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THE STORY OF TWO PORTRAITS

BY

REV. WILLIAM WAY

THE UNIVERSITY'S PHYSICAL RE-MAKING

BY

PRESIDENT H. W. CHASE

Library
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GEN. WILLIAM RICHARDSON DAVIE

The Story of Two Portraits

Half a generation ago, while the guest of Mr. John Alwyn Ball of Charleston, South Carolina, I was shown a number of rare portraits. Among them was a life-size profile of General William Richardson Davie. I said to my host: "The University of North Carolina would prize that portrait as a precious and priceless legacy." Mr. Ball replied: "Sometime in the future, I want you to present that picture to the University of North Carolina, as a gift from my wife."

On the seventh of January, 1920, Mrs. Ball, one of the most saintly women it has been my good fortune to know, passed to her well-earned rest. A few weeks later, Mr. Ball presented to the Gibbes Art Gallery of Charleston, S. C., a number of valuable portraits, and at the same time requested me to communicate with the President of this University, offering the portrait of General Davie, which I did with great personal satisfaction, as it had been my most earnest desire that this portrait should ultimately become the property of this institution of learning.

The portrait was made in Paris during the summer of 1800. General Davie died the eighth of November, 1820. As historians and even Court records do not agree on the date of the death of General Davie, I will state the authority for "November 8, 1820." *The Southern Patriot and Commercial Advertiser*, Charleston, S. C., November 18, 1820, one of the most trustworthy newspapers published in America at the time, printed the following news item: "A letter received in this city from Camden, states that the worthy and respectable Revolutionary soldier, General Davie, departed this life on the evening of the 8th instant." The *Charleston Courier*, also a periodical of reliability, two days later, November 20, 1820, quotes the above statement *verbatim*.

In his will dated September 17, 1819 and filed for probate in Chester County, South Carolina, he devised to his youngest son, Frederick William Davie, Landsford Plantation on the Catawba River in Chester County, S. C., and the family home thereon,

An address delivered at the University of North Carolina on University Day, October 12th, 1920, by Rev. William Way, Rector of Grace Church, Charleston, S. C., and author of "The History of the New England Society of Charleston for One Hundred Years."

known as "Trivoli," and the contents of the home. Among the personal effects in the home was the portrait this University receives today. There is one paragraph in General Davie's will which particularly shows intense devotion to his youngest son, to wit: "I give my arms and military accoutrements to my son, Frederick William, and in case of his death without a son, then to Allen Jones Davie. Let them never forget that these arms were honorably employed in establishing the liberties of their country, and I request that they may be preserved in the family forever." A copy of General Davie's will, a most interesting document written by himself, was recently presented to the Library of this University by President Chase.

During the Civil War period, 1860-1865, the portrait, with the family silver and jewelry, was buried near Landsford. This precaution was taken against confiscation. At the close of the Civil War, the interred heirlooms were exhumed. The portrait was in perfect condition.

Frederick William Davie continued to reside at Landsford until his death, April 9, 1850. (He died without issue.) His wife, Mary Frederica Fraser Davie, inherited his personal estate. Landsford Plantation, in accordance with the legal interpretation of General Davie's will, passed into the hands of a male heir, William Richardson Davie, grandson of the General. (Richardson's Law Reports, Vol. 9, page 534.)

The widow of Frederick William Davie changed her residence from Landsford to Charleston, S. C., in 1866 or 1867 where she lived until her death in 1887. She left her estate to Emilie G. F. Ball, Isabelle S. Ball and Frederick G. Fraser. In the division of this estate, the portrait of General Davie became the property of Emilie G. F. Ball, and at her death, January 7, 1920, the property of her husband, J. Alwyn Ball. Thus we have a complete and accurate history of the portrait of General Davie, for one hundred and twenty years.

WHO MADE THE PORTRAIT?

For more than a generation, there has been a tradition in the Fraser-Ball family that the portrait of General Davie was the work of a French artist, M. Fauret de Saint-Memin.

Saint-Memin was born in Paris, 1770. He was a member of a family of rank and fortune, an officer of the French Guards attached to the Court of Louis XVI, an accomplished amateur artist with an aptitude for mechanics. The Revolution of 1790

sent him an exile to Switzerland and from there by way of Canada to America in 1796.

Saint-Memin, having been deprived of position and fortune, became an artist and engraver. He began his artistic career in America by making views of New York, beautifully tinted. Subsequently he made life-size crayon portraits in profile on pink paper, with the assistance of an invention called the "Physiognotrace." He then used the pantograph to reduce the large profiles to the size required for the small copper plate, the portrait being drawn in a perfect circle about two inches in diameter.

Saint-Memin made portraits and engravings in many of the principal cities of the United States, including New York, Philadelphia, Burlington, Baltimore, Washington, Georgetown, Alexandria, Richmond, Norfolk, and Charleston, South Carolina.

In 1814, on the downfall of Napoleon, he returned to France. In 1817, Louis XVIII appointed him Curator of the Museum at Dijon, which position he filled with conspicuous ability until his death in 1852.

During his sojourn in America, Saint-Memin did prolific work. He made portraits of the most prominent people in America at that time. Among the number were four Presidents—Washington, Jefferson, W. H. Harrison, and James Madison. Among others of distinction were Josiah Quincy, Paul Revere, Chief Justice Marshall, Benjamin Rush, Wade Hampton, Nathaniel Russell, founder of the New England Society of Charleston, General John Minor and Stephen Decatur. Eight hundred and fifty originals by Saint-Memin are now accounted for in America.

The most authentic information concerning Saint-Memin is to be found in an address by M. Ph. Guignard, "City Librarian," delivered at a meeting of the Academy of Dijon, March 16, 1853, about one year after the death of the artist. Copies of this address are very rare in America.

I know of three copies, two of which I have seen. They are owned by the Corcoran Gallery of Art, Washington, D. C., the New York Public Library, and by Dr. Charles L. Minor of Asheville, N. C. Translation by Elias Dexter. Other valuable information concerning Saint-Memin may be found in a brochure by Mr. J. H. Morgan, of New York, and a monumental work by Dr. William J. Campbell, of Philadelphia.

After a careful study of the evidence supporting "the Saint-Memin tradition," I was forced to the conclusion that he did

not make the portrait of General Davie. Two observations led to this decision:

(1) The portraits of Americans made by Saint-Memin were made in America.

(2) There is a record of 850 originals by Saint-Memin carefully catalogued by Dr. William J. Campbell, which Dr. Campbell says probably includes all of the portraits made by Saint-Memin now extant. A catalogue of the names of the persons whose portraits were made by Saint-Memin has also been made. The name of General Davie does not appear in this catalogue. It may be reasonably assumed that if General Davie had had a portrait made of himself by Saint-Memin, a record of it would have been made and kept, especially when we consider the national prominence of General Davie, at the time Saint-Memin was making pictures in America.

The above conclusions I submitted to the owner of the portrait, who agreed with me that the only way to determine the identity of the artist was to consult experts in art, and to seek access to more accurate records than a mere family tradition. Whereupon, I took the portrait to Washington, D. C., where it was carefully scrutinized by a number of experienced art critics, who placed it by the side of a number of portraits made by Saint-Memin, in the Corcoran Gallery of Art, for comparison and study. The unanimous opinion reached was that it was not the work of Saint-Memin. The portrait was then placed by the side of a portrait made by another French artist for comparison.

THE WORK OF GILLES LOUIS CHRÉTIEN

A decision was then made that the portrait of General Davie was the work of Gilles Louis Chrétien. As there were a number of artists in France at that time named Chrétien, it is therefore well to keep in mind the Christian name of our artist.

"Gilles Louis Chrétien, a French musician, was born at Versailles in 1754. In 1787, he invented a machine called the 'Physi-notrace,' with which he took portraits in profile from life, which were reduced to silhouettes, usually by Fouquet, and then engraved in aquatint by himself. Many of these are of great interest on account of the celebrity of the persons represented, 'L'Incorruptible Robespierre,' Mirabeau, and Marat, being among the hundreds which he produced. Edme Quénédey was at first associated with him, but Chrétien afterwards worked alone. He

died in Paris in 1811." [From Bryan's "Dictionary of Painters and Engravers" (1903) page 292.]

There is one historic fact stated in Bryan's sketch of Chrétien I want to stress in particular, namely: That the "Physionotrace" was the invention of Gilles Louis Chrétien. This fact is also stated by Thomas in his "French Portrait Engraving of the XVII and XVIII Centuries" (1910), page 171, and by Guignard in his sketch of Saint-Memin (1853) who said: "This style invented by Chrétien had been very popular in Paris but was almost unknown in America. M. de Saint-Memin was the first who practiced it there."

In an interesting article on Saint-Memin in *The American Magazine of Art*, October, 1920, by Miss Anna Seaton Schmidt, we find the following reference to Chrétien. Miss Schmidt says, in speaking of Saint-Memin's arrival in this country: "A new method of portraiture had recently come into vogue in France; Chrétien had invented the 'Physionotrace' by means of which instrument he could accurately trace a life size portrait." This evidence is called to the fore for the important reason that the invention of the "Physionotrace" and its first use has been erroneously attributed to Saint-Memin, who was in all probability, the pupil of Chrétien in France. We are certain that Saint-Memin used Chrétien's "Physionotrace" and his method of making portraits. What Chrétien did in France, Saint-Memin did in America. The priority of Chrétien is a historic fact. There are to be found in the portraits made by the two artists, striking similarities. As a general rule, both made their portraits on pink paper. Both made their portraits oval in shape. Both made their portraits in profile. Both finished their portraits in similar fashion. In a word, the portraits made by the two artists are so much alike that the laity would scarcely differentiate. There are, however, two points of dissimilarity. The frames designed by the respective artists are different. Chrétien's original frame was like his portraits, oval in shape, while Saint-Memin did not imitate his teacher in this regard, but designed a frame oval in effect with chopped off corners. The second point of dissimilarity is observed in the finish of the portraits by the two artists. Chrétien used the crayon more than Saint-Memin did. As an art critic recently said: "Chrétien's finishing exhibits a fine artistic touch of the crayon, not seen in the finish of Saint-Memin."

The work of Chrétien in France, and the work of Saint-Memin in America, was the response to popular demand. The French school of portrait engraving was at its zenith at the time of the

Revolution in 1790. This school was the most important in all Europe. All portrait engraving at that time was under its influence and the greatest portrait engravers of the world flocked to France to study and to practice their craft. The French school had created a style and an inspiration which the artists of all lands were eager to emulate and to reproduce. Chrétien and Saint-Memin were products of this school. The Medallion and Miniature schools followed.

WHEN THE PORTRAIT OF GENERAL DAVIE WAS MADE

General Davie resigned the governorship of North Carolina in 1799 to accept an appointment by President John Adams on a commission to France. The other members of the commission were Chief Justice Oliver Ellsworth and William V. Murray, then Minister from the United States to The Hague. The year 1800 found the commission in Paris. It was at this time that Chrétien made the portrait of General Davie. Two lines of evidence make this date reasonably certain:

(1) A letter (July 27, 1920) from William Richardson Davie of Austin, Texas, great grandson of General Davie, gives assurance of this fact.

(2) The portrait is in the original frame designed by Chrétien himself, and the label in French on the back of the portrait indicates that the frame was made in Paris at the time the picture was made. The following is a literal translation of the label:

CHAISE

"Painter, decorator, and merchant of engravings, Street Neuve Des Petits Champs No. 490, opposite the Minister of Finance at Paris. This store of engravings, frames, portfolios, and water colors, drawings and pictures, decorating the borders any desirable size and in any style. One can find at his store pencils, brushes, canvasses, and glasses for miniatures, in general, everything which concerns drawing. He also sells on commission."

ARTISTIC VALUE OF THE PORTRAIT

The artistic work of Chrétien is being more and more appreciated in France. In art, as in statesmanship, time is the jury that renders the verdict. Each year adds value to a picture. As a general proposition, a book decreases in value while a picture increases in value. The carefully selected library of the late

William D. Howells consisting of three thousand volumes sold for \$300. Chrétien's portraits were not appreciated during his own life time. This is also true of Saint-Memin's art in America. His name was unknown in this country for fifty years after his final departure for France. His portraits had no artistic value or recognition. While he worked, he received little compensation for his efforts. His life-size portraits sold for thirty-three dollars. Dunlap, the earliest authority on American art, did not so much as mention his name in his monumental book. Today, Chrétien's work is highly valued in France, just as Saint-Memin's work is receiving great recognition in America. The last decade has given decided impetus to the recognition of both Chrétien and Saint-Memin as artists of interest and merit. It is safe to predict that in the future, the artistic work of Chrétien, the inventor and teacher, and of Saint-Memin, the pupil, will shine more and more in the Kingdom of Art.

HISTORIC VALUE OF THE PORTRAIT

From an artistic standpoint, the portrait of General Davie has intrinsic value. This, however, is not its greater value. Its greater value is historic, especially to this University. It is not too much to say, that of its kind, it is one of the rarest pictures in America.

Mr. A. J. Parsons, late Chief of the Division of Prints in the Library of Congress, an authority on such matters, said not long before his death that "there were only two portraits by Gilles Louis Chrétien in America." Mr. D. E. Boberts, at present in charge of the Division of Prints in the Library of Congress in a letter (August 10, 1920) stated that he did not know of an art collection in America containing a portrait by Chrétien.

Not many years ago, Saint-Memin's collection of noted Americans was offered to the Library of Congress for a comparatively small sum. The offer was refused and the collection was purchased by Mr. W. W. Corcoran, and is now one of the most valued acquisitions in the Gallery of Art bearing his name. Not long afterwards, the authorities in charge of the Library of Congress made an effort to purchase a portrait by Chrétien, and were unsuccessful. This incident illustrates the relative value of the work of the respective artists.

The historic value of this portrait to the University of North Carolina is inestimable. To have in its possession, a life-size portrait taken from life by probably the greatest portrait engraver of his time, made one hundred and twenty years ago, just eleven

years after General Davie founded this University, made at the time the General was at the very zenith of his illustrious career and in connection with his diplomatic services in France, is a possession indeed worth while. And then too may I add that this is the only life-size portrait of General Davie, made from life, in existence.

This fact is most significant. When an artist paints a portrait, he is generally dominated by one or two ideals, viz.: The ideal of self expression, "Art for Art's sake," or he strives to express the ideal of the ideal. You may have a portrait painted by Sir Joshua Reynolds or by Gilbert Stuart which is a perfect expression of art and at the same time, an imperfect presentation of the subject. Such is not the case with Chrétien's art. With the "Physionotrace," he took pictures from life with mathematical accuracy. Then he used the crayon. His ideal was the perfect presentation of the subject, which could only be attained by the use of a mechanical instrument, such as he invented. In a word, you have in this portrait of General Davie the founder of your University as he really and actually was. You have General Davie in the flesh.

Mr. James B. Heyward of Cartersville, Ga., whose wife was Sallie Bedon, grand daughter of General Davie, stated in a letter (September 26, 1920) that he lived in Chester County, S. C., 1873-1875, and that he was intimate in the Davie home and that he was of the opinion that there was a family portrait of General Davie. "The ground for the opinion," he says, "that there was portrait, is that I have seen several profile likenesses on paper, which must have been copies of some kind. My wife had one herself, but it was burned when our residence in this town was destroyed by fire in 1907."

You observe, Mr. Heyward says that the "copies" were "profile likenesses." These "profile likenesses" were made from Chrétien's original portrait of General Davie, which was the "family portrait."

There are three small pictures of General Davie which are of great interest and value. Mr. William Richardson Davie, of Austin, Texas, has had in his possession for many years a copper plate print about two inches in diameter. On the back of this print is written the same inscription in French as is written on the back of the life-size portrait of General Davie, namely, "Chaise, Painter, decorator," etc. This print was recently scrutinized by Miss Leila Mechlin, of Washington, D. C., one of the leading art critics of this country. Miss Mechlin at

once pronounced the "copper print" the work of Gilles Louis Chrétien and also stated that it supplied the missing link in the chain of evidence identifying him as the author of the portrait Mr. Ball presents to the University today. The small print was reduced from the life size portrait to a copper plate. The portrait and the copper print were made by the same artist in Paris in the year 1800.

Mr. William Richardson Davie Crockett of Chapel Hill, Texas, whose great grandmother was General Davie's eldest daughter, owns two pictures of the General. The following description of the pictures is a quotation from a letter written by Mrs. W. R. D. Crockett, October 25, 1920: "We have a very beautiful miniature of General W. R. Davie painted in 1800 by Eliza M. It is a three-quarter view, full dress military uniform with gold epaulettes, is three inches wide, octagon shape. 'Eliza M.' and '1800' are painted on the miniature. Family tradition says that it was painted in Paris, but we have no other proof aside from the date. The other is a profile in pastel apparently taken about the same time. We also have a steel engraving by J. B. Longacre from a drawing by Vanderlyn taken in 1800. The costume seems to be the same as in the pastel, the face being a three-quarter view."

There are a number of oil paintings of General Davie in various parts of the country: in Independence Hall, Philadelphia, by Albert Rosenthal; in the Senate Chamber at Raleigh, N. C., by Jacques Busbee; in the Library of Princeton University, Princeton, N. J., by H. T. Carpenter, presented to Colonel Preston Davie; and in Dialectic Hall at the University of North Carolina.

THE OTHER KNOWN PORTRAIT IN AMERICA MADE BY CHRETIEN

It is of interest to this University and to the people of "The Old North State" to know that the other known portrait by Chrétien in America is of a North Carolinian, John Gilbert Clark. This portrait is the proud possession of Miss Leila Meehlin, Secretary of The Federation of Arts in America and Editor of *The American Magazine of Art*, the great granddaughter of Mr. Clark. There is a strong evidence that the portrait of Mr. Clark was made the same year (1800) in Paris that the portrait of General Davie was made. I am indebted to Miss Clark for the following sketch of her great grandfather:

"John Gilbert Clark was born in Edenton, North Carolina, about the year 1770. His father was a sea captain and was drowned almost in

sight of their home when John Gilbert was a small child. When he was only eight years old, he was stolen by some sailors and taken to sea on the *Ranger* which was the first vessel that flew our flag, then the stripes without the stars.

"They made him act as powder monkey and afterwards put him on board a prize to be sent home, but she was recaptured by the English and the crew made prisoners and taken to England, where the boy with his fair skin and light curls, filled the women with astonishment, and made them exclaim 'why he's just like one of us,' thinking the Americans were Indians. He was well taken care of, but when he returned some years later to Edenton, it was rather a forlorn ragged boy that appeared at his mother's door, and with little resemblance to the little fellow who had been long mourned as dead. He evidently inherited his father's love of the sea and must have become captain of a vessel when quite young, for he had made several voyages to the Guinea Coast of Africa before the *Frederick*, of which he was more than half owner as well as captain, was captured by a French privateer in 1799. She was taken into a Spanish port and sold, and her captain went there with her but must have been set at liberty, as he then began his labors for the claim on the French government, as the treaty of peace had been signed before that time. Before leaving Spain, he obtained certified copies of all bills of sale and also kept his log book and ship papers. All these he took to Paris, and through the courtesy of LaFayette got the claim allowed and registered, but failed to get payment as there were many other claims and they all had to go through the process of law as France was then a republic. He then went to Antwerp and had sworn statements made of the value of the cargo, which was ivory and gum arabic, the *Frederick* having been bound for that port. These he took back to Paris and had attached to his other papers, also keeping certified copies. On his return to the United States, he opened cotton mills at New Rochelle, New York, and was doing a fine business when the War of 1812 broke out. He would always keep the Stars and Stripes flying, notwithstanding the British ships in Long Island Sound, and one day it was noticed and fired upon, and the mills were totally destroyed.

"After that, it seems that he spent most of his energies trying to get payment for the *Frederick* from Congress as in the meantime France, through Napoleon, had ceded to us Louisiana, with the condition that the United States become responsible for all French spoliation claims due her citizens. He made many visits to Washington, and at last, seeing that he could do nothing himself, he put the case into Daniel Webster's hands, who filed the papers in such a way that not a link in the chain was wanting, and he made every effort he could to have the claims paid; but all to no avail, for no one who was living at

that time ever saw a cent of the money. He gave up all hope of it himself, but said that he had left no stone unturned, so that perhaps his grandchildren might reap the benefit, and so it was.

"He first married Miss Lawrence, by whom he had four children, William, John, Sallie and Julia. They were all grown when he married Mrs. Bruce about 1817 and by her had three children. He died in 1825. He always took care of his mother, but she never left Edenton. He at one time planned to build an Episcopal Church there when his claim was paid. He was large and fine looking and was always cordial and courteous. He was a brilliant mathematician and was remarkably well read."

Dr. Chase, in behalf of Mr. John Alwyn Ball of Charleston, S. C., I have great pleasure in presenting to the University of North Carolina, through you, this portrait of William Richardson Davie, as the portrait indicates, one of "the most splendid and knightly figures on the American Continent" of his day, "the distinguished partisan leader of the Revolution," Governor of North Carolina and Minister to France, the founder of the University of North Carolina, "a great man in the age of great men, a patriot, a soldier, a jurist, a statesman and a diplomat whose abilities were admitted and whose services were acknowledged."

This portrait is to remain perpetually in the possession of this University as a memorial sacred to the memory of the wife of the donor, Emilie Gowdard Fraser Ball.

The University's Physical Re-making

Anniversaries in the life of an institution like this have a double significance, a two-fold purpose. We pause for a moment like the traveller who has reached an eminence from whose height he may survey both the way by which he has come and the path that leads onward before him. Our minds dwell with loving recollection on what is past, but they are nevertheless insistently fixed on the future which that past has made possible. We offer our tribute of reverence and affection to what has been, and we dedicate ourselves anew to what is yet to be.

If this be true of all our anniversaries, it is especially so today, when we are met here to celebrate both the beginning of the material existence of this University, and the inauguration of a definite programme for its physical re-making. The beginning of its material existence—for one hundred and twenty-eight years ago today, William Richardson Davie, founder and father of this University, in his capacity as Grand Master of the Masons, laid the corner-stone of the Old East Building, oldest of the structures on this campus, the first building erected at any State institution in America. The inauguration of its physical re-making—for the State of North Carolina has made possible for us a definite and systematic building program, a program to continue, I trust and believe, until adequate facilities are present here for every worthy youth of this State who shall knock for admittance at our doors. And, as a symbol of the continuity of past and future, of the University of yesterday and that of tomorrow, it is altogether fitting and proper that the masonic rites that dedicated to its high purpose the first building that was ours, should today consecrate to the use of the youth of North Carolina the first structure which the people of the State a few months ago made possible for the service of the greater University which is to come.

One hundred and twenty-eight years of history! Not very long, perhaps, as the historian counts his eras, since that bright autumn morning when Davie, and Moore, and Haywood, and the rest, marched in solemn procession under the forest trees to their chosen site. And yet what crowded years of human experience lie between, years that were to witness such a change in all the

An address delivered in Memorial Hall on University Day, October 12, 1921, by President H. W. Chase.

world that six centuries, not six generations, might have passed. Napoleon's first great military exploit was three years in the future. France was in the throes of revolution; a united Germany was hardly a dream; Russia was carving out a great European Empire for herself at the expense of Turkey. Not for fifteen years would the world see its first railway. A few men here and there had just begun to think that machines might do what human hands had always done, but almost the whole history of the inventions that have transformed the life of man was still to be written. The cotton gin was a year old; printing must still be painfully done by hand. The whole fabric of modern life as we know it was still to be woven.

The United States of America was scarcely more than a phrase. Only three years had elapsed since the last of the thirteen states had ratified the Federal Constitution; the whole history of the making of this nation had yet to be written. Scarcely more were we than a fringe of people along the Atlantic seaboard; a people still suffering from the shock of war, struggling to establish and maintain a form of government that was itself a novelty and an experiment in human affairs.

And yet, through all the vast re-making that the whole world was to see, the University that those men of vision founded here that October day has stood. It has seen empires rise and fall; it has outlived Napoleon and Bismarck and their handiwork; it has seen the dawning of the age of steam and its slow decline before yet newer and mightier forces. It has seen great cities arise where there was only wilderness, seen those thirteen states become a nation of a hundred millions, mighty among the mighty of the earth.

Here has the University stood and grown great; one of the permanent forces of this State and of this nation; enduring in the midst of change, steadfast in dark days and in bright, a lasting inspiration for faith and loyalty and love. She has become one of those durable realities to which men cling amid a world of change; generations have lifted up their eyes to her as to the everlasting hills. Through her halls in endless procession have passed and shall pass thousands upon thousands, her sons; each of them here for a few bright years, then gone, to his career. But round about them all has dwelt, and shall dwell, her immortal spirit, constant as men come and go, undying as the generations pass. In their ears has sounded, and shall sound, her unchanging challenge to the best that is in men's minds and souls, her summons to the God that is in man.

To the honor of the part that she has played, I summon no witness; I ask you but to look upon the tablets of this hall. Of those whose careers have been knit with her in love and service I would say but this: an institution takes form and color from the lives of those that serve it; the pattern of its achievement is of their weaving. Judge, if you will, in terms of what this University has been and is, whether they, her servants since that October day, have not done well their task.

But once in all these years has the fire upon these altars flickered and burned low. For a few brief but tragic years these halls were empty, this campus a deserted waste. But the University was not dead; its vital spirit dwelt secure within the hearts of those, its second founders—that devoted group of men who plead for it, fought for it, dreamed of it, prayed for it, until at last their fight was won, the broken walls rebuilt, the flame that “once inspired the faithful teachers and the taught” once more was steadily, brightly aglow. I need not name those men to you. The memory of what they did is blessed in this State. And it is but fitting that the Alma Mater he has loved should today pay tribute to one among that loyal band whose devotion and service to this University have but grown greater with the passing years.

On this, our anniversary day, as we cherish in our hearts these clustered memories, we face a future that is bright with promise. They of the past have builded well. What we shall reap is but what they have sown. May we, and those who come after us, keep the faith they held; may we be granted something of the vision that upheld them. For the new era upon which we now enter calls for faith, and vision, and high purpose. It is an era which takes its point of departure from a declaration of faith on the part of this State of North Carolina; a declaration of faith in higher education and in this University.

North Carolina has taken her stand squarely on the principle that a great modern commonwealth can insure its own future only when to every youth within its borders there is granted ample opportunity to develop himself to the full extent of his capacities. What she has done in recognition of this truth is today a challenge to the whole South; leadership in all this section is hers today; will be hers more firmly and fully as the passing years bring to fruition the seed that she has sown. Never did any State make a sounder investment in its own future, one more certain of hundred-fold returns. She has but to cling, as she will

cling, to this high faith in education, and the chapter she will write in her own life, and in the life of the whole South, will be great beyond any that has gone before.

To the faith which the State has shown in this, her University, deeds, not words, are the only real response. But I would say just this: It is our firm determination that, God helping us, we shall be worthy of this trust. It is to us a solemn responsibility, an obligation that we shall strive to meet even as the State has met its own. The greater University that shall arise here, whose corner-stone we lay today, will shelter men in numbers that they of the past scarce dreamed of, will count her sons by thousands, where hundreds have been before, will number her buildings by scores, her teachers by hundreds. All these things are sure. But the new University will be great, as the old has been, not because of these things.

It will be great only if it calls to the minds and hearts of men only in the same clear tones; only if it shall always glimpse, beyond the physical and the material, the spiritual reality which is beyond and above all. God grant that we may see, as Davie saw, and as those who have served this University throughout its glorious past have seen, that except the Lord build the house, they labor in vain who build it; that we may build, as they, that which is permanent amid change, immortal amid passing generations, because, like them, we build on truth and righteousness and love.

