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NEWSLETTER

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Exploring the Waitman Barbe Papers

By Cheryl B. Torsney

[Editor's Note: The name Waitman T. Barbe was synonymous with education in West Virginia a century ago. Likely West Virginia University's most widely recognized faculty member within the state in his day, Barbe was a tireless crusader for education at all levels of society and one of the most popular speakers at high school graduations and other functions. Barbe was also a noted man of letters who enjoyed a correspondence with some of the leading literary celebrities of his era. Now preserved in the Waitman T. Barbe Papers in the West Virginia and Regional History Collection, this correspondence caught the attention several years ago of Dr. Cheryl B. Torsney, now Interim Provost and Vice President for Academic Affairs State University of New York, who was then a member of the WVU English faculty. We thank Dr. Torsney for sharing her insights regarding this remarkable correspondence in the following article.]

A bronze plaque memorializing Waitman Barbe, complete with Barbe in profile, formerly hung behind the circulation desk of Wise Library on the West Virginia University campus. An elementary school in the western reaches of Monongalia County bears his name. The predecessor of the Morgantown Public Library was the



Distinguished West Virginia educator Waitman T. Barbe (1864-1925) ca. 1900.

Waitman Barbe Public Library. Following Barbe's death in 1925, the Barbe family summer home was purchased by a group dedicated to turning the house and grounds into a

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summer camp; the property became Camp Barbe, the 4-H
camp in Wirt County.¹ Most people, however, don't know
who Barbe was or why his name is associated with learning.
The Waitman Barbe Papers, in the West Virginia and
Regional History Collection, particularly the letters to Barbe,
make the logic of that association abundantly clear.

Waitman Barbe (1863-1925), writer, newspaperman,
and educator, was born in Monongalia County, and except
for two years in Cincinnati and eight years in Parkersburg as
the managing editor of the *State Journal* and literary editor
of the *West Virginia School Journal*, lived in the Morgantown
area. His calling in life, however, was as an educator: he
was a well-known member of the West Virginia University
Department of English and author of *Ashes and Incense*
(1892); *In the Virginias* (1896); *Going to College* (1899);



Waitman Barbe under the Campus Maple, West Virginia University, ca. 1910.

Famous Poems Explained (1909); and *Great Poems Interpreted*
(1914).

During his years on the WVU faculty, he established
a healthy correspondence with a number of famous
personalities, both literary and political, including Winston
Churchill, Richard Harding Davis, Mary E. Wilkins Freeman,
Hamlin Garland, Edward E. Hale, Julia Ward Howe, William
Dean Howells, Amy Lowell, Booth Tarkington, and Owen
Wister. Among the questions he put to them were the
following: Why do universities produce so little creative
literature of high quality? What is the finest poem produced
by an American? How do we improve our students? The
responses are remarkable, and we are lucky that Barbe
preserved them. He collected these letters as keepsakes
and, I think, as evidence of the high regard in which others
held him. More important, however, I believe Barbe was
a writer intent on establishing ties with other writers and
thus bringing literacy and culture to his hometown. In fact,
many of the letters are responses to Barbe's request that his
correspondent come to Morgantown to speak to the English
Club.

The West Virginia Collection's Waitman T. Barbe
Papers contain two boxes of letters and manuscripts and
a scrapbook, which includes letters and engravings of the
correspondents clipped from magazines. The interest
evinced by some of the letters in this collection is negligible;
however, many of these letters hold real historical value. For
instance, Barbe wrote to Kate Chopin, the author of
the famous turn-of-the-century novel *The Awakening* asking her to elaborate upon her work
habits. She responded with a long missive, which
has been quoted though not entirely reprinted in
Emily Toth's *Kate Chopin* (New York: Morrow,
1990). A letter from William Dean Howells
discusses his own preferences among his novels.
Howells scholars (and great-granddaughter Polly
Howells, who keeps her finger on the pulse of
Howells studies) are unaware of the existence
of this significant missive. Many of Barbe's
correspondents are among the most noteworthy
literary masters of the nineteenth and early
twentieth centuries and the views they express in
their letters to Barbe are worthy of publication.



Waitman Barbe Junior High Majorettes, Monongalia County, W. Va. ca. 1962

Although Barbe's name has been preserved at the Monongalia County elementary school and at the 4-H camp, his accomplishments have been nearly forgotten, even in his home state. In the last decades of the nineteenth century and in the beginning of the twentieth, Barbe was well-known as "one of West Virginia's most loveable characters" and as an ardent advocate of education.² In Atkinson and Gibbens' *Prominent Men of West Virginia* (Wheeling: W.L. Callin, 1890), the authors declare Barbe "an untiring worker" and reprint several notices of "The Song of a Century," his ode celebrating Morgantown's hundredth anniversary. Edmund Clarence Stedman, a famous literary critic of the day, writes, "It is not often that a far-away town is so fortunate as to have such a laureate for its centennial" (Atkinson and Gibbens 742). Rose Hawthorne Lathrop, daughter of Nathaniel Hawthorne, commends Barbe, "Such flashes of inspiration make the reader wish for another poem from the same writer" (Atkinson and Gibbens 742). Warren Wood says of Barbe, "in him the spirit of knighthood still survives – the spirit of service, even of sacrifice. He has gone over the hills and down the valleys on mountain trails and along rough highways preaching the gospel of the good, the beautiful, the true" (154).

Such fulsome local accolades may seem to our twenty-first century sensibilities to be over the top, outsiders, exaggerated. It is important, though, to place Barbe in his cultural context. While it is true that during the mid-nineteenth century education was not necessarily a high priority among many residents of America's hinterland – Ralph Waldo Emerson doubted in 1852 that there was a "thinking or even reading man" among the 95,000 population in St. Louis – the development of the railroads changed everything (William Charvat *The Profession of Authorship in America, 1800-1870*. New York: Columbia, 1992, 298). After the Civil War, road companies took their plays on the road into the Midwest, and Osgood, Tichnor and Field's first traveling book salesman took the fall list to bookstores in Detroit and Cincinnati (Charvat 298). Linked to Boston, New York, and Philadelphia by rail, the Midwest "became an integral and influential part of that powerful civilization known as 'the North' which was to dominate the nation thenceforward" (Charvat 301). West Virginia found itself curiously not quite Midwestern but not quite southern; nonetheless, connected by rivers to the cultural and industrial Meccas of Pittsburgh and Cincinnati, it was able to civilize itself in the same ways as the Midwest by growing not only railroads but also universities and intellectuals.

West Virginia University was founded in 1867 as a land-grant institution, and Waitman Barbe graduated with an A.B. in 1884, while the university was still in its infancy. From WVU, he continued his studies at Harvard, receiving the A.M. and M.S. degrees in 1909. He furthered his studies at Oxford, but although he was called “Dr.” Barbe, I am not convinced that he completed a doctoral degree. It may be that the D.LITT. conferred on him by Denison University, a four-year liberal arts institution, was honorary. Barbe came of intellectual age during what Gerald Graff has called in his history of the institution of literature, *Professing Literature Chicago: University of Chicago Press, 1987*) the age of the generalist. These generalists were humanist scholars and philosophers who believed, along with Hiram Corson, the chair of the English Department at Cornell University in 1896, that “the spiritual essence of a poem, which was part of the non-intellectual, the non-discursive aspect of man, expressed man’s essential absolute being” (Graff 44). The sort of classical education that English departments had offered in the past was declared “a waste of time, a form of unredeemed drudgery, carried on in the name of archaic social ideals” (50).

The generalist began to take on a distinctive identity beginning in the 1870s (Graff 77), and although most academic openings request applicants in narrow fields today, occasionally a college still advertises for a “generalist.” These generalists believed that the university “exists for the disinterested pursuit of truth, for the development of intellectual life, and for the rounded development of character.” All good teachers of literature were to believe in the existence of an individual soul for every person (Graff 85).

Despite these high flown ideals, however, the turn of the century, the period during which Barbe got his start, brought a generation of students whose collegiate goals included socializing at the expense of studying. (Plus ça change. . . .) By 1903, Graff explains, “the scholar has become almost taboo at Yale and hard study unfashionable. The use of purchased themes has become so common that the price

fell from five dollars to two dollars” (107). College students were said to be impervious to education. As one professor put it, “Dull faces, vacant faces. Not one that expresses any corruption of heart and mind – no soul, no fire” (Graff 108). Study apathy reigned.

Waitman Barbe’s mission was to break the mold of apathy by bringing famous literary types to West Virginia University’s campus to speak to the unformed study body. Literary clubs had by Barbe’s time a long history, having been invented to bring local culture into contact with contemporary currents of taste in the first half of the nineteenth century (Graff 44). By acting as a repository of knowledge and energy, Waitman Barbe became known as an intellectual. As Christopher Lasch defines it, the intellectual is

*[A] person for whom thinking fulfills at once the function of work and play; more specifically, as a person whose relationship to society is defined both in his eyes and in the eyes of the society, principally by his presumed capacity to comment upon it and in the eyes of the society, principally by his presumed capacity to comment upon it with greater detachment than those more directly caught up in the practical business of production and power. Because his vocation is to be a critic of society, in the most general sense, and because the value of his criticism is presumed to rest on a measure of the detachment from the current scene, the intellectual’s relation to the rest of society is never entirely comfortable (Lasch, *The New Radicalism in America*. New York: Knopf, 1965.)*

As an intellectual, Barbe felt perfectly comfortable contacting many of the outstanding literary and political personalities of his age, often to ask them to visit the WVU campus, but more frequently to ask them about their work habits or about their favorite texts. That he received so many thoughtful answers testifies to the solidarity of the intellectual class early in the twentieth century. For these intellectuals stood in an adversarial relation to the larger society. As Whitelaw Reed told graduating classes in 1873, American

1 Patricia Morrison, the West Virginia Extension agent for Wirt County at the time, told me in an email dated 7 September of 2000 that the camp was called Camp Barbe, that she’d heard that its full name was Camp Waitman Barbe, but that she didn’t know the history of the property.

2 In the brochure asking for donations to turn Barbe’s summer home into a 4-H camp, Barbe is called “one of West Virginia’s most lovable characters and an educator of international reputation.” The brochure for “The Waitman Barbe Memorial Four-H Camp, Wirt County – To Make the Best Better is contained in the Waitman Barbe Papers, West Virginia Regional and History Collection, West Virginia University, Morgantown, WV 26506.

academics stood at the center of “radical’ criticism of social institutions and . . . their political role was to be that of critic of the ‘established’” (S.M. Lipset “The New Class and the Professoriat,” *The New Class?* Ed. B. Bruce-Biggs. New Brunswick, NJ: Transaction, 1979, 69). Intellectuals are frequently academics. Of the academics, many were and are English faculty members, which should not be surprising, since English professors spend their lives studying symbols, beginning with the very language itself. As Edward Shils writes in *The Intellectuals and the Powers*:

*In every society . . . there are some persons with unusual sensitivity to the sacred, an uncommon reflectiveness about the nature of the universe and the rules which govern their society. There is in every society a minority of persons who, more than the ordinary run of their fellow man, are inquiring and desirous of being in frequent communication with symbols which are more general than the immediate concrete situations of everyday life. (qtd. in Charles Kadushin *The American Intellectual Elite*. Boston: Little Brown, 1974, 7)*

Waitman Barbe was certainly a man with an unusual sensitivity to the sacred, an uncommon reflectiveness about the nature of the universe and the rules which govern their society. Danske Dandridge, the Shepherdstown, WV, poet and history and garden writer, recognized this intellectual streak in Barbe’s character. The Waitman Barbe Papers contain nine letters from Dandridge to Barbe, which seem to span at least ten years, most being written before Barbe’s marriage to Clara Gould Barbe. By examining this cluster of poems and their playful, flirtatious tone, we can learn quite a lot about Dandridge – about her mentally ill sister-in-law; about her childrens’ tutor who was the eldest son of poet and composer Sidney Lanier; about the crush she had on Barbe. We learn much less about Barbe as we have none of his own correspondence. We can only infer that his missives were provocative enough to solicit her attention.

The four letters annotated here are only a sample of those in the collection. These letters exemplify the depth and the breadth of Barbe’s curiosity and education as well as his dedication to plant and let flourish the seeds of intellectual pursuit in the West Virginia soil.

Rose Brake

March 8, 1890

My dear boy: -

I was so glad to see your hand-writing again – this time to a note and note merely an address. And you have been ill! I am concerned about you but not surprised. While I was in B. I showed your picture to a sweet young lady who was in the same boarding house and I complained to her and to her mother, who is something of a benevolent witch or sibyl (I hope that’s spelt right but never can remember without a dictionary, where to put the y.) that nice as you looked you were fickle and had given me up! The mother said you were sick: she is quite wonderful, and divines the truth about people’s characters, and lives, past and future – She has a gift for telling fortunes with cards, and what she tells comes true. The daughter is a – what shall I say – palmistress! She told me that my hand indicated that I was to be successful – have the chief desires of my heart, fame, etc! And that my life was to be “an ideal life realized. Also that my name signifies – in an old fortune-teller’s book which gives numbers for letters and meanings to the numbers - :Divine messenger.” That is beautiful but humbling, for I dare not appropriate it. I would tell you more of these dear friends but that I am so selfish and want to talk of our two selves, yourself & myself.

*Well, you will think I am growing a little daft with all this superstitious nonsense – But tell me, aren’t you a little credulous yourself? I hope so. – If you wish, I will ask Mrs. L to tell your fortune and write you what she says, for I am going back to Baltimore next week. Then you see I am always laying snares to tempt you to write to me – I am sure I don’t know why I want to hear from you, or **why I care anything** about you! I expect distance lends enchantment, and I am bored at home, as you know, because my family are away nearly all day at business and school. You notice, don’t you, that I don’t write to you much when I am away, and if I were an editor I would not write at all?*

But to speak seriously I want to know how you are, as I have gotten into the foolish habit of liking you. Did you have the grip? Is it not a poetical complaint, so I scorned to catch it, though every one else in my family was down – But I was always a little contrary. If you had come here you would have been as welcome as flowers in January – which are much more prized than May flowers – and I am sure you would have come if you had had the faintest idea of what a capital nurse I am. Why I have a talent for nursing, and plenty of practice to keep me up to the mark. I would have cured you just as easily in January or Feb as in July—besides I don’t like too easy tasks. I hope you are a disagreeable patient and very unreasonable. You are to be ill here next time, and I shall tyrannize over you to my heart’s



Danske Dandridge

West Virginia poet, Danske Bedinger Dandridge (1858-1914)

content. Don't you know that now that I am well myself I keep a hospital for broken down friends? It is a fact. You should see Sidney Lanier, who came to us last June looking as Shelley's ghost might look - how his ducks stand out with fatness. He teaches seven little boys, and you know, or I hope you don't what that means.

Of course you didn't - write the long letter in six days, but I never dreamed you would, so I am not disappointed - I just remember, however that you don't deserve a word more, I will not tell you what I think of your poem - in fact refuse to think of it or of you until I hear from you again. You can write to me here because I am sure you will not answer this under a week or two and by that time I will be home again.

Goodbye, and remember that I have a very low opinion of you, though, from habit - I will sign myself

Yr affectionate friend

Danske Dandridge

I have been reading Marie Bashkirtseff & could tell you lots about her & other things, but I won't just for spite. I could write the most interesting letter you ever read in your life.

3317 Morgan Street
St. Louis Oct. 2 '94
Parkersburg W.Va.

Mr. Waitman Barbe

My dear Mr Barbe

I thank you for having selected me as one of the representative Southern Writers to appear in your series of writers for Southern Magazine. You will find in the accompanying clippings more than the missing data for a [?] notice.

In reply to some of your questions I shall say that I have no fixed literary plans; except that I shall go on writing stories as they come to me. It is either very easy for me to write a story, or utterly impossible: that is, the story must "write itself" without any [?] on my part, or it remains unwritten. There is not a tale in "Bayou Folk," excepting the first, which required a longer time to write than two, or at most three sittings of a few hours each. A story of more than 3000 words which will appear in Dec. Century was written in a few hours, and will be printed practically without an alteration or correction of the first draught. I do not need to be secluded in order to write - I work in the family living room often in the midst of such clutter. I never discuss a story or sketch with any one before writing it.

I have ready another collection of Creole tales which I hope to have published in book form after they have made their slow way through the magazines.

My first efforts in literature took the form of two novels of fifty and sixty thousand words. They were written in 1890. The novel does



American author, Kate Chopin (1850-1904)

not seem to me more to be my natural form of expression. However should the theme of a novel present itself I should of course try to use it. I do not consider one form of more value than the other.

I send these two photographs not knowing which would better suit the purposed of the Mag. Would you kindly return the one not used?

I am greatly interested in the Southern Magazine and read it with pleasure. I hope it will keep up the high standard which it has adopted.

Let me say, my dear Mr. Barbe, that the press notices of your poems have given me a great desire to read them. Were I anything of a reader the poems would no doubt by this time have been familiar to me.

Very sincerely yours

Kate Chopin

1100 North Pennsylvania Street
Indianapolis, Indiana

May 7, 1920

My dear Mr. Barbe: -

A poet seems to be born not made. There can't be many "producing" [sic] poets" - though the reader who understands must of course be a poet respectively. My guess is that no devise [sic] of man can increase the number of artists in the world; but I think that a number of those who delight in art may be increased by education. (Also a poet may be taught the King's English, of course!)

In my own mind I have been in the habit of comparing the universities to the art museums: the museum preserves the old masterpieces, and offers them for study or contemplation; but produces nothing alive in art - is, indeed, aloof from living art. The art is all of dead men - (Of course the "deathless masterpieces" may be thought of as living; by "living art" I mean here art just emerging from living men - just entering into being.)

The museum is a great embalmer; but is not a studio; the curators are experts upon the dead. They do not keep step with the progress of art; they keep step only with the progress of conventional criticism. They know really nothing of the living.

I think the position of the university is similar in regard to literature. The university takes the literature which the people keep alive for a length of time after the Author's death (and of course he may be considered dead in his bodily lifetime where he has ceased to write) and the university preserves that literature. The university has nothing to do with the work-room where writing is done. It is a museum, preserving but not producing: and is unaware of the art of living me.

To my mind, this is "quite all right." The museum and the university discover nothing and produce nothing (in art, of course, I mean) but they "immortalize" and preserve, and make history possible.

Sincerely yours,

Booth Tarkington



American author, Booth Tarkington (1869-1946)

Miss A. Lowell
70 Heath Street
Brookline, Mass.

Brookline, Mass., 28 April, 1920

Dear Mr. Barbe,

Your letter of April 21st opens up a vast field. I cannot possibly tell you in the space of a correspondence what I consider to be the matter with the teaching of English in our colleges. That there is something very markedly the matter is my firm conviction, and I think I could best sum it up by saying that literature is being more and more taught as a science and less and less as an art. In other

words, the imaginations of the pupils are not stimulated by literature per se. They are made to dwell far more upon the history of literature, and upon its philological import and its various antiquarian connotations, than they are upon the construction of it as an art and its imaginative and dramatic suggestion. I think the so-called variorum method has done a great deal of harm in the teaching of literature; that it may be necessary for advanced students, I do not deny, but it has usurped the place of literature treated as one of the humanities. I remember a course of Shakespeare which I took for two years under Professor Kittredge of Harvard which I think did me incalculable harm.

Of course, one reason that it is so difficult to teach literature as an art is that so few teachers know enough of the art in question to be able to impart their knowledge or their enthusiasm. After all, there is nothing which inoculates like the disease itself. If one is genuinely devoted to literature in all its branches, one cannot fail to hand on the germ of one's enthusiasm to one's pupils. If one is not, the pupil will get nothing but bare bones. Let us cultivate a delight in literature before we undertake to force analysis; that would seem to be the wisest plan. Let us try to persuade teachers to regard poetry and fiction from the aesthetic standpoint and to train their own taste and knowledge to the highest point.

Professor Allan Abbott of the Teachers College of Columbia University has been trying an amusing experiment lately. He takes a stanza of a well-known poem and re-writes it in three different ways, changing it as much as possible – metre, point of view, images, everything – but still retaining a semblance to the original. He then prints these four stanzas, the original stanza and the three imitations, on a piece of paper in varying ways; that is, the original stanza may appear as the first, second, third, or fourth as the case may be. The stanzas are anonymous, and there is a space left on which the pupils may mark the one they think is the best. He has also tried the experiment of giving these papers to various professors of English and to authors, and he tells me that the result is most discouraging, as showing how few people know the best when they see it. I am not surprised at this, because I have long known that taste in poetry is very, very rare. I do not think we have understood in America how to give the feeling for literature, particularly poetry, but some enormously

interesting experiments are being made by Mr. Earl R. K. Daniels of the Eastern Illinois State Normal School, Charleston, Illinois. He has published the results of his endeavors in a pamphlet entitled "New Poetry and the Composition Class," and I think, if you are interested, it might be well for you to send for it, as I am sure you will find it stimulating.



American poet, Amy Lowell (1874-1925)

There is so much to say on this subject that it is quite impossible to deal with it in the space of a letter, as I said in the beginning, but in case you may not have seen a paper which I wrote on the subject, I am sending you a copy of the "North American Review" for November, 1917.

It is, however, fair to remember that colleges were never designed to teach geniuses. Genius will always find its own best teacher in itself; for instance, the object of a college is to train the ordinary man to know things which he would not come upon by himself, so perhaps to expect the colleges to turn out creative writers is to ask more of the curriculums than was ever intended by their designers.

If, after reading my paper and this letter, you have anything else you would like to ask me about I shall be very glad indeed to write to you again. I wish we might have a talk, but Virginia and Boston are very far apart.

Sincerely yours,

Amy Lowell

Selected Recent Accessions:

Bennett, Robert G., Compiler. Genealogy Research Records, ca. 1950-1970, 3 ft. 9 in., Gift in 2012. A&M 3813.

Notebooks of genealogy research records compiled by Robert G. Bennett regarding the Bennett family of Nicholas County, West Virginia, including information on the Graham, Grose, Lively, Malcom, and Neil families. There are 17 notebooks. Family histories are for the period ca. 1700-1970. There are also a few photographs.

Evans, Bill, Journalist. Letter Regarding the Farmington Mine Disaster, 1968, 4 pages, Gift in 2012. A&M 3834.

Facsimile of a letter from Bill Evans to Roger Ruhl regarding the Farmington Mine Disaster. Evans was a reporter, as well as sports columnist and editor, for the Fairmont Times. Evans apologizes to Ruhl for not writing at Thanksgiving and explains that he had been busy covering the Farmington Mine disaster. The letter describes his experience reporting from the scene in detail, particularly focusing on the attitudes and behavior of other newsmen.

Ham, F. Gerald, Compiler. Records Regarding Kirtanananda Bhaktipada Swami (Keith Gordon Ham), 1948-2011, 10 in., Gift in 2012. A&M 3830.

Records regarding Kirtanananda Bhaktipada Swami (Keith Gordon Ham), a founding member and leader of the

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International Society for Krishna Consciousness (ISKCON) or "Hare Krishna" religious movement. Most of the material in the collection regards his involvement with the community of New Vrindaban in Marshall County, West Virginia and the controversies and legal problems that arose during his term of leadership there. The collection also contains biographical information regarding Bhaktipada, Hare Krishna associated publications, and other material.

Laird, Harry S., Engineer. Three Photo Albums Regarding Construction of Cheat Lake Dam and Railroads, 1910-1914, 3 in., Gift in 2013. A&M 3827.

Three photograph albums of Harry Snedden Laird (September 11, 1868-October 1, 1952), a civil engineer,



This locomotive named "Old Jeb" was used in the building of the Cheat Lake Dam, 1912-1913.

and resident of Preston County, West Virginia (WV). They document dam and railroad construction projects. The first album contains 50 photographs, arranged chronologically (1912-1913). The photos record construction of Cheat Lake dam ("Cheat Haven"); subjects include: a coffer dam, a Baltimore and Ohio Railroad bridge, and turbine form construction. The album also contains an annotated document which gives the measurements for "Bridges Required on Harrisville-Southern Railroad" (1914). The second album contains 47 photographs (1910-1913). Subjects include: Cheat Lake dam construction, continued from the first album (1913); identified individuals in Harrisville, WV associated with Harrisville and Cornwallis Railroad (1914); Rockville Bridge near Harrisburg, Pennsylvania; Western Maryland Railroad (WMRR) tracks; and railroad bridge and tunnel construction, likely east of Frostburg, Maryland (MD) (1910). The third album contains 109 photographs, most of which are labeled (1910-1911). Photographs depict construction work on the Cumberland and Pennsylvania Railroad and WMRR near Mt. Savage, Frostburg, and Cumberland, MD. Highlights include a photo of Helmsetter's Farm in Cumberland and two photos of a Hurley Track Laying Machine in use for WMRR (all 1911).

Lang, Lawrence A., Collector. Land Records, 1865-1896, 1 ft. 3 in., Gift in 2012. A&M 3833.

West Virginia land records, including receipts for fees paid, surveys, certificates of survey, land patents, grants, plats, correspondence, and other material. Some of the records are copies rather than official documents. The records are sorted by the names of buyers and stored in envelopes. Recorded to the fronts of the envelopes is information relevant to their contents.

Mahood, Alexander, Architect. Drawings for West Virginia University Building Projects, ca. 1955-1979, 48 ft. 9 in., Gift in 2011. A&M 3807.

Records from the office of architect Alexander Mahood (1888-1970) of Bluefield, West Virginia. Includes correspondence, specifications, and architectural drawings for West Virginia University building projects, such as the Creative Arts Center, Parkersburg Center, and the Towers residence halls, among others.

Martin, Louis, Collector. Records Regarding Weirton Steel, ca. 1982-1997, 10 in., Gift in 2012. A&M 3829.



Beechwood Mine, Fairmont Coal Company, Monongalia County, W. Va., 1907-1908

Records regarding Weirton Steel Company of Weirton, West Virginia. Includes annual reports, calendars with illustrations, clippings, diagrams of facilities, and newsletters.

Mason, John W. (1842-1917). Consolidation Coal Company Properties Book, 1907, 1 in., Gift in 2012. A&M 3820.

Book entitled "Properties Owned and Controlled by the Consolidation Coal Company: West Virginia Properties Inspected by the Directors and their Guests Aug. 2-3, 1907." The first two pages show the schedule of activities for Thursday, August 1 through Saturday, August 3, 1907. Includes information on the number of mines, production, acreage, house ownership, and employment numbers for Consolidation Coal Company, Fairmont Coal Company, Clarksburg Fuel Company, Pittsburgh and Fairmont Fuel Company, Southern Coal and Transportation Company, and Somerset Coal Company. This is followed by 52 plates showing photographs of various mine and coaling stations belonging to those six companies. Plates include details of capacity, type of mining (electric, compressed air), and haulage (electric, rope, mule). Also includes three folded maps of mining company properties and operations that have been separated to the map collection.

McGlynn, Patrick. Civil War Bounty, 1865, 2 pages, Loan for Copying in 2011. A&M 3809.

Document signed by Patrick McGlynn, who substituted his service in the Union Army for that of Enoch Tinsman for a bounty of four hundred dollars. The document was created in Grafton, West Virginia on 23 February 1865. Collection includes one full color reproduction (two pages) and one photocopy reproduction.

Nesius, Ernest J. Papers, 1890-1988, 11 ft. 6 1/2 in., Gift in 2012. A&M 3822.

Papers of Ernest J. Nesius, former faculty and administrator of West Virginia University, documenting his professional activities involving agriculture and economics, his membership on a variety of committees, and his interest in 4-H and extension services.

Null, John M., Collector. Photograph Albums of Student Life at West Virginia University, ca. 1895-1900, 10 in., Gift in 2012. A&M 5164.

Two albums of photographs of the West Virginia University (WVU) campus, students, and the surrounding area in the late 1890s. One album contains cyanotypes. These albums belonged to WVU student Leonard S. Hall. His name can be found recorded in one of them.

Photograph, 1928, 1 item, Gift in 2012.

One snapshot photograph (2 1/2 in. x 4 in.) of four passengers in a car on a bridge. The car features a round sign that lists four West Virginia University football games, including opponents of Wesleyan, Pitt (Pittsburgh), Kansas State College, and W&J (Washington and Jefferson). The passengers are Susie Squires Hill, her daughter Colleen D. Hill, and infant daughter Jo Ann Hill.

Pittsburgh and West Virginia Railway Company. Financial Ledgers, 1920-1927, 3 in., Acquired in 2012. A&M 3821.



WVU Student-Athletes from Episcopal Hall, ca. 1898



Mobile WVU Football Schedule, ca. 1928, WVU beat Pitt, 9 to 6.

Three ledgers detailing the accounts of the West Side Belt Railroad Company (WSB) from 1920-1923 and the Pittsburgh and West Virginia Railway Company (PWV) from 1924-1927. The first ledger, entitled "West Side Belt Railroad Co. Corporate" includes accounts for stocks, bonds, rents, payroll, etc., from March 1920 to December 1923. The other two ledgers record the accounts of the PWV from January 1924 to December 1925 and January 1926 to December 1927. They include accounts for investments, fuel, postage stamps, insurance, revenue sources, etc.

West Virginia University. Hospitals. Marketing. Videotapes of Childrens' Hospital Telethons, 1984-2002, 6 ft. 11 in., Transfer in 2012. A&M 5165.

Collection includes mostly video tapes (VHS and Betacam) of West Virginia University Childrens' Hospital telethons (boxes 1-4, 1984-1997). There are also videotapes of other television programming, including: "WVU Speaks. . . Our Hopes for Health Care Reform -- Senator Rockefeller and Hillary Rodham Clinton", "WVU Neuroscience Center", "Dr. D' Alessandri", "Mountains of Hope", and "State of the Heart" (box 5, 1990-1994, 1998, 2001-2002, undated).

Weston State Hospital. Executive Committee Proceedings, 1888, 1/2 in. (2 compact discs), Gift in 2011. A&M 3812.

Digital copy of the proceedings of the Executive Committee of Weston State Hospital (formerly known as the "Trans-Allegheny Lunatic Asylum").

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Professor Waitman T. Barbe. See story page 1.