DEDICATED TO SOUTHWESTER

By Roy Waymon Ditto, Dallas

Out of the south by west I come,
An infant giant ... born full-grown;
The speed of the hurricane in my feet,
My measure of strength, as yet unknown.

Like gentle rain to the dry parched earth,
Awaiting seed from the sower's hand;
I come to encourage Poetry and Arts,
That a bounteous yield may fill the land.

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TO THE WRITER OF THE ONE-ACT PLAY

By John William Rogers

When Gertrude Stein was here last spring losing her heart to Texas, she lectured on pictures. Anyone who heard her must have been struck—whatever the final impression—with how completely she talked of pictures in terms of her own experience. And after all, that is only way to talk of anything and have what you say matter. It may not matter then, but the one chance you have of saying something worth listening to lies in digging into your own experience. I have been asked to say something about one-act plays, and I shall make this a personal record of short plays that have made a profound impression on me and some of the things I have learned from pondering them.

The first one-act play to stir me deeply was Lady Gregory’s “Rising of the Moon,” produced when I was a sophomore in Dartmouth College—and incidentally produced by Walter Wagner who has recently created a good deal of a stir with his movies “The President Vanishes” and “Private Worlds.” Even in school Wagner had a flair for the theatre. How that play came to be given is a story in itself, and he brought it to life in a way to make it remain one of the supremely good one-act plays in my experience.

From college days comes back also Mastertinck’s “The Intruder” in which I acted, but which seems pretty pale in retrospect and certainly not in key with the times today. Two pieces from Maurice Barry’s “Disinfective Dramas,” “Katherine Parry,” a dialogue between Henry the Eighth and his last wife, and a drab piece called “James and John” touched my imagination; but my interest in the one-act play was chiefly stimulated by living in New York and seeing the bills of the Washington Square Players at the Comedy Theatre.

This group probably did more to arouse interest in the one-act play all over the country than any other which has ever existed, for it was the organization that later turned into the Theatre Guild. And in these early days, though its productions were simple and crude compared to the sumptuousness of the later Guild, there was about them a zest and a sensitive intelligence for which they later won world-wide fame.

The finest play I saw that they offered was Susan Glaspell’s “Trifles”—which still stands in my judgment as one of the really great one-act plays to have been written anywhere. Another is Synge’s “Riders to the Sea.” In these plays the authors happened to hit upon a single tremendously moving dramatic idea which could be completely articulated in half an hour. They have made each speech, each stage direction count—so that not one of them could be eliminated without loss. They are like some of the great etchings by Rembrandt in which a few lines manage to create something tremendous.

This is the one-act play as a supreme work of art; but it does not happen often, because ideas which are at once simple and compelling enough to stand powerfully alone in a dozen pages, and people who are able to reveal their full possibilities, are few and do not often meet.

Besides the few great short plays that belong to the world, there is a vast and increasing library of brief plays which tell but a small anecdote or actually are but a fragment of some larger idea. Perhaps one reason we have not more supremely fine one-act plays is that there is little chance for them to get as favorable a hearing and being returns to their authors, compared to the possibilities of full-length plays, and the ablest writers naturally turn their attention to long plays where they can expect richer rewards.

In most playwriting courses—since Professor Baker’s great success, students begin on one-act plays because, in a small way, there they have to deal with the same problems of dramatic suspense, dialogue, and plotting that come in writing a long play.

You may well ask, but why is there not the place for the one-act play that there is for the full-length play today? My own opinion is that there are two reasons. First, every time an audience sees a play, the first few minutes are spent in an effort to meet a new set of characters and become acquainted with a fresh situation. After that, it sits back to draw dividends, as it were, on its first efforts. It proves more fun to do this only once during an evening and to continue drawing dividends from a single effort, than to have to be introduced all over again to three or four different sets of people. Also, within the limits of less than an hour, and a single scene—which constitute most one-act plays—the author does not have the freedom of expression and the opportunity for revelation that come with a larger field.

If the formal theatre today has little place for the one-act play, it is by no means obsolete; for
all over the United States each year non-professionals present thousands of one-act plays in tens of thousands of performances, and a popular one-act play like "The Valiant" or "Trifles" can bring its author substantial royalties over a period of years.

If one is writing plays or wants to write them, it is an exceedingly helpful thing to try one or two one-act plays, though I should warn a writer seriously interested against working too long in this limited medium. Frequently, I have been asked how does one go about learning to write plays—long or short. There is no mystery to it—no more mystery than learning how to make a dress or to become an automobile mechanic. Anyone who wants to make a dress had better begin by examining carefully a dress that has already been made, taking it to pieces and seeing exactly how it is put together. Anyone who wants to know about an automobile must do the same thing; and as writing a play consists in making something that is quite as concrete in its particular field as a dress or an automobile, unless one is a natural genius, sooner or later he must take a play several of them or to pieces and see how they have been put together.

Examine the lines to see how they look on the printed page; study the stage directions. Set down in a sentence what the theme is—for every good play is built around a definite theme or idea that can be stated in a single sentence, sometimes in a single word, as in "Trifles" which happens to be the title. Dissect the play and examine it from a hundred different angles. I know of no better way to learn how to write plays than to take great plays you admire and spend days and weeks on them analyzing them in this fashion. Take one play and learn all there is to know about it. One play, digested in this fashion, will give you more knowledge of playwriting than a dozen read two or three times superficially.

In the course of the past few years a good many people have crossed my path who thought they wanted to write plays. Thinking back, it seems to me that hardly one of them was willing to sit down and find out how plays were put together, as anyone who was making a dress or building a house would do as a matter of course before he set himself up as a dress-maker or a carpenter. Yet, no playwright can hope to succeed in this highly technical art unless he does just that simple thing and does it thoroughly.

Folk-Lore And Literature

By J. Frank Dobie

"O, then, I see Queen Mab hath been with you."

And from the untold centuries of long, long ago when, on his way to the queen of fair Elfland, Thomas Rymer of the unsigned ballad—

For forty days and forty nights—
Rode on through red blade to the knee,—

through the spacious times of great Elizabeth when the ghosts of Banquo and of King Hamlet and even of an air-drawn dagger arose to remain a thousand times more real than all the Rabbits that the age of electric machinery has produced—past the decades when another immortal with long gray beard and glittering eye stopped Coleridge to tell how killing an albatross had brought ship and crew a fate more horrible than the curse in a dead man's eye—on by the maddening years while Rossetti sung of a faithless lover done to death by a burning candle in the room of his discarded love—into times while dark Thomas Hardy's natives used the racy metaphor of the soil upon their own heath and through Irish Synge fisher folk by the sea who see the future in a looking glass spoke the most beautiful prose that drama in the English tongue has known since Shakespeare, to be followed by poet laureate John Masefield's white whale "lying coiled in the hot waters of the Gulf, with a gold crown on his head, and a great sleep upon him waiting till the setting of the last sun"—through all these centuries Queen Mab hath been with our literature whether imaginative or realistic.

Of course, I am reading Queen Mab as a concretion of folk-lore in general. Folk-lore includes not only ballads, songs, games, riddles, tales, and other commonly recognized phenomena employed by the folk for purposes of entertainment, but the vast body of traditional inheritance that makes up a folk culture. Horse remedies, superstitions about babies and the weather, signs of the moon, sayings, beliefs connected with hundreds of kinds of flora and fauna, homely metaphors and similes, certain philosophies that have expressed themselves through religions and political parties, designs used inquilts and other objects of hand craft, racial and provincial customs—all and more may be considered as folk-lore.

The scientific method of treating folk-lore bears little relation to literature, except to make available material for writers to draw upon. The
vast and multiple tomes on Indian life that have for decades been sponsored by the Bureau of American Ethnology are, with a few notable exceptions, a dreary waste—the literal as opposed to literature—in which hardly a drop of folk blood incarnadines the Sargasso Sea of desiccated lore. In the introduction to his delightful collection of Irish Fairy and Folk Tales William Butler Yeats has made the distinction clear.

"The various collectors of Irish folklore have," he says, "from our point of view, one great merit, and from the point of view of others, one great fault. They have made their work literature rather than science, and told us of the Irish peasantry rather than of the primitive religion of mankind, or whatever else the folklorists are on the look out. To be considered scientists they should have tabulated all their tales in forms like grocers' bills—item the fairy king, item the queen. Instead of this they have caught the very voice of the people, the very pulse of life."

Those writers who make their characters vehicles upon which to mount folklore are little better than the scientists. With them the folklore is apparently juggled in, whereas in a true ballad or a true and beautiful folk tale such as W. H. Hudson is master of, the folk-lore springs from character and situation as naturally as sunflowers grow along a gully through a field.

Writers who cannot give a character of the soil the downright, homely, racy and often naturally poetic speech that characterizes folk-language have no business trying to make such a character say anything; on the other hand, this kind of speech would be utterly false in the mouth of a spectral Ph. D. from Harvard carrying an umbrella and a brief case; it would be equally false in the mouth of a hotel flunkey or a flivvered politician. "I want to go out with the bowling of cows in my ears," the old cowman said. A little later, "It's getting as dark as the inside of a lobo's mouth... We'll rattle our hocks together on the other side, maybe. Adios." With head uplifted this woman who had managed her farm even better than her husband listened to the politician's agent. Then, a rising brightness in her clear eyes and clear voice, she retorted, "Yes, he'll fly high all right—and light in a cow dale."

No writer is under compulsion to use folklore; indeed, not nearly so many people are under compulsion to write anything as appear to they are. Babble, babble, babble, and those who have to be told what to say and how to say it had as a rule better jerk soda water or specialize in Education spelled with a capital E.

FICTION FOR THE PULPS

By S. Omar Barker

THIS article is to be no defense of the popular, rough-paper fiction magazines known as the "pulps," no sweaty attempt to prove that pulp stories are literature. The plain fact is that the pulps need no defense. They have their function and purpose in this country of much reading. Their purpose is not to provoke thought, not to bestir philosophical reflection, not to grind the souls of their readers between the millstones of realism and unpleasant truth, not, even, to Interpret Life, as deathless literature is supposed to do. They exist for one sole purpose, and their great numbers and thriving circulations are unanswerable proof that they successfully fulfill it.

That purpose is entertainment—reading entertainment minus the accompanying burden of severe mental labor. If you are going to write stories for the pulps, you must remember this fact at all times. Your pulp story may be read by an adventure-denied shipping clerk, a salgirl of the five-and-ten, a wished schoolma'am, a celebrated surgeon, or by the problem-worried President of those United States (Several of our Presidents have been regular readers of adventure types of pulp fiction.) But remember: whoever your reader may be, he will read your story to be entertained, to escape problems or dissatisfaction of current reality; to enjoy a vigorous tale that stirs his emotions for a time without undue burden upon his mind.

If you would write for the pulps, leave your concern for creative art and literary significance in the back pocket of your other pants. Write to entertain. But if, therefore, you approach the job with the condescending notion that because pulp stories must be easy reading, they are also easy writing, to be carelessly dashed off, you will fail as surely as a wheat crop in a drought.

So much for the general principles of pulp-testing. What you want is practical pointers. There is no easy, magic trick for the writing of pulp fiction, but it is a leamable craft. And the first, most important lesson is this: read the type of pulp magazines for which you wish to write. Study them. Pulp stories are not wholly formula plots; but for the most part each magazine has its pattern, and the stories it buys will be cut to that pattern, with variations that give freshness, novelty, etc., and yet do not violate the general lines of the pattern. Frankly, then, read and imitate. I and "imitate," not "copy" or "plagiarize." Your job is to conform to pattern and still
give your story qualities of freshness, newness, originality. You can learn more about writing for the pulps by reading them than from a thousand how-to-do-it articles.

Yet the game does have a few stabile rules. I shall refer only to rules for the action, man- action, adventure-action, western-action type of pulp stories, since that is mostly the kind I write.

First, avoid long, professorish words, long sentences and all highfalutin language. Write simply. Don’t say “Mr. Fallingsworth took except- 
on to the reproachful imputation with an ef- fective display of physical violence that left his accuser prone upon the floor.” Say rather: “At the sneering words Shorty slapped his feet. He took two swift, striding steps around the table. There was a brief smacking sound as his weather-hardened knuckles struck the bigger hombre’s chin. Shorty kicked aside a chair and stepped back, waiting for the man to get up. Then his eyes ranged the room. ‘Anybody else?’ he asked.”

The man-action plot, essentially, is this: you have a hero, or lead character. You get him into trouble, preferably on some one else’s account. By doing things, that show him to be a man of courage, of resourcefulness, of unselfishness, of strength, of skill with many weapons, he gets out of said trouble, to emerge, battered, bloody perhaps, but unbowed, as the virile, fighting champion of right and fair play among men. It is better still if, in so doing, he has made some considerable sacrifice of some sort or other.

In a recent story of mine the hero rides hard, fights dangerously, opposes his friends, risks loss of all his start in life as a rancher—for what? To save a herd of wild mustangs from harassment and slaughter, because he loves horses and believes they have a prior right to the range from which they are being driven. Action, all the way through, but with a strong, manly, unselfish motive.

To write the story it won’t do merely to say “your hero championed a friend, a horse, a cause, a principle, against heavy odds and won—you must picture him doing it. That is your story.”

I hold, therefore, that you must know all about the details of living in the setting you choose for your action story. Hundreds of “synthetic” westerns are written and published, it is true. But the advantage in that field is yours if you actually know the life of the cowboy. So in any other field. It is only then that you can devise convincing and novel incidents and action to carry a plot that, in its fundamentals, is as old as the tales of Homer.

I know of no way to learn to write for the pulps except by writing, no way to sell except by sending the stories to editors, either directly or through an agent.

Approach pulp writing as an honest, honorable craft. Neglect not the elements of courage, manliness, straight-shooting, unspokenness, unselfishness, strength, vigor, virility and generally youth, in your chosen hero. Give him villainy to fight and something to fight for. Hound him hard throughout, but make him win in the end. Like your hero, and make your readers like him.

Write clearly.

It may not be literature (again it may) but it will be a story; and some pulp editor, let us hope, will buy it.

AN ARTIST’S VIEWS ON AUTHORSHIP

By CLAY W. VADER

An interview with the Hon. DOROTHY BRETT concerning the writing of her joint-biography, LAWRENCE AND BRETT.

TAOS Artists’ Colony has attracted interna- tional artists from the far ends of the earth. The Hon. Dorothy Brett and John Young-Hunter came from England to make Taos, New Mexico, their home. Russia has sent Leon Garas- per and Nicholas Teschin; and Austria, Joseph A. Flack.

Dorothy Brett came with the D. H. Lawrence on their first visit to Taos where she has remained ever since, except for one brief trip back to England on business for a fortnight. She lives in her studio home, THE TOWER BEYOND TRAGEDY, overlooking the picturesque Indian Pueblo of Taos.

Asked which appeals to her most, said London or primitive Taos, she answered in her eloquent manner, “I like it better here than in conventional London. Why? For the bigness of it! The openness of the wide open spaces, the naturalness. Here am I free from the old conventions. I can expand and be myself; at home the conventions always bound me. Here I am truly free.”

And she swept her arms out across the great expanse of the Taos plain in view of her studio windows.

Discussing my review of her joint-biography, LAWRENCE AND BRETT, A FRIENDSHIP, she said, I wish I could feel that I was all you say. I’ll admit that I tried to make a complete thing of my book,
which is really a collection of small pictures contained in a big picture—my idea of Lawrence; the man as he lived, through his picturesque appearance, his manner, his clothes; the texture of the man; and his way of Life. But the difficulties were immense. I think the concentrating on the making of a complete picture made the book. Style, in a way, is like technic in painting; it comes from long practice, and from a definite vision; and as in painting the stronger the vision the more the technic adapts itself. I can only explain my book in this way: by the force of vision, the style developed itself through necessity. If we all sat down and wrote or painted or played with enough vision, the various technics would come almost unaided."

"That is a satisfying, consistent definition of authorship, from an artist's point of view," I volunteered.

"Yes. But there are of course rules or by-laws that help, and they should not be neglected," she continued, "and if I were really going to write instead of paint, I would study them."

The freedom that has come to Miss Brett in Taos shows in her distinguished work. Her later canvasses show a mastery over her medium, a greater breadth of vision, a boldness in her landscapes and realistic Indian figures not noticeable in her earlier works.

She had another study of him as the rancher; as the crucified Christ; and for contrast the D. H. Lawrence—a delightful small oil portrait of Lawrence, an analytical study, his red hair flaming, framing a sensitive artistic face.

"This is Lawrence in his John the Baptist pose," she explained. "I so often saw him as John the Baptist that I painted him that way."

She had another study of him as the rancher. Also as the crucified Christ; and for contrast the versatile, playful Pan.

Miss Brett had an art exhibition at the Corcoran Gallery in Washington D. C. this spring which won for her many new deserved laurels.

"So many enthusiastic admirers of D. H. Lawrence, strange, little understood author of such great books as Lady Chatterley’s Lover, The Rainbow, Sons and Lovers and Morning in Mexico, are now striving to understand him that I wish you would frankly tell your motive for writing your revealing book," I suggested.

This was her reply: "To be intimate in Knowing, yet not intimate in relationship is perhaps the truest definition of the friendship told in this book."

Winter-Fettered

By ALINE MICHAELIS

Suppose to Earth you had but newly come
And found the world close-locked in winter’s chains,
A frozen realm, with every creature dumb
Save the starved wolf which, like the wind, complains.
Could you believe, then, (never having seen
Spring’s swelling tides) that one day there would come
A change on shrouded Earth, a garb of green
Tricked out with rose and iris? That the hun
Of life in countless forms would flood the air?
How are we wiser, knowing only this
Dim, wintry life of menace and of care?
How dare we doubt the promises of bliss!
We wander winter-fettered; who can guess
The fuller life we some day shall express?

NATIVE MATERIAL

By EDWARD G. EISENLOHR, Dallas

Until life becomes quieter and more normal,
until disturbed economic conditions are nearer
to solution, we shall certainly continue to find
the prevailing state of mind reflected in much of
the creative work of the day.

It writes history that way.

But the world-old craving of the human heart
for beauty and joy and happiness is still alive,
and art neglects one of its sublimest functions
when it ceases to minister to its needs.

If, as has been said, it is the business of the
artist to create art out of reality and if it is true
that the most real thing to us is our environment
and the life about us, the selection of native
material logically commends itself. The authority
of knowledge is behind any use we may make of it.

This is not a plea for narrow regionalism. The
universal is imbedded in the particular. Now and
then a painter comes along who can turn the
trick.
BOOK BREVITIES

The editor solicits books and book news for this department.

Most recent of the handsomely designed books issued by Writers' Editions (Rydal Press, Santa Fe) is John Gould Fletcher's "XXIc Elegies." Mr. Fletcher, well-known poet, has spent considerable time in New Mexico and has used the state as background for some of his work.

Among the newer regional anthologies is Texan Legacy (Naylor Company), compiled by Lois Boyle, of Wichita Falls. "It is the purpose of this book," she says in her Introduction, "to show a comprehensive picture of poetic expression in Texas." And Lois Boyle calls her anthology a "family party" in which poets of promise appear alongside poets of achievement. A Foreword by Donald Joseph expresses the belief that the volume "contains poetry of the highest merit." Among the poets represented are Karle Wilson Baker, Berta Hart Nano, Lucile Gill Price, Noa Hefley Mahon, Virginia Lee McConnell, Alma Woldert Spence, Hazel Harper Harris, Luella Boynton, and Charlotte Kelton. This reviewer is glad to see the names of several of the younger writers, such as Frank Goodwin and Nancy Kuny. The compiler has selected well the poems and has included for each poet a brief biographical sketch.

An important event in Southwestern literature is the recent publication of My Life on the Frontier, 1864-1882, by Miguel Antonio Otero, territorial governor of New Mexico from 1897 to 1906. Mr. Otero, of distinguished family in New Mexico, knew personally the period of Southwest history following the Civil War, and his narrative records his experience in lively fashion. The book is illustrated by Will Shuster of Santa Fe.

Retta Scott Garrett's My Children (Cockrell Company) refers to her lyric children who are admonished to go and sing. They follow their instructions and sing in various keys and tempos of nature, the sunrise, courage and fortitude, human experience and longing. And in many cases, the melodies are pleasing: "Understanding," "A Requiem," "Illusion." But at times, the melodies find themselves in a minor mood of wistfulness. Mrs. Garrett is the wife of Professor James O. Garrett, of Tarleton, Stephenville, Texas.

Jane Burr is the pen-name of Rose Guggenheim Winslow, wife of Horatio Gates Winslow, writer for the Saturday Evening Post and other leading magazines. She was born in Cleburne, Texas, "in Anglin Street in the only brick house" at the time. Her home is now Hilltop House, Westport, Connecticut. She has recently published her sixth novel, Marble and Mud (Corno Press, Westport). It is the story of little Ike Jessky and his love for the "beautiful princess," Marian Leistner. But it is not a pretty story, and the author spares the reader not at all in vigor of presentation of sordid situations. She has a gift of characterization that makes one remember Mama Stella when he would rather, far rather forget her! Jane Burr is both idealist and iconoclast in her works, and has been praised by H. G. Wells and other well-known writers and critics.

Eugene Cunningham, of El Paso, has again romantically put a ranch feud and rivalry for a girl's affections between covers in his Quick Trigger (Houghton, Mifflin).

Robert Rylee, author of Deep Dark River (Farrar and Rhinehart), placed the scene of this first novel in the Delta country of northern Mississippi. Beginning its career as the book-of-the-month selection for July, the novel has moved rapidly into the best-seller class. Mr. Rylee wrote most of the book while living in Dallas.

Stark Young, with his Feliciana (Scribner's and Sons), and Horace McCoy, with his They Shoot Horses, Don't They? (Simon and Schuster) give a Texas flavor to a page in a recent issue of the Saturday Review of Literature. Feliciana is a collection of nineteen sketches, some of them concerned with Texas, some with Italy, some with Mississippi. The McCoy novel is a study in brutality, so painful in its relation of truth as to be hard going for the reader in many places.

The motion picture, The Farmer Takes a Wife, arranged by Frank Elser and Marc Connelly, from Edmund's novel, Rome Haul, is of special interest to Texans because of the fact that Frank Elser, who died soon after finishing the work on the play, was a native Texan, born in Fort Worth. The play has to do with the canal era in American history.

Westmorland Gray's latest thriller is Hell's Stamping Ground (J. B. Lippincott). It omits nothing in the way of speed and hair-raising action. Mr. Gray's home is in Dallas.
The first authoritative history of the Texas Rangers is now coming from the press under the title of The Texas Rangers: A Century of Border Defense (Houghton Mifflin). The author is Professor Walter Prescott Webb, whose The Great Plains won a prize and won an enviable place in readable, authentic literature of the Southwest.

Blanche Grant’s latest book is When Old Trails Were New: The Story of Taos (Press of the Pioneers). Miss Grant resides in Taos and has written several instructive books on the Indians and the country.

A first novel, Honey in the Horn, by H. L. Davis, is winner of the Harper Prize Novel Contest. The book which won the $7,500 award was chosen by Sinclair Lewis, Dorothy Canfield, and Louis Bromfield, judges. Mr. Davis began poetry while in the Army. In 1919, he was awarded the Levison Prize by Poetry Magazine. Since 1928, Mr. Davis has been writing prose, published in the American Mercury and elsewhere. In 1932, he was given a Guggenheim Exchange Fellowship to Mexico, where he is now living. Previous winners of the Harper Prize Novel Contest are Margaret Wilson, Anne Parrish, Glenway Wescott, Julian Green, Robert Raynolds, and Paul Hargan. The next contest will close on February 1, 1937.

WE, THE YOUNGER WRITERS

Credo: We, the younger Writers, believe that it is our whole duty to have something worth saying and to master the craft of saying it.

ROBERT STILLWELL, native Texan, has lived in Brownsville since 1918. After training in the State Institute for the Blind, Mr. Stillwell attended the Junior College in Brownsville and the University of Texas (A.B., 1934). He has been trying to write since he was fifteen. “The idea of the poem,” he writes, “originated from the Beethoven Symphonies, particularly the Fifth. I made several attempts, each a little better than the one before, none very good. The idea broadened from the personal life struggle which it was at first to the stream of history. In 1931 I read The Decline of the West, and I admit its profound influence. My symphony has as its theme the essentially poetic conception of history as developed by Spengler.”

From SYMPHONY OF THE WEST

By ROBERT STILLWELL

Night—and the vast sob of the forest,

Night—and the moan of the ancient sea;

Shadows wandered, never at rest,

Over the breast of the valleys;

And the ocean surged in a ceaseless blend

With the wind in the long nightsigh.

So through the countless eons lay the land,

Deep in the pulse of break and rest and motion,

Feeling the swell and fall and swell of ocean,

The washing and the ebbing on the strand.

Time measured not the drifting.

Far, pale stars saw long sameness as eons followed away.

Men knew there the drive of the winds, the night,

the light, the evening.

They knew the toss of the sea;

They knew the rest of the sea.

They saw the foam-dipped ocean shore;

They heard colossal thunders roar;

They saw men sleep and wake no more.

They could not understand.

Benoin Jacques Standley, Tucson, is delighted with Southwestern. His new book, The Man of Ormota, has just been published by the Kaleiograph Press in Dallas. He has spent many years studying the habits, history, and legends of the Indians.

(Continued on Page 25)
TO OUR READERS

Editorial

THE reception of the first issue of Southwester assures us that it is needed, desired, and approved by the Southwest. Since the Summer, 1933, issue made its public appearance, Southwester mail has become a sizable event in each day's happenings. And the gratifying fact is that the letters and contributions are from the whole Southwestern region. To all who thus manifest the spirit of cooperation, the editors of the Southwester express sincere appreciation.

These many suggestions, comments, and criticisms already represent a general desire to make Southwester truly regional in function. It seems well, in this second issue to set forth even more decisively our intentions.

The Southwester seeks to reach two audiences, the producing audience and the appreciative audience. In the first audience are the writers in all fields; the artists in all fields; and the composers. In the second audience are the writers interested in the creative arts from an esthetic or educational viewpoint; club women, librarians, and teachers.

The Southwester, by its appeal to both audiences, does serve as a clearing-house for the creative clan of the Southwest, their sponsors, and friends.

Since Southwester is not an exclusive magazine for the writer of the short story or the painter of portraits or the teacher of English, it must provide variety in materials. Furthermore, it has to consider its range: Texas, Oklahoma, Arkansas, Arizona, New Mexico, Colorado, and California.

If, therefore, you do not like a certain department or are irritated by a certain article, turn the page as quickly as possible. Perhaps you will find something on another page or even in another issue that will interest you.

There will be in each issue of Southwester articles, department materials, and items of interest and of value to the various audience groups, just as every state in the vast territory will be presented in some distinctive way. The naming of state editors is a necessity now cheerfully met. For Arizona, we are glad to announce Dr. Maitland Bushby of Humboldt. Dr. Bushby is poet, editor, anthologist, student of the Indian, and expert in Southwestern lore and history. For New Mexico, it is a pleasure to announce S. Omar Barker, of Tecoloteños. For the other states, editors will be announced in the October issue.

The rôle of the state editor is to gather once a month and send to Austin 'clippings,' news items, and other pertinent data on the writers, artists, and composers of his state. His activities do not include the reception of manuscripts and contributions that should come directly to the editor at Austin.

The Southwester can be a clearing house for the Southwest if you desire it and reinforce this desire with action, and with the support of a subscription. And, for your guidance, here are various suggestions:

1. Send to the editorial office, 912½ West 22nd Street, Austin, Texas, items and clippings and news and books and anything else of interest for the several departments: Book Brevities; Our Writers Say; Highlights from the Blue Hills Studio; the Southwestern Writers' Guild; We, the Younger Writers; and Libraries and Schools.

2. Please read the head notes to each of these departments. And keep in touch with your state editor.

3. Send to the Austin office manuscripts which you think appropriate for Southwester. A word regarding manuscripts is essential at this point.

Live and authoritative articles are desired from southwestern folk and those interested in the Southwest. These articles are to be not more than three double-spaced typewritten pages in length. Shorter articles, too, from any who have something to report of value to the rest of the clan: how an idea or an experience or an observation was turned into a poem, a song, an etching; personal experiences with the achieving of some effect, with the use of some technique. Such articles should be from a half-page to a full page (double-spaced).

4. Send to the Austin office verse of your best composition. Although the Southwester is not a poetry magazine, it uses one page of verse each month; and it welcomes quality verse from the entire region.

5. Send to Mr. Harry Carnohan, Editor, 407 South Crawford Street, Dallas, news and comments and sketches for the art section.

6. Send to Mrs. Pearl B. Wells, 1600 Taylor Street, Amarillo, Texas, club news and comments, regional study programs, personal sketches, and poetry.

7. Enclose a stamped, self-addressed envelope with all manuscripts or letters to which you wish a reply. Otherwise with so large a volume it will be impossible to return manuscripts or mail replies to letters.

8. Take an active part in the contests such as are announced in this September issue.
AROUND THE SOUTHWEST WITH CLUB WOMEN

Conducted by Pearl B. Wells
Amarillo

CONTRIBUTIONS are solicited to fill these pages under several departmental sub-heads: Club Women in World Affairs, News and Views, Texas Centennial Plans, and Literature. Please send all letters, news items, and contributions for this department, with stamped and self-addressed envelope, to Mrs. Pearl B. Wells, 1600 Taylor Street, Amarillo, Texas.

News and Views

Mrs. Percy V. Pennybacker, past president of the Texas Federation of Women's Clubs and past president of the General Federation of Women's Clubs, is president of the Chautauqua Woman's Club, New York. This club had a most profitable summer session, devoting its time to an educational and recreational program that was of value to club members and women-at-large.

One of the interesting highlights was Newspaper Day, to be an annual event and to feature an outstanding newspaper of the United States through its women writers. Also newspaper-sponsored news classes and courses in journalism for club women will be conducted in various universities and will eventually result in a trained press chairman for every club.

Resolutions are the measuring stick by which organization work is gauged, and resolutions passed at Detroit in June of 1935 by the delegate body of the GFWC are indicative of the enlarged interests and thought of club women everywhere. Birth control legislation was such an absorbing topic of discussion that the resolution passed by the overwhelming vote of 493 to 17. Lynching was denounced as inciting further crime; continued work for cancer control was favored; and approval of Federal aid for work in promoting health and child welfare, was voted.

Mrs. Volney Taylor, president of the Texas Federation of Women's Clubs, and Mrs. J. W. Pincher, of Houston, Director from Texas to the GFWC, were representatives from Texas at the Triennial Convention of the organization in Detroit in June.

Grace Thrope Baer, of the Roswell Daily Record comments on SWOUTHERNER: "In regard to the magazine project, think it fine and progressive, and will do all I can to help the work along."

The Scholarship Fund of the General Federation of Women's Clubs amounts to $1,750,000 and is used to help struggling young men and women to obtain an education. It is lent at a low rate of interest, to be paid back after they are wage-earning citizens. The Texas fund amounts to nearly $100,000. The California Federation of Women's Clubs has a junior scholarship fund that is obtained by assessing each member of the state's junior clubs the small sum of ten cents. How far-reaching such a fund is no one can estimate when it is computed in terms of salvaged or citizen-trained youth.

Mrs. W. M. Van Divort, Nowata, Oklahoma, president of the Oklahoma Federation of Women's Clubs says: "We will be very happy to assist in any way possible with the club department of the new magazine of the Southwest."

Lexie Dean Robertson, poet-laureate of the Texas Federation of Women's Clubs and "laureate of the oil fields" extends congratulations and contributes a little poem of familiar things from her second published volume, I Keep A Rainbox.

Mrs. Carl Goodman, whose short story appears in this issue, was the first president of Seventh District, T.F.W.C., and served as recording secretary of the Texas Federation from 1923-1925. Her story, "Enough Rope," won a place in an anthology of Love Stories of the Southwest.

The CLUBWOMAN GFWC for August, edited by Vella-Albert Winner, is filled with enthusiasm of a fresh beginning as Mrs. Robert Campbell Lawson takes over the presidential duties of the General Federation of Women's Clubs. The article on winning programs in a recent contest sponsored by the national committee on Program Building is constructive in its approach and carries the winning program, "Home Management" by the Garfield Woman's Club of Garfield, Washington. Other interesting articles in this issue are "Making Radio What It Should Be," by Mrs. Harold Vincent Milligan, and "Foreign Clubs Grow in Number and Activities," a report by Mrs. Lawson, who was a delegate to the recent Pan-Pacific Women's Conference in Honolulu.
Club Women in World Affairs

THE Southwest won a signal victory over the
Middle West at the triennial convention of
the General Federation of Women's Clubs in
Detroit last June when Mrs. Roberta Campbell
Lawson of Tulsa, Oklahoma, was elected presi-
dent of the 3,000,000 women who make up the
organization in the United States and twenty-
eight foreign countries.

Mrs. Lawson comes into her position as club
leader fully conversant with her duties and with
an understanding of organized women's work.
Thirty years of identification with club work and
seven years of service on the executive staff of the
General Federation of Women's Clubs as second
and first vice-president, service as extension secre-
tary to foreign and territorial clubs, member of the
first World Friendship Tour to European Cap-
tals, and delegate to the Pan-Pacific Conference
in 1934 in Honolulu, have given to Mrs. Lawson
a knowledge and comprehensiveness of the task
ahead and a vision of the oneness of the world's
work by club women.

Step by step, from her days of pioneering in club
life, when she organized the first woman's club at
Nowata, Oklahoma, in 1903, to the presidency of
the State Federation in the World War years, and
later to the position of director from Oklahoma
to the General Federation of Women's Clubs, she
has climbed to the heights she occupies today.

Mrs. Lawson, born in the old Indian Territory,
is of Indian and Scotch ancestry. Her maternal
grandfather was Rev. Charles Journeycake, the
last chief of the Delawares; and her father, J. E.
Campbell, was a Virginian.

Oppression of the Delawares drove them to
seek homes elsewhere; and it was through negoti-
ations of their leader, Charles Journeycake, that
they were settled in the Cherokee strip of the
Indian Territory.

It may be, therefore, that the qualities of lead-
ership of the grandfather, whose Indian blood
gives Mrs. Lawson cause for pride, have been pas-
don to the granddaughter.

Having received her early education in the
private schools of the Territory and under tutors,
she then attended Hardin College at Mexico,
Missouri, where music was her specialty. Her
interest in music has continued throughout the
years until she is considered an authority on In-
dian music. Mrs. Lawson has published a book
of valuable information on the ceremonial chants
of the tribes she best knows, and is also a singer
of their songs.

Her marriage to Eugene B. Lawson took place
in 1903. Their home was Nowata until 1928
when they moved to Tulsa, where their only son
is in business.

Mrs. ROBERTA CAMPBELL LAWSON,
President, GFWC.

Mrs. Lawson's stately and aristocratic bearing
makes her a distinguished individual in any assem-
blage, and it is predicted that she will bring grace
and charm and dignity to the position she now
holds, without loss of the well-known democratic
spirit that flows from a warm and generous heart.

To quote from an article in the Fort Worth
Press "Mrs. Lawson speaks the Texas language." I
would say that Mrs. Lawson speaks the lan-
guage of the Southwest of which Texas is a part.
I really believe that she speaks the Language of
America in the realm of woman's clubs.

For the new administration, the keynote is
"education," with special emphasis on the spiritual
aspect of education, adult education, and the fine
arts.

Mrs. Lawson believes that whatever women
make up their minds to accomplish, they can
accomplish. So with leadership by a woman who
dares and does, steps forward will be made, no
doubt, for the next three years in the various de-
partments of work of the General Federation of
Women's Clubs.
National Congress of Parents and Teachers

By Margaret Cain

The National Congress of Parents and Teachers, known locally as the Parent-Teacher Association, is the largest organization of volunteer child welfare workers in the United States. This movement first began in 1897.

The objectives of parent-teacher associations are: To promote child welfare in home, school, church, and community; to raise the standards of home life; to secure adequate laws for the protection of children; to bring into closer relationship the home and the school, that parents and teachers may cooperate intelligently in the training of the child; to develop between educators and the general public such united efforts as will secure for every child the highest advantages in physical, mental, moral, and spiritual education.

This organization sponsors a wide variety of activities and projects which are carried on by the local units through programs and plans based upon community needs. Under the caption of education, special emphasis is placed upon: art, the exceptional child, humane education, music, school education, student aid, study of the use and effect of alcohol and narcotics. Character education, home education, homemaking, international relations, founders' day, parent education, and safety, zou are stressed under the department of home service. Outstanding topics under the division of health are child hygiene, mental hygiene, social hygiene, and summer round-up. Public welfare has for its main sub-topics, juvenile protection, legislation, library service, motion pictures, recreation, and safety. Magazines, publications, rural service, and membership are the current subjects discussed under the extension department.

Each Congress parent-teacher association plans programs and activities to meet the needs of children in the community. New emphases are given from time to time through new interpretations of the rights and needs of children, and modified demands upon social procedures due to progressive ideas or social change or current demands. These services to children and young people relate to home and family life, school and home cooperation, and community development.

Any interested adult may become a member of the National Congress and of the state branch, by becoming a member of a local unit. Approximately 2,000,000 parents and teachers in the United States, Hawaii, and Alaska are now members. In the Texas branch there are 2000 local units with a membership of 96,537.

Neighbors

By Lizzie Dean Robertson

I live in a grey house
In a grey town;
Five streets up and eastward,
And three south and down.
All my neighbors shun me;
They think that I am queer.
I have seen them lift their brows
And whisper, "My dear..."
They needn't say
That my cupboard is bare,
Because it holds the nest
Of a shy wood hare.
They needn't think
That I talk to myself
Because they heard a daffodil
Laughing on the shelf.
How could I help it
That some one came too soon
And caught me dancing
With the little new moon?
Why should it matter
That behind my door
I keep a rainbow
Tied to the floor?
They are the queer ones
With their jealous eyes;
I, who talk with wood and sky,
Am very, very wise.

Contests

The following contests open to club women of the Southwest are announced:

1. A year's subscription to Southwestern will be awarded each month to the member of a club in the Southwest who contributes to this department the most meritorious poem of sixteen lines or less. The poem may be on any theme and in any form.

2. A year's subscription to Southwestern will be awarded each month to the member of a club in the Southwest who contributes to this department the most satisfactory review (not more than 450 words) of some book she considers of particular value to club women.

If the contestant, in either case, is already a subscriber to Southwestern, she will be given a year's extension from the date of expiration of her present subscription. The editor reserves the privilege of printing in this department any contribution not available for the awards.
LIBRARIES AND SCHOOLS

News items, plans, and suggestions are solicited for this department.

HANDBOOK OF TEXAS LIBRARIES

There will be many pamphlets, bulletins, and books dealing with Texas for the celebration of Centennial year; but none of them can possibly tell a more significant story than does the Centennial Edition of the Texas Library Association Handbook of Texas Libraries, Number Four, edited under the able direction of Miss Julia Eadeson, Librarian of the Houston Public Library, and published in Houston this summer. Divided into four parts, the 151-page Handbook and its 42 pages of illustrations review in history and statistics and pictures the gradual growth of libraries. It prophesies the coming expansion of library service in the great empire of Texas. Compact and yet thorough, the Handbook can not adequately be reviewed in limited space. For that reason, this notice is covering only Part I. (Parts II, III, and IV will be reviewed in these columns in the next issue.)

At the twenty-fifth meeting of the Texas Library Association (6th biennial) held April, 1935, in Austin, the theme was Library Planning for Texas. Previously, in 1934, a Library Planning Committee of nine librarians and five laymen had been appointed to formulate a plan for presentation to the Association. Under the direction of Chairman Lucas F. Powell and his committee, the Texas Library Plan was drafted, presented to the Association, amended in minor particulars, and unanimously adopted. So important is this Plan for the expansion of library service in Texas that its items deserve some mention.

For immediate needs, the Plan calls for a budget for the Texas State Library as outlined and submitted to the State Board of Control by the Texas Library and Historical Commission, materially increasing the present meagre expenditures. A new municipal library law is planned, providing minimum support, certification of librarians, and appointment of trustees to insure continuity of policy and efficiency. State supervision of school libraries is asked. The formation of a T.L.A. committee is urged, to foster cooperation among libraries and national and regional committees. For its long-time program, the Plan provides for the expansion of the Texas Library and Historical Commission’s services; multiple county organization; closer integration of school and public library service; development of service to meet the needs of Texas’ varied racial and social groups; resumption of the University of Texas Library School; a program of well-planned publicity for the interpretation of library services; and state aid for public libraries.

To anyone interested in education, to anyone fired by the inspiration of great books, to anyone concerned for the future culture and stability of our nation, this program of the Texas Committee on Library Planning contains a prophecy of achievement and a challenge of culture to ignorance.

At the April meeting in Austin, also, was organized, with E. W. McDermid, Jr., of Baylor University Library, as chairman, the Junior Members Round Table. Its purpose is to enlist younger members in the activities and aims of the library profession.

The Southwestern Library Association, likewise, has gone on record for better things in the library world. This body names among its ten objectives more extended and effective library training, a frontal attack upon the problem of the proper organization of library resources for research in the South, and more reading materials which can be used by individuals whose level of reading ability is low.

A report of the purposes and work of the American Library Association is followed by a detailed statement of education for librarianship at the Texas State College for Women, at Denton; Our Lady of the Lake College, at San Antonio; Stephen F. Austin State Teachers College, at Nacogdoches; and West Texas State Teachers College, at Canyon.

An admirable survey of Texas Library Legislation, 1909-1935, is provided by Dores H. Connelly. This, by the way, is as good a place as any to comment favorably on the evidence of whole-hearted cooperation among librarians all over Texas in the compiling of this excellent Handbook.

The preservation of local materials is urged as a part of the policy of every library, large or small. The work of the Texas Historical Survey, 1933-1934, under the directorship of J. Events Haley, strengthens the plea of Maud Sullivan who has urged this policy as a result of her investigations into Special Collections.

There is a story of progress in the past twenty years by Edwin Sue Goree, State Field Worker. Library service has been made available to 266, 623 rural people in fourteen counties. Unfortunately, there is a dismal side to the situation, with

(Continued on Page 25)
THE CENTENNIAL OF AN INDEPENDENT FRONTIER

By William Ward Watkin
Professor of Architecture, the Rice Institute

“Heirs of the rugged pioneers
Who dreamed this dream and made it true,
Remember that they dreamed it for you.”
Henry Van Dyke.

Can the present day American, even though he be a Texan, visualize with any completeness the conditions and manners of the frontier of 1835-36? The memorializing of the one-hundredth anniversary of such a period as that of the months during which Texas and Texans suffered martyrdom and won victory, is not to be consistently recorded with the mechanism and the ultra-modernism of the Century of Progress.

If any pictures remain to us of the Texas which we are to record, they are pictures of distance, ones in which vast vistas predominate. The year of 1836, and if rightly told, the Texas of 1936 should be told in a story of space approaching the limitless. From such an historic background and by the influence of its rich meaning upon the individual the record becomes more real, the record which tells of a few clear-thinking, hard-fighting families endowed with determined independence and a social sense that developed individuality and freedom.

The principal designer of the Century of progress, Paul Cret, said, “The architecture of a World’s Fair is primarily a stage setting. It ought not to attempt, with plaster and cardboard, an imitation of permanent buildings but should accept with good grace to be a mid-summer dream or a nightmare.”

We hear a great deal concerning the centennial and its possible form and appearance, and also of an “indigenous architecture” for the southwest, and also of our “mission architecture.” Architecture in a sensible period, and by sensible I mean non-stylistic, developed consistently out of the needs of the age and the material and skill at hand. Expositions, therefore, are neither made nor lost by their architecture, for because of their frequentness and their monotony they are unimportant except insofar as they may explain to visitors from other states or nations the natural advantages of the territory in which they are located and insofar as they may further make attractive the peculiar advantages and charms of that locality.

A Texas Centennial should be a spacious centennial, openness in place of congestion, flowers, foliage, and gardens instead of paved spaces and flag clusters. The intense summer heat of Texas and its bright sunlight through most of the year called into meaning and existence the cloistered forms of Spain. Those of us who have travelled Spain beyond the highways and on into the smaller cities and into the mountains, realize how truly there exists there a picture similar to that of central and west Texas. That the seventeenth century missionaries from the old colleges of Spain should have taught the Indians of Texas to build of adobe a crude likeness in architectural forms indicates the fitness of the shadowed, cloistered group to the sunlit plain, and the rich floral grandeur within the cloistered gardens in contrast to the broad spacial grandeur of the relatively bare countryside.

I feel that we should not think of any attempt to copy the historic shrines whose memory is rich in Texas. Their scale was meagre because of meagre means. The opportunity to grasp a spatial concept has widened with the century intervening. Millions inhabit Texas today where then there were hundreds and the people now move in vast numbers as compared with the Texas of 1836. Space, therefore, becomes a necessity if we would interpret anything having a likeness to the spirit and environment of the early Texas. Circulation must be easy, broad, pleasant, and through beautiful, natural settings. Restricted and confined space is a denial of the historic Texas.

As to the Mission concept for the Centennial at Dallas, it should be a modern concept. We still face intense heat and intense sun. The cloister, whether monastic, secular, or modern is a solution as long as it keeps a sensible scale. Its richness may vary fascinatingly. It was historically a rich shadowed space of easy movement and passage. It cannot be exaggerated to colossal heights without becoming a joke. From it one looked out into gardens, often almost into forests, with here and there the cooling aspect of a fountain. Each of these are possible of a modern solution adequate in richness and in meaning to impress favorably the numbers of people who will flock through your centennial grounds. I would place above everything else the idea of a spacious concept, using all of your efforts to acquire adequate area. I would accept the buildings as a stage setting and nothing more, and by this means try to explain Texas Independence, if one can, to an age that knows very little of it.
Cloister of the Church of San Francisco, Mallorca

Cathedral Cloister (South corner), in Barcelona
ART AND ARTISTS

ARTISTS IN AND ABOUT SAN ANTONIO

The loss to San Antonio and to Texas in the recent death of Mary Bonner has been poignantly felt and will be felt for many years to come. Her death occurred on June 26th. Miss Bonner won fame in Paris before coming home to live, receiving honors in the Spring Salon and elsewhere. In 1931 she was awarded the silver medal in the Spring Salon in Paris. Etchings by her are owned by the French Government in the Luxembourg Museum. Her etchings of Texas cowboy and ranch life were particularly popular in France. They remain real expressions of Texas done with originality.

Marion Koogler Atkinson is spending the summer in Taos, New Mexico where she is becoming identified with the Southwestern Artists in exhibitions there. She has been invited to have a one-man show at Macbeth's, but has promised to give the Witte Museum the first showing. This is expected sometime during the winter months. Her watercolors show thought and feeling for color and design. Mrs. Atkinson, by the way, is a collector of modern paintings, particularly watercolors and owns one of the best collections in the south. She has recently acquired a Van Gogh—"Women of the Fields"; also a Picasso—of his "Blue Period."

Xavier Gonzalez and Julius Woeltz are teaching during the summer at Sul Ross College in Alpine, Texas. Mr. Gonzalez will return to New Orleans to teach at Sophie Newcomb College in the fall; Mr. Woeltz will remain in Alpine and have charge of the Art Department of that college.

John A. Griffith is having a one-man show of his watercolors at the Witte Museum. This follows a one-man show at the William Rockhill Nelson Museum of Art in Kansas City. Mr. Griffith will spend the winter in Kansas City from whence he intends to go to New York to continue his studies.

Mrs. Mary Aubrey Keating has recently had a successful exhibition in Philadelphia at the home of Mrs. Robert Leslie. Six of her watercolors were sold. Mrs. Keating is a singer as well as a painter. Her manner is direct and exuberant; organization of form has come through discipline to a highly emotional nature.

Harry Anthony de Young has had classes again this summer at Fort Davis and also in Harlingen, Texas. He will return in the fall to resume his School of Art in San Antonio.

Jose Arpa, who has called himself a San Antonio painter since the beginning of the century, has spent the past four or five years in Spain, his birthplace; but is expected back in San Antonio in the fall.

Miss Lonnie Reese has been studying in New York the past winter under Brackman. She has illustrated The History of the Texas Rangers by Professor W. E. Webb of the University of Texas. The book will be published in September.

WITTE MEMORIAL MUSEUM

The exhibition plans are not completed for the coming season, but an exhibition of circus material which has been promised for two years is planned for the fall. It happens that Mr. Harry Hertzberg of San Antonio owns one of the most valuable and varied collection of material relating to the circus in the country. This includes woodcuts and lithographs from the 18th century to the present time.

Plans for exhibitions during the Centennial are in progress but have not been completed.

Paul Cook will hold a one-man show November 15-30.

The Local Artists Exhibition will be held in December.

The Southwestern earnestly solicits provocative and colorful comments for its art pages, from those interested in art in the Southwest. While trying to answer a need that is growing daily, this magazine does not propose to be provincial either in spirit or in outlook. Though comments should pertain mostly to this fascinating region that we live in, we hope to find the answer, in part, to the profound problems that beset the creative arts in any, or all parts of the world today.

It is to be hoped that the museums and artists in the region will support this, the only artists' magazine in the entire Southwest. Contributions should be addressed to the Art Editor of the Southwestern, 407 South Crawford Street, Dallas, Texas.
Running Railroads Versus Art

Marie Cronin, muralist and painter, and president of the twenty-three-mile Bartlett Western Railroad in Texas, which she took over at the death of her father, Col. Thomas Cronin, in 1927, has petitioned the Interstate Commerce Commission, to allow her to abandon her railroad so that she can return to her art career in Paris. Among her portraits hanging in the Texas capitol are those of Senator John H. Reagan, Postmaster General of the Confederacy, and three Texas governors.

Portrait of Dr. Emmet Bethel

Martha Simkins, one of the outstanding portrait painters of the Southwest, has just completed a portrait of Dr. Emmet Bethel of the faculty of the University of Texas Medical Branch in Galveston. This portrait, posed in academic gown, will be hung in the library of the John Sealy hospital among former members of the faculty.

A Dallas Painter of Murals

Lloyd L. Goff, young Dallas painter who has been spending the last three years in New York, has paid a brief visit to his home and Dallas friends. This sojourn followed a summer trip through West Texas, New Mexico and California, gathering native materials. Mr. Goff is interested in mural work; has assisted in the mural for Medical Center, New York, and worked as assistant to Mr. Leo Katz upon the mural of the John-Manville building, Century of Progress Exposition. He is connected with the mural work of the Beaux Arts Institute. Last spring he completed a portrait of Mlle. Bordeaux, dancer and actress, along with studies of the café bars, other scenes and characters in New York. A lithograph was chosen by the Art Students’ League for its permanent collection. He recently was given a two-weeks’ showing at the Playhouse Gallery. His New York studio associate is Dean Fausett of Utah.
In Abilene and In Galveston

Frank Klepper, Dallas artist who has specialized in landscape and Negro subjects with an interest of late in etching, taught a West Texas class in landscape painting during June at Abilene. This sketching colony was sponsored by the Creative Arts Club of Abilene. This was Mr. Klepper's second year at the colony. It is planned to continue this camp every June with a recognized painter as instructor. During the Month of July, Mr. Klepper held his annual Galveston class in landscape painting, with much of interest in the resulting work. Jessiejo Eckford and James Swann, Dallas artists, worked with the group. Miss Eckford was in Galveston and did some nice water colors. Mr. Swann, previously on a drawing trip across West Texas, found very good material for etchings, mostly around the mosquito fleet. To Mr. Klepper, Galveston is one of the most interesting places to paint, with its old houses, the mosquito fleet of shrimp boats, and the sand dunes. He plans to return and paint independently when September opens.

Vacation Wanderings

Adele L. Brunet, Dallas painter of murals, and Jessie A. Palmer, Dallas painter, are in the art colony of Palo Duro Canyon. Allie V. Tennant, Dallas artist who has specialized in portrait sculpture, is visiting Colorado artists during a few weeks of summer vacation. Julia Bethel of the art department, Dallas public schools, is in California. Amy M. Jackson, a print maker, also widely known for her design of the University of Texas ring, recently left her Amarillo studio for a late summer's sketching trip to Mexico City. Nellie Bozka, sculptor, who teaches pottery making at Dallas Tech, has just returned from a summer study of the chemistry of glazes at Sophie Newcomb College in New Orleans.

Regional Sketching Trip that is Traditional

Frank Reaugh is back from the annual West Texas sketching trip which he has been making all these years. In his party of five were Mrs. E. R. Donnell, Letredia Donnell, Georgia MacKinnon, Reveau Bassett and Harry Carnohan. The party travelled in a well-known (and well-worn) old Model T truck, camping out in cowboy style, despite frequent rains. One antipode bite was the only casualty. They were sketching a month on the high plains, down in San Angelo and generally here and there all over West Texas. Mr. Reaugh will hold an exhibit of these sketches at Dallas in September.

Amspaugh Art School

Among the Amspaugh Art School's former students, Mrs. H. N. Newland, of Dallas, recently spent a month in southern Mexico, painting and studying Mexican styles of painting. Mrs. Newland now makes a specialty of flowers. Harris Goode, versatile Dallas artist, has left Dallas to enter the commercial art world of New York. Pierre Deguet, landscape painter, who went to France, won a scholarship in the National School of Design, and became a student of the Beaux Arts—after painting two-score canvases—he has gone to Buenos Aires in South America. A contemporary of Pierre Deguet in the Dallas art school, was Gilbert H. Banks. He has been visiting relatives at Springtown, Texas. Mr. Banks is in Chicago with Marshall Field's costume apparel section. Included in his work has been the designing of the gowns for the Beauty Queen and her fifty-two attendants at the recent Century of Progress Exposition. He gave the Exposition Queen a gown of bridal satin and mantle of fuchsia colored velvet, both lined with sequins and diamonds. Her fifty attendants were all in candlelight colored taffeta with red carnation muff and red picture hat. One had hat, muff, sash and train of turquoise blue; another, of chartreuse green. The pages were in white and red. Mr. Banks is also an instructor in costume design at the Chicago Art Institute.

Scenic Strip in Texas

Edward G. Eisenlohr, Dallas landscape artist, who has been particularly interested in the native scene, has made a four-weeks' sketching trip through one of the "scenic strips" of Texas—a route from Dallas to Austin, to San Antonio, and back to Kerrville and Fredericksburg. Mr. Eisenlohr found the roads much improved and the country more beautiful than ever. Indeed, the entire region was characterized by a freshness from the heavy spring rains seldom preserved throughout a summer. Several sketches were made right in Austin, but most of them on the Fredericksburg road, by Dripping Springs and Oak Hill, and on side roads leading to Marble Falls. Mr. Eisenlohr finds the material of this region extremely diverse in its nature—not only the beautiful hills and long distances but the neat little villages, old stone houses and native farm houses left over from seventy-five years ago, most of them wrought out of native materials, stone and wood, in good taste. Out of these native materials the settlers have evolved a specific style.
Of a subsequent trip to Stephenville and the Glen Rose district, Mr. Eisenlohr commented:

There stands in Stephenville one of the most charming of houses. Here the region has provided whatever goes to make the house, plus a lot of hand work. This home is built of native stone gathered over some years of wandering through the region, by Dr. Verne A. Scott of John Tarleton College. On each visit to various ranches Dr. Scott has loaded his car with selected rocks, each fitted by nature exactly for its particular job. Designed by the household heads and set up by good craftsmen, this stone house just fits the region in which it exists. Such a house really is an expression of the family in it. And for its region the rock house is a logical way to self-expression, as the early pioneers realized in their distinctive stone houses. In fact, close by Marble Falls are some of the finest of quarries.

Block Prints Again

Jessiejo Eckford, Dallas artist in water colors, is more interested right now in her block prints. Throughout October Miss Eckford is to hold a one-man show of block prints in the Delgado Museum, New Orleans. Her prints have appeared in various exhibits such as that of the Northwest Print Makers last Spring, and the California Print Makers International show. Recently Miss Eckford has been trading prints and compliments with Mr. C. A. Seward, director of the Kansas Federation of Art, and other Kansas artists of the Wichita Art Association. The Wichita artists have an annual show of American Block Prints which circulates through Kansas and in Oklahoma, too; another goes to museums in Kansas City. Her wood cut, "Mountain Farm," was in the Midwestern Artists Exhibition. Lately Miss Eckford has been experimenting with more bookbinding.
Art Institute of Dallas

The Art Institute of Dallas begins its tenth year in larger and more comfortable quarters. A quaint old brick homestead (2303 McKinney Avenue) has been remodeled to provide studio space and an attractive gallery for exhibits, lectures and public social gatherings. The customary exhibition of student and faculty work, preliminary to the fall term, opened September first. In the exhibit were oil paintings, water colors, drawings and prints. Later showings are to include local and Southwestern artists, also work from outside the region. These free exhibits will be varied monthly, to stress the enjoyment of pictures in a home-like atmosphere. Courses in commercial art and the fine arts, special classes in the hand crafts, begin September sixteenth. The faculty includes Olin H. Travis, Jerry Bywaters, Harriet P. Grandstaff, Ula Milner Gregory, with Lenna McGill and Hilaire Macey for the Saturday classes, and Margaret Scruggs Carnuth, as supervisor of craft courses. Associated as instructors for outdoor classes, special classes and craft classes, are the following well known artists: Revere Basset, Forrest Kirkland, Fred Kramer, Henry Potter, Mariana Roach, Sallie L. Eberhart, Dorothy Fry, and others.

Among the Illustrators

Peter Hurd, young artist, lately of Roswell, New Mexico, is illustrating Marauders of the Sea, a collection of pirate and sea tales to be published by Minton-Balch in September. The book is edited by N. C. Wyeth, Hurd’s father-in-law, also an artist. Mr. Hurd drove to New York a year or so ago with a number of his pictures, was readily acclaimed and has had several successful one-man shows. Will Shuster of Santa Fe has illustrated My Life on the Frontier, 1864-1882, by Miguel Antonio Otero. Miss Lonnie Rees of San Antonio has done 75 illustrations to accompany the text of Walter Prescott Webb’s new book, The Texas Rangers: A Century of Border Defense (Houghton Mifflin).

Adult Art Education

Art classes in the Dallas public evening school, one of the largest public school projects in adult education within the United States, will open before September 23. A complete course in art education is offered by a faculty that includes: Nellie Bozza, pottery; George Kadel, commercial art; Jessie Davis, still life painting; Frank Klepper, etching; John Knot, life class; Martha Smakins, portraiture; August T. Strohmeyer, wood-carving. J. O. Mahoney is director.
Figure Drawing in Art Schools

The Book of One Hundred Figure Drawings (Bridgman Publishers, Pelham, New York) reproduces examples of student work in the Life Classes of 35 leading art schools of the country. These drawings of the human figure were juried from material submitted, under the supervision of George B. Bridgman, Art Students League of New York. Included are drawings by Evelyn Hartzog and Mike Owen, pupils of Olin H. Travis in the Art Institute of Dallas; also, by Kieth Blake and Margaret Holi, pupils of Doel Reed, Oklahoma A. and M. College, Stillwater.

Reveau Bassett, artist of Dallas, has been working on an Arkansas landscape and three sportsman's paintings that catch the mood of a time of day: one depicts midday in midwinter, with a bunch of mallards jumping out of a snowy field in the high plains country; a second projects a late afternoon, with wagons flying across typical Buffalo flat near Aransas Pass; a third is an early morning painting of sun-up, with pintails in flight. Another painting of pintails in flight was offered by the Dallas News as a prize to the winning high school in a Spring exhibition. Close at hand in
the studio lay a copy of Art (August, 1935) presenting John D. Whiting’s “By the Light of the Oblong Moon.” This article has likened the “sophisticated delirium” of the ultra-modernists to jazz without its compensating noise and movement. All of which led Reveau Bassett when questioned, to remark:

“Ultra-modernism is still in the experimental stage, hence still half-baked. Unless it can be carried to a definite finish—as useful decoration or as an easel painting to hang on the wall (without screaming)—it can hardly mean much. It began as a revolt against literal art. Of course none of us wants to paint a “pretty” picture that is pure confectionery. We are trying to reorganize certain objects in nature.

“The ultra-modernist, however, has fled into abstractions, or unintelligible symbols—some purple, some orange vermillion, to express unpleasant dreams from his unconscious levels. In his lack of regard for nature—unless distorted—he loses all feeling for nature and is against all sentiment. Because the technique is easier, the movement has carried along with it a lot of incompetent artists.

“The controversy itself already irks. For ten years among these radicals there has been more talk about art than actual painting. In place of painting there is substituted a flow of words. Yet these very words, such as form or tone, mean something different to each artist. The art public, at first interested, is now confused. This public has a feeling for nature and sentiment; it is going to buy what pleases it best. The artist, too, has his own problems to solve, and a big enough task right there. The fewer monkey wrangles thrown into an artist’s work, the better off he is. The art situation does indeed call for some being comment.”

•

Dallas Artists at the Shows

Shows where Southwestern artists have been extensively represented this year include the 16th International Print Makers exhibition at Los Angeles. William C. Elliott sent a block cut of an “Old Negro” and James Swann, a drypoint, “Desert Sunset, Mexico.” Included in this show was an aquatint of Villa de Santiago, Mexico, by Doel Reed of Stillwater, Oklahoma. Represented in the Midwestern Artists Exhibition, Kansas City Art Institute, were: (Oil Paintings) Jerry Bywaters (Anglicus); Jesse A. White (Century Plant), (Sculpture) Allie V. Tennant (Enigma). (Water Colors) Forrest Kirkland (Jugs and Jars). (Lithographs) Alexandre Hogue (Moonlight). (Woodcuts) J. Eckford (Mountain Farm). The sixteenth annual exhibition of the Southern States Art League will be held in Houston next April. Represented in the 1935 exhibits at Nashville were: (Oil Paintings) Edward G. Eisenlory (The Abandoned Trail); Ann Guilhot (Sun Flowers). (Water Colors) Jessicio Eckford (Cultivated Hillsides). (Pastels) Edith Hudson (A Texas Native). (Etchings) James Swann (Across the Trinity; “Nigger” Quarters; “The Lean Years”). (Block Prints) William Elliott (Old Negro; Appeal).

SEEN AND HEARD IN TAOS

By Alexandre Hogue, Dallas

An excellent showing of native arts and crafts at the Harwood Foundation is due largely to the untiring efforts of Mrs. Maggie Gusdorf who, because of a thorough understanding of native psychology and speech, is able to make her way into the hearts and homes of those who have about forgotten the beauty of simple things that can be made by hand from native materials.

Many of the best items in decorative tin work, weaving and furniture have come from the students of the Vocational School which, due to a Federal grant, is now in a beautiful new building south of town.

Word has just come that Howard Cook is winner of the government award of $3,000.00 for a mural 9x12 feet to be executed in fresco in the Federal Building at Pittsburg, Pa. Howard Cook has just returned from a Guggenheim Fellowship which took him to Mexico to study the technique of fresco painting. He is widely known as a print maker, and was represented in the fifty prints shown during the last Texas State Fair exhibition; also, in the print collection at the Dallas Museum.

Another winner of awards offered by the Treasury Department’s Section of Painting and Sculpture is Ward Lockwood, who is now working on a large panel for the Post Office at Wichita Kansas. Others working on the Post Office project are MM. Blumenschein, Adams, Higgins, and Dunning.

Tom Benton was here and away before many could know of his presence. Georgia O’Keefe is (Continued to Page 23)
THE SOUTHWESTERN WRITERS' GUILD

The Southwest is a vast area, diverse and sprawling. But certain facts of history and certain features of geography give it a kind of unity. To crystallize that unity among the writers, we are inviting all the writers in every field to join the Southwestern Writers' Guild. The cost of membership is a letter (with stamped, self-addressed envelope, if reply is wished) giving your name and address, brief biographical facts, writing record, and suggestions for the Guild. This is your Guild column. How are you going to use it?

Listed below are some of the questions that have come from writers all over the Southwest as to the intention of the Guild:

1. Is there going to be a market list?
2. Will there be a place for criticism?
3. May we exchange experiences and ideas?
4. Is this to be a "name organization" or a "working organization"?
5. Is this Guild going to do things for the writers, give them recognition, encouragement, support—or is it to be another "you-praise-me-and-I-will-praise-you" club.
6. Is it going to be composed of state organizations of writers or be just one big organization with its head in Texas and the rest of its body sprawled forgotten in the rest of the Southwest?
7. What inducements, what benefits will it offer its members?

(Continued on Page 24)

ANNE HAMILTON

CRITICISM AND INSTRUCTION

Courses in Versereading. Not mimeographed lessons. Each course prepared for the individual student and adjusted to his needs as he is studying. Students who have never sold now appearing widely.

A limited number accepted for short story criticism and instruction. Send stamp for information.

Contributor to THE NATION, THE NEW YORKER, CHRISTIAN SCIENCE MONITOR, AMERICAN POETRY JOURNAL, LITERARY DIGEST, SAT. REV. OF LITERATURE, THOMAS MOULTON'S BEST POEMS, O'HENRY AND O'BRIEN BEST SHORT STORIES, THE WRITER, THE WRITER'S DIGEST, etc., etc., etc...

844 Donnair
Los Angeles, California

(Continued in October Southwestern)
A SHORT LIST OF ONE-ACT PLAYS

Southwestern writers of plays, whether published or unpublished, are urged to send to the editor of the Southwestern the names and complete information about such of their plays as deal with the Southwest. This department aims to act as an exchange of information on regional drama for the benefit of playwrights, producers, libraries, and other interested groups. The list given below is merely a beginning.

1. Mrs. Broadwell Resigns Her Chairmanship, by Mrs. Edna Coo Majors, Colorado, Texas. This is a comedy for six women and one man, especially suited to club and school entertainment. Theme: difficulties between the local chairman of Highway Beautification and the District Highway Engineer. Copies may be had from the author at fifty cents per copy.

2. Judge Lynch; The Rescue of Cynthia Ann; Westward People, by John William Rogers, Dallas, Texas. The latter play, published in the Southwest Review, October, 1934, deals with Mary Austin Holley’s first visit to Texas.

3. When Bluebonnets Are Blooming, by Mrs. Mary Emilia Sullivan, George West, Texas. Comedy for two males and three females. Theme: the efforts of the eldest daughter in a Texas home to save her father from bankruptcy. Royalty: $5.00 each performance.

4. The Quitter and That Was Bobby, by Mrs. May Frances Michael, Sherman, Texas. The Quitter, privately published by the author, is based on the siege of the Alamo; That Was Bobby, is based upon the fatal lottery. Price of The Quitter, obtainable from the author, is fifty cents.

5. Westward the Course of Empire, by Mrs. M. M. Griffith. This published volume contains a series of one-act plays based on Texas history.

6. Prize-Winning One-Act Texas Plays, Southwest Press, compiled by Mrs. Ben G. O’Neal, Wichita Falls, Texas. Included in this volume is her own play, Inspiration.

7. Pioneer Bride, by Mrs. W. R. Potter, Bowie, Texas, based on a Southwestern theme. Unpublished. Information may be had from the author.


9. The Silver Place, by Rebecca W. Smith and Marjorie Hicks, Van Tuyl, an improvisation upon the life of Lanier in Texas. Unpublished.

Contests are announced for members of Sigma Tau Delta, now attending a college in Texas, Oklahoma, Arkansas, New Mexico, Arizona, Colorado, and California. Subscription awards of the Southwestern will be given for the best sonnet, strict Italian form; for the best short lyric (not sonnet and not more than 20 lines in length); for the best story of one thousand words; and for the best one-act play on a Southwestern theme. Send entries before December 1. The judges will be staff and others, to be announced.

Professor Clyde Tull, well-known for the able young writers he has trained in his classes at Cornell College, Mt. Vernon, Iowa, has rendered service to the young writers of New Mexico during his summer of teaching in the State University. Sand Paintings is a 32-page booklet containing work of student writers and artists. Professor Tull is editor, and Dorothy Lois Hatch is art editor. Verse, stories, and sketches are included.

James Ross Boothe, Sweetwater, Texas, graduated from high school in May, and he is now launched as the editor of a literary magazine, the Exchange Quarterly, in which verse and prose appear. The next issue will be out this fall. Editor Boothe writes: "I will draw the bulk of my material from high schools and colleges. I am particularly interested in poetic dramas and novellets, and am eager for fiction and verse from writers in their teens and twenties."

Gladys Hyde, graduate of Mary Hardin-Baylor College, is continuing her writing, commenced under the inspiration of Professor William H. Vann, friend of the young writer. She has won monthly prizes in the Poetry Society of Texas, has a poem in the Society's last Year Book, and has pictured in the Texas Outlook her experiences teaching young children to write verse.

Professor Vann, Mary Hardin-Baylor College, Belton, announces a most interesting event. Instead of having the winning contestants in the High School Poetry Contest meet at the Belton college this December, the sponsors have postponed the occasion until spring when the young high school writers will be invited to meet on the Mary Hardin-Baylor College campus at the same time as the college writers of Sigma Tau Delta. A special prize will be offered for some poem on a Texas theme, as well as the usual awards; and the gathering will emphasize Texas literature, in honor of the Centennial. The veteran poet of the state, John P. Sjolander, is the donor of the cup. Helen Goldbaum, of Dallas, and Betty Phillips, of San Antonio, have won for two years.

This is a department for the younger writers; and the editor invites all fledgeling verse and prose writers in any field to send him information about themselves and their writing, with samples of their work. Each month, one younger writer will be given first place in this column, with a brief poem or prose extract. He will also be given a year's subscription to the Southwestern. This month, Robert Stillwell, of Brownsville, Texas, is given first place. Address your letters, manuscripts, and suggestions to Everett Anschutz, Editor, 912½ West 22nd Street, Austin, Texas.

Libraries closed or struggling along without adequate funds. Library Extension has gone forward, but it is still cramped for lack of funds. Library publicity, subscription libraries, partially free public libraries, professional associations, federal projects, and the negro and the library are all discussed with revelations that should make a direct appeal to those interested in the education that the library affords.

The statistics on libraries and literacy in Texas tell their own story. While 6.8 per cent of its people are illiterate, Texas has 62 per cent of its population beyond the reach of free libraries. Says Edwin Sue Goree in closing the report, "A grammar school education for every Texas child, the situation of reading and study habits that will carry over into adult life and free access to good books, should be fundamentals in our social and civic planning."

And the writers of the Southwest may find something to ponder in this Handbook.

News from the Archives

The Archives of the University of Texas are filled with raw materials for the historian, feature writer, essayist, biographer, editor and story writer. A recent collection of manuscripts given to the Archives contains several thousand letters and the range books of the D. H. and J. W. Snyder partnership of Round Rock. Captain D. H. Snyder's children, Mrs. Warren W. Moore, Austin; D. H. Snyder, Jr., Colorado; and Margaret Snyder, Dallas, made the gift through J. Evetts Haley. Captain Snyder, and his papers are the starting point for some historian or biographer.

W. A.
HIGHLIGHTS FROM THE BLUE HILLS STUDIO

Blue Hills Studio is the home and workshop of the Editor. To it come letters, cards, books, and manuscripts from writers all over the Southwest. From all this collection your Editor chooses the "highlights" for this column so that all of you may share in the literary news of the great Southwest. The Editor invites contributions from all who are interested in the SOUTHWESTER.

The Dallas News is engaged in an interesting local history enterprise. The fiftieth anniversary of the establishment of the News falls on October 1, 1935; and the paper is preparing a special Golden Jubilee edition emphasizing the history of Dallas—its people and institutions—during the last half-century. This is a cooperative enterprise which is enlisting the effort of every member of the staff. This will be much more than the usual special newspaper edition. It will also be an especially rich source of information on the Central Exposition City of the Texas Centennial.

Thomas V. Smith, born in Blanket, Texas, holder of the Ph. D. degree, author of several important books, professor at the University of Chicago, and State Senator, 5th District, Illinois, has recently issued his Echos from Springfield, a 24-page folder containing his "Leaves from the First Legislative Record of T. V. Smith."

Mary Daggett Lake of Fort Worth is chairman of the Garden Literature for the South Central States Region of Garden Clubs. Her department, Book Gossip, appears in the Southern Home and Garden. She includes in her reviews, in addition to books on gardening, current publications on other subjects, especially those having to do with Texas or written by Texans. She is also Garden Center director of the Fort Worth Garden Center.

In a recent contest conducted by the Dallas Pen Women for a Centennial slogan, Mrs. R. L. Dudney's submission was the winner: "Texas Centennial—a Monument to a Century of Epic Deeds." This slogan will appear on Pen Women stationery and the organization magazine. The Pen Women are planning to feature Centennial themes during the club year.

Carl N. Taylor, "pulp" writer of Gallup, N. M., has just sold a book, Odyssey of the Islands, to Scribner.

G. Dallas Streeter of Texas and California has recently presented his new and successful comedy, The Diddle-Bug, in the Nash Hall, Hollywood. One newspaper called the play "the comedy find of the season." Mr. Streeter has decided to produce it as a picture, more elaborate even than the stage play.

The League of Western Writers, Inc., held its annual convention at the Medford Hotel, Medford, Oregon, from August 6 to August 10. They presented an interesting program which included recreational features as well as the more serious business of writing.

I am indebted to a number of Texans and New Mexico neighbors for information about and copies of the program of the really exciting Third New Mexico Round Table on Southwestern Literature, which opened on July 6, at the New Mexico Normal University, Las Vegas. On the program is quoted the purpose of the conference as stated by Mary Austin at the first assembly: "We are understanding our neighbors better—working together. That's the meaning of these regional conferences." It is impossible to list all the interesting and significant features of the program and all the "names." All I can do is briefly to mention a few. Stanley Vestal, of the University of Oklahoma, spoke on "The Influence of the Indian on American Literature." Ruth Laughlin gave "The House of the Walled Door." Witter Bynner appeared with "The Guest Book." Elizabeth W. DeHuff talked on "Children's Literature of the Southwest." There were discussions on "Folk Lore of the Southwest," in which Mary R. Van Stones, Omar Barker, and others took part. The subject, "Magazine and News Writers" was thrashed out by such experts as Margaret Page Hood, E. Dana Johnson, and Carey Holbrook. Inez Westlake, Mildred Wharton, and Ina Sizer Cassidy considered at length "The Artist of the Southwest." The Koshares, Delight-Makers of New Mexico, celebrated their seventh season with the presentation of Mary Austin's The Golden Bough (world premiere); Mary Austin's The Vacuum (world premiere); D. Maitland Bushby's Don Felipe; George Fitzpatrick's Tough Hombre; and Thomas Matthew Pearce's El Crepusculo (world premiere). Original readings of verse and prose were given by S. Omar Barker, Paul Horgan, D. Maitland Bushby, Conrad Richter, William Felter, and others.
I am glad to acknowledge the arrival of several magazines from the region. In the July issue of Southern Home and Garden, published by S. E. Lowe of Fort Worth, there are familiar names and interesting features. The cover shows a vista in the Fort Worth Botanic Garden. Mrs. Ben G. Oneal, Pauline Naylor, Dr. J. J. Taubenhaus, Mrs. Geo. R. Scoggins, and R. C. Morrison contributed to the issue. Arkansas is especially represented by David Campbell's article, "The Forests of Arkansas, Past and Present." In a lover of trees, this article stimulates thought.

Blanche Grant has recently returned from Taos from Albuquerque where she spent eight months recuperating from a serious breakdown. She is now busy shaping her work as writer and artist once more.

The June Rotarian carries an interesting announcement about an article by Roy A. Baldwin, lawyer and novelist of Slaton. In an international contest for manuscripts on the subject, "What Rotary Means to My Town," Mr. Baldwin won first prize. The contest was limited to towns with a population of 5,000 or less. Mr. Baldwin's article is a powerful argument for civic club, if an argument is needed. It was reprinted as a supplement to the Slaton Slatomite, May 31, 1935.

News of dramatic activity comes in. John William Rogers is at work on a new production, E. F. Stout of Lavon writes of his new play on crime. Miss Laron Moon of Willis is writing a long episodic play on Texas history. Mary Emilia Sullivan, of George West, wrote of her plays from Boulder, Colorado, where she attended the Writers' Conference.

Estelle Ripley Hudson of Dallas, author of a book for children and of the Czech Pioneers of the Southwest, is the mother of Thomas Ripley, news editor of the Atlanta Georgian, whose book, They Died with Their Boots On (Doubleday, Doran), has been commanding considerable attention.

Lena Agnes Johnson, poet of Corpus Christi, after an illness of some duration, died early in August. Lena Agnes Johnson had many friends among the artist and writing clan in Texas; and was the sister of Sidle Joe Johnson, poet.

Lois F. Boyle, of Wichita Falls, has been writing book reviews for the El Paso Times the past three years. She also gives review programs on the air, and her season will begin this month.

Conrad Richter, Albuquerque author, a headliner in New Mexico and in the whole Southwest, for that matter, with his wife and daughter are in southern California. There Mr. Richter plans to do some extensive writing for several months. His specialty is authentic pioneer stories of the West and Southwest. His stories and articles are making a decided "hit" in the Saturday Evening Post and other leading magazines. He says, "I have always known 'Tarah was gold in them thar hills.'" And he didn't mean the gold old prospectors mine but real life stories of pioneers in the scenic mountain districts of New Mexico and Arizona. One of Mr. Richter's charms is his interest in the younger writers and his willingness to give them suggestions from his own rich success.

On the overland trip to California, the Richters spent a Sunday with Clay W. Vaden and his family in Oxnado. Mr. Vaden, editor of the Cotron County News, is an ex-Texian who went from Sherman to New Mexico in 1911. For many years, Mr. Vaden has featured book reviews of authentic books of the great Southwest, trying to give the authors of Texas, Arizona, and New Mexico a "square deal or even break with those from the East."

Dr. Lester Raines, fine patron of regional literature, and head of the English Department at Norman University, Las Vegas, is leaving for Germany and Russia this month. He will attend the World Theater Conference at Moscow.

Robert Raynolds, whose first novel, Brothers in the West, won the $10,000 Harper prize in 1931, will have his third book, Fortune, published in October. Raynolds, the son of a New Mexico territorial official, was born in the Governor's Palace in Santa Fe.

Mamie Wynne Cox of Huntsville, as chairman, and Mrs. W. U. Ake of El Paso, as co-chairman, have recently submitted their latest list of books "believed to be interesting and valuable" to the Texas Division U. D. C. The list includes Kinfolks, three volumes of authentic Southern genealogy and history, by Col. W. C. Harlee; Living with Books, by Helen E. Haines; They Had Their Hours and The Raven, both by Marquis James; Spangled Banner, by Victor Weybright; Miss J. Does On, by Sophie Kerr; Bright Moon, by Larry Baretto; The Story of Oriental Philosophy, by Adams Beck; and Israel: The Life and Times of Edgar Allen Poe, by Harvey Allin.
SOUTHWESTERN VERSE

HIGH PLACES
By JAMES OSCAR GARRETT

Mountains live above, where
The atmosphere is clear.
They are so high
That they commune with the sky,
They know
The purity of snow
And the bliss
Of a cloud's kiss.
Their eminence
Inspires confidence.
Happy trees
Loiter about their knees,
Eagles love to rest
On their breast,
And men who have climbed into their embrace
I have seen God face to face.

ADVICE TO AN ELF
By MARY JOURDAN ATKINSON

Hist! Little elfling,
Don't you hear
Flower-bells ringing
Ring-ting!
Ring-ting!
Up, little elfling,
Off to school
Lest you grow up
A fairy fool.

List, little elfling,
You shall learn
The secret art
Of flower and fern—
To know the frog
By his freckled leg
And the finch's nest
By its speckled egg;
Up, little elfling,
Off to school
In pasture-land
And wood and pool.
Ring-ting!
Ring-ting!
Hist! Little elfling,
Don't you hear:
Flower-bells ringing.
Everywhere?

TRANSLATIONS OF TARASCAN INDIAN SONGS

TARASCAN LAMENT
By CHARLES RAMSBELL

In the dark or in the sun
Tears well up, one by one,
Through the night, through the day,
Since they took my love away.
You are the cinnamon flower,
You are my clear desire,
Song of the secret hour,
Flame of the hidden fire.
Now that you are gone away,
What is night, what is day?
Teardrops, welling one by one,
Blet the dark and dim the sun.

FLOR DE CHINGUNGA
(With the young girls singing)
By JOSEPHINE BRAMLETTE

High on its branch the chinguniga flowers;
How mournful my thoughts are, how heavy the hours.
The little bananas grow purple and sweet,
The oranges ripe and drop at my feet.
Ah, what a thing love is.

GARDEN OF REMEMBRANCE
By MARY S. FITZGERALD

My garden of remembrance
Wields a subtle power to bless
Me, with its living memories
That bring a light caress
From folded hands that did their part
In planting loveliness;

And grown into the fabric
Of my very life—it seems
To heal my inmost sorrows,
It is latticed with my dreams,
For a garden of remembrance
Wields a potent charm to bless—
Its fragrant, tender memories
Sure talisman for Life's duress!
OUR WRITERS SAY

A column for exchange of opinions, observations, comments, and suggestions.

"Today, through the greatly appreciated courtesy of someone, I received Number 1 of Vol. 1 of the Southwestern, which I have read with my interest at the peak. . . The contents of this magazine are high class, well written, in proper key, informative, and—to me—inspirational. I wanted to lay the magazine down and indulge an inner urge to start writing 'the great Texas novel!' but the magazine held my interest from cover to cover. . . One can not help being pleased when, upon finishing a book or a magazine, he pitches it over on his desk and says to himself that the time spent has been abundantly worthwhile. Again I am glad to congratulate you on this signal achievement."

—R. A. Baldwin, Slaton, Texas.

"I have just finished reading the Vol. 1, No. 1 Southwestern and want to thank you for sending it to me. There is a fresh, conversational atmosphere about this young magazine that I especially liked; the scope is generous and the contributions vital and inspiring. One article which pleased me particularly was the one by Olive Donaldson of S. M. U. I knew Miss Donaldson years ago—she was a Prix de Rome winner, in her classes. Her teaching was a joy to see, so alive it was. . . I am looking forward with a great deal of interest to the further issues of Southwestern. It has my wishes for a long, full life."

—Luella Boynton, Waco, Texas.

"Thanks for the Southwestern. Bravo—Bravo! It is a fine stimulating magazine. . . Vivo the Southwestern! What a name!"

—Anne McClure, Oklahoma City, Okla.

"The Southwestern bids fair to fill a long-felt want in this section. I am delighted that it can be furnished at a popular price. I have thought that such a journal could be of immense benefit; and now that we are to have it, please accept my congratulations."

—Mary Daggett Lake, Fort Worth, Texas.

"I was delighted with my sample copy. I hope the magazine lives long and . . . I wait the next issue with pleasure."

—Dorothy B. Robbins, Memphis, Texas.

"Permit me to congratulate you on the first issue of the magazine which I received a few days ago. I hope that we may retain the same high standard and that each member may be better than those already published."

—Paul J. Folk, C. S. C., St. Edward’s University, Austin, Texas.

"A copy of your fine magazine has provided me with a pleasant evening. Every page is inspiring. The splendid article by Mr. Hilton Ross Green should inspire an avalanche of poetry in the Southwest. He talks nightly when he advises us to try more the regional ballad, for it is this type of verse which will find a place among the enduring literature of our region."

—E. F. Stout, Lavon, Texas.

"I believe the Southwestern will fill a long-felt want, and I shall eagerly look forward to each issue. Perhaps some day these copies of Vol. 1, No. 1 will be as valued and as sought after as other first editions. I shall carefully file and guard my copies."

—Ethel Osborn Hill, Port Arthur, Texas.

"Most hearty congratulations on the Southwestern! The initial number is fine. . . I promise co-operation."

—John C. Granbery, Georgetown, Texas.

"At last you have put something in the writers' map of Texas! Hail Southwestern, success is here! And when I read that you believed the poor struggling poet should be relieved somewhat, I wept. . . and wrote:

THE POOR PROTEST

The rich make Edmund Dantes of us all.
In Chateau D? If we pine our youth away,
And when we scratch toward Freedom through the wall,
Age tunnels in to us from outer clay.
"Give us market tips, give us market tips, give us market tips and the poor can have their cake,
I must have the Southwestern."

—Virginia Lee McConnell, Houston, Texas.
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Southwestern


Volume I September, 1935 Number 2

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