A New Memorial to Stephen C. Foster, America's "Tragic Troubadour" Elmo Scott Watson

left to his fellow-Americans a wealth of melodies which have been their favorites for nearly three-quarters of a century-such songs as "My Old Kentucky Home," "Massa's in de Cold, Cold Ground," "Old Folks at Home," "Come Where My

Love Lies Dreaming," "Oh, Susannah" and "Nelly Was a

Lady."

DIED poor but he

And now-such is the irony of fate-they are building a memorial which will cost half a million dollars to honor Stephen Collins Foster, in whose pocketbook was found, when he died, 38 cents in coins and "shin plasters," Civil war paper money. The memorial will stand on the campus of the University of Pittsburgh in the shadow of Pitt's famed Cathedral of Learning and it will be dedicated early this year during Pitt's celebration of its growth in 150 years "from log cabin to skyscraper."

Funds for the erection of the Foster Memorial building were raised by the Tuesday Musical club of Pittsburgh, in co-operation with the university and with musical clubs in 25 other states.

In it will be a "Foster shrine," containing the collection of Fos-teriana which Joseph K. Lilly of Indianapolis, Ind., has gathered together at a cost of approxi-mately \$160,000.

This collection and its curator, Fletcher Hodges, who for six years directed the gathering of the original Foster manuscripts, first editions, books and personal belongings of the song writer, arrived at the Cathedral of Learning recently and began storing away these priceless relics of "America's Tragic Troubadour." As soon as the newlycompleted stone work on the interior of the memorial is finished he will move the collection to its place in the shrine where, under the terms of Mr. Lilly's gift, they shall "belong to America."

The building in which this Fosteriana will find a home is adjacent to the main building of the Memorial which contains an auditorium seating about 750 persons, with rehearsal and reception rooms below. It has been built of stone to harmonize with the other buildings of the Cathedral quadrangle in the heart of Oakland, Pittsburgh's "civic cen-

Depicts Foster Characters.

Leaded windows, with colored medallions depicting the ters in Foster songs, will be in-stalled this spring. The memorial room, connected with the auditorium foyer by a covered pas-sage, will house the Foster col-lection and will be open to the public. Students of Foster's life and times will have access to the research facilities of the Lil-

The collection includes literal-"everything under the sun" relating to the composer. There are hundreds of books in which he is mentioned—some in only a sentence—including some modern histories of jazz.

One of the rare personal effects is the pocketbook Foster carried when he died, containing the 38 cents and a scrap of paper on which was written, "Dear friends

and gentle hearts," probably the last thing Foster wrote and the

likely title for a song. It, too,

Eighteen letters written by

Foster, principally to members of his family in Pittsburgh in-

one of the few contemporaries to appreciate his genius, are also included

Foster's melodeon, only four

and a half octaves in range and, hence, not suitable for the finger-ing of a composer seeking a mel-

ding his brother, Morrison,

is in the collection.

First Pages of "Massa's in De Cold, Cold Ground."



Architect's drawing of the Stephen Collins Foster Memorial on the campus of the University of

is one of the valued

His Most Popular Song. One large bookcase, ready for installation in the Foster Memorial, contains 500 phonograph recordings of every Foster song, some made especially, but most —including the Japanese version of "My Old Kentucky Home"produced for commercial sale. Many songs, such as the most popular, "Old Folks At Home," which had 250 editions before 1900 and many more since, appear in several versions.

Second most popular, the classification based on numbers of editions published, is "My Old Kentucky Home," according to Mr. Hodges. "Massa's in de Cold, Cold Ground" ranks third, and

artist only one sitting. Whether the artist was not satisfied with the portrait or whether the publishing firm cancelled the order, cannot be ascertained and no definite statement can be made in this regard. Thomas Hicks, the artist, gave the portrait to William Hicks, a prominent merchant of Brooklyn, who was an admirer of Foster. William admirer of Foster. William Hicks died in 1895. His widow gave the portrait to her grand-daughter, Mary Elizabeth Post Holmes, who in turn gave it to her daugher, Mary Elizabeth Case, she being the last of the family to own the portrait, and who sold it in the summer of 1935.

The reason for erecting a memorial to Foster in Pittsburgh

lies in the fact that he was born

in the Lawrenceville section of that city, much of his ca-

reer was spent there and his body lies in Allegheny cemetery, not

far from his birthplace, beside

those of his father and mother. Considering the place which he

and his songs hold in the hearts

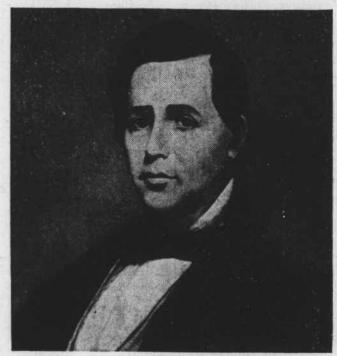
of his countrymen, it is appro-

priate that the birthday of the

day. For he was born on July

4, 1826, and at noon on that day the ninth child of William B

and Eliza Foster was ushered into the world to the tune of



(From the portrait painted by Thomas Hicks in 1852)

for fourth place "Old Black Joe" "Oh, Susannah" are tied. Six of the rarest items in the

collection are manuscripts from Stephen Foster's hand for songs containing both words and music. One notebook in the collection, 220 pages long, contains practically all his drafts for verses written between 1851 and 1860.

In addition to the Lilly collection the Foster shrine will display other contributions. One is the composer's flute, given to the university by the grandson of a personal friend of the musi-

the gift to the university by the Andrew W. Mellon Educational

and Charitable Trust of a por-

trait of Foster which belonged to the famed Thomas G. Clarke col-

A Portrait of Foster.

The portrait, 25 by 30 inches, and in an excellent state of pres-

ervation, shows the composer in

a three-quarter length pose, and depicts him as a young man in his

early twenties. It was painted by Thomas Hicks, a noted artist, for Firth, Pond & Co. of New

York, who were the publishers of Foster's music. Foster gave the

lection of American portraits.

"Hail Columbia," "Yankee Doo-dle," "Hail to the Chief" and "The Recently announced, too, was Star Spangled Banner," played by blaring bands as Pittsburgh celebrated the 50th anniversary of the signing of the Declaration of Independence. William Foster was not present to welcome his youngest for, as prosperous merchant trader and a leading citizen of the community, he had been made an assistant to the mayor of Pittsburgh in the conduct of the Independence Day celebration. So Eliza Foster endured her travial alone and it was she who named her latest - born Stephen Collins for the son of a neighbor and childhood friend of hers, a little boy who had died just before her own son was born.

The youngest member of a large family, Stephen was both petted and spoiled, but he seems never to have been very well understood by the other Fosters. He showed an aptitude for music early. When he was two, he would place his sister's guitar on the floor and, bending over it, pick out harmonies from its strings. When he was seven he was taken into a music store by one of his brothers. There he saw a flageolet, picked it up and was playing a tune upon it before his brother realized what he was

The Child Musician.

At the age of thirteen Stephen was taken by his older brother, William, to Towanda, Pa., so he could attend Athens academy at

Tioga Point, not far away. But the boy was homesick at Athens and spent much of his time with his brother at Towanda, attending the Towarda academy as well as the one at Tioga Point. He was not a particularly apt student and about the only importance there is to this period in his career is that during this time he composed his first music, "The Tioga Waltz," arranged for four flutes and written for the commencement exercises at Athens. On that occasion Stephen played the leading part himself, while three other students played the remaining parts.

In 1841 Stephen entered Jefferson college at Canonsburg, Pa., 18 miles from his home at Pittsburgh, and stayed in this institution just seven days. Then, overcome by homesickness, he left college, never again to seek a formal education. A year later he composed the music of his first song "Open Thy Lattice, Love," a poem written by George P. Morris which had appeared in a supplement to the New Mirror.

As a gay young blade of nineteen in Pittsburgh, Foster had a half dozen boon companions, youths of his own age, who met regularly twice a week to sing at Stephen's home. They brought their banjos and guitars with them, and called themselves "Knights of the Square Table." It was for this group that Stephen wrote many of his finest and earliest songs, including "Louisiana Belle," "Uncle Ned" and "Oh, Susannah." The latter was immediately taken up by all the minstrel shows, of which there were a great number then on the road.

For this song Foster received \$100, an event which determined his career for him. "Imagine my delight in receiving \$100 in cash!" he wrote later. "Though this song was not successful, yet the two \$50 bills I received for it had the effect of starting me on my present vocation.'

Disputed Authorship.

Then E. P. Christy, head of Christy's Minstrels, asked him to write a song for him to sing be-fore it was published and the result was the world-famous "Old Folks at Home" or, as it is more familiarly known, "Suwanee River." By permitting Christy to sign his name instead of Foster's to this song, the composer obtained an advance of \$15. Later royalties from its sales but he had a great deal of difficulty in establishing his authorship for Christy copyrighted it in his own

The decade 1850 to 1860 was Stephen Foster's heydey. In 1850 he was married to Jane Mc-Dowell. In 1852 he wrote "Massa's in de Cold, Cold Ground"; began efforts to have himself acknowledged as the rightful author of "Old Folks at Home," and with his wife took that memorable steamboat trip to New Orleans, the rich fruit of which was to be the song, "My Old Kentucky Home," righted in 1853.

But Foster's married life was not a happy one. He and his wife lived for a few years with Stephen's family in Pitts-burgh, then moved to New York. There the composer yielded more and more to the temptation of strong drink until at last his wife left him, mainly because she had to earn a living for herself and their child, Marion.

Foster died on January 13, 1864, in Bellevue, a charity hospital in New York City. In his clothes they found the small purse containing 38 cents and a slip of paper with five pencilled words on it. They were "Dear friends and gentle hearts." Says John Tasker Howard in his biography

"No doubt this was to have been the title of an unwritten song, but whatever its intent, the phrase describes quite perfectly the dear friend and gentle heart who added 'Old Folks at Home' and a dozen other immortal songs to the world's spiritual riches.

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CUNDAY JCHOOL Lesson

By REV. HAROLD L. LUNDQUIST, Dean of the Moody Bible Institute of Chicago.

• Western Newspaper Union.

Lesson for March 7

LIFE HERE AND HEREAFTER THROUGH CHRIST

LESSON TEXT—John 14:1-15.

GOLDEN TEXT — I am the way, the truth, and the life: no man cometh unto the Father, but by me. John 14:6.

PRIMARY TOPIC—In the Heavenly Father's House.

JUNIOR TOPIC — Many Mansions.

INTERMEDIATE AND SENIOR TOPIC—Why We Need Christ Disease.

Why We Need Christ Always.
YOUNG PEOPLE AND ADULT TOPIC—
Life Here and Hereafter through Christ.

It was the night before the darkest day in the world's history. On the morrow the Son of man was to hang on Calvary's tree for the sins of the world-for your sins, and for mine. But for the moment he was alone with his disciples. The last Passover had been eaten together. the betrayer had been discovered, and the Lord has told them that he was soon to go where they could not follow. Peter had, by his bold self-assurance, brought forth the prophecy of his denial. The disciples were disturbed. Then came from the Saviour the words of comfort, assurance, and power which have been the strength and solace of his people through all the centuries. Our life both here and hereafter is in His mighty hands.
I. Comfort (vv. 1-3).

Troubled hearts are everywhere-in the palace and in the cottage, on land and sea. There is a place of rest, thank God! There is One who still speaks the majestic words, "Let not your heart be troubled, ye believe in God, believe also in

His comfort is one which covers

the future life, for he says:
1. "I go to prepare a place" (v.2). Concern about future destiny is set-tled at once when Christ Jesus becomes our Lord and Saviour. We need worry no longer. He has gone on before to the Father's house to prepare a place for his own. When we come to that ever-peaceful shore we shall not come as strangers, but as sons and daughters to a prepared place in our Father's house.
2. "I will come again" (v.3) is

the word that gives present meaning to the future promise. He not only prepares the place, but he it is who brings us there. The glorious hope of his coming again is the Christian's greatest comfort and mightiest incentive to useful, holy

II. Assurance (vv. 4-11). The doctrine of Christian assurance is one of vital importance, and should be taught in all its scriptural power and beauty. Unfortun-ately it has so suffered violence at the hands of some of its friends that others have not only come to fear it, but even openly to oppose it. This is most regrettable, for it is manifest that until one has assurance he will make but little prog-

The believers assurance rests fundamentally on Christ himself. Two grounds are given in the text. 1. "I am the way, the truth, and the life" (v. 6). These words are their own best commentary. Read them again, slowly, weighing the meaning of each word. If we are in him who is the way, how safe we are! If we are not in him? Read his own solemn words in verse 6

ress in Christian usefulness.

"No man cometh unto the Father but by me." (v. 11). In Christ dwells all the fullness of the Godhead. He is not only a super-natural being, he is God. How can anyone deny that and read his words in these verses? To do so is to make Jesus a liar and blasphemer.

His followers are not left in a world of sin and need as a little group of hymn-singing weaklings, thinking only of the day when they shall be in a brighter land. Ah, yes, they sing hymns and rejoice in them; they look for a better land; their weapons of warfare are no

III. Power (vv. 12-15).

uses them to do great and mighty things for his glory.
1. "He that believeth" (v. 12) This army of God carries the royal banner of faith.

carnal—but weaklings? Oh. no! God

2. "Greater works . . . shall he do" (v. 12). Jesus only began his work on earth. Its greatest development was to be the joyous privilege of his followers.

3. "If ye ask . . . I will do" (v. 14). Someone has called this a signed blank check on all the resources of God. Faith fills it in, under the guidance of the Holy Spirit. Moody knew how to use it. So did Mueller, Livingstone, J. Hudson Taylor—the list might go on indefinitely. Shall we dare to trust God and add our name as one of those who ask in faith?

The Man of Wisdom He is a wise man who does not grieve for the things which he has not, but rejoices for those which he

has.-Epictetus.

Thoughts of Good People
The thoughts of some people live
so near to God, that to ask them to think of us is to ask them to pray

Chief End of Education
Manhood, not scholarship, is the
first aim of education.—E. T. Seton.

UNCOMMON AMERICANS

By Elmo e Western Newspaper Union Scott Watson

His Gun Became a "Judge' SOMEONE once observed: "The Declaration of Independence stated that all men are equal, but the Colt revolver made that state-ment a fact." Certainly that was proved on the Western frontier where the quality of man depended upon his quickness of the "draw" and where this little weapon became the symbol of law in a law-less land-it was judge, jury and high executioner all in one. Little

wonder then that it should become known as "Judge Colt."

The father of "Judge Colt" was a Connecticut Yankee, born in 1814. As a boy Samuel Colt listened to veterans talk about battles of the Rechtstick of the Section 1814. Revolution and especially about the feats of a rifleman named Tim Murphy who had a double- arrelled rifle. If someone could invent a gun that would shoot five or six times without reloading, that nation would rule the world. But, of course, that was impossible, said the men of that day.

Young Sam Colt didn't believe it was impossible. So he began ex-perimenting with a four-barrelled rifle but he couldn't make it work satisfactorily. Then he was apprenticed to a sea captain and from the sailors he learned to carve out little objects in wood.

One day in the Indian ocean, while idly watching the steersman at the wheel, he noticed that regard'es of which way the wheel was spun, each spoke always came directly in line with a clutch that could be set to hold it. As he watched he found himself visioning holes in the rim of the wheel-holes which successively came into alignment with a stationary opening. In a flash he saw the answer to his problem of a repeating gun. Then with "a jacknife that cost less than a dollar he started to whittle out the foundation of a fortune which was to run into millions." From that model came the revolver which first proved its value in the war with the Seminole Indians, won an even greater reputation in the Mexican war and by the time the Civil war

had begun was an indispensable part of a soldier's armament. Not only was Sam Colt the inventor of a weapon which vitally af-fected military history, but he "was the first of the great American in-dustrialists. Colt, not the modern motor car manufacturer, conceived and first utilized in his plant standardized machine production, di-vision of labor and the 'assembly line.' He showed the way to the modern promoters of war he was the precursor of the modern nunitions kings-a pioneer in the art of playing one nation against another to increase his sales."

An Important Vice-President

T'S a standard joke that the vice president of the United States is about the most unimportant individual in our federal government unless the President happens to die. In that case he immediately becomes a very important man. But there was one vice president whose high place in American history is due to hi own death, rather than that of a President.

In 1884 Thomas A. Hendricks of Indiana, who had served as congressman, senator and governor and who had twice before beer an unsuccessful candidate for the Presidency and once before defeated for the vice presidency, was elected vice president when Grover Cleveland defeated Blaine, the Republi-can candidate. Hendricks died eight months after his inauguration but his death while in office was not unique. Four other vice presidents

—George Clinton, Elbridge Gerry, William R. King and Henry Wilson -had suffered the same fate. But for the first time in three-quarters of a century America became aware of the potential dangers in such a situation.

The Constitution provides that in

the case of removal, death, resignation or disability of a President, the vice president shall succeed him. But in 1885 the vice president was dead. Suppose now that the President should also die, resign or be removed from office. Who would then become President? Neither the Constitution nor any act of congress had provided for that emergency, and apparently no one had ever given any thought to its possible re-

So congress got busy and on January 19, 1886 it passed a law providing for a Presidential succession in case the vice president could not serve. Under its terms the sec-retary of state would become Presi-dent. In case he, too, would be un-able to serve the second of the serve the able to serve, the next in line would be the secretary of the treasury and so on down the cabinet-secretary of war, attorney-general, retary of war, attorney-general, postmaster - general, secretary of the navy, secretary of the interior, secretary of agriculture, secretary of commerce and secretary of la-

Thus in bringing about this change Thomas A. Hendricks became an "important" vice president —but he had to die to do iti

Ask Me Another

A General Ouix Bell Syndicate.—WNU Service

CONTRACTOR DESCRIPTION OF THE PERSON OF THE 1. When were thimbles invent-

2. When was the Great Wall of China completed?
3. Who was the only English

Pope?
4. What is a fusillade?
5. Who discovered the Pacific

ocean, and when? 6. What was a warlock?

7. Who were the "Graces"? 8. What is the monetary unit of

9. From what other inflammable liquid is gasoline distilled? 10. What type of verse bears the same name as an Irish coun-

11. Is the lion a "cat" or "dog" 12. At what was the "Sherman Act" aimed?

Answers

1. First used by ancient Chinese. Brought to England in 1695, by John Lofting, a mechanic, from Holland. 2. In 212 B. C.

3. Nicholas Brakespeare, who was elected in 1154. 4. A simultaneous discharge of

5. Vasco de Balboa in 1513. The ocean was given its name by Magellan in 1521.

6. A witch or wizard. 7. Three goddesses conferring

grace, beauty, joy, etc. 8. The peso. 9. Petroleum

10. Limerick.

11. Cat. 12. The prevention of trusts in

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