TO ONE born and reared in Pennsylvania, there comes the regret that until the present time little attention has been paid to the state's contribution to the field of American literature. The name of Pennsylvania to thousands of its citizens merely suggests coal, iron and steel; to such people, Pennsylvania and industry are synonymous.

It was this realization and the hope that a group of college students might better understand and appreciate the valuable contribution our state has really made in the field of literature that were responsible for the project discussed in this article. I shall attempt to explain in detail the procedure used in compiling the material contained in the resulting volume—*Pennsylvania in Literature*.

The class which worked on this project consisted of thirty-nine students, most of whom were sophomores. Each member was assigned a Pennsylvania writer and given an outline to follow in collecting and arranging the material. The general outline used follows—

Name of writer—Title or titles, if any—Important life facts—
Personal characteristics—Principal works, with comments—
Literary characteristics—General evaluation—Bibliography.

One of the first difficulties faced was the selection of writers to be included. Since we were doing this for ourselves, we decided to define very liberally our idea of Pennsylvanians. This resulted in including Louisa May Alcott, who was born in Pennsylvania, but at the age of two moved with her parents to Massachusetts, and Edward William Bok, who was born in Holland but moved
to Pennsylvania at the age of six. It also explains the inclusion of Benjamin Franklin, Henry Van Dyke and others. The following writers were included:

Alcott, Louisa May
Auslander, Joseph
Barker, James Nelson
Benet, Stephen Vincent
Bok, Edward William
Brackenridge, Hugh Henry
Brown, Charles Brockden
Coates, Florence Earle
Daly, Thomas Augustine
Davis, Rebecca Harding
Davis, Richard Harding
Deland, Margaret Wade
Doolittle, Hilda (H. D.)
Egan, Maurice Francis
Foster, Stephen Collins
Franklin, Benjamin
Godfrey, Thomas
Hergesheimer, Joseph
Hopkinson, Francis
Huneker, James Gibbons

Leland, Charles Godfrey
Martin, Helen Reimensnyder
Mifflin, Lloyd
Mitchell, Langdon
Mitchell, Silas Weir
Moore, Charles Leonard
Morley, Christopher
Read, Thomas Buchanan
Repplier, Agnes
Rinehart, Mary Roberts
Singmaster, Elsie
Smith, Richard Penn
Stockton, Frank Richard
Tarbell, Ida Minerva
Taylor, Bayard
Van Dyke, Henry
Widdemer, Margaret
Wiggin, Kate Douglas
Wister, Owen

After settling this question, the students started their work. Since the college library contained a limited amount of material on some of the authors, an urgent S.O.S. was sent out to the Pennsylvania State Library, the Carnegie Library, the Philadelphia Public Library and others. The response was most gratifying. Then started the necessary reading of works written by the assigned writers, analyses by other writers and comments by various critics. Here is where the students showed their keen interest in helping to make the work as valuable as possible. The many extra hours spent were responsible for the merit of the resulting volume.

From time to time various questions were brought to class and briefly discussed; these were proposed by the members of the class and the teacher. They served the purpose of constantly stimulating interest and helping those who found their parts somewhat difficult. Naturally, in some cases the problem was selecting from a great amount of material; in other cases, that of securing sufficient material.
Finally, the time came for assembling and organizing. A central committee was appointed, to whom the write-ups were turned over, read, corrected and handed back for the final rewriting. Then two copies of each author-treatment were handed to the teacher. The foreword of the volume will add further explanation:

This book is a project of the class in American literature. All the work—both the writing and the correcting—was done by the members of the class; they deserve the full credit. Naturally, in such a piece of work there will be structural, technical and typographical errors, and a careful reading will reveal many of these. However, the real merit lies in the added knowledge of our state literature the students gained. They are pleased through this book to make this knowledge available to others who may be interested.

The resulting volume is a book containing 300 double-spaced typewritten pages, a book containing a wealth of material which any student of our state literature will appreciate having assembled between the covers of a single volume. As he turns the pages, he will be both surprised and delighted to discover the rich contribution men and women born or reared in his state have made to our splendidly growing American literature. He will feel the thrill of pride a Pennsylvanian should feel as he becomes increasingly aware of another evidence of the greatness of his state.

Undoubtedly, in the absence of the volume itself, the student will better appreciate the significance of the contribution through a limited number of varied extracts from the book. These selected extracts will include both personal and literary characterizations and evaluations—they should be regarded as mere samplings:

Hugh Henry Brackenridge—

*Modern Chivalry* is a neo-classical and picaresque satire on various aspects of American and Western democracy. The theme is that the people should not try to rise above the station to which they are destined by ability, character and education; and the elections should not, by democratic fiat, attempt to make statesmen of persons who are not fitted for statecraft by talents, experience, education and integrity.
Thomas Augustine Daly—

Daly has a way of his own in portraying character. Each of his poems is an admirable character sketch. His portrayal of the Irish race has come to him by heritage, but his remarkable understanding of the Italian character is not so easily accounted for. He has a way of catching the dialect of souls no less than that of tongues. He is a born poet of the lowly, having captured the spirit of little Italy.

Margaret Wade Deland (Literary Characteristics)—

(a) She has a strong feeling for character.
(b) Her stories depend for action upon a strong conviction of sin on the part of the character.
(c) In her longer novels she propounds certain theories and problems for the reader to solve for himself.
(d) Her stories are set against a background of charming variety and richness of color.
(e) She carefully draws even subsidiary characters with much skill and charm.
(f) Many of her stories are based on impressions of her childhood.
(g) Her study of village life and characters is always sympathetic.
(h) Her writings abound in discussions of religious and social customs which have evoked much comment.
(i) Her work shows the influence of Scott, Hawthorne and Irving.

Hilda Doolittle (H.D.) Mrs. Richard Aldington (Personal Characteristics)—

(a) Her extreme sensitiveness turns appreciation to exquisite suffering.
(b) Beauty to her is something so sharp as to be painful and yet delightful. Her chief interest is in those things that are constant and eternal, in things that were and still are.
(c) She has great love for the classics, especially for Greek.
(d) She finds joy and happiness in expressing interest in the smallest details of life, such as trees, birds, etc.
(e) Her life is that of a true artist, physical, mental and emotional.
Stephen Collins Foster—

He touched but one chord in the gamut of human emotions, but he sounded that strain supremely well. His song is of that nostalgia of the soul which is inborn and instinctive to all humanity, a homesickness unaffected by time or place. It is a theme which has always made up a large part of the world's poetry and will always continue to do so as long as human hearts yearn for love and aspire toward happiness.

Francis Hopkinson—

Hopkinson ranks as one of the foremost writers of American patriotic literature. His works do not stand out as being literary masterpieces of fine quality because they were written for the express purpose of stimulating patriotism at a time when it was failing miserably. He was versatile in the literary field in that he was successful in writing prose, poetry and music. His efforts in art and music seem crude to the modern student, yet they indicate great ingenuity and sincere desire to help American progress in culture. In writing, he had a cleverness in characterization comparable to that of Swift; in satire, he well imitated Pope and Addison. Underneath all this were the principles of the patriot and the reformer, and the yearning of an artist.

Helen Reimensnyder Martin—

This author of the famous Mennonite novels holds an important place in that large group of local-color novelists whose works have been the most characteristic expression of the American fictional art. Mrs. Martin is not descended from the Pennsylvania Dutch; therefore, looking at these people from the outside, seeing them as a picture, she has given us, as she herself aptly expresses it, stories that are photographic rather than psychological.

Silas Weir Mitchell—

Silas Weir Mitchell holds a popular though not an extremely high rank among Pennsylvania writers. Hugh Wynne has won this place for the author. The popularity of this war novel is steadily increasing,
and Mitchell is consequently increasing in importance. Mitchell divided his time between his profession and writing; this undoubtedly kept him from winning higher literary recognition.

Christopher Darlington Morley (Personal Characteristics)—
(a) Loose of limb, shambling in gait.
(b) Has the eyes of a man who laughs a great deal.
(c) Has many enthusiasms and more friends.
(d) Likes to be called “Kit” Morley after Shakespeare’s contemporary, Kit Marlowe.
(e) Always has himself photographed with a pipe in his mouth.

Mary Roberts Rinehart—
Edgar Wallace once said: “Will you please pay my respects to Mary Roberts Rinehart, the Queen of us all?” Mrs. Rinehart is historically important in mystery fiction. Poe invented the detective-mystery tale; A. Conan Doyle advanced it to the farthest goal before Mrs. Rinehart started her work. There was a big defect in the mystery story before her work. There was a murder at the beginning, and then nothing happened during four-fifths of the book. Here is where Mrs. Rinehart stepped in and conquered the mystery story’s congenital defect. She introduced a continuous forward action which gives a direct and actual thrill.

Elsie Singmaster—
Elsie Singmaster’s stories for children have found a real place in the hearts of children as well as adults. Her art is giving a new meaning to a period and a people that she knows so well. She has been the only writer so far successful in portraying to the reader the customs, ideals and inner feelings of the quaint Pennsylvania Germans.

Bayard Taylor—
Taylor possessed a keen sense of observation which is revealed in his vivid and detailed descriptions in Views Afoot. In reality, he was a newspaper reporter who may be called the “Floyd Gibbons” of the nineteenth century. He knew what appealed to human intelligence and proceeded to analyze and describe these features.
Henry Van Dyke—

Henry Van Dyke is entitled to a place among men of letters because his versatile pen has been employed not only on many professional subjects—religion, ethics and patriotism—but also on a large number of short stories, desultory essays and a considerable volume of verse. Most of these are written in an attractive style that should endear him to the people for a long while. In all, his work is charming and beautiful. He has made an important contribution to American literature.

Kate Douglas Wiggin—

The field of child literature knows no better friend than Kate Douglas Wiggin, whose pre-eminence in this field is derived from her tender sympathy with and keen appreciation of the overwhelming significance of children's problems to a child's world. She made a particular effort to analyze children's feelings in order to compose works within their ready grasp and appreciation. Familiarity with her work convinces one of the merit and carefulness found in her attempts to satisfy the literary cravings of the young mind.

As suggested before, the purpose in writing this article is to explain in some detail the procedure followed in working out this literature project and through a limited number of quoted extracts to show something of the nature and value of the work. With the awakening interest in Pennsylvania's contribution to literature, a logical question arises: Is there some way by which this collected fund of material can be made available to interested Pennsylvanians? At present there are but two bound volumes which resulted from the project described, one the property of the library at the State Teachers College, California, Pennsylvania, and the other the property of the writer of this article. Possibly some reader may be able to suggest some plan by which this wealth of valuable material can be placed at the disposal of thousands of students in our state whose state pride would thus be stimulated.
SEVERAL years ago a local history club was started in a certain high school in the state. The club was sponsored by the teacher of American history, who, coming from another section, was ignorant of the history and lore of the community in which he was teaching. Since the historical society of the county in which the school was located was composed mainly of members who lived in or near the county seat, the activities and interests of the society, of course, were centered thereabouts. The geography of the county was such that the township about this particular school had few economic or social connections with the city's historical society; and as a consequence, the county historical society did not function there. Almost no material on local history had been written for fifty years or more. The club program was begun by having three older residents, known to be interested in the history of the community, give talks to furnish leads on subjects for student research.

Two years after the club was organized, several members of the local Service Club conceived the idea that the region should have a guide listing and describing the places of historical interest. Turning to the sponsor of the school local history club, they asked him to compile the guide. When he met with the several people who had been helping in the club work to consider the matter, it was suggested that an historical society should be formed before work on community history was begun. This was the cue for gathering the historical-minded people into a body. The members of the older and wealthier families and prominent professional and business men are needed in an historical society. The officers, also, must be well-known and respected citizens, if the society is to have prestige. Contacts were made and an organization was effected with a fine list of officers and members. After this was done, by-laws were drawn up providing for three regular meetings each year and for an annual publication. The society is now
in its third year, in a flourishing condition, with almost 200 members. A commercial teacher in the high school, who is the secretary, provides all of the secretarial work without any cost to the society. The sponsor of the high school publication and a social studies teacher, who have had some training in research, edit the society’s publication.

The story of the genesis of this local historical society is given to show how easy and natural it is for the high school and the historical society to cooperate in the study of local history. Too often, the two being far apart, the complementary benefits are lost. The normal situation, perhaps, is to have an active historical society already existing, with the high school having little or no interest in local history and the historical society leaders deploring the fact that there is so little general interest in local history. What are the reasons for this lack of cooperation?

There is a feeling among high school teachers that historical societies have a tendency to be closed and select groups—that the members are of the older aristocratic families who have little sympathy with the program of the public schools. While there may be little justification for the feeling, nevertheless, the impression exists. Since the children of many of the families which form the moving force of an historical society attend private schools, their parents and the public school teachers are not acquainted. Then, if the historical society attempts to get in touch with the public schools, it often does it through the superintendent of schools. Some superintendents are interested in local history. If they are, they do much to stimulate interest in local history in their schools. Many school administrators, however, have only a passing interest in community history and it follows that they will do little to promote its study. When historical societies reach out for school people, they should consider interest in local history rather than official positions in the school systems.

A prime reason, perhaps, for the lack of cooperation is the fact that the point of view and purposes differ. Many members of historical societies, out of family pride, are interested only in genealogy and the search for accounts of noble deeds of their kin. Frequently, they give little thought to the use of the study of history for the fashioning of the ideals and attitudes of young people. It has been the writer’s experience to be sharply rebuked
recently, by a member of an historical society for asking him to waste his time, as he considered it, in the preparation of an historical paper for an audience of junior high school children, even though it numbered 400.

The school people, also, are often far from blameless for the lack of coöperation between high school and historical society. The feeling that they are not wanted in the society is frequently imaginary. The trouble is, rather, that they make little or no effort to become active. Having the false idea that their work is confined within the walls of the school room, they have too little imagination to consider themselves as the intellectual and cultural leaders of the community which they serve. If they are to fulfill the mission which is theirs, they must affiliate with the groups which share their interests and usually they will receive a courteous and wholehearted welcome. Another barrier to joint action seems to be the fact that many teachers have inherited the American textbook tradition. Too many social studies teachers restrict themselves to the textbook instead of availing themselves of the rich fund of material found in every community.

The close coöperation of the historical society and high school will be of mutual benefit. Many high school teachers today have had graduate courses in history with specific preparation for research work. Their academic exercises have put them in touch with the newer trends in history and have given them a wider perspective. They see the relation of the local history to the broader fields of national history and world movements. On the other hand, every community has its older life-long residents who have a wealth of experience and information, which if recorded, would be just what the historian seeks. The lack of education on the part of many, however, frequently makes them inarticulate. It is the opportunity of school people to edit what the untutored write, so that it may be preserved through the historical society publication. The study of local history is one of the most fruitful media for transmitting the cultural and political traditions of American life. The teacher needs the historical society to supply the material for his classes. Since the gathering of the history of a region requires the work of many people over a long period of time, only an organized group devoted to the work of preserving landmarks, materials, and records of the past can provide this.
material for the social studies teachers of the schools. A strong trend in modern education is a close cooperation between the school and the community. Modern schools have a program for adult education and the improvement of the social and cultural environment of the community. People of the community are invited into the schools to assist the teachers, and the pupils of the schools are taken to places in the community for experiences which will aid the educational processes. A close and sympathetic cooperation between the historical society and the local high school is right in line with this modern trend and will be of mutual advantage in vitalizing and enriching their programs.

HISTORY AND ART EDUCATION

By William Palmer Lear

Art Supervisor, West Chester Public Schools

STROLLING along Church Street, one of West Chester's maple-shaded avenues, the stranger pauses to gaze, fascinated, at the lovely old colonial home with its inviting soft gray surface and its friendly blue shutters. Behind the visitor is the new school building, and across the street the junior and senior high schools cover the entire block; but here, nestling comfortably between these halls of youthful learning, is this lovely old mansion of an almost-forgotten time. Its massive shade trees and quiet garden, filled with old-fashioned flowers, breathe an atmosphere of contentment.

A passer-by relieves the stranger's puzzled mind. "That building? Why that is the Art Centre. Yes, it's a part of the school property. Go right in and look around. There's a fine exhibition there now called 'Flowers in Chester County Art.'"

West Chester is, indeed, unique and fortunate in its Art Centre. Purchased several years ago by the school board, and restored to its original beauty and charm by the Chester County Art Association and the West Chester Garden Club, this old home dating from the middle years of the eighteenth century is dedicated to the youth and art of Chester county.

Every child is familiar with its welcoming, open doorway and its walls hung with the masterpieces of yesterday, today, and
perchance, tomorrow. The students have their opportunity to exhibit here, during the various school art exhibitions.

The Art Association holds many exhibitions during the year, exhibitions which have elicited columns of praise from Philadelphia and New York papers. Perhaps the most interesting from an historical standpoint was, "Yesterday in Chester County Art." Under the exciting and indefatigable leadership of Dr. Christian Brinton, internationally-famous critic and president of the Art Association, this particular exhibition attracted national prominence. Artists of yesterday who had been born or lived in Chester county were the chief topic of conversation at this gathering of their paintings, although they, themselves, had long since departed to their just and well-earned rest. Benjamin West, portrait painter to his Majesty; William Marshall Swayne, sculptor of Presidents; Bayard Taylor, author and traveler; Thomas Buchanan Read, the poet-painter; and George Cope, the realist, headed the list of some twenty exhibitors. The citizens of the town, counties, and surrounding states came, saw, and were conquered—conquered by the magnificence of this amazing and unusual exhibition.

Today every student in the junior high school reads, with pleasure and interest the delightful book of Dr. Henry Pleasants, Jr., *Four Great Artists of Chester County*, inspired by and published soon after the exhibition. Although the exhibit itself is over, the children can visit the Art Centre at any time and see the collection of Taylors and Swaynes, permanently housed in the board room.

The students of the West Chester schools are definitely art-conscious and history-conscious, especially of the events which have made the community and the county what they are today.

Several years ago, at the request of a county-wide organization, the students of the senior high school, under the direction of Miss Anna Louise Johnson, then head of the art department, made a contribution of great historic interest and value to the county. Hours of research, hard work, and pleasure resulted in the completion of a large frieze, twenty-one feet long and three feet high, showing the development of schools in Chester county from pioneer days to modern times.

The details of the painting were historically accurate in every way, including types of buildings and their materials, costume,
design, and the countless intricacies of composition. References were obtained from *History of Chester County*, by Heathcote, *Historic Costume* by Lester, and *Master Paintings of Scenes from American History*, by Ferris.

Eight periods were depicted, as follows:

1705—Laetitia Penn School, Valley Forge (Oldest in America).
1753—The First Friends School, Birmingham.
1818—The Octagonal School, Diamond Rock.
1834—Unionville Academy.
1875—The Little Red Schoolhouse.
1925—West-Goshen Consolidated School.
1931—Kennett Square Consolidated School (Then largest in the United States).

This painting has been exhibited on numerous occasions and has proved a great delight to all who contributed to its successful completion.

Two other paintings of approximately the same size gave equal opportunity for research and interest in the history of Chester county. One of these was “The Story of Kennett,” showing incidents from Bayard Taylor’s famous book of that name, and “The History of West Chester,” showing historic buildings from the oldest house now standing, to the Gothic splendor of the Philips Memorial Chapel at the State Teachers’ College.

History and art go hand-in-hand pleasantly along the years, as we of the West Chester schools mellow the experiences of yesterday and today into the happy hours derived from the joy of creation. We hope that through what we do and have done we may “when departing, leave behind us footprints on the sands of time.”