

called "Peace."

Oh! cruel war! Why curse our land,  
Once beautiful and fair?  
Oh! pause--reflect--the soldier's home,  
The sorrow that is there!

• • • • •  
Misguided North! deluded South!  
Oh! Why this deep disgrace?  
Let peace but join you once again  
In one long, sweet embrace.<sup>28</sup>

It was Hays' view, exemplified both in his columns and in his verse, that the negro freed by the War was an unhappy creature, out of his element. He expressed this idea in negro dialect in "The Unhappy Contraband."<sup>29</sup> "Union Vs. Nigger" represents an attempt to reconcile his love for a united nation with opposition to emancipation.<sup>30</sup> He wrote a large amount of verse in the dialect of the negro. Some of it is pathetic, but most is in a humorous vein. One of his favorite characters was "Huckleberry Hawkins," who appears in several poems. In one, he preaches to women only about the evils of fashion, concluding:

So, my sistahs, lib like Christians, stay at home,  
cook, wash an' scrub,  
You an' yo fam'bly organize a little social club;  
You cum ter church an' Sunday-school, her hearts'll  
den be glad,  
You will make de angels happy, but you'll make de  
debil mad.<sup>31</sup>

A few lines from "The Coon's Party" illustrate his kin-

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28. Manuscript copy, Hays Collection.

29. Manuscript copy, Hays Collection.

30. Manuscript copy, Hays Collection.

31. Will S. Hays, Poems and Songs (Louisville: Charles T. Dearing, 1895), p. 139.

ship to Joel Chandler Harris and Irwin Russell.

De dance wuz gwine on all right,  
De wedder turn to freezin'--  
Sum darkey frowed snuf' on de stove  
An' sot 'em all ter sneezin'.<sup>32</sup>

Another negro character who appeared frequently in Hays' columns and in his verse was "Old Ike," who philosophized on many subjects, one of which was salvation.

De times hab got ter sech a pass  
Dat de debbil am ter pay;  
Aldough de preachers say dar ain't  
No debbil any way,  
An' hell instid of bein' a place  
Ter make pore sinnahts scratch,  
Am got so mild, a niggard dar,  
Could ra'se a 'tater patch.

How, ho'ey, ef dar ain't no hell,  
An' nobody am damned,  
Wid what a mighty miz'd up crowd  
We'll fin' de Heben crammed,  
An' precious little room dar'll be  
Fo' sittin' roun' de lam'  
Wid all de people in de worl'  
Dar'd be a drefful jam.<sup>33</sup>

Subjects such as this last one of Ike's were treated by Hays in more sedate fashion in other poems. From his verse one gets the impression that he was greatly concerned about the spiritual life of man. The salvation of a drunkard he found particularly appealing. The poem "Saved" he wrote in the first person, unusual for him with this type of subject. It was written during the heyday of the Woody

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32. Will C. Hays, Songs and Poems (Louisville: Courier Journal Job Printing Company, 1886), cover.

33. Manuscript copy, Hays Collection.

Tabernacle in Louisville in the 1880's.

No more I'll walk the thorny road of sin,  
That led the way to everlasting hell,  
I'll turn and take the flowery path of life  
And every one I see, I'll gladly tell  
I'm going up to live where angels dwell,  
I've prayed to God--and God has heard my prayer--  
Has pardoned me, and cleansed my soul from sin.  
I'll go to Him, for he has said to me,  
"Knock at the gate, and ye shall enter in."  
God bless the Tabernacle, Moody too!  
My friend, go there, hear him, may God bless you.<sup>34</sup>

Through his verse Hays urged people to go to church  
and Sunday school. He particularly admonished his son to  
"Cling to Your Bible, My Boy."

'Tis the anchor of Hope, and the lamp that gives  
light;  
'Tis the star that will shine through your life's  
darkest night;  
If you'll follow its guidance, you'll always be right--  
O! cling to your Bible, my boy.<sup>35</sup>

Will did not have the ability always to pick the appropriate stanzaic form for his sentiments, nor did he see anything incongruous in combining lowly figures with lofty thoughts. One would hardly suppose the poem entitled "When the Chickens Come Home to Roost" to be a religious one, but a few lines from it will demonstrate the fact.

And all things bad that a man has done,  
Whatsoever induced,  
Return to him one by one,  
As the chickens come home to roost.

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34. Manuscript copy, Hays Collection.

35. Manuscript copy, Hays Collection.

No matter what's carved on a marble slab,  
 When the items are all produced,  
 You 'll find that old-Peter was keeping "tab,"  
 And that chickens come home to roost.<sup>36</sup>

As in "The Modern Meetin' House," Hays was often concerned with the way ladies, particularly, acted in church. In a poem entitled "Pride or Prayer" he attacked the "new woman" severely.

She took her seat, and by and by  
 She heard the preacher say,  
 With hands uplifted to the sky,  
 "Let us all kneel and pray."  
 The congregation mostly knelt,  
 And heard the solemn prayer,  
 While she sat up, but bowed her head,  
 And "monkeyed" with her hair.

I found out why she didn't pray--  
 She wore a bustle new;  
 She couldn't turn around to kneel  
 Inside that narrow pew.  
 Besides, 'twould ruffle up her dress  
 And soil her handsome goods,  
 And "kill her" when she went to run  
 The gauntlet of the dudes.<sup>37</sup>

Hays' songs show adequately that he was moved by matters concerned with the home and family, but his poetry adds further evidence. In 1870 while in New Orleans he wrote "Our Lost Babe" on the death of his son and namesake, Will S. Hays, Jr.

Our little lily broken on its stem,  
 Exhaling its sweetness up there,

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36. Manuscript copy, Hays Collection.

37. Manuscript copy, Hays Collection.

Figure 5--"The Empty Little Shoes," Hays' manuscript copy.

A few more days, and we'll find our lost gem  
Set in the crown our Savior doth wear.<sup>38</sup>

39

His mother was the subject of poems, as were the songs  
40 41  
sung by his grandmother, her stories, the old cart-  
42 43  
horse, and the joy of a welcome home.

The river with its heroes, sung and unsung, was a fascinationg subject for Will to write on. As in "A Brave  
44  
Man" he liked to memorialize the faithfulness of rivermen to their boats in distress. When a river captain died, Hays was sure to record that fact in verse, usually employing figures peculiar to the river. For one of these poems  
45  
he chose the title "Gone Off Watch." "His Last Trip" was "written in respcet of Capt. U. M. White, who for many years commanded steamers in the Vicksburg and New Orleans trade. One of the distinguished traits in his nautical career was, that, no matter how turbulent the river, he never failed to respond to a hail from the shore:

"Mate get ready down on deck,  
I'm heading for the shore,

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38. Manuscript copy, dated April 7, 1870, Hays Collection.  
39. "My Mother's Grave," Manuscript copy, Hays Collection.  
40. "The Old Songs," Manuscript copy, Hays Collection.  
41. "When We Were Girls," Manuscript copy, Hays Collection.  
42. "The Old Cart Horse," Manuscript copy, Hays Collection.  
43. "The Welcome Home," Manuscript copy, Hays Collection.  
44. Manuscript copy, Hays Collection.  
45. Manuscript copy, Hays Collection.

I'll ring the bell; for I must land  
This boat, forevermore.

"Say, pilot, can you see that light--  
I do--where angels stand?  
Well; hold her jackstaff hard on that,  
For there I'm going to land.

"That looks like Death a-hailing me,  
So ghastly grim and pale,  
I'll toll the bell--I must go in;  
I never passed a hail.

"Stop her--Let her come in slow;  
There ! That will do--no more.  
The lines are fast, and angels wait  
To welcome me ashore.

"Say, pilot, I am going with them  
Up yonder through that gate;  
I'll not come back--you ring the bell  
And back her out--don't wait.

"For I have made the trip of life,  
And found my landing place;  
I'll take my soul and anchor that  
Fast to the Throne of Grace." 46

Besides commemorating the deeds and deaths of the men  
of the river, Hays wrote of the natural beauty of the Missis-  
sippi, the Ohio, and the Kentucky rivers that he knew so  
well. One of the best of these poems is the one in which  
he called the Ohio "The Hudson of the West."

See the pale moon in her beauty  
Float into the world of space,  
And the grand old hills throw shadows  
As they hide before her face--  
Shadows laid like somber curtains  
Softly on the river's breast,  
Adding beauty to the grandure  
Of the Hudson of the West.

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46. Will S. Hays, Poems and Songs (Louisville: Charles  
T. Dearing, 1895), p. 31.

Then the lovely hills and valleys,  
 Clothed in robes of verdant green,  
 And the forests, fields and hillsides,  
 Lend their beauty to the scene,  
 Here a mansion, there a cottage,  
 Then some lovely vale of rest,  
 On the banks of the Ohio--  
 On the Hudson of the West.

See the grand majestic steamers  
 On sweet nature's looking glass,  
 Mirrored in their speed and beauty,  
 In the moonlight, meet and pass;  
 There's a thrill of joy and pleasure  
 Leaps into each human breast  
 As we view the scenes enchanting  
 On the Hudson of the West.<sup>47</sup>

A note attached to this poem says that it refers to the  
 48  
 Ohio between Louisville and Cincinnati in summer.

The changing seasons evoked varying moods in Hays' work.

In "Signs of Springtime" he said:

Oh, the merry springtime's comin'  
 See it comin' in the sky;  
 Soon we'll hear those bees a -humin'  
 Makin' honey by an' by.  
     Birds a-singin'  
     Roses springin',

Bloomin' bowers, gentle showers,  
 All a-comin' by an' by;  
 An' the scent of springtime flowers,  
 Almost smell 'em if we try.  
     Buds a-sproutin',  
     Boys a-shoutin',  
 Spring's a-comin' ain't no doubtin'--  
 An' us folks'll all go troutin'  
     By an' by.<sup>49</sup>

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47. Manuscript copy, Hays Collection.

48. Ibid.

49. Manuscript copy, dated 1876, Hays Collection.



91

His reaction to autumn was entirely different, more sober, despite the fact that he chose the trochaic meter for "Lo, the Autumn Winds Are Sighing,"

Slow the murky sun is sinking,  
O'er this smitten world's decay:  
Twilight from bright nature drinking  
Brilliant summer's warmth away.  
Passing, passing. Lo! 'tis written  
On the clouds in ev'ry hour,  
Change and time, and light, and blossom,  
Tell the great Creator's power.

Sighing, mourning, weeping, wailing,  
Passing, passing, fast away;  
Death o'er ev'rything prevailing,  
And our dearest hopes betray.  
Autumn winds and autumn shadows  
Hasten onward with your gloom,  
Till the snow-white shrouded meadows  
Must again in beauty bloom.<sup>50</sup>

Hays' connection with formal education after leaving school was slight, but in his verse he had a good deal to say about it, nevertheless. Generally speaking, he thought it was deserting the fundamentals, was not being done as it "used to be." In "Sugar Coated Pills" he belittled the ideas of "that German fellow" whereby kindergartens allowed children to play but someone was always there "sneaking up on them" to teach them something unawares. Play for its own sake was not to be enjoyed any longer, and he was sorry. He barely had time during his brief school trusteeship<sup>51</sup> to

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50. Manuscript copy, dated September, 1864, Hays Collection.

51. Louisville Times, July 24, 1907, p. 1.

write the following verse:

When the lessons and tasks are all ended,  
 And the school for the day is dismissed,  
 And the little ones gather around me,  
 To bid me good-bye, and be kissed,  
 How I wish the same lovable spirit,  
 The whole of the school would imbue  
 And the big girls would gather around me  
 And do as the little ones do.<sup>52</sup>

After a lengthy castigation of "That Learned High School Girl," Hays closed with these lines:

And still she jabbers her Greek and Latin  
 With such a lightning tongue,  
 No mortal ever heard before,  
 Nor poet ever sung.  
 And there she sits with gleaming eyes  
 Red as Alderbaran,  
 With lanky jaw and skinny paw,  
 And bat's wing for a fan,  
 And oh! such academic lore,  
 It makes the senses whirl--  
 My God! Old Scratch will surely catch  
 That learned High School girl.<sup>53</sup>

His disdain of education, especially for girls, as it was practiced in his day, is plainly evident in the last stanza of "The Commencement?"

If you, fair girl, had studied hard  
 Some good and useful book,  
 Instead of grave-yard languages--  
 To wash, to iron, or cook,  
 You might then show to other girls  
 What 'tis to live a life  
 Of joy and pleasure with a man  
 Who had a model wife.<sup>54</sup>

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52. Manuscript copy, from "Driftwood," Hays Collection.

53. Manuscript copy, Hays Collection.

54. Manuscript copy, from "Our Log," Hays Collection.

Though no supporting evidence has been found for Hays' statement that he published a volume of songs with Scotch lyrics,<sup>55</sup> there is one poem in this dialect included in the last two collections he published. It is called "Old Friends," and though it has a chorus, it seems never to have been published as a song.

We twa ha'e been gude honest friends,  
 For mony a year thegither,  
 An' I ha'e always lo'ed ye true,  
 Just like a man an' brither;  
 We've seen life's winters come an' gae,  
 An' simmers bring their flowers;  
 The seasons ha'e their changes, Will,  
 But hearts don't change like ours.

Chorus

We twa ha'e been like brithers, Will,  
 We lang ha'e lo'ed each ither,  
 Sae let us hope that when we die,  
 We'll gae to Heaven thegither.

We gi'e the auld years for the new,  
 Nor look for joy nor sorrow,  
 We live as gude auld friends to-day,  
 An' think nae of to-morrow.  
 We'll hope tha' we maun live to see  
 Life's joys beyond a measure,  
 Our future maun be as the past,  
 Gude health, gude will, an' pleasure.<sup>57</sup>

One can surmise from this poem what was the truth, that Robert Burns was Hays' favorite poet.<sup>58</sup> His references to "Highland Mary" show the Burns influence, also.<sup>59</sup>

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55. See page 51.

56. Manuscript copy, Hays Collection.

57. Will S. Hays, Poems and Songs (Louisville: Charles T. Dearing, 1895), p. 24.

58. Handwritten note by Mrs. F. W. Samuel, Hays Collection.

59. Poem, Manuscript copy, Hays Collection.

As already stated, the number of verses Hays wrote in private albums cannot be computed, but it must have been hundreds. Some are little quatrains, but others had twenty or thirty lines, indicating the ease with which he could turn out his not very good verse. This is typical of the shorter ones:

The dew is on the blossom  
And the young moon on the sea,  
It is the twilight hour  
The hour for you and me.<sup>60</sup>

Another, called "The Language of the Eye," is similar but longer.

O! can it be that words are made  
To utter what they feel?  
I sometimes think they lend their aid  
Our meaning to conceal.  
Yet there's a language that deceives,  
Its lustre cannot die;  
Its candor every heart believes,  
The language of the eye.<sup>61</sup>

During his long life Will S. Hays wrote on subjects other than those mentioned. He spoke of political matters, he gave his views on strikes and holidays for workers, he wrote tributes to numerous friends, he railed long and acidly at pride and fashion--in fact, he filled his columns with couplets and quatrains on any subject that occurred to him.

When Hays died in 1907 a search of his desk in "Sky

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60. Manuscript copy, Hays Collection.

61. Manuscript copy, dated 1864, Hays Collection.

Parlor" at the Courier-Journal brought to light several poems which had not then and have not until now been published. They were written apparently shortly before his death on July 23 and were found "within the leaves of his Bible and a volume of Robert Burns' poems which he loved to read from so often." They indicate progress in sentiment and form from the album verses and dance songs of his youth. One of them is "Shall I Be Missed?"

62

When I have passed from earth away  
Into that world unknown to me,  
Will one heart sigh? Will one lip say,  
"I miss him" when from care I'm free?

Will those whose'er joined me here in mirth  
Forget me when my heart is still?  
When gay around the fireside hearth,  
Will thoughts of me cause there one chill?

Will one friend say, "I wish that he  
Could join us when we sing his song?"  
Will one note tremble in the glee,  
When I am missed amid that throng?

And those I love--Oh, will they keep  
In memory a place for me?  
And love me yet, though in that sleep  
That wakes not till eternity?

Just one heart stilled--and I be missed.  
Aye, as one pebble from one shore  
That oft by passing waves kissed  
And then, dashed off, to be no more.<sup>63</sup>

From this self-consciousness Hays turned to a desire

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62. Handwritten note by Mrs. F. W. Samuel on Manuscript copy of poem following, Hays Collection.  
63. Manuscript copy, dated 1907, Hays Collection.

to identify himself with God and eternal peace in "Heart  
Longing," one of his last poems and written just prior to  
64  
his death.

When the time comes for me to die,  
Tomorrow or some other day,  
If God should bid me reply,  
"What is your wish?" I should say,

O! God, the world is great and fair  
Yet give me to forget it clean,  
Nor vex me more with things that were,  
And things that might have been.

I loved and toiled, throve ill or well,  
Lived the years, and tried to murmur not,  
Now grant me in that land to dwell  
Where earthly things are all forgot.

For others, Lord, the purging fires,  
The loves rekindle, the crown, the palm,  
For me--the death of all desires  
In everlasting calm. 65

There are four other poems which were found in Hays' desk, and because of their value in understanding and appreciating the man and because of the fact that they have not been published before they will be included here. It should be remembered that Hays was during the last year of his life a sick man. 66

I'm Weary--I'm Weary--Let Me Go Home

I'm weary, weary--let me go!  
For now the pulse of life declineth;  
My spirit chides its lingering flow,

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64. Handwritten note by Mrs. F. W. Samuel on Manuscript copy, Hays Collection.

65. Manuscript copy, dated 1907, Hays Collection.

66. See page 29.

For her immortal life she pineth.

I feel the chill night shadows fall;  
The sleep steals on that knows no waking;  
Yet well I hear blest voices call,  
And bright above the day is breaking.

Not now the purple and the gold  
Of trailing clouds at sunset glowing,  
These dim and fading eyes behold;  
But splendors from the Godhead flowing.

'Tis not the crimson Orient beam,  
O'er mountain tops in beauty glancing;  
Light from the throne! A flooding stream;  
'Tis the eternal sun advancing!

As oft, when waked the summer morn,  
Sweet breath of Flowers the breezes bore me,  
In this serener, fairer dawn,  
Perfumes from Paradise float o'er me.

As when by sultry heats oppressed,  
I've sought still shades, cool waters keeping  
So, long I, for that holier rest  
Where Heaven's own living streams are sweeping.

The joy of life hath been to stand  
With spirits noble, true, confiding;  
Oh, joy & thought--to reach the band  
Of spotless souls with God abiding!

Ye loved of earth! this fond farewell,  
That now divides us, cannot sever;  
Swift flying years their round shall tell,  
And our glad souls be one forever.

On the far-off celestial hills,  
I see the tranquil sunshine lying;  
And God Himself my spirit fills  
With perfect peace--and this is dying'.

Methinks I hear the rustling wings  
Of unseen messengers descending,  
And notes from softly trembling strings  
With myriad voices sweetly blending.

Oh Thou, my Lord adored! this soul  
 Oft, oft its warm desires hath told Thee;  
 Now wearily the moments roll,  
 Until these waiting eyes behold Thee.

Ah! stay my spirit here no more,  
 That for its home so fondly yearneth;  
 There joy's bright cup is brimming o'er;  
 Ther love's pure flame forever burneth'.<sup>67</sup>

(Spring 1907)

Oft I Stand Alone

I stand alone, though round me are  
 Vast numbers. Side by side,  
 And thickly they are crowding on,  
 Like ocean's rolling tide.

They know me not, they care me not,  
 Though I am in their train;  
 Still all alone, from them to me  
 There is no linking chain.

On earth alone, where'er I am,  
 In church, or crowded street;  
 Through lighted halls I silent pass,  
 Nor oft a kindred spirit meet.

On earth alone, but oh, my God,  
 Thou hast given me to feel  
 The blessedness of Thy great love.  
 The strength of Thy bright Shield,<sup>68</sup>

(April 1907)

When We Are Gone

The sun will rise and set the same,  
 Men will work and strive for fame,  
 Forgotten soon will be our name  
 When we are gone.

Flowers will bloom in the spring,  
 And silvery wood notes loudly ring,

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67. Manuscript copy, Hays Collection.

68. Manuscript copy, Hays Collection.



As feathered warblers sweetly sing,  
When we are gone.

Friends will grieve about our bier,  
And on our grave will drop a tear,  
We'll be forgotten in a year  
When we are gone.

Above us ever and anon  
Will pass the long years, one by one,  
Remorseless time sweeps on and on  
When we are gone.

And millions yet will follow--we'll see,  
Gray age, glad youth and infancy,  
Will join us in Eternity,  
When we are gone.

The cradle, coffin, and the grave,  
Will hold alike the King and the slave,  
The proud, the humble and the brave,  
When we are gone.

Age will mourn and youth will laugh,  
One half will give the other half  
A tear, a tomb, and epitaph,  
When we are gone.<sup>69</sup>

"O. Lord. My Father and My Friend"

O, Lord My Father and My Friend  
I'm wandering fast to Life's sad end  
O! hear my prayer Lord set me free  
From all the sins that cling to me  
With sinful heart I beg and crave  
Thy mercy 'til I reach the grave  
My troubles there will all be o'er  
My heart will know its sins no more  
Stretch forth Thy wining (sic) hand to me  
And lead me home to Heaven and Thee  
Where in Thy presence I may roam  
With angels fair Lord lead me home

I am a sinner in Thy sight.  
And pray Thee lead me to the light

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69. Manuscript copy, Hays Collection.

Out of the darkness and the sin  
That fires my soul so full within  
O! let Thy mercy from above  
Come fill my sinful heart with love  
That when I die O joy to me  
Thy crown and blessed face I'll see

Forgive my sins hear my appeal  
And let me like a Christian feel  
The joy that then will fire my soul  
When Satan loses his control  
Lord lead me to that other shore  
Where all is joy forevermore  
May I a crown of glory win  
And when I knock Lord let me, in<sup>70</sup>

(June 6, 1907)

That Hays was a great poet none can claim. That he was a prolific verse maker none can deny, while recognizing that whatever fame he achieved rests more on his music than upon his verse, though that, too, pleased for the moment.

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70. Hays' own manuscript copy, Hays Collection, Punctuation exactly as he left it.

## CHAPTER V

### HIS COLUMNS

At the time of his death, July 23, 1907, Will S. Hays had been a newspaper columnist longer than any other man in Louisville.<sup>1</sup> He was with the Courier-Journal at its organization in 1868 and at his death.<sup>2</sup> Except for two years when he edited the Weekly Commercial,<sup>3</sup> his service with this paper was continuous.<sup>4</sup> Prior to 1868 he wrote for the Democrat and for the Journal.

His earliest columns in the Democrat of the Civil War period were made up of straight news about the river in general and about particular rivermen and steamboats. Later with the Courier-Journal and the Commercial he became freer in what he said, including in his allotted space humor,<sup>5</sup> verse, and editorial comment. Most of the verse discussed in the preceding chapter first saw publication in one of his columns.

Hays' river news columns were divided into several parts. First, he gave the weather report. This was before that function was taken over by governmental agencies and

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1. Clipping, source and date unknown, Hays Collection.
  2. Louisville Times, July 24, 1907, p. 1.
  3. Louisville Weekly Commercial, November 24, 1887.
  4. Ibid.
  5. Old Newspaper Files, Louisville Free Public Library, examined by writer,

was of great interest to people along the river. It is said by those who grew up reading these columns that they turned to them as eagerly as the modern person does to the funny page. <sup>6</sup> Odd bits of information and fun Hays labelled variously "Snags," "Driftwood," and "Our Log." The following is taken from one of his river columns and indicates the variety of information presented.

--River falling; canal ten feet. Cloudy and damp.  
 --The Pittsburg coal combine has "a bar'lo' money," and there is no excuse for their towboats making so many "runs on the Banks" as they have been doing lately,

--He was on the levee, excited and wanted to kill the mule because he wasn't rough-shod and couldn't pull.

"Keep cool, Jim," said a lookeron.

"Cool!" shouted Jim. "I'm froze. Git up, thar Teddy!" And Teddy slipped down for the fifteenth time.

--The ice has "dead-locked" the river at Pittsburg.

--The Big Bonanza is taking a rest until 1902.

--He went sleigh riding with his girl,

And didn't pick his route--

The horse ran off, the sleigh upset--

They're not on speaking terms, you bet,

Since both of them "fell out."

--From out the mire of want

Some poor child lift

And put into its hands

A Christmas gift.

--The John A. Wood, Joe Williams, Raymond Horner and Alice Brown have gone South.<sup>7</sup>

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6. Letter from W. D. Welburn, Lebanon, Kentucky, in Point of View Column, Courier-Journal, date unknown,

7. Clipping, source and date unknown, Kentucky Library.

Besides his journalistic and musical chores, Hays was also a boat salesman, and did not hesitate to do his advertising through the medium of his columns. For instance, the Courier-Journal, November 1, 1892, carried this notice among the other items in the River and Weather Reports:

Will S. Hays has two number one steam ferry boats, one small sternwheel towboat and barges, two ferry-boat hulls, and one steamboat hull for sale cheap.

This was included in the portion of the column headed "Driftwood."

Certain "pet peeves" of Will S. Hays' appeared over and over in his columns. Among them were chewing gum, cigarettes, dudes, girls who could not cook or sew, mules, city noise, Sunday baseball, women's hats and dresses, and the observed processes of the law. His comments were usually not lengthy but were pungent and to the point as they intended to mold public opinion. A few samples are typical of all.

Say, go to church,  
 Depend upon it;  
 Think of your soul--  
 Forget your bonnet.  
 . . . . .  
 Be good to the mule,  
 For you can never tell  
 What minute he'll kick or  
 Run off an' raise--thunder.  
 . . . . .

The darky looked at the legs of the dude,  
 The dude caught him at it by chance;  
 I 'see er wonderin', boss, how yer keeps dem ar feet  
 F'om bustin' de legs ob yo' pants.

The cold snap made some women with  
 They only had the chance  
 To wear big blanket petticoats  
 And heavy woolen pants;  
 They must expect to nearly freeze,  
 For Fashion makes the sex  
 Put two-thirds of what they wear  
 Around their ears and necks,

The old Ohio acts so queer,  
 One-half the year it's dry,  
 The other half it's full of ice,  
 Froze up or too darn high.

A nigger scoundrel gets in jail,  
 His pal swears to a lie;  
 The Uudge then turns the rascal loose-  
 He proved an "alibi."

The living statue who will stare  
 At ladies as they pass  
 Can be put down as being but  
 A self-concèited ass.<sup>9</sup>

10

George D. Prentice, with whom Hays worked for a time,  
 was famous in his days as a Louisville editor, for the spicy  
 and epigrammatic paragraphs he wrote for the editorial pages  
 of the Jorunal. The popularity of this style of writing  
 and his acquaintance with Prentice may be the reasons for  
 Hays' using a similar method in the prose parts of his col-  
 umns. A comparison of the styles of the two may be interest-

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9. Clippings, sources and dates unknown, Kentucky  
 Library.

10. Wade, loc. cit.

11. Clark, op. cit., p. 343.

ing. Here are two sample "Prentice Paragraphs."

James Ray and John Parr have started a locofoco paper in Maine, called the Democrat. Parr, in all that pertains to decency, is below zero; and Ray is below Parr.

Whatever Midas touched was turned into gold; in these days, touch a man with gold and he'll turn into anything.<sup>12</sup>

Hays' modest debt to Prentice is suggested by these selected paragraphs from his columns.

--If you Would have a thing kept secret, never tell it to anyone; and if you wuld not have a thing known of you, never do it.

--If looking glasses and tumblers were Bibles and Testaments, some young ladies and gentlemen that we know of would stand better chances of getting to Heaven.

--Will a pair of horses load a steamboat? They make a car-go.

--We must all pay for experiences. There are no "passes."<sup>13</sup>

Hays' columns of river news were unsigned, but he wrote others that carried his name or a nom de plume. For the Louisville Democrat he wrote a column of poetry, stories and paragraphs called "Things Wise and Otherwise by Syah."<sup>14</sup> The atuhor is plainly "Hays" spelled backwards. For the same paper and under the same name he sometimes called his offerings "Random Shots from Three Guns--Phact, Hrun, and Phancy."<sup>15</sup> Later for the Times and the Courier-Journal he

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12. John Wilson Townsend, Kentucky in American Letters

(Cedar Rapids: The Torch Press, 1913), I, 135.

13. Manuscript copies, Hays Collection.

14. Manuscript copies, Hays Collection.

15. Manuscript copies, Hays Collection.

wrote columns variously called "Col. Will S. Hays' Funny Stories," "Old Ike and His Companions," "A Few Moments with Col. Hays," "Col. Will S. Hays' Corner," "Fun and Philosophy in Prose and Rhyme by Col. Will S. Hays," and "Old Ike's Philosophy."<sup>16</sup>

Hays put his words into the mouths of several characters, one of whom was "Old Ike" of the columns noted above. Others were "Old Hayseed" and his son, "Si," and "Huckleberry Hawkins," the colored parson. O'Grady's goat appeared repeatedly in episodes of slapstick comedy. Using varying names, Hays made frequent references to Irishmen, particularly those on the police force. His attacks on mothers-in-law were harsh but conventional. The lasting impression made by some of the things Hays said is illustrated in a letter to the writer from J. F. Pamp of Louisville, who recalled a few lines of verse from a column of Hays' written more than fifty years ago. It concerned both the mother-in-law and themule.

Jim Jackson had a yellow mule  
The worst I ever saw,  
He shied and ran away one day,  
And killed Jim's mother-in-law.

Lots of men knew old Jim  
And knew he was no fool,  
Rushed right to him and said,  
I'll buy that yellow mule.<sup>17</sup>

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16. Clippings of various columns, Kentucky Library.

17. Letter from J. F. Pamp to writer, May 21, 1947.



Mrs. J. R. Holsclaw of Shepherdsville, Kentucky, tells of an exchange of verse between Hays and a young lady after he had announced through his column the death of the O'Grady goat. "Although it all transpired in the 1880's," she said, "I have retained the verses in my mind all these years. The young lady wrote him:

Dear Will S. Hays, please mend your ways  
 So in that happy land remote,  
 At whose high gates St. Peter waits,  
 You' ll some day meet your billy goat.

"Colonel Hays made the following reply:

Alas, dear Miss, I'd rather this,  
 That you would be that angel fair,  
 At Heaven's gate to watch and wait,  
 I'd ten times rather meet you there.  
 For well I know, that should I go,  
 That billy goat of playful sin,  
 Would turn about and butt me out,  
 While you would gently take me in.

"The young lady's reply went like this:

Yes, Will S. Hays, though dark your ways,  
 I fear I would take you in;  
 Your song so sweet would make me cheat  
 The guard for what you might have been,  
 If angel fair when you get there,  
 I'll somehow get the key,  
 And welcome bring you while I sing  
 Your own 'Poor Wandering Refugee.'

"His correspondent at Stanford never replied to the next verse written by Colonel Hays:

I live, 'tis true, and so do you,  
 And let us hope that death will wait  
 Until the time to that bright clime  
 We'll pass together through the gate.  
 And as we soar to Heaven's door,  
 We'll sing such songs of hope and praise

That Peter will rise and ope his eyes,  
Exclaiming, 'Lord, there's Will S. Hays!' 18

The heading of Hays' column possibly varied from day to day depending upon what he was writing about. The following is a complete column called "Col. Hays Tells About the Mule and Other Things."

There is something funny about a man whose dog won't follow him.

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De ole man rid a little mule,  
An' cum out ob de lane,  
He didn't heah de whistle blow  
An' neber seed de train;  
He got half way acroww de track,  
De fus t'ing dat he knowed  
De injin hit dat mule, an' now  
He's suin' ob de road.

\*\*\*

A modest and pretty girl olks well in any old thing.

You seldom see a Jew in jail, penitentiary or a poor-house.

\*\*\*

If Uncle Sam needs wind bags to raise sunken war ships, he'll find enough in this city to raise hades.

\*\*\*

"Sistah Benson, I'se sorry ter say dar's winmin in this 'ere town dat'd walk fo'teen miles in tight shoes on a wa'm day, do widout grub an' stan' fo' hours on a cornah waitin' ter see a suckus perfession pass, heah de dalliwhop play 'Miss Johnsing, turn us loose,' an' smell de ellyfant ex he paces 'long behind a cage o' monkeys. Dem ar same winmin wouldn't walk fahty ye'ds 'roun' de cornah in slippahs on a fa'r day, Sunday, ter be tole ob de error ob dar ways an' lis'en ter de Gospil songs ef old burddah Petah was er playin' ob de orgin, Paul a-pumpin', and de aingils er singin' in de quiah."

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18. Allan M. Trout, "Greetings," Courier-Journal, October 30, 1941.

"No, indeedy, dat dey woo'dn't."

"Hit do look lack de debil's got dis 'ere town sho! Deonly way ter fill er meetin' house wid dem kind o' people am ter put a cage o' monkeys in de pulpit, let de elly phant play on de organ wid his snoot, turn loose a calliwhooper out front er palyin' 'Dey'll be er hot time W'ern yer gone," an' call de dhu'ch a suckus."

"Dey'll go den."

"Go? Yer couldn't keep 'em away wid a regiment of Airish millicia wid guns. No; dey'd fight fo' seats an' go airly ter git in," and the old deacon went down the alley singing:

Dar's a ladder up ter glory  
An' I'm Fixin' fo' ter clim.  
I'd rudder go ter hebbin'  
Dan a suckus any time.<sup>19</sup>

On a newspaper clipping of one of Hays' poems called "The Girl Who Helps Her Mother" is an engraving of a mother sitting with her head bowed on her arms at a wash tub. Under the illustration is the information that this poem was both  
20  
written and illustrated by Will S. Hays. This may have been an editorial error because the present writer was unable to uncover any further evidence that he made drawings for his columns or for any other purpose. Noting his versatility, however, one would hesitate to call it impossible.

Any further discussion of the innumerable columns Written by Will S. Hays, or "Syah," would be but repetition of what has been said already. Throughout his long newspaper career he did not change his characters, styles or

19. Clipping, source and date unknown, Hays Collection.

20. Clipping, source and date unknown, Kentucky Library.

moods from those illustrated here.

## CHAPTER VI

### HIS WORTH

To evaluate Will S. Hays and his work is to speak of a man who appealed to his own age and was all but forgotten by that succeeding. If he is to be judged from the standpoint of permanency and lasting worth, Will S. Hays was scarcely an immortal, for there is not one person in thousands today who recognizes even his name. There are, however, records of what he did in his age that entitle him to at least historical respect.

No one can gainsay the accomplishment of marketing over <sup>1</sup> three hundred songs. This certainly compares favorably in number with the 201 written by his contemporary Stephen <sup>2</sup> Collins Foster and with the "Hundred-odd" of the modern <sup>3</sup> composer Walter Donaldson at his death. The latter, incidentally, has been called "one of the country's most <sup>4</sup> prolific song writers." The number of Hays' publications would not be so significant, however, had his publishers not <sup>5</sup> sold over six million copies of these songs. It should be remembered that there were no radio and moving pictures to

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1. Work, op. cit.

2. Josiah Kirby Lilly, Foster Hall Reproductions, Index (Indianapolis: Josiah Kirby Lilly, 1933), p. 4.

3. Louisville Courier-Journal, July 16, 1947, p. 1.

4. Ibid.

5. Wilson and Fiske, loc. cit.

spread the popularity of these songs, nothing but the newspapers, minstrel shows, and word of mouth. Such a figure would be respectable even in the present day; in that of Hays it was phenomenal. He was said, somewhat inaccurately, to have sold more songs and more copies of songs than any other five men in America in his lifetime.<sup>6</sup> It is not uncommonly that the present writer hears songs of Will S. Hays' played on the radio today, though they seem to have been relegated to the hill billy programs for which they were hardly designed.

To have remained a river columnist of a growing city newspaper for forty years and to have edited for a period another paper are indications of the value attached to Hays' journalistic abilities by his contemporaries. The popularity of his newspaper writing is attested by the letters received by the writer and by the many clippings he has found of Hays' columns in old scrapbooks.

During his lifetime Will S. Hays was recognized as a person of some distinction wherever he went. Edmund Rucker, writing in Harper's Magazine of his experiences as a prize fighter in the 1890's, gives an interesting and peculiar indication of Hays' prominence. Writing some forty years after engaging in a fight in Louisville, Rucker remembered

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6. Louisville Courier-Journal, May 17, 1876.

seeing the song writer at the ringside talking with a young  
<sup>7</sup>  
 playwright, Thomas Buchanan.

No tribute to Hays during his lifetime pleased him  
 more than having a steamboat named after him. In fact,  
<sup>8</sup>  
 there seem to have been two of them, but the last one, built  
<sup>9</sup>  
 in 1882, was the one best known. On its maiden voyage  
 with Hays aboard it stopped at every port going downstream,  
 and there was singing and dancing and celebrating all along  
<sup>10</sup>  
 the way. This boat at the time was said to be the most  
<sup>11</sup>  
 magnificent on the river, a comparison of pictures of the  
Will S. Hays and the J. M. White and the Grand Republic,  
 for instance, indicates that this is an overstatement, but  
 the boat was fine enough that the one for whom it was named  
 could feel that he was respected among rivermen.

On the occasion of his seventy-fourth birthday the St.  
Louis Republic said, "There is in the entire Southland, per-  
 haps, no better known man than Col. Will S. Hays, the veteran  
 river editor of th Louisville Courier-Journal, and friend

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7. Edmund Rucker, "A Prize Fighter in the 90's,"  
Harper's Magazine, CLXXIX (1939), 247.

8. Arthur Hopkins, "Steamboats at Louisville and on  
 the Ohio and Mississippi Rivers," Filson Quarterly, XVII  
 (1943), 157.

9. Louisville Courier-Journal, July 24, 1907, p. 1.

10. Waite, loc. cit.

11. Abigail M. Temple, Kentucky Standard, Bardstown,  
 Clipping, date unknown, Hays Collection.

of every man, woman, and child in the Blue Grass State."<sup>12</sup>

Hays could hardly be thought to rank with the great among men of music, but he was accorded an unusual respect during his lifetime by professional musicians.

A distinguished honor was conferred upon Col. Hays during the recent Greater Louisville Exposition at the Coliseum by the bandmaster, Creatore. Creatore gave a musicale programme each afternoon and evening and on the closing night prepared to give Dixie. In honor of the noted poet and music master, Col. Hays was invited to lead the band and proceeded to acquit himself entirely to the satisfaction of the Italian critic.<sup>13</sup>

Having visited in Louisville in 1900, William Lightfoot Visscher, a newspaper writer from Chicago, wrote later of an hour spent with Hays, quoted two of his stories, and ended with the remark, "Colonel Hays is a social landmark there."<sup>14</sup>

Mrs. Fanny Porter Dickey in her book, Blades O'Bluegrass, said, "There are few men now living who have done more for the marine interests of the great Southwest than Will S. Hays. His reputation as a song writer is world-wide. He has written and composed more popular ballads than any man living, and bears his worldly fame and envied name with  
15  
becoming modesty."

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12. Quoted in The Musician, October, 1906, p. 491.

13. Louisville Times, July 24, 1907, p. 1.

14. Clipping, source and date unknown, Kentucky Library.

15. Fanny Porter Dickey, Blades O'Bluegrass (Louisville: John P. Morton Company, 1892), p. 310.



There was a good deal of comment on his abilities while he lived, but when Colonel Will S. Hays died, the tributes were more profuse and unreserved. Telegrams of condolences were sent to the family from as far away as  
 16  
 Keokuk, Iowa. It was the newspapers, however, that had the most to say. The following are excerpts from a collection of the comments gathered together in a scrapbook at the Louisville Free Public Library. They speak for themselves.

To entertain his songs was to entertain him, and to love them was to love him for his heart and soul were in the.

--Chicago Inter-Oceanic

Capt. Will Hays had a spark of the bardic spirit that will linger like a gentle fragrance, but he was not a truly great song writer. This is not faint praise, for the really great song writers of the world are not many.

--Oakland (Cal.) Tribune

....sweet poems brought gladness to thousands. He had a place in life, and filled it well.

--Paducah News-Democrat

One of the most popular song writers this country has produced.

--Baltimore News

There is no one else of his "quaint individuality."

--Vicksburg Herald

.....his sentimental productions in this era of commercialism and coon songs are out of place.

--Portland Oregonian

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16. Louisville Courier-Journal, July 24, 1907. p. 1.

....easily the most noted and gifted writer of sentimental songs in his day and time in our language.

--Kansas City Post

....world has probably forgotten who wrote such classics as "Mollie Darling," "Gathering Up the Shells on the Shore," and "Only a Poor Old Tramp," which all the world once sang, but the author was Col. Hays.

--Buffalo Express

.....host of men and women mourn his departure.

--Knoxville Journal and Tribune

He was not a great composer. He never pretended or attempted to be. But he will long be remembered for his gentle touch upon...the heart.

--Dallas News

....name was well known all over the country.

--Mobile Register

....poet laureate of the poor, the cheerless and the submerged. His was no art of elaborate finish; no careful pruning and revision marked his proof; he sang, as he breathed an air of perfect faith and manly courage.

--Henderson Journal

Next to Stephen C. Foster, whose boon friend he was,<sup>17</sup> Will S. Hays was, perhaps, our most popular song writer.

--Pittsburg Gazette-Times

The death of Colonel William Shakespeare Hays, or Will S. Hays as he signed himself, removed from the field of American journalism a figure of more than national interest.

--Manchester (N. H.) Union

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17. Mrs. Samuel, too, said Foster and her father were friends. Among her papers was a clipping which quoted Hays as saying Foster had travelled on the river with him. In view of the fact that there is no incontrovertible proof that Foster was ever in Kentucky, this acquaintance cannot be accepted as having existed without further proof, however.

His memory will live in the simple strains he  
composed and which are sung all over the country.  
--Nashville Tennessean<sup>18</sup>

An encyclopaedia of biography says that Hays became known  
as the "volkslied of America."<sup>19</sup> A similar work has  
the following to say of him in, perhaps, too generous  
praise; "As a poet, no other Kentuckian ranked so high; as  
a ballad writer probably no man up to that time had ob-  
tained such a distinction, and certainly in America his songs  
were more deeply admired and cherished than those of any  
other composer."<sup>20</sup> Josiah Combs called him in 1915, "one  
of the greatest song writers this country has yet produc-  
ed."<sup>21</sup>

In commemoration of the anniversary of Hays' birth,  
Louisville radio station WHAS presented a program in his  
honor July 19, 1935. None of his songs were used and the in-  
cidents of the writing and selling of "Mollie Darling"  
were dramatized.<sup>22</sup> An editorial following the broadcast  
called it a "handsome and well-deserved compliment." It  
went on to say, "Will Hays was a prolific genius. For  
years he turned out daily columns of paragraphs, rhymes  
and comments on affairs--especially river news...The radio

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18. Kentucky Authors Scrapbook, Louisville Free Public  
Library.

19. Bodley and Wilson, op. cit., IV, 607.

20. Biographical Encyclopaedia of Kentucky, p. 717.

21. Loc. cit.

22. Copy of the script, Hays Collection.

tribute was well merited, and it awakened golden memories  
 for many who heard it."<sup>23</sup>

Collections of the literature of Kentucky are rare and incomplete. All That's Kentucky, Blades O'Bluegrass, and Kentucky in American Letters are the three best known. In the first of these, Will S. Hays is represented by "The Bluegrass Club," a poem written for the first meeting of that club in 1890,<sup>24</sup> "Highland, Pewee Valley,"<sup>25</sup> and "The Hudson of the West."<sup>26</sup> The second named volume includes the poems "The Last Hail"<sup>27</sup> and "The Faithful Engineer."<sup>28</sup> The work mentioned last, however, that of John Wilson Townsend and the most pretentious of the three, has not a word about Will S. Hays. Since he included poets of less ability, it is difficult to understand this omission.

The Greene Line Steamers, operators of passenger boats aboard the steamer Gordon C. Greene while it is en route. This sheet, named "The Inland Voyager," carries from time to time poems written by Will S. Hays.<sup>29</sup> October 8, 1939,

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- 23. Louisville Courier-Journal, July 21, 1935.
  - 24. Combs, op. cit., p. 43.
  - 25. Ibid., p. 269.
  - 26. Ibid., p. 271.
  - 27. Dickey, op. cit., p. 113.
  - 28. Ibid., p. 165.
  - 29. Letter from Capt. Mary P. Greene to Mrs. F. W. Samuel, January 9. 1940, Hays Collection.

it carried the lyrics of "Roll Out! Heave Dat Cotton."

30

Six days later "Down in de Co'n Field" appeared.

Allan M. Trout in his Courier-Journal column has made use of poems by Hays on several occasions. Already mentioned

31

is the argument in verse about the death of the goat. In

32

another column he included "The Hudson of the West."

Will S. Hays was a man who wrote of the immediate for the persons he knew, whether he was writing songs, poems or paragraphs. Among those people he achieved a notable fame. The half century since his death has seen him pass from recognition, however, except among those whose lives overlapped his and in a few journalistic and anthological corners. His work does not possess enduring greatness, to be sure. Few, indeed, however, are those who lay claim to the versatility, the ability, the popularity, or the uniqueness of character that belonged to Will S. Hays. There has not been another like him. There cannot be. The age that produced him is gone.

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30. The Inland Voyageur, copies, Hays Collection.

31. See page 99.

32. Letter from Allan M Trout to Mrs. F. W. Samuel, June 18, 1941, Hays Collection.

APPENDIX A

This section of the Appendix is devoted to a listing of the published and unpublished musical compositions the writer has been able to discover for which Hays wrote either both words and music or just the musci. Where it could be determined, the date of original publication is given. The symbols in the right hand column indicate where at least one copy of each piece is located today.

Key for the symbols

H--Hays Collection, Kentucky Library, WKSC, Bowling Green,  
Kentucky

Ky--Kentucky Library, Western Kencutky State Teachers  
College, Bowling Green

Pl--Louisville Free Public Library

?--No copy located

The authority for listing titles for which no copies were found came from three sources: (1) additional titles listed on copies of music found, (2) lists of titles furnished Mrs. Samuel by publishers holding the copyrights, (3) Miss Fannie Stoll's thesis, noted with her name in the list. The authority for "The Hopewell Hymn" and "The Prentice Requiem" is given in the text\*of the thesis.

<u>No.</u>	<u>Title and Date</u>	<u>Location</u>
1.	Ada Ray	?
2.	Ah, Sinny Days Ha' Past and Gang (1880)	H

3. Alone, All Alone (1877) H
4. Alone and at Home (1875) ?
5. Angel of My Dreams (1870) Ky
6. Angels, Guard My Little Ones (1869) H
7. Angels, Meet Me at the Cross Roads (1875) ?
8. Annie Lee (1865) H
9. Answer to Nora O'Neal ?
10. Baby's Gone (1870) ?
11. Bad Bob Dee (1876) ?
12. Barney Don't Forget (1878) ?
13. Barney Machree (1875) ?
14. Beautiful Child (1856) ?
15. Beautiful Girl of the South (1868) H
16. Beesmark (1875) ?
17. Belle Bradley (1869) ?
18. Bessie, Will You Love Me (1875) H
19. Be Still Poor Heart (1874) ?
20. Blue Eyed Bonnie Belle (1864) ?
21. Bonnie Jean O'Dair (1876) ?
22. Bring Back My Child (1876) ?
23. Busted and a Long Way From Home ?
24. Cabin on the Hill (1878) H
25. Call Her Back to Me (1875) ?
26. Call Me No More Mother (1864) H

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|---|---|
| 27. Canary Song (1865)                                  | H |
| 28. Carrie Mazurka                                      | ? |
| 29. Children Is Yer Ready Ter Go? (1887)                | ? |
| 30. Cleveland Is the Man                                | ? |
| 31. Clint McClarty Polka                                | ? |
| 32. Close the Shutters Gently, or<br>Little Mary (1874) | H |
| 33. Come Back to the Old Home Again (1880)              | ? |
| 34. Come Unto Me (1878)                                 | H |
| 35. Cooing Doves (1893)                                 | ? |
| 36. Coraline (1868)                                     | H |
| 37. Cow Bells in the Lane (1877)                        | H |
| 38. Darling Kate )1870(                                 | ? |
| 39. Darling Linnie Dorn (1869)                          | H |
| 40. Darling, Weep No More (1872)                        | ? |
| 41. Dead But Not Forgotten (1872)                       | ? |
| 42. Dear Ones at Home (1859)                            | H |
| 43. De Cabin in de Lane                                 | ? |
| 44. De Little Old Cabin in de Woods                     | ? |
| 45. Dem Good Ole Days                                   | ? |
| 46. Dinna Forget Yer Mither, Jamie (1874)               | ? |
| 47. Dinna Forget Yer Mither, Sandie                     | ? |
| 48. Does He Ever Think of Me? (1873)                    | ? |
| 49. Do Not Turn Me From Your Door (1872)                | ? |



- |  |    |
|--|----|
| 50. Don't Drink Any More (1874)                      | ?  |
| 51. Don't Forget Me, Hannah! (1875)                  | ?  |
| 52. Don't Forget Me, Nellie (1874)                   | ?  |
| 53. Don't You Wake the Baby (1892)                   | H  |
| 54. Dora, Darling (1873)                             | H  |
| 55. Do They Think of me at Home?                     | ?  |
| 56. Down By the Deep Sad Sea (1868)                  | H  |
| 57. Down in de Co'n Fiel'                            | ?  |
| 58. Down South Whar de Sugar Cane Grows (1877)       | H  |
| 59. Down Yonder in the Lane (1875)                   | ?  |
| 60. Driven From Home (1868)                          | Ky |
| 61. Drummer Boy of Shiloh, The (1862)                | H  |
| 62. Early in the Morning (1877)                      | ?  |
| 63. Eily Darling (1878)                              | ?  |
| 64. Ella Bell  | ?  |
| 65. Enter In (1888)                                  | H  |
| 66. Evangeline (1862)                                | Ky |
| 67. Farewell (1879)                                  | ?  |
| 68. Farewell But Not Forever (1879)                  | H  |
| 69. Flirting on the Lake (1875)                      | ?  |
| 70. Follow up the Plow (1874)                        | ?  |
| 71. Footstep on the Stair, The (1875)                | H  |
| 72. Gathering up the Shells on the Shore             | ?  |
| 73. Gay Young Clerk in the Dry Goods Store<br>(1868) | ?  |

74.	Gelsemine Vine, The (1879)	H
75.	Genevieve (1871)	H
76.	Get up and Shut the Door	?
77.	Go and Learn a Trade (1873)	?
78.	God Bless Robert Lee (1872)	?
79.	God Bless the Loved Ones at Home (1882)	H
80.	God Helping Us We Will (1878)	?
81.	Go! False One	?
82.	Go, I Forgive You	?
83.	Good as Wheat (1873)	H
84.	Goodbye, Baby Darling (1889)	H
85.	Goodbye! I'm Gone (1881)	?
86.	Goodbye, Liza Jane	?
87.	Goodbye May Boy, God Bless You (1868)	H
88.	Goodbye! Old Home (1868)	H
89.	Goodbye Till I See You Again (1870)	?
90.	Goodbye to Drink (1874)	?
91.	Good Times Come Again (1877)	H
92.	Grave of Gentle Annie (1858) (Stoll)	?
93.	Guiding Star, The	H
94.	Hannah, Ain't You Glad You Come (1895)	?
95.	Hannah Is You Dar? (1880)	?
96.	Heart That Beats Only for Thee, A (1868)	H
97.	Heaven Claims Her As An Angel, or Laura Lee (1867)	?

- |   |     |
|---|-----|
| 98. Hopewell Hymn (Unpublished)                     | ?   |
| 99. How Much Does the Baby Weigh? (1880)            | H   |
| 100. Hulda Hawkins' Ball (1893)                     | H   |
| 101. I Am Dying, Mother, Dying (1865)               | H   |
| 102. I Don't Can Tolt You Vy (1870)                 | H   |
| 103. If You Loved Me                                | ?   |
| 104. I Have No Home (1873)                          | H   |
| 105. I Kissed Her at the Gate (1869)                | Ky  |
| 106. I'll Be Home Tonight Love                      | ?   |
| 107. I'll Remember You Love in My Prayers<br>(1870) | ?   |
| 108. I Love You, Josephine                          | ?   |
| 109. I Love You, My Love (1873)                     | H   |
| 110. I'm A Gwine Down South (1874)                  | H   |
| 111. I'm Captain of the Guard (1874)                | ?   |
| 112. I' Looking for Him Home                        | Ky. |
| 113. I'm Sitting by the Window, Love (1869)         | ?   |
| 114. I'm Still a Friend to You (1869)               | H   |
| 115. I'm Waiting For You Nora                       | ?   |
| 116. I Never Can Forget You (887)                   | ?   |
| 117. Is Mother There (1875)                         | H   |
| 118. I Took Her to the Ball (1877)                  | H   |
| 119. I Will Be Home Tonight Love (1875)             | ?   |
| 120. I Wish I Had a Home (1876)                     | H   |
| 121. Jennie, the Flower of the Dell (1875)          | H   |

122.	Jessie (1869)	H
123.	Jessie Dean (1868)	H
124.	Jimmie Brown the Paper Boy (1875)	H
125.	Josephine Mazurka for the Piano (1868)	H
126.	Julia, 'Tis of Thee I Sing (1873)	?
127.	Katie	?
128.	Katy McFerran (1867)	H
129.	Keep in de Middle ob de Road	?
130.	Kiss Me Goodbye Darling (1867)	?
131.	Kiss Me Goodnight, Mama (1870)	?
132.	Kiss Papa Good Night (1882)	?
133.	Kiss the Baby Once for Me (1881)	H
134.	Kitty McKay (1874)	H
135.	Kitty Ray (1868)	H
136.	Last Sweet Smile You Gave Me, The (1868)	H
137.	Last Trip, The	?
138.	Leaving Stella Yet a Little While Behind (1881)	?
139.	Lennie Darling	?
140.	Let Me Kiss the Baby (1867)	Ky
141.	Let Us Have Peace	P
142.	Listen to My Prayerful Pleading (1874)	?
143.	Little Dan (1872)	?
144.	Little Jake (1892)	H

145.	Little Log Cabin's the Home After All (1875)	H
146.	Little Log Cabin in the Lane, The (1871)	?
147.	Little Ones at Home (1856)	?
148.	Little Sam (1867)	H
149.	Little White Cap My Grandmother Wore	?
150.	Lone Grave by the Sea (1862)	H
151.	Lord with Glowing Heart (Stoll)	?
152.	Lost and Cast Away (1873)	?
153.	Lotta Mazurka for Piano (1889)	H
154.	Lula May Mazurka	?
155.	Madelaine Gray (1875)	?
156.	Maggie Lee (1879)	H
157.	Maid of Avondale (1875)	?
158.	Maid of Miami (1879)	?
159.	Mandy (Stoll)	?
160.	Marian Gray (1863)	H
161.	Mary! O! Come Back to Me (1867)	H
162.	Mary O'More (1868)	H
163.	Mary; or You, Only You	?
164.	Mary's Waiting at the Window (1866)	Ky
165.	Maud (1891)	H
166.	Maudie Moore (1874)	?
167.	May Heaven Protect Our Child (1873)	H
168.	Meet Me by the Riverside (1877)	H

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169.	Meet Me, Maggie (1872)	?
170.	Minnie May (1887)	H
171.	Miss Susie (1874)	?
172.	Mistress Jinks of Madison Square (1868)	H
173.	Mollie Darling (1866)	Ky
174.	Mollie McGuire (1874)	H
175.	Moon Is Out Tonight, Love (1867)	?
176.	Moon Won't Tell, The (Stoll)	?
177.	Mother's Love	?
178.	Mother's Parting at the Gate (1884)	H
179.	My Baby	H
180.	My Boy (1890)	?
181.	My Boy Across the Sea (1872)	H
182.	My Dear Old Home (1871)	?
183.	My Dear Old Sunny Home (1874)	H
184.	My Every Thought Was of Thee (1873)	?
185.	My Father's Growing Old (1868)	H
186.	My Fischer Piano (1888)	H
187.	My Lost Louise (1874)	?
188.	My Sunny Southern Home (1864)	Ky
189.	My Sweetheart	?
190.	Nellie Brown (1878)	H
191.	Nellie Wilder (1879)	H
192.	Never Go Back on Your Friend (1873)	?

193.	Nigger Will Be Nigger (1864)	H
194.	Night My Father Died (1870)	?
195.	Nobby Swell (1875)	?
196.	Nobody's Darling (1870)	?
197.	No Name (1869)	?
198.	Nora O'Neal (1866)	H
199.	Nora, the Pride of Kildee (1874)	H
200.	Number 29 (1871)	?
201.	O Cup of Sparkling Crystal	?
202.	O'Grady's Goat (1890)	H
203.	Oh Give Me a Home in the South (1872)	H
204.	Oh, Remember Them in Your Prayers	?
205.	O! I Wish This War Was Over (1864)	H
206.	Old Caleb (1874)	?
207.	Old Fashioned Fireplace, The (1878)	H
208.	Old Fashioned Roses Are Sweetest	?
209.	Old Friends (1890)	H
210.	Old Gate on the Hill, The (1877)	H
211.	Old Ike	H
212.	Old Road Round the Hill	?
213.	Old Sergeant	?
214.	Old Uncle Ben, the Colored Refugee (1869)	?
215.	One Hundred Years Ago (1875)	?
216.	Only a Flower there (1877)	?

217.	Only a Poor Old Tramp	?
218.	O! Pshaw Gal! You Won't Do (1870)	Ky
219.	O Sam (1872)	?
220.	Our Boys Have All Come Home (1864)	?
221.	Our Little Pet (1872)	?
222.	Out in the Snow, or The Drunkard's Child (1874)	?
223.	Out on the Sea (1874)	?
224.	Papa Stay Home, I'm Motherless Now (1872)	Ky
225.	Poor Little Wanderer (1876)	?
226.	Poor Old Grandpa (1874)	?
227.	Prentice Requiem (Unpublished)	?
228.	Prettiest Girl I Know (1867)	H
229.	Pretty Evaline Adair (1873)	?
230.	Pretty Minnie May (1889)	?
231.	Put the Right Man at the Wheel (1875)	?
232.	Quit Dat Tickling (1872)	?
233.	Refugee, The (1865)	Ky
234.	Remember I'm Y <sub>o</sub> ur Friend (1880)	H
235.	Riding in a Sleigh (1871)	Ky
236.	Robin, Tell Willie I'm Waiting (1876)	?
237.	Rock Me To Sleep Mother	?
238.	Roll Out! Heave Dat Cotton (1877)	H
239.	Sailor Boy at Sea, The	H



240.	Save One Bright Crown for Me (1872)	H
241.	Schoolhouse on the Hill	?
242.	Send For Mother (1874)	H
243.	Shamus O'Brien (1866)	Ky
244.	Sherman and His Gallant Boys in Blue (1865)	H
245.	She Sleeps (1882)	H
246.	She's the Sweetest of Them All (1869)	?
247.	Signal Bells at Sea (1889)	H
248.	Sing Darkies Sing (1875)	H
249.	Sinner's Soul	?
250.	Sitting Round the Grate (1874)	H
251.	Sleeping Lilies (1890)	H
252.	Song of the Old Banjo (Stoll)	?
253.	Song of the Sewing Machine (1869)	H
254.	Songs My Grandmother Sung	?
255.	Sunlight, Moonlight, Starlight (1884)	H
256.	Susan Jane (1871)	Ky
257.	Sweet Annie St. Clair (1871)	H
258.	Sweet Bess, O'Bonnie Doon (1889)	H
259.	Sweet Birds Singing (1884)	H
260.	Sweet Birds Singing	?
261.	Sweet Little May (1874)	H
262.	Take Me Again to Your Heart (1876)	?
263.	Take Me Back Home (1866)	H

264.	Take This Letter to My Mother (1873)	?
265.	That Little Girl of Mine (1873)	?
266.	Then and There (1871)	H
267.	There's No Home Like the Old Home (1876)	H
268.	Tie Crape on the Door, Willie's Dead (1866)	?
269.	Tilden and Reform	?
270.	Truly Yours (1870)	?
271.	Turnpike Gate (1859) (Stoll)	?
272.	Union Forever, The (1861)	Pl
273.	Un Rayon D'Amour (1860)	Ky
274.	Waiting for Nora (1887)	H
275.	Walking on the Lawn (1874)	?
276.	Wandering Refugee	?
277.	Way Down Yonder in the Corn Field	?
278.	We Have a Little Song	?
279.	We May Never Meet Again	?
280.	We Parted By the Riverside (1866)	H
281.	We're Young Again	?
282.	We've a Man For Our Leader (1868)	?
283.	What Makes 'Em Wiggle So? (1871)	?
284.	What Will I Do When My Mother Is Dead (1869)	?
285.	When I Am Gone	?
286.	When I Left My Home in Erin (1878)	H
287.	When I Went Home With Belle (1868)	H

288.	When Little Mamie Died (1875)	?
289.	Where Has Ida Gone? (1873)	H
290.	Where Is My Husband Now? (1868)	H
291.	Where Is My Loved One Tonight (1876)	?
292.	Whoa, I Tell You (1879)	?
293.	Who's Agwine to Take Care of Me? (1873)	?
294.	Who Tied That Grape on the Door?	Ky
295.	Why Don't You Come Home? (1873)	?
296.	Why Don't You Write to Me (1869)	H
297.	Widow McGhee (1869)	?
298.	Wife, Little Ones and Home (1878)	H
299.	Will You Remember Me? (1864)	H
300.	Wolf at the Door, The (1878)	H
301.	Woodland Whispers (1862) (Stoll)	?
302.	Write Me a Letter From Home (1866)	?
303.	Write to Me Often (1876)	H
304.	Yes, We Think of Thee at Home (1862)	Ky
305.	You, Only You!	?
306.	You'll Always Find Me True (1872)	?
307.	You've Been a Friend to Me (1867)	H

## APPENDIX B

No complete list of the poems written by Will S. Hays has ever been compiled. Because of the nature of his writing, it is likely that none ever can be. The following titles, however, represent the major portion of his newspaper and other fugitive verse. They do not include poems appearing in any of Hays' three published volumes. The writer does not presume that this is a complete list, but it does seem to be the most complete available. All these titles, unless otherwise noted, may be found in the Hays Collection. Those

<u>No.</u>	<u>Title</u>
1.	"A Business Man Ne'er Ope's His Eyes"
2.	Afraid to Go Home
3.	Afterthought, An
4.	"Ah, Deem It Not an Idle Thought"
5.	"Ah, We Had a Birthday"
6.	"Alone! Yes, I Am Left Alone"
7.	Alike
8.	American Flag, The
9.	Angel's Face, An
10.	Angels in the House, The
11.	Angel's Visit, The
12.	Answer, The

13. "Only a Crumpled Letter"
14. Asleep
15. "At Memphis He Went to the Races"
16. "At Seven in the Morning"
17. "At Four O'clock Mos Eberry Morn"
18. Baby, The
19. Baby's Gone
20. Baby's Got La Grippe
21. Baby's Logic
22. Baby's Prayer, The
23. Baby's Stocking
24. Baby Walks, The
25. Bankrupt
26. Bathing the Baby
27. Be A Woman
28. Beautiful Hands
29. Bed-time Song, A
20. Better Than Gold
31. Betty and the Baby
32. Bill's Letter
33. Birthday Tribute, A
34. "Blossom Fades, the Flowers Blow"
35. Bob Kelly, the Engineer
36. Boy Who Minds His Mother, The

37. Brave Man, A
38. Brighter Days
39. "Bring Back My Child"
40. Burning Shame, A
41. Bury Me in the Morning
42. Campaign Crimes in Verse
43. Cap'n Jim
44. Capt,. Billy O'Neil
45. Capt. Daniel Howard
46. Capt. Denne McEleare
47. Capt. Jack Williams
48. Capt. Pink Varble
49. Casey on the Force
50. Caught--More Truth Than Poetry
51. Charming Poke Bonnet, The
52. "Chaw, Girls, Chaw!"
53. Child's Appeal, The
54. Child's Grave, A
55. Chip off the Old Block, A
56. Christmas Gift, The
57. Cling to Your Bible, My Boy
58. Coasting Down the Hill
59. Cold Day, A
60. Cold Sleigh Ride, A

61. Come to Me
62. Commencement? The
63. Commencement
64. Convict's Appeal for Help, The
65. Country Sunday School, The
66. Critical Girl, The
67. Cry of the Weary, The
68. Cry of the Wretched, The
69. Cupid's Capers
70. "The Curtains of Night Were Drawn to a Close"
71. Dan Toal
72. Dance, The
73. Dan'l and His Dog
74. Dan's Return
75. Darky Democrat
76. Dave McClure of the Gen. Lytle
77. Dead
78. Dead Leaves
79. Dead Rose, The
80. Death of the Old Year
81. Debutante, The
82. Departed Year, The
83. De Trained Nuss
84. Dick and Annie

85. Difference, The
86. Dirty\*Faced Brat, The
87. Does Anyone Care for Father? .
88. Don't Forget Me
89. "Don't Know Sam Brown?"
90. Don't Worry
91. Difted Apart
92. Drunkard's Lament, The
93. Drunkard's Wife, The
94. Early Worshipper
95. Empty Little Shoes, The
96. Encounter, The
97. "Every Saturday During the Summer"
98. Fair Count, A
99. Five O'Clock Crowd, The
100. Five Years After
101. Flower From Mother's Grave, A
102. Forever and a Day
103. For Gen Lawton's Scrapbook
104. "Forget, No Never! It Makes Me Shake"
105. Forget Thee
106. Fourteen Years Ago
107. Fred Wilson No. 2, The
108. Friendless ("I've Known the Time")



109. Friendless "O! Sorrowful Heart"
110. Friend of My Heart, The
111. Friendship
112. Garden Gate, The
113. Garfield
114. Gertie's Bouquet
115. "Giddy Girls, The"
116. Gift I Ask, The
117. Girls
118. Give the Working Girls a Chance
119. "Go"
120. God Was There
121. Golden Side, The
122. Gone Home (Mrs. Lollie Ryan Haldeman)
123. "Gone off Watch"
124. Good-bye
125. Goose-necked Frock, The
126. Graduated
127. Grip, The
128. Guerilla, The
129. Guests
130. Guilty or Not Guilty
131. "Happy Little School\*boy"
132. Happy Moments

133. Have You Forgotten Me?
134. Heart Longing
135. He Knew
136. He Took Her
137. Help Them
138. Her Only Fault
139. High-Priced Humanity
140. "His Face Was a Picture of Beauty and Health"
141. Hold on to the Willows, My Boy
142. Homeless Heart, The
143. Hopewell Hymn
144. How?
145. How Are All at Home?
146. "How Queer to My Sight"
147. How Soon Forgotten
148. How to Escape Business W. D. O. O.
149. Huckleberry Hawkins ("Deacon Huckleberry Hawkins preached")
150. Hudson of the West, The
151. Hungry Wolf, The
152. "I Am A Little Orphan Boy"
153. I Didn't Mean to Tell
154. "I Do Not Ask You for Your Love"
155. If You See a Flower Today

156. "I Know a Lassie Passing Fair"
157. I'll Be True
158. I Love Him
159. I May Be Happy Yet
160. I Miss Thee
161. "I'm Thinking of Home"
162. "I'm Weary--I'm Weary"
163. Incompleteness
164. In the Fashion
165. In Memorial (Capt. Henry Christopher)
166. In Memoriam--Albert Hess
167. In Memoriam--A Young Girl Friend
168. In Memoriam--Capt. Henry W. Hart
169. In Memoriam--Capt. J. Hoffman
170. In Memoriam--Capt. John W. Cannon
171. In Memoriam--Capt. Pink Varble, Sr.
172. In Memoriam--Capt. R. M. Wade
173. In Memoriam--Capt. Richard M. Wade
174. In Memoriam ("Did You Hear That Moan of Sadness")
175. In Memoriam--Edith and Edie
176. In Memoriam--Florence Belle Ramsey
177. In Memoriam--Gertis Howell Hinkle
178. In Memoriam--Lines on the Death of an Infant
179. In Memoriam--The Little Angel's Visit

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180. In Memoriam--Little Blanche Belviders Kremer
  181. In Memoriam--Little Jennie Wilder
  182. In Memoriam--Little Mary Hall Mason
  183. In Memoriam--Little Nellie Matthews
  184. In Memoriam--Little Sallie Gathright
  185. In Memoriam--Mrs. Catherine Curtice
  186. In Memoriam--Maggie Belle Miller Cooke
  187. In Memoriam--Mary Denuwzis
  188. In Memoriam--Mary Florence Hays
  189. In Memoriam--Mrs. Hattie E. Ross
  190. In Memoriam--Mrs. J. O'Connell
  191. In Memoriam--Mrs. Hohn W. Stockton
  192. In Memoriam--Mrs. Margretta Smith Wise
  193. In Memoriam--Mrs. Mary Ann Bell
  194. In Memoriam--Mrs. Mary E. Warner
  195. In Memoriam--Mrs. Susan B. Birch
  196. In Memoriam--My Friend Capt. Robert Biggs
  197. In Memoriam--Pace Hite
  198. In Memoriam--Samuel Elmer Leadman
  199. In Memoriam--To a Young Friend
  200. In Memoriam--To Mr. John C. Lewis
  201. In Memoriam--To the Husband of Mrs. Vene P. Armstrong
  202. In Memoriam--Two Sisters, Annie and Mary Stuart
  203. In Memoriam--Will S. Taylor

204. In Memory of a Friend
205. Im Memory of a Loved One
206. In Memory of Miss Annie Hall
207. Introspection
208. Irend
209. I Saw Her Yesterday
210. Is It Anybody's Business?
211. It's a Milestone
212. "Its Little Soul Has Put on Wings"
213. I Will Wait
214. "I've Grown So Used to You"
215. I Wonder Why!
216. "I Won't Be a School Trustee"
217. Jacob
218. Jack
219. Jealousy
220. Just for the Old Love's Sake
221. Just Tall Enough
222. Kindness Too Late
223. Kitchen Table, The
224. Language of the Eye, The
225. Larry's Return from the War
226. Last Desire, The
227. Last Roll Call, The

- 228. Laugh in Church, A
- 229. Let Me Go Home
- 230. Levee Coon, The
- 231. Life as a Flower
- 232. Life's West Window
- 233. Lines Affectionately Inscribed to a Twenty-Fifth  
Anniversary
- 234. Lines on the Death of an Infant
- 235. Lines on the Death of Little Carrie Varble
- 236. Lines To-- ("Yes, I loved you truly")
- 237. Lines to an Old Friend
- 238. Lines to Capt. James Keniston
- 239. Lines to a Dead Rose
- 240. Lines to a Fair But False One
- 241. Lines to L...
- 242. Lines to My "Best Girl"
- 243. Lines to My Friend, John A Stratton
- 244. Lines to "One I Love"
- 245. Little Alice
- 246. Little Boy's Cat
- 247. Little Boy on Scates, The
- 248. Little Bright Eyes
- 249. "Little Doubtful, A"
- 250. Little Feet

251. Little <sup>Ma</sup>Marry's Letter
252. Little Jim
253. Little Lonely Grave, The
254. Little One's Appeal, The
255. Little Refugee, The
256. Little Willie Hite
257. "Lost For Want of a Word"
258. Lost-Found
259. Lost Honeymoon, The
260. Lo, the Autumn Winds Are Sighing
261. Louise Mavourneen
262. Louisville
263. Love Versus Lucre
264. Lover's Complaint, The
265. Lover's Surprise, The
266. Love's Ecstasy
267. Lydia
268. Magdalene
269. Maid in the Calico Dress
270. Mama, I See You
271. Mamma's Pet
272. Marthy, John and Jim
273. Masher Mashed, A
274. Matinee or Bust

- 275. Memphis
- 276. Milestone, A
- 277. Missing
- 278. "Mollie, Help Your Ma"
- 279. Morning After, The
- 280. Mother Love, The
- 281. Mother's Voice, A
- 282. Mrs. Mary J., Wife of Capt. John K. Westfall
- 283. Mule and the Angels, The
- 284. My Beautiful Caravat
- 285. My Dream
- 286. My Every Thought Was of Thee
- 287. My Girl (Kentucky Library)
- 288. My Heart Has Many Faults
- 289. My Little Boy
- 290. "My Little Boy, O, How I Love You"
- 291. My Mother's Grave
- 292. My Old Violin
- 293. My Own, My Mother Dear
- 294. "My Queen"
- 295. Name in the Sand, A
- 296. "Nature's Jewels" Wasted
- 297. Negro Gramp, The
- 298. New Version of "Maud Muller" With Apologies



299. Not for Money
300. No Work! No Work!
301. "O, Lord My Father and My Friend"
302. Obituary--To Vene P. Armstrong
303. Ode--To the Officers and Crew of the Tugboat W. M Wood
304. Ode to the Knorz
305. Ode, To the Officers and Crew of the Steamer Reuben R. Springer
306. Oft I Stand Alone
307. O'Grady's Goat
308. "Oh, the Ice, the Beautiful Ice"
309. "Oh! Thou Omnipotent, Most High"
310. Old Caleb's Cabin Home (Clipping, "Jess' Scrapbook,"  
Kentucky Library, Bowling Green)
311. Old Canoe, The
312. Old Cart Horse, The
313. Old Couple, The
314. Old Friends
315. Old Ike in Chicago
316. Old Ike's Opinion of Salvation
317. Old Man's Failing Fast, The
318. Old Marse An'Me
319. Old Master (clipping, "Jess' Scrapbook," Kentucky  
Library)

- 320. Old Shep
- 321. Old Songs, The
- 322. Old Tub'lar
- 323. Old Tub'lar ("His Time-worn, honest, smiling face")
- 324. Old Tub'lar ("Now there's a man")
- 325. Old Tubular ("When nature found material")
- 326. One Hundred Years Ago
- 327. Only
- 328. "Only a Soldier"
- 329. On the Passing of An Old Time Steamer
- 330. On With the Dance
- 331. Orphan Boy's Home
- 332. Orphan's Prayer, The
- 333. Our Appeal
- 334. Our Country
- 335. Our Lost Babe
- 336. Outcast, The
- 337. "Papa Can't Find Me"
- 338. Parlor Vs. Kitchen
- 339. Path Across the Fields, The
- 340. Peace
- 341. People <sup>w</sup>ill Talk
- 342. Plague, The (Hays)
- 343. Poor Boy Hero, The

- 344. Poor But Proud
- 345. Poor Little Jim
- 346. "Poor Lonely, Sad, Forsaken Heart" (Hays)
- 347. "Postmaster Take this Letter"
- 348. Pride or Prayer
- 349. "Pull Down Your Vest"
- 350. Rainbow, the
- 351. Rest
- 352. Reverie, A
- 353. Sabbath, The
- 354. Sad Case, A
- 355. Sad Christmas, A
- 356. Sadness
- 357. Saucy Sue--Or Men in Blue
- 358. Saved
- 359. Schemer, A
- 360. Send Off, A
- 361. Shall I Be Missed?
- 362. Shame on Him
- 363. She
- 364. She Fell
- 365. She Made Him Happy
- 366. She Would Use Slang
- 367. "She's the Fairest and the Sweetest"

368. Shell, The
369. Sigh For Home, A
370. Signs of Springtime
371. "Skule Marm Pome, A" and a Reply
372. Sleep
373. "Softly as a Cloud We Go"
374. Sold the Old Home
375. Soldier to His Mother, The
376. Some Advice
377. "Some Pretty Girls Their Dresses Grab"
378. Somebody'd Darling
379. Somebody's Sunbeam
380. Somehow or Other
381. Sometimes
382. Song ("Ah could you feel the bitter pang")
383. Song to Rosa, A
384. Spring and Summer
385. Steamer Corwin H. Spencer, The
386. Steamer--the City of Louisville, The
387. Still True
388. Stolen Glances, To--
389. Storm, The
390. St. Patrick's Day
391. St. Valentine's Day

- 392. "Style"
- 393. Sugar-Coated Pills
- 394. Suicide's Prayer, The
- 395. Summer Girl, The
- 396. "Summer Knon, The"
- 397. Sunbeams
- 398. Sunday Morning
- 399. Sunset on the Mississippi
- 400. "Sweet Girl, I Own I Loved You Once"
- 401. Sympathy
- 402. Ta, Ta, Exposition, 1884
- 403. "Take de Averidge Louisville Man"
- 404. Tale of a Mule, The
- 405. Tears
- 406. Tease, A
- 407. "Thanks, Sweet Girl, a Thousand Thanks"
- 408,. That Awful Neck\*tie
- 409. That Learned High School Girl
- 410. "The Proudest Boast a Girl Can Make"
- 411. Then and Now ("Dear Vene, thirty years ago")
- 412. Then and Now ("Ah, Nance")
- 413. "There Goes a Man Along the Street"
- 414. "They Say that Spring Is the Time for Love"
- 415. Tim Casey on a Strike

416. Tired and Lonely (Clipping, "Jess' Scrapbook," Kentucky Library)
517. "' Tis the Old, Old Story"
418. To an Orphan (Democrat, November 3, 1861)
419. To Addie
420. To a Departed Friend
421. To "A Friend"
422. To Amelia
423. To An Old Portrait of a Lady
424. To B.....
425. To Belle
426. To Blanche
427. To Capt. Bill Wellington
428. To Capt. Ed Hodge on the Death of His Little Daughter
429. To Capt. Ed Hodge on the Death of His Infant Son
430. To Capt. Frank Richardson
431. To Capt. James Kenniston
432. To Capt. W. W. O'Neil
433. To--("Close up the windows of my heart")
434. To Ella
435. To Elleb
436. To Eloise
437. To Em, of Posey
438. To Eva Belle (Hays)

- 439. To Fanny
- 440. To--)"Forget You? No! my faithful friend"(  
441. To Helen
- 442. To Hettie
- 443. To--("I look into the world of space")
- 444. To--)"I met her on Fourth Avenue"(  
445. To Josephine Schaller Royce
- 446. To Julia
- 447. To Kate
- 448. To Little Lonah
- 449. To Live
- 450. To Madelaine
- 451. To Madge
- 452. To Mary ("Sweet Girl!")
- 453. To Mary ("Do you remember")
- 454. To Mary ("Take back the dead and withered rose")
- 455. To Mattie
- 456. To-Morrow
- 457. To Mr. and Mrs. Robert P. Kennedy
- 458. To My Friend
- 459. To My Friend, John H. Miliken
- 460. To My Friend Tom Brennan (Hays)
- 461. To My Little Daughter
- 462. To My Little Friend Isabel H.

- 463. To My Love
- 464. To My Sweetheart
- 465. To Nannie
- 466. To Nannie of Lexington, Kentucky
- 467. To Nina
- 468. To Norah
- 469. To One Who Will Understand
- 470. To Sadie
- 471. To Son While in Philadelphia
- 472. To Stella
- 473. To St--, Well, She Knows
- 474. To Sylvia May
- 475. To Thee Only
- 476. To the Little Daughter of Capt. McCloskey
- 477. To--("The Rose you pinned upon my breast")
- 478. To Vene P. Armstrong
- 479. To--Well, No Matter
- 480. To--Well, No Matter Who
- 481. To--Well, She Understands
- 482. To--("Why DON'T you speak to me")
- 483. Tramp, The
- 484. Tribute to an Old, True and Tried Friend
- 485. Tribute to Capt. Boyd Gaugh
- 486. Tribute to Capt. James Howard



487. Tribute to My Life-long Friend Col. Hunter Ben Jenkins
488. Trifle Mixed, A
489. True Love
490. True and Pathetic Incident of the Flood of Spring 1884
491. Two of a Kind
492. Two Precious Trains
493. Uncle Hyah's Visit to French Lick Springs
494. "Uncle John"
495. Undying Love
496. Unhappy Contraband, The
497. Union Vs. Nigger
498. Unkl' Ike, Good-bye
499. Vain Longings
500. Village Blacksmith, The
501. Virginia's Dead
502. Visit to "Highland," Pewee Valley
503. Visit to School as Trustee
504. Voices of the Night
505. Walzer, The
506. Wash Gray
507. "War and Love are Fierce Compeers"
508. Weather Ode, A
509. Welcome Back, The
510. "We've All Enjoyed a Pleasant Trip"

- 511. We Are Asked
- 512. We Stand With Pleasant Mein
- 513. "We Want to Be a Doctor"
- 514. We Should Smile
- 515. What It Is to Be Forty
- 516. What We Want Is
- 517. What You Goin' To Buy?
- 518. "When Dey Turn de Fiddler Loose"
- 519. When It's Cold
- 520. "When I Was at the Fair"
- 521. When Mother Cut the Pie
- 522. When Ole Bill Jones Wuz Mate
- 523. Where She Was At
- 524. When Sherman Marched Down to the Sea (Hays)
- 525. When the Chickens Come Home to Roost
- 526. When We Are Gone
- 527. "When We Were Girls"
- 528. Who Mary Is
- 529. Why("I did not love him long ago")
- 530. "Why Don't You Speak to Me, Mamie?"
- 531. Why Fret?
- 532. Widow's Christmas Eve, The
- 533. Wife's Memorial, A
- 534. Winter Days on the Levee

- 535. Wolf at the Door, The
- 536. Wonder Who They're For
- 537. Wanderer's Return, The
- 538. Woodland
- 539. World Is Full of Beauty, The
- 540. "Write Them a Letter Tonight"
- 541. Ye Pittesburge Towboat Man
- 542. You ("There's not a moment of my life")
- 543. Young Dude, The
- 544. Young Friend, A
- 545. Young Hearts
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