was, also, a critic for the *Manchester Guardian*, (1907–12). "His plays, greatly influenced by Ibsen, included *The Dear Departed* (1908), *The Younger Generation* (1910), and his best work, *Hindle Wakes* (1912). He was one of the best of a group of realistic playwrights often called the Manchester school." (The *Columbia Encyclopedia*, s.v. "Stanley Houghton.")

J.M. Barrie (1860-1937), Scottish dramatist and novelist known for whimsy and sentimental fantasy, was also known as Sir James Barrie and though he wrote many plays, particularly those with WWI as a theme, he was most famous for *Peter Pan*. (K. Hauser, *Internet Broadway Data Base*, s.v. "J. M. Barrie")

<sup>125</sup> Maurice Maeterlinck (1862-1949), a Belgian poet, dramatist and philosophical essayist, was closely associated with the French literary movement called symbolism, which used symbols to represent ideas and emotions. Among Maeterlinck's most famous plays was *The Blue Bird* (1908), a fairy tale, or an allegorical fantasy, with the theme of the search for happiness. It was conceived as a play for children, have been widely translated and adapted into screen several times. He was awarded the Nobel Prize for Literature in 1911. Petri Liukkonen. "Maurice Maeterlinck," *Books and Writers*, 2000, <<http://www.kirjasto.sci.fi/maeterli.htm>> (25 April 2003).

the close of one scene. But Maeterlinck's idea of death as revealed in the play is very different from the theory expressed in his fine essay on Death. [P.B.]

Saturday night, November 16/13

Tonight with Miss Hatie May Mitchell I saw Cyril Maude<sup>126</sup> as Captain James Barley of the "Heart and Hand" (his barge) in "Beauty and the Barge" a farce by W.W. Jacobs and Lewis N. Parker.<sup>127</sup> The farce has an English flavor. Mellow and joyous that captivates us. The support was good, especially Miss Margery Maude, Mr. Maude's daughter.

[New York Times review attached and torn.] [P.B.]

Friday night, November 21/1913

Tonight I went with Mary to see Forbes Robertson in his first American production of the Merchant of Venice. He was applauded excessively and made a short speech, truly impromptu and showing much gratification. I thought his rendition

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<sup>126</sup> Cyril Maude (1862-1951) was born in London and he had a long and distinguished career as actor and theatre manager. He and Winifred Emery (1862-1921), whom he married, were amongst the highest regarded English stage personalities during much of the Golden Age. Although she trained as a classical actor and he was a popular comic character actor, they often acted together in the period 1894-1905. Later, he took a company on tour, visiting the USA in 1913 and Australia and New Zealand in 1917. He had a starring role in *Grumpy* (1930), a film version of the play he had presented in the United States during his 1913 tour. "Cyril Maude," *The Golden Age Of Theatre*, (1880-1920), n.d. <<http://collectorspost.com/Maude.htm>> (24 April 2003).

<sup>127</sup> *Beauty and the Barge*, referred to as a revival play, was performed at the Wallacks Theater on Broadway and 30<sup>th</sup> St. and produced by Liebler and Co. The play opened November 13, 1912, but only had six performances. Louis N. Parker (1852-1944) was English and lived in France. W. W. Jacobs (1863-1943) was also English. (K. Hauser, *Internet Broadway Data Base*, s.v. Beauty and the Barge.)

The *New York Times* review attached to the diary 14 November 1913, said: "Parker's dramatization of Jacob's story seems a different thing with its English cast. The audience last night was large and enthusiastic."

marvelously in the interpretation of the Jew's passions, especially in act III, scene I, where he must come in upon the stage in a fine rage. Robertson has much more subtlety than Southern, who inclines to make when possible, his characters over phlegmatic. The scenery was poor composed with S and M's and in the scene where Shylock returns to find Jessica gone not so effective. Lancelot played poorly. Gertrude Elliot not brave enough in disguise. Alexander Scott-Gratty, who played Appolodorus in "Caesar and Cleopatra" excellent in Gratiano.<sup>128</sup>

[New York Times review attached]

[P.B.]

[2 blank pages]

Saturday night, November 22/13

This afternoon I went to see Ben Jonson's "Silent Woman"<sup>129</sup> played by

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<sup>128</sup> Alexander Scott-Gratty (1876-1932) was an English born actor. S.A. Crabtree, "Alexander Scott-Gratty," *Special Collections: Theater Collections*, University of Kent, Canterbury, 2000, <<http://library.kent.ac.uk/library/special/html/specoll/names.htm>> (25 April 2003).

<sup>129</sup> Ben Johnson (1572-1637) was an English dramatist, poet and actor, a friend and contemporary of William Shakespeare. "Shakespeare acted in one of Johnson's early plays, *Every Man in his Humour* (1598). Johnson's Protestant father—who had been imprisoned and deprived of his estate during the Catholic reign of Mary Tudor—had died young, and his widow, left penniless and with no means of supporting her young son, was forced to marry a bricklayer. But despite these tragic beginnings, it was for his humor that Ben Jonson would be known." "Ben Johnson," *Wikipedia Free Online Encyclopedia*, s.v. <<http://www.abacci.com/books/authorDetails.asp?authorID=73>> (23 April 2003).

At the ascension of James I, Johnson became famous for his "masques" (short allegorical dramas popular in the sixteenth and seventeenth centuries) he wrote for the new court. He was also known for his comedies that satirized hypocrisy and greed. (Cohen, Benet's, 510.)

Columbia College students in a reproduced Elizabethan theater.<sup>130</sup> I. T. Freedman played Truewit in a most credible manner.

Monday night, Nov. 24/13

Tonight Mary and I went to see "Peg O my Heart" by Manners,<sup>131</sup> with Miss Laureate Taylor<sup>132</sup> as Peg. Peg has a sweet Irish brogue,<sup>133</sup> a rich humor, a human heart and a girl's wisdom. It is a sweet, quiet play. [P.B.]

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*The Silent Woman* (1609) (or *Epicoene*) was a wicked and elaborate farce called by the poet John Dryden the "most perfectly plotted of all comedies." "*The Silent Woman* is the story of Morose, an old bachelor with a severe aversion to noise, who marries a "silent woman" to deny his nephew a substantial inheritance. When the "quiet" lady turns out to be anything but, the stage is set for boisterous antics. With biting wit and sharp satire, Jonson considers what it means to be a man, to be a woman and indeed to be human, but without a voice." "The Silent Woman," *The Shakespeare Theater: Washington D.C. Asides Magazine*, 21 January-9 March 2003, <<http://www.shakespearedc.org/silent.html>> (23 April 2003).

<sup>130</sup> The best example of an "Elizabethan theater" would be the Globe that was built in 1599-1613 in London, England specifically for the popular Shakespearean plays. The "theater," however, met with disapproval by the clergy and thus they could not advertise the plays. Instead, the actors would run up a flag atop the theater to announce a play that evening. Different colors of flags stood for different types of plays. They were open air, more or less and the poor of the audience, who only paid a penny, stood for the entire performance. Most of the royal "subjects" would have seen productions at court, not at the common "theater." Michael Best, "Shakespeare's Life and Times," *Internet Shakespeare Editions*, University of Victoria: Victoria, BC, 2001, <<http://web.uvic.ca/shakespeare/Library/SLT/>> (4 July 2003).

<sup>131</sup> John Hartley Manners (1870-1928) was born in Ireland and was the author of the successful sentimental drama *Peg o' My Heart* (1912; London 1914) and other plays. Phyllis Hartnoll, ed., *Oxford Companion to Theatre* (Oxford: Clarendon Press 1988). (K. Hauser, *Internet Broadway Data Base*, s.v. "John Hartley Manners.")

<sup>132</sup> Laurette Taylor (1884-1946) was a native of New York City and was married to John Hartley Manners, her second husband. (K. Hauser, *Internet Broadway Data Base*, s.v. "Laurette Taylor.")

She was most famous for her performance in the *Glass Menagerie* by Tennessee Williams in 1945. Her daughter wrote her biography in 1955 and her papers and various letters are in the Harry Ransom Humanities Research Center at the University of Texas. <<http://www.hrc.utexas.edu/research/fa/taylor.html>> (25 June 2003).

<sup>133</sup> A brogue is an Irish accent.

Thanksgiving night, 1913 [November 27]

This afternoon I went to the Metropolitan<sup>134</sup> to see "Parsifal," and thought it was the most sublime music I have ever heard.<sup>135</sup> All day I have been in kind of a sad dream, shunning noises and hoping that there is a personal God. How my heart turns in thanks and sorrow to him. Tonight I can still hear the mystical music and around falls the beautiful light of the Holy Grail.<sup>136</sup> But few know what longings and what loneliness come with such feelings. Surely the soul does not die.<sup>137</sup>

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<sup>134</sup> The Metropolitan Opera House opened its first season in 1883.

<sup>135</sup> Parsifal was a "'festival drama,' set in tenth century Spain, in three acts, libretto and music by Richard Wagner (1813-1883), first performed on 26th July 1882. "Parsifal (tenor) is a youth of unknown origin; Kundry (soprano: is a sorceress; Gurnemanz (bass) is a veteran Knight of the Grail; Klingsor (bass) is a magician; Amfortas (baritone) is ruler of the Knights of the Grail; Titurel (bass) is father of Amfortas and former ruler of the Knights of the Grail."

"Wagner's interest in the medieval Parzival poem by Wolfram von Eschenbach was first aroused in 1845, but 20 years passed before he wrote the first prose draft, and another 12 years went by before he began putting the second prose draft into verse form. Later that same year, 1877, Wagner started on the composition. It took more than four years to complete the score." Anne Lawson, "Wagner's Parsifal," *Opera Resource*, R-ds.com, n.d. <<http://www.r-ds.com/opera/resource/parsifal.htm>> (23 April 2003).

<sup>136</sup> The "grail" was a famous talisman represented in various ways in literature and drama and was the object of a "quest." In the Arthurian legend (Legends of King Arthur) the "grail" will bring healing to those who touch it, but can only be found by one who is pure. The first known example of a "grail" was the Christian origins that claimed it was the chalice from which Jesus Christ drank at the Last Supper. The "chain of command then, presumably, went from Joseph of Arimathea who caught the blood of Christ on the cross in it and then it was carried to England where it found its way to Galahad, the famous Arthurian chivalrous knight." (Cohen, Benet's, 399.)

<sup>137</sup> The reference "the soul does not die" was to Longfellow's poem Thomas R. Lounsbury, ed. (1838-1915). Lounsbury, Thomas R., ed. *Yale Book of American Verse*. New Haven: Yale University Press, 1912; Bartleby.com, 1999, <<http://www.bartleby.com/102/55.html>> (23 April 2003).

Saturday, Dec. 6/13

Tonight I went to see Arnold Bennett, “The Great Adventure.”<sup>138</sup> Great painter’s valet dies and is mistaken for the master because the master’s shyness hates notoriety. “They always get the best of artists”—[P.B.] “They have buried me in Westminster Abbey. What will they do with me next?”<sup>139</sup> Curtain

The play has clever satire on Catholic Church, English Church and Art Pretenders and England. Some deep touches—humor—pathos—strong.

Tuesday Dec. 14/13

Went with the Texas Club<sup>140</sup> to see Prunella at the “Booth.”<sup>141</sup> Marguerite Clark as Prunella was charming and

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<sup>138</sup> Arnold Bennett’s (1867-1931), English novelist, playwright and journalist, play *The Great Adventure* opened 16 October 1913 and completed 52 performances. His best work was distinguished by accurate descriptions of ordinary and unromantic lives and his sympathetic portrayals of women.” (Cohen, Benet’s, 366.)

“His drama never met with the same success as his fiction. There have been occasional revivals of one or two better plays, notably *Milestones* (1912) and *The Great Adventure* (1913), which he adapted from his 1908 novel *Buried Alive*.” (K. Hauser, *Internet Broadway Data Base*, s.v. “Arnold Bennett.”)

<sup>139</sup> Westminster Abbey in London is the burying place for most famous British throughout history. The irony in this line would be that the shy artist would even be hounded in death.

<sup>140</sup> Tinkle mentioned the Texas Club, a contingent of students from Southwestern University during Dobie’s years there, who traveled to Chicago for summer courses between his junior and senior years [1909]. Dobie was part of the group as he ventured outside the state of Texas for the first time. (Tinkle, *An American Original*, 21.) Dobie, away from his native state for the second time (to New York City), accompanied by friends from Southwestern and other Texans, referred to this second group of venturing Texans as the Texas Club as well.

delicate. Ernest Glendinning who played Pierrot read his lines well. But Housman and Granville-Barker ought to have written better lines. The scenery makes the play go. [P.B.]

Monday night, December 26/1913

At two this morning I came from Christmas in Providence and Sunday with the Reedys in New Haven. I like to run away from myself; I have to keep sane. Of all the joyful hours spent when gone I remember best those listening to Gertrude sing.

Tonight Mary and I dined together at a place where I could smoke at the table. Of all places in the world where two or three people can be most friendly amidst the crowd the table is best.

At eight we went to see Bernstein's "The Secret"<sup>142</sup> full of situations and keenly

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<sup>141</sup> The Booth, named for one of America's most famous Shakespearean actors, Edwin Booth, was a joint venture of Winthrop Ames and Lee Shubert and was built in 1913 the year Dobie attended. Marguerite Clark (1883-1940) was an American actress; Laurence Housman (1867-1959) was an English actor, novelist and illustrator and also the brother of the English poet and classical scholar A.E. Housman; Harley Granville-Barker (1877- 1946) was an English critic, dramatist, director and actor (he staged Shakespearean plays from 1911-13 and made radical changes to the stage productions; Ernest Glendinning (1884- 1926) was from Connecticut. *Prunella*, produced by Winthrop Ames opened 8 December 1913 and ran for 103 performances. "The New York Times admired the [Booth] theatre's red-brick, green-shuttered exterior; its Colonial-style lobby with a fireplace; the auditorium that had no balcony or boxes and admired that it was built on an incline that afforded an unobstructed view of the stage." (K. Hauser, *Internet Broadway Data Base*, s.v. "The Booth Theater.")

<sup>142</sup> Henri Bernstein, a French playwright (1876-1953), opened *The Secret* on December 23, 1913 in the Belasco Theatre on 44th St., and it ran for 143 performances. (K. Hauser, *Internet Broadway Data Base*, s.v. "Henri Bernstein.")

analytical of feline Iago. Frances Starr<sup>143</sup> was winsome, French and seductive; the whole cast exceptionally good actors. [A program from the Belasco<sup>144</sup> theater and a New York Times Review are attached to facing pages.]<sup>145</sup>

[P.B.]

January 12/14

Today I read Sir John Harrington's "Epigrams"<sup>146</sup> and thought some of them most witty. The NY subway is a great

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<sup>143</sup> Frances Starr (1886-) was born in Oneonta, New York. She first appeared onstage in 1901 at the age of 15 in a local theater company in Albany, New York. The producer David Belasco saw her in 1906 and offered her a five-year contract; her first production with Belasco was in *The Rose Of The Rancho*, which she held for two years until 1908. She held the part for three years, until 1911, and later starred in a 1921 revival of the play. She also appeared in numerous other roles on stage, on screen, and in television. Kimberley Wadsworth. "Who's Who in the Original Cast." *Metropolitan Play House*, 1999, <<http://www.metroplayhouse.com/easiestway/cast.htm>> (25 April 2003).

<sup>144</sup> David Belasco (1859-1931) was an American theatrical producer and dramatist who produced nearly 400 plays many by American playwrights. He worked through the theater milieu, first in California and then later in New York City. "He promoted emotional performances and realistic stage properties." (Cohen, Benet's, 84.)

"In 1902, Belasco leased the Theatre Republic on 42nd Street from Oscar Hammerstein. Belasco rebuilt and redecorated the theatre as a showcase for his increasingly lavish productions, installing elaborate stage machinery and lighting equipment and renaming the house after himself. It contained glorious Tiffany glass and exuberant murals by Everett Shinn." (Ward, *The Cambridge History*, s.v. "David Belasco.")

The program from the Belasco, included in the Dobie diary, has a subhead under the play title that lets theater goers know that it was possible to empty the theater in three minutes in case of an emergency

<sup>145</sup> The *New York Times* review (24 December 1913) attached in the diary, described how "climaxes piled on upon another into a finale of great effect." The review described the plot of *The Secret* as being about a woman, Gabrielle, whose jealousy disrupted everyone else's life and she was bewildered by the effect she had on others. "How can you men expect to understand a woman when she cannot understand herself."

<sup>146</sup> One sample epigram by Sir John Harrington (1561-1612), English satirist is: "Treason doth never prosper: what's the reason? Why if it prosper, none dare call it treason." John Bartlett (1820-1915), *Familiar Quotations*, 10<sup>th</sup> Edition, 1919. *Of Treason-Epigrams* (bk. IV, ep. V), <<http://www.bartleby.com/100/134.html>> (23 April 2003).

Harrington was godson to Queen Elizabeth I, but was banished from court because of his "ribald satires." (Cohen, Benet's, 425.)

preserver of one's aesthetic tastes—it prevents one from having to look at the city.

Saturday night, Jan. 17/14

This morning heard B.M.<sup>147</sup> lecture two hours on Greek drama by quoting F.P.A.<sup>148</sup> on modern Red (Red Lights) White (White Flaves) and Blue (Blue Laws) drama.<sup>149</sup>

Went with Corp Jones to Lyceum<sup>150</sup> over Century Opera House to see the Columbia Dramatic Club in three one act plays—"Embers" by Geo. Middleton,<sup>151</sup>

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<sup>147</sup> Branders Matthews.

<sup>148</sup> Franklin Pierce Adams (pseudonym F. P. A.) (1881–1960) was an American columnist and author. He began (1903) work as a columnist on the *Chicago Journal* and continued it on the *New York Evening Mail*, the *Tribune*, the *World*, the *Herald Tribune*, and the *Post*. His column, "The Conning Tower," consisted of verse and humor by F. P. A. and his contributors, who included Ring Lardner and Dorothy Parker. On Saturdays his columns were accounts of his week's activities that imitated the style of Samuel Pepys. They were republished as *The Diary of Our Own Samuel Pepys: 1911–1934* (1935). Adams's other works included: *So There!* (1923), *Christopher Columbus* (1931), and *Nods and Becks* (1944). (*The Columbia Encyclopedia*, 2001, s.v. "Adams, Franklin Pierce.")

<sup>149</sup> See this entry in Appendix A because Dobie's handwriting is unclear; Dobie may mean that Matthews was comparing the nationalistic, heroic qualities of Greek drama to that in American plays. George M. Cohan's musicals were just beginning to be popular on Broadway and many of his plays might have been thought of as "red, white and blue."

<sup>150</sup> The New Theater in New York City Central Park West between 62<sup>nd</sup> and 63<sup>rd</sup> St. opened in 1909. In January 1914, it was known as the Century Opera House and it included a roof theater that may have been the Lyceum. Library of Congress, QuestionPoint - [Ask A Librarian - Answer #122271] (21 June 2003).

<sup>151</sup> George Middleton (1887-1967) wrote *"One Act Plays of American Life To-day"*. Great Neck New York: Core Collection books, 1997, Reprint of H. Holt edition, 1911. Library of congress online catalog: Library of Congress, QuestionPoint - [Ask A Librarian - Answer #122271] (21 June 2003).

“Hearts Enduring” by Jon Erskin,<sup>152</sup> and  
 “Noblesse Oblige” by Wm. C. De Mille.  
 Erskin’s was best and had a long beautiful  
 speech in it. On the way.

[the top half of the next page is torn.]  
 [P.B.]

Jan. 19, 1914

Tonight, though I had much to do, I  
 went to see Forbes Robertson play Hamlet  
 again. It made me sad to think I should  
 never see him again and that so few actors  
 love the high and beautiful as does he.  
 Indeed who does love the high and beautiful  
 now? He played the scene with Ophelia  
 more exquisitely than I ever imagined.

[top part of entry torn.] [P.B.]  
 . . . immigrants unloading at the Battery<sup>153</sup>  
 like cattle out of a train—wandering, a little  
 frightened, uncomprehending.

We took tea at Frances Tavern built  
 in 1719 and I felt noble as I stood reading

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<sup>152</sup> John Erskine (1879-1951) was “an U.S. educator, musician, and novelist noted for energetic, skilled work in several different fields. Erskine received his Ph.D. from Columbia University in 1903 and taught there from 1909 to 1937, earning a reputation as a learned, witty teacher and lecturer specializing in Elizabethan literature. (*Encyclopedia Britannica*, s.v. “John Erskine.”) The Billy Rose Theatre Collection, at the New York Public Library’s theater collection, “includes a citation for a programme for a production of Hearts Enduring by John Erskine at the Playmakers Theatre in Chapel Hill, North Carolina. An electronic address for the collection is [theatrediv@nypl.org](mailto:theatrediv@nypl.org).” Walter Zvonchenko, QuestionPoint - [Ask A Librarian - Answer #122271] <<http://questionpoint.org/crs/servlet/org.oclc.ask.AskPatronAuthorize?jsessionid=cvyvvh8gpx2.one?&qphost=sp05i01&>> (23 June 2003).

<sup>153</sup> Dobie makes reference to the Battery upon his return, by boat, from a stay in Lake George, New York in the “Along Lake George” chapter of *Some Part of Myself*. In its context here, and in the section in *Some Part of Myself*, the Battery is a place for ships to dock. (Dobie, *Some Part of Myself*, 210.) Battery Park is located at the southern end of Manhattan and just across the Hudson from the Statue of Liberty.

the account from one old Talmadge of the  
Great Washington's farewell.<sup>154</sup> [P.B.]

Thurs. Jan. 29 1914

I stood up this afternoon to see  
Wagner's Rhinegold<sup>155</sup> at the Metropolitan.

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<sup>154</sup> Fraunces Tavern was originally built as a house for Oliver de Lancey who sold it to Samuel Fraunces, who then operated it as a tavern. Much of the Revolutionary history of New York revolved around Fraunces Tavern. It was one of the meeting places of the Sons of Liberty in the pre-war years.

In August of 1775, Americans took possession of cannons from the Battery at the tip of Manhattan and exchanged fire with a boatload of British soldiers. They retaliated by firing a 32-gun broadside on the city, sending a cannon ball through the roof of Fraunces Tavern.

"The war was over, and Lt. Col. Benjamin Tallmadge was going home to Setauket. [Long Island, New York] But first, he had to say goodbye to his general. At midday in New York City on Dec. 4, 1783, the 29-year-old revolutionary hero made straight for the tavern at the corner of Pearl and Broad Streets run by Samuel Fraunces. The West Indian-born purveyor of fine food and wines had secretly aided the Patriot cause by passing along choice bits of British gossip to Gen. George Washington's spies. Washington was about to arrive for his farewell to his officers. Then the great man arrived, and the room became charged with emotion. The General filled his glass with wine, and turning to the officers, he said: 'With a heart full of love and gratitude, I now take leave of you. I most devoutly wish that your latter days may be as prosperous and happy as your former ones have been glorious and honorable.' After the officers had taken a glass of wine, Gen. Washington said: 'I cannot come to each of you, but shall feel obliged if each of you will come and take me by the hand.'" Tallmadge continued: "Not a word was uttered to break the solemn silence that prevailed, or to interrupt the tenderness of the interesting scene. The simple thought that we were about to part from the man who had conducted us through a long and bloody war, and under whose conduct the glory and independence of our country had been achieved. We all followed in mournful silence to the wharf, where a prodigious crowd had assembled to witness the departure of the man who, under God, had been the great agent in establishing the glory and independence of the United States. As soon as he was seated, the barge put off into the river, and when out in the stream, our great and beloved General waived his hat, and bid us silent adieu. Benjamin Tallmadge's war was over. It began with the saving of his horse after the Battle of Long Island; it ended with the roasting of an ox on the public green in Setauket. In between, all was glory."

George DeWan, "Washington Says Thanks," *Long Island History.com*, The Publius Group, 2003, <<http://www.politicsny.com/reports/february02/2-18-02-presidentday.shtml>> (23 April 2003).

<sup>155</sup> Dobie saw one of the world's most famous operas whose story took place on the Rhine and surrounding countryside: in Valhalla (the palace of the gods); and Nibelheim (the underground realm of the Nibelungs), (Nibelungs are the followers of Siegfried, the German legendary, mythical hero who waked Brunhild from sleep). Richard Wagner (1813-1883) composed Rhinegold in 1851-54. (*Merriam-Webster Dictionary*, s.v. "Rhinegold.")

"Wagner was the son either of the police actuary Friedrich Wagner, who died soon after his birth, or of his mother's friend the painter, actor and poet Ludwig Geyer, whom she married in August 1814. He went to school in Dresden and then Leipzig; at 15 he wrote a play, and at 16 he wrote his first compositions. In 1831 he went to Leipzig University to study music."

Oh what beautiful feel prelude, the music  
like the harmonious of waters that are  
presently disclosed with the Rhine Maidens  
floating over them. There is no chorus and  
much spectacle, I was faint with the  
standing close so long and with the beauty  
of the music.

Friday, Jan 30/1914

Tonight Mary and I went to see  
Cyril Maude in "Grumpy."<sup>156</sup> Started out in  
an ugly humor I returned glad. Grumpy is  
an irascible old sinner very human, clever  
and lovable. Swearing in that way which  
always takes on the stage. [P.B.]

[2 blank pages]

Saturday night, 1/31/14.

Tonight Mary and I went to hear  
Romeo and Juliet<sup>157</sup> at the Century Opera. It

"In 1877 Wagner conducted in London and later in the year he began a new opera, Parsifal, a sacred festival drama. He continued his musical and polemic writings, concentrating on 'racial purity'. He spent most of 1880 in Italy." Stanley Sadie, Ed., *The Grove Concise Dictionary of Music*, London: MacMillan Press. n.d. Boynik, Matt, *Classical Music Pages*, 1996, <<http://w3.rz-berlin.mpg.de/cmp/wagner.html>> (18 June 2003).

<sup>156</sup> *Grumpy* was a play by Horace Hodges (1865-1951) and Thomas Wigney Percyval and opened November 19, 1913, for 181 performances. It was produced by Liebler & Co. and directed by Percyval. Cyril Maude (1862-1951) was an English actor whose career lasted seventy years. "He and Winifred Emery, whom he married, were amongst the highest regarded English stage personalities during much of the Golden Age. They often acted together in the period 1894-1905. In the 1930s, he was in half a dozen films, including starring in *Grumpy* (1930), a film version of the play he had presented in the United States during his 1913 tour. Cyril Maude recreated his stage role as a cranky retired lawyer with the requisite 14-carat heart. The lawyer's daughter and her boyfriend are accused of stealing a valuable diamond. Setting his nightcap and pacing around his living room in his pajamas, "Grumpy" solves the case." Thomas Staedeli, "Portrait of the actor: Cyril Maude," Collector's Home Page, n.d. <<http://www.cyranos.ch/spmaud-e.htm>> (23 April 2003).

<sup>157</sup> The review that Dobie attached to this entry noted that the opera by French composer, Charles Gounod (1818-1893) was sung in English. "Gounod's *Roméo et Juliette*, an operatic version of Shakespeare's play, was staged in Paris in 1867. Juliette's Waltz Song, *Je veux vivre*, is a familiar soprano aria, while tenors have expressed their feelings in Roméo's *L'amour, l'amour*." "Charles Gounod," *Naxos.com The World's Leading Classical Music Site*. <<http://www.naxos.com/composer/gounod.htm>> (7 July 2003).

was poorly sung, but I liked the restoration of the old version in which Juliet awakens before the death of Romeo.

[New York times Review attached.]

Sunday, 2/1/14.

Today heard Lyman W. Abbott<sup>158</sup> preach. Sermon was perfunctory—as nearly all sermons seem to me.

Monday, 2/2/14

Went to see the Edison works at Orange N.J.<sup>159</sup> this P.M. and am too tired tonight to sleep.

Tuesday, 2/3/14

Tonight Harlie and I saw “Kitty McKay”<sup>160</sup> at the “Comedy.” It is a real

The review said, in case readers were confused, that this was “Gounod’s opera of Gallic sentiment not Shakespeare’s supreme tragedy of lyric love.” The review went on to kill the production but it praised the tenor, Orville Harrold. “Juliet of Miss LaPalme was much less effecting. And in supreme faint praise the review says, “the chorus showed abundant evidence of rehearsal and the whole performance moved with a certainty.” The reviewer also said he was not charmed by the English, although he admits it is “probably just as banal in French.”

<sup>158</sup> Lyman Abbot (1835-1922) was an editor by trade at first, but was admitted to the New York Bar Association in 1856, and ordained a Congregationalist minister in 1860. He published numerous books and articles about Christianity and its evolution. (*Who Was Who in America: 1897-1942* (Chicago: The A.N. Marquis Company, 1942), 3.)

<sup>159</sup> Thomas Alva Edison (1847-1931), famous for inventing alkaline storage batteries, recorded music, and motion pictures, and transformed them into marketable products in his innovation laboratory that he built in 1887 and was a prototype for the modern industrial laboratory. There were chemistry, physics, and metallurgy laboratories; a machine shop; pattern shop; research library; and rooms for experiments. Edison had over one thousand patents. Today, the laboratory and library are owned by the National Trust. Edison was still alive in 1913, and opens questions as to what Dobie “saw” since the “works” must have been in operation. In December of 1914 when Edison was sixty-seven years old the labs burned down and he had to start again. “Thomas Edison’s Invention Factory,” National Trust for Historic Preservation, 2003, <<http://www.nationaltrust.org/11most/list.asp?I=97>> (28 June 2003).

<sup>160</sup> *Kitty MacKay* was written by American writer and lyricist Catherine Chisholm Cushing (d. 1952). The “Comedy” was the Comedy Theatre on 41<sup>st</sup> St. in New York and was designed by D.G. Malcolm with Lee and J.J. Shubert. The theater was built in 1909 for small scale Shubert productions and today is called The Mercury Theater. (K. Hauser, *Internet Broadway Data Base*, s.v. “Kitty MacKay.”)

Scotch [sic] tragic comedy with romantic plot borrowed from "King and No King"<sup>161</sup> and its distinguished by excellent love making and by [P.B.] Wholesome satire on biblical literalness. In Beaumont and Fletcher's<sup>162</sup> play the audience knows the secret; in this play the audience does not know the secret until the lover does.

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There is a reference to a song called "Kitty MacKay" whose first line says "There's a lassie who lives in old Scotland" and whose chorus says "Sweet Kitty MacKay, say, won't you try, and give me just one chance?" "Kitty MacKay," New York: Edgar Selden Music Co. 1914, *Kirk Collection*: Indiana State University, n.d. <<http://odin.indstate.edu/level1.dir/cml/rbsc/kirk/>> (12 June 2003).

<sup>161</sup> Beaumont and Fletcher wrote *King and No King*. (*New York Times Theater Reviews*, 8 January 1914.) The play *King and No King* was based on a poem by William Butler Yeats (1865-1939) was a famous Irish poet from County Sligo in the west of Ireland.

Would it were anything but merely voice!  
 The No King cried who after that was King,  
 Because he had not heard of anything  
 That balanced with a word is more than noise;  
 Yet Old Romance being kind, let him prevail  
 Somewhere or somehow that I have forgot,  
 Though he'd but cannon - Whereas we that had thought  
 To have lit upon as clean and sweet a tale  
 Have been defeated by that pledge you gave  
 In momentary anger long ago;  
 And I that have not your faith, how shall I know  
 That in the blinding light beyond the grave  
 We'll find so good a thing as that we have lost?  
 The hourly kindness, the day's common speech.  
 The habitual content of each with each  
 Men neither soul nor body has been crossed.

Chris Beasley, "William Butler Yeats," *Literature On-Line*, 2002, <<http://www.online-literature.com/yeats/>> (24 April 2003).

<sup>162</sup> Francis Beaumont (1584-1616) and John Fletcher (1579-1625) were known as Stuart dramatists. (*Merriam-Webster Dictionary Online*, s.v. "Francis Beaumont" and "John Fletcher.") [Stuart means relating to the Scottish royal house to which belonged the rulers of Scotland from 1371 to 1603 and of Great Britain from 1603 to 1649 and from 1660 to 1714.]

The Stuart dramatists were known for their comedy of the upper classes especially in relation to "manners" and "fashion." "After the year 1616 had seen the deaths of both Beaumont and his twenty-year senior, Shakespeare, Fletcher continued to write so prolifically and successfully, both alone and in his favorite collaboration, as to become the leading English dramatist, easily overshadowing Jonson in popularity. Fletcher died of the plague in 1625." Charles Read Baskerville, Ed. "Beaumont and Fletcher," *Elizabethan and Stuart Plays*, New York: Henry Holt and Company, 1934, 1099-1101, <[www.theatredatabase.com/17th\\_century/beaumont\\_and\\_fletcher\\_001.html](http://www.theatredatabase.com/17th_century/beaumont_and_fletcher_001.html)> (24 April 2003).

February 7, 1914

Tonight Mary left for home and I am very much alone. And I am afraid of a barren old age. It is sore to think of all of us children gone from home with the old folk alone there—alone for all but two, Henry and Mattie.<sup>163</sup>

Feb. 11, 1914

Saw “Othello” tonight. M<sup>c</sup>Lean was more powerful than Forbes Robertson—a wonderful declaimer,<sup>164</sup> and how his eyes rolled! Faversham made a clever, subtle Iago is terrible when stripped of all disguise—profoundly terrible, powerful.<sup>165</sup>

[New York Times review attached.] [P.B.]

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<sup>163</sup> Mary went to Texas. Henry and Mattie were Dobie’s brother and sister.

<sup>164</sup> A “declaimer” is someone who is practiced in elocution, or speaking, as in a play, effectively, even bombastically.

<sup>165</sup> William Faversham (1868-1940) was originally an English actor but did the majority of his career in the United States, debuting in New York in 1887 after his first stage appearance in London in 1885. His first role in Shakespeare was as Romeo with Maude Adams as Juliet in 1901. He did not play another Shakespeare part until 1912 when he took the role of Marc Antony in *Julius Caesar*; he toured in 1913 and 1914, playing Marc Antony, Romeo, and Iago.

James Forbes-Robertson's (1853-1967) career lasted almost forty years from 1874 to 1913. “He was regarded as one of the preeminent Shakespearean players in the four decades of his active life on the stage. His interpretation of Hamlet is regarded as one of the best of the twentieth century.” (H. Rusche, “Shakespeare, s.v. “William Faversham, “James Forbes Robertson.”)

February 21, 1914

Tonight I saw Billie Burke<sup>166</sup> in *The Land of Promise*.<sup>167</sup> The play has too many mechanical characters if two real ones; it has an abominable fourth act and a useless first act. And if it has a powerful, awful, dramatic third act with the brute of a husband and the helpless wife who hates him, is dependent on him, alone out in the Canada prairie.

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<sup>166</sup> Billie Burke (1885-1970) was "the daughter of a circus clown, and she became a musical comedy star in the early 1900s under the aegis of Broadway producer: Charles K. Frohman. Burke's career soared after her marriage to Ziegfeld. She attended a New Year's Eve party in 1913 at the Astor Hotel with Maugham, where she met Florenz Ziegfeld. The following year Ziegfeld and Burke eloped and were married in a Hoboken, New Jersey. Ziegfeld was the founder of the famous Ziegfeld Follies. Burke was cast as Glinda the good witch of the North in *The Wizard of Oz* (1939). In 1949 she wrote an autobiography, *With a Feather on My Nose*." John Kenrick, "Florenz Ziegfeld, Biography, Part II." *Musicals 101 The Cyber Encyclopedia of Musical Theatre, TV and Film*, 1996-2003, s.v. <<http://www.musicals101.com/ziegbio2.htm>> (20 April 2003).

<sup>167</sup> W. Somerset Maugham (1874-1965) an English novelist, short-story writer and playwright wrote *Land of Promise*. "When Maugham was born—in the British Embassy in Paris in 1874—he was destined to become a lawyer. However, Maugham had a severe stammer, which left him afraid to speak; so there were no plans for him to following the family tradition. Furthermore, he was orphaned by the age of 10 and was sent to England to be raised by an uncle, a clergyman. These circumstances led the young Maugham to be shy and withdrawn; consequently he became an observer rather than an active participant, but he was able to turn this to his advantage as a writer. The unhappiness and anxiety of his early life were recounted in his autobiographical novel, *Of Human Bondage* (1915), in which his stammer became a deformed foot for the protagonist.

In 1927, Maugham left England amid scandal and moved to France, where he spent the rest of his life. Although he had married the popular Syrie Wellcome, Maugham throughout his marriage (and known to his wife) had maintained a relationship with an American man, Gerald Haxton whom he met while a Red Cross ambulance driver in the First World War. During World War II, Maugham lived in the United States and became a popular figure in Hollywood. He died in 1965 at the age of 91. The Maugham persona of the sophisticated world-traveler and storyteller, rather than the social dramatist, is his legacy. Maugham had sexual relationships with both men and women and in 1915, Syrie Wellcome, the daughter of Dr. Thomas Barnardo, gave birth to his child. Her husband, Henry Wellcome, cited Maugham as co-respondent in divorce proceedings. After the divorce in 1916, Maugham married Syrie but continued to live with Gerald Haxton." (Spartacus, s.v. "Somerset Maugham.")

“Siegfried”<sup>168</sup> seen Feb. 12 was very beautiful, so beautiful as to make me weep in one place.

Last Thursday Feb 5 saw the “Valkyrie.”<sup>169</sup> Each Wagner opera as seen seems more wonderful than the others, but never was sweeter music, clearer and purer than the prelude to the “Rhinégold”—the motif<sup>170</sup> for the Maiden’s song.

[New York Times review attached.]

[P.B]

Saturday night, March 7, 1914

Not being able to make myself study,  
I went to see Percy MacKaye’s<sup>171</sup>

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<sup>168</sup> Siegfried was “the third in Wagner’s Ring cycle. Three acts set in Mime’s forge, the cavern home of Fafner (the giant) at the foot of the mountain, and on Bruennhilde’s rock. Siegfried was raised by a crafty dwarf, Mime, after his mother dies in childbirth. Siegfried manages to slay the giant/dragon Fafner, but a drop of the dragon’s blood touches his lips and enables him to understand the meaning of the gold Ring, and that Mime plans to kill him. Instead, he kills Mime and sets off to find Bruennhilde, first having to get by Wotan, his grandfather. Siegfried finds and awakens Bruennhilde and claims her as his bride, placing on her finger the Ring he has won.” “Siegfried,” *Global Tickets*, Vienna, 2002, <<http://www.globaltickets.com/thebs/sv01sieg.htm>> (25 June 2003).

Since Dobie was attending the Metropolitan Opera House to see the Wagnerian Ring Cycle, he had to have seen the orchestra conducted by Arturo Toscanini (1867-1957) as the famous conductor was in residence there from 1908 to 1914.

“Toscanini, Arturo,” *The Columbia Electronic Encyclopedia*, on Fact Monster, *Family Education Network*, 1994, 2000, 2001, 2002, s.v. <<http://www.factmonster.com/ce6/people/A0849127.html>> (13 June 2003).

<sup>169</sup> The Grove Music Dictionary says that Wagner’s *The Valkyrie* provides “one of those deep psychological insights which seems true for all ages.” Wilhelm Richard Wagner was born on May 22, 1813, in Leipzig. He died after a heart attack on Feb 13, 1883, in Venice. (Stadie, *The Grove Dictionary of Music*, s.v. *The Valkyrie*.)

<sup>170</sup> A leit-motif is a melodic phrase that accompanies the reappearance of a character throughout the opera, or an idea or even a situation especially in Wagnerian music. (*Merriam-Webster Dictionary*, s.v. “Leit Motif.”)

<sup>171</sup> Percy MacKaye (1875-1956) was from Cornish, NH. (K. Hauser, *Internet Broadway Data Base*, s.v. “Percy MacKaye.”)

“Thousand Years Ago.”<sup>172</sup> The scenery is the best thing to it. The romance while beautiful seems to drag. But the glimpse of Comedie del Arte characters was refreshing.<sup>173</sup> I sat by an elderly man who had seen Warde<sup>174</sup> playing Shakespeare’s Paradise Lost<sup>175</sup> twenty years ago.

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<sup>172</sup> *A Thousand Years Ago* opened at the New York Shubert Theater June 6, 1914, and had 87 performances. “To get the Chinese flavor, Mr. MacKaye deems it sufficient to preface every other speech by an oath introducing the name of what he probably supposes to be a Chinese God. The emperor keeps on ejaculating “by holy Confucius!” “Great Buddha!” “My star!” His name, by the way, is Altorma, which does not sound very Chinese, somehow. But it doesn’t matter much, for his courtiers talk Arabic, saying “Salaam!” when asked to salute a superior. The book is full of such delightful finds –almost every page has a gem.” Maryo Ewell, “Some Historical Threads of the Community Arts Story (and why they are important),” Community Arts Network, 2003, <<http://www.communityarts.net/readingroom/archive/intro-history.php>> (23 April 2003).

<sup>173</sup> Commedia dell’Arte, also known as “Italian comedy,” (with its “stock” characters: the beautiful young lady named Julia or Lucinda; her lover; the handsome Octavio; and the doctor usually called Graziano who is hopelessly pedantic; the Venetian merchant as foolish as he is wealthy; and the collection of acrobatic servants. It was a “humorous theatrical presentation performed by professional players who traveled in troupes throughout Italy in the 16th century. The impact of commedia dell’arte on European drama can be seen in French pantomime and the English harlequinade. There were no elaborate sets in commedia. Staging, for example, was minimalistic—rarely anything more than one market or street scene—and the stages were frequently temporary outdoor structures. Instead, great use was made of props including animals, food, furniture, watering devices, and weapons. In spite of its outwardly anarchic spirit, the commedia dell’arte was a highly disciplined art requiring both virtuosity and a strong sense of ensemble playing. The unique talent of commedia players was to improvise comedy around a pre-established scenario. Responding to each other, or to audience reaction, the actors made use of the lazzi (special rehearsed routines that could be inserted into the plays at convenient points to heighten the comedy), musical numbers, and impromptu dialogue to vary the happenings on stage.” Scott Kurnit, “Commedia dell’Arte Part I Buffonery Through 500 Years,” 2002, <<http://www.italian.about.com/library/weekly/aa110800a.htm>> (25 April 2003).

<sup>174</sup> Frederick Warde (1851-1935) was an English actor who debuted in New York in 1874. He later declared bankruptcy, taking advantage of new United States laws, but formed his own traveling Shakespearean company and toured in 1905-1906. Q. David Bowers. “Frederick B. Warde,” *Thanhauser Career, Thanhauser Co. Film Preservation*, Los Angeles, California: Silent Film Distributor, 1995, <<http://www.thanhouser.org/people/wardef.htm>> (13 June 2003).

<sup>175</sup> This is a confusing reference because John Milton (1608-1674) wrote *Paradise Lost*, an epic poem in twelve books published in 1667, not Shakespeare. In the online publication of *Medieval and Renaissance Drama* there is an oblique reference to Frederick Warde in a film of Milton’s *Paradise Lost*. Jesse D. Hurlbert, “Medieval and Renaissance Drama” newsletter, Brigham Young University Fall, 1996, n.p. <<http://www.byu.edu/~hurlbut/mrds/news-f96.htm>> (25 April 2003).

[New York Times review  
attached.]<sup>176</sup> [P.B.]

Wednesday night, March 11, 1914

Tonight to the Metropolitan to hear  
Caruso<sup>177</sup> in Puccini's<sup>178</sup> *Manon Tessant*<sup>179</sup>  
Bori<sup>180</sup> as Manon was excellent,  
Caruso looked more like a Dutch inn-keeper  
than Italian—student—lover, and though his  
song is as natural and easy as flowing water,  
is not sincere just as some of Manon's  
laments so easy to flow are after all not out  
of the heart.

Warde's film career did not begin until about 1912, however, so the man who saw him 20 years previously must have seen Warde in a Shakespearian production and then perhaps Dobie confused it with Warde's later appearance in the "Paradise Lost" film.

<sup>176</sup> The *New York Times* review (n.d.) says MacKaye's play is "rich in romance" and "A romance of the Orient in 4 Acts." The story of "Turandot: the Princess of China" is well known in opera and literature. The story's roots go to a book "composed by a Persian Dervish monk in the thirteenth century concerning the three riddles which must be solved or the suitor would lose his head. Dobie would have attended the play at the Shubert Theater.

<sup>177</sup> Enrico Caruso (1873-1920) was one of the most famous tenors of all time. He sang contralto as a boy. He was eighteenth of twenty-one children though only three survived to adulthood. Caruso died at 48. (K. Hauser, *Internet Broadway Data Base*, s.v. "Enrico Caruso.")

<sup>178</sup> Giacomo Puccini (1858-1924) worked with eight librettists on *Manon Lescaut*. "Its première was an immense success which spread outside of Italy. It was performed within a few years in Buenos Aires, Rio de Janeiro, St. Petersburg, Madrid and Hamburg, and then in London, Lisbon, Budapest, Prague, Philadelphia, etc. Puccini's financial circumstances were changed completely and allowed him to build his own villa in Torre del Lago, Italy. "Manon Lescaut: The Birth of an Opera Genius," *Opera Web*, n.d. <<http://www.opera.it/Operaweb/en/manonlescaut/analysimusicale.html>> (24 April 2003). Puccini was also famous for *La Boheme*, 1896, *Madame Butterfly*, 1904 and *Turandot*, 1926.

<sup>179</sup> *Manon Lescaut* was the classic story of a virtuous woman sinking into despair and degradation. She descended into the gutter and died, a type of story familiar to most audiences. The story was based on a novel by Abbe Antoine-Francois Prevost (1697-1763), a Benedictine priest who abandoned his order. "Manon Lescaut: The Birth of an Opera Genius," *Opera Web*, n.d. <<http://www.opera.it/Operaweb/en/manonlescaut/analysimusicale.html>> (24 April 2003).

<sup>180</sup> Lucrezia Bori (1887-1960) "was a Spanish soprano who made her debut (1908) in Rome as Micaela in *Carmen*. She later sang *Manon Lescaut* opposite Caruso in Paris (1910), and was long a leading performer at the Metropolitan Opera in New York City (1912-15; 1920-36). After 1935 she was a director of the Metropolitan Opera Association. She was notable for her stage presence as well as her lyric voice." (The *Columbia Encyclopedia*, s.v. "Bori, Lucretia.")

Saturday, March 14, 1914

To the Hippodrome out of a kind of religious curiosity.<sup>181</sup>

The scenery is as tawdry as ever was and  
wore tedious. I thank God that shall never  
go again. [P.B.]

Monday, March 14, 1914

[This entry and the last entry are of  
different day but of the same date.]

With Miss Mary Sanders to hear Margaret,  
Margaret<sup>182</sup> in "As you Like It"

She looked worn and had little of Julia  
Marlowe's playful joy; rather she was  
studied and seemed sometimes seeking to  
make a farce out of the play. As where she  
and Celia came into the forest tired out. But

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<sup>181</sup> The Hippodrome was built in 1905 with a seating capacity of 5,200. It was, at one time, "the largest and most successful theater in New York. It featured lavish spectacles complete with circus animals, diving horses, opulent sets, and 500-member choruses. The most popular vaudeville (variety stage) artists of the day, including Harry Houdini, performed at the Hippodrome during its heyday. But by the late 1920s, the growing popularity of motion pictures replaced the vaudeville acts and circus spectacles presented at the Hippodrome. In 1928, RKO, the motion picture company, purchased the theater. Movie screens took over the stages for audiences who were hungry for this new kind of entertainment. After it closed its doors in 1939, the Hippodrome Theater presented its final spectacle: the building's demolition. The era that made the Hippodrome famous lives on in the American memory."

"Hippodrome," *America's Story*. Library of Congress: World War II, n.d.  
<[http://www.americaslibrary.gov/cgi-bin/page.cgi/jb/wwii/hippo\\_3](http://www.americaslibrary.gov/cgi-bin/page.cgi/jb/wwii/hippo_3)> (25 April 2003).

Since Dobie wrote so lovingly about the theater in general in New York City, perhaps the reference to going to the Hippodrome out of "religious curiosity" meant that he was simply going out of tourist's obligation.

<sup>182</sup> Margaret Anglin (1876-1958) was a Canadian "whose name few people would now recognize, but she was one of the most popular actresses of her day and over a long career she had roles in dozens of plays. Few seasons passed when she did not have a role in some theatre. She played her first part in a Shakespeare play when she acted as Ophelia in 1894 in Charles Frohman's company. She returned to New York City in 1914 with the same repertory. She was touring as late as 1943 when she played Sarah Muller in Lillian Hellman's *Watch on the Rhine*, a popular and patriotic play during World War II. Her father was Speaker of the Canadian House, a post that carried with it the privilege of residence in the Parliament building at Ottawa, where she was born. While at school in a French convent she began to disclose her dramatic talent and, when seventeen years old, she defied parental authority and went to New York to attend a dramatic school." (H. Rusche, *Shakespeare*. s.v. "Margaret Anglin.")

her acting is very intelligent and she deserves much credit for the simplicity and truth of her production.

Greenstreet<sup>183</sup> as Touchstone<sup>184</sup> was very perfunctory. He is too fat to speak audibly and too dull to be witty. But Fuller Mellish<sup>185</sup> as Jacques<sup>186</sup> was a revelation. At first he seemed to follow Southern with a kind of feigned melancholy in order to fulfill the expectations of his audience. But in the Seven Age speech he became pathetic and a deep weariness and carelessness of life generally pervaded his musically spoken words. [P.B.]

Monday, March 17, 1914.

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<sup>183</sup> Sydney Greenstreet (1879- 1954) was an English actor who was "as well known for his acting, as he was his girth. Though only gracing the silver screen for eight years, his roles marked him forever in the minds of movie fans everywhere with his memorable performances."

Greenstreet, at the age of eighteen, "left home to try his luck as a tea planter in Ceylon. He had to give up trying to make his fortune in tea, and he headed back for England. He made his first debut on stage as a murder victim in the 1902 production of *Sherlock Holmes*. After establishing himself as an actor, he traveled to the US in 1904 to make his debut on Broadway in the play *Everyman*. He spent the next three decades appearing on stage in a variety of plays, running the gamut from Shakespeare to comedy, throughout England, and the US. He reprised his *Maltese Falcon* role as Senor Ferrari, an unsavory character who trades people as easily as he trades wine. For this, his second film, Sydney was paid \$7,500, amazing when you consider that Peter Lorre, who was much more established, was paid barely a third of that for his role." K. Burnage. "Sydney Greenstreet," *The Pocket Classic Movie Shrine*, n.d. <<http://members.rogers.com/kburnage/sydneygreenstreet.html>> (25 April 2003).

<sup>184</sup> Touchstone was the Shakespearean court jester who accompanied Rosalind to the Forest of Arden. He delivered witty and biting lines aimed at the foibles of man. His most noted speech was his list of "the seven disguises of affront" that included the "lie direct" and the "quip modest." (Cohen, Benet's, 989.)

<sup>185</sup> Fuller Mellish (1865-1936) was an English actor who became well known in the New York City stage. (K. Hauser, *Internet Broadway Data Base*, s.v. "Fuller Mellish.")

<sup>186</sup> Jacques and the Seven Age speech:

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances,  
And one man in his time plays many parts,  
His acts being seven ages, etc.....  
(*As You Like It*) 2. 7. 139-167)

Tonight I have been reading Rabelais (Francois)<sup>187</sup> with great gusto. He should be read only on a very full belly and with no cares on the mind. Someday I propose to write an essay on the various humors<sup>188</sup> and their appropriate books.

Monday, March 21, 1914

Tonight after a gloomy day, I went to the English Club and there met a Mr.

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<sup>187</sup> "In the literature of northern Europe, the sixteenth century marked the flowering of the Renaissance. In some countries, such as England, the literary Renaissance continued well into the following century. Francois Rabelais (c.1494 -1553), French scholar, humanist, physician and author, was the greatest French prose writer of the first half of the sixteenth century. In his restless and varied career, Rabelais was a priest and a friar, a physician, and the father of at least three illegitimate children by at least two mothers. He became interested at an early date in humanistic studies, and was a devoted follower of the ideas of Erasmus. The author presented his ideas on education, which marked him as a firm adherent of the Renaissance outlook on the subject. He believed in experience, relied on the classical authors, and with rollicking satire, mocked and rejected scholastic methods and the content of scholastic education." Georges Bertrain, "Francois Rabelais," *New Advent Catholic Encyclopedia*, Robert Appleton Co. 1911, Online edition: Kevin Knight, 2003, s.v. <<http://www.newadvent.org/cathen/12619b.htm>> (22 April 2003).

To say something is "Rabelaisian" means: "coarsely and boisterously satirical in the Gallic comic tradition, grotesque and licentious in language." His most famous book was *Gargantua and Pantagruel*, the English title for the five part satirical work, that have allusions to his personal life and "satirized the religious, legal, political and social institutions of sixteenth century France. (Cohen, Benet's, 808.)

<sup>188</sup> "The traditionally held "Father of Medicine" was the Greek physician Hippocrates (460-370 BC), who taught medicine on the island of Cos. One of his major precepts was the rule of harmony, the theory that all body systems were in balance and that disease resulted from an imbalance. Galen (130-201 AD) was the physician to Marcus Aurelius and became the heir to Hippocrates and one of the most influential physicians of all times. He taught the importance of maintaining balance between the four bodily fluids, or "humors": blood, phlegm, yellow bile, and black bile. Each fluid was associated with a specific personality characteristic. **Blood** was associated with a sanguine personality: that is laughter, music, and a passionate disposition. Someone with a **phlegmatic** personality was sluggish and dull, while **yellow bile** represented an individual quick to anger or choleric (cholera meaning yellow as in yellow fever). Lastly, **black bile** represented a melancholic or depressed personality, melan meaning black. It was the job of the physician to restore harmony in those four humors by the use of emetics, cathartics, purgatives, and by bloodletting" "Bloodletting and the Four Humours," *Collect Medical Antiques*, 1-2, n.d. <<http://www.collectmedicalantiques.com/bloodletting.html>> (25 April 2003).

Robinson<sup>189</sup> one of the Harper's Weekly editors and after the club he and I and Clark talked long before the fire. What he said about journalism was the most interesting and sensible I have heard in a long time.  
[P.B]

March 21, 1914

[This entry and the last have the same dates, but there is no way to tell if they are on the same day or on different days.]

Went tonight to see Margaret Anglin in "The Taming of a Shrew."<sup>190</sup>  
She had one of the most daring, novel, beautiful, effective and un-Shakespearean interpretations an actress ever attempted. I mean in the scene where Katherine and Petruchio quarrel over the heavenly luminary. After she gives up all the shrewishness he gives up all bravado and then by side of the rode, [sic] the rest of the party came on, the music softly playing, the scenery beautiful in its simplicity, they show to each other love as fine, as tender, as delicate and true as ever I have seen on the stage. For a minute the audience forgot to applaud as the curtain fell on their embrace.

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<sup>189</sup> Boardman Robinson (1876-1952) was born in Somerset, Nova Scotia, Canada, but he was known as a "Colorado Springs painter, muralist, illustrator, cartoonist, and teacher. After painting for six years in Paris and San Francisco, he became the cartoonist for the NY Morning Telegraph 1907-10 and NY Tribune 1910-14, where he developed a powerful crayon technique that became the radical style. In 1915 he went to Russia with John Reed for *Metropolitan Magazine*. From 1915 to 1920 he was on the staff of *The Masses*, *Liberator*, and *Harper's Weekly*. Robinson was an instructor at the Art Student's League 1920-30." (Spartacus, s.v. "Boardman Robinson.")

<sup>190</sup> On March 16, 1914, at the Hudson Theatre in New York City, Margaret Anglin began a run of Shakespeare plays; she directed and played in: *As You Like It*, *Twelfth Night*, and *The Taming of the Shrew*. (The Hudson theater was named for famous New York explorer, mariner, and adventurer Henry Hudson, for whom the Hudson river is also named and the theater was given landmark status in 1987.) It was constructed in 1903. Dobie (according to the diary) saw *As You Like It* on 18 October 1913 and on 14 March 1914. (K. Hauser, *Internet Broadway Data Base*, s.v. "Twelfth Night.")

The water running in the fountain in the first scene, Hortenesio's house on one side of the square and Baptista's garden on the other, bothered me. [P.B.]

Sunday, March 22, 1914

Today I finished reading Evelina<sup>191</sup> which gave me a better idea of 18<sup>th</sup> century society, than anything I have read, not excepting Boswell. Tonight some gentleman and I dined at the campus and Corp. Jones grew as stupid as an owl for drinking one glass of musty ale.

Monday, March 23, 1914.

Tonight I am just from seeing Margaret Anglin in "Twelfth Night" with Miss Seblowan, whom I find not very interesting company, and I do not like her summer hat and clothes.<sup>192</sup>

Margaret Anglin acted Viola in disguise more satisfactorily than she did Rosalind. For Viola is a quiet part and this intelligent actress seems not to have been born "under a star that danced"<sup>193</sup> as seems Miss Marlowe to [P.B.] have been born, when she plays those Beatrice parts. Fuller Mellish played Malvolio in the Southern manner, but in the cage scene he was not so

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<sup>191</sup> *Evelina or The History of a Young Lady's Entrance Into the World* was a work published by Frances Burney (1752-1840) in 1778. Mary Mark Ockerbloom, Ed., "A Celebration of Women's Writers," *Build a Book Initiative*, 1994-2003, <<http://digital.library.upenn.edu/women/burney/evelina/evelina.html>> (4 July 2003).

<sup>192</sup> Dobie's criticism of Miss Seblowan is but one example how cutting Dobie could be if he was indifferent to someone or to a particular subject. For a good portrayal of Dobie's critical nature, see Don Graham's article in the *Southwestern Historical Quarterly* that analyzes the comments and critiques in the books of Dobie's personal library. Don Graham, "J. Frank Dobie: A Reappraisal," *Southwestern Historical Quarterly* [July 1988], 1-13.

<sup>193</sup> "Under a star that danced." Dobie also used this line on the entry 24 September 1913.

awful or pathetic as Southern. One fool in the gallery guffoughed at it. But when he came to cast his insignia of office at the feet of Lady Olivia he was the incarnation of insulted pride and misunderstood dignity. The company is the most flexible one I have seen in a long while. For instance, Bind<sup>194</sup> who played Petruch as well merely acted Antonio the Sea Captain tonight.

I never realized before how poetic the second scene—where music plays before Duke Orsino is. And de Cordoba<sup>195</sup> played it majestically and passionately with the exquisite taste of a high bred prince in love.

[Reviews from the New York Times and The New York Tribune are attached.]<sup>196</sup>  
[P.B.]

March 24/14

This afternoon I went out to see about adopting an orphan for Alice<sup>197</sup> and met

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<sup>194</sup> Eric Blind was a Shakespearean actor.

<sup>195</sup> Pedro de Cordoba Gaunt (1881-1950), "a deep-voiced American actor, was often cast as a Spanish don or a kindly Mexican padre on the basis of his last name and aristocratic bearing. Actually he was born in New York City of French and Cuban parents. His priest-like manners came naturally; when not acting, he was a highly regarded Catholic layman, and at one point president of the Catholic Actors Guild of America. He made his film debut in a 1913 version of *Carmen*, but preferred the stage to silent films, co-starring with such Broadway legends as Jane Cowl and Katharine Cornell. De Cordoba's mellifluous stage-trained voice was perfect for talking pictures, and from 1930 through 1950 he was one of the busiest of character actors. On occasion he would be seen as a villain, but most of De Cordoba's roles were as gentle and courtly as the actor himself." (K. Hauser, *Internet Broadway Data Base*, s.v. "Pedro de Cordoba-Gaunt.")

<sup>196</sup> The review that Dobie attached to the diary (n.d.) said the play was "as fertile a source of fun for the audience as the other conspirators in the garden." "New" ideas on the scenery, by Mr. Livingston Platt, according to the review, made the scenes look like "rich jewels glowing with light."

some kind people, but I fear I shall not be able to get a gentle bred boy. Sometimes I think myself to get a boy and take him to my father's ranch and the live the rest of the years in peace.<sup>198</sup>

March 28, 1914

Today I spent in much waste and no profit. The night to hear the N.Y. Philharmonic<sup>199</sup> concert with an Englishman who told me how he was engaged, who objected to Borglinn's Statue of

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<sup>197</sup> Alice Beretta was mentioned by Tinkle in a section regarding women in Dobie's life. According to Tinkle, Alice was fond of Dobie but he did not reciprocate. (Tinkle, *An American Original*, 22). In the diary entry here and letters home to his mother Ella, Alice is mentioned on more occasions than one would expect given Tinkle's assertion. In a January 19, 1913, letter to Ella Byler Dobie, just before he left for New York City, Dobie wrote: "I may go to San Marcos next Sunday. I want to tell Alice, poor girl, good bye. For God alone knows when I shall ever see her again." (J. F. Dobie to E. B. Dobie, 19 January 1913, J. Frank Dobie Collection.) On February 3, 1913, Dobie noted in a postscript: "If you get this (letter) in Alice give Grandma my love. How is She? My Alice is getting along somewhat better." (J. F. Dobie to E. B. Dobie, 3 February 1913, J. Frank Dobie Collection.)

<sup>198</sup> This entry yet again seemed to display Dobie's yearning for the simple pleasures. He did not feel comfortable with the city imposing itself upon how he lived his life.

<sup>199</sup> The N.Y. Philharmonic website says it is the oldest symphony in the United States founded in 1842. New York Philharmonic Website, 2003, ><http://www.newyorkphilharmonic.org/about/contact/index.cfm?page=home> > (4 July 2003).

On March 28, 1914 Josef Stransky conducted the New York Philharmonic in a concert at the Columbia University Gymnasium. The program was: Beethoven, Symphony No. 5; INTERMISSION; Wagner, Prelude and Liberstod from Tristan und Isolde; Liszt; Les Preludes; Wagner, Prelude to Act III of Lohengrin; Wagner, Ride of the Valkyries.

Richard Wandel, Associate Archivist New York Philharmonic Archives 10 Lincoln Center Plaza New York, NY 10023. Richard Wandel. WANDEL@nyphil.org "RE: Question about 1914." 7 July 2003. Personal e-mail. (7 July 2003).

“Conception,”<sup>200</sup> who read the Post while I listened to the sad music and who applauded with his hands while I sat in silence, softened by the music and wondering why he should so applaud that to which he had hardly listened. [P.B.]

Monday, March 29, 1914.

This morning early to the Cavalry Baptist Church to meet two men from across the River, one Crawford<sup>201</sup> from Alpine. Tis a foolish and boresome custom—this being obligated to a man merely from a geographical reasons. But, after a not very brave sermon, which I was, however, glad to hear, that I might write my mother of it, they gave me a good dinner at Rigg’s and I was not sorry after dinner over the cigars, that I had come. Then in the evening to eat with Miss Landers, to whom I like to talk, and we speculated as to why it is so fashionable for

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<sup>200</sup> Gutzon Borglum (1867–1941) was a famous sculptor/designer who was responsible for the design and execution of Mount Rushmore. “‘Conception’ is a nude female figure carved in marble in larger-than-human scale. With her knees together and her head upturned, the figure leans forward, touching her breasts. Even with eyes closed and mouth open, her face expresses neither ecstasy nor pleasure, and her locked knees eliminates the feasibility, in the present, of the act that makes conception possible. We understand the work only by what Borglum called it. In the catalogue for his 1914 exhibition at Columbia University, he subtitled the work ‘The Awakening to Maternity,’ and elsewhere he referred to it as ‘Consciousness of Maternity.’ In plain terms, here is Borglum’s conception of a woman discovering she is pregnant.” Adam J. Lerner, “Gutzon Borglum’s Conception From the Peter A. Juley & Son Collection,” *National Museum of American Art magazine* 12, no. 2, Summer, 1998, <<http://www.nmaar-yder.si.edu/journal/v12n2/lerner.html>>1 (24 April 2003).

<sup>201</sup> Curator at the Big Bend of the West museum, Alpine, Texas wrote: “We do not have telephone directories for Alpine before 1929, but a run of the newspaper index for the teens turns up two Crawford brothers and their families: Guy Crawford and J. L. Crawford. My candidate for the Crawford who visited Dobie in New York is J. L. Crawford, former Alpine school trustee. I am sending you copies of the index notations on two trips to NY, one in Feb-Mar, 1914 and one in the summer of 1915. Perhaps a trip in 1913 was not indexed. Gaylan Corbin, Archives of the Big Bend, Bryan Wildenthal Memorial Library, Sul Ross State University Alpine, Texas,” J. Dobie and the Shrew,” Personal e-mail, 18 July 2003, <[gcorbin@sulross.edu](mailto:gcorbin@sulross.edu)> (18 July 2003).

Columbia professors and students to affect  
 an air of non-chalance and of being  
 indifferent to all things.<sup>202</sup>

I came home so tired that I could not  
 think or sleep. [P.B.]

Monday, March 30/14

This afternoon Corp. Jones and I  
 went to the National Academy of Design<sup>203</sup>  
 and saw much impressionistic painting of  
 sorry kind. Then we met Forsythe at the  
 performance of "A Woman Killed with  
 Kindness," which I think a marvelously  
 simple and tender play.<sup>204</sup> On the way home

<sup>202</sup> As in the previous entry of March 28, 1914, Dobie displayed his displeasure for those who seemed to affect airs. Dobie would have appeared to be a man without guile and therefore would have had problems with people who made themselves unnecessarily complex.

<sup>203</sup> Founded in 1825 to "promote the fine arts through exhibition and instruction," the Academy hosts exhibits and trains young artists. Such notables as Winslow Homer, Frederic Edwin Church, John Singer Sargent, and Thomas Eakins represent the 19th century in the permanent collection." "National Academy of Design," New York City, 1999, <<http://www.fieldtrip.com/ny/23694880.htm>> (25 April 2003).

<sup>204</sup> The tragedy play, *A Woman Killed with Kindness*, 1603, by Thomas Heywood, presented "Mistress Anne Frankford as a paragon of grace, beauty and all wifely virtues, while her husband, Master John, was kindness itself and deeply in love with his new wife. All augured well for a long and happy married life. But Master Frankford foolishly took into his household Master Wendoll, an impoverished gentleman to whom he had taken a liking. Master Wendoll was unable to resist the charms of his friend's wife and persuades her to accept him as a lover."

"Meanwhile, of course, Master Frankford discovered his wife's infidelity and banished her from his sight to one of his manors several miles away. Here she had all the material comforts but starved to death in remorse. Just before she died, her brother and his bride, with other mutual friends, persuaded Master Frankford to see his wife once more. Convinced of the sincerity of her repentance, he acknowledged her again as his wife, and all agreed that it was his extreme kindness that showed her the enormity of her offense and made her resolve to kill herself. As a final token of esteem her husband promised a tribute of his forgiveness on her gravestone."

Thomas Heywood (c. 1575-1650) was an English dramatist and author, and said to have been educated at Cambridge. "Heywood had a keen eye for dramatic situations and great constructive skill, but his powers of characterization were not on a par with his stagecraft. He delighted in what he called "merry accidents," that is, in coarse, broad farce; his fancy and invention were inexhaustible. It was in the domestic drama of sentiment that he won his most distinctive success." Alice B. Fort & Herbert S. Kates, "A Woman Killed with Kindness," *Minute History of the Drama*, New York: Grosset & Dunlap, 1935, p. 55, Theater History.com 2002, <<http://www.theatrehistory.com/british/heywoodt002.html>> (24 April 2003).

Forsythe rushed ahead that he might not have to buy the tickets for the Corp. and me—on the subway, and in other ways showed that he was no Southern gentleman. But he knows more of Elizabethan literature<sup>205</sup> than any man with whom I converse, as I do every day at dinner.

Thursday, 4/2/14

Today came a little letter from Bertha with the first flower she ever sent me. But I think she was not happy when she wrote.<sup>206</sup>  
[P.B.]

Friday, April 3, 1914

Tonight I went to the English Club and drank two glasses of beer but ate not sandwiches, and came away glad to leave but sorry to have lost time for it was in no way well spent. I think the English Professor Wright to have the most contemptible and contemptuous view of ladies that I have ever noted. He is a fool to be so proud of his lack of interest in those for whose instruction he is paid.<sup>207</sup>

Saturday, April 4, 1914.

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<sup>205</sup> Elizabethan literature is that body of work notable during the reign of Elizabeth I of England (1558–1603), during which such writers as Sir Philip Sidney, Edmund Spenser, Roger Ascham, Richard Hooker, Christopher Marlowe, and William Shakespeare flourished. Barboura Flues and Robert Brazil, "Sources of Shakespeare's Works and Elizabethan Literature," *Elizabethan Literature* 2002, <<http://www.elizabethanauthors.com/sources.htm>> (23 April 2003).

<sup>206</sup> Bertha McKee was J. Frank's college infatuation whom he courted through the mail and visited on and off for six years. They met at Southwestern University, and were married September 30, 1916. (Webb, *The Handbook of Texas*, 248.)

<sup>207</sup> Dobie's criticism of Dr. Wright is yet another manifestation of Dobie's inability to fit in to the high society of Columbia. Dobie was a down-to-earth, simple man, a Southern gentleman (unlike Forsythe obviously a Yankee) in conflict with the social standards of the Northeast.

Tonight, after spending more than I could afford at a book sale. Corp. Jones and I went to see Margaret Anglin's production of "Lady Windermere's Fan"<sup>208</sup> which has the cleverest talk I have ever listened to. But the lord's acting was not very fine. I felt so exhilarated that after the play that I treated Corp. to some good beer.

Then home to find the most depressing letter ever received from the woman I worship. I shall tell her in June.  
[P.B]

Here ends this dull diary—for I have read it today and found it irksome, but it ends appropriately: that letter was the turn in that tide which has flooded me into the beautiful newness of life with the writer of it.

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<sup>208</sup>Oscar Wilde (1854-1900) whose birth name was Fingal O'Flahertie Wills was an Irish born poet, dramatist and novelist who attended Oxford and became the leader of the aesthetic movement, "art for art's sake". After his ruin, he moved to Paris and lived out his life as Sebastian Melworth) was born in Ireland, but became a big name in theater in England and then the United States. His life was full of controversy. *Lady Windermere's Fan*, a comedy of manners, opened in the Hudson Theater, New York City 30 March 1914 and played 72 performances. Also in the production were Pedro de Cordoba and Sydney Greenstreet actors whom Dobie had seen previously. "Lady Ms. Erlynne, the woman with a Past, stands on stage, draped in black, to tell us what Society can do to one who has strayed, she becomes what she must have been for Wilde when he wrote the part: the Ghost of his Future, in which he would lose all. Only three years later, convicted of homosexual acts, he then had all England at his throat. Oscar's great comedies continued to be produced in London after his arrest and sentencing to two years at hard labor but his name was, in the late 19th century, removed from the billboards. Lady Windermere learns from a friend that Lord Windermere is spending a great deal of time with a Mrs. Erlynne, and fearing that he is being unfaithful to her, she decides that their marriage is at an end. Then, in an act of striking generosity, Mrs. Erlynne protects Lady Windermere's reputation and the truth about trust and loyalty is ironically revealed. Unknown to Lady Windermere, Mrs. Erlynne is really her divorced mother who, for the past 20 years, has been presumed dead. Lord Windermere is merely hoping to ease the older woman's re-entrance into society, which she attempts under a pseudonym. In a fit of pique, Lady Windermere goes to the rooms of her ardent admirer, Lord Darlington. Mrs. Erlynne follows closely, saving her daughter from scandal by an act of generosity that ruins her own chances. The drama did not end there. The play is a plea for women, for equality for women, for equality for divorced women—and-has, here a subtext made text, a plea for those Exiled for what Society would call a Sin." "Oscar Wilde," *General Literature Books*, Hall Author Books, 2002, <<http://hallauthorbooks.com/W/928.shtml>> (25 April 2003).

J.F.D. Dec. 8/1917<sup>209</sup>

[6 blank leaves]

Thought and Subjects

Roy Bean. Law West of the Pecos.<sup>210</sup>

It is easy for a young man to succeed; he  
has so durned little competition.

Mexico characters of history.<sup>211</sup>

Statues of New York

American contempt for polished  
letters. Extreme from

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<sup>209</sup> Here Dobie ended the diary, but then used the pages later to write notes and ideas to himself.

<sup>210</sup> Roy Bean is best know as the judge of Langtry, a town in west Texas that "is on Loop 25 off U.S. Highway 90 just north of the Rio Grande and eight miles west of the Pecos River near the southwestern corner of Val Verde County. In 1882 the Southern Pacific line established a grading camp near the Eagle Nest crossing of the Rio Grande to facilitate joining with the Galveston, Harrisburg and San Antonio Railway at the site of Langtry. The camp, at first called Eagle Nest, was renamed in honor of George Langtry, an engineer and foreman who had supervised a Chinese work crew building the railroad. A tent-saloon operator named Roy Bean arrived from another camp and squatted on part of the railroad land. Torres's (the rightful owner of the land) unsuccessful attempt to keep Bean out precipitated a long-running rivalry between Bean and Torres's son Jesús. Nonetheless, Bean's establishment immediately attracted numerous railroad workers, and disorder mounted in Langtry. Bean was justice of the peace of Langtry for nearly twenty years, and dozens of legends still circulate about him. One story has it that he named the town in honor of a beautiful English singer, Emilie (Lillie) Langtry, after he fell in love with her picture in the newspaper. Though he could not have named the town, Bean did call his saloon the Jersey Lilly in honor of the singer." Lea Ann Morrell, "Langtry, Texas, *The Handbook of Texas Online*, The Texas State Historical Association, December 4, 2002, < <http://www.tsha.utexas.edu/handbook/online/articles/view/LL/hll17.html>> (13 June 2003).

<sup>211</sup> This would seem to have be the genesis of Dobie's trips to Mexico, the recording of the Saltillo Diary, and subsequent publications of borderlands area lore.

Chesterfield<sup>212</sup>—Montagu<sup>213</sup>—Walpole.<sup>214</sup>  
 Gray School elegies<sup>215</sup> May be published.

Tragedy on Ruin of Man by Pure Woman<sup>216</sup>

Novel on White Devil (slave white trade)<sup>217</sup>  
 [P.B.]

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<sup>212</sup> Philip, fourth earl of Chesterfield, (1694-1773) was one of the foremost English statesmen of his age. His real name was Philip Dormer Stanhope and his most famous letter was "Letter to his Son—1774." "Chesterfield, Fourth Earl of," *The American Heritage Dictionary of the English Language*, Fourth Edition, Houghton Mifflin, 2000, s.v. <<http://www.bartleby.com/cambridge/>> (25 April 2003).

The portraits revealed in his letters were those of an "ideal 18<sup>th</sup> century gentleman." Ben Jonson, however, said of him and his letters: "they teach the morals of a whore, and the manners of a dancing master." (Cohen, Benet's, 181.)

<sup>213</sup> Lady Mary Wortley Montagu (1689-1762) was an eighteenth century poet and English Bluestocking best known for her lively correspondence. Her husband was an ambassador to Turkey; thus, her most famous work was *Turkish Letters*, 1763. She introduced the smallpox inoculation into England on her return from Constantinople. She was notoriously slovenly which Alexander Pope (1688-1744), known as a famous poet of the Enlightenment (a nineteenth century intellectual movement), satirized with his character Sappho in *Imitations of Horace*, 1773. (Ibid, 661.)

<sup>214</sup> Horace Walpole, 4<sup>th</sup> Earl of Orford, (1717-1797) "is generally acknowledged as 'the prince of letter-writers,' and he is certainly entitled to this high literary rank in consideration of the extent and supreme value of his correspondence. Byron styled Walpole's letters "incomparable," and all who know them must agree in this high praise. English literature is particularly rich in the number and excellence of its letter-writers; but no other of the class has dealt with so great a variety of subjects as Walpole." His letters were, indeed, the chief work of his life. "Horace Walpole as 'the Prince of Letter-Writers.' His personal character vindicated," (Ward, *The Cambridge History*, s.v. "Horace Walpole.")

<sup>215</sup> Thomas Gray (1716-1771) was an English poet and noted letter writer during the "romantic movement (a writing period from 1789 to 1824: defined by the writers and poets: Percy Shelley, William Wordsworth, William Blake, Samuel Taylor Coleridge, Lord Byron, and John Keats)." He had a long correspondence with Walpole and he wrote "meditative lyrics and Pindaric odes (odes for a ceremony originated by the Greek poet Pindar in the 5<sup>th</sup> century) expressing love for nature and melancholy reflections such as "Ode to Spring" and "Elegy Written in a Country Churchyard." One of his most famous lines, in "Ode on a distant Prospect of Eton College" is: where ignorance is bliss, 'tis folly to be wise." (Cohen, Benet's, 403.)

<sup>216</sup> Dobie could be referring to *Tess D'Urbeville* by nineteenth century novelist Thomas Hardy, or perhaps something written about Adam and Eve.

### Camping along the Trail

Spring time is here too and there is “a nameless pathos in the air”<sup>218</sup>—a pathos forever deep to one who thinks of the nameless millions of little children and girls and growing boys and tired men and heart-sick women who shall scarcely feel one pure heart-throb of Nature until they lay themselves down to rest in the cool earth, where over them shall blow the very first wild flower of every Springtime. Oh the crowded city of lights and life are good in the wintertime, but flowers ought to grow in their streets in the flower time.

[P.B.]

The lone wanderer steps out of his coach—why is it always a coach—into the foyer of the M\_\_\_\_\_ Hotel.

When the final picture of hell is  
painted change shall be in colors flowing  
from the unquenchable fire against the

<sup>217</sup> John Webster (1578-1630) wrote the Jacobean (referring to James I of England 1566-1625 who succeeded Elizabeth I in 1603, as Elizabethan refers to Elizabeth I) tragedy *The White Devil*. “The Royal Shakespeare Company opens the new Stratford-upon-Avon season, and celebrates the tenth anniversary of the Swan Theatre, with a vigorous and virtually uncut revival ‘the company’s first’ of John Webster’s Jacobean tragedy *The White Devil*. So effective was the accumulation of poisonings, stabbings, shootings, and garrotings at Thursday’s matinee that a schoolgirl on the front banquette of the warm, wooden quasi-Elizabethan interior, fainted during the last act, banged her head on the front of the apron stage and revived a few minutes later only to see that the carnage was still in full flow.” Michael Coveney, “It’s in the Blood,” review of *The White Devil*, *The Observer*, 28 April 1996, n.p. Phillip Quasst website, 1997-2002, <[http://www.empirenet.com/~wildcard/quast/whte\\_dev.htm](http://www.empirenet.com/~wildcard/quast/whte_dev.htm)> (18 June 2003).

<sup>218</sup> “Spring” by Henry Timrod (1828-1867), Southern poet of the United States and known as the “voice of the Southland,” and “the laureate of the South” wrote: “Spring with that nameless pathos in the air Which dwells with all things fair, Spring, with her golden suns and silver rain, Is with us once again.” Paul H. Hayne, Ed. *The Poems of Henry Timrod*, New York: E.J. Hale & Sons, 1872, University of North Carolina, Chapel Hill, “Documenting the American South,” *The Poems of Henry Timrod Electronic Edition*, 1998, <<http://docsouth.unc.edu/timrod/timrod.html#timr7>> (18 June 2003).

blackness of the background of everlasting  
loneliness which when deep enough is  
 another word for despair. But there are two  
 kinds of changes, and on one kind is built  
 the progress of the world and on the other  
 the heart breaks of the world. [P.B.]

And there she lay as cold and  
 beautiful and white as the midnight beam of  
 a winter's wanning [sic] moon upon a drift  
 of wind swept snow.

Write a series of sketches on some of the  
 old Gentleman—Lawyer—Literature—  
 Virtuoso of the South.

History of Southern Magazines<sup>219</sup>

The early Theater of Austin [P.B.]

#### On Pedantry

I speak not only of the works of the Flemish  
 School—I wage no war with their admirers;  
 The way he left in peace to count the  
 spiculae of bay-stocks and the hairs of  
 donkeys—it is also of works of real mind  
 that I speak.

Ruskin, Preface to 2<sup>nd</sup> ed. Of  
 Modern Painters<sup>220</sup>

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<sup>219</sup> Dobie could be referring to *Atlantic Monthly*, or *Southern Literary Magazine* (1834-1864) or *Southern Magazine* that began publishing in 1894.

<sup>220</sup> The Flemish school refers to the period of painting of the 14<sup>th</sup> and 15<sup>th</sup> century in Europe and two examples are Jan van Eyck (1385-1441) and Hieronymous Bosch (1450-1516).

John Ruskin (1819-1900) was an art and design critic as well as a Victorian thinker who had influence on Pre-Raphealite painters who were known for their emphasis on nature and naturalism. Bob Speel, "John Ruskin," Personal website, 2003, <<http://www.speel.demon.co.uk/artists/ruskin.htm>> (24 April 2003).

### Patriotism

No one cares to have his mother faults paraded even though he knows them to exist. He who boasts of being a universal citizen of equal affections is either a liar or a brute. For one man can not love all men without loving his brother and if one does love all men alike without any preferences he is no better [P.B.] than a magnet of cold steel, which is attracted in every direction by the forces of electricity.

Dr. J. Patriotism, the last refuge of a scoundrel.<sup>221</sup>

The reason why some lovers regard each other so highly is not because they are in love but because they know each other so well.

Hopes that will follow the Wars. [P.B.]

Anything possible or probable should come in field of realism. Word too restricted. Truth stranger than fiction. Examples. What tragedies! Yes but what have actors. Most realistic things are hidden! What lives under the water of the M of Glenn. See the

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Ruskin was born into a wealthy family and his family afforded him to travel extensively and to take drawing and painting lessons from the time he was young. He advocated "religious aesthetics," and "moral perception of beauty was superior to the sensuous." He believed that "beauty reveals the attributes of God." In fact, "faith, morality, education and good social conditions were prerequisites for creation of good art. His personal life, however, was disastrous and he had periods of insanity." (Cohen, Benet's, 853.)

<sup>221</sup> Boswell wrote: "Samuel Johnson made this famous pronouncement that patriotism is the last refuge of a scoundrel on the evening of April 7, 1775. He does not provide any context for how the remark arose, so we do not really know for sure what was on Johnson's mind at the time." Frank Lynch, "The Samuel Johnson Soundbite Page," 2003, <<http://www.samueljohnson.com/refuge.html>> (23 April 2003).

introductory chapter book VII of Tom Jones.<sup>222</sup>

[P.B.]  
[blank page]

Addresses to Remember

Wildman Magazine and News Service, 118 e. 28<sup>th</sup> St., 4<sup>th</sup> floor<sup>223</sup>  
Parker known to Miles, has charge of  
articles; Fox articles; Savage fiction.

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Associated Newspaper (Agency)  
Singer Bldg. Broadway between Liberty  
and Courtland. McClure Mgr. 9<sup>th</sup> floor.

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State Pub Co. (73 Dey (Tanan Story Man)  
Evening Mail 203 Broadway (Miles Mgr.  
Ed.)

Evening Post 20 Vesey St.  
Evening Sun Sun Bldg. 25 Broad.  
Evening Telegram 35<sup>th</sup> and Broadway.

Ernesto Modero 435 Riverside Dr. [P.B.]

Gertrude, singer }  
Elizabeth, settlement worker }<sup>224</sup> Cousin  
Susie  
Cousin Anna and Cousin Albert

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<sup>222</sup> Dobie meant *The History of Tom Jones* in which Henry Fielding (1707-1754) said, "It may seem easy enough to account for all this, by reflecting that the theatrical stage is nothing more than a representation, or, as Aristotle calls it, an imitation of what really exists; and hence, perhaps, we might fairly pay a very high compliment to those who by their writings or actions have been so capable of imitating life, as to have their pictures in a manner confounded with, or mistaken for, the originals." Henry Fielding, (1707-1754). *The History of Tom Jones*, The Harvard Classics Shelf of Fiction, 1917, <<http://www.bartleby.com/301/701.html>>1 (25 April 2003).

<sup>223</sup> Dobie may have been keeping list of where to look for possible jobs or places that would welcome a "reviewer." One can only speculate on why Dobie listed these addresses.

<sup>224</sup> In early 1900's settlement workers were concerned with women in industry and their poor working and living conditions. Most famous settlement house at that time was Hull House in Chicago [See Jane Adams].

children, Ruth and Hope

G.D. Lerner 2031 O St. Washington D.C.  
(lender of a dime).<sup>225</sup>

E.R. Matteson R.F.D. Ticonderoga N.Y.  
(Farmer)<sup>226</sup>—

Clyde Catlin “ “ “ “ “

E. Matteson (my guide)

Mort Allen Ticonderoga N.Y. (mine host)

<sup>227</sup>

Mrs. Susie A. Morrison, 104 Governor St.

Mme. Mary P. Morrison, 9 Chasfield St.

Albert Morrison, 232 Adelaide Ave.,

Providence [P.B.]

[blank leaf]

Account with R.J. Dobie<sup>228</sup>

Borrowed

August 1, 1913 \$100 (in margin: Oct. 8/15 paid \$63. \$50 of  
principal plus int. \$25 still due)

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<sup>225</sup> Dobie recounted borrowing a dime from a gentleman to pay for his train fare from Lake George, N.Y. to the Albany area to catch a steamer down the Hudson back to New York City. In his “Along Lake George” chapter of *Some Part of Myself* Dobie recalled having to borrow a dime from a “stranger.” G.D. Lerner was that stranger. (Dobie. *Some Part of Myself*, 210.) Dobie must have believed he destroyed the whole diary. Instead of just the sentimental parts, since in a couple of instances in his own book, and mentioned in Tinkle’s, he cannot remember names. If this diary were still in his possession, he would have been able to refer to it for the names. (Ibid, 185.)

<sup>226</sup> R.F.D. referred to “rural farm delivery” a U.S. post office abbreviation.

<sup>227</sup> E.R. Matteson, Clyde Catlin, and Mort Allen were both gentlemen that Dobie encountered in Ticonderoga, N.Y., just north of Lake George. On a two-day trip that lasted two weeks, in the fall of 1913, Dobie’s base camp was an inn owned by Mort Allen. From Allen’s inn he would take hikes and see the countryside. On one of these hikes he encountered E. R. Matteson on his farm and decided to stay where he got to know Matteson and met his stepson Clyde who took him hiking and rowed him around the local lakes. (Ibid, 200-204.)

<sup>228</sup> R.J. Dobie was J. Frank Dobie’s father. When J. Frank Dobie left for Columbia University, he took all his savings. After J. Frank spent that, he wrote home asking his father to sell some of the cattle he (Frank) owned. J. Frank Dobie surmised that his father added some money to help him meet his needs. These entries were J.F.D.’s record of what he felt this father had sent him. (Ibid, 184.)



Dowden's Shelly<sup>229</sup>

Morley's Gladstone<sup>230</sup>

All of Cook's Novels and lives<sup>231</sup>

Abbot's, Watson's Napoleon<sup>232</sup>

Life of Tennyson by his son<sup>233</sup>

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<sup>229</sup> Edward Dowden, *Life of Shelley*. 2 vols. 1886. Revised and condensed. 1896. *The Quarterly Review*, April 1887; *The Athenaeum*, 14 May 1887. "Last Words on Shelley: In Transcripts and Studies," 1888. Dowden was called an "academic" critic and was known for his definitive work: *Shakespeare His Mind and Art*. Percy Shelley (1792-1822) was one of England's most famous romantic poets. (Ward, *The Cambridge History*, s.v. "Percy Shelley.")

<sup>230</sup> John Morley (1838-1923) wrote *The Life of William Ewart Gladstone*. New York: Greenwood Press, 1968, c1903. Gladstone, "whose title to be regarded as the foremost political orator of his century few will be disposed to dispute, was, also, in this country, [England] at all events, the most effective of political pamphleteers." Gladstone was one of England's most famous members of Parliament in Queen Victoria's time. He was famous for many things including the bill for Irish Home Rule in the late 1800's that passed the lower chamber but was defeated by the House of Lords. He lost his seat over this "outrage" but was re-elected to Parliament finally resigning in 1894. Archives Hub "William Gladstone," *Papers of the National Liberal Club*, University of Bristol Special Collections, 1998, <<http://www.archiveshub.ac.uk/news/10000.html>>1 (25 April 2003).

<sup>231</sup> During the reign (1760-1811) of King George III (1760-1820) several voyages of exploration were sent to the Pacific to search for a "northwest passage" and were described in "readable and interesting narratives by their commanders, John Byron (1764-6), Wallis and Carteret (1766-8), James Cook (1768-71, 1772-5, 1776-9), and George Vancouver (1791-5). To the general reader, there is some sameness about the maritime part of these narratives, wherein hardships, dangers and sufferings, the chances of the sea and losses by disease are quietly treated as matters of course, so that the story of a voyage is, in great part, almost like a domestic diary. These narratives become more like travel-books when land is touched. The pre-eminent interest of Cook's first voyage, the greatest among English voyages of discovery, gives distinction to his narrative; and it seems almost impertinent to criticise as literature the book in which a great man plainly and modestly sets forth a great achievement." Glyn Williams, *Captain Cook: Explorer, Navigator and Maritime Pioneer*, BBC Homepage History, 2002, <[http://www.bbc.co.uk/history/discovery/exploration/captaincook\\_01.shtml](http://www.bbc.co.uk/history/discovery/exploration/captaincook_01.shtml)>1 (25 April 2003).

<sup>232</sup> John Stevens Cabot Abbott of Maine (1805-1825) wrote *The History of Napoleon Bonaparte*. Thomas E. Watson of Georgia (1856-1922) wrote two volumes on France (1899) and a biography of Napoleon (1903). (*Wikipedia Free Online Encyclopedia*, s.v. "John Stevens Cabot.")

"Thomas E. Watson," *Lexis Nexis Academic and Library Solutions*. Historical Collection at University of North Carolina, Chapel Hill. n.d. <<http://www.lexisnexis.com/academic/2upa/Aph/WatsonPapers.asp> > (18 June 2003).

Lockharts Life of Scott [P.B.]<sup>234</sup>

Little Hungry 257 E. Houston  
Frances Tavern 101 Broad St. (Cor. Pearl St.)  
[P.B.]

[Inside of back cover]  
Manon S. Opera Good.

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<sup>233</sup> Lord Hallam Tennyson, *Alfred, Lord Tennyson: a memoir*. 2 vols. 1897. Alfred Tennyson (1809-1892) was an English poet, poet laureate in 1850 and represented the Victorian age. He was influenced by the English Romantic poets. The American poets of the nineteenth century considered Tennyson to be sentimental, insipid and of shallow intellect. (Cohen, Benet's, 966.)

<sup>234</sup> Lockhart, J. G. *Memoirs of the Life of Sir Walter Scott, Baronet*. 2 vols. Sir Walter Scott (1771-1832) was a Scottish novelist and poet of the Romantic period. His figures were eccentric Scottish peasants; his romantic lovers were aristocrats. He was the master of the historical novel and was immensely popular in his days. He wrote *Ivanhoe* and *Rob Roy*. (Cohen, Benet's, 877.)

APPENDIX A:  
PHOTOCOPIES OF SELECT ENTRIES FROM  
J. FRANK DOBIE'S COLUMBIA DIARY

with mediocre statues and the  
new State House - a house of art,  
a credit to politics.

Sat. night - June 21, 13.

Came out to Cambridge Room with  
Milton Hill, eccentric half-genius.  
Saw some old churches and the  
beautiful Boston Library today -  
In evening we walked by Southfellow's  
house and the Mt. Auburn Cemetery.  
I wish I had come to Harvard  
instead of Columbia - it is quiet  
and peaceful.

Sunday night, June 22, 1913.

Went to the new Old South (Congregational)  
Church and then Milton & I went to  
Wellesley - a dressy affair women,  
Roman gardens, Venetian Lake,

6/23/13

and woods. I wish Mattie  
 & go there -

Monday night, June 23, 1913.

One of the best days of my life.  
 I went to Concord, where there is peace,  
 and the most secure nature in the  
 world. I saw the towns of New  
 England's greatest - Emerson, Thoreau,  
 Alcott & Hawthorne, and I roamed  
 through Walden woods and by Walden  
 Pond, where there is a cairn marking  
 the site of Thoreau's hut. I wish  
 I had a hut there now.  
 Emerson's house is white and roomy,  
~~the~~ Hawthorne's retired and beyond it  
 is a lone hill where H. used to camp,  
 the Alcott home is brown and cozy.  
 I stayed until nearly dark and picked  
 an armful of flowers by Walden  
 Pond

6/23/13 p.2

After coming home Milton and I walked in the dusk by a girl murmuring her lover. I said that the murmur of a girl in the silence of evening and the awaking of a girl - as in Cabanel's Birth of Venus - were the most beautiful & poetic of human things.

Tuesday, June 24<sup>th</sup>, 1913.

Today I went to the Art Museum - Cyrus E. Dallin's statue of "The Appeal of the Great Spirit" in bronze, at the entrance is better than anything within. The horse is the most natural I have ever seen as is the attitude of the rider. But the spirit, the pathos, the appeal - is what is sublime.

Funnel Hall now Bunker Hill

6/27/13

Old Gushman who cursed with  
quills, gave me a history of all  
the books quoted & showed me  
the epitaphs, and twice repeated  
to me a cure for my warts —  
vinegar rubbed on. I saw that I  
could use the vinegar on the table  
three times a day, which he took  
seriously and reprimanded me.

Thursday night, June 26, 1913.  
A miserable day. Read Sandwich the  
factor in Library. Cold & rainy. At  
night, Milton & I discussed Philosophy.

Friday night, June 27, 1913.  
This morning I came by train  
from Hartford, over the Hooker, along  
the little lakes, through the hills  
& beautiful Northern Mass. He?

wanted to get off and stay. Passed through grimy Worcester & Springfield. Saw tobacco growing on Connecticut River near Springfield.

Hartford not interesting, very hot. Capitol is beautifully situated. At five o'clock ~~we~~ took steamer for New York. Scenery along river ~~was~~ is grand. About ten fog came up so that boat had to anchor for hours.

5. 1917

Saturday

~~Friday~~ night, July 12, 1913.

Last week I invested, sick in body and heart. My story, "Voice Within a Book," was refused by McClure's with very favorable criticism, then by Scribner's.

Last Thursday night Nolley came to my room, Jones came in, and we talked till eleven. Nolley has the best grip on life of anybody I know. He is sure of himself of his work and he is clean and full of interest. I love him.

I think I have learned a little French this week, but it has been a long long week.

Tonight I read good old Dr. Johnson in his last year, but one, writing: "I am now broken with disease, without the alleviation of familiar friendship or domestic

DOBIE  
Collection Name. COLUMBIA Diary

Box: 206 Folder #1  
Special Collections - Alkek Library  
Southwest Texas State University  
User of this work is responsible for

7/12/13

7/12/3

1 = cont.

1 ORIE  
Collection Name Colville IBox 226 Folder #1

Special Collections - Alkek Library

Southwest Texas State University

User of this work is responsible for  
determining lawful use

sooty. I have no middle state  
between clamour and silence, between  
general conversation and self-  
denial, solitude."

Could anything express  
my feeling better. I see through  
my mind the moon hanging in  
silence beyond the river. Would to  
God I were ~~any~~ somewhere  
where it would ~~let~~ fall  
into my heart its sweetness, on  
my face its light.

9/30/13

Tuesday, Sept 30, 1913.

Last night I went to see Moslone and Southern in "The Taming of A Shrew". I had seen it played twice before and found it not so exhilarating as I had anticipated. First I saw it in Alpine by a little company in which performance was introduced a most excellent piece of business, not seen by me since. After Petruccio has overturned the tables and seen Katharine up stairs the curtain goes down on ~~his~~ him eating like a hungry hound. Moslone and Southern for this have a scene in which Petruccio sits by the fire gloating over his success in taming, where Katharine steals down stairs, looking for something to eat. Petruccio feigns to snore and with as much as in well drives poor Katharine up the stairs in barefooted freight.

I thought Southern did not put the fire into it that Coburn did. (I saw Coburn with his players in it last summer). Southern seemed to interpret Petruchio as feigning a deal of his bravo, while Coburn made him a tossing delight from the flick crack of his whip to the last. Southern can never get the riding whip like Coburn. Also and Coburn's recital of the passage ~~conforms~~ belittling a woman's tongue beside angry seas, storms, lions' roars etc. was matchless.

But Miss Marlowe as Katherine came much gracefully into a tranced state - too gracefully perhaps for a shrew, yet necessarily so. For the play is a force in which he always understood. Gemini - Petruchio's man - has infinite possibilities

The same actor played Geranio old  
 partner to Bianca & as played Dogberry's  
 ridiculous satellite.

Collection Name: DOBIE  
 COLUMBIA DIARY

Box: 226 Folder: 1

Special Collections - Alkek Library

Southwest Texas State University

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 determining lawful use.

Oct 2, 1913

Tonight I finished DePauw's "Journal of the  
 Plague Year". Made a find of realism.  
 Suppose a man had lost <sup>in the plague</sup> all he loved  
 was afraid to commit suicide, but could  
 not catch the plague. Recount his adventures  
 sequential, in that awful city, in his awful  
 state of mind.

Another man with the plague, seeks to  
 infect his fleeing neighbors. Psychological  
 story.

What virtue in so many thousands  
 living?

10/4/13.

Saturday night Oct. 4, 1913.

Tonight with Mary and Woods I went to see Forbes-Robertson in his American farewell representation of "Hamlet". All in all it was the greatest dramatic performance of the greatest part I have ever seen. It was given in the new Shubert Theatre and the audience was mostly refined.

The scene opened in its own atmosphere, and the ghost was a real ghost. There was no attempt to give the crowing of the cock, and when Horatio says: "The morn in russet mantle clad, Walks o'er the dew of yon high eastward hill," there is no vulgar attempt to represent the dawn. There is a sober sense of the artistic in all the scenery.

I thought Sir Robertson greatest in scene with his mother, where she of her enters and where Hamlet bids his mother "good night". What sublime anguish, what soul torture, what

heart breaking resolve, what awful occasion, —  
 what infinite pathos in that goodnight.

Also the "to be or not-to be" soliloquy <sup>scene</sup> was <sup>very</sup> great. Hamlet came into the room wrapped in maddening speculations. For a full minute he spoke not a word. Then began with the most musical voice I have ever heard it seemed. Just before Robertson says "Where's your father" he starts to the rear of the stage and somehow is assured of <sup>the presence</sup> of the expected spies. Her answer — "Ah home my lord" crushed him most feelingly. No longer could he hope against hope — "farewell!"

<sup>the opening of</sup>  
 In Scene IV, Act I, the long speech of Hamlet —  
 "But to my mind — — —  
 To his own scandal" — was omitted and I thought it a grave mistake, for it did not give time for ~~the~~ the actor to become absorbed, to work up to the awful coming of the ghost.

11/5/3

I did not much like Gertrude  
 Elliott's representation of Ophelia. He could  
 not loose her self into the wifely-pathos  
 which the helpless innocence demands.

The first grave-digger, made famous by  
 Jefferson, was played well by H. Stool  
 Ford, but not so well - & was told by Dr.  
 Miles - as by Geo. P. Wilson, who is with  
 Southern & Marlowe.

The death of Hamlet moved me so  
 that I would have liked to pass over in  
 silence alone. What barbarity to resurrect  
 the dead to bow to noisy plaudits which  
 far like angry bells on the close of beauty  
 and pathos.

Collection Name: DOBIE  
 COLUMBIA DIARY

WARM WELCOME FOR  
 FORBES ROBERTSON

Special Collections - Alkek Library  
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Wednesday night, October 15, 1913.

Tonight Mary and I went to hear Twelfth Night. Southern played Malvolio, Marlowe Viola, George W. Wilson Sir Toby Belch, and J. Sayce Crawley Agnescheek. What a Sir Toby old Wilson, the Dogberry, the Fish Groat Sifter, the Corin, the Petrusio's man, the Sauselot Gobbo, was. He kept me with open mouth and shaking sides all the while. Southern made Malvolio a little sympathy-arousing in the mod scene. He made him pompous, lonely, foolish and wronged. Miss Marlowe was such a youth as no Olivia could withstand. I think her voice tonight was more musical than I have ever heard it - than I have ever heard anywhere, save in Edith Wayne Mathewson perhaps.

Who would have thought before seeing the Malvolio, officious, deliberate, serious, the ruler of the world and of himself on his

Tuesday, one o'clock at night, Oct 21/12.

Have returned from seeing Southern act Hamlet. He is not so subtle as Forbes Robertson, but is more "nickled" (so he pronounced it) over with the pale cast of thought. He had no tablets to write in. His best acting was in end of Act III after the play, but the scenes with the queen, with the grave digger were excellent. He made Hamlet more mad than did Robertson & showed little humor. The ghost was at first apparently an electrical contrivance, then a real object, — an unnecessary mixture & change. The real object should have been used straight through.

Polonius played a small part to night. His speeches were all curtailed.

Marlowe's ~~part~~ Ophelia was more mad than Gertrude Elliott's but some-

10/21/13 p. 2

how it was hard to attribute childish helplessness - such as Ophelia - with the rather robust beauty of Marlowe. Better suits than the parts of Fody Macbeth, of Beatrice and Viola.

Bob Jones was with me & at twelve we stopped in to get a cup of cocoa. The wind was bitter and Bob remarked on the painted tragedies passing us on the streets - the ~~to~~ women who will never more be loved or peaceful. It must be something abnormal that makes us so haunt the houses playing tragedies. I would rather see a great actor in great tragedy than to see or experience anything else earthly. It is two o'clock & still I have no sleepiness.

Later

A friend told me that one night when he was seeing Marlowe play Ophelia a woman next

10/21/13 p. 3

hysterical as Ophelia first entered, and  
 Southern uses the miniature device,  
 tearing the King's picture from his  
 mother's neck and later dashes it to the  
 floor.

Tuesday night - October 21/1913.

Tonight I saw Forbes Robertson in  
 Shaw's little comedy of Caesar & Cleopatra.  
 Gertrude Elliott played Cleopatra. The  
 play acts a thousand times better than  
 it reads. Britton is especially  
 comical & laughable. He is dressed  
 in "blue" - for "respectability".

Collection Name: DOBIE COLUMBIA DIARY

Box: 226 Folder: #1  
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 Southwest Texas State University

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 determining lawful use.

I read Sir John Harrington's  
 "Elegiacs" and thought some of them  
 very witty. The N. Y. Subway is a great  
 concern of one's aesthetic tastes - inasmuch  
 one finds having to look at the city.

Saturday night - Jan. 17/14.

This morning heard P. M. lecture two  
 hours on Greek drama by quoting F. P. A.  
 on modern Red [Red-lyrics] White [White  
 slaves] and Blue [Blue Jaws] drama.

Went with Corp Jones to Lyceum  
 over Century Opera House to see the  
 Columbia Dramatic Club in three  
 one act plays - "Embers" by Geo. Middleton,  
 "Hearts Enduring" by John Erskine,  
 and "Noblesse Oblige" by Mme C. de Milla.  
 Erskine was best and had a very  
 beautiful speech in it. On the way

1/15/14 = 1/17/14

Collection Name COLUMBIA L.A.

Box 226 Folder #1

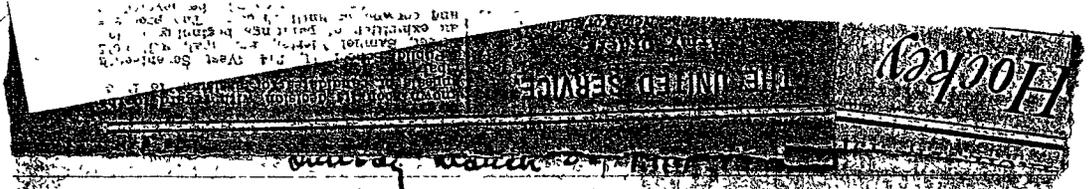
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Jan 14, 1914.

Tonight, though I had much to do, I went to see Forbes Robertson play Hamlet again. It made me sad to think I should never see him again and that so few actors love the high and beautiful as does he - Indeed who does love the high and beautiful now? He played the scene with Ophelia more exquisitely than I ever imagined.



Today I finished reading Estelina which gave me a better idea of 18th century society than anything I have ever read, not excepting Bonnie. Tonight some gentlemen and I dined at the Campus and Corp James grew as stupid as an owl for drinking one glass of ministry ale.

Monday, March 23, 1814

Tonight I am just from seeing Margaret Anglin in Twelfth Night, with Mrs. Schlawson, whom I find with very interesting comparisons, and I do not like her summer hat and clothes.

Margaret Anglin acted Viola in disguise more satisfactorily than she did Rosalind, for Viola's is a quick part and this intelligent actress seems not to have been born under a star that shines in rears Mrs. Schlawson.

14  
14

have been born - when she plays these Beatrice parts. Fuller Melish played Malvolio in the Southern manner, but in the cage scene he was not so awful or pathetic as Southern. One fool in the gallery guffawed at it. But when he came to cast his indignity of office at the feet of Lady Olivia he was the incarnation of insulted pride and misunderstood dignity. The company is the most flexible one I have seen in a long while. For instance, Blinn who played Parturcio well merely acted Antonio the sea captain tonight.

I never realized before how poetic the second scene - where music plays before <sup>Duke</sup> ~~Court~~ Orsino is. And de Cordoba played it ~~lovely~~ majestically and passionately with the exquisite taste of a high bred prince in love.

DOBIS  
Collection Name COLUMBIAN

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## **APPENDIX B:**

### **Collection at Southwest Texas State University**

Website: <<http://www.library.swt.edu/swwc/archives/writers/dobie.html#papers>>

Processed by Gywnedd Cannan

It is divided into three series:

- 1) Works
- 2) Personal
- 3) Bertha McKee Dobie and Edgar Kincaid Papers

The series contain drafts of Dobie's posthumous books, research material, drafts of newspaper columns, magazine articles, lectures, transcriptions of radio broadcasts, correspondence, photographs of family and friends, property deeds, income tax records, personal items (pipes, clothes, a favorite chair), wills, and clippings about Dobie as well as articles, clippings and photographs that had belonged to Bertha McKee Dobie and/or Edgar Kincaid.

#### **Series Description**

##### **Series 1: Works, 1914-1982**

##### **Books, 1930-1982**

This subseries contains drafts, galleys, research notes and clippings, photographs, correspondence, captions, typescripts and a record album of Dobie's books. Also included are files on posthumous books compiled by Dobie's wife Bertha.

##### **Box 213**

The Mustangs illustrative material, 1952  
Tales of Old Time Texas ms. drafts, 1955  
Storytellers I Have Known drafts, galleys, 1960  
Cow People captions, introduction, etc., 1964  
Rattlesnakes research material, 1931-1965

##### **Box 214**

Rattlesnakes research material, 1931-1965  
Some Part of Myself captions, 1967

Out of the Original Rock typescript, 1972

**Box 215**

Out of the Original Rock typescripts, 1972

Out of the Original Rock galley, review

Prefaces typescript, 1975

**Box 216**

Prefaces typescript, galley, 1975

Annotations typescript [1982, unpublished]

**Research Material**

1915-1960

The research files include correspondence, bibliographical notes, articles, clippings, pictures, and quotes on the Southwestern themes Dobie explored. Subjects covered are animals, Southwestern customs, Texas heroes, Southwestern characters, hunting, tall tales, cooking and treasure hunting. Files of old maps and guidebooks document research trips made to Mexico including the 1933 trip to Saltillo with Henry Nash Smith.

**Box 216**

Mexican trips

**Box 217**

Mexican Trips, Saltillo Diary 1933

Mexican Trips, Maxwell Diary 1957

Treasure, 1923-1937

Mines, 1955

Bears, 1937-1956

**Box 218**

Bears, 1950-1960

Bear Moore, 1957

Bears, Nat Straw

Bears, 1935-1959

Panthers

**Box 219**

Panthers, 1955-1960

**Box 237**

Panthers

**Box 219**

Dogs, Paisano, 1931-1962  
 Stephen F. Austin notes, c. 1915  
 James Bowie, 1955-1960  
 Alamo, 1936-1959  
 Cattle Trade, 1926-1956

**Box 220**

Cattle Trade, 1926-1956  
 Cow dogs, 1932-1951  
 Cowmen, Ranching  
 Cowtowns, 1926-1942

**Box 220**

Southwestern characters, 1931-1964  
 Roy Bean, 1923-1947  
 Pancho Villa, 1932-1961

**Box 221**

Research scrapbook  
 Lack of Gusto notes  
 Research on various topics

**Texas Folklore Society, 1923-1940**

Fellow University of Texas English professor Stith Thompson invited Dobie to join the Texas Folklore Society in 1915. Dobie claimed he had never heard of the word folklore before. "If Stith Thompson hadn't said folklore to me . . . I don't know where in the devil I'd be today. (Tinkle 37) Dobie succeeded Thompson in 1922 as secretary-editor of the society's publications. He revitalized the society after it had become moribund during World War I, and he pushed it in a direction independent of the American Folklore Society. Dobie resigned as editor in 1943, when he left Texas to teach a year in Cambridge, England, but he continued as a participant in the society and his influence remains strong to this date.

**Box 222**

Clippings scrapbook, 1923-1914  
 Programs, 1923, 1932, 1940

**Newspaper Columns, 1914-1964**

Dobie first worked for a newspaper, the San Antonio Express, the summer after graduation from Southwestern in 1910. In 1914, he reported for the Galveston Tribune to earn extra money during a summer break from teaching at the University of Texas. In September 1939, Dobie began a syndicated newspaper column which he continued writing until the year of his death. His columns touched on a wide range of areas from

current events and postwar Europe to folk tales and Texas characters. This subseries contains drafts of these columns. It also contains his file on the Alamo memorial sculpture controversy which includes articles, interviews and correspondence. In 1937, the sculptor Pompeo Coppini was commissioned to create a monument to the fighters at the Alamo. Dobie vehemently took issue with the choice and expressed his views publicly by radio and newspaper.

**Box 222**

Clipbook, early articles, 1914

Coppini Alamo Monument, letters and articles, 1937-1940  
1940-1963

**Box 223** 1964

**Magazine Articles, 1919-1972**

This subseries includes the typescript of Dobie's first nationally published article for *The Country Gentleman*. The subsequent magazine articles cover various topics of interest to Dobie—cowboy life, Mexico, herbs, animals, reading, literature, etc. **Box 223**

undated, 1919-1920

1924-1929

*The Cattleman*, 1926; *Frontier Stories*, 1928

1931-1932, 1937

1938, 1943-1950

1955

1956-1964, 1972

**Lectures, Speeches, 1927-1964**

Dobie became a popular lecturer as his books and articles on Southwestern ways gained national attention. This subseries includes notes on his speaking itinerary and covers his lectures on folklore, the Southwest and his experience as a Texan in England.

**Box 223**

Lectures, 1927-1953

Notes for speeches, 1948-1949

**Box 224**

Notes for speeches on *Literature of the Range* 1947-1957

Notes on writing, 1951-1955

Speeches and notes on Southwest, 1916-1934

Speeches on various topics, 1925-1952

Quotes, commemorations, 1961-1964

**Radio and Television, 1932-1957**

Dobie began broadcasting from the radio in 1932 with five minute talks on the program "Longhorn Luke and His Cowboys." His radio programs and later television appearances covered the same subjects as his books and articles but the audio/visual aspects of the technologies allowed him to enhance the tales with live narration. The files contain a letter from his original radio sponsor, fan letters, and scripts.

**Box 224**

Radio Programs, 1932-1946

Wide Wide World, Texas USA, 1957

**Series 2: Personal, 1800s-1991**

Family, 1800s-1908, .5 linear feet, Accession No. 87-013; 89-097 This subseries contains a family photo album of mostly 19th century photographs of the Dobie and Byler families. Also included are the family bible from which Dobie's father read nightly and two of Dobie's own bibles given to him as gifts: one in 1905 from W. H. Butler and the other from his family in 1908.

**Box 225**

Family and personal bibles; Family photo album

**Graduate Education, 1913-1914**

These files contain class notes, the Masters thesis, theater programs and newspaper clippings from Dobie's Columbia University days. Despite Dobie's statement in *Some Part of Myself* that he destroyed a "kind of diary" he kept at the time because he "was so disgusted with the sentimentality in it" (185), there is a diary herein which for the most part describes his reactions to the New York theater.

**Box 226**

Columbia diary, clippings, 1913-1914

Term paper for English 244, Mar 15, 1913

Notes on English Prose in the 18th century, 1913

Sense and Description essay

Masters thesis, 1914

**World War I Service, 1914-1921**

In this subseries are found Dobie's army uniform, his shipping trunk, and military documents. Dobie enlisted in the Army May 17, 1917 but was not shipped to Europe until October of 1918 shortly before the armistice of November 11. He never saw action but was able to use the opportunity to see something of Europe.

**Box 226**

World War I army papers and personal effects, 1917-1918

Contents from Dobie's wallet, 1914-1921

**Teaching, 1916-1952**

This subseries contains gradebooks, teaching notes, lectures and diaries. It includes the notes from the lectures Dobie gave at Cambridge University in 1943.

**Box 226**

Grade books, 1916-1930

**Box 227**

Grade books, 1930-1932

Teaching notes

Homer Rice Rainey U. Texas inauguration, 1936, 1939

Cambridge lectures, 1943

Address Book-England, postcards of France

**Household Records and Personal Effects**

This subseries contains property deeds, income tax records, invoices, mementos, personal items, addresses, wills, and notes. There is information on Dobie's homes, lifestyle and interests. The file named Workfiles and mementos contains miscellaneous envelopes, empty files, clippings and articles including Walter Prescott Webb's "The Search for William E. Hinds."

**Box 227**

Pocket diaries, 1949-1952

Property deeds, 1948-1952

House and ranch notes, mementos, 1951-1964

**Box 228**

Income Tax records, 1942-1959

Invoices, 1960-1964

**Box 229**

Workfiles and mementos, Webb

Personal effects

Stationery

Phone list and inventory

Appraisal of Dobie's Western American Art

Wills, 1937-1962

Articles, speeches about Dobie

**Correspondence, 1914-1966**

The majority of these letters are from Dobie to Bertha detailing his experiences in the army. Other letters to Bertha were written during various separations and discuss family,

personal matters and Dobie's writings. They also mention Dobie's work with the Texas Folklore Society and his various research interests.

The other major correspondence in this subseries is the letters of Roy Bedichek. Bedichek was director of the University of Texas Interscholastic League by profession but a student of nature by predilection. Bedichek often met with Dobie and historian Walter Prescott Webb for barbecue or at Barton Springs swimming pool in Austin to argue and philosophize. Prodded by Dobie and Webb, Bedichek became a writer of lyrical books on nature at the advanced age of 70. His letters discuss animal stories, politics (especially Texas politics), and mutual friends—University of Texas president Homer Rainey, Folksong collector John Lomax, political commentator John Henry Faulk, Western historian Henry Nash Smith, Walter Prescott Webb and Texas Folklore Society editors Mody Boatright and Wilson Hudson. Also included here are some letters from Isabel Gaddis a friend who collaborated with Dobie on *I'll Tell You A Tal*, published in 1960.

#### **Box 229**

S. D. Harmon, 1914 and Genaro del Bosque, 1916  
Letters to Bertha from Army, 1917-191

#### **Box 230**

To Bertha, from army, 1918  
To Bertha, 1920-1921  
To Bertha, 1927-1931  
From Roy Bedichek, 1924-196

#### **Box 231**

Bedichek, reviews and scraps  
Isabel Gaddis, 1959  
Various correspondents, 1922-1966  
Christmas pamphlets, 1947-1958

#### **Dobie's Death, 1964-1965**

Dobie died on September 18, 1964. The many telegrams and condolence cards sent to his widow are found here along with funeral arrangements, the memorial record book and newspaper clippings about Dobie's accomplishments.

#### **Box 231**

Telegrams, 1964  
Funeral, Sep 20, 1964  
Memorial Record Book  
Condolences

#### **Box 232**

**Condolences**

Articles, clippings in memoriam

**Box 233**

Articles, clippings in memoriam

**Writings about Dobie, 1964-1991**

This is a collection of clippings, articles and papers on J. Frank Dobie gathered by his wife Bertha and his nephew, Edgar Kincaid. A few of the clippings concern Roy Bedichek or Edgar Kincaid. There also is a file on the Paisano Fellowship, the grant set up as a memorial to Dobie. His beloved ranch west of Austin was deeded to the University of Texas which, along with the Texas Institute of Letters, manages a fellowship for selected Texas writers and artists. The award enables the writer or artist to spend six months on the ranch with a stipend in order to work on projects free from distraction. The first fellowship was granted in 1967 to Billy Porterfield.

**Box 233**

Clippings re Dobie, 1964-1975

Paisano, 1966-1967

Clippings, articles, studies re Dobie, 1967-1991

**Photographs, 1890s-1970s**

This subseries contains photographs of Dobie, his wife Bertha and their family and friends. There are publicity photos, photos taken on Dobie's research trips, and pictures clipped for research. Included are photos of Dobie and Bertha on their ranch or entertaining friends.

**Box 234**

Dobie's parents, Richard Jonathan and Ella Byler Dobie

Dobie and Bertha Mckee, 1906-1920s

Travels to Mexico etc, 1920s to 1950s

Research, 1920s to 1960s

**Box 235**

Dobie, Bertha and friends, 1930s-1960s

Paisano

Bertha 1960s-1970s

**Series 3:**

Bertha McKee Dobie and Edgar Kincaid Papers, 1926-1979

This series contains family letters to Bertha. The bulk of the correspondence is from her mother and mentions Dobie, his work, and his trips to Mexico. The letters also discuss Bertha's family, health and gardening. Included too are Bertha's gardening columns, and

various sundry clippings, pamphlets and articles that she collected about Dobie and other matters of interest to her. Edgar Kincaid's family records and photographs of Kincaid at a booksigning for *The Bird Life of Texas* are also present.

**Box 235**

Family letters, 1926-1928

**Box 236**

Family letters, 1929-1931

Letters, 1950s-1970s

Bertha Dobie's Gardening Columns, 1933-1972

"Yardman by the Day"

Bertha Dobie's Information file, 1937-1975

**Box 237**

Pamphlets, Art, etc.

Webb Memorial, LBJ Library, 1970s

Clippings, 1967-1979

Southwestern Reviews, 1942, 1965, 1967

Edgar Kincaid family records

Photographs of Edgar Kincaid Booksigning

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