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KARLE WILSON BAKER AND THE EAST TEXAS EXPERIENCE

by Pamela Lynn Palmer

A stranger arriving in a town may sometimes see more than its natives who have looked too long upon their streets with jaded and accustomed eyes. Karle Wilson Baker, coming to Nacogdoches, Texas, in her mid-twenties, embraced her new home with excitement and curiosity. Immersing herself in local history, current events, flora and fauna, she undertook the task of capturing the little town, and surrounding region, on paper.¹

One of the most versatile of Texas writers, Karle Wilson Baker published three collections of poetry, a volume of essays on birds, a collection of prose tales, novels on the East Texas oil boom and the Texas Revolution, two school readers, and a children's fantasy. She placed numerous short stories in major popular magazines and wrote articles on homemaking, travel, literature, and history for children and adults. She also published philosophical essays in scholarly journals and even photographs. A prototype of the modern Supermom attempting to juggle homelife and a career, she balanced her literary pursuits, including frequent lectures throughout the United States, with raising two children, teaching English at Stephen F. Austin State University, gardening, and bird observations expert enough to warrant the attention of a professional ornithologist.²

The collection of Karle Wilson Baker Papers, ca. 1800-1963, in Special Collections, Ralph W. Steen Library, Stephen F. Austin State University, consists of 52 archival boxes and three bundles. The papers comprise diaries, scrapbooks, manuscripts, and working notes, published works, newspaper clippings, reviews, photographs, biographical materials, and historical research materials including a few original documents. Correspondence, mostly relating to Baker's literary career, includes letters from editors, publishers, writers, scholars, students, teachers, fans, friends, and family. The papers provide a rich storehouse for tracing the career of the first woman writer of distinction from East Texas.

Karle Wilson was born in Little Rock, Arkansas, on October 13, 1878, the daughter of Kate Florence Montgomery Wilson and William Thomas Murphey Wilson. She decided to become a writer at the age of eight and wrote her first poem, "Spring," which was sympathetically received by her elders. Among her girlhood activities with two older half sisters and a younger brother,³ she acted in original plays, helped

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compile a weekly handwritten magazine, went riding, swimming, and cycling, and played tennis and violin. She attended public schools, Little Rock Academy, and Ouachita Baptist College at Arkadelphia. When she was nineteen, she enrolled at the University of Chicago for a year and two or three summers, where she studied under poet William Vaughn Moody and novelist Robert Herrick. For two years during the long terms, she taught at a girl's school in Bristol, Virginia.⁵

In 1897 W. T. Wilson's wholesale grocery business in Little Rock failed and, after exploring business opportunities in England and San Antonio, he decided to start a grain and feed company in Nacogdoches and settled the family there.⁶ Karle Wilson first came to Nacogdoches in 1901, returned to Little Rock to teach high school for two years, then came back to Nacogdoches, where she helped care for her mother, who was in poor health. Engaged in free-lance writing, she was pleased to be able to support herself with her earnings shortly before her marriage to Thomas Ellis Baker, a Nacogdoches banker, in 1907. Their son, Thomas Wilson, was born in 1908 and their daughter, Charlotte, in 1910.⁷

According to her elaborate manuscript record, Baker's professional literary career began in 1903 with the acceptance of her poem, "The Poet," by *Harper's Monthly Magazine*, for which she received \$15.00. *Harper's* accepted another poem that year, one in 1904, and a fourth in 1905. She placed eight other works in 1905, including a humorous essay in *Atlantic Monthly*, "On Writing for the Best Magazines," in which she stated:

I always write for the best magazines. I don't, very extensively, publish in them; but that's because I mostly don't publish at all. And that, not to linger over a disagreeable subject, is my misfortune, and nobody's fault.⁸

Modesty to the contrary, that year she placed her first short story, "The Rubber-Tired Boy," in *Century*, along with poems in *Scribner's*, *Munsey's*, *Cosmopolitan*, and *Lippincott's*. There is no record of her submissions prior to these successes. One wonders whether she was extraordinarily lucky or sensible enough to wait for maturity (age 25) before rushing into print. She did retain her rejection slips, most of which were of the flattering kind.⁹

The next year was even better. Twenty-two works including poems, short stories, and essays were taken by some of the same magazines already mentioned as well as *Chicago Daily News*, *Appleton's*, *Everybody's*, *Metropolitan*, *Red Book*, *Home*, and *The Delineator*.¹⁰

In 1907 Baker had seven acceptances before her marriage, including \$300 for "The Accidental Saint," published in the December 21,

1907, *Collier's*. Then "P. M.—Post Matrimonium," as the record is marked, she sold two more prose works: "An Averted Catastrophe" to *Smart Set* and "An Artistic Temperament," to *Broadway*. The number of publications dropped during her first few years of marriage when her children were infants, then Baker returned to writing with renewed energy in 1913 and 1914, completing 55 publications in those two years. She was primarily publishing poems and short articles on home-making topics, but she also placed a few short stories and longer articles. Often she used pen names, most frequently publishing as Charlotte Wilson. Other pseudonyms included Teresa Cornelius, Carl Kulberg, T. C. Cornelius, K. W. Baker (with or without "Mrs."), C. W., Olive Tyrone, Josephine McCoy, and Mary Ryan. During this period she added *Holland's*, *McCall's*, *Yale Review*, and many other periodicals of lesser reknown to her conquests.¹¹

The manuscript record contains a "List No." for each work, apparently assigned in the order each piece was written. The "List No." ends with 369 in 1920, by which time she had 152 acceptances. The record ends with acceptance number 178 in 1922. Extrapolating a total production of about 400 manuscripts by then, she would have had a success rate of forty-five percent. This statistical interpretation of Baker's manuscript record would have probably exasperated her as one who "wept over long division, and never really learned multiplication tables until [she] undertook to see that [her] children learned them."¹²

In 1914 Baker began submitting poems and essays to *Yale Review*. A sort of tutorial relationship sprang up between her and its editor, Wilbur L. Cross, who took many of her works but made specific comments on those he did not want, even giving her advice on individual lines, while always encouraging her to try again. About April 1918, Baker wrote to him about the possibility of Yale Press's publishing a collection of her poems. In 1913 she had sent a manuscript to Sherman, Trench & Co., but withdrew it on the advice of Robert Herrick,¹³ when she was asked to subsidize the cost of publication. More recently a writer friend in New York, Olive Tilford Dargon, had taken a manuscript for her to Scribner's and Century, but found the trade publishers hesitant to publish poetry during the uncertain years of World War I.¹⁴ Cross sent Baker's letter on to Yale University Press and on July 15, 1918, they accepted *Blue Smoke* with the idea of bringing the book out in the fall to hit the Christmas gift market. With her permission, they cut the manuscript to about 115 pages to reduce printing costs and market price. Production was delayed, however, by government restrictions on paper, and the book did not appear until the following August.¹⁵

Blue Smoke received favorable reviews from *Nation*, *Dial*, *Boston Transcript*, and the *Times* [London] *Literary Supplement* as well as

from many other periodicals. In *The Texas Review*, Albert Edmond Trombly wrote:

In treating of Mrs. Baker's work, I am considering her, not as a woman, not as a poetess, not as a "female writer," but as a poet. I make no concessions to her sex; she does not need them. Yet no one can read this book without feeling that it is the work of a woman—so large is the woman's heart that beats through it.¹⁴

Trombly was mistaken. Despite what to some seemed an obvious femininity in her work, Baker was still, because of her first name, the victim of mistaken gender, as evidenced in reviews of her work and fan letters throughout her life.¹⁵

What was it like to be the first writer of Nacogdoches, and indeed, among the first in Texas or the Southwest, to achieve such acclaim? In an essay entitled "On a Certain Condescension of Natives," published in the October 1920 issue of *Scribner's*, she wrote:

Back at the turn of the century I came to the little town where I am now living, to stay, perhaps, for eighteen months or so—and I have stayed as many years. I have married one of its "native sons"; I have fallen in with most of the local customs; my youngsters know no other home, no other *milieu*; up to a certain point, all my fellow townsmen are neighbors and friends. Yet I came a "stranger" and, in a certain sense, I am a stranger still.

After I had lived in our town several years I conceived the bold project of starting a public library. With two or three enthusiastic, and half a dozen acquiescent, friends, I worked at my dream early and late . . . From the first response had been lukewarm. The general attitude of the people asked to contribute suggested the reply of the shop-girl who was asked if a book would be an acceptable Christmas present for a mutual friend—"Oh, no, he already has a book." Nearly everybody in town already had one, it seemed. But this normal human inertia, I reasoned, could be overcome. It was a long time before I discovered, and a still longer time before I would acknowledge . . . there was some obscure but obstinate, almost sulky opposition. . . . I was a stranger—an officious stranger! And bent on achieving personal glory. My excited conviction that it needed a library was a reflection on a town that had lived . . . for a hundred and fifty years without one. Was it not one of the oldest towns in the United States? Was it not wealthy, and "cultured," and wrapped in its traditions as in a garment? Was it not famous for its fine old trees and its salubrious climate? Didn't I like it? Well, then!"

And yet, optimistic in temperament, Baker made the best of her

situation in the self-proclaimed "Oldest Town in Texas" deep in the heart of the piney woods. She found her symbols in the trees, birds, flowers, and ever-changing weather of her locale and transformed them into some of the finest regional lyrics ever produced. She did for East Texas what Robert Frost was doing for New England during the same period. She corresponded with him and other major poets of her day, including Amy Lowell, Sara Teasdale, Carl Sandburg, John Gould Fletcher, Harriet Monroe, and Vachel Lindsay. Though geographically isolated, her contacts with other writers kept her from literary isolation.¹⁹ In addressing the matter of a talented poet living in a small town, Lindsay, shunning his own regional literary center, Chicago, for Springfield, Illinois, wrote:

I have watched your march through the poetry columns of the reviews with the most personal interest, remembering how well and favorably you were remembered in Austin, Tx, where I passed through a little after you. . . . The world is before you. Do not move. The name of your town is worth ten thousand trumpets—spread it on the map.²⁰

Always sensitive to her environment, Baker yielded instinctively to the other forces shaping her writing—her roles as wife and mother. Not only did she make use of homemaking topics for her articles, family and children became central themes in her short stories, as in "Bread and Hyacinths," a moving Christmas story about a struggling young doctor's family.²¹ Relationships between men and women are emphasized in "The Oracle's Window Seat"²² and "A Point of Honor."²³

Reading to her children aroused Baker's interest in writing for children, the major result becoming *The Garden of the Plynck*, a fantasy published by Yale University Press in 1920. In a letter accompanying the manuscript, Baker addressed the problem of creating a heroine for her story who would not be perceived as an imitation of Lewis Carroll's Alice. Their worlds were different—Carroll's creation was that of a logician and mathematician while Baker's was a poet's. Alice was a man's little girl while Sara was a woman's. In defense of her "big words" against those who thought "a children's book must contain only words of one syllable and ideas to correspond, Baker countered, "I think a child, whose taste is not corrupted, likes books to *grow up to*. He enjoys the mind-stretching process of which he is vaguely aware, even while it tantalizes him."²⁴

When Yale University Press asked for a list of bookstores and periodicals to send review copies and publicity materials to, Baker responded:

I've had a strong feeling for some time that a lot of my books—or any other Texas author's books—could be sold in Texas if it

were made known that the author was a resident of the Biggest State in the Union. Local pride and a sort of vague but powerful *aspiringness* are more abundant among us—as yet—than aesthetic discrimination. . . . I feel sure there are hundreds of libraries in Texas that would add my books if they realized it to be a patriotic duty!!”

Meanwhile, sales and critical response to *Blue Smoke* were favorable enough to encourage Yale University Press to venture a second collection of Baker's poems. In an introductory statement appearing in her manuscript of *Burning Bush*, Baker defended her frequent use of trees as images in her poetry:

Not very long ago, I read a review, by a young and very blase poet of another poet's new book. After praising it very generously, he arrived at this climax: “One of the best things about his volume is that it does not contain a single poem about a tree, and has nothing else wooden in it.”

Now, my books contain more poems about trees, I think, than about any other one subject. Doubtless the young reviewer would be very sorry for me; but I, too, am very sorry for him. I am very sorry for any poet who thinks that trees are made of wood; and, from his words, that seems to be his notion. A lumberman's trees are made of wood; but a poet's? Never! To tell you what things that seem wooden are really made of is a poet's essential business; and a poet might well spend his life and write a shelfful of books in an effort to discover, and to make visible to other people, the real, inner substance of a tree.

The statement does not appear in the printed volume, nor is there any indication Baker submitted it to Yale. The title for the collection came from a poem published in *The Nation* in 1921 and was chosen to suggest a relationship to, and progress beyond, *Blue Smoke*.” *Burning Bush* was not as well received by reviewers as the first collection had been. Some complained the poems were uneven in quality and out of fashion with a preponderance of free verse at a time when other poets were reverting to traditional and oriental forms. Among reviewers, one found the rhythms monotonous, another “jagged,” and a third “good cadenced verse.”” Literary scholar and poet Marguerite Ogden Bigelow Wilkerson of New York consoled Baker:

Most of the reviewing done here now is done by people with axes to grind or by young people with mental indigestion and spiritual colic. It won't hold permanently, for always there are the people who have had spiritual experience, who do love and long for the thing you have to give. If you can just get published, you can safely leave the rest to time.”

Meanwhile, production was already underway at Yale University Press for Baker's volume of prose tales, *Old Coins*. The book originally had been accepted there in 1919, after first being offered to the publishers of *Dial* and *Touchstone* magazines.³⁰ Publication was delayed, however, by the World War I government restrictions on paper and by the printing of *The Garden of the Plynck* and *Burning Bush*, both more marketable items. Baker withdrew the manuscript, intending to revise it in 1921, and almost despaired of ever getting it published. Then came a change in editors at Yale, and the new one welcomed the opportunity of reviewing the manuscript, which Baker reminded him was already under contract. The book finally saw print in 1923,³¹ which was also the year Stephen F. Austin State Teachers College opened its doors.

The coming of the college was to have a direct impact on Baker's life. Her aid was soon enlisted in the composition of a school song. She wrote the lyrics and music instructor Ida Pritchett the music for "The Pine Tree Hymn," completed in 1924. The song remained the only official school song until 1940 when Fred Waring wrote the fight song, "Make Way for SFA." Waring's song, which eventually superseded "The Pine Tree Hymn," was simpler and perhaps more relevant. But the music must have had some merit. In 1939 Ernest Hoffman, conductor of the Houston Symphony Orchestra, presented an orchestral arrangement of the melody in a concert at the college. The lyrics drew inspiration from the now intermittent grove of pines towering over the campus buildings.

How tall the pines are standing,
 How tall they brush the sky!
 How deep beneath the grasses
 Their rooted anchors lie!
 So may we in our springtime
 Lay hold on verity;
 So may we seek at morning-break
 The truth that maketh free.

How proud the pines are standing,
 How proud their plumed heads!
 How unashamed and lordly
 Each crest of power spreads!
 So may we in their shadows
 In linked freedom stand,
 Each soul alone to seek its own,
 Each comrade—hand in hand.

How still the pines are standing,
 How sure they are, and still!

How each in steadfast gladness
Works out a hidden will!
So may our loves and labors,
In wise allegiance free,
Turn loss and gain and sun and rain
To beauty, like a tree.³³

In the summer of 1924,³³ Baker was invited to teach a course in contemporary poetry at the college. She continued teaching in the English Department until 1934, at which time she left to devote more time to writing. As a college professor, she put much of herself into her teaching and was highly regarded by her students. The Dramatic Club was named for her, and one of her students writing in *The Pine Log* in 1928 described her:

She brings with her into the room a calm and a repose, yet at the same time an expectant atmosphere conductive [sic] to the enjoyment of poetry. And because she is the creator of enduring poetry herself, she is able to so present a poetry course that the most prosaic student will get everything possible out of it.³⁴

Although her teaching duties absorbed a great deal of her time, Baker still managed to produce several books during those years. In 1923 John E. Rosser of World Book Company approached her with the idea of her writing a children's reader using Texas material.³⁵ Baker made a thorough study of the format and created the *Texas Flag Primer*, which was adopted by the State Textbook Commission for use in public schools in 1926-1929.³⁶ The book was not re-adopted, and Baker wrote another reader, revising her techniques to answer objections to the first book. *Two Little Texans* was published in 1932, also by World Book. But the highly-competitive political scramble for textbook adoption was further straitened by the forced retrenchment of state government expenditures brought about by the Depression so that few new textbooks were adopted during those years.³⁷

In 1929 Baker wrote to poet friend Hilton Ross Greer of Dallas to find out more about the firm which was to publish Greer's anthology of Southwestern short stories. She was seeking to publish a group of her essays on birds. Greer replied that P. L. Turner of Southwest Press in Dallas was interested in considering the proposal, as well as perhaps bringing out a collection of her poetry. Turner was building a list of Texana titles, and Baker hoped to obtain better marketing for her books from a regional publisher than she had experienced with Yale University Press.³⁸

The genesis of *The Birds of Tanglewood* can be traced to a note from Theodore Dreiser in 1910 when he was editor of *The Delineator*:

In June, 1909, you wrote me about "The Story of Tanglewood": how some of your friends made a home out in the wilderness. I suggested then that I thought that would make a good story and I expected that you would some day really try your hand at it. Have you entirely abandoned that idea?"⁹

Tanglewood was the name given to the Wilson's second residence in Nacogdoches on Mound Street which was on a large lot surrounded by native trees and shrubs, making an attractive haven for birds. The Bakers moved there after Karle Baker's father died in 1916.¹⁰ Baker kept diaries including bird observations as early as 1906.¹¹ The title essay in the book was published in the October 1921 issue of *Yale Review*, attracting the attention of a writer for the *Lexington* [Kentucky] *Herald*, and was excerpted in the *Columbus* [Ohio] *Dispatch*.¹² Illustrations for the book were done by Baker's daughter Charlotte. Appearing in 1930, the book was well received by nature lovers and bird fanciers, including poet and scholar Louis Untermeyer:

What a charming book! And what a gracious gesture. As one (amateur) ornithologist to another, let me tell you how much I appreciate both.

In 1931 Southwest Press published Baker's collected poems, *Dreamers on Horseback*. The volume included reprints of her two earlier collections as well as two additional groupings, "Dreamers on Horseback" containing Texas poems, and "Beauty's Hands Are Cool" including her most popular poem, "Let Me Grow Lovely:"

Let me grow lovely, growing old—
 So many fine things do:
 Laces, and ivory, and gold,
 And silks need not be new:
 And there is healing in old trees,
 Old streets a glamour hold:
 Why may not I, as well as these,
 Grow lovely, growing old?"¹³

The above poem frequently was anthologized and set to music several times, including a composition by Richard Hageman, published by Carl Fischer in 1953.¹⁴ *Dreamer on Horseback* was nominated for the Pulitzer Prize by John E. Rosser, editor at the World Book Company, and Baker received appreciative letters from scholars Leonidas W. Payne, Jr., and Derrick N. Lehmer, and from writers Margaret Bell Houston, Dorothy Scarborough, Witter Bynner, Margaret Deland, and a host of others.¹⁵

During the years she was teaching at SFASU, Baker attended summer sessions at the University of California at Berkeley, where her son

and daughter were also enrolled, in 1926 and 1927. She had taken correspondence work there several years before. She also studied psychology one summer at Columbia University and received an honorary Doctor of Letters from Southern Methodist University in 1924.⁴⁹

While still at SFASU, Baker completed her first two novels. *White Elephant* was never published,⁵⁰ and *Family Style*, though generating some interest among the trade publishers when she first submitted it in the early 1930s, failed to find a home until the New London school disaster of 1937 focused worldwide attention on East Texas. Guessing her book might have a timely impact, Baker sent query letters to a number of New York publishers. She received many invitations to submit the novel and chose Coward-McCann, perhaps because the editor mentioned having long admired Baker's poetry.⁵¹ The novel was based on first-hand observation of oil drilling in East Texas and on interviews with people involved in the industry, many of whom Baker met through her banker husband and son since they were making bank loans to finance exploration and production.⁵² The novel created quite a stir in Texas and Baker even heard from the king pin of East Texas oil exploration, C. M. "Dad" Joiner, who requested that he receive "the first autographed copy" and indicated that he might buy several more.⁵³

Caught up in the historical fervor generated by the Texas Centennial in 1936, Baker wrote three articles on Nacogdoches history for *Southwest Review* which were published from 1935 to 1937.⁵⁴ She was already engaged in research for her most ambitious work, a novel on the Texas Revolution revolving around Dr. James Grant, a Scotsman who dreamed of a republic encompassing Northern Mexico as well as Texas, and the New Orleans Greys, who were involved in the successful siege on the fortress at San Antonio de Bexar in December 1835. Retracing her characters' footsteps, Baker traveled as far as Saltillo and Mexico City, where the flag of the New Orleans Greys, captured by the Mexicans in a subsequent battle, was on display in the National Museum.⁵⁵ Originally titled *A Letter from Jamie*, the manuscript had to be extensively revised from 816 to 665 pages to meet the publisher's requirements.⁵⁶ Published in 1942, the book received excellent reviews nationwide and became a Book-of-the-Month Club selection.⁵⁷ As was also the case after the appearance of *Family Style*, Baker was given a number of autograph parties and received numerous letters from women's clubs and literary organizations requesting her for speaking engagements.⁵⁸

Baker's historical research for *Star of the Wilderness* had aroused her interest in early Texas history. Her last novel, *It Blows from the Spanish Country*, was based on the Magee-Gutiérrez Expedition, an attempted revolt against Spain in 1812-1813. After years of labor the

novel was finally submitted to Coward-McCann in 1947, only to be rejected as having "no sensational love interest" and "not . . . exciting enough for the historical novel fan."⁵⁷ Baker was hurt and disappointed by the rejection. Her daughter, Charlotte, who by then was publishing novels for adults and juveniles, took over sending the manuscript, but it was never placed.⁵⁸

By then nearly seventy, Baker was soon forced by uncertain health to curtail public appearances. She continued to write poetry and in 1958 she was made an Honorary Vice-President by the Poetry Society of Texas, an organization she had helped create in 1921. She had already been made a Life Member in 1942.⁵⁹ A Charter Member of the Texas Institute of Letters, she was named a Fellow in 1952, the third to receive that honor after J. Frank Dobie and Walter Prescott Webb.⁶⁰ In a draft of a speech written for the occasion of receiving the award, Baker traced the history of the Institute:

On an afternoon back in 1936 . . . a handful of writing people and their friends met to organize themselves into a group, which they decided—with some trepidation—to call the Texas Institute of Letters. The reason for the trepidation was the feeling that the name might sound pompous, presumptuous, snobbish. But the reason for the organization—for founding one more society in a world where there were already too many—was only the desire to encourage writers in Texas who wanted to do their very best. . . . our name, the limitation of membership—that was a hard one. I am sure that some of you, accustomed to the signs and portents erupting out of Texas everyday, cannot imagine what a lonely and innocent thing it was to be a "Texas Writer" in 1936.⁶¹

Baker served as President of the Institute from 1938 to 1939. She was also a founding member of the Philosophical Society of Texas, and belonged to the Poetry Society of America and Phi Beta Kappa. She died on November 8, 1960, at the age of 82, after a lingering illness which kept her hospitalized most of her last year.⁶²

With a keen curiosity about her surroundings, Karle Wilson Baker delved into the history, current events, and natural phenomena of her adopted home. She probably would have been a regionalist wherever circumstances had happened to lead her, as evidenced by her travel articles and writings on Chicago, Colorado Springs, and Alexandria, Virginia.⁶³ But East Texas is richer because a woman of her intelligence and sensitivity was able to articulate something of the beauty of this still somewhat isolated region.

NOTES

¹"Being True to the Ghosts," carbon of draft of letter to Editor, [*Daily Sentinel*, ca. 1906, Karle Wilson Baker Papers, Special Collections, Ralph W. Steen Library, Stephen F. Austin State University, Box 27, Folder 3. Hereinafter cited as "KWB" with the box number followed by a slash, then the folder number.

²Correspondence from Harry C. Oberholser, 1935-1936, KWB 5/1.

³The final "e" was added later, first appearing in her mother's journal on Dec. 24, 1893. See *Journal of Kate Florence Montgomery Wilson, 1890-1897*, excerpted and arranged by Charlotte Baker Montgomery, photocopy of typescript in Special Collections, Steen Library, SFASU.

⁴*Journal of Kate Wilson*; a second brother died in infancy.

⁵*Journal of Kate Wilson*; autobiographical notes, ca. 1921 and autobiographical notes, ca. 1942, KWB 44/9; Kathryn Lynch Brown, "SFA Poet-Teacher Finds Chosen Field in Instruction of Youth," *The Pine Log*, Feb. 25, 1928, KWB 44/13.

⁶*Journal of Kate Wilson*; telephone conversation with Charlotte Baker Montgomery, Jan. 28, 1986.

⁷Autobiographical notes, ca. 1942, KWB 44/9; information from Charlotte Baker Montgomery, Feb. 10, 1986.

⁸April 1906, pp. 571-572, KWB 29/10.

⁹The manuscript record [1903-1931], KWB 24, is a small untitled notebook including yearly income from writing, listings by magazines of works published, as well as a chronological account of acceptances. Genre for each title is rarely given and must be obtained from publications or guessed by amount of payment.

¹⁰Manuscript record [1903-1931].

¹¹Manuscript record; Pseudonyms collected from short prose works in KWB Boxes 27-30.

¹²Manuscript record; autobiographical notes, ca. 1942, KWB 44/9.

¹³Correspondence with Herrick, 1913, KWB 40/9.

¹⁴Dargon to KWB, 1917-1918, KWB 40/1.

¹⁵Correspondence with Yale University Press, 1918-1919, KWB 1/9 - 1/10.

¹⁶*The Texas Review*, [1919], p. 158, KWB 1/19.

¹⁷Reviews of *Blue Smoke*, 1919, KWB 1/19.

¹⁸*Scribner's*, pp. 503-504, KWB 29/5.

¹⁹Correspondence with writers, arranged alphabetically by correspondent, KWB Boxes 39-40.

²⁰Lindsay to KWB, Jan. 28, 1920, KWB 40/12.

²¹*Woman's World*, Dec. 1916, KWB 27/5.

²²*Housekeeper*, April 1910, KWB 27/11.

²³*Century*, Dec. 1908, KWB 27/5.

²⁴Draft of letter to Mr. Wyant, n.d., KWB 2/2.

²⁵Draft of letter to Mr. Donaldson, n.d., KWB 2/6.

²⁶*Burning Bush* manuscript, ca. 1921, KWB 2/10.

²⁷Draft of letter to Mr. Lewis, [Oct. 1921], KWB 2/11.

²⁸Reviews of *Burning Bush* in Scrapbook, 1916-1925, KWB 44/10.

²⁹Wilkinson to KWB, Jan. 13, 1923, KWB 40/26.

³⁰Correspondence from *Dial* and *Touchstone*, 1919, KWB 2/18.

- ³¹Correspondence with Yale University Press, 1919-1922, KWB 2/19-2/20.
- ³²Music and notes on "The Pine Tree Hymn," 1923-1948, KWB 26/7-26/8.
- ³³She wrote "1925" in her autobiographical notes, ca. 1942 but her name appears in the 1924 SFA Bulletin.
- ³⁴Brown, "SFA Poet-Teacher."
- ³⁵Rosser to KWB, Aug. 30, 1923, KWB 30/10.
- ³⁶*Texas Flag Primer* publicity flier, [1926], KWB 3/15.
- ³⁷Correspondence of John E. Rosser, 1933-1935, KWB 4/7.
- ³⁸Correspondence with Greer and Turner, 1929, KWB 4/20.
- ³⁹Dreiser to KWB, May 11, 1910, KWB 4/19.
- ⁴⁰Information from Charlotte Baker Montgomery, Feb. 10, 1986.
- ⁴¹Diaries, 1906-1934, KWB Box 24.
- ⁴²Scrapbook, 1916-1925, KWB 44/10.
- ⁴³Untermeyer to KWB, Feb. 29, 1932, KWB 5/3.
- ⁴⁴*Dreamers on Horseback* (Dallas, 1931), p. 194. Permission to reprint granted by Charlotte Baker Montgomery, Feb. 10, 1986.
- ⁴⁵"Let Me Grow Lovely," sheet music, 1953, KWB 26/11.
- ⁴⁶Correspondence re: *Dreamers on Horseback*, 5/19-5/20, 5/22.
- ⁴⁷University of California coursework and correspondence, 1918-1927, KWB 43/5-43/10; autobiographical notes, ca. 1942, KWB 44/9; obituaries, 1960, KWB 45/9.
- ⁴⁸Correspondence re: *White Elephant*, 1931-1933, KWB 29/19.
- ⁴⁹Correspondence with agents and publishers re: *Family Style*, 1932-1937, KWB 8/1-8/11.
- ⁵⁰"Literary Wildcatting: The Background of *Family Style*," draft of speech, ca. 1937, KWB 10/2.
- ⁵¹Joiner to KWB, Sept. 14, 1937, KWB 9/7.
- ⁵²"Nacogdoches—The Gateway of the Pioneers," *Southwest Review* XXI:2 (Jan. 1936), KWB 29/4; "Nacogdoches—The Indian and Spanish Town," *Southwest Review* XXI:1 (Oct. 1935), KWB 29/5; "Trailing the New Orleans Greys," *Southwest Review* XXII:3 (Spring 1937), KWB 30/8.
- ⁵³"*Star of the Wilderness*," draft of a speech, ca. 1942, KWB 22/13; information from Charlotte Baker Montgomery, Feb. 10, 1986.
- ⁵⁴*Star of the Wilderness*, original manuscript before revisions, [1941?], KWB Boxes 13-14; correspondence with Coward-McCann, May-July 1941, KWB 21/11.
- ⁵⁵Reviews of *Star of the Wilderness*, 1942, KWB 22/5-22/7; *Book-of-the-Month Club News*, May 1942, KWB 22/5.
- ⁵⁶Correspondence with bookstores re: *Star of the Wilderness*, 1942, KWB 21/16-21/17; correspondence with bookstores re: *Family Style*, 1937, KWB 9/1; correspondence with organizations re: *Star of the Wilderness*, 1942-1951, KWB 23/10-23/11; correspondence with organizations re: *Family Style*, 1937-1939, KWB 9/13-9/16.
- ⁵⁷Thomas R. Coward to KWB, Sept. 15, 1947, KWB 23/27.
- ⁵⁸Draft of letter from KWB to Dee Woods, ca. 1948, KWB 34/9; correspondence re: *It Blows from the Spanish Country*, 1943-1949, KWB 23/27.
- ⁵⁹She mentions gall stones in the draft of letter to Dee Woods, ca. 1948; correspondence with Poetry Society of Texas, 1921-1959, KWB 34/1-34/4.
- ⁶⁰William H. Vann to KWB, Oct. 4, 1952, KWB 34/22.
- ⁶¹Draft of speech on occasion of being named a Fellow of the Texas Institute of Letters, 1952, KWB 34/24.
- ⁶²Obituaries, 1960, KWB 45/9.
- ⁶³Short prose works, arranged alphabetically by title, KWB Boxes 27/30.