

# Colby



Colby Quarterly

---

Volume 6  
Issue 7 *September*

Article 5

---

September 1963

## Ben Ames Williams in Books

Richard Cary

Follow this and additional works at: <https://digitalcommons.colby.edu/cq>

---

### Recommended Citation

Colby Library Quarterly, series 6, no.7, September 1963, p.293-302

This Article is brought to you for free and open access by Digital Commons @ Colby. It has been accepted for inclusion in Colby Quarterly by an authorized editor of Digital Commons @ Colby.

## Colby Library Quarterly 293

impression of loss: the society of farmers and hunters in Fraternity is a shrinking one, and we seem to gaze at it from an increasing distance. The recurring descriptions of the landscape, however, tend to reassure us that our loss is not final: the blue hills, the woods, the meadows, and the streams remain; nature waits only to give instruction and to be cultivated like the "thrifty stock" of Mr. Moore. Williams the pastoral moralist is not convinced that we must follow the lead of the Pattens; the way of Nikky Karonen is also open.



## BEN AMES WILLIAMS IN BOOKS

By RICHARD CARY

FOR sheer industry and productivity Ben Ames Williams ranks among the most proficient writers of our time in America. During his four decades of active authorship he turned out forty books, which ran into at least seventy-seven subsidiary and English editions, as well as twenty-six foreign translations; he edited three volumes; he contributed introductions, forewords, or chapters to fourteen books by other authors (including a play based upon one of his short stories); and his stories and articles have been incorporated into more than fifty anthologies. His appearances in periodicals number in excess of four hundred.

The immediate reaction to such quantity is to suspect its quality, but one finds no substantiation in Williams' record. A dedicated and meticulous man, Williams served a rugged apprenticeship in his vocation. Satisfied at the outset merely to entertain, he steadily and earnestly raised his sights to loftier concepts of the function of literature. His earlier novels of action and mystification gave way to purposeful studies of character and mores—*Splendor*, *The Strange Woman*, *House Divided*, *Owen Glen*; his multiple adventurous fictions in the "pulp" magazines are later balanced by the almost plotless

## 294 Colby Library Quarterly

"Fraternity" regional sketches in the *Saturday Evening Post*, and in such sober havens as the *American*, *Harper's*, *Century*.

The most striking testimonial to Williams' intrinsic worth, and to his versatility besides, is his universal acceptance by editors of starkly disparate anthologies. Whatever topic Williams chose to write about, one of his short stories was inevitably singled out as among the finest in that category. His titles are prominent in collections of *Best* stories about holidays, dogs, religion, sports, doctors, war, detectives, college life; in stories for children, for men only, for analysis by aspirant authors and by students of literature; in the devilishly difficult short-short story genre. He was awarded laurels by both of the outstanding annual judges of prize American short stories—the O'Brien and the O'Henry Memorial. He was even cited for having produced one of the best *rejected* stories of the year.

The following list is as complete an approximation of Williams' presence in books as could be gathered from widely scattered and often inadequate sources. Almost every item was verified by the compiler; those few lacking a bibliographic point were unavailable at every locus of inquiry. The known first edition of each book by each different publisher is noted, but no subsequent re-issues by the same firm.

## BOOKS BY BAW

- All the Brothers Were Valiant.* New York: Macmillan Co., 1919.  
 2. New York: E. P. Dutton & Co., 1919.  
 3. London: Mills & Boon, 1920.  
 4. New York: Grosset & Dunlap, 1921.  
 5. London: London Book Co., 1929—as *Across to Singapore*.  
 6. New York: Avon Publishing Co., 1949.
- The Sea Bride.* New York: Macmillan Co., 1919.  
 2. London: Mills & Boon, 1920.  
 3. New York: Grosset & Dunlap, 1921.
- The Great Accident.* New York: Macmillan Co., 1920.  
 2. London: Mills & Boon, 1921.
- Evered.* New York: E. P. Dutton & Co., 1921.  
 2. London: Mills & Boon, 1921.  
 3. New York: Bantam Books, 1951.
- Black Pawl.* New York: E. P. Dutton & Co., 1922.  
 2. London: Mills & Boon, 1922.
- Thrifty Stock, and Other Stories.* New York: E. P. Dutton & Co., 1923.

## Colby Library Quarterly 295

- Sangusue*. London: Mills & Boon, 1923.  
(The typescript of a play in three acts dramatized from this novel by Seargent S. Prentice and entitled *Hate* is in the theatre collection at the New York Public Library.)
- Audacity*. New York: E. P. Dutton & Co., 1924.
- The Whaler*. Garden City, N. Y.: Garden City Publishing Co., 1924.
- The Rational Hind*. New York: E. P. Dutton & Co., 1925.  
2. London: Mills & Boon, 1925.
- The Silver Forest*. New York: E. P. Dutton & Co., 1926.  
2. New York: Popular Library, 1926.  
3. London: Mills & Boon, 1927.  
4. New York: A. L. Burt, 1929.  
5. New York: Lion Library Editions, 1957—as *A Killer Among Us*.  
6. Verona: A. Mondadori, 1935—translated by Mario Pensuti as *Il delitto nella foresta*.
- Immortal Longings*. New York: E. P. Dutton & Co., 1927.
- Splendor*. New York: E. P. Dutton & Co., 1927.  
2. New York: International Readers League, 1927.  
3. London: Mills & Boon, 1928.  
4. Boston: Houghton Mifflin Co., 1941.
- The Dreadful Night*. New York: E. P. Dutton & Co., 1928.  
2. London: S. Paul, 1928.  
3. New York: Popular Library, 1948.
- Death on Scurvy Street*. New York: E. P. Dutton & Co., 1929.  
2. New York: Continental Books, 1929.  
3. London: S. Paul, 1930—as *The Bellmar Mystery*.  
(The typescript of a play in three acts dramatized from this novel by Frank E. Carstarphen and with the original title is in the theatre collection at the New York Public Library.)
- Touchstone*. New York: E. P. Dutton & Co., 1930.  
2. London: S. Paul, 1930.  
3. New York: A. L. Burt, 1931.
- Great Oaks*. New York: E. P. Dutton & Co., 1930.  
2. London: S. Paul, 1931.  
3. Boston: Houghton Mifflin Co., 1951.  
4. Toronto: Thomas Allen, 1951.
- An End to Mirth*. New York: E. P. Dutton & Co., 1931.
- Pirate's Purchase*. New York: E. P. Dutton & Co., 1931.  
2. Milwaukee: Red Arrow Books, 1939.  
3. Cleveland: World Publishing Co., 1942.
- Honeyflow*. New York: E. P. Dutton & Co., 1932.  
2. New York: A. L. Burt, 1933.

## 296 Colby Library Quarterly

- Money Musk*. New York: E. P. Dutton & Co., 1932.  
2. New York: Popular Library, 1948—as *Lady in Peril*.
- Pascal's Mill*. New York: E. P. Dutton & Co., 1933.
- Mischief*. New York: E. P. Dutton & Co., 1933.
- Hostile Valley*. New York: E. P. Dutton & Co., 1934.  
2. New York, Avon Book Co., 1948—as *Valley Vixen*.
- Small Town Girl*. New York: E. P. Dutton & Co., 1935.  
2. New York: A. L. Burt, 1936.
- Charles Bismark Ames: In Memoriam*. Greenwich, Conn.: Conde Nast Press, 1936. Privately printed edition limited to 100 copies.
- Crucible*. Boston: Houghton Mifflin Co., 1937.  
2. Toronto: Thomas Allen, 1937.  
3. New York: Grosset & Dunlap, 1938.  
4. New York: International Readers League, 1945—with *It's A Free Country*.  
5. Cleveland: World Publishing Co., 1946.  
6. Copenhagen: Nyt Nordisk Forlag, 1948—translated by Michael Tejn as *Smeltediglen*.  
7. Barcelona: Luis de Caralt, 1952—trans. by Luis Jorda as *Crisol de almas*.
- The Strumpet Sea*. Boston: Houghton Mifflin Co., 1938.  
2. New York: International Readers League, 1938.  
3. Toronto: Thomas Allen, 1938.  
4. New York: Grosset & Dunlap, 1939.  
5. London: Robert Hale, Ltd., 1939—as *Once Aboard the Whaler*.  
6. New York: Lancer Books, 1962.
- Thread of Scarlet*. Boston: Houghton Mifflin Co., 1939.  
2. New York: International Readers League, 1939.  
3. Toronto: Thomas Allen, 1939.  
4. New York: Grosset & Dunlap, 1940.  
5. London: Robert Hale, Ltd., 1940.
- The Happy End*. New York: Derrydale Press, 1939.
- Come Spring*. Boston: Houghton Mifflin Co., 1940.  
2. Toronto: Thomas Allen, 1940.  
3. Garden City, N. Y.: Sun Dial Press, 1944.  
4. Toronto: Blue Ribbon Books, Ltd., 1944.
- The Strange Woman*. Boston: Houghton Mifflin Co., 1941.  
2. New York: International Readers League, 1941.  
3. New York: Bantam Books, 1941.  
4. New York: Armed Services Editions, 1941.  
5. Toronto: Thomas Allen, 1941.  
6. Garden City, N. Y.: Sun Dial Press, 1945.  
7. Toronto: Blue Ribbon Books, Ltd., 1945.  
8. Stockholm: Bermann-Fischer Verlag, 1942—translated by Justinian Frisch as *Die fremde Frau*.

Colby Library Quarterly 297

9. Buenos Aires: Ediciones Siglo Veinte, 1946—trans. by A. Bazzan as *Una mujer extrana*.
10. Sao Paolo: Instituto Progresso Editorial, 1947—trans. by Jose Geraldo Vieira as *Flor do mal*.
11. Milano: A. Mondadori, 1947—trans. by Luciana Agnoli Zucchini as *La venere peccatrice*.
12. Paris: J. Ferenczi, 1947—trans. by Marion Gilbert & Th. Casevitz as *Une femme etrangere*.
13. Jyvaskyla, K. J.: Gumerus Osakeyhtio, 1948—trans. by R. Sopenan as *Nainen ja seitseman miesta*.
14. Oslo: Gyldendal Norsk Forlag, 1949—trans. by Drude Magnus as *En kvinne og syv menn*.
15. Barcelona: Planeta, 1957—trans. as *Extrana mujer*.
16. Ludwigsburg: Erschienen Im Cotta Verlag, 1958—trans. by Justinian Frisch as *Giftiger Tau*.

*Deep Waters*. Chicago: Western Newspaper Union, 1942.

*Time of Peace: September 26, 1930-December 7, 1941*. Boston: Houghton Mifflin Co., 1942.

2. Toronto: Thomas Allen, 1942.
3. Mexico: Espasa, [n.d.]—translated by Joao Tavora as *Tempo de paz*.

*Leave Her to Heaven*. Boston: Houghton Mifflin Co., 1944.

2. New York: International Readers League, 1944.
3. Toronto: Thomas Allen, 1944.
4. Melbourne: Lothian Publishing Co., 1944.
5. London: Robert Hale, Ltd., 1946.
6. Garden City, N. Y.: Sun Dial Press, 1947.
7. Toronto: Blue Ribbon Books, Ltd., 1947.
8. New York: Bantam Books, 1950.
9. New York: Lion Library Editions, 1956.
10. New York: Pyramid Books, 1959.
11. Sao Paolo: Editora Universitaria, 1945—translated by Sonia Guimaraes as *Amar foi ninha ruina*.
12. Mexico: Editorial interamericana, 1945—trans. by Francisco Giner de los Rios as *Que el cielo la juzgue*.
13. Geneva: Jeheber, 1946—trans. by Erna Delile as *L'insatiable*.
14. Zurich: Diana Verlag, 1947—trans. by Hermynia Zur Muhlen as *Hol sie der Himmel*.
15. Prague: Vaclav, 1948—trans. by Zorka Chrastinova-Dandova as *Smrtelny hrich*.
16. Oslo: Gyldendal Norsk Forlag, 1948—trans. by Drude Magnus as *La himmelen domme henne*.
17. Barcelona: Jose Janes, 1958—trans. by Mary Rowe as *Que el cielo la juzgue* and included with *Los inconquistados in Obras de Ben Ames Williams*.
18. Tel Aviv: Mizrachi Books, 1962—trans. by Sarah Rifin as *Vitzvat Hakinah*.

## 298 Colby Library Quarterly

- It's a Free Country.* Boston: Houghton Mifflin Co., 1945.  
2. New York: International Readers League, 1945—with *Crucible*.  
3. Toronto: Thomas Allen, 1945.  
4. Garden City, N. Y.: Sun Dial Press, 1947.  
5. Toronto: Blue Ribbon Books, Ltd., 1947.  
6. New York: Popular Library, 1951.
- House Divided.* Boston: Houghton Mifflin Co., 1947.  
2. Boston: Houghton Mifflin Co., 1947; de luxe 2-volume edition.  
3. Toronto: Thomas Allen, 1947.  
4. Zurich: Diana Verlag, 1948—translated by Annemarie Schnieper as *Im Schatten Lincolns*.  
5. Paris: Libraire Plon, 1951-3—trans. by A. Bertin as *Les liens du sang: Le tiroir secret*.  
6. Paris: Libraire Plon, 1951-3—trans. by A. Bertin as *Les liens du sang: Le Cousin Abraham*.  
7. Barcelona: Jose Janes, 1957—trans. by Juan G. de Suaces as *La casa dividida*.
- Fraternity Village.* Boston: Houghton Mifflin Co., 1949.  
2. Toronto: Thomas Allen, 1949.
- Owen Glen.* Boston: Houghton Mifflin Co., 1950.  
2. Toronto: Thomas Allen, 1950.
- The Unconquered.* Boston: Houghton Mifflin Co., 1953.  
2. Toronto: Thomas Allen, 1953.  
3. Barcelona: Jose Janes, 1958—translated by Manuel de la Escalera as *Los inconquistados* and included with *Que el cielo la juzgue* in *Obras de Ben Ames Williams*.

### BOOKS EDITED BY BAW

- Letters from Fraternity* by A. L. McCarrison. New York: E. P. Dutton & Co., 1931.
- Amateurs at War; the American Soldier in Action.* Boston: Houghton Mifflin Co., 1943.  
2. Toronto: Thomas Allen, 1943.
- A Diary from Dixie* by Mary Boykin Chesnut. Boston: Houghton Mifflin Co., 1949.  
2. Boston: Houghton Mifflin Sentry Edition, 1961.

### CONTRIBUTIONS TO BOOKS

- "The Function of the Agent," in William D. Kennedy, *The Free-Lance Writer's Handbook* (Cambridge, Mass.: Writer Publishing Co., 1916), 214-217.
- "My Maiden Effort," in Gelett Burgess, *My Maiden Effort* (Garden City, N. Y.: Doubleday, Page & Co., 1921), 269-270.

## Colby Library Quarterly 299

- Thompson's Luck* by Harry Greenwood Grover (Cincinnati: Stewart Kidd Co., 1922). Modern Plays No. 19. ["The author acknowledges his indebtedness for the central idea of this play to Ben Ames Williams, whose story, 'They Grind Exceeding Small,' suggested the play."]
- "Notebook Registers Growth," in Henry Goodman, *Creating the Short Story* (New York: Harcourt, Brace & Co., 1929), 329-330.
- "Books We Like," in Edward Weeks, *Books We Like* (Boston: Massachusetts Library Association, 1936), 247-250.
- "Roots at Second Hand," in *The Old Farmer's 1936 Almanac* (Boston: Little, Brown & Co., 1936), 4-5.
- "Kenneth Roberts," in *Kenneth Roberts, An American Novelist* (Garden City, N. Y.: Doubleday, Doran & Co., 1938), 7-14.
- "Rendezvous," in Kenneth Roberts, *Trending into Maine* (Boston: Little, Brown & Co., 1938), 235-254.
- "Definition of a Book," in Thomas Page Smith, *Cordially Yours* (Boston: Boston Herald Book Fair Committee, 1939), 48-49.
- "The Genesis of a Short Short Story," in Sylvia E. Kamerman, *Writing the Short Short Story* (Boston: The Writer, Inc., 1942), 41-47.
- Foreword to John M. Richardson, *Steamboat Lore of the Penobscot* (Augusta, Me.: Kennebec Journal, 1943), n.p.
- Introduction to *The Kenneth Roberts Reader* (Garden City, N. Y.: Doubleday, Doran & Co., 1945), vii-xi.  
2. Toronto: McClelland & Stewart, Ltd., 1945.
- "The Historical Novel, Fiction's Fourth Dimension," in Norman Cousins, *Writing for Love or Money* (New York: Longmans, Green & Co., 1949), 109-117.
- Introduction to Sargent F. Collier & Tom Horgan, *Mount Desert* (Boston: Houghton Mifflin Co., 1952), ii.

### BAW IN ANTHOLOGIES

- "The Artist" in Fred Lewis Pattee, *Century Readings in the American Short Story* (New York: Century Co., 1927), 539-546.
- "Chris'mus Gif" in Wilhelmina Harper, *Stowaway and Other Stories for Boys* (Boston: Little, Brown & Co., 1928), 297-311.  
2. Wilhelmina Harper, *Around the Hearthfire* (New York: D. Appleton Co., 1931).
- "The Cigaret" in Eugene Thwing, *The World's Best One Hundred Detective Stories* (New York: Funk & Wagnalls Co., 1929), II, 161-173.
- "Coconuts" in Clifton Fadiman, *The Mathematical Magpie* (New York: Simon & Schuster, Inc., 1962), 196-214.



## 300 Colby Library Quarterly

- "The Crutle" in Carolyn Wells, *The Best American Mystery Stories of the Year* (New York: John Day Co., 1932), II, 79-149.
- "Dry-Kye" in Charles H. Baker, Jr., *Rejections of 1927* (Garden City, N. Y.: Doubleday, Doran & Co., 1928), 3-21.
- "The Eftest Way" in John C. Phillips & Lewis W. Hill, *Classics of the American Shooting Field* (Boston: Houghton Mifflin Co., 1930), 182-202.
- "The High Heart" in Roy O. Johnson, Esther M. Cowan & Mary S. Peacock, *Study and Appreciation of the Short Story* (New York: Silver Burdett Co., 1938), 363-381.
- "Man Afraid" in Carolyn Wells, *The Best American Mystery Stories of the Year* (New York: John Day Co., 1931), I, 3-27.
- "A Man of Parts" in Walter Barnes, *Trails: The Realm of Reading* (New York: American Book Co., 1941), 511-520.
- "The Man Who Looked Like Edison" in James M. Cain, *For Men Only* (Cleveland: World Publishing Co., 1944), 274-283.
- "Mine Enemy's Dog" in Marguerite Bloch, *Favorite Dog Stories* (Cleveland: World Publishing Co., 1950).  
2. *Great Dog Stories* (New York: Ballantine Books, 1955).
- "The Nurse" in Blanche Colton Williams, *O. Henry Memorial Award Prize Stories of 1926* (Garden City, N. Y.: Doubleday, Doran & Co., 1926).  
2. Noah D. Fabricant & Heinz Werner, *A Treasury of Doctor Stories* (New York: Frederick Fell, 1946), 22-37.
- "One Crowded Hour" in Gordon Hall Gerould & Charles Bayly, Jr., *Contemporary Short Stories* (New York: Harper & Bros., 1927), 461-496.
- "Owner Absent" in Sylvia E. Kameran, *Writing the Short Short Story* (Boston: The Writer, Inc., 1942), 48-53.
- "Protect-Your-Men" in James G. Dunton, *C'est La Guerre: The Best Stories of the World War* (Boston: Stratford Co., 1927), 252-265.
- "Scapegoat" in John C. Minot, *The Best College Stories I Know* (Boston: W. A. Wilde Co., 1931), 77-113.  
2. Grantland Rice & Harford Powel, *The Omnibus of Sport* (New York: Harper & Bros., 1932), 100-122.  
3. Alfred T. Hill, *Campus and Classroom* (New York: Harper & Bros., 1942), 181-203.
- "The Shape of Fear" in Harold Berman, *The Pocketbook of Dog Stories* (New York: Pocket Books, Inc., 1942), 50-71.
- "Sheener" in Edward J. O'Brien, *Best Short Stories of 1920* (Boston: Small, Maynard & Co., 1920), 348-358.  
2. Bertha E. Ward, *Short Stories of Today* (Boston: Houghton Mifflin Co., 1928), 166-177.

Colby Library Quarterly 301

3. Henry C. Schweikert, R. B. Inglis & J. Gehlmann, *Adventures in American Literature* (New York: Harcourt, Brace & Co., 1930)
  4. Joseph Baron, *Candles in the Night* (New York: Farrar & Rinehart, 1940), 313-325.
  5. Simon Certner & George H. Henry, *Short Stories for Our Times* (Boston: Houghton Mifflin Co., 1950), 349-364.
  6. Brother H. Raphael, *A Book of Stories* (New York: Macmillan Co., 1960), 110-120.
- “Solitude” in Grant Overton, *The World's One Hundred Best Short Stories* (New York: Funk & Wagnalls Co., 1927), VII, 52-72.
2. Henry Goodman, *Creating the Short Story* (New York: Harcourt, Brace & Co., 1929), 330-350.
  3. Harold Y. Moffett & Willoughby H. Johnson, *Basic Writing, A Textbook for College Freshmen* (New York: Harper & Bros., 1937), 284-285.
  4. Luella B. Cook, *Using Language Power* (New York: Harcourt, Brace & Co., 1939), 56.
  5. Charles Grayson, *Fourth Round* (New York: Henry Holt & Co., 1953).
  6. *Ibid* (Toronto: Clarke Irwin & Co., 1953).
- “Spring Flood on Bangor River” (from *The Strange Woman*) in Henry Beston, *White Pine and Blue Water* (New York: Farrar, Straus & Co., 1950), 200-205.
- “Thanksgiving Snowshoes” in Maud Van Buren & Katharine I. Bemis, *Thanksgiving Day in Modern Story* (New York: Century Co., 1928), 50-68.
- “They Grind Exceeding Small” in Blanche Colton Williams, *O. Henry Memorial Award Prize Stories, 1919* (Garden City, N. Y.: Doubleday, Page & Co., 1920), 42-55.
2. “Thompson’s Luck,” a dramatization of this story by Harry Greenwood Grover in Frank Shay, *Contemporary One-Act Plays, 1921* (Cincinnati: Stewart Kidd Co., 1922), 231-250.
  3. James F. Royster, *American Short Stories* (Chicago: Scott, Foresman & Co., 1925), 43-59.
  4. Blanche Colton Williams, *Best American Stories, 1919-1924* (Garden City, N. Y.: Doubleday, Page & Co., 1926), I, 42-55.
  5. Harry C. Schweikert, *Short Stories* (New York: Harcourt, Brace & Co., 1939), 335-350.
  6. Lester C. Farris, *The Short-Story: Studies in Creative Reading* (Atlanta: Turner E. Smith & Co., 1940), 370-390.
  7. Sister Miriam, *A Spoiled Priest and Other Stories* (New York: P. J. Kennedy & Sons, 1950), 179-183.
  8. Bennett Cerf, *Reading for Pleasure* (New York: Harper & Bros., 1957), 341-350.
  9. Lewis G. Sterner, *Favorite Short Stories* (New York: Globe Book Co., 1958).

## 302 Colby Library Quarterly

10. E. F. Kingston, *Galaxy of Short Stories and Essays* (Agincourt, Ca.: Book Society of Canada, Ltd., 1961), 26-40.
- "Times Have Changed" in Marcella Lucas, *Prose and Poetry of Today* (Syracuse: L. W. Singer Co., 1941), 63-78.
- "A Use for Clods" in Ralph P. Boas & B. M. Hahn, *Short Stories for Class Reading* (New York: Henry Holt & Co., 1925).
2. Thomas R. Cook, *Modern American Short Stories* (New York: Charles Scribner's Sons, 1929), 381-402.
- "Victory" in Barthold Fles, *The Best Short Short Stories from Collier's* (Cleveland: World Publishing Co., 1948), 37-40.
2. William Ransom Wood, *Short Short Stories* (New York: Harcourt, Brace & Co., 1951), 33-40.
- "Why You're Afraid of the Doctor" in *Science Digest Reader* (Chicago: Windsor Press, 1947), 231-235.



### BEN AMES WILLIAMS AND ROBERT H. DAVIS: THE SEEDLING IN THE SUN

By RICHARD CARY

WHEN the stout and florid Editor first saw the Tyro and his wife, he grinned genially, extended his hand, and said, "I'm Bob Davis." Years later he roared with laughter as he recalled the scene. "I found myself facing the youngest, the most frightened pair of kids I had ever seen, and, so help me, they were holding hands!"<sup>1</sup> His impression of the eager, uncertain, emergent author, "weighing 280 on the hoof and broad as a roll-top desk,"<sup>2</sup> was one he never let Ben Ames Williams forget.

Born twenty years and a thousand miles apart (Robert Hobart Davis on March 23, 1869, in Brownville, Nebraska; Ben

<sup>1</sup> Florence Talpey Williams, *All About Da* (Portland, Me., privately published, 1962), 72. This is Mrs. Williams' informal biography of her husband, "written for my grandchildren."

<sup>2</sup> Fred S. Mathias, *The Amazing Bob Davis* (New York, 1944), 7.