On April 9, 1939, a crowd of seventy-five thousand covered the green expanse of the National Mall. They stood shoulder to shoulder, jamming the path to the Lincoln Memorial, pressing in around the Reflecting Pool, and fanning up the hill to the Washington Monument. The nation's capital had never seen such a gathering. Even the cold, damp, and dreary weather could not keep the people away. Wearing their finest Easter attire, they had come to hear Marian Anderson sing.

The struggle to stage this concert—to find an appropriate venue for the African American contralto critics extolled for her “perfect singing voice”—had captivated the nation and awakened a complacent city to the cruel hypocrisy of segregation.

Most in the crowd knew that the Daughters of the American Revolution (DAR), a women’s group made up of descendants of Revolutionary War patriots, had refused to rent space for Anderson’s performance because she was black. They also knew that Eleanor Roosevelt had resigned from the DAR to protest the decision, that the DC Board of Education had followed the DAR’s lead by limiting Anderson’s access to its own auditoriums, and that it had taken the combined efforts of the White House, the National Association for the Advancement of Colored People (NAACP), and a wide coalition of Washingtonians to arrange this performance.

Now Anderson, with Daniel Chester French’s famous statue of a seated Abraham Lincoln looming behind her, walked toward the microphones to enthrall her audience in the capital, as well as those listening by radio all around the country. Everyone involved knew it was an important event. But few, if any, realized the impact it would have on America.
Marian Anderson and the Daughters of the American Revolution

Marian Anderson’s 1939 rejection by the Daughters of the American Revolution (DAR), a group whose membership requirement is lineal descent from someone who aided in the American Revolution, was not her first. In 1936, when Anderson had agreed to a return performance in Howard University’s Lyceum Series, series director Charles Cohen had tried to secure Constitution Hall, a venue built and managed by the DAR, for Anderson’s appearance.

Anderson had just completed two triumphal sold-out performances at New York City’s Carnegie Hall, joining the handful of African Americans who had given solo performances there. She had drawn a large crowd, and stars of the stage, screen, and opera had given her standing ovations. Critics had raved about the power and integrity of her voice.

Cohen had hoped to capitalize on this recent success in Washington, DC, by moving her concert from Howard University’s beautiful but small chapel to the larger, more suitable Constitution Hall. But Fred Hand, manager of Constitution Hall, rejected Cohen’s application, informing him that the hall could be rented by “white artists only.” Cohen did not challenge the policy, instead petitioning the DC school board to rent the auditorium of Armstrong High School, one of Washington’s largest African American public schools. The board approved the contract.

But by 1939, when Anderson faced her second snub by the DAR, she had become an even more celebrated artist, with many admirers among the powerful. The forces of history were arrayed in her favor.

A rising star
Long successful in Europe, where African American artists faced fewer barriers, Anderson, by the late ’30s, devoted as much time to her North American tour as she did to her European concert schedule. In 1937 her three-month concert tour entertained audiences in forty-four cities, generating astonished praise. “It is hard to believe,” a Toronto reviewer wrote, “that any other voice before the public on the concert stage is as beautiful as Miss Anderson’s.”

A San Francisco critic agreed: “If there is such a thing as perfect singing in this world, Miss Anderson is its leading exponent.” “No one can see and listen to Miss Anderson for a few minutes,” the New York Tribune noted, “without realizing that one is in the presence of an artist of extraordinary devotion, intensity, and self-effacement.”

In 1938 Anderson ventured to the South and the Midwest, where reviewers also extolled her talent and poise. A Dallas critic rated her concert “one of the supreme song recitals of all time.” His Houston counterpart could not restrain himself. Her performance had been “the thrill of a lifetime,” “the most dramatic experience I’ve had in thirty years of attending the theater,” a display so mesmerizing “the audience wouldn’t go home.” He added a pointed reference to Anderson’s race: “And there, you thought, but for the Grace of God, stood somebody’s Negro cook.” In 1939 Anderson’s tour cleared $250,000. She had become one of the wealthiest black women in America.

A friend in the White House
By the time she faced the DAR a second time, Anderson also had First Lady ER in her corner. ER did not need reviews to learn of
Anderson’s mastery. A longtime supporter of Howard University (she had fought in vain to increase its funding), ER appreciated Anderson’s devotion to the institution and had followed the singer’s career with interest. The day after Anderson’s 1936 Lyceum concert, ER asked her if she might come to the White House to sing for the first couple and their dinner guests, U.S. Circuit Court Judge William Denman and his wife, Leslie. When Anderson accepted the invitation, she did not expect the graciousness she encountered. ER not only sent the presidential limousine to bring Anderson and her accompanist Kosti Vehanen to the White House, but also invited Anderson’s mother to join them.

“She has sung before nearly all the crowned heads and deserves her great success, for I have rarely heard a more beautiful and moving voice or a more finished artist.”

—Eleanor Roosevelt, in her My Day column, February 21, 1936, after hearing Marian Anderson perform at the White House.

A changing city
Race relations in the nation’s capital had changed since Anderson’s team first requested use of Constitution Hall. Washington, DC, was home to one of the country’s most sophisticated African American communities, and many black Americans were energized and emboldened by the Roosevelt administration and its New Deal. By 1936 African Americans had begun to shift their allegiance away from the party of Lincoln and to the party of FDR. By 1939 they had watched FDR and ER’s relationship with the National Association for the Advancement of Colored People (NAACP) blossom, seen African American organizations and civil rights leaders respected in the White House, heard ER address civil rights organizations, and listened to Mary McLeod Bethune and other African American White House appointees recount their conversations with the Roosevelts. Meanwhile, the blatant and increasingly dangerous racism of Adolf Hitler’s Aryanism was beginning to cast a starker light on racism in America.

Washington of 1939 may have been a southern town, but unlike most southern cities, it had no law requiring segregation of public buildings and conveyances. Taxis, buses, trolleys, railroad terminals, and public libraries were integrated. African Americans and whites sat next to one another at events sponsored by the Library of Congress and in some federal department cafeterias. Several hotels hosted interracial meetings. But segregation ruled by custom in movie houses, theaters, restaurants, and most hotels.

Washington was also the only major city lacking its own municipal auditorium.

In an undated photo, Eleanor Roosevelt addresses a group of women students at Howard University, the historically black college in Washington, DC, founded in 1867. By the time planning was under way for Marian Anderson’s 1939 concert, both ER and Anderson herself were longtime supporters of Howard, which sponsored the concert series in which the singer was to perform. Howard would help rally the capital city’s politically organized African American community as well as white supporters to push back against the prejudice that would bar the world-famous Anderson from singing in a venue adequate to the size of her audience. Courtesy of Moorland-Spingarn Research Center, Howard University.
It depended on Constitution Hall to fill that need. Indeed, city planners and the hall's owner, the DAR, intended Constitution Hall to "open its doors to Washington as part of the city's daily life." The hall sat two blocks from the White House and across the street from the National Mall. With four thousand seats, it was the city's largest auditorium, and its pristine acoustics and welcoming reception areas made it a sought-after performance space. The National Symphony Orchestra and the Washington Opera used it as their home stage. The hall was, in short, equal to the auditoriums Anderson had graced in New York, Philadelphia, Memphis, Dallas, Houston, Saint Louis, and other cities across the nation. What it had that those halls did not, however, was a clause in its rental agreements that said the hall could be rented to "white artists only"—which the DAR adopted in 1932 after a performer objected to its segregated seating practices.

**A DAR out of step**

The DAR had emerged from World War I horrified by President Woodrow Wilson's commitment to the League of Nations and haunted by the threat posed by organizations and individuals the DAR deemed subversive. It urged its membership to purge any "daughters" who supported disarmament, labor causes, and political rights for women. By 1928, the year before it built Constitution Hall, it encouraged the Justice Department to blacklist ninety organizations (including the YWCA, the YMCA, the NAACP, the U.S. Department of Labor, the Federal Council of Churches, and the National Catholic Welfare Council) and assailed the character and patriotism of social activists such as Jane Addams, Carrie Chapman Catt, Rose Schneiderman, and Florence Kelly, as well as the presidents of Smith, Vassar, and Mount Holyoke colleges. When Catt, whom ER admired more than any woman she had yet met, refuted the DAR's allegations, ER supported Catt, defended the women against the smears, and called for other leaders to embrace Catt's attack on the DAR.

Ironically, when FDR entered the White House in 1933, the DAR, though it strongly objected to his policies, asked ER to join; she could trace her ancestry back to the Mayflower, clearly meeting the group's requirement that members be descended from someone who served the country in the Revolution. To facilitate ER's response, the DAR sent the new First Lady a completed application and asked only that she sign it. ER, aware of the DAR's long-standing relationship with the White House, complied. Yet her only contact with the organization was during its annual reception at the White House. And as the New Deal progressed and the DAR's criticism of the president accelerated, ER's relationship with the group grew increasingly distant. Neither she nor the DAR expected to find common ground.

Thus, by 1939 Anderson had achieved unassailable stature as an artist, African Americans believed they had friends in the White House, an increasing number of influential Washingtonians were ready to challenge discrimination, ER's bond with Anderson had intensified, and the DAR stood firm in its whites-only policy. All these factors set the stage for momentous events.
The DAR Says No

On January 6, 1939, Charles Cohen, who continued as chair of Howard University’s Lyceum performance series, once again applied to rent Constitution Hall for a Marian Anderson concert, scheduled for April 9. Anderson’s performance the year before at Rialto Theater had drawn overflow crowds; nearly half the audience had been white. The Rialto was now in bankruptcy and could not be rented. To return to the Armstrong High School auditorium would force her to perform to an audience one-third the size Cohen thought she would attract. With Anderson’s popularity peaking, Constitution Hall was the natural venue for her concert. But three days after Cohen’s request, the DAR informed him that the National Symphony Orchestra had booked the hall for that day and that, furthermore, the hall’s contract reserved the performance space for white artists only.

Cohen informed Howard University Treasurer V. D. Johnston of the DAR’s decision. This time, the black community pushed back. On January 12, an open letter from Johnston appeared in the Washington Times-Herald, the city’s largest newspaper, asking Washingtonians to support the Lyceum’s application. He suggested that people “interested in hearing Miss Anderson and what she represents” might “impress upon the DAR that this restriction may not represent public opinion in Washington.”

On January 15, the paper ran an editorial noting that while the hall stood “almost in the shadow of the Lincoln Memorial,” the DAR’s whites-only rental policy ignored “the Great Emancipator’s sentiments about ‘race, creed, or former condition of servitude.’” “Prejudice,” it concluded, “rules to make the Capital of the Nation ridiculous in the eyes of all cultured people and to comfort Fuehrer Hitler and the members of our Nazibund.”

The DAR did not respond. A week later Cohen wrote Anderson’s manager, Sol Hurok, that he was having difficulty securing space for the concert. On January 23, Hurok appealed directly to Constitution Hall manager Fred Hand to see if the policy could be “waived” to allow “one of the greatest living singers” to perform. “Restrictions would deny a great musical experience to the people of your city, since it is impossible to present her in any other hall,” he wrote. Hand promptly responded that the hall was booked for April 9 and that any appeal must be made to DAR leadership.

Now Hurok appealed to DAR President Sarah Corbin Robert (who also received outraged letters from Secretary of the Interior Harold Ickes and Howard University President Mordecai Johnson). “This is such an astounding discrimination against equal rights that I am loath to believe that the Daughters of the American Revolution should invoke such a rule,” Hurok wrote. “I am writing you to inquire whether Dr. Johnston was correctly informed.”

On February 1, Robert convened a special meeting of the DAR board, which voted thirty-nine to one to maintain its whites-only policy. Anderson’s artistic standing was not relevant, Robert argued; existing rental agreements and board policy precluded Anderson’s appearance. But Hurok, Anderson’s manager, refused to take no for an answer and asked a colleague to inquire if the hall was available other days that weekend. When he learned that the DAR could book a different artist on the eighth or the tenth, Hurok once again applied to rent the hall for Anderson. Hand tersely responded, “Constitution Hall is not available for a concert by Miss Anderson.”
C

The Road to Lincoln

Faced with an emphatic refusal by the Daughters of the American Revolution (DAR) to rent its performance space to one of the most celebrated artists in the country, Marian Anderson, Washingtonians began to mobilize.

While Howard University's V. D. Johnston and Anderson's manager, Sol Hurok, continued to pursue the DAR, Charles Cohen (who chaired the performance series) reached out to Walter White, executive secretary of the National Association for the Advancement of Colored People (NAACP). White immediately contacted Mary McLeod Bethune, the other members of the so-called Black Cabinet, and Eleanor Roosevelt, who engaged in "an ongoing and sometimes spirited discussion" as to what response would be most effective. All understood that ER's DAR membership and her recent defiance of Birmingham's segregation ordinance during the founding meeting of the Southern Conference for Human Welfare could not be discounted. The challenge, that January of 1939, was to determine what actions ER could take that would help secure Anderson's performance without further alienating congressional support for her husband's administration in general and the New Deal programs that benefited African Americans in particular.

On January 16, the NAACP Board of Directors voted to bestow its highest award, the Spingarn Medal, on Anderson, and to ask ER to present it to her on July 4 at its annual convention in Richmond, Virginia. On January 28, White and ER met to discuss his plan. ER immediately agreed to present the award and to address the NAACP convention, hoping, like White, that the publicity Anderson received for her artistry would tempt the DAR to allow her to perform. She also knew that she carried little if any weight with the organization itself. When White asked her if she could consider resigning, she responded that it would do little good, because the DAR "considered [her] too radical." She remained torn about her silence, however, telling two friends she "would like to make a statement."

While the NAACP focused on positive press coverage, Howard University searched for a venue for the concert. On January 31, it applied to the DC Board of Education for permission to use the large Central High School auditorium for the April 9 event. As Central High was a white school, the board recommended the superintendent of schools decline the request and suggest Anderson use the smaller auditorium of Armstrong High School, a black school, instead.

Pressing the school board

The board's refusal aroused teachers, who set to work with other local organizations angered by Anderson's treatment to appeal the board's decision. Noted attorneys, labor leaders, clergy, and civil rights leaders met at a Washington church and formed the Marian Anderson Citizens Committee (MACC) to urge the school board to reconsider its decision. All present understood that Anderson's performance depended upon Howard securing a school auditorium.

The school board refused to reconsider its decision at its mid-February meeting. Anderson was scheduled to perform in less than two months and no suitable venue had been secured. Teachers and their supporters picketed the Board of Education, the first public action against the board in two years. Howard leadership joined with noted civil rights attorney Charles Houston (who had served as dean of its law school and now chaired the MACC) to plan a second appeal to the board at its March 1 meeting.

Both Howard and the MAAC sought ER's endorsement. The university hoped she would criticize the DAR in her February 25 press conference and send the school board a letter supporting its petition. She refused to mention the DAR in her meeting with the press, but she did wire the MACC to express her extreme regret "that Washington is to be deprived of hearing Marian Anderson, a great artist."

ER steps up

By then, ER had already decided upon a different course of action—one that would catapult the institutional discrimination against Anderson onto a national stage. The night after her press conference, February 26, ER dictated a My Day column for nationwide publication the following day. Without naming the DAR or Anderson, she left her readers no doubt on whose side she stood.

I have been debating in my mind for some time, a question which I have had to debate with myself once or twice before in my life. Usually I have decided differently from the way in which I am deciding now. The question is, if you belong to an organization and disapprove of an action which is typical of a policy, should you resign or is it better to work...
“I don't care if she sings from the top of the Washington monument as long as she sings.”

Franklin D. Roosevelt, when asked for his approval to stage Marian Anderson’s concert at the Lincoln Memorial.

On behalf of the National Association for the Advancement of Colored People, Eleanor Roosevelt bestows the group's highest award, the Spingarn Medal, on singer Marian Anderson on July 2, 1939, in Richmond, Virginia. The First Lady had agreed in January to present the award, publicly signaling her support for the singer as activists scrambled to find an appropriate concert hall for Anderson’s Washington, DC, performance. LOC

Eleanor Roosevelt’s February 26, 1939, resignation letter to the Daughters of the American Revolution (DAR). Although ER had never been an enthusiastic member of the DAR, she took a big political risk quitting the group so publicly and associating herself and, by extension, the presidency with the cause of racial justice and integration. She would write in her My Day column on February 27 that she had debated the move, usually preferring to work for change within an organization, but had decided that in this high-profile case, to remain a member would imply her approval of an action she strongly opposed. FDRL

for a changed point of view within the organization? In the past, when I was able to work actively in any organization to which I belonged, I have usually stayed in until I had at least made a fight and had been defeated.

Even then, I have, as a rule, accepted my defeat and decided I was wrong or, perhaps, a little too far ahead of the thinking of the majority at that time. I have often found that the thing in which I was interested was done some years later. But, in this case, I belong to an organization in which I can do no active work. They have taken an action which has been widely talked of in the press. To remain as a member implies approval of that action, and therefore I am resigning.

By February 28, 1939, ER’s column had appeared on the front pages of more than four hundred newspapers.

The following day the school board voted to allow Howard to rent the white school’s large auditorium for Anderson’s performance—if the Lyceum Series committee signed a statement assuring the board that this exception would not be used as “a precedent” for future actions. Howard refused. Anderson still had no recital hall.

A grand plan takes shape

As March passed, chaos surrounded the search for a venue. MACC members scoured the city for adequate recital facilities, while the NAACP urged the committee to forego its plans rather than have Anderson perform in a second-rate arena or yield to the school board’s demands. Howard University argued that the small and run-down Belasco Theater would be better than no concert space at all. Meanwhile, Hurok’s team hoped the NAACP’s White and civil rights lawyer Houston might investigate “the possibility of Marian Anderson singing at the Lincoln Memorial.” Indeed, Hurok, fully aware that no plans had been made to secure the memorial, told the New York Times the concert would be held there, rather than in the public park opposite Constitution Hall. In fact, no one knew for sure the concert would take place at all. A local NAACP official told a colleague on March 22 that Anderson would sing “only if a miracle should happen.”

The next day, White, Houston, and ER met to decide which officials they should solicit for help in securing Anderson’s use of the Lincoln Memorial. This set in rapid motion the chain of events that would bring the president’s stamp of approval to the plan.

National Youth Administration official Bethune and Assistant Interior Secretary Oscar Chapman advocated the memorial plan and agreed to declare their support publicly at a citywide MACC rally. Soon after, on March 30, Chapman met with his boss, Harold Ickes, to secure his support for the idea. Ickes promptly telephoned FDR to request an immediate appointment. FDR, who had planned to leave for Warm Springs, Georgia, that afternoon, delayed his departure to meet with the secretary of the Interior. When Ickes told the president what he wanted, FDR replied, “I don’t care if she sings from the top of the Washington monument as long as she sings,” and left town.

Ickes announced to the press that Marian Anderson would perform a free open-air concert at the Lincoln Memorial on Easter Sunday and that it would be broadcast nationwide over NBC radio.
The Concert and Its Legacy

Marian Anderson’s supporters, having at last secured a Washington, DC, venue to host the singer after three months of struggle, were left with little more than a week to organize the concert itself. They had to find the money to promote and stage the concert, recruit the largest audience ever to hear Anderson perform, and ensure the concert would be seen as a testament to democracy and civic engagement rather than as a grand propaganda assault on the Daughters of the American Revolution (DAR) and Jim Crow.

Howard University did not have the funds to contribute. Sol Hurok, Anderson’s manager, hoped the National Association for the Advancement of Colored People (NAACP) would help underwrite the costs, but Walter White, the organization’s executive secretary, feared that would taint the concert. Reluctantly, Hurok agreed to cover the staging and printing costs. The National Park Service provided security.

White suggested the best way to express the appropriate democratic message was to assemble a bipartisan “host” committee composed of the nation’s leading jurists, cabinet officials, artists, writers, editors, and elected officials who would endorse the concert and sit beside Anderson as she sang. As he did not want Eleanor Roosevelt to risk herself any further, he asked her friend, the Georgia-born New York congresswoman Caroline O’Day, to lead the committee. O’Day, an accomplished painter who had trained in Europe, not only agreed but turned over her congressional offices to the concert committee. Within a day five hundred telegrams left her office asking prominent Americans if they would join her in sponsoring Anderson’s free open-air recital. Within a few days, three hundred responded, including the chief justice of the U.S. Supreme Court, Charles Evans Hughes, and the Southern-born associate justices Hugo Black and Stanley Reed; the secretaries of the Treasury, the Interior, the navy, and Commerce; the attorney general of the United States; five congressmen; six Democratic and nine Republican senators; and scores of internationally known artists and performers.

Organizers then turned their attention to turning out a crowd equal to the event’s importance. The NAACP telegraphed its chapters and scraped together funds to rent buses to carry members to the concert. Teachers talked with their colleagues and students. Boy Scout leaders (African American and white Boy Scouts had been asked to distribute programs at the concert) told their troops. Clergy told their congregations and Hurok advertised in newspapers and with handbills.

The moment arrives

All the while, Anderson grew increasingly nervous. She had never taken a political position publicly and Hurok had shielded her from those who urged her to do so. Her approach, she later recalled, was much more subtle. “I always bear in mind,” she said, “that my mission is to leave behind the kind of impression that will make it easier for those who follow.” The night before the concert, she even called Hurok to see if the concert could be canceled. Hurok and her mother had a ready answer: no. Anderson also “knew [she] could not run away from this situation. If [she] had anything to offer, [she] would have to do so now.”

By late afternoon April 9, Anderson had rehearsed at the memorial and left to prepare herself. When she returned, the sun broke through the clouds and seventy-five thousand spectators packed the National Mall. The “overwhelming” size of the crowd unnerved her as she walked to the microphone. She felt a “great wave of good will” that “almost engulfed” her. When she rose to sing, she thought she might be choking. “For a desperate second,” she feared the familiar words with which she’d chosen to open the
show would not come. She "did not know how," but she sang.

From Anderson's first stanza—"My country 'tis of thee, sweet land of liberty, of thee we sing"—the hushed crowd leaned in to hear all they could. For an hour they stood erect, listening to Anderson sing German and Austrian arias, Schubert's "Ave Maria," and African American spirituals. When she sang "My Soul Is Anchored in the Lord," tearful parents placed their children on their shoulders so they could better witness the historic event before them. Anderson saw their tears. Composing herself, she closed the concert with "Nobody Knows the Trouble I've Seen."

The crowd rushed the stage and White and Chapman feared Anderson would be trampled. White grabbed the microphone to urge them to retreat. As he did, he saw a "slender black girl dressed in somewhat too garishly hued Easter finery," he would later write. "Hers was not the face of one who had been the beneficiary of much education or opportunity. She thrust her hands forward to try to touch Anderson. "They were hands that despite their youth had known only the dreary work of manual labor. Tears streamed down the dark girl's face." She knew Anderson "had known poverty, privation, and prejudice" and "had, by her genius, gone a long way toward conquering bigotry. If Marian Anderson could do it, the girl's eyes seemed to say, then I can do too."

The friendship that followed
ER did not attend the concert. She spent Easter Sunday in Hyde Park, New York. But she continued to support Anderson and the desegregation cause she'd helped bring to the fore. On April 13, four days after Anderson's concert, the First Lady told the National Conference of Christians and Jews that Americans "ought to be more grown up" so that "we do not develop intolerance along any line."

When the DAR criticized ER during its April 18 annual convention, ER said nothing. But in the following weeks, the NAACP announced that the First Lady would indeed go to Richmond, Virginia, in July to present Anderson with the civil rights association's highest award. Then the White House announced it had invited Anderson to return to Washington in early June to perform for the Roosevelts and their special guests, King George VI and Queen Elizabeth, the first British royals to visit the United States since the American Revolution.

By July 2, 1939, when ER and Anderson shared a stage in Richmond, they had developed an unshakeable bond, and their combined presence at the event generated intense interest. Tickets sold out within a few days. NBC created a temporary nationwide hookup to broadcast the First Lady's remarks live. The day of the event, an overflow crowd spilled out into the street.

"The preservation of democracy," ER told the audience, hinged upon "the ability of every individual to be a really valuable citizen." Americans must confront "the problem that people cannot grow up good citizens unless we are concerned about the environment of all our people; not just a group here and there but all our people."

Looking at Anderson, who had not only faced racial prejudice but also grown up with few material resources to support her musical training, ER remarked, "I always think that it must be a tremendously gratifying thing to feel that you have won out over very great difficulties."

The more ER got to know Anderson, the more she admired her and the harder she tried to attend her performances. In 1942, when Anderson finally performed in Constitution Hall (as part of a concert for war relief), ER secured a box, filled it with friends, and greeted Anderson backstage. In the months after FDR's death, when Chicago students and faculty built a new college named to honor FDR, ER asked Anderson to join her on its board of directors. As she traveled the world for the United Nations, when Anderson was in the same city, ER strove to spend time with her and, if possible, to attend her concerts. When Anderson hesitated to accept appointment to the U.S. delegation to the United Nations in the late 1950s, ER encouraged her to do so.

Anderson returned the trust and affection. "Once," she wrote, "when I was occupying the artist's dressing room of a hall the stage manager told me with great enthusiasm that Mrs. Roosevelt would occupy the same room two days later. And so on the large mirror I left a greeting written with soap."