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Melissa Yow
University of Mississippi

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**VIRGINIA FRAZER BOYLE:
AN ANNOTATED BIBLIOGRAPHY**

Melissa Yow

University of Mississippi

Virginia Frazer Boyle, best remembered as a Memphis poet, novelist, and short-story writer of the late nineteenth and early twentieth centuries, was born on 14 February 1863 near Chattanooga, Tennessee to prominent parents. Since she was born during the height of the Civil War to a Confederate officer who, though imprisoned on Johnson's Island for almost two years, became known as the "Unreconstructed Rebel," it is not surprising that Boyle's poetry and fiction would have as a primary theme the glorification of the South and its inhabitants. Boyle was among the many turn-of-the-century writers whose eyes and efforts were turned sentimentally toward the pre-war South and one of the host who produced local color literature which so dominated the popular magazines from 1860 through the first couple decades of the twentieth century. The Memphis author died on 13 December 1938. Her collection of voodoo stories, *Devil Tales* (1900), chronicles the passion, humor, and, above all, the active superstitions of Tennessee and Mississippi blacks.

Even as a child Boyle was heralded as a writer—a poet. Father Abrams Ryan, the Poet Priest of the South, gave the girl her first pseudonym, "Thyra," and during a visit with Jefferson Davis, when she was ten years old, he playfully proclaimed her the poet laureate of the South and entrusted her with the responsibility of recording the heart and history of the imperiled Southland (Kilmer, p. 14, #196 below). Indeed, Boyle became the poet laureate of the *Confederate Veteran*, a journal dedicated to the purpose of glorifying the exploits of confederate soldiers in the Civil War and to recognizing the heroism of veterans and other southerners. Her poetry was celebrated in Memphis and often graced the pages of the local newspapers. In 1906 she published a collection of poems entitled *Love Songs and Bugle Calls*. This volume and the numerous poems from the *Confederate Veteran* reveal the author's religious faith, patriotism, and diverse interests. Several of the poems included within *Love Songs* are "Wanola of the Cotton," an epic love poem about the Natchez Indians; "Demetria: A Musical Extravaganza" adapted from her story "The Devil's Little Fly"; "The Old Canteen," an extremely sentimental poem about a battle-scarred canteen unearthed by a sharecropper's plow; and lullabies crooned by black mammies to their young charges. Boyle wished to be

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remembered for this poetry (Kilmer, p. 14); however, time has left her wish unfulfilled.

Boyle's fiction has proved longer lasting than her verse. Similar to the poetry, her fiction contains themes of southern heroism, slave superstition and loyalty tied together with sentimentality and humor. She attempts to romanticize and glorify the south, but her best work in this form records southern superstitions and folklore garnered from her nurse, Ellen, and it also reveals social customs of southern life. This part of her canon includes two novels and thirty short stories. The novels *Brokenburne: A Southern Auntie's War Tale* (1897), and *Serena* (1905) are conventional treatments of the southern plantation tradition so prevalent at the close of the nineteenth century. In fact, *Brokenburne* is very similar in plot, theme, and characterization to "Marse Chan," the Thomas Nelson Page classic which set the standard for later plantation literature. *Serena* is noteworthy for glimpses of slave voodoo rites and social customs of the planter class it offers readers. Voodoo dances, chivalric tournaments, Ladies Aid Societies, the Civil War, a cowardly brother, a strong, independent, classically educated heroine, and two handsome suitors are the novel's principle features.

Any saccharine-sweetness and pretentiousness in Boyle's poems and novels are offset by the genuine spirit and colorful elements in the short stories. These stories, especially those about the devil and voodoo that first appeared in *Century* magazine from 1890 to 1899 and were collected in *Devil Tales* in 1900, are Boyle's most valuable contribution to American literature; within these tales of slave superstitions and voodoo rites Boyle best employs her skill as a storyteller with a penchant for humor, a flair for creating an atmosphere fraught with Gothic possibilities, a sensitive ear for dialect and speech patterns, and a thorough knowledge and understanding of slave superstitions and other folkways of southern life.

In essence, Boyle was a southern writer exploring southern themes and using her skill on material with which she was intimately familiar. The characters in her fiction are often stock; Ole Morses, Ole Misses, Hoodoos, 'Zorters, loyal Mammys and flirty "yaller gals" abound. Boyle's Ole Marse is the stereotypical southern gentleman—proud of his heritage, firm and affectionate to his slaves, loyal to friend and country. He loves his family fiercely and has a predilection for drinking and hunting. His few weaknesses include excesses in gambling, pride, and idealism. In many cases Ole Marse is a doctor or a lawyer in addition to being a planter. He is either a very strong individual who runs his plantation with a firm hand or a highly impractical

dreamer, with "not an ounce of evil in his heart," who allows his wife to run the business.

The aristocratic women of Boyle's fiction include wives and belles who are almost always as strong, stubborn, and busy as they are good. At times, Boyle's Ole Miss is quite delicate. She bears her burdens silently and means to be brave but needs protecting. She loves her family wholeheartedly and is gracious and kind to friend and foe. She never refuses care to those in need. In some cases, however, Ole Miss is iron-willed and arrogant. Too much pride is her downfall. With family honor as her primary concern, she runs the home and the business and allows her husband to dream and peruse his books. In "Ole Marse and Aunt Nancy" and in "The Old Hair Trunk" Ole Miss, now dead, had been the ruling force of the plantation from the time Ole Marse married her. The daughters, the belles, are lovely and coquettish as well as strong and intelligent. Serena, the loveliest girl in Hollyford, Mississippi, is more interested in studying than her brother. When he deserts from the war, Serena disguises herself in order to fight in his place and preserve the family honor. Dainty Dorothy Lane in "According to the Code" expresses views similar to twentieth-century suffragists when she refuses to marry unless she can be a partner to her husband and not just a lovely, silly plaything.

Boyle's black characters are also to a great extent stereotypical. For the most part they fit easily into the stock types described by Sterling Brown in 1930.¹ The tales contain a hearty share of contented slaves preoccupied with superstition, religion and sweet "taters" for dinner; wretched freemen attempting to regain their happy captivity; exotic primitives who understand the ways of nature; and comic types who entertain readers and amuse as well as exasperate their owners. Boyle's blacks are ever-loyal and proud of their white folks up at the "Big House." Though stock, Boyle's black characters often possess a certain vitality which marks them as real human beings driven by passion, greed, love, loyalty, jealousy, superstition, and fear.

Predominant among the black characters in Boyle's fiction are the strong women: the mammys, cooks, and maids. These women are loyal and very proud and sometimes stern and stubborn. Although they are not always loveable, all are bent on protecting their charges be they infant or adult. The mammys spin scary tales to quiet and amuse the older children; they sing lullabies and bounce babies to sleep in hard, canebacked chairs. The mammys in "Old Hair Trunk" and "The Breaking Away of Mammy" illustrate Boyle's loyal, self-sacrificing servants whose white families are dependant on them. The cooks rule the kitchen and take what they want from its provisions. They will

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stand no nonsense from their subordinates in the house. "The Lane to the Pasture" offers in Aunt Jarvis a nice portrait of a haughty cook. With Aunt Nancy of "Ole Marse and Aunt Nancy" one may see the proud, sometimes arrogant, maid who tends to imitate Ole Miss' manners and wear her cast-off finery.

Another type of black female recurs in Boyle's tales. She is the sensuous, frivolous girl, often of mixed blood, who flirts shamelessly and incites strong, shy field hands to jealously and even murderous violence. In "When the Stars Fell" covetous Dicey, "the belle of the Quarters," flirts with Lish just long enough to wrest his family treasures away from him (#031, p. 18). She even takes the beautiful, handsewn "kivers" left to him and his old father to keep them warm in the winter. Flighty Kizzy of "Lemuel" steals Ole Marse's prize turkeys and blames Lemuel because she is envious of his good relationship with Ole Marse. The pouty, yellow "gal" of "Black Silas" flirts with another man and incites her lover to murder. As in an Elizabethan drama, though, all works out in the end. The guy gets his girl when she is made to realize that she loved him all along, usually after some heroic and self-sacrificing feat on his part.

The black males in Boyle's works are frequently comic figures. The type which occurs most often is the ineffectual trickster, usually an ancient field hand who is too old to do heavy work but who expends much energy arranging plans to suit him. He might wish to sample freedom and demand it of his amused and indulgent Ole Marse, as did Micajah in "A Kingdom for Micajah." Hilarity ensues as the reader witnesses Micajah's attempts to imitate the actions of "white folks." He asks Ole Marse for a book, which he cannot read, to carry under his arm and a "little nigger" to order around who must fan his feet. Finally, unhappy with his "freedom" and unable to wait out the month-long term, Micajah runs away in order to regain his slave status.

Another of these comic blacks is the manservant. Like Boyle's maidservants, he often imitates his Ole Marse. He is loyal, stubborn, and often impractical. He takes pride in his relationship with the master of the plantation and appears quite pompous to the other slaves. Such qualities sometimes get him into trouble. Whittington from "Old Hair Trunk" is proud and boastful. Old Uncle Aaron from *Brokenburne* attempts to imitate Ole Marse's style of speech and dress as he attends the unexpected visitors to the old Balfour placé: "Will de gemmens go arter breakfast er rise ter de huntin' horn?" (p. 10). Jezrul from "The Taming of Jezrul" is "as pompous, if not so rotund, as the Colonel himself" (*Devil Tales*, p. 93). Each of these characters offers a typical example of Boyle's manservants.

Boyle's young black men are usually strong, hardworking field hands. They pick cotton or shoe horses with almost superhuman speed and strength. Her young men are usually shy, gentle giants. The character Silas from "Black Silas" is described as a "black Colossus." Boyle is always careful to make these exceptionally strong men amazingly loyal and devoted to their white owners. In fact, these young men frequently are willing to sacrifice their lives in order to save Ole Marse or a member of his family from death by fire or murder. Cotton, too, is saved from consumption by fire with regularity by the loyal slaves. "Black Silas" and "Lemuel" offer the best look at Boyle's young black male characters.

Finally, some of Boyle's most interesting characters, male or female, are her conjurers, hoodoos and parsons. Hoodoos and conjurers have great status among the people in the quarters, and their services are never cheap. One might have to pay a conjure woman with a cherished pair of gold-hoop earrings or a prized fine-china teacup as Bithie did in "Liza." Often the hoodoos are seventh daughters or sons. Uncle 'Jah from "Black Silas" and "Dark of de Moon," 'Liza from the story of that name, and Mammy from "The Breaking Away of Mammy" are a few of these naturally born, powerful hoodoos.

Parsons, too, appear frequently in Boyle's stories and are often as superstitious as they are religious. Daddy Mose from "The Black Cat" was the "counsellor, soothsayer, and leading exhorter to the whole of the dusky population of Piney since the close of the war" and "in emergencies, even whites depended on him" (p. 169). Old Parson 'Bias from "Old Hair Trunk" was loved and respected and over one hundred years old. Most often Boyle's preachers are respected, but at times they are not deserving of it. With her Jo from "Penny Wise" one may note that Boyle did not exclude lazy, self-serving preachers.

Boyle added her dialect fiction to the many tales by those who were recording scenes or moments from the idiosyncratic people of their various locales. She chose as her major theme the glorification of the antebellum south, its inhabitants, and their chivalric feudal ways. Her novels and stories are very sentimental portraits of benevolent plantation lords and ladies who live in Arcadie with their childlike, contented slaves. Most of her other themes arise from this major one. Boyle's slaves are loyal, trusting and amusing. The caste distinction between the field hands and the house servants is mentioned frequently but is always treated humorously. Miscegenation seems commonplace and nonthreatening in Boyle's fiction.

Superstition and the supernatural are also prominent themes. Boyle's tales are liberally flavored with humor and dark voodoo magic:

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Much of the action in the quarters takes place during the “dark er de moon” deep in the forest alongside swampy creek banks where the devil and his minions roam freely through the quarters and its environs. Good hoodoos and parsons match wits with the devil and evil hoodoos who are in his power.

After the manner of her literary predecessors, the Southwest humorists such as George Washington Harris and local colorists such as Charles W. Chesnutt, Boyle’s tone is apt to be arch or condescending. Her tales are frequently told with an authorial smile at the “quaintness” of the black characters. She employs the conventional frame to preserve her dignity, while at the same time she skillfully presents the unschooled, naturally poetic voices of her black narrators and characters. Again, similar to the Southwest humorists, Boyle creates mirth by means of comic situations, malapropism, and egregious mispronunciations.

Boyle’s valuable records of authentic slave superstitions and folkways and her ability to infuse life into even her most tepid novels with the same superstitions raise her above the rank and file of the numerous look-back-to-glory writers of the 1880s and 1890s and award her a place among the inner circle of folklorists and local colorists such as Joel Chandler Harris, Charles W. Chesnutt, Kate Chopin, or Mary N. Murfree. Boyle, however, is no mere imitator of Page’s plantation tradition formula and Harris’s “Uncle Remus” tales. Her treatment of superstition, voodoo rites, and their psychological effects upon her black characters serve to prove that Boyle was creating original and valuable material.

What follows is an annotated bibliography of Virginia Frazer Boyle’s works and the scanty body of criticism. Most of the criticism consists of reviews of Boyle’s two novels and her collection of tales. She received favorable notice from reviewers exploring chroniclers of Afro-American folklore. Biographical information on Boyle is usually passing mention in reference and critical works. Her two volumes of collected poems are treated somewhat differently from the other material in the bibliography as many of the poems made their first appearances in these collections. Each poem from both volumes will be listed along with the symbol [1st] to indicate that its first publication was in the book. The bibliography follows this format: 1) books, 2) short stories, 3) nonfiction articles, 4) poems, 5) reviews, 6) biographical works, and 7) critical works pertaining to Boyle and her work.

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Primary Sources

Books

- 001 *The Other Side: An Historic Poem*. Cambridge, Mass: Riverside Press, 1893.
Narrative poem in three parts, "Divergent Lines," "The Prisoner of State," and "Reconstruction," which chronicles the Civil War from a southern perspective. Author notes in preface that "success tells its own story" but "there is another side too often forgotten."
- 002 *Brokenburne: A Southern Auntie's War Tale*. New York: E. R. Herrick and Company, 1897; rpt. Freeport, New York: Books for Libraries, 1972.
Novelette in tradition of Southern Plantation with Slave narrator. Contains typical themes and elements: heightened sentimentalism, family pride—a gracious, decaying, house—old and loyal servants.
- 003 *Devil Tales*. New York: Harper and Brothers, 1900; rpt. Freeport, New York: Books for Libraries, 1972.
Ten tales of life in the quarters, voodoo and superstition. Boyle's most important work. Illustrated by A. B. Frost.
- 004 *Serena*. New York: A. S. Barnes and Company, 1905.
Civil War romance in the Southern Plantation tradition. When heroine's brother deserts from the war, she preserves honor of her family name by taking his place in battle. Significant for scenes of slave voodoo dances and glimpses of social customs of aristocratic southerners.
- 005 *Love Songs and Bugle Calls*. New York: A. S. Barnes and Company, 1906.
Collected poems separated into four categories: "Love Songs," "Bugle Calls," "Miscellaneous," and "Dialect." The collection reveals Boyle's strong religious faith, patriotism, and diverse interests. Included within the collection are "Wanola of the Cotton," an epic love poem about the Natchez Indians and "Demetria (A Musical Extravaganza)" adapted from "The Devil's Little Fly." The volume is dedicated to the memory of Boyle's father.
- 006 *Songs from the South*. Memphis: S. C. Toof, 1939.
Posthumous collection of some of Boyle's published and uncollected poems all of which contain themes of southern heroism in an attempt to glorify the South and its inhabitants.

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Short Stories

- 007 "How Jerry Bought Malviny." *Century* 40 (October 1890): 892-895.
Jerry remembers how Ole Marse helped him buy his wife when the plantation had to be auctioned. Illustrated by E. W. Kemble.
- 008 "De Hant er Buzzard's Nes'." *Century* 43 (February 1892): 581-586.
Old Uncle Abner tells a bedtime story of superstition, hard times, and death during the Civil War. Illustrated by E. W. Kemble.
- 009 "Old 'Bias's Vision." *Century* 48 (August 1894): 515-520.
Old Parson 'Bias's vision of Judgment Day brings repentance to his congregation, especially to "pious" Brer' Peter. Illustrated by E. W. Kemble.
- 010 "Dark er de Moon." *Harper's Monthly* 100 (December 1899): 58-68.
Tale of superstition, hoodoo, and the devil. Unc' 'Jah, a powerful hoodoo chases away the devil during the "dark er de moon." Collected in *Devil Tales*.
- 011 "Asmodeus in the Quarters." *Harper's Monthly* 100 (January 1900): 217-222.
Deaf and curious, Old Shadrach makes a deal with the devil to exchange his soul for good hearing and sight. Collected in *Devil Tales*.
- 012 "Stolen Fire." *Devil Tales*. New York: Harper and Brothers, 1900. 157-166; rpt. *Witches, Wraiths, and Warlocks: Supernatural Tales of the American Renaissance*. Ed. Ronald Curran. Greenwich, Conn: Fawcett Publications, 1971: 23-26 [gives incorrect page numbers for *Devil Tales* publication].
Darwinism inverted. While the Devil is away, the fires of Hell go out. He must steal some fire but is not fast enough because of his cloven foot. He asks the bear, the rabbit, the turtle, the fox, the blue-jay, and the crow to steal it for him, but it is a "worthless town nigger" who finally agrees. For his trouble the Devil turns him into an "Afika monkey."
- 013 "The Black Cat." *Devil Tales*. New York: Harper and Brothers, 1900. 167-191.
Tale based upon superstition that killing a black cat is bad luck. Great misfortune ensues when 'Lish Stone is enlisted to kill a black cat stealing cream from the dairy. Hoodoo Unc' Ceasar must remove the devil's curse from 'Lish. See poem "I Kilt er Cat" for similar theme.

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- 014 "Liza." *Devil Tales*. New York: Harper and Brothers, 1900. 193-211.
Dark tale of greed, lust, and magic. Hoary-haired hoodoo Unc' Casper curses 'Liza, the seventh daughter born with a veil, when she offended him as an infant. Through his trickery, greedy 'Liza marries the devil and is never seen again.
- 015 "The Taming of Jezrul." *Harper's Monthly* 100 (February 1900): 389-393.
Story of jealousy and hoodoo rites. Crecy puts Jezrul under a curse until he returns her love. Collected in *Devil Tales*.
- 016 "A Kingdom for Micajah." *Harper's Monthly* 100 (March 1900): 527-535.
Story of Micajah's dissatisfaction with freedom and of his devotion to his Ole Marse. See "Her Freedom" for similar theme. Collected in *Devil Tales*.
- 017 "Penny Wise." *Atlantic Monthly* 85 (April 1900): 518-530.
Story of free, industrious Penny's sale and subsequent search for her lazy husband, Jo.
- 018 "Old Cinder Cat." *Harper's Monthly* 101 (August 1900): 416-422.
Tale of voodoo rituals. Juno breaks the "hoodoo" on her husband, Solon. Collected in *Devil Tales*.
- 019 "Black Silas." *Century* 59 (September 1900): 376-377.
Story of proud Black Silas's punishment for murder and of his loyalty and devotion to Ole Marse. Illustrated by Edward Potthast. Engraved by G. Putnam.
- 020 "Devil's Little Fly." *Harper's Monthly* 101 (September 1900): 597-602.
Tale of slave superstition that devil's spy is the little black fly. Collected in *Devil Tales*.
- 021 "The Other Maumer." *Harper's Monthly* 101 (October 1900): 749-756.
Gothic tale of an old black woman's pride and jealousy and of her subsequent madness. Collected in *Devil Tales*.
- 022 "The Child Perpetual." *Century* 60 (October 1900): 868-873.
Sentimental story of a slave woman's love for her dwarfed, retarded child. Illustrated by Edward Potthast. Half-tone plate engraved by Charles State.

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- 023 "For Cousin Polly Broadus." *Delineator* 57 (February 1901): 273.
Tale satirically told about the courting and marriage of an impoverished, well-born youth, Great-grandfather, and a determined and independent belle, Great-grandmother, refuting the claim that Great-grandfather "never earned a dollar in his life."
- 024 "According to the Code—A Romance." *Delineator* 53 (July 1901): 84-91.
Nineteenth-century "Romeo and Juliet." Two young lovers cannot marry until their feuding fathers form a friendship after fighting a duel from which they both sustain injuries; however, the lady will not marry to become a "mere toy or a butterfly" to amuse her husband. She refuses to wed until she can become his partner.
- 025 "The Triumph of Shed." *Century* 62 (October 1901): 902-906; rpt. *American Local Color Stories*. Eds. Harry R. Warfel and G. Harrison Orians. New York: American Book Company, 1941; rpt. New York: Cooper Square, 1970. 767-775.
Story of an old black man's confrontation with and dismissal of the New South. [Similar in theme to the poem "The Automobile Dray" entered below] Illustrated by Edward Potthast.
- 026 "Her Freedom." *Century* 65 (February 1903): 617-621.
Story of old Aunt Nancy's unhappiness with her new freedom and of her scheme to sell herself back to Old Marse in order to feel free. Similar in theme and plot to "A Kingdom for Micajah."
- 027 "A Florida Cracker." *Delineator* 62 (September 1903): 306-310; (October 1903): 482-488.
Tale of how crotchety, secretive Dr. Tolliver arrived mysteriously in Opal, Florida and, despite his efforts to remain aloof, made friends with romantic and idealistic Miss Elpinice Crandall and loyal Hiram Dale. Years later as the doctor lay dying, Miss Elpinice reunited him with his estranged wife.
- 028 "Breaking Away of Mammy." *Delineator* 73 (February 1909): 217-220, 302.
The Battle family discovers just how dependent on Mammy they are when she decides to take a seven day holiday in the swamps. Gothic. Illustrated by W. Sherman Potts.
- 029 "Ole Marse and Aunt Nancy." *Harper's Weekly* 53 (19 June 1909): 22-23.
Tale of slave-master relationship. Since Marse cannot "whup" Aunt Nancy, she does it for him in order to prevent his loss of face to the other slaves. Illustrated by John Wolcott Adams.

- 030 "Lemuel." *Delineator* 75 (March 1910): 203, 257-258.
 Story about the stormy romance of good Lemuel and jealous Kizzy and how they saved Ole Marse's life one dark night. Illustrated by Frederic Dorr Steele.
- 031 "When the Stars Fell." *Harper's Weekly* 54 (16 July 1910): 18-19.
 Story based upon Negro superstition and the meteoric showers of 13 November 1899. Illustrated by M. Leone Bracker.
- 032 "Dream Doll and Mr. Twinkle Eyes." *Harper's Bazaar* 45 (March 1911): 120-121.
 Sentimental story of an orphan girl and her adoption by a kind old gentleman and his sister. Significant because the main characters are caucasian and dwell in the city.
- 033 "The Christmas Child." *Harper's Weekly* 101 (16 December 1911): 22-23.
 Sentimental story about the Christmas spirit of giving. The Doctor and his wife are distressed because their children and grandchildren will not be home for Christmas. However, an abandoned child renews their joy and reunites them with their estranged son. Illustrated by Walter Biggs.
- 034 "Christmas Gift: A Memory of the Old South." *Century* 83 (December 1911): 305-309.
 Sentimental story describing the plantation custom of slaves catching Ole Marse, Ole Miss, Young Marse, and Little Miss and demanding a Christmas gift. See also "Old Hair Trunk" for further mention of the custom.
- 035 "Lane to the Pasture." *Delineator* 80 (September 1912): 146-147.
 Story of the unlikely courtship and marriage of Aunt Jarvis, the Big House cook, and Unc' Caswell, an old field hand. Illustrated by Frederic Dorr Steele.
- 036 "Old Hair Trunk." *Good Housekeeping* 60 (January 1915): 26-34.
 Sentimental story of Mammy's loyalty and generosity to Ole Marse in his hour of need. Illustrated by Walter Biggs.

Nonfiction

- 037 *Song of Memphis: A Canticle*. [Music by Creighton Allen. Orchestration by Earnest F. Hawke]. Memphis, Tenn: S. C. Toof, 1919.
 Musical tribute to Memphis.

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- 038 "Jefferson Davis in Canada." *Confederate Veteran* 37 (March 1929): 89-91.

Article describing Davis' bible and religious devotion during his captivity at Fortress Monroe and of his life after parole.

Poems

- 039 "By de Mississippi Sho'." *Century* 39 (February 1890): 640; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 227-229.

Dialect poem depicting the scene of an old black man waiting in his cabin for Gabriel to collect him and take him to heaven.

- 040 "Negro in the Overflow." *Century* 40 (August 1890): 639-640; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 218-220.

Poem in dialect dealing with a man's love for his old plantation home. Jasper clings to his perch on the roof of the plantation house even though the levees have broken and the river is rising rapidly.

- 041 "Sunset on the Mississippi." *Arena* 2 (November 1890): 732; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 145-146; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 18.

Depicts scene of spiritual-singing slaves walking homeward from the fields while the sun sinks into the Mississippi River.

- 042 "Two Little Shoes." *Harper's Weekly* 34 (6 December 1890): 954; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 120-122.

Religious poem.

- 043 "Jaybird's Friday." *Century* 41 (January 1891): 479; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 215-217.

Dialect poem based upon superstition that jaybirds carry firewood to Hell every Friday morning.

- 044 "I Kilt er Cat." *Century* 41 (March 1891): 799; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 222-223.

Poem in dialect dealing with a man's fear of being "hoodooed" by the spirit of a cat he had killed. See "The Black Cat" in *Devil Tales* for similar theme.

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- 045 "Survival of the Fittest." *Century* 42 (May 1891): 160; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 229-230.
Lighthearted dialect poem dealing with the philosophical question of superiority among the creatures created by God.
- 046 "Ill-Omened Crow." *Century* 42 (September 1891): 799; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 224-227.
Dialect poem telling how the crow's feathers became blackened when flying through Hell in a race with the devil.
- 047 "Beached." *Century* 44 (August 1892): 539; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 140-142.
Poem about superstitious custom of beaching recovered boats of drowned fishermen.
- 048 "My South, My South." *Confederate Veteran* 2 (April 1894): 114; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 87-88; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 31.
Somewhat autobiographical poem expressing Boyle's devotion to the South.
- 049 "Cottonade." *Bookman* [New York] 7 (July 1898): 430-431; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 24-27.
Poem describing the planting, laying-by, and picking of cotton and of the love of a "dusky" youth and maiden.
- 050 "Apotheosis of War." *Harper's Monthly* 97 (November 1898): 902; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 74-75.
Poem expressing the author's grief about the Civil War.
- 051 "Pickaninny Lullaby." *Bookman* [New York] 9 (March 1899): 43; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 220-221.
Lyric in dialect featuring Mammy and pickaninny.
- 052 "Where 'er Thou Art." *Bookman* [New York] 9 (April 1899): 161; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 8-9.
Song of love eternal.

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- 053 "Howdy." *Century* 58 (August 1899): 644; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 232-234.
Lighthearted dialect poem.
- 054 "The Automobile Dray." *Century* 59 (December 1899): 324; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 231-232.
Dialect poem lamenting displacement of mules and blacks by automobile. See "The Triumph of Shed" for similar theme.
- 055 "Old Letters." *Bookman* 10 (January 1900): 465; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 9-10.
Sentimental poem describing bittersweet memories evoked when reading old letters.
- 056 "When Love Is Dead." *Harper's Monthly* 100 (February 1900): 455; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 5; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 30.
Describes Nature's reaction to the end of love.
- 057 "Optim." *Current Literature* 27 (March 1900): 224; rpt. *Harper's Monthly* 102 (April 1901): 767; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 6-7.
Expresses religious optimism in spite of sorrow.
- 058 "They Said That Love Was Blind." *Harper's Monthly* 102 (May 1901): 966; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 6.
Love poem. Although blind, Love could hear and blossoms of spring are the embodiment of what he heard.
- 059 "The Wizard of the Saddle." *Confederate Veteran* 9 (June 1901): 251; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 54-56; rpt. *Songs from the South*, 1939. 46-47.
Tribute to Nathan Bedford Forrest. Read 30 May 1901 during the laying of the cornerstone of the Forrest monument at Forrest Park, Memphis, Tennessee. Contains portrait of author as a young woman.
- 060 "Badge for the CSMA." *Confederate Veteran* 11 (November 1903): 485; rpt. "Women of the Confederacy." *Confederate Veteran* 34 (November 1926): 423.
Read at the dedication of Tennessee's monument to southern women. Honors southern women who supported the Confederacy. Boyle designed a badge for the Confederate Southern Memorial Association, which was adopted at a New Orleans convention of that organization. Contains illustration of the badge.

- 061 "Psalm for Nineteen-four." *Harper's Weekly* 47 (12 December 1903): 2041; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 124-126.
Religious poem.
- 062 "June." *Century* 68 (June 1904): 237; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 37-38.
Nature poem in praise of spring.
- 063 "To Mark Twain on His Seventieth Birthday." *Harper's Weekly* 49 (December 1905): 1889; rpt. *Love Songs and Bugle Calls*. New York: A. S. Barnes, 1906. 142-144; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 17.
Tribute to her friend, Mark Twain. Contains photograph of Boyle.
- 064 "Forrest Before Murfreesboro." *Confederate Veteran* 14 (December 1906): 549-550; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 52-54.
Poem describing General Nathan B. Forrest's bravery during the rescue of Confederate soldiers imprisoned at Murfreesboro, Tennessee 13 July 1862.
- 065 "The Apron Flag." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 62; rpt. *Songs from the South*. Memphis, Tenn: S. C. Toof, 1939. 35-37.
Sentimental tribute to Confederate cause during Civil War. Common apron is used as a flag to inspire Confederate soldiers during battle.
- 066 "The Ballad of Tulipa." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 40-44.
Epic ballad about a little mollusk's "life," her longing for excitement, and her imprisonment by a crab. Floridian influence.
- 067 "The Ballade of the Tapestry: 1799." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 15-19; rpt. *Songs from the South*. Memphis, Tenn: S. C. Toof, 1939. 23-24.
Reminiscent of Tennyson's "The Lady of Shalott." A shy maiden sits on her veranda and sews as she watches lovers pass.
- 068 "Before the Afterglow." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 146-147.
Poem describing beauty of sun setting on the harbor. Creates peaceful image. Floridian influence.

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- 069 "The Bells of the Soul." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 126-128.
Poem expressing religious faith.
- 070 "The Brotherhood of Man." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 129-130.
Calls for man to be more compassionate to man. Touts the Golden Rule.
- 071 "Christ Is Born." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 123-124.
Prayer urging for blessings for the poor and illiterate as well as for the privileged classes.
- 072 "A Confederate Button." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 65-68.
Sentimental poem about a tarnished button from an unknown soldier's uniform "upheaved" by a squirrel years after the Civil War.
- 073 "A Confederate Trumpet." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 82-84.
Sentimental tribute to soldiers in a poem about a Confederate bugler's trumpet upturned by a sharecropper's plow twenty-four years after the war.
- 074 "Day unto Day." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 133.
Prayer. Asks God for peace, rest and love.
- 075 "Death of Cleburne." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 79-81.
Tribute to Civil War hero.
- 076 "Demetria: A Musical Extravaganza." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 151-212.
Musical drama adapted from short story "The Devil's Little Fly."
- 077 "Dewdrops." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 144-145.
Dewdrops are Nature's gems.
- 078 "Dey's All Got Sumpin'." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 234.
Dialect poem expressing philosophical belief that everyone wishes to hide some secret sin.
- 079 "Dying Butterfly." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 44-46.
Dirge for dying butterfly.

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- 080 "First Love." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 22.
Lover turns from love of the flesh to her first love, "Poesy."
- 081 "Florida Love Song." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 3-4; rpt. *Songs from the South*. Memphis, Tenn: S. C. Toof, 1939. 12.
Birdsong and romantic scenery call people to idyllic state of Florida.
- 082 "Gethsemane." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 128-129; rpt. *Songs from the South*. Memphis, Tenn: S. C. Toof, 1939. 77.
Religious poem urging people to seek comfort in prayer as Jesus did in the Garden of Gethsemane.
- 083 "The Hearts of the World Are All Akin." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 34-35.
Philosophical poem expressing belief that all inhabitants of the earth, are essentially the same.
- 084 "To Helen." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 23.
Love lyric.
- 085 "Hereafter." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 130-131.
Religious poem expressing belief in God and heaven.
- 086 "I Know What Love Is." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 39-40.
Song of a lover "in tune" with Nature.
- 087 "The Keepers of the Soul." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 136-137.
Song in praise of those who labor honestly and "live a principle" rather than preach it.
- 088 "A Knitting Caleb's Sock." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 11-13.
Old woman knits her husband's sock and reflects on the life of contentment and love they have shared.
- 089 "Lullaby." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 38-39.
Lullaby in dialect, sung by Mammy.

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- 090 "Marina: Sea Madness." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 27-33.
Floridian influence. Lyric about a sailor driven mad by the monotonous rhythms of the sea and of the woman who waits for him on shore.
- 091 "Nathan Hale." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 56-58; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 25-27.
Tribute to hero of American Revolutionary War.
- 092 "A Nation's Dead." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 89-91.
Poem lamenting the death of President Garfield.
- 093 "The Old Canteen." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 59-61; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 38-40.
Ode to a battle-scarred canteen unearthed by a sharecropper's plow.
- 094 "An Old Maid." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 148-149.
Poem in praise of kind, secretly sad old maids who give comfort to the young and old.
- 095 "On the Field of Honor." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 68-70.
Poem lamenting death in war.
- 096 "The Passing." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 148; rpt. *Commercial Appeal* [Memphis] 24 December 1939; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 29.
Poem expressing fragility of life on earth and permanence of that in heaven.
- 097 "Pestilence." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 137-139.
Pestilence is malaria personified as woman
- 098 "Picking." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 26-27.
Poem celebrating cotton and the love that blossoms between two "dusky" pickers amid the bolls.

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- 099 "Progression." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 13-15.
An abandoned cradle is used to express the mutability and natural progression of life.
- 100 "Providence." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 132.
Religious poem expressing belief that, during troubling times, comfort can be found in Christ.
- 101 "Song of the Patriot." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 91-94.
Read at 1896 Reunion of the Philadelphia Brigade and Army Northern Virginia in Washington, D. C. Laments Civil War and looks optimistically toward a united America where the Blue and Gray meet only at a rusty cannon.
- 102 "The Tattoo." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 77-78; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 55-56.
Sentimental poem about inspirational drum tattoo heard throughout battle.
- 103 "Tennessee: Prize Centennial Ode." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 71.
Celebrates admittance of Tennessee into Union.
- 104 "Tie-Vines and Morning-Glories." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 46-47.
Celebrates loveliness of wild flowers.
- 105 "Vashti." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 134.
Praises Old Testament queen who possessed pride and self-respect and, thus, lost her country.
- 106 "The Voice of the Pearl." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 19-22.
Poem tracing the "life" of a pearl. Floridian influence.
- 107 "Wanola of the Cotton." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 110-119.
Chronicles the love of a Natchez brave for his wife and of her rescue from captivity in a neighboring tribe.
- 108 "Washington's Birthday." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 84-87.
Tribute to George Washington.

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- 109 "What Would You Do, O Poet?" *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 35-36.
Counsels would-be poets to observe and experience life before writing.
- 110 "When Comes the Reveille." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 75-76.
Laments death of Union and Confederate soldiers.
- 111 "White Violets." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 7-8.
Poem of regret over lost love. Symbolic of love, the white violets are at first dewy and then withered.
- 112 "Women of the Confederacy." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 94-95; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 69-70.
Praises bravery and industry of the southern women who offered support to the men who fought the battles.
- 113 "The Wreck of the Bird's Nest." *Love Songs and Bugle Calls*. [1st]. New York: A. S. Barnes, 1906. 47-49.
Poem about the birds which "kept the summer in tune" and their autumnal migration.
- 114 "Confederate Requiem." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 66.
Laments death of Confederate soldiers.
- 115 "Gypsy Call." *Songs from the South*. [1st]. Memphis, Tenn: S. C. Toof, 1939. 11.
Decorous old woman's irreverent longing to dance in a fairy ring. Age does not dampen the spirit.
- 116 "Robert Edward Lee: The South's Gift to Fame." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 44.
Tribute to Confederate general.
- 117 "Silver Strand." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 10.
Poem about cherished memories.
- 118 "Song." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 72.
Lyric urging patriotism.

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- 119 "A Song in Job." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 78.
Lyric expressing religious faith based upon Job 19:25.
- 120 "To a Mockingbird." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 14.
Tribute to the State bird of Tennessee.
- 121 "Treasure Trove." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 9.
Wealth of beauty from Nature surpasses that of gold and silver.
- 122 "Wings and Things." *Songs from the South*. [1st]. Memphis: S. C. Toof, 1939. 15.
Poem urging aid for crippled children. Dedicated to Crippled Children's Hospital School.
- 123 "Little Yaller Rose." *Century* 76 (October 1908): 962.
Lighthearted love poem in dialect.
- 124 "Love Time and Dream Time." *Harper's Weekly* 53 (17 April 1909): 13.
Poem of love and nature.
- 125 "Love." *Harper's Bazaar* 43 (May 1909): 503.
Lighthearted love poem.
- 126 "The Dream of the Alabama." *Confederate Veteran* 17 (September 1909): 446; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 50-51.
Poem honoring Admiral Raphael Semmes of the Confederate States Navy. Semmes' centennial was celebrated 27 September 1909.
- 127 "The Immortal Six Hundred." *Confederate Veteran* 17 (November 1909): 551.
Tribute to the valor of the Confederates held prisoner in Charleston Harbor. Read at the Memphis Convention of the Confederate Southern Memorial Association.
- 128 "Dead Confederates on Johnson's Island." *Confederate Veteran* 18 (August 1910): 363.
Poem read 8 June 1910 unveiling of a monument to the Confederate soldiers who died prisoners of war on Johnson's Island.

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- 129 "Dirge for General William L. Cabell." *Confederate Veteran* 19 (1911): 280; also in the Minutes of the Twenty-first Annual Meeting and Reunion of the United Confederate Veterans. Little Rock, Arkansas: 16-18 May 1911.
Read during memorial service for General Cabell.
- 130 "Appomattox." *Confederate Veteran* 19 (March 1911): 111; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 57-58.
Tribute to Lee and other Confederate soldiers defeated at Appomattox.
Read 19 January 1911 at the Goodwyn Institute in Memphis.
- 131 "Greeting to Our Heroes at Little Rock Reunion." *Confederate Veteran* 19 (June 1911): 265.
Poem praising the soldiers of the Confederacy. Written for the 1911 Reunion of the United Confederate Veterans in Little Rock, Arkansas.
- 132 "Eagle to the Aviator." *Harper's Weekly* 55 (November 1911): 22-23.
Philosophical poem. Eagle declares his superiority to aviators in the sky.
- 133 "The Little Shepherd." *Commercial Appeal* [Memphis] 24 December 1911: 1.
Describes the vision of a shepherd left tending sheep while others journey to Bethlehem to see the Christ-child.
- 134 "Tribute to Lee, Evans, and Gordon." *Confederate Veteran* 20 (July 1912): 314.
Tribute to Confederate "chieftans."
- 135 "Chickamauga." *Confederate Veteran* 21 (September 1913): 417; rpt. Minutes of the Thirty-second Annual Meeting and Reunion of the United Confederate Veterans, 1921.
Tribute to Confederate soldiers of Chickamauga, Tennessee.
- 136 "Washington." *Commercial Appeal* [Memphis] May 1914; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 21.
Tribute to George Washington written for the one hundred twenty-fifth anniversary of his inauguration.
- 137 "Miser." *Century* 88 (June 1914): 200.
Describes the emptiness of a miser's life and calls for prayers from those the miser denied while he lived.

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- 138 "The Unknown Dead." *Confederate Veteran* 22 (June 1914): 275; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 67-68.
Poem lamenting the death of unknown soldiers during the Civil War. Read during Memorial Hour of Reunion of the United Confederate Veterans Association in Jacksonville, Florida.
- 139 "Robert Edward Lee: The South's Gift to Fame." *Commercial Appeal* [Memphis] 1 June 1915; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 44.
Tribute to General Robert E. Lee.
- 140 "Pay Day for the Veterans." *Commercial Appeal* [Memphis] 4 June 1915.
Celebrates the issuance of a month's pay or one Confederate bill to all Confederate veterans attending the Richmond Confederate Veterans Association convention.
- 141 "Union." *Literary Digest* 55 (21 July 1917): 35; rpt. *Current Opinion* 63 (December 1917): 418; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 64-65.
Patriotic poem in praise of the unified efforts of soldiers from the north and south during World War I.
- 142 "The Tribute of the South." *Confederate Veteran* 25 (August 1917): 356.
Poem praising the loyalty and bravery of southern soldiers in World War I.
- 143 "Henry Mills Alden." *Harper's Monthly* 140 (December 1919): 136.
Tribute to Boyle's friend, the editor of *Harper's Monthly Magazine*, 1869-1919.
- 144 "The Service Flag of the Confederacy." *Confederate Veteran* 27 (December 1919): 445; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 73-74.
Poem honoring wounded World War I soldiers comforted with tales of southern chivalry.
- 145 "The Gold Star." *Press-Scimitar* [Memphis] 5 March 1921; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 75.
Poem honoring men killed in World War I. Celebrates the mingling of the blood of those who fought with Grant and those who fought with Lee.
- 146 "Ellen Morrison Dorion—An Appreciation." *Confederate Veteran* 29 (June 1921): 236.
Tribute to Ellen Morrison Dorion, the first vice president for life of the Ladies' Confederate Memorial Association of Memphis, Tennessee.

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- 147 "White Blossoms in April." *Confederate Veteran* 31 (May 1923): 165.
Poem lamenting the death of Confederate veterans. Read during the Memorial Hour of the 12 April 1923 New Orleans convention of the United Confederate Veterans' Association.
- 148 "Miss Mary A. Hall: In Memoriam." *Confederate Veteran* 31 (June 1923): 235. Tribute to Mary A. Hall.
Read during Memorial Hour of New Orleans Reunion of United Confederate Veterans, 1913.
- 149 "Jefferson Davis." *Confederate Veteran* 32 (July 1924): 281; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 59-60.
Tribute to the President of the Confederacy.
- 150 "In Memoriam, General William Birch Haldeman." *Confederate Veteran* 33 (July 1925): 275.
Tribute to General Haldeman. Read during Memorial Hour of the 21 May 1925 Reunion of the United Confederate Veterans, held in Dallas.
- 151 "San Jacinto." *Confederate Veteran* 33 (July 1925): 245.
Poem in honor of Texas soldiers from the Alamo to World War I. Read at the 25 May 1925 Reunion of the United Confederate Veterans, held in Dallas.
- 152 "I Know That My Redeemer Liveth." *Confederate Veteran* 35 (May 1927): 192.
Religious poem. Read during the Memorial Hour of the April 1927 Reunion of the Confederated Southern Memorial Association, held in Tampa, Florida.
- 153 "John Brooke of Tampa." *Confederate Veteran* 35 (July 1927): 258; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 48-49.
Tribute to John Brooke who devised and tested the armor and ordinance of the *Merrimac*, first ironclad ship of the Civil War. Read at the April 1927 Reunion of the Confederated Southern Memorial Association in Tampa, Florida.
- 154 "The Stone Mountain Emblem." *Confederate Veteran* 35 (September 1927): 355; rpt. *Confederate Veteran* 36 (March 1928): 117.
Poem written to support the Confederate Southern Memorial Association drive to present each living veteran of the Confederacy with the emblem of Stone Mountain—the Gold Star of Memory.

- 155 "Ode to Carolina." *Confederate Veteran* 37 (July 1929): 251.
Tribute to the states of the Confederacy. Written for the Thirty-ninth Annual Reunion of the United Confederate Veterans, held 4-7 June 1929, in Charlotte, North Carolina.
- 156 "Glory March." *Confederate Veteran* 38 (July 1930): 274.
Poem honoring Confederate soldiers. Read during Memorial Hour at the Biloxi, Mississippi Reunion of the CSMA, 1930.
- 157 "Memorial Hour." *Confederate Veteran* 38 (December 1930): 474.
Religious song. Sung during the Memorial Hour of the Annual Convention of the Tennessee Division of the United Daughters of the Confederacy in Memphis, 7-11 October 1930.
- 158 "Sam Davis." *Confederate Veteran* 39 (January 1931): 7; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 28.
Tribute to Sam Davis who was executed as a Confederate spy 27 November 1863. Boyle claims "America gave another—Nathan Hale."
- 159 "Who Plants a Tree." *Confederate Veteran* 39 (October 1931): 364; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 19.
Tribute to author's mother. Read at a meeting of Tennesseans in Florida.
- 160 "Thomas Alva Edison." *Commercial Appeal* [Memphis] 1 November 1931. Rotogravure Picture section: 3.
Tribute to Edison.
- 161 "Cotton." *Commercial Appeal* [Memphis] 12 May 1932: 6.
Tribute to cotton at time of Memphis Annual Cotton Carnival.
- 162 "In Memoriam." *Press-Scimitar* [Memphis] 4 June 1936; rpt. *Songs from the South*. Memphis: S. C. Toof, 1939. 71.
Poem honoring southern women, especially those of the Civil War.

Secondary Sources

Reviews

Brokenburne: A Southern Auntie's War Tale, 1897.

- 163 "The Independent." 50 (February 1898): 224.
An amateurish but sincere novel which gives "a good, strong impression of what the War of the Rebellion brought to a rebel heroine and her loyal lover."

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- 164 MacArthur, James. "Review of Brokenburne: An Old Auntie's War Story." *Bookman* 6 (December 1897): 348-349.

Glowing review calls the work "one of the best stories that have gathered around the Old South since the war.

Devil Tales, 1900.

- 165 Abercromby, John. "*Devil Tales*." *Folklore* 58 (1901): 252.

Favorable review. Maintains Boyle weaves the "woof and web" of folklore into her tales.

- 166 Armstrong, Regina. Untitled. *Bookman* 12 (February 1901): 623-624.

Places collection in southern literary tradition with Negro as hero; notes that the use of "voudoo" [sic] as "*piece de resistance*" adds new heights to the genre.

- 167 *Nation* 72 (May 1901): 362.

Favorable review. Valuable look at plantation life, African rites, Negro dialect, and supernatural in a "dark age of epic possibilities."

- 168 [*New*] *Outlook* 66 (November 1900): 710.

Pronounces tales "weird and uncanny" with "a fine and unbroken humor that run[s] throughout them."

- 169 Russell, Frank. "*Devil Tales*." *Journal of American Folklore* 14 (January 1901): 65.

Favorable review. Finds the work to be literary folklore of the Old South of interest to psychologists and anthropologists for showing how superstition shaped Negro life. Notes similarities in theme to Faust, AEsop's Fables, and Darwin.

Serena, 1905.

- 170 "A Civil War Heroine." *New York Times Book Review* 10 (20 May 1905): 324.

Favorable review. Primarily plot summary.

- 171 *Critic* 47 (September 1905): 284.

Unfavorable review of *Serena*. Calls the story "overdrawn and sentimental." Also terms the subject "overworked."

- 172 *Independent* 59 (July 1905): 210.

Unfavorable review. Calls the characters unbelievable.

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- 173 "Mystery and Humor." *Public Opinion* 38 (June 1905): 868-869.
 Unfavorable review. Proclaims love affair ordinary and the story commonplace and predictable. Notes the one atoning feature is Boyle's "easy wording." Claims the "novel reads smoothly and without effort."
- 174 *New York Times Book Review* 10 (17 June 1905): 390.
 Favorable review. Notes the treatment of southern code of honor.
- 175 [*New*] *Outlook* 80 (May 1905): 247.
 Unfavorable. Pronounces the novel "a thoroughly provincial" tale, and holds that author portrayed both civilians and soldiers north of the Mason-Dixon line were "knaves and coarse mercenaries."
- 176 "Portrait." *Reader* 5 (May 1905): 767.
 Untitled notice with portrait announcing the April 1905 publication of *Serena*.
- 177 *Public Opinion* 38 (June 1905): 869.
 Unfavorable review. Primarily plot summary. Notes Boyle's dislike of soldiers "north of Mason and Dixon's line."
- 178 *Reader* 6 (October 1905): 596.
 Unfavorable review; however, notes Boyle's "sense of humor, her knowledge of southern social life and of the relation borne by the Negro to the social structure...provide occasional agreeable diversions from the imperfections of the production considered as a whole."

Biographical Works

- 179 "Colonel Charles W. Frazer." *Confederate Veteran* 5 (October 1897): 505.
 Laudatory account of Boyle's father. Primarily concerns his involvement in the Civil War.
- 180 Howes, Durward, ed. *American Women: The Official Who's Who Among the Nation*. Los Angeles: Richard Blank, 1935. 4 vols. 1935-1939.
 Brief biographical account: notes Boyle's major literary works, clubs of which she was member, hobbies she enjoyed, etc.
- 181 "Junior Confederate Memorial Association Organized in Memphis, Tennessee, June 10, 1904." *Confederate Veteran* 14 (August 1906): 354-355.
 Describes the founding of the club by Boyle, who held the presidency.

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- 182 "Letitia Austin Frazer, Tennessee State President C. S. M. A." *Confederate Veteran* 32 (February 1924): 75.
Biographical account of Boyle's mother written upon Letitia Frazer's death 8 November 1923.
- 183 Manly, Louise. *Southern Literature from 1579-1895: A Comprehensive Review*. Richmond, Va: B. F. Johnson Publishing, 1895. 462.
Boyle noted among list of southern writers. She is credited for "Old Canteen" and "On Both Sides."
- 184 "Mrs. Boyle and Her Tribute to Forrest." *Confederate Veteran* 9 (June 1901): 251.
Laudatory article about Boyle and her literary accomplishments. Precedes her tribute to Nathan Bedford Forrest, "The Wizard of the Saddle." Contains a portrait of Boyle as a young woman.
- 185 *National Cyclopedia of American Biography*. New York: James T. White, 1906. 61 vols. 1893-1882.
Brief biographical account.
- 186 *New York Times* 14 December 1938: 26 L+. Obituary.
- 187 Porteous, Clark. "Busy Pen of Mrs. Virginia Frazer Boyle, 'Poet Laureate of Confederacy,' Is Stilled by Death." *Press-Scimitar* [Memphis] 1 December 1938. sec. 2: 13.
Primarily biographical sketch honoring Boyle. Notes her major works, her family heritage, and funeral information.
- 188 Rutherford, Mildred Lewis. *The South in History and Literature: A Handbook of Southern Authors from 1607-1906*. Atlanta: Franklin Turner, 1907. 669-671.
Primarily biographical sketch. Boyle, a "Writer of the New Republic," is found more notable for her poems than her novels or stories.
- 189 Swiggett, G. L. "Virginia Frazer Boyle." *Library of Southern Literature*. Ed. Edwin A. Alderman and Joel Chandler Harris. Atlanta: Martin Hoyt, 1907.
Brief biographical account.
- 190 "Virginia Frazer Boyle." *Who Was Who in America* Ed. Marquis, Albert Nelson. Chicago: A. N. Marquis, 1942. 1607-1960.
Brief biographical account.
- 191 "Virginia Frazer Boyle." *Who's Who in America*. Ed. Marquis, Albert Nelson. Chicago: A. N. Marquis, 1938.
Brief biographical account.

Critical Works

- 192 Alden, Henry Mills. *The House of Harper: A Century of Publishing In Franklin Square*. New York and London: Harper & Brothers, 1912. 226.
Included Boyle among the "brilliant group of Southern writers that so suddenly emerged after the war" who were frequent contributors to *Harper's* and who had "...a vivid appreciation of local color and character..." and drew from the "wealth of Negro folklore at hand."
- 193 Capers, Gerald M. *The Biography of a River Town, Memphis: Its Heroic Age*. Chapel Hill: University of North Carolina Press, 1939: 229.
History of Memphis. Describes Boyle as "perhaps" the best of the "local literati."
- 194 Gaines, Francis Pendleton. *The Southern Plantation: A Study in the Development and the Accuracy of a Tradition*. New York: Columbia University Press, 1925. Gloucester, Mass: Peter Smith, 1962. 83-84.
Places Boyle in the Southern literary tradition, but finds *Devil Tales* "not unlikely" to "remain the best exposition" of the humor, loyalty, and superstition of the Southern Negro.
- 195 Gallman, Mary N. "A Critical Study of Virginia Frazer Boyle." Thesis. Chapel Hill: University of North Carolina Press, 1942.
Most comprehensive study of Boyle's work, primarily biographical. Finds tales of Negro folklore to be Boyle's most original contribution to American literature.
- 196 Kilmer, Joyce. "Will Great American Novel Come from South?" *New York Times* (26 September 1915): 14.
Tells of Boyle's belief that the South would produce the Great American Novel. Describes how she came to publish her stories. Reveals the names under which she wrote as a young girl. Contains portrait.
- 197 Nelson, John Herbert. "The Negro Character in American Literature." *University of Kansas Humanistic Studies* Lawrence, Kansas: Department of Journalism Press, 1926. 4: 122.
Proclaims Boyle the most important of the many collectors of Negro folktales so popular as a result of Uncle Remus stories. Pronounces her work original and states that she was "no mere imitator" and that her work was "far superior to that of most who took suggestions from the tales of Uncle Remus."

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- 198 Puckett, Newbell Niles. *Folk Beliefs of the Southern Negro*. Chapel Hill: University of North Carolina Press, 1926. 36-37, 187, 205, 243-244, 285-289, 298, 353, 356, 417, 444, 471, 473, 475, 483, 549, 550-551, 553, 555, 565. [Boyle's contributor number is 42].
Study of Negro folklore and its origins. Describes *Devil Tales* as interesting.
- 199 Render, Sylvia Lyons, ed. *The Short Fiction of Charles W. Chesnutt*. Washington, D. C: Howard University Press, 1974: 23.
Mentions Boyle in list of authors using "stereotypic comic Afro-American" as subject matter during the 1890s and early twentieth century.
- 200 Skaggs, Merrill Maguire. *The Folk of Southern Fiction*. Athens, Ga: University of Georgia Press, 1972: 6.
Mentions Boyle among several southern female writers while claiming that southern women were even more "extreme in their affirmation of all things southern" than male writers of the day.
- 201 Warfel, Harry R. and G. Harrison Orians, eds. *American Local Color Stories*. New York: American Book Company, 1941; rpt. New York: Cooper Square Publishers, 1970: 767-775.
Pronounces Boyle's devil tales and pre-war stories her best and most imaginative works.

NOTE

¹*The Negro in American Fiction* (Washington, D.C., 1937; rpt. New York, 1969), pp. 1-30.